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WMG & PARLOPHONE Did Blavatnik
Overpay? DRE WANTS YOUR DATA Beats'
New Streaming Plan THE 18-YEAR-OLD
CREATIVE DIRECTOR Meet Joey Bada\$\$

Who Really Won the Grammys?

MIGUEL BREAKS OUT

BIGGEST SALES WEEK EVER FOR "ADORN,"
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Best Rock Song: "Lonely Boy"
Danger Mouse

Best R&B Song: "Adorn"
Miguel Pimentel

Best Rap Song: "N**s In Paris"**
Jay-Z

Best Country Song: "Blown Away"
Josh Kear & Chris Tompkins

Best Gospel Song: "Go Get It"
Erica Campbell, Tina Campbell & Warrryn Campbell

Best Song Written For Visual Media
"Safe & Sound" (From *The Hunger Games*)
Joy Williams

Best Contemporary Christian Music Song
TIE: "10,000 Reasons (Bless The Lord)"
Matt Redman (PRS)

"Your Presence Is Heaven"
Micah Massey



Jay-Z

Best Rap Performance
Best Rap/Sung Collaboration
Best Rap Song



Skrillex

Best Dance Recording
Best Dance/Electronic Album
Best Remixed Recording, Non-Classical



fun.

Song of the Year
Best New Artist



Kimbra (APRA)

Record of the Year
Best Pop Duo/Group Performance



Esperanza Spalding

Best Jazz Vocal Album
Best Instrumental Arrangement
Accompanying Vocalist(s)



Matt Redman (PRS)

Best Gospel/Contemporary Christian Music Performance
Best Contemporary Christian Music Song

Record Of The Year
Francois Tetaz (APRA)

Album Of The Year
Ruadhri Cushnan (PRS)

Best Pop Instrumental Album
Chris Botti

Best Pop Vocal Album
Kelly Clarkson

Best Traditional Pop Vocal Album
Paul McCartney (PRS)

Best Dance Recording
Sirah

Best Hard Rock/Metal Performance
Halestorm

Best R&B Performance
Usher

Best Traditional R&B Performance
Beyoncé

Best Rap/Sung Collaboration
The-Dream

Best Rap Album
Drake

Best Country Album
Zac Brown Band

Best New Age Album
Omar Akram

Best Large Jazz Ensemble Album
Arturo Sandoval

Best Americana Album
Bonnie Raitt

Best Bluegrass Album
Steep Canyon Rangers

Best Folk Album
Yo-Yo Ma & Chris Thile

Best World Music Album
Ravi Shankar

Best Children's Album
The Okee Dokee Brothers

Best Comedy Album
Jimmy Fallon

Best Musical Theater Album
Glen Hansard (IMRO)
& Marketa Irglova (IMRO)

Best Compilation Soundtrack For Visual Media
Midnight In Paris (Various Artists)

Best Score Soundtrack For Visual Media
Trent Reznor

Best Orchestral Performance
Michael Tilson Thomas

Best Short Form Music Video
Calvin Harris (PRS)

Best Long Form Music Video
Edward Sharpe and the Magnetic Zeros

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VIEWPOINT

23
FEBRUARY
2013

THIS WEEK
Volume 125
No. 7

FEATURE

P.28 “I had all my friends over and family and we just partied. I didn’t sleep till the next day.”

MIGUEL

Miguel performing at the 55th annual Grammy Awards on Feb. 10.



THINK TANK

P.16 “Mobile gaming is a revenue stream without so many hands in bands’ pockets.”

JOHN D’ESPOSITO

FEATURE

P.22 “It was very musical this year—not everything was about production or being the most recognized or best-selling or -played music.”

NEIL PORTNOW

QUESTIONS ANSWERED

P.18 “I don’t make a \$15 million investment in a company like Rap Genius because it’s cool. The idea the founders have is much broader than rap; they’re now expanding to poetry and legal notes.”

BEN HOROWITZ

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Miguel photograph by Spiros Politis for Billboard. Grooming by Neusa Neves.



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TOP LINE

DIGITAL

Beats Sings Data Transparency Tune

Jimmy Iovine and his team think giving artists access to listener data will be key to creating a subscription service fans really want

By Alex Pham



Wall Street Journal technology columnist Walt Mossberg (left) interviews Jimmy Iovine at the AllThingsD conference.

Jimmy Iovine has always been in tune with artists, working in perfect harmony early in his career as a recording engineer with the likes of John Lennon and Bruce Springsteen. Last week, Iovine tapped into something today's musicians care deeply about—more data on who exactly is listening to their music. Iovine, who is co-founder of Beats Electronics and chairman of Interscope Geffen A&M, said that the digital music service that Beats plans to release this summer will share listener data with artists it streams. “I think that’s fair play,” Iovine said at the AllThingsD Dive Into Media conference in Dana Point, Calif. “I would die to know who bought my records on iTunes, but I don’t.” Iovine’s promise to share more data with artists is one way Beats plans to differentiate itself in the crowded market for music streaming services. Artists like Zoe Keating and David Lowery of Camper Van Beethoven have been steadily beating the drum in

THE Action



WARNER REVENUE FLAT, PROFIT UP
Warner Music

Group's revenue dropped just 1% to \$769 million, but operating income before depreciation and amortization grew by 13% to \$112 million during the first fiscal quarter ended Dec. 31. At constant currency, revenue grew 0.3% as gains from digital downloads and streaming services exceeded the decline in losses from CD sales. Digital revenue accounted for 33.2% of total revenue for the quarter, up from 28.3% in the prior-year quarter. Recorded-music digital revenue increased 16% to \$237 million and represented 36.1% of total revenue.



BIG MEDIA RISES
CBS Corp. set a number of records in 2012.

Revenue rose 3% to \$14.1 billion, driven by a 7% increase in content licensing and distribution revenue. Operating income increased 14% to \$3 billion. The company feels so confident about its operations that it plans to accelerate its share repurchase program by \$1 billion. The Local Broadcasting division increased its revenue 9% to \$787 million. CBS Radio revenue rose just 1%, while the CBS Television Stations division's revenue grew 9%.



FACEBOOK BUYS A TICKET

Facebook is testing a “buy tickets”

button that takes consumers to a third-party site to purchase tickets. The button has been spotted on Facebook pages for events in Europe that are ticketed by Ticketmaster and Eventim, Europe's largest ticketing company. However, the social network will focus on developing social movies, books and fitness services this year, according to VP of partnerships Dan Rose.



BMG FINDS SANCTUARY
BMG Rights Management, run by Hartwig Masuch, has

won the auction to acquire Sanctuary, the heavy metal label that was among the assets that Universal Music Group agreed to sell in order to win regulatory approval from the European Union for its purchase of EMI Recorded Music. According to sources, BMG has agreed to pay nearly £40 million (\$62.5 million) for the label, which sources say last year produced earnings before interest, taxes, depreciation and amortization of about £4.5 million (\$7 million) on revenue of £8.1 million (\$12.7 million).

BMG's Hartwig Masuch





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Beats continued from p. 4

recent months for this type of information. "My music is available everywhere but I can't get that data," Keating said in November at the Billboard FutureSound Conference in San Francisco. "How do I reach those . . . listeners? That's more valuable to me than some royalty."

Not surprisingly, data sharing is fraught with complexity, and the rallying cry of "data transparency" is sexier than the day-to-day reality. To start, let's break this down into two types of data: customer data, or who exactly is listening, and payment data—how the royalties are calculated.

Who Is Listening? Music services are bound by privacy laws that prevent them from handing over customer information. As a result, many services report either aggregated summaries, or individual data that is stripped of the user's name, address or any identifying information. Spotify, for example, supplies rights holders with data each month for every stream, specifying each listener's location and when they heard each track—but as anonymous data. Pandora also shares with artists on an ad hoc basis the number of people listening to their music, their audience's age, gender and geography, and which songs are doing well. Again, the data is anonymous so as not to violate privacy laws.

Iovine didn't say how Beats plans to get around privacy restrictions, and a company representative declined to go into detail. But one route is to persuade fans to voluntarily share their names and contact information. This is something that new Beats Music chief executive Ian Rogers successfully did in his prior role as CEO of Topspin, a marketing company that helps bands connect directly with fans in order to sell tickets and merchandise.

How Royalties Are Calculated. Music services send terabytes of data to whoever holds the legal rights to the songs they stream. In order to calculate the per-stream payment figure, however, one needs to know the terms of each artist's contracts with their labels and publishers. Streaming companies aren't privy to those privately negotiated contracts, so they can't report payment information directly to artists.

In addition, the per-stream amount that music services pay out constantly changes, because the figures are often based on a percentage of revenue and overall streams, which fluctuates from month to month.

Can Beats deliver 100% transparency on how its royalties are calculated? "It's a very noble aspiration," says Mark Mulligan, a music analyst with Media Consulting. "But it's a huge, complex mess. It's great that Beats wants to do something different. But there will be a very firm limit to how much they can do." ●

BRANDING

Brand New Director

It may seem like brands fall over themselves to sign chart-topping artists to be creative directors, but the deals are becoming better incentivized for both sides

By Andrew Hampp



Artists. Alicia Keys, Justin Timberlake, Beyoncé and many others will likely be more scrutinized for their brand work than any potential hit single. Artists need to put in more work than just lending their name and face to a product.



The remaining dates of Lady Gaga's Born This Way Ball have been canceled due to the singer requiring surgery for a performance injury.

Alicia Keys (top) is BlackBerry's global creative director; husband Swizz Beatz has partnered with Monster.



In the pre-social media age, a brand naming a celebrity "creative director" was a largely superficial process that rarely drove results. But a new trove of deals is seeing musicians sharing in the risks of product development and financial stability in an increasingly long line of creative partnerships.

In the past two weeks alone, deals have included Alicia Keys and BlackBerry, Justin Timberlake and Bud Light Platinum, Taylor Swift and Diet Coke, and Swizz Beatz and Monster International. But those are just four in an even longer list of similar deals in the last year-and-a-half, including Beyoncé and Pepsi, Jay-Z with Duracell and Anheuser-Busch, Swift and Keds, and Will.i.am and Intel.

Why the new influx? Not only are musicians the most-followed personalities on Facebook and Twitter and therefore more accessible than an actor or athlete, they're newly incentivized to work on behalf of brands by being offered equity or even royalties for a product's success.

"The beauty in a deal where you have a creative director is you can be creative with the dealmaking," says Todd Jacobs, a music-branding agent at William Morris Endeavor. "It feels like there's more of a mutual benefit versus a work-for-hire mentality if two parties go into it with that partnership mentality. It gives the artist so many opportunities other than compensation."

But what does being a celebrity creative director really mean, and what are the risks at stake? After all, for every Beats by Dr. Dre, an entire electronics enterprise successfully built on the backing of a musician, there's Polaroid's pact with Lady Gaga, which fell apart in 2011. The latter deal, announced through a splashy appearance from Gaga at the 2010 Consumer Electronics Show in Las Vegas, collapsed not long after Gaga reappeared at the following CES to unveil products like camera glasses. That's because the financially unstable Polaroid, which had filed for bankruptcy protection just three years prior, was unable to meet the financial overhead such an ambitious undertaking demanded, and scrapped the product line entirely.

The case of Gaga was a seemingly rare but actually all-too-common instance of a company failing to deliver on its end of these new deals, placing too much of its stock in a celebrity and not enough on its own resources. Pharrell Williams just sued liquor giant Diageo earlier this year for \$5 million after it allegedly failed to meet distribution agreements. And one of Jermaine Dupri's creative director roles, for soy-based 3 Vodka, eroded for similar reasons in 2009. "They said to me in the beginning, 'It's exciting. You get to be part of a liquor brand,' and at the same time the brand wasn't prepared to be involved with me. That's where the business went sour," Dupri says. "There's a lot of things you have to take into consideration when doing these deals. These companies have to be prepared for the next steps."

Of course, the onus also lies on the celebrity to deliver compelling product ideas—not to mention brand loyalty. On Twitter, much has already been made of Keys' devotion to her iPhone prior to aligning with BlackBerry, not to mention Timberlake's quote to the New York Post in late 2012 that he should always be seen with a Coors Light in his hand. That's where the risk of inauthenticity comes in.

"The perception is that the artist just took a paycheck and didn't go above and beyond—their core responsibility isn't being a creative director," WME's Jacobs says. "The real opportunity becomes when an artist is really evangelical about the brand and they support it with the same vigor and passion that they support their own brand to their fans." ●

TAKEAWAY: Today's artist/brand ambassador is more than a pitch person. He or she also shares in the risk and reward involved in creating new products and services. But such risk is a two-way street.



Lady Gaga's failed deal with Polaroid, the company may buckle under the consumer demand and financial pressures of the proposed products. Brands need to ensure their balance sheet is in order before hiring an artist.

Fans. Music fans are more vocal than ever when they feel skeptical or distrustful of a celebrity endorsement. Taylor Swift and Beyoncé are already fielding a backlash for shilling sugary sodas as childhood obesity rates continue to escalate, while Timberlake and Keys are being reprimanded for showing previous loyalty to competitors' products.



the extraordinary

Gotye

"Somebody That I Used To Know" (feat. Kimbra)

3 Grammy Awards



DIGITAL

The Social Week

Bands and fans interact daily, with some days being more effective than others

By Glenn Peoples

If you think each of the seven days of the week is equal, think again.

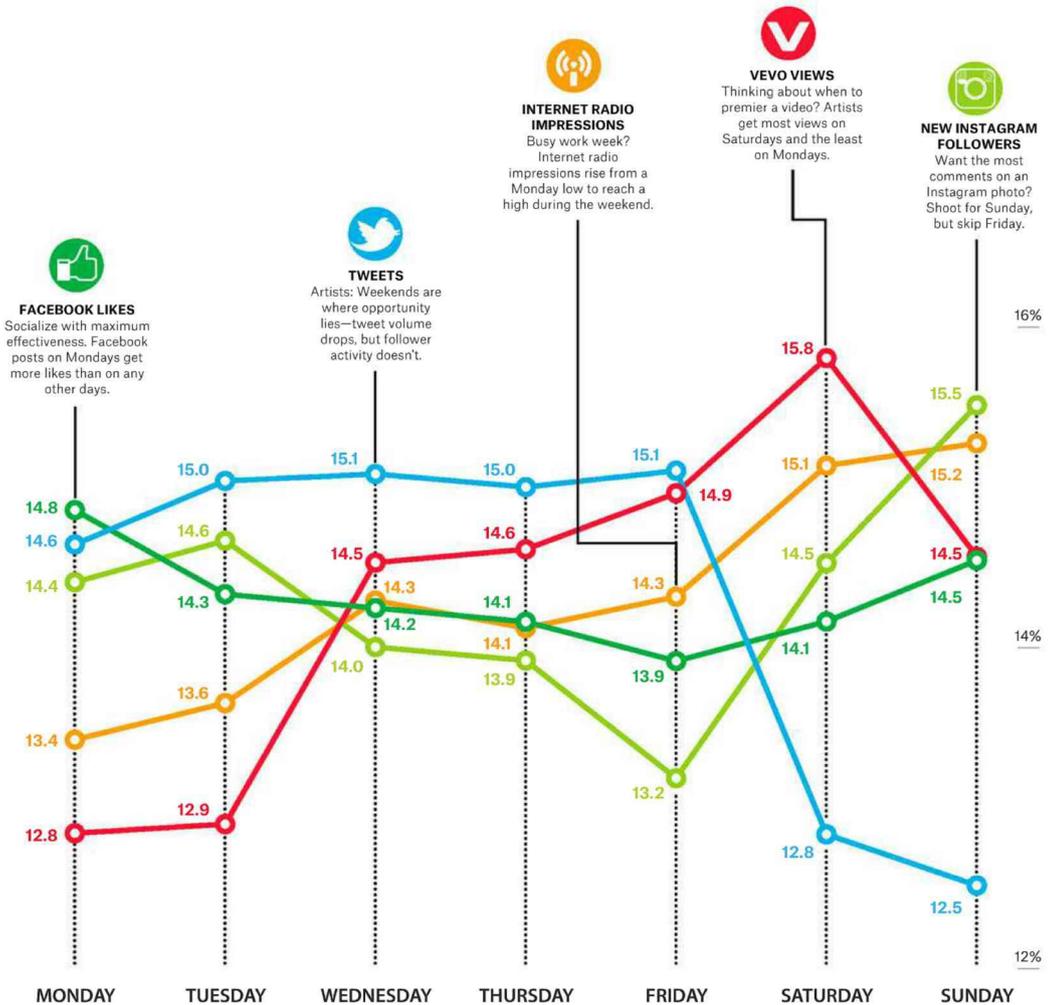
Yes, each day is equally divided into 24 equal hours and each hour has 60 equal minutes. When it comes to the social-media behaviors of musicians and their fans, however, the days of the week are far from routine.

Data provided by Next Big Sound shows there are rhythms to the ways artists and people act online. The metric, loosely termed “periodicity,” represents the day’s share of the week’s activity. (So, 14.8 means 14.8% of that week’s activity on a particular service took place on that day.) Understanding the peaks and valleys in these behaviors can be advantageous in using online marketing tools.

Take Facebook, for example. An artist will post on Facebook hoping to get a maximum number of likes from followers and readers. According to Next Big Sound’s data, Monday is the best day of the week in terms of average likes per Facebook post with 14.8. The average drops steadily to a low of 13.9 on Friday before increasing to 14.5 on Sunday, the week’s second-highest average. So artists can expect to get the most likes on their Facebook posts on Mondays and Sundays.

The data is also mirrored for artists. The numbers show artists are almost uniformly active on Twitter during the week. They hit a weekday low of 14.6 on Monday and weekday highs of 15.1 on Wednesday and Friday. But on the weekend, artists’ Twitter activity drops to 12.8 on Saturday and 12.5 on Sunday—that’s more than a 15% drop from the midweek average. Fans’ Twitter usage doesn’t fall off nearly as much on weekends. Average daily Twitter followers, not shown on the graph here, drops only 5% on the weekend.

There’s a lesson here for Twitter users: The weekend



Next Big Sound took an average of per-weekday activity for a given artist over as many weeks of data as it had for that artist in 2012. It calculated the percent each weekday represented out of an average week. Then it averaged those per-weekday values for a subset of roughly 17,000 highly popular artists.

holds untapped opportunity. Artists may be busy with band practice or traveling to gigs. Label or management company staffers may not like to tweet as often on weekends. But the goal should be to tweet when your fans are likely to see it.

Other data confirms that weekends are busy. Artists get their highest share of new Instagram followers on Sundays and their least on Thurs-

days and Fridays. Fans also stream a lot of audio and video on the weekends. Artists’ share of Vevo views peaks on Saturday, and their share of Internet radio impressions is highest on Saturdays and Sundays.

TAKEAWAY: Knowing the best days of the week to reach fans could make your promotional efforts more efficient.

CD Single Holding On

Walmart, Trans World say the format is still doing well

By Ed Christman

For those who believe the life span of the CD has only a few more years left, label actions speak louder than digerati words. Not only are labels supporting the CD album, but they’re still supporting the CD single and vinyl, even though Nielsen SoundScan’s singles chart rarely has five titles selling more than 1,000 units each week.

As it is, this week’s top seller is Jimi Hendrix’s “Somewhere,” which debuted with more than 3,000 copies and is, according to sources, a Walmart- and indie-store exclusive.

The Walmart B-side features a Band of Gypsies live cut of “Foxy Lady” recorded at New York’s Fillmore East in 1970, while the indies’ B-side is an unreleased Band of Gypsies studio version of “Power of Soul.” The single is meant to serve as an advance for *People, Hell & Angels*, a new Hendrix album of 12 never-before-

released studio recordings due March 5.

The labels don’t issue singles on every hot seller, but they do on some and when it makes sense. The same goes for retailers including Trans World, according to Ish Cuebas, VP and divisional merchandise manager for music and new media. For example, he says Adele’s “Skyfall” was the last single the chain carried. The song is the No. 2 seller this week, having scanned more than 2,000 copies and nearly 60,000 to date.

Other top-selling physical singles include upcoming pop-rock band New Hollow’s “Sick” (142,000 total units), “Boyfriend” (125,000) and “Airplanes” (79,000 units); Carly Rae Jepsen’s “Call Me Maybe” (69,000); and One Direction’s “Live While We’re Young” (42,000).



Mumford & Sons photographed by Rebecca Miller

Congratulations Mumford & Sons on your double GRAMMY® win

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The Deal

Blavatnik Gets His Prize

WHAT: Warner Music Group's pre-emptive bid by far beat the nearest competitor to win the auction for Parlophone, home to Coldplay and Pink Floyd. It has agreed to pay £487 million (\$762 million) to Universal Music Group, which had to sell the label and other assets in order to win regulatory approval from the European Union for its own purchase of EMI Recorded Music. According to sources, Parlophone, which includes Chrysalis and the Ensign label, generated about \$105 million in earnings before interest, taxes, depreciation and amortization on about \$400 million in revenue last year. Sources indicate the next-highest bid was \$550 million.

WHY: Did Access Industries' Len Blavatnik, who's known for disciplined investments, overpay? Some sources suggest he had to absolutely win Parlophone and needed to make a statement after losing the auction for all of EMI Music when UMG bid £1.2 billion (\$1.9 billion) and he wouldn't budge from his \$1.5 billion bid. This time out, some may suggest that Blavatnik overpaid for Parlophone, but that bid is slightly more than a six-times-multiple, while UMG said its £1.2 billion EMI acquisition came out to a seven-times-multiple for all of EMI's recorded-music operations. But other sources suggest Blavatnik got the part of EMI that he really wanted, which has been the prime A&R mover of EMI's current market share during the last 10 years. The goal for WMG and UMG in both cases is to reduce the multiple to about four-times through cost savings from combining operations.

WHO: If anyone thought billionaire Blavatnik was a missing-in-action owner of his latest toy, Warner Music, this deal serves as the final notice that the new owner plans to shake up the music industry—in case you didn't get the message when he wrote a \$3.3 billion check to buy WMG, then OK'd the exit of Lyor Cohen as Warner's recorded-music CEO in September, followed that up by making a \$130 million investment for a minority stake in Deezer through Access Industries and hired company-building Rob Wiesenthal as COO.

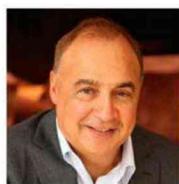
IF: WMG has said it will use a new term loan to pay for Parlophone, so if it doesn't put in any equity, and can get the new debt at 4.5% interest, that means it will add another \$34.4 million in interest payments to the \$185 million it pays annually on its \$2.2 billion in debt. Adding another \$30 million in annual principal payment that's required by one of its loans, that comes to \$249 million in interest payments and debt reduction annually. Meanwhile, its operating income before interest, taxes, depreciation and amortization was about \$353 million last year, plus another \$105 million from Parlophone and whatever other cost savings it achieves from merging it with WMG's European operation. Assuming it will get to \$500 million this year, that's a 2-to-1 coverage, which is a ratio investors like to see. —Ed Christman



Did Blavatnik overpay? Sources suggest he had to win the Parlophone auction to make a statement after failing to snatch up all of EMI's recorded-music operations.



Europe. This deal—which includes EMI operations in Belgium, the Czech Republic, Denmark, France, Norway, Portugal, Spain, Slovakia and Sweden—makes Warner Music Group more competitive in Europe, where the company was considered the weak player when compared with EMI, Sony and Universal Music Group.



Artists and managers. They now know that **Len Blavatnik** will not let Warner Music stand as an also-ran, even though it trails Sony in market share by almost 10 percentage points and UMG by almost 20 percentage points. But can Warner retain artists whose deals are coming up, like Pink Floyd's in 2015?



Indie labels. Such imprints as **Beggars Banquet** like that Warner is showing that it'll remain competitive and a force to be reckoned with, because they realize that they'll lose out if the industry is dominated by two giant companies.

\$762m

What Warner
will pay for
Parlophone

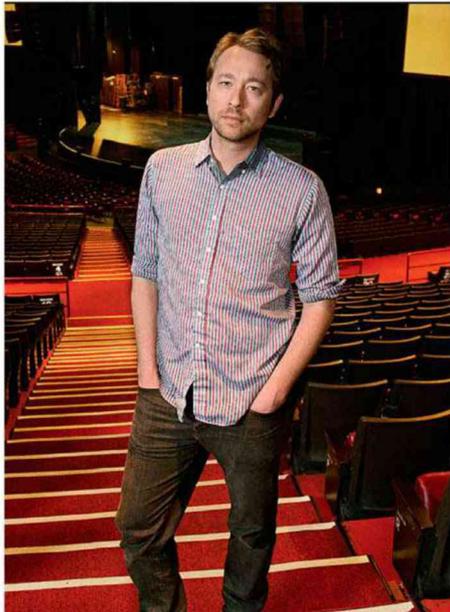
\$1.9b

What
Universal
paid for EMI

\$3.3b

What Len
Blavatnik paid
for Warner

EXECUTIVE TURNTABLE



TOURING

Brian Smith has fond memories of his eight-year stint as talent buyer for Los Angeles' legendary **Troubadour**, named one of Billboard's 10 top most influential clubs in America last year. "I got to live out all my childhood fantasies of meeting and booking my heroes," Smith says. "Not just the artists, but the managers and agents." With a desire to book and de-

velop acts on a larger scale, Smith has joined **Live Nation's** team of talent buyers in Southern California, where he'll create new regional events and assist booking such venues as the Wiltern, Verizon Wireless Amphitheater, Hollywood Palladium, Gibson Amphitheatre and the Avalon. "I'm looking at maybe developing a festival and other special events," Smith says, adding that he'd like to begin staging concerts at Dodger Stadium and the Los Angeles State Historic Park. "It's not just traditional venues; I'm looking at unique plays for the artist." Meanwhile, the Troubadour has tapped **Alexandra Maxwell** as its new talent buyer.

Ticketmaster Canada appoints **Patti-Anne Tarlton** senior VP/COO. She was VP of live entertainment at **Maple Leaf Sports & Entertainment**.

RECORD COMPANIES

Disney Music Group promotes **Scot Finck** to senior VP of promotion. He was VP of promotion at **Hollywood Records**.

PUBLISHING

Primary Wave Music Publishing appoints **Jake Livingston** senior director of creative. He was an A&R consultant at **Epic Records**.

DIGITAL

Pandora names **Michael Herring** CFO. He was VP of operations at **Adobe Systems**.

MANAGEMENT

Career Artist Management promotes **Adam Harrison** to GM and **Wayne Sharp** to VP of touring. Harrison handled day-to-day duties for Maroon 5, and Sharp was head of tour marketing.

—Mitchell Peters, exec@billboard.com

Further Dealings

Ticketmaster is launching a digital transfer option for its North American tickets, whereby buyers can pass along tickets to others at no cost, directly from their online Ticketmaster accounts. The platform, which digitizes the ticket, also addresses issues like counterfeiting and scalper fraud. Ticketmaster's transfer technology works with all ticket types, with purchasers able to transfer tickets "almost instantly" using Ticketmaster's ability to reissue bar codes. Through the transfer process, the original bar code is invalidated and the recipient receives a digital ticket with a reissued bar code, enabling the seamless transfer of paper ticket and print-at-home tickets to digital . . . Digital music service **Slacker**, which counts more than a half-million paying subscribers, announced an overhaul designed to appeal to mainstream users as opposed to music aficionados. The new version has additional visual elements and adds more personalized recommendations than the prior version in order to appear friendlier to new users who may not know what they want to listen to or how to navigate its prodigious catalog of music, news, comedy and sports programming. Slacker launched five years ago primarily as a free Internet radio service organized around genres programmed by music

experts. Through the years it added a monthly \$3.99 ad-free subscription radio tier as well as a monthly \$9.99 on-demand offering similar to **Rhapsody** and **Spotify**. But the San Diego company struggled with the same problem all other music services have run into—how to get enough people to pay monthly fees in order to become profitable. Of the 4 million listeners who tune in to Slacker every month, about 12.5% are paid users. Of Spotify's 20 million users, 5 million spring for a premium version of the service . . . **eMusic** has launched an a la carte download store, a move that opens up the download retailer to a new swath of consumers who aren't ready to sign up for one of eMusic's paid-download tiers. The company hopes that reducing the membership fee hurdle will attract new users, eMusic CEO **Adam Klein** said last month at the Consumer Electronics Show, when the a la carte store was first discussed. Klein also hinted at other additions to the store this year. A la carte buyers will have to pay more than eMusic members who buy a monthly, quarterly, biannual or annual subscription. For example, **Tim McGraw's** new album, *Two Lanes of Freedom*, is priced at 69 cents and \$6.99 for tracks and albums, respectively, for members, and 99 cents and \$9.99 for non-members.



Sylvia Rhone and her Vested in Culture label, a joint venture with Epic Records, named three members to the team: Margeaux Rawson as senior VP of operations, Amanda Berkowitz as VP of A&R, and Shaniqua Branch will assist with administrative duties as manager.

Joseph and Melissa Shalom attend the relaunch of SUFAC's concert series on Feb. 10.



Artists Auction Off Instruments For SUFAC

On the evening of Feb. 10, in an upstairs corner of Hollywood's Emerson Theatre, where Republic Records held its official Grammy Awards after-party, acts like Florence & the Machine, Gotye, Kelly Rowland, the Civil Wars and Nelly could be seen signing instruments and posing for photographs with a placard that read, "I Stand Up."

In addition to celebrating the Grammys, the party served as a platform to help relaunch Stand Up for a Cure, a New York concert series designed to raise funds for various causes. SUFAC's last charitable concert was in 2010, but Joseph Shalom, whose company Live Production Group produces the series, has big plans for the future, including numerous shows this year and several events planned for New York's Hammerstein Ballroom around the next Super Bowl.

"We knew that being here in Los Angeles for Grammy week is pretty big," Shalom says, noting that SUFAC partnered with EMI Music Publishing for its 2009 Grammy after-party. "It's one thing to try and relay an offer and explain what we're doing from an agent, but another when you have a physical presence and they see the good work you're doing."

The signed instruments will be auctioned off during SUFAC's kickoff event of 2013—a performance with Jerry Seinfeld at New York's Theater at Madison Square Garden on April 17, which will benefit the American Diabetes Assn. Shalom hopes to have up to six SUFAC concerts around the city in 2013.

Cynthia Sexton, executive VP of brand partnerships and licensing for Republic and Island Def Jam, says SUFAC was the perfect organization to partner with for Republic's Grammy after-party. "They're not just looking for cures to cancer or one thing," she says. "They're raising funds for medical research and treatment across a broad spectrum of medical illnesses."

—Mitchell Peters



**MY
Day**

Emilio Estefan
Chairman,
Estefan Enterprises

As chairman of Estefan Enterprises, Emilio Estefan employs more than 4,000 people among his many ventures, including five Bongos Cuban Cafes, Larios on the Beach restaurant, hotels and his Crescent Moon Studios. Add an upcoming Broadway show based on his life, a production deal with 20th Century Television, his seat on the National Museum of the American Latino board and his ownership stake in the NFL's Miami Dolphins.

5.30 AM **Get up and have breakfast with my daughter.** Then go for a run down Ocean Drive, or ride my bike, and have my Cuban coffee at Larios. Mornings are my time. I see [my wife] Gloria, have lunch with my son and grandson, who live next door.

11.00 AM **Meeting with Bongos staff** in my Miami Beach office.

1.00 PM **I usually don't schedule morning meetings**, but several Broadway writers are flying in to discuss the concept of the show.

2.00 PM **Arrive at Crescent Moon.** I spend much more time in the studio than the office. I spent the afternoon mixing Gloria's new album and writing a couple of songs for a new Russian singer. I also worked on the budget for a new Paul Anka production and am putting the finishing touches on El Cata's new album.

5.00 PM **Squeeze in press interviews** on the Broadway deal.

9.00 PM **Take the entire studio staff out to dinner.** We've been going to the same restaurants close to the studio for the past 25 years: Tropical Chinese, Delicias de España, Cafe Abracci.

10.30 PM **Traffic into the studio slows down**, so we can get creative. When the [NBA's Miami] Heat is playing, I go to most of their games. I wrote their new song, "Celebrate," and I play with a group of percussionists during commercial breaks. People go crazy.

12.00 AM **Get home. —Leila Cobo**





House of Blues Entertainment rocks into spring with our **FIRST EVER** 20th Anniversary Tour featuring Flogging Molly, Ones to Watch Tour featuring Blackberry Smoke, and a **SOLD OUT** Imagine Dragons Tour.

ONES TO WATCH TOUR 2013



Blackberry SMOKE

WITH SPECIAL GUEST
DRAKE WHITE

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Feb 5	Mod Club	Toronto, ON
Feb 6	Paradise Rock Club	Boston, MA
Feb 7	Irving Plaza	New York, NY
Feb 8	Fillmore	Silver Spring, MD
Feb 9	TLA	Philadelphia, PA
Mar 2	House of Blues	New Orleans, LA
Mar 21	House of Blues	Dallas, TX
Mar 22	House of Blues	Houston, TX
Apr 4	House of Blues	Anaheim, CA
Apr 5	House of Blues	Los Angeles, CA

SPECIAL THANKS TO TREY WILSON,
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Jan 25	Fillmore	Detroit, MI
Jan 26	Aragon	Chicago, IL
Jan 27	Bogart's	Cincinnati, OH
Jan 29	House of Blues	Cleveland, OH
Feb 1	House of Blues	Boston, MA
Feb 2	Roseland	New York, NY
Feb 5	Fillmore	Silver Spring, MD
Feb 7	Fillmore	Charlotte, NC
Feb 8	House of Blues	Myrtle Beach, SC
Feb 9	Tabernacle	Atlanta, GA
Feb 11	House of Blues	Orlando, FL
Feb 12	Revolution	Ft. Lauderdale, FL
Feb 15	House of Blues	New Orleans, LA
Feb 16	House of Blues	Dallas, TX
Feb 17	House of Blues	Houston, TX
Mar 7	House of Blues	San Diego, CA
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THANKS TO GARY SCHWINDT, JOSH HUMISTON & APA

IMAGINE DRAGONS



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Feb 14	Tabernacle	Atlanta, GA
Feb 15	House of Blues	Orlando, FL
Feb 22	Fillmore Silver Spring	Silver Spring, MD
Feb 23	Roseland Ballroom	New York, NY
Feb 25	House of Blues	Boston, MA
Feb 27	Sound Academy	Toronto, ON
Feb 28	Egyptian Room	Indianapolis, IN
Mar 1	Fillmore Detroit	Detroit, MI
Mar 4	House of Blues	Chicago, IL
Mar 5	House of Blues	Chicago, IL
Mar 6	The Pageant	St. Louis, MO
Mar 8	Varsity Theater	Minneapolis, MN
Mar 14	Commodore Ballroom	Vancouver, BC
Mar 18	House of Blues	San Diego, CA
Mar 19	House of Blues	Anaheim, CA
Mar 20	The Wiltern	Los Angeles, CA
Mar 23	Fillmore Auditorium	Denver, CO

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LATIN

New Radio Formats Shut Out Latin Pop

Don Omar dominates this year's Billboard Latin Music Awards but also highlights a new blurring of Latin's genres
By Leila Cobo

For the second year in a row, Don Omar leads the list of finalists for the Billboard Latin Music Awards, garnering 18 nods, two more than in 2012.

His sustained popularity underscores the increasing importance of digital business to Latin music in general and Don Omar's pull within that realm: He's a finalist in every digital category, including social artist, streaming song, digital song (where he competes against himself) and streaming artist of the year.

The awards honor the most popular albums, songs and performers in Latin music, as determined by the sales, radio airplay, streaming and social data that inform Billboard's weekly charts during a one-year period (this year's spanned Feb. 4, 2012-Jan. 26, 2013).

But Don Omar's encore, coupled with the names of most other big finalists—Romeo Santos, Wisin & Yandel, Prince Royce, Pitbull and 3BallMTY—highlight a Latin music landscape where genre lines have blurred and the new pop is a mix of urban, dance and tropical.

The tendency partly mimics the mainstream, where uptempo dance tracks have largely taken over romantic fare on top 40 radio. But in Latin, that condition has been aggravated with the increasing presence of English tracks on Latin stations. The end result is that traditional Latin pop—from romantic tracks to pop/rock—has been edged off the radio, airplay charts, other promotional platforms and, finally, digital sales charts.

"What we call today 'traditional pop' has been naturally excluded, because pop stations are really playing rhythmic music," Universal Music Latino/Machete managing director Luis Estrada says. Machete is home to Don Omar and Wisin & Yandel, while Universal Music Latino's roster includes Alejandro Sanz, who has only two nods for the Billboard Latin Music Awards, and Grammy Award winner Juanes, who has none.

"It's a problem because clearly audiences still have a strong appetite for pop," Estrada says, noting that



Clockwise from top left: Wisin & Yandel, Romeo Santos, 3BallMTY and Don Omar

Sanz had the top-selling Latin album during the holidays and that both he and Juanes are launching U.S. tours this spring. Also touring U.S. arenas is Ricardo Arjona, who received three award nods despite a string of radio hits that nevertheless couldn't match the clout of acts like Don Omar, Santos or Wisin & Yandel, who play on many more stations.

"Pop artists lack radio because a lot of American and urban music has taken their slots," says George "Pongy" Major, CEO of Promovision Music, whose clients include Tito "El Bambino," Daddy Yankee and Chino & Nacho. This week, for example, there are nine English-language tracks among the top 50 of Billboard's Latin Airplay chart, including EDM act Swedish House Mafia at No. 10 with "Don't You Worry Child." On Latin Pop Airplay, there are 15 English tracks among the top 50. More telling is the Pop Airplay chart's top four slots, which are occupied by artists who are considered primarily urban—Daddy Yankee, Don Omar, Wisin & Yandel and Tito "El Bambino"—and who are leading Billboard finalists.

"Reggaetón evolved," Major says. "The artists evolved. They mixed in samba, merengue, tropical. Latin urban music is a fusion of many genres. Daddy

Yankee's 'Limbo' is a pop track, even if it's urban."

Which is great, as "Limbo" happens to be a solid hit. But the trend leaves more traditional, romantic pop out to dry. It isn't as big a problem for stars like Sanz, Juanes or Arjona, but for new acts, Major says, it's tough.

"New artists have to really analyze what they're going to record," Major says. "If you tell me I'm going to record someone who sounds like Juan Gabriel and take him to No. 1, wow, that's hard. Today's young listener is not leaning in that direction."

But the listener isn't leaning away from pop either. At least part of the solution lies in the repertoire. A fresh, rejuvenated brand of pop—like that of Jesse & Joy, who have a sound and a look—can find radio airplay.

And of course, acts like Sanz and Arjona most definitely still have strong album sales.

Beyond trends or taste, pop acts also suffer on the charts because many pop stations predominantly play "recurrents," and so, don't report to the Billboard chart panels. As a result, many new pop tracks that do get airplay on these stations don't get the chart traction. ●

TAKEAWAY: As Latin radio plays more rhythmic music to keep up with listeners, traditional pop is being eased out.



Latin pop. There will be far less airplay on stations like WPAT New York unless singles feature bachata, urban or tropical remixes that will get them airplay in those formats and on pop stations that have gone more urban and dance.



Artist development. Unless acts are prepared to deliver uptempo material, inventive promotion beyond radio is a must. This year's Billboard Latin Music Award finalists for new artist of the year illustrate the trend: tribalero act 3BallMTY, DJ Juan Magán, Brazil's Michel Teló and regional Mexican act Jesus Ojeda y Sus Parientes.



Don Omar. How does radio love thee? Let us count the ways: Pop, tropical and Latin rhythm stations all play his songs, as well as a few regional Mexican outlets. For today's formats, his brand of urban/pop/dance rules.

FTR

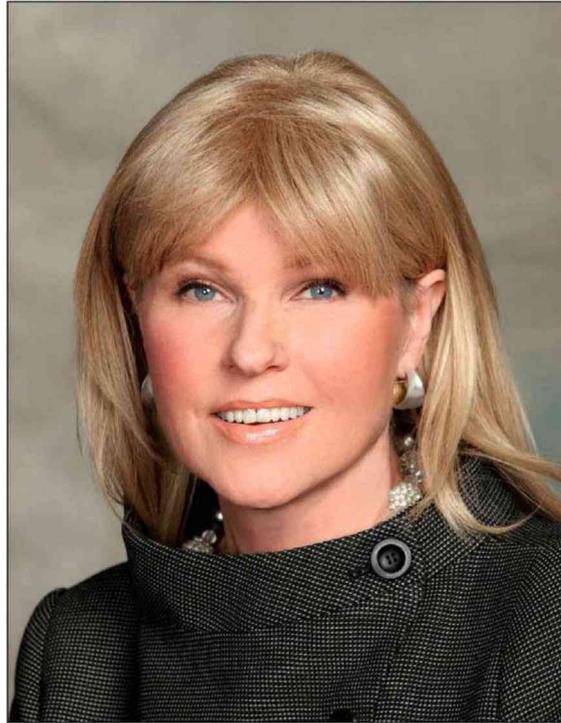
For The Record
In the Feb. 16 issue, Frank Cooper's title was misstated. He is chief marketing officer of global consumer engagement at PepsiCo Global Beverages Group.

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– Russ Patrick, *emmy*® Magazine 2013

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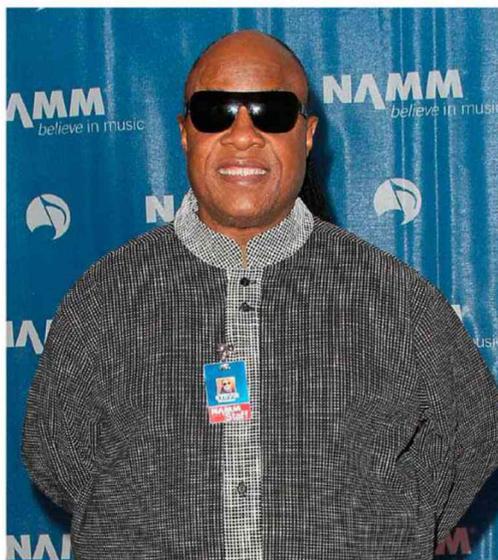
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Think Tank

RHYTHM & BLUES GAIL MITCHELL

Not Content Without Distribution

Independent radio ownership by African-Americans has dwindled, countering music's true diversity



Stevie Wonder and Radio One's Cathy Hughes

There's an old saying that goes, "Those who do not learn from history are doomed to repeat it."

With this being Black History Month, the quote rings especially true in light of a Dec. 18 article written by National Newspaper Publishing Assn. Washington, D.C., correspondent **Freddie Allen**. The headline: "Blacks Poised to Own Smaller Share of Media Outlets." The disturbing takeaway: That additional consolidation regulations proposed by the Federal Communications Commission (FCC) will place black media ownership even further out of reach.

Despite African-Americans' growing consumer power and mainstream brand-marketing clout (**Beyoncé**, **Jay-Z**, **Lil Wayne**, **Nicki Minaj**)—one key voice is slowly and systematically being silenced. That African-American communities across the country are losing a vital means of local engagement, while new and established artists, especially in R&B, are losing a key vehicle for exposure.

According to the National Assn. of Black Owned Broadcasters, black ownership has declined precipitously since 1995, when Congress passed legislation repealing the minority tax certificate. Then the Telecommunications Act of 1996 was signed into law, allowing broadcast companies to own an unlimited number of radio stations.

The affect on black radio ownership has been significant. In 1995, according to a docket filed by NABOB, the number of African-American companies owning radio stations—like Inner City Broadcasting, owned and operated by New York's **Sutton** family, and Radio One, launched by **Cathy Hughes**—was 146. In 2012, that number dropped to 68.

Now, Inner City is no more. The chain filed for bankruptcy and was bought last year by YMF Media (whose owners include **Ron Burkle** and **Magic Johnson**).

With African-Americans comprising 13.6% of the U.S. population, both NABOB

data and the FCC's Ownership Data Report come to the same conclusion as NABOB states in its docket: "African-Americans are woefully underrepresented in the ownership of broadcast stations."

Radio remains a vital component in breaking artists. But in this era of radio conglomerates and programming homogenization, only the same few "hits" are recycled repeatedly. And only a small percentage of R&B/hip-hop acts make that pop-crossover cut. So where do equally deserving and diverse new (and in some cases established) R&B/hip-hop acts go for airplay exposure?

Yes, there's still Radio One and other black owners like **Greg Davis** of Davis Broadcasting (with stations in Atlanta and Columbus, Ga.) and **Stevie Wonder** (KJLH

Los Angeles). But there's a need for more. A situation, which improved, can only help further benefit the music industry's bottom line and that of local communities. African-Americans can't just stay on the sidelines providing content and not also have a stake in distribution.

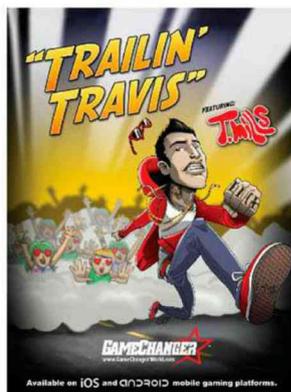
Organizations like NABOB are still fighting the good fight. But also needed is the return of the FCC as an ally in helping minorities and women become owners, along with support from savvy African-American entrepreneurs. ●

TAKEAWAY: In 1996 there were 146 African-American-owned radio stations. At the end of 2012 there were only 68, and there soon could be even fewer.

ON THE ROAD RAY WADDELL

A New Game

Can GameChanger help bands with a new revenue stream in mobile games?



GameChanger apps—like this one featuring rapper T. Mills—offer merch and tickets as prizes.

After fulfilling his contract as a New Jersey-based talent buyer/promoter for Live Nation and waiting out his noncompete, Bamboozle festival founder **John D'Esposito** has re-emerged with what he believes is a new revenue stream for artists: mobile gaming. He has launched GameChanger World, an artist-driven platform developer based in Freehold, N.J., as a joint venture between D'Esposito's Max Cruise Entertainment and Storm City Games.

GameChanger Labs, the company's development arm, sifts through gamer apps and finds cool, under-the-radar titles, then enlists artists as creative partners, creates mobile games with band members as characters and puts the games on the artists' social sites and GameChanger.com's mobile gaming "boardwalk." The games are free and fans pay \$0.99-\$1.29 through in-game micro-transactions to advance and compete with other users. Each act contributes a minimum of 300 prizes (such as CDs, merch and tickets) to the pool, and revenue is split between the artists and GameChanger. Live

events like the Skate & Surf Festival launch party, set for May 18-19 in Freehold, will offer bands the chance to play fans.

All the variables in launching any new concept notwithstanding, GameChanger seems to be positioned to tap into a credible revenue stream for both developing bands and a music industry that desperately needs new forms of income. Touring is saturated at the club level, holds at prime rooms are six deep in some cases, and touring is a narrow-margin business. Today's fans demand interaction with their bands, and mobile gaming is a way for them to engage fans 24/7.

Esposito was hoping for 20 bands initially but now has 50, with a "line to get in the door. The bands have absolutely taken over. They know more about it than we do."

Mobile gaming is a multibillion-dollar business and "none of that is coming into the music industry," D'Esposito says. "This is a revenue stream without so many hands in [bands'] pockets. Right now they say the average kid spends between \$3 and \$5 in the average game he downloads. How much will the kid spend when he actually can play his favorite band?"

The prototypical GameChanger band—of which there are hundreds—would tour constantly, have an active social presence and be on a small indie label or unsigned. The fan base is right in the mobile gaming community, in which there are millions of users.

For GameChanger to gain traction, the bands must be engaged, the games have to be great—even addictive—and they have to be put in front of gamers. ●

TAKEAWAY: Smart young bands could generate new revenue and enhance fan engagement by tapping into mobile gaming.

.biz

Live Nation will launch the inaugural Faster Horses camping and country music "three-day hillbilly sleeper" July 19-21 in Brooklyn, Mich.

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OPINION ANDREW RAZEGHI

The Upside Of Down

How to innovate when times get tough: disruptive ideas, communication, cost-cutting



Creativity loves constraints. When it seems like there's no other option, human history shows that we create one. We innovate. The question is, What is the best way to innovate when times get tough? To quote **Warren Buffett**, "Risk comes from not knowing what you're doing." Here are three things you need to know and do, now.

1 Launch your most disruptive ideas. Industry leaders leapfrog the competition by launching their most disruptive ideas when others pull back. To illustrate, consider this: In February 1930, four months after the stock market crash, **Henry R. Luce** launched an audacious, irreverent and vibrantly colored arsenal of human-interest stories in the form of a new media product called Fortune magazine. Not only did he have the gall to launch a new product in the shadow of the Great Depression, he created an expensive one. At the outrageously lofty price of \$1 per issue, Fortune launched with only 30,000 subscribers. By 1937, the magazine netted a half-million dollars on its circulation of 4,600,000. By the end of the decade, Fortune had become required reading on Wall Street. Why did it work? For the very same reason that all great new prod-

ucts work: It made a uniquely relevant contribution to its customers' lives. A recession—or in this case, a depression—doesn't make market needs disappear. Not only do they still exist, new needs emerge. In the case of Fortune, the stock market crash actually piqued interest in the culture of business. People were more attuned to what went on behind closed doors, in boardrooms and in the hallowed halls of corporate America. Luce gave consumers the stories they couldn't get: insight into the personalities behind the numbers.

Fortune worked not in spite of the Great Depression, but because of it. Like Luce did then, use this time now to be aware of the market, not afraid of it.

2 Crank up communication. In a study of 600 companies, McGraw-Hill Research found that businesses that maintained or increased their advertising spend during the 1981-82 recession averaged higher sales growth during the recession and in the three years following. By 1985, sales of aggressive recession advertisers had risen 256% over those that cut back on advertising. In contrast, in 2002, the Strategic Planning Institute illustrated that during economic expansion, although 80% of businesses increased their ad spending, there wasn't any improvement in market share simply because everyone had increased spending. In a crowded bar, yelling louder doesn't help. When markets are quiet, messages are heard.

3 Cut bad costs, and invest in good costs. Before launching that across-the-board cost containment program, ensure that the right costs are cut.

Profit Impact of Market Strategy studied 1,000 businesses between the 1970s and the 1990s to understand how they fared during recessions.

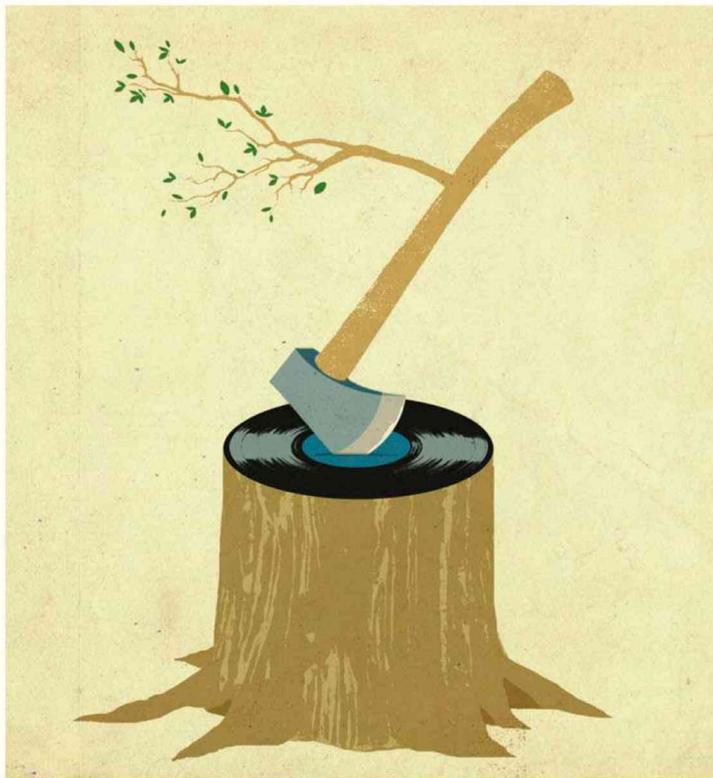
In order to separate winners from losers, PIMS considered three measures: return on capital employed, change in profitability during the first two years of recovery and change in market share during the first two years of recovery. PIMS found that not all costs are created equal. In other words, there are both "good" and "bad" costs.

Good costs yield improvements to these measures. Bad costs do not. Good costs are those that should be increased during a recession. Bad costs are those that should be cut. In other words, invest aggressively in good costs: namely, marketing and innovation.

Downturns are the ideal time to unleash corporate creativity. The greatest mistake one can make now is to mortgage the future by failing to innovate. ●

Andrew Razeghi (@andrewrazeghi) is a lecturer at the Kellogg School of Management at Northwestern University and managing director of StrategyLab, a growth strategy and innovation consulting firm. Email him at andrew@strategylab.com.

TAKEAWAY: You don't need money to think, but you do need time. Thinking is cheap. Not thinking will cost you a fortune.



QUESTIONS Answered

Ben Horowitz

Co-Founder/Partner
Andreessen Horowitz

What did you wake up thinking about this morning? The data networking industry, and how this \$40 billion sector is going to get rebuilt. We've made about four investments in this sector and they all seem to be working. We sold Nicira Networks for \$1.3 billion in July. There seems to be unlimited opportunity in this area. Then I had that Trinidad James song in my head ["All Gold Everything"]—the line "Mom always told me, boy count your blessings."

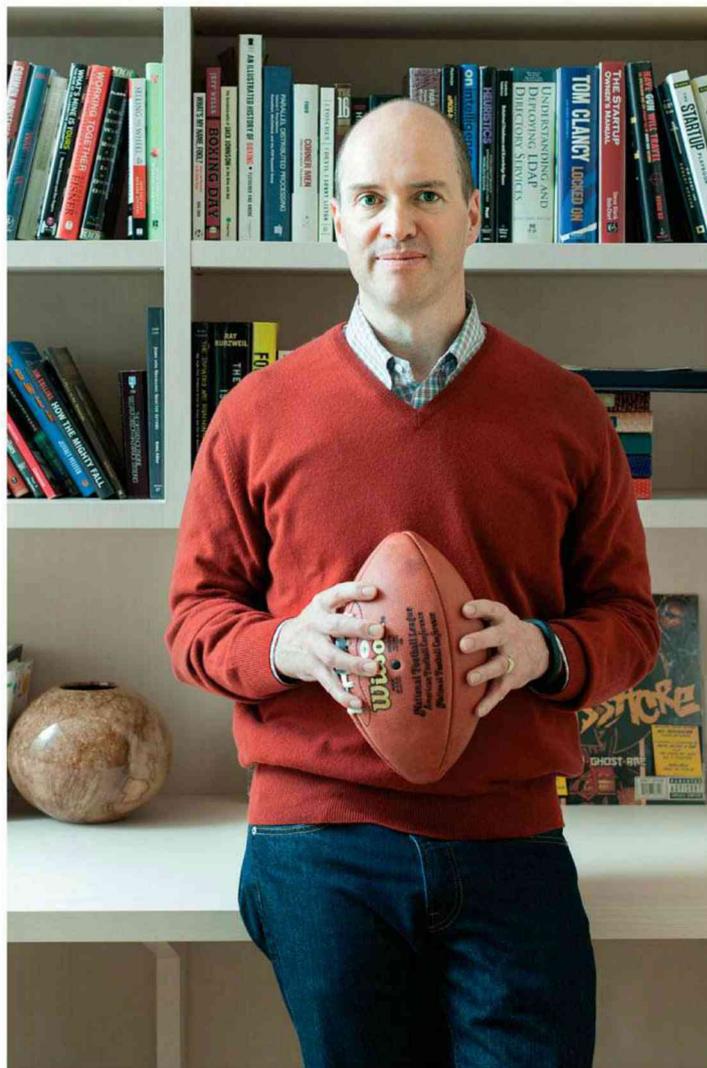
Describe a lesson you learned from a failure. I've had so many failures. My big lesson in general is not quitting. If you take failure personally and you give up, it really does become a failure. People start thinking, "I failed, therefore I'm a failure." The same way you don't succeed because you're successful, you succeed because of what you do. I learned pretty early on when you start thinking, "I'm successful because I'm Ben Horowitz," or whoever, that's when you start making mistakes. With investments, we're doing a good job when we back the person more so than the idea. When it doesn't go right, the best thing I can do is to stay focused and clear on what their options are. There's always some move you can make that can improve things.

What will define your career in the coming year? My career is going to be defined by how helpful I am to the entrepreneurs who are in the struggle while they're in it, and if I can't make a meaningful contribution, then it's time to move on. Sometimes they need help with how to put their team together, how to finance a company when it's in a pickle, how to think about a competitive situation or how to fire someone. For example, I might be a rap fan but I don't make a \$15 million investment in a company like Rap Genius because it's cool. The idea the founders have is much broader than rap; they're now expanding to poetry and legal notes.

Who is your most important mentor, and what did you learn? Bill Campbell, chairman of Intuit and Apple director. A lot of what I learned from him was how to treat people and help them understand where you're coming from. In these [venture capital] situations, there is a lot of hard and bad news that gets delivered. Being able to do that and preserve relationships is a very hard thing. When I was CEO of my first company, Opsware, he was on the board.

Name a project that you're not affiliated with that has most impressed you in the past year. I've been very impressed with my friend Drew Houston and his company Dropbox. Yes, they're threatened by the likes of Apple's and Google's cloud services, but they're doing a good job with product strategy and assembling a great team.

Name a desert island album. Kanye West's *My Beautiful Dark Twisted Fantasy*. He put so much of himself into that album.
—Yinka Adegoke



Age: 46

Favorite breakfast: Pancake special at Lois the Pie Queen in Oakland, Calif.

Memorable moment: "Changing the strategy at LoudCloud, the company I founded, to become Opsware. It almost caused me to have a heart attack."

Advice for young entrepreneurs: "Be true to yourself and your own idea. Be original. Don't do what people want you to do just because you think people will think it's smart."

My first job: Software engineer at Silicon Graphic.



Left: "The dons of computer science: Charles Babbage, Alan Turing and John Von Neumann."

Top left: "The real OG of management and the baddest of all badass CEOs, Andy Grove."

Top center: "Old-school vinyl, including the album that changed everything: Straight Outta Compton."

Top right: "I keep the iPod pink to stay in touch with my feminine side."

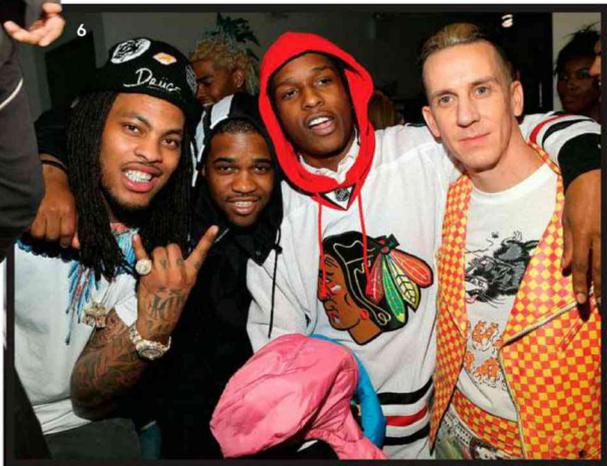
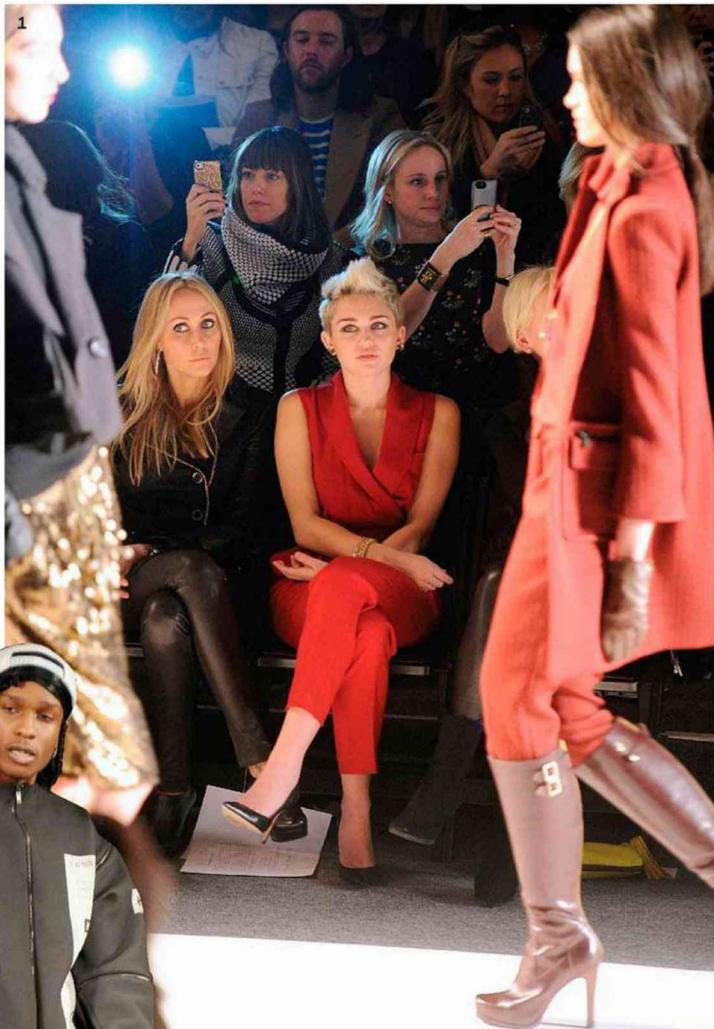
"If you take failure personally and you give up, it really does become a failure."

BACKBEAT

.biz

For photos of the music business at work and play, go to billboard.biz.

To submit photos for consideration, send images to backbeat@billboard.com.



Fashion Week Rocked!

Music stars strutted down the runways, lined the front rows, manned the DJ booths and feted veteran designers during New York Fashion Week. Meanwhile, on the opposite coast, music's top tier turned out for Topshop's Los Angeles opening.

1 Red hot: Miley Cyrus took in Rachel Zoe's fashion show, seated front row with her mom, Tish (left) on Feb. 13.

2 Does the devil wear Edun? Edun co-founders (and husband and wife) Bono and Ali Hewson chat up Vogue's Anna Wintour (right) at the Edun Fall 2013 fashion show on Feb. 7.

3 Hey! Ho! Tommy Hilfinger (left) with Marky Ramone, backstage at the designer's Feb. 8 Men's Fall 2013 show.

4 Jennifer Lopez and manager Benny Medina buss cheeks at the Feb. 13 opening party for Topshop Topman at Ceconi's West Hollywood.

5 Solange Knowles, wearing Topshop, and Topshop's Philip Green at the L.A. opening.

6 ASAP Rocky (far left) struts on the catwalk for Hood by Air at Milk Studios on Feb. 10 and chills with Waka Flocka, ASAP Ferg and designer Jeremy Scott (from left) backstage at the Jeremy Scott Fall 2013 fashion show on Feb. 13.

"This was a more natural and organic experience than walking the runway."

—ASAP Rocky, on hanging at Fashion Week.



T&E Report Winter Break



SUN Let's face it, South by Southwest in Austin and Ultra Music Festival in Miami are the (working) Spring Breaks of the music industry. But when top execs and artists want to truly step off the mid-winter awards-season and music festival treadmill, here's where they go to bliss out. With its luxe hotels playing host to the likes of Katy Perry and Akon, the Maldives aren't exactly a secret. But BB Gun Press co-founder Brian Bumbery, who represents Green Day and Jimmy Cliff, still loves the island paradise's yet-unspoiled serenity. "It's the only place in the world where I've completely lost track of time. It's so breathtakingly beautiful that I weep every time I arrive and leave." He's enamored with **Four Seasons Landaa Giraavaru** (below) (fourseasons.com/maldives/ig)



and the secluded villas at **Constance Halaveli** (halaveli.constancehotels.com). Another beach-hopping devotee is Cash Money Records honcho Ronald "Slim" Williams, who raves, "I love the **Kahala** in Hawaii. I go to get a massage

and just listen to the water." The Oahu resort (kahalaresort.com) sits on a quiet stretch of beach, yet is just 10 minutes from the action in Downtown Waikiki. A little higher up on the glamour scale is Turks and Caicos Islands' Providenciales, where Linda Carbone, co-owner of Press Here (who represents everyone from the Killers to Depeche Mode), recently checked in to the sumptuous **Grace Bay Club** (below) (gracebayresorts.com), also a fave of Artist Group



International CEO Dennis Arfa. "The water is beautiful and the beach is better than any I've seen," Arfa says.

SCENE Yet for the jet set, there's one island that will seemingly never fall out of fashion: "St. Barts... 17 years and counting," Epic Records chairman/CEO Antonio "L.A." Reid says of his annual winter retreat. The stylish **Hotel Saint-Barth Isle de France** (isle-de-france.com) is where the likes of Jay-Z and Beyoncé lay their heads. But it's the new outpost of New York's **Bagatelle** (bistrotbagatelle.com) that is the island's buzziest schmoozing hot spot, drawing such A-listers as Russell Simmons and Simon Cowell. Suited to slightly more Bohemian tastes is **Island Outpost's Strawberry Hill** (island-

Slim Williams, Pink and L.A. Reid (from left)

outpost.com). The Jamaican hideaway unveiled a major-league makeover last year—but it has a history dating back to Bob Marley, which is why, proprietor Chris Blackwell reckons, "People connected to music wish to visit." Nestled in the Blue Mountains, 3,100 feet above Kingston, it has 360-degree views, making it "just a local call away from Heaven," Blackwell says. Escaping to Cabo San Lucas, though, is really just another excuse to move the party back home into the sunshine. And at Spanish hotelier Melia's celeb magnet **ME Cabo** (above) (es.melia.com), industry types carry on the festivities 'til morning. Adam Alpert of 4AM DJs, who oversee the property's music program, says the vibe is conducive to good grooving. The party crowd has included "producers from L.A., as well as Slash, P!nk and DJ Tiësto."



SNOW For those who prefer to bundle up, Aspen is hotter than ever. Some, like Calvin Harris, go for the scene at the winter X Games. But others from songwriter Bonnie McKee to producer Jed Leiber are there for the glamorous resorts' everyday pleasures. Après-ski, most can be found at two current hot spots: **Little Nell's** restaurant Element 47 (above) (thelittlenell.com) and the storied **Hotel Jerome**, which just underwent a spectacular makeover (hoteljerome.aubergerevents.com). Expect late-night deals to be going down in its legendary J-Bar.

—Ken Scrudato



THE MUSIC THAT MADE ME

Manish Raval

TALK

@Rodney-Atkins
Spring break is almost here! Who is coming to hang with us at @Spinnaker-PCB on 3/8

@justinbieber
#familytime = happy

@ashley-tisdale
Exhausted
#timetorelax

Lena Dunham's raw nerve and curvaceous body aren't the only things getting majorly exposed on her HBO hit "Girls." Emerging acts like Icona Pop, Solange Knowles and Tanlines get a big boost, thanks to the show's music supervisor, Manish Raval of Aperture Music. Here, he opens up about the musical firsts that made a lasting impression on him.

First album I bought: **Duran Duran's *Rio***—on cassette! It was a very shady transaction. Someone at school brought in these tapes that his dad stole. I paid \$3 for it.



First album I knew all the words to: **Guns N' Roses' *Appetite for Destruction***. I was in seventh grade, and hearing f-bombs on an album at that age was shocking. It was like this dangerous rebellion that I wanted to be a part of. I was a little heavy metal kid. I grew up with a big brother who blasted Black Sabbath and Metallica. I had long hair down to the middle of my back, and a different Iron Maiden shirt for each day of the week.

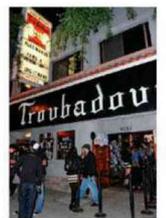
First album that rocked my world: **Nirvana's *Nevermind*** changed everything. Culturally, it made it feel like things were OK.



First concert: **Olivia Newton-John** in the fourth grade. My parents told me I fell asleep for the entire thing. In the sixth grade, my brother took me to **U2's *Joshua Tree*** tour at the L.A. Coliseum. That was a pretty major experience.

First band: In high school I was a drummer in a band called **Souled Out**. We were a **Red Hot Chili Peppers**-type funk-metal thing, like **Fishbone**. We grew up going to see these guys, and **No Doubt**, before they were famous.

First gig: **The Troubadour** in L.A. is the first place my band ever played. Everyone in the world has played there. It's historic, but still intimate. I was just there to see **Jake Bugg**, this 20-something bratty, U.K. punk-folk troubadour. His song "Two Fingers" is on my current obsessive rotation.



First band my kid made me listen to: **One Direction**. My daughter is 7 and obsessed with them. Funnily enough, she also loves the "Girls" soundtrack. We get into the car and she wants to hear **Icona Pop's** "I Love It" and the **Santigold** song, "Girls." —Ray Rogers



Gear

“This is the room where I feel like I’m back where I started.”

Inside The Beatz Factory

Name: Swizz Beatz

Big break: Producing DMX’s “Ruff Ryders Anthem” in 1998.

Notable 2012 beats: Nas’ “Summer on Smash,” Alicia Keys’ “New Day,” solo single “Everyday Birthday”

Grammy Awards: Best rap performance by a duo or group (2010), Jay-Z’s “On to the Next One”

Recent work: “I worked on some potential Beyoncé placements in here. I worked on some potential stuff for Jay-Z in here. I worked on some Nas stuff in here. I worked on some movie score stuff in here.”

On producing for his wife, Alicia Keys: “It’s fun, creative and exciting. And when we hook up, we do things that I wouldn’t normally do and things she wouldn’t normally do, so the chemistry is pretty cool.”

Philanthropy: Recently partnered with nonprofit Music Unites to launch Power of One Music-Versity: Bronx Edition, a series of inner-city music workshops.



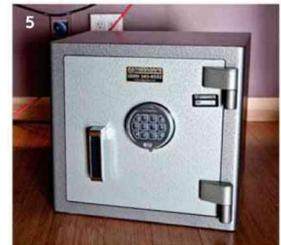
For someone whose production discography is full of hip-hop bangers meant to incite dancefloor mayhem, Swizz Beatz’ Oven Studios on the West Side of Manhattan is downright hushed. In the two years since moving into the space—which contains two seats and barely enough room for three adults to stand in—the veteran beat-maker and rapper has presided over a modest setup while having access to an expansive view of the midtown skyline.

“I’m able to easily bring people into my world in here,” says Beatz (real name: Kasseem Dean), who began his career as the Ruff Ryders’ go-to producer and has since helmed hits like DMX’s “Party Up,” T.I.’s “Bring Em Out” and Beyoncé’s “Ring the Alarm.” “There’s nothing here—no TVs, no chairs, so you know that when you come in here, you come in here to focus on the music.” So far, artists like Beyoncé, Jay-Z, Kanye West, Timbaland and Beatz’ wife, Alicia Keys, have all entered the stripped-down sanctuary to bang out new tracks, and Beatz’ latest solo hit, the boisterous “Every-

day Birthday,” was created in the humble studio.

The space reminds the Bronx native of his first recording area in the late ’90s, which featured a Dr. Rhythm drum machine, TR-808 beat composer and a Technics 1200 with a Gemini mixer. His current setup includes a lone Studiologic VMK-188 Plus keyboard, one Neumann microphone and an MPC Renaissance production machine that the producer says is crucial to his craft. Nearly everything else, he says, is handled by his engineer: “All I want to know is how you turn it up, and that’s it.”

Beatz made sure to get the travel version of the Renaissance—after all, his deals with global brands like Reebok, Monster Headphones and Lotus have made it necessary for the jet-setting producer to construct beats outside of his New York haven. When asked how often he buckles down in Oven Studios, Beatz replies, “I can’t say I’ve been in here for a straight week yet this year. I can’t say I’ve been in the United States for a week yet, either.” —Jason Lipshutz



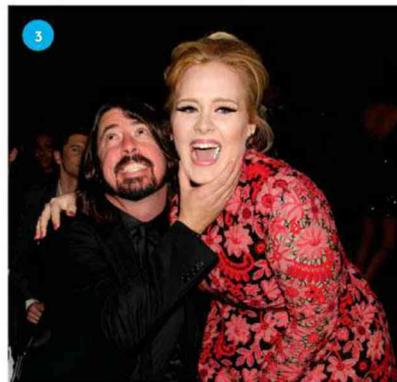
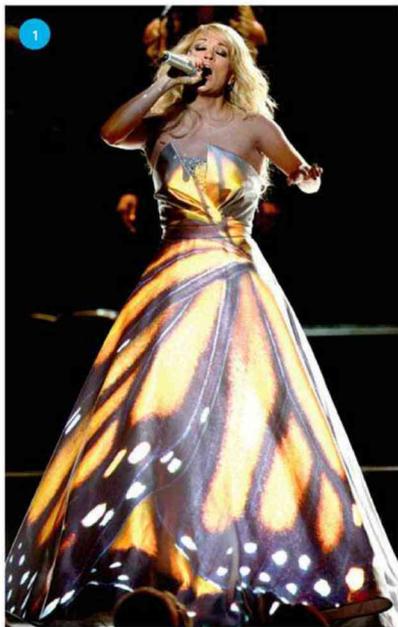
1. Neumann mic: “I leave certain things up to my engineer. It’s a pretty efficient microphone, but I can’t say something real specific about it.”

2. MPC Renaissance: “What I like about the MPC software is that it can be used [anywhere] as it’s only software, and I can use it in Logic as well.”

3. “I like to feel like I’m being sneaky when I make music. I can see the city, but nobody in the whole world can see me.”

4. Main console: “Mostly everything is synced into my bank in Logic. This whole room would be filled up with equipment if I was to take those instruments out and make them live... that’s the great thing about technology.”

5. Safe: “I keep my drives in there, and I might put my watch in there.” Are there top-secret beats in there now? “Definitely. That safe is pretty serious.”



1. **Carrie Underwood** dazzles the crowd.
2. From left: **Beyoncé**, husband **Jay-Z** and **Drake**.
3. All smiles: **Dave Grohl** and **Adele** cozy up.

4. **Sting** onstage during the **Bob Marley** tribute.
5. **Fun**, performing.
6. **Alicia Keys** singing "Girl on Fire."

7. **Mumford & Sons** celebrate their two Grammy wins.
8. **Gotye** and **Kimbra** accept the Grammy for record of the year.



9. All-white everything: **Taylor Swift** opens the show.
10. **Portia De Rossi** (left) and **Ellen DeGeneres** check out **Katy Perry**.
11. **Prince** presents the Grammy for record of the year.

12. From left: Grammys executive producer **Ken Ehrlich**, Recording Academy president **Neil Portnow** and host **LL Cool J**.



6



ENCORE!

Technicolor gowns, sepia-toned screens . . . and a downpour of talent. Whether it was in dazzling big productions or soulful stripped-down performances, the 55th annual Grammy Awards got back to what matters most: the music

BY PHIL GALLO



9

THE 55TH ANNUAL GRAMMY AWARDS attracted 28.4 million viewers on Feb. 10, according to Nielsen, the second-biggest audience in the last 20 years. And as much as CBS was presenting “music’s biggest night,” the industry treated it as music’s biggest launch pad. Within 48 hours of the telecast concluding, performers from the show were flooding the marketplace with music, products and announcements. Bruno Mars had a new tour; a pre-order for Justin Timberlake’s new album began at midnight, while Target and Bud Light provided encores for his single “Suit & Tie”; Ziggy Marley set publishing dates for his first children’s book; and Jay-Z promoted D’usse Cognac from his seat. Best new artist/song of the year winner fun. announced on-sales for shows between July 9 and Sept. 26.

A year ago, the post-Grammys efforts were limited to the release of new singles from Nicki Minaj, Katy Perry and Chris Brown. This year’s show included numerous first-timers—Ed Sheeran, fun., Miguel, Jack White and Frank Ocean—but only a single song debut, Timberlake’s “Suit & Tie” (as well as “Pusher Love Girl”). He returned later in the show to assist with the announcement of a new Grammy Music Educator Award. Add the Target and Bud Light spots, and that was a whole lot of airtime for JT.

“I don’t think that we should be limited to performing what we call ‘Grammy moments’ in the context of the nominations,” Grammys executive producer Ken Ehrlich said the day after the telecast. “This show should be able to accommodate the creation of great moments and great performances in other circumstances. If Justin Timberlake has his first music project in four years—and the last time he was on the Grammys he saved our ass after the Chris Brown/Rihanna problem—then let him do it on the Grammys. There’s huge interest in Justin, justifiably so.”

The night’s big winner was Dan Auerbach, with four Grammys: three for his Black Keys work in the rock categories as well as producer of the year, non-classical. Additionally, one of his production projects, Dr. John’s *Locked Down*, was named best blues album.

Gotye won three awards—record of the year, best alternative music album and best pop duo/group performance—as did Skrillex, Jay-Z and Kanye West. Chick Corea, Mumford & Sons, fun. and Matt Redman took home two each.

As usual, 11 awards were presented during the three-and-a-half-hour program with 18 performances featuring more than 30 solo artists and bands. “It’s almost like it would seem intuitive, but it was very musical this year—not everything was about production or being the most recognized or best-selling or -played music,” Recording Academy president/CEO Neil Portnow said after the show. “There was a lot of discovery on the stage—the edutainment bit of things.”

One of the most successful moments was with Mars, Sting, Rihanna, Ziggy and Stephen Marley, moving seamlessly from “Locked Out of Heaven” to “Walking on the Moon” to “Could You Be Loved.” Rationale for the performance was the nomination for the soundtrack to the “Marley” documentary, which Ehrlich says, “I don’t think we ever mentioned.”

Mars, who has become something of a Grammy show staple, asked to skip this year and return next year when his *Unorthodox Jukebox* is eligible. Armed with the knowledge that Mars’ favorite track on the album was “Locked Out of Heaven,” Ehrlich approached Sting’s manager, Kathy Schenker, and Sting agreed to do the show, as Mars had appeared at a recent Rainforest Fund benefit. Ehrlich had the idea that it would ultimately become a Marley tribute and approached Rihanna’s manager, Jay Brown, before reaching out to the Marley camp.

More than recent Grammy telecasts that have been heavy on pop and R&B stars and experiments with dance and rap, this year’s ceremony emphasized a return to traditional songwriting and pop’s cradling of the rustic: Mumford & Sons, the Lumineers, Jack White and the Black Keys, who brought along the Preservation Hall Jazz Band and Dr. John. Mumford & Sons returned for a tribute to Levon Helm of the Band, which featured stand-out vocals from Alabama Shakes’ Brittany Howard and Mavis Staples. Miguel brought back the classic sexiness of Marvin Gaye, Timberlake went big-band era with his production, and Juanes introduced Frank Ocean with a short rendition of Elton John and Bernie Taupin’s “Your Song.”

“Honestly,” Ehrlich said, “I love acoustic instruments. When it comes down to the debate between performances and set pieces, I say, ‘Let me put musicians on the stage. They’ll be the sets.’”

That sat well with a few artists. Zac Brown said backstage after winning best country album, “It’s great to have people who play their own instruments, write their own songs and form real bands. It’s great to see real music is getting the spotlight.”

Brown and Mumford & Sons had a particularly busy week, bouncing between rehearsals for the show and participating in the MusiCares Person of the Year event honoring Bruce Springsteen on Feb. 8. Mumford & Sons performed “I’m on Fire”; Brown shared vocal duties with Staples on “My City of Ruins.”

Springsteen opened last year’s show with “We Take Care of Our Own,” a booking with “origins in a mercenary promotional opportunity.” He noted that he wasn’t sure if the MusiCares honor and the opening slot were conditionally connected.

The producers approached Springsteen to perform this year and were rebuffed. “I think a lot of it was he had such an amazing turn last year that they weren’t sure they could top last year,” Ehrlich said. “I would book Bruce Springsteen on the show every year if I could. I think, in all candor, they were disappointed with the nominations—as was I.”

As always, this year’s ceremony included Portnow speaking about the Academy’s agenda for the coming year. Aided by Timberlake and Ryan Seacrest, they announced the creation of the Music Educator Award to be given to any current American music teacher from kindergarten through college. Nominations will come from the public and 10 finalists will be flown to Los Angeles during Grammy week where the winner will receive a \$10,000 honorarium and the nine finalists will get \$1,000 each.

Within 48 hours of the announcement, Portnow reported, the Grammy Foundation had received 10,000 nominations, 1,000 completed applications, 75,000 hits on the website and 2,500 views on the group application. ●



13

13. Justin Timberlake hitting high notes.
14. Wiz Khalifa (left) and Bruno Mars.
15. T Bone Burnett (left) and Elton John.
16. Kelly Clarkson meets Miguel.



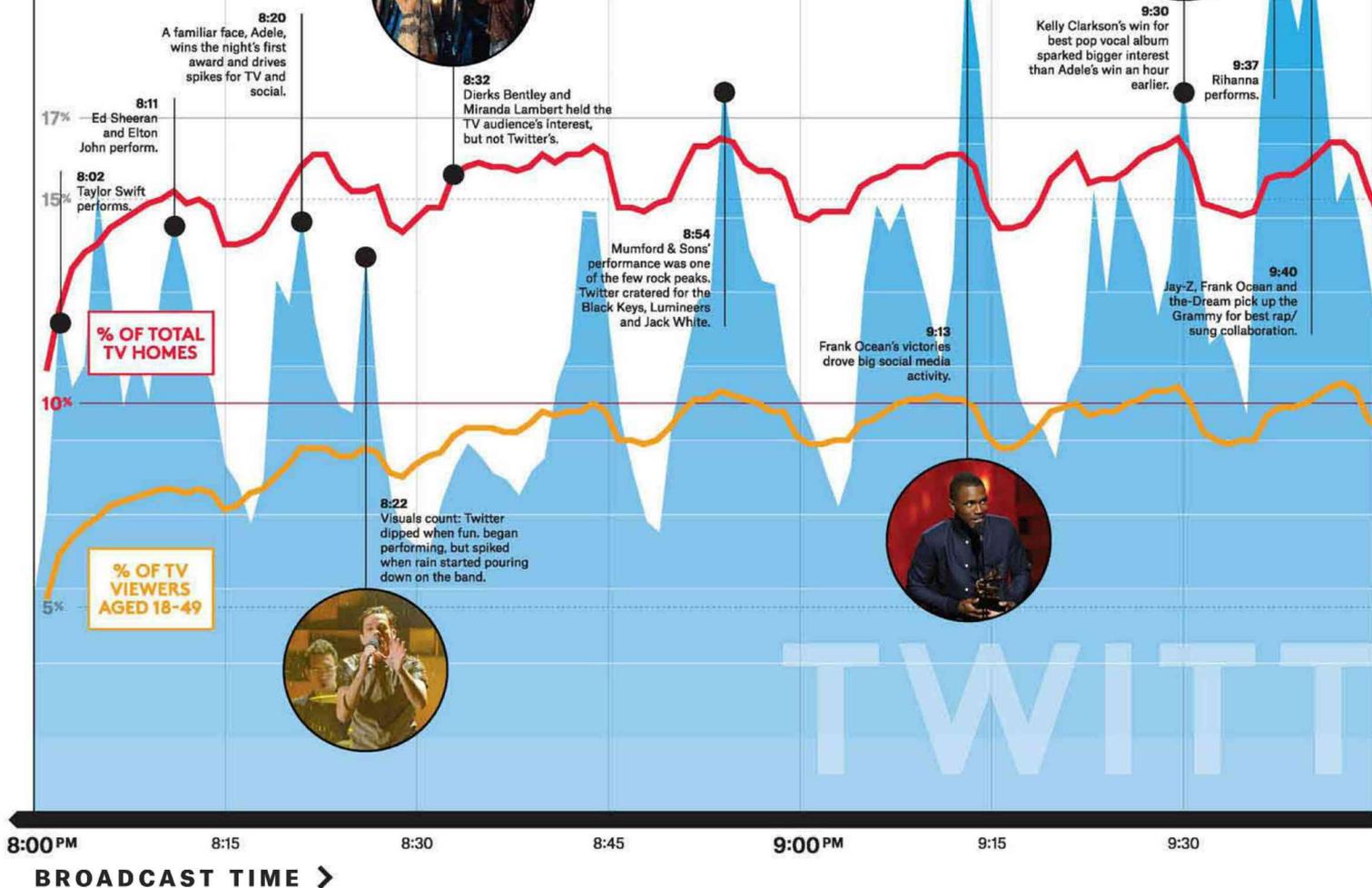
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Flare-Ups And Flameouts

A minute-by-minute look at the Grammy ratings and social activity

BY WILLIAM GRUGER

Chart Sources:
Twitter data courtesy of Twitter. TV ratings compiled and supplied by

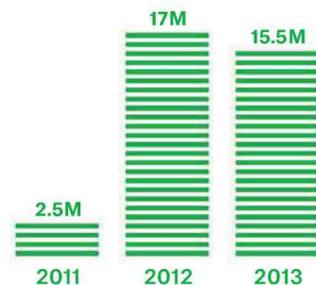


Total Activity



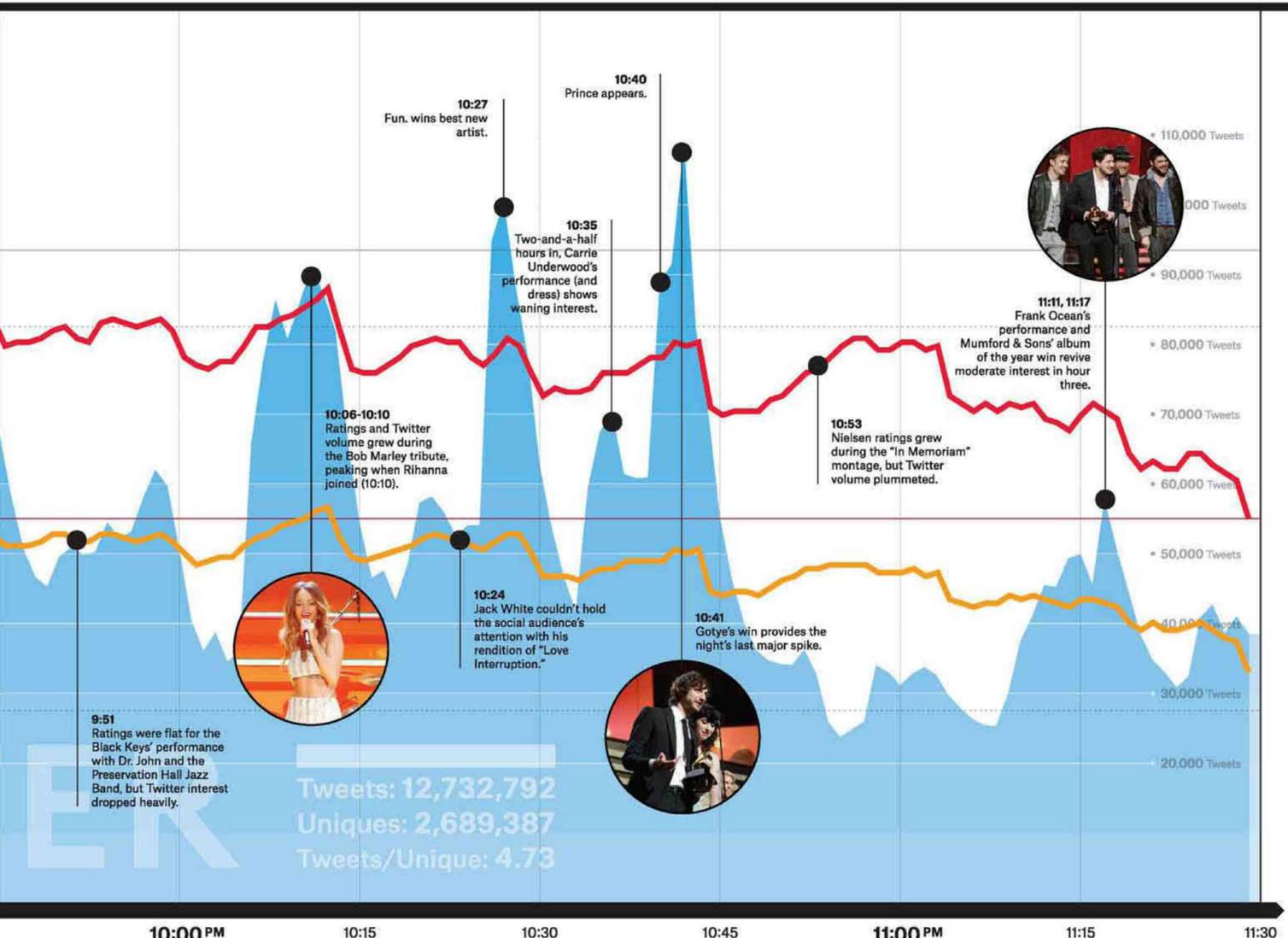
Total Activity: **15,465,321**

Year Over Year

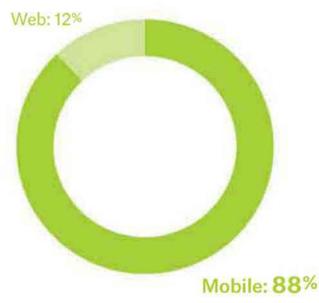


This year's Grammy Sunday drove a total of **15,465,321** interactions across Facebook and Twitter, with **84%** of those interactions taking place during the broadcast, according to social TV analytics provider Trendrr.

This year's Grammy Sunday drove a **511% increase** in reactions from 2011, but the volume of conversation fell shy of 2012's broadcast by about **1,534,679** interactions, where an outpour of sentiment on behalf of Whitney Houston drove a high volume of conversation, according to Trendrr.

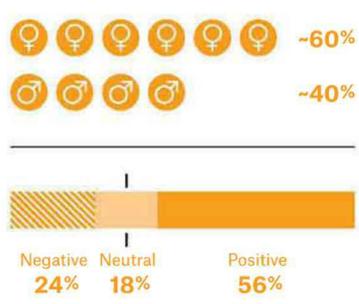


Mobile Activity Data



The second screen was mobile: An overwhelming majority of viewers used their **mobile devices** to participate in the conversation, according to Trendrr.

Demographic & Sentiment



The gender division of the Grammy TV audience remains the same as it has during the past three years with the majority being **female**, expressing an overwhelmingly positive opinion about the show. Data according to Trendrr.

Top Mentioned Artists

- Rihanna: 2M**
- Frank Ocean: 975,000**
- Taylor Swift: 950,000**
- Beyoncé: 930,000**
- Justin Timberlake: 675,000**
- Ed Sheeran: 620,000**

Top mentioned artists according to Twitter.

The Night's Top 10 Twitter Moments

- Jay-Z, Frank Ocean and the-Dream win best rap/sung collaboration **116,922 tweets**
- Rihanna performs "Stay" with Mikky Ekko **114,802**
- Ocean wins best urban contemporary album **113,162**
- Gotye wins record of the year **108,571**
- Fun. wins best new artist **100,273**
- Kelly Clarkson wins best pop vocal album **98,427**
- Mumford & Sons perform "I Will Wait" **97,631**
- The Bob Marley tribute with Bruno Mars, Sting, Rihanna, and Ziggy and Damian Marley **90,981**
- Maroon 5 and Alicia Keys perform "Daylight" and "Girl on Fire" **85,494**
- Justin Timberlake performs "Suit & Tie" **81,646**

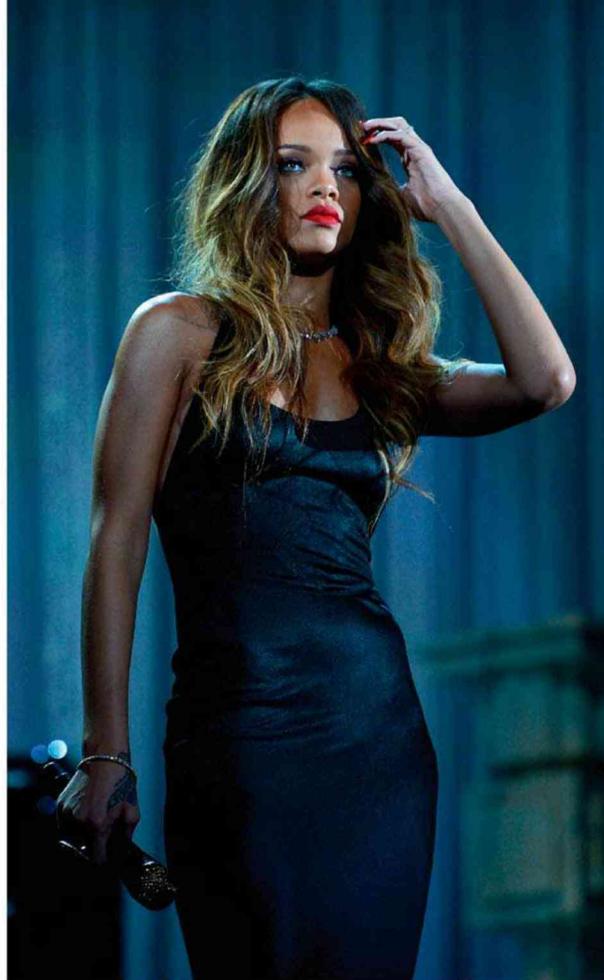
The awards themselves drove greater Twitter volume than performances—the top five most-tweeted moments were all Grammy wins, according to data provided by Twitter.



A Very Social Affair

The Grammys maintained social momentum this year, and renewed focus by the organizers had a lot to do with it

BY REGGIE UGWU AND KATIE MORSE



moments of the 2013 Grammys all revolved around vocal-heavy performances during the show—Ed Sheeran’s performance was the most tagged, followed by Rihanna and Ekko’s duet, then Miguel and Wiz Khalifa’s collaboration. All told, more than half a million tags were completed during the showtimes on both coasts.

Get Glue measures activity within its platform (check-ins and engagement with a broadcast), and the top moment of the night was Taylor Swift’s opening slot—likely due to all the viewers tuning in for the big kickoff. Zac Brown Band’s win also caused a spike in activity.

LL Cool J’s hashtag flogging, while sometimes appearing forced, may have been effective. Data from social analytics company Trendr shows that the official #grammys hashtag that appeared onscreen was used 2,625,894 times during the broadcast, while the unofficial #grammy hashtag was used only 213,274 times, a difference of 1,231%.

“If you look across all our platforms, there was consistency,” Greene says. “Consistency in tone, consistency in message. And so, across the board, there was a consistent conversation about the Grammys, and that was an important factor in the success we saw.”

This year, the Grammys introduced a “Twitter Mirror” for performers and presenters—a first for Twitter—and stationed a team backstage to teach celebrities how to tweet and share photos while on their way on- or offstage. Such stars as Miguel, Sting, Swift, Underwood, Keys, Zac Brown Band and Elton John participated in the new initiative,

which reflected both the Academy’s commitment to breaking new ground in the social space and Twitter’s importance as a platform for artists.

“It seems that when it comes to big awards shows, it’s no longer a question of ‘if’ stars will tweet but rather ‘what’ they will tweet,” says Twitter head of music relations Tatiana Simonian, who was backstage at the awards.

The Academy cast a wide net to drive conversation around the Grammys on as many platforms as possible. Next year, Greene says, it will be just as aggressive, but



Grammy Awards host LL Cool J’s continuous prodding of viewers to tweet during the broadcast contributed to social buzz like the 114,800 tweets per minute that flew during Rihanna’s performance of “Stay.”

will look for ways to fine-tune its efforts.

“The next phase for us is to become more adept at data measurement and micro-target the programs that worked well and identify the ones that didn’t,” he says, noting that there’s no “standardized evaluation metric” for social. “We’re going to be looking at our strategy on any one platform—whether it’s Facebook, or Twitter, or Spotify, or Tumblr, or Pinterest—and ask, ‘Does that strategy have room for improvement?’”

In the suite behind the stage at the Staples Center, affectionately dubbed “the Social Media Command Center,” the Recording Academy’s social media pros hovered around two large, glowing monitors: one showing a live feed of the broadcast, the other providing real-time analytics. For the Academy, too, the second screen is increasingly the one that counts. ●

to be tightened or potentially improved upon moving forward,” he says. “But integrating social in a meaningful way into the body of the telecast only helps, and only makes the show more relevant and more engaging for people that are experiencing it with a first, second and third screen.”

According to Twitter’s Tweets Per Minute metric, the most talked-about moment of the broadcast occurred during Jay-Z, the-Dream and Frank Ocean’s acceptance speech for best rap/sung collaboration. A tuxedoed Jay-Z’s off-the-cuff crack about the-Dream’s hat looking like it came from a swap meet inspired a peak of 116,400 TPM.

Rihanna’s soulful, stripped-down performance of her single “Stay” also brought in torrents of tweets. Part of that moment’s 114,800 TPM were likely due to questions about her surprise duet partner Mikky Ekko, who co-wrote “Stay.” The evening’s other highly tweeted moments were Prince announcing record of the year (109,400) and fun. winning best new artist (100,600).

With regards to on-air performances, Rihanna’s was the most discussed of the night, followed by the Bob Marley tribute (featuring Rihanna, Sting, Bruno Mars, and Damian and Ziggy Marley), Carrie Underwood’s performance of “Blown Away,” Maroon 5 and Alicia Keys’ collaboration on “Girl on Fire” and Justin Timberlake’s renditions of “Suit & Tie” and “Pusher Love Girl.”

The 2013 Grammys was the second-most-tweeted event of the young year, falling behind the Super Bowl’s superlative 24 million. Most of the online chatter took place during the East Coast broadcast, and its effect on West Coast viewership isn’t clear.

While Twitter has emerged as the gold standard for measuring the social success of live TV broadcasts, other platforms like Shazam and Get Glue are also an important part of the social TV experience for fans.

Shazam measures sound tags, and the most-tagged

For members of the Grammys’ in-house social media team, Grammy night actually started Sunday morning. Long before the red carpet was unfurled, five social media pros piled into a suite behind the stage at Los Angeles’ Staples Center, sipped on Starbucks and settled in for the long haul. The first tweets were to go out at 11 a.m., and there wouldn’t be downtime until the East Coast broadcast came to a close at 9 that night.

The Recording Academy of Recording Arts and Sciences put its full weight behind a social media-driven marketing campaign for this year’s ceremony, going so far as to make the official slogan of the event a hashtag (#theworldislistening). These efforts paid off with year-over-year growth—though how much depends on who you ask. Twitter claims significant increases, while other data providers note more modest gains. But what’s clear is that there were between 12.8 million and 14 million Grammy-related tweets during the broadcast.

“It tells us that fans have an increasing appetite for music and for a shared experience around music, and our goal is to feed that,” Recording Academy chief marketing officer Evan Greene says of the response. “The social numbers are increasingly important.”

With broadcast ratings down 28% this year compared with 2012, a positive trend in social numbers, however modest, is music to the Academy’s ears. (Although the modest growth doesn’t keep pace with overall social trends, which have risen 19.2% in the last year, according to eMarketer.) Nothing could replicate the palpable buzz surrounding last year’s awards, when the death of Whitney Houston the night before left viewers seeking a response. But a high-wattage bill of performing acts, including a resurgent Justin Timberlake, combined with the Academy’s concerted social efforts kept audiences engaged at home.

Not all the reviews were glowing. Many questioned the Academy’s decision to have host LL Cool J repeatedly instruct viewers on which hashtags to use during the broadcast. As for whether similar tactics will be used next year, Greene says the Academy is still evaluating this year’s event.

“We’re doing a postmortem on what went well and what needs

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Miguel photographed in London in January.

process almost exactly one year ago with the *Art Dealer Chic* mixtapes. You released those independently rather than through RCA just after the Jive merger. Why? In late 2011 I was like, "I'm going to put out a series of micro EPs." I just knew I wanted to put out free music and make it very quality vs. quantity, very personal. Make the whole thing a personal creative process from the artwork to the painting to the design to the production and writing—just for the people who discover music like I do online or my favorite blogs. We put out the first one at the top of February of 2012, and "Adorn" was on that and it got quite a buzz. It got a great response and Mark Pitts, my A&R, was convinced that it should be a single and I was excited, but I was like, "Are you sure this could work?" He was like, "Man, that shit is going to kill." And he was right.

You had written the song "Kaleidoscope Dream" with Salaam Remi almost two years before the full album came together. How did that ultimately determine the direction of the album? I wanted it to be as edgy and alternative as my lifestyle. I don't think I live the lifestyle that's expected of a quote unquote R&B artist. I'm just not that dude. I don't go to the club and pop bottles. I have my smooth moments, I suppose, but my life isn't like that. Honestly, I don't really listen to R&B music. I'm much more into lots of rock'n'roll. That juxtaposition was really important to highlight. Overall I wanted people to feel the way we would if we had a drink for the first time and we actually have a conversation. I wanted them to walk away knowing I wasn't going to give them my deepest, darkest fucking secrets, but that there was some character to my personality. So that when you do have drinks with someone for the first time you can go, "You know what, this guy is kind of cool. I like where his head is at."

Some of the songs are romantic, others are more overtly sexual. How much were inspired by your own seven-year relationship, and what does your girlfriend think of some of those songs? "Pussy Is Mine" was not her favorite song. That whole song was freestyle. What makes it interesting is the juxtaposition of ego and vulnerability. It's kind of rolled in this vulnerability, wanting to claim it—"Tell me that it's mine"—but it's also out of this vulnerable need: "I want to feel I'm the only one in this moment." I've really been there. It felt like such an honest moment.

You're about to go on tour with Alicia Keys. You'd worked with her on "Where's the Fun in Forever" for your album, so did that opportunity come about through the collaboration? She just laid it on me. She really came out upon gearing up for the release of *Girl on Fire*. She just kind of asked me, "Hey, would you be down to come out?" And I said, "Absolutely." We had enough time to really appreciate and respect each other's integrity as musicians. I really love her as an individual, and she's a light amongst a lot of the bullshit in this whole thing. I'm really excited and honored that she invited us out. We'll do our damnedest to work the crowd up before she plays.

So, since you're about to tour with Keys, you may know that her secret for voice lubrication is melted gummy bears. Do you have any rituals of your own for keeping that falsetto intact? Nothing as good as that, but all-natural honey is my favorite. And then an apple before I go on. What are those pink and yellow ones? Honeycrisp. You know what else I like as an alternative? Nectarines. It's a similar texture, especially when you get a good nectarine. ●

'I'm On Cloud 12'

Miguel is the Grammys' breakout star, as artists he admires ask him to collaborate—and sales of 'Adorn' surge 229%—just 72 hours after his win and performance

BY ANDREW HAMPP

cool part is you want people to discover you. It's such an awesome opportunity and awesome time for that to happen," he says. "I'm on like cloud 12, man."

Congrats on winning your first Grammy. Since the award wasn't televised, where were you when you found out? I found out in the car as we were pulling up to the red carpet. It was an "Oh, shit" moment. I had my girl with me and it was like, "How crazy is that? And I get to perform?" It was just a great feeling.

When did you know that the performance was happening, and how did you arrange to start singing the song from the crowd? A week-and-a-half out we knew that we could perform. I wanted to make an intimate thing but I had a bigger vision about the crowd. I got to tip my hat to [telecast producer] Ken Ehrlich—he really had the vision. I did want it to be a stripped-down performance, and it really was genius of him to put us in the aisle.

So you win the award, have a great performance, Kelly Clarkson shouts you out in her speech. How did you celebrate? I stopped by the Sony party—had to do that to say thanks. I've been to these parties for years, but this seemed like the special night. I actually own something. I wasn't just a part of it. So then I stopped by Chris [Brown]'s party to see Mark Pitts—he signed both of us; he's like my mentor. Then I went to my room. I had a suite, and I had all my friends over and family and we just partied. I didn't sleep until the next day, which was awesome.

All this success in the last 12 months means a lot to you, coming off how you began this whole

Kelly Clarkson was a testament to the power of Grammy music discovery when she said during her acceptance speech for best pop vocal album at last week's Grammys, "Miguel, I don't know who the hell you are, but we need to sing together. I mean, good God. That was the sexiest damn thing I've ever seen."

She was talking about Miguel's performance of "Adorn," and clearly a lot of music fans felt the same way, as Miguel's single achieved its best sales week ever on the strength of Sunday-night sales alone, rising to 44,000 downloads, according to Nielsen SoundScan, a surge of 229%. The single also won for best R&B song. His album, *Kaleidoscope Dream*, was a breakout hit when it was released last fall, debuting at No. 3 on the Billboard 200 and also one of three nominees in the inaugural best urban contemporary album category at this year's Grammys.

The impact of Miguel's Grammy moment was still taking shape when Billboard reached the 25-year-old singer at home in Los Angeles on Feb. 13. In the past 72 hours, Miguel had been approached by "a few artists I'm truly a fan of," but no one he could confirm. "The



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Grammy performers Mumford & Sons (left) and Bruno Mars both experienced sales bumps.



GRAMMY SALES SURGES

Spreading The Wealth

A wide field of artists see initial retail bumps, with bigger gains to follow

BY KEITH CAULFIELD AND ED CHRISTMAN

At last year's Grammy Awards, Adele took home six trophies, and also another honor: her best sales week ever. In the week following the ceremony, her 21 earned a 207% gain. It held at No. 1 on the Billboard 200 that week, moving from 237,000 copies sold to 730,000. It's too early to know the full sales impact of this year's awards—Nielsen SoundScan's tracking week ended at the close of business on the night of the broadcast (Sunday, Feb. 10)—but this week's Billboard charts still feel the force of music's biggest night. And though it seems there's no runaway sales winner like Adele in 2012, retailers who spoke to Billboard predict a spread-the-wealth effect.

Mumford & Sons' *Babel*, which won album of the year, is the biggest-selling album directly linked to the awards. It sold 54,000 in the week ending Feb. 10—a 50% gain compared with the previous week. It jumps 7-4 on the Billboard 200, and is set to return to No. 1 on next week's chart with potential sales of 150,000, according to industry sources.

Mumford & Sons' sales also benefited from two performance slots on the show. Along with leading an ensemble tribute to the late Levon

Helm, the band also played *Babel* hit "I Will Wait." The song earns the largest unit gain on the Digital Songs chart, flying from No. 34 to No. 12 with 104,000—up by 48,000 units, a 116% increase.

In the top 50 of the Billboard 200, 18 albums had gains courtesy of a performance or telecast win. Bruno Mars' *Unorthodox Jukebox* dips 6-8 but with a gain of 10%, selling 41,000. The Lumineers' self-titled set dropped one slot with 39,000 (still up 21%). The *Grammy Nominees 2013* compilation climbs 14-11 (37,000; up 52%). Show-opener Taylor Swift gains by 20% with *Red* (10-12, 35,000). And fun.'s *Some Nights* rises 25-14 with 30,000 (up 87%) after winning two trophies (best new artist, song of the year) and a performance of "Carry On."

Ed Sheeran, who performed with Elton John, rises 28-32 with his + album (up 11%). Other gainers include Rihanna's *Unapologetic* (19-17; 24,000; up 27%), Adele's 21 (18-22; 22,000; up 14%), Hunter Hayes' self-titled set (37-27; 19,000; up 46%), the Black Keys' *El Camino* (41-29; 18,000; up 72%), Alabama Shakes' *Boys & Girls* (79-43; 13,000; up 149%) and Frank Ocean's *Channel Orange* (85-46; 12,000; up 140%). All of these acts performed on the show except Adele, who won the first award of the night and also presented album of the year.

Forecasters say there are big Grammy-related gains brewing for next week: Mars, the Lumineers and fun.

all have the potential to sell more than 70,000 each, with Mars' effort flirting with 80,000. That would make 2013's Grammy boosts more widespread than last year's when only three albums tied to the broadcast sold in excess of 70,000 the week after the show, and two of those were by the same artist: Adele's 21 and 19, and the 2012 *Grammy Nominees* set.

Mumford & Sons, though, will be the biggest winner. One merchant tells Billboard that the band's Grammy spike will be more akin to that of Robert Plant and Alison Krauss' *Raising Sand* in 2009, when the duo won album of the year, and the title jumped from 9,000 units to 76,000, then proceeded to sell another 70,000 before dropping back down to a pace of 9,000.

Babel is also benefiting from two new deluxe versions that arrived Feb. 5. The first, available exclusively at Target, includes three bonus live tracks. A second edition, dubbed the *Gentlemen of the Road* set, was widely released and has 12 extra live cuts.

In terms of track sales, Rihanna's "Stay" (featuring Mikky Ekko) will be one of next week's biggest winners. The diva performed her latest single on the show and could end up as the week's top-selling download. Sources say it might sell 250,000-300,000 in the week ending Feb. 17. This past week, it moved 67,000 with a 289% gain to debut at No. 25 on the Hot Digital Songs chart. The song is also selling strongly courtesy of the buzz generated by the release of its video on Feb. 12. And Miguel's "Adorn" spiked 229%, moving 44,000 units—its best sales week yet.

In last year's post-Grammys week, 19 songs sold more than 100,000 each. Topping the Digital Songs chart that week was the debut of Katy Perry's "Part of Me" (411,000), which premiered on the telecast.

Retailers who spoke with Billboard had varied sales lifts in the first day-and-a-half following the 2013 awards show. Ish Cuebas, VP/divisional merchandise manager for music and new media at Trans World Entertainment, says Ocean's *Channel Orange* was enjoying the biggest boost at the Albany, N.Y.-based chain.

At Newbury Comics in Newton, Mass., head buyer Carl Mello reports that *The Lumineers* was having the biggest sales impact at the 29-unit chain, with the band selling double the amount of Mumford & Sons' *Babel*, which, along with fun., were the acts that were having the second biggest gains at the chain. After that, Mello says, came Mars' *Unorthodox Jukebox* and Mumford & Sons' *Sigh No More*, but the Lumineers were outselling them by a factor of five. ●



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WINNERS

- Record of the Year
Gotye (Somebody That I used to Know) – Europe & Asia
- Best Pop Duo/Group Performance
Gotye (Somebody That I used to Know) – Europe & Asia
- Best Rock Song
The Black Keys (Lonely Boy) – North America
- Best Rock Performance
The Black Keys - (Lonely Boy) - North America
- Best Rock Album
The Black Keys - (El Camino) - North America
- Producer of the Year, Non Classical
Dan Auerbach (The Black Keys, Dr. John, Hacienda) - North America
- Best Alternative Music Album
Gotye (Making Mirrors) – Europe & Asia
- Best Historical Album
Brian Wilson (The Smile Sessions) – Worldwide

NOMINEES

- Record of the Year
The Black Keys (Lonely Boy) – North America
- Album of the Year
The Black Keys (El Camino) – North America
- Song of the Year
Carly Rae Jepsen (Call Me Maybe) - Canada
- Best Pop Solo Performance
Carly Rae Jepsen (Call Me Maybe) - Canada
- Best Pop Duo/Group Performance
Wiz Khalifa & Maroon5 (Payphone) – North America, International
- Best Hard Rock/Metal Performance
Lamb of God (Ghost Walking) – USA, Canada, Mexico, South America, UK/Europe, South East Asia, Japan, Australia
- Best Rock Song
Muse (songwriter) (Madness) – - Worldwide (Excluding North America)
- Best Rock Album
Muse (The 2nd Law) - Worldwide (Excluding North America)
- Best Traditional R&B Performance
Anita Baker (Lately) – Worldwide
- Best Rap Song
Wale (Lotus Flower Bomb) - Worldwide (excluding North America)
- Best R&B Performance
Wiz Khalifa (Young, Wild & Free) - North America, International
- Best American Album
Ledisi (Gonna Be Alright) – Worldwide (excluding North America)
- Best Reggae Album
The Avett Brothers (The Carpenter) – UK, Europe, Japan, Australia
- Best Musical Theater Album
The Original Wailers (Miracle) – International (Excluding North and South America)
- Best Short Form Music Video
Elaine Paige (Follies) - Worldwide
- Best Long Form Music Video
Foster The People (Houdini) - Europe
- Best Long Form Music Video
Woodkid (Run Boy Run) – North America
- Best Compilation Soundtrack for Visual Media
Tegan & Sara (Get Along) – USA
- The Wailers & Bob Marley (Marley) - International (Excluding North and South America)

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Adding It Up

The Grammys beat the Super Bowl as music branding's biggest night

BY ANDREW HAMPP

Sorry, Video Music Awards. Nice try, Super Bowl. This year's Grammy Awards turned out to be the biggest destination for music marketing in recent memory, with brands shelling out an estimated \$30 million on music-related advertising during the three-and-a-half-hour telecast.

According to Billboard's tally, more than 30% of the 115 ads that aired during the ceremony featured music in some capacity—14% of which were musicians who appeared on-camera. Those ranged from Pepsi pitch people Beyoncé, Hunter Hayes and "X Factor" winner Tate Stevens to Target's spots for Justin Timberlake, Taylor Swift and P!nk to CoverGirl's musical faces Nervo, Janelle Monáe and (again) P!nk—not to mention a second Timberlake branding spot, his first ad for Bud Light Platinum. No wonder several marketing experts were accusing brands of "newsjacking" the ceremony—Target's Timberlake campaign was one of the most talked-about commercials of the night, accounting for the bulk of the 67,000 tweets that occurred in the minute after it aired alone, according to minute-by-minute Twitter data supplied to Billboard.

Why the groundswell of activity? For one thing, the Grammys have value. Ads for this year's telecast sold for an average of \$850,000 per 30-second spot and ran as high as \$900,000, according to four executives who spoke with Billboard. While that's a hefty, near-seven-figure fee for some brands, it's still half of what marketers paid to be in last year's Academy Awards and less than 25% of what advertisers shelled out for this year's Super Bowl. The 2012 Grammys were also the second-most-watched telecast (according to Nielsen) and most-tweeted event of the year (according to Twitter), thanks to the last-minute tribute to Whitney Houston and the post-vocal-surgery performance by Adele. Even without those key factors, this year's telecast was the second most-watched since 1993 (28 million viewers) and yielded more than 14 million Grammy-related mentions on Twitter alone. That means lots of engaged viewers who are perhaps even more likely to talk about new ads than any other TV event.

"When you have a crowd that really appreciates music and pop culture, which somebody who's watching the Grammys does, that's a great place for our brand," says Molly Peck, director of advertising and sales promotion at Chevrolet, a brand that strategically sat out the Super Bowl for the first time in years in order to debut a new tag line ("Find New Roads") in this year's Grammys. "From the onset we have an open audience and they're receptive. It's a great place to reach a large audience in one place with the ratings. We had tremendous engagement offline, too."

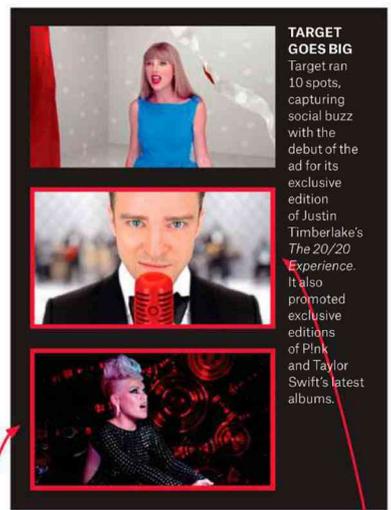
Pepsi adopted a similar strategy for its advertising, opting to place "X Factor" season-two winner Stevens in a Grammy commercial instead of the Super Bowl, as it did with season-one winner Melanie Amaro. "To really amplify the prize for our winner, we realized it wasn't really about sports—it should be on music's biggest night," says Bozoma Saint John, director of music and entertainment marketing at PepsiCo Americas Beverages. "When the whole world is watching for music, it could introduce him to an even larger audience of potential fans. Tate was so fantastic on the set and appreciative of the opportunity—it feels good to be part of that story."

Pepsi also relied on its sponsorship of the Super Bowl halftime show to repurpose custom footage for a separate spot previewing its support of Beyoncé's Mrs. Carter World Tour, driving viewers to Pepsi.com the next morning for exclusive tickets. Traffic to Pepsi.com increased by 1,000% in the 24 hours following the Grammy broadcast, time spent on the site nearly doubled to 2:53, and Pepsi quadrupled enrollment for its Pepsi Experience Points rewards program. A third spot, featuring country singer Hayes, helped thread together Pepsi's weeklong on-air support of the best new artist category through custom promos that aired on CBS in the days leading up to the broadcast. "The formula was Pepsi opening with music, providing content in the middle and closing with the Hunter Hayes spot so that it would all feel like one large campaign together," Saint John says.

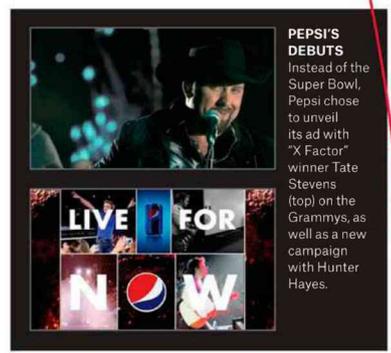
Then there was Target's formidable presence. From premiering spots for its spring style collection and new line with designer Prabal Gurung, to re-airing custom spots with P!nk and Swift to promote the sale of their exclusive deluxe albums for \$10, to its surprise spot with Timberlake, Target was perhaps the most visible brand of the evening and the most buzzed-about, to boot. "Target strives to be on trend, on time," says Anne Stanchfield, the retailer's divisional merchandise manager of music. "We look for unexpected ways to connect with our guests, so we were excited to unveil our partnership with Justin through the commercial and social media buzz before and after his performance."

It was an exceptionally hot marketplace for synchs, too. Warner/Chappell reported an impressive 10 songs placed in commercials throughout the night, exceeding the seven it booked for the previous week's Super Bowl. Three of those came from Chevy's "Find New Roads" branding spot, which showcased four different vehicles and four different songs: Patty Griffin's "Heavenly Day," Jimmy Luxury & the Tommy Rome Orchestra's "Cha Cha Cha," Frank Sinatra's "Fly Me to the Moon" and Theophilus London's "All Around the World." (London was also featured in a cameo in the spot.)

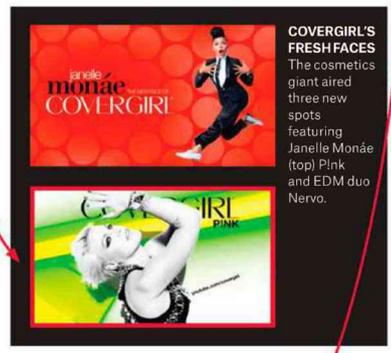
"The Grammys were good, but I thought the commercials were almost better," says Dave Pettigrew, senior VP of strategic marketing and head of advertising and videogames at Warner/Chappell. "To go from the performances on the Grammys to all these ads with artists, it looked like music videos. There was very limited copy—the ads really let the music speak for what it was. It was really nice to see the synergy between artists and brands working together."



TARGET GOES BIG
Target ran 10 spots, capturing social buzz with the debut of the ad for its exclusive edition of Justin Timberlake's *The 20/20 Experience*. It also promoted exclusive editions of P!nk and Taylor Swift's latest albums.



PEPSI'S DEBUTS
Instead of the Super Bowl, Pepsi chose to unveil its ad with "X Factor" winner Tate Stevens (top) on the Grammys, as well as a new campaign with Hunter Hayes.



COVERGIRL'S FRESH FACES
The cosmetics giant aired three new spots featuring Janelle Monáe (top) P!nk and EDM duo Nervo.



PLATINUM MEMBER
Timberlake returned in a Bud Light Platinum ad.

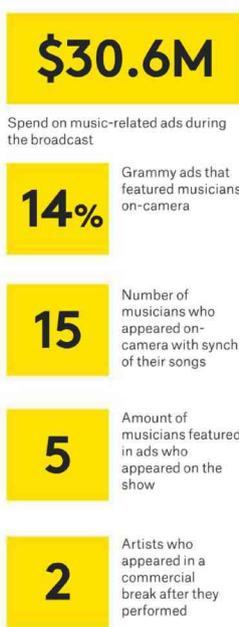


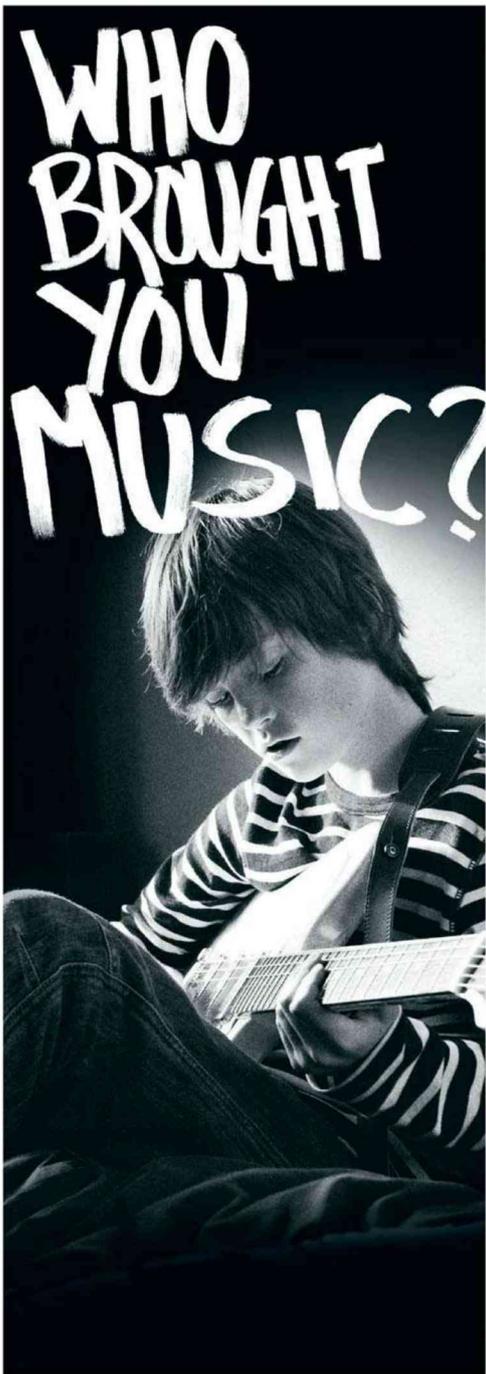
JBL SEES "DAYLIGHT"
The audio company featured Maroon 5's current single.



TROPICANA'S "GOOD DAY"
Ingrid Michaelson covered "Good Day Sunshine" for the juice company.

GRAMMY ADS BY THE NUMBERS





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Bruce Brings It At MusiCares

L.A. CONVENTION CENTER

The glory days of Bruce Springsteen were celebrated at the MusiCares Person of the Year tribute on Feb. 8. Neil Young, Patti Smith, John Legend and Alabama Shakes were among the many performers, while My Morning Jacket's Jim James and Tom Morello traded guitar solos on "The Ghost of Tom Joad" in one of the night's most electrifying moments. Springsteen delivered a passionate speech about artists' constant search for personal truth. "We want to be important in your life," he said before his five-song set. "You keep us in search of the force that reignites our gifts." —Phil Gallo



- 1. Sax appeal! **Jon Stewart** and **Bruce Springsteen**.
- 2. The Recording Academy's **Neil Portnow** with **Patti Scialfa** and **Bruce Springsteen**.
- 3. **Elton John**, Springsteen manager **Jon Landau** and attorney **Allen Grubman**.
- 4. Alabama Shakes' **Brittany Howard** demonstrates her power.
- 5. **Lana Del Rey**, Sony/ATV co-president **Jody Gerson** and chief executive **Martin Bandier**.
- 6. Hugs all around: **Tim McGraw** and **Irving Azoff**.
- 7. **Sting**, **Ken Casey** of the Dropkick Murphys, Mumford & Sons' **Ted Dwane** and **Ben Lovett**, **Tim McGraw** and honoree **Bruce Springsteen** take the stage.

1, 2, 3, 4: KEVIN MAZUR/WIREIMAGE.COM; 5: LESTER COHEN/WIREIMAGE.COM; 6: RICK DANFORD/WIREIMAGE.COM; 7: KEVIN MAZUR/WIREIMAGE.COM; 8: JEFFREY M. HARRIS/WIREIMAGE.COM; 9: KEVIN MAZUR/WIREIMAGE.COM; 10: JEFFREY M. HARRIS/WIREIMAGE.COM; 11: KEVIN MAZUR/WIREIMAGE.COM; 12: KEVIN MAZUR/WIREIMAGE.COM; 13: KEVIN MAZUR/WIREIMAGE.COM; 14: KEVIN MAZUR/WIREIMAGE.COM; 15: KEVIN MAZUR/WIREIMAGE.COM; 16: KEVIN MAZUR/WIREIMAGE.COM; 17: KEVIN MAZUR/WIREIMAGE.COM; 18: KEVIN MAZUR/WIREIMAGE.COM; 19: KEVIN MAZUR/WIREIMAGE.COM; 20: KEVIN MAZUR/WIREIMAGE.COM; 21: KEVIN MAZUR/WIREIMAGE.COM; 22: KEVIN MAZUR/WIREIMAGE.COM; 23: KEVIN MAZUR/WIREIMAGE.COM; 24: KEVIN MAZUR/WIREIMAGE.COM; 25: KEVIN MAZUR/WIREIMAGE.COM; 26: KEVIN MAZUR/WIREIMAGE.COM; 27: KEVIN MAZUR/WIREIMAGE.COM; 28: KEVIN MAZUR/WIREIMAGE.COM; 29: KEVIN MAZUR/WIREIMAGE.COM; 30: KEVIN MAZUR/WIREIMAGE.COM; 31: KEVIN MAZUR/WIREIMAGE.COM; 32: KEVIN MAZUR/WIREIMAGE.COM; 33: KEVIN MAZUR/WIREIMAGE.COM; 34: KEVIN MAZUR/WIREIMAGE.COM; 35: KEVIN MAZUR/WIREIMAGE.COM; 36: KEVIN MAZUR/WIREIMAGE.COM; 37: KEVIN MAZUR/WIREIMAGE.COM; 38: KEVIN MAZUR/WIREIMAGE.COM; 39: KEVIN MAZUR/WIREIMAGE.COM; 40: KEVIN MAZUR/WIREIMAGE.COM; 41: KEVIN MAZUR/WIREIMAGE.COM; 42: KEVIN MAZUR/WIREIMAGE.COM; 43: KEVIN MAZUR/WIREIMAGE.COM; 44: KEVIN MAZUR/WIREIMAGE.COM; 45: KEVIN MAZUR/WIREIMAGE.COM; 46: KEVIN MAZUR/WIREIMAGE.COM; 47: KEVIN MAZUR/WIREIMAGE.COM; 48: KEVIN MAZUR/WIREIMAGE.COM; 49: KEVIN MAZUR/WIREIMAGE.COM; 50: KEVIN MAZUR/WIREIMAGE.COM; 51: KEVIN MAZUR/WIREIMAGE.COM; 52: KEVIN MAZUR/WIREIMAGE.COM; 53: KEVIN MAZUR/WIREIMAGE.COM; 54: KEVIN MAZUR/WIREIMAGE.COM; 55: KEVIN MAZUR/WIREIMAGE.COM; 56: KEVIN MAZUR/WIREIMAGE.COM; 57: KEVIN MAZUR/WIREIMAGE.COM; 58: KEVIN MAZUR/WIREIMAGE.COM; 59: KEVIN MAZUR/WIREIMAGE.COM; 60: KEVIN MAZUR/WIREIMAGE.COM; 61: KEVIN MAZUR/WIREIMAGE.COM; 62: KEVIN MAZUR/WIREIMAGE.COM; 63: KEVIN MAZUR/WIREIMAGE.COM; 64: KEVIN MAZUR/WIREIMAGE.COM; 65: KEVIN MAZUR/WIREIMAGE.COM; 66: KEVIN MAZUR/WIREIMAGE.COM; 67: KEVIN MAZUR/WIREIMAGE.COM; 68: KEVIN MAZUR/WIREIMAGE.COM; 69: KEVIN MAZUR/WIREIMAGE.COM; 70: KEVIN MAZUR/WIREIMAGE.COM; 71: KEVIN MAZUR/WIREIMAGE.COM; 72: KEVIN MAZUR/WIREIMAGE.COM; 73: KEVIN MAZUR/WIREIMAGE.COM; 74: KEVIN MAZUR/WIREIMAGE.COM; 75: KEVIN MAZUR/WIREIMAGE.COM; 76: KEVIN MAZUR/WIREIMAGE.COM; 77: KEVIN MAZUR/WIREIMAGE.COM; 78: KEVIN MAZUR/WIREIMAGE.COM; 79: KEVIN MAZUR/WIREIMAGE.COM; 80: KEVIN MAZUR/WIREIMAGE.COM; 81: KEVIN MAZUR/WIREIMAGE.COM; 82: KEVIN MAZUR/WIREIMAGE.COM; 83: KEVIN MAZUR/WIREIMAGE.COM; 84: KEVIN MAZUR/WIREIMAGE.COM; 85: KEVIN MAZUR/WIREIMAGE.COM; 86: KEVIN MAZUR/WIREIMAGE.COM; 87: KEVIN MAZUR/WIREIMAGE.COM; 88: KEVIN MAZUR/WIREIMAGE.COM; 89: KEVIN MAZUR/WIREIMAGE.COM; 90: KEVIN MAZUR/WIREIMAGE.COM; 91: KEVIN MAZUR/WIREIMAGE.COM; 92: KEVIN MAZUR/WIREIMAGE.COM; 93: KEVIN MAZUR/WIREIMAGE.COM; 94: KEVIN MAZUR/WIREIMAGE.COM; 95: KEVIN MAZUR/WIREIMAGE.COM; 96: KEVIN MAZUR/WIREIMAGE.COM; 97: KEVIN MAZUR/WIREIMAGE.COM; 98: KEVIN MAZUR/WIREIMAGE.COM; 99: KEVIN MAZUR/WIREIMAGE.COM; 100: KEVIN MAZUR/WIREIMAGE.COM

EXECUTIVE SUMMARY

JON PLATT, President of creative for North America, Warner/Chappell Music Publishing

What was the highlight of your Grammy week? That I'm still standing. It's a very long weekend. The ASCAP Rhythm & Soul's Grammy brunch is always a great event. The Roc Nation brunch is turning into the highlight of Grammy weekend now. The biggest highlight is, of course, the show.

Is Grammy week more about business or pleasure? It's both. I get to take care of a lot of business because everyone is in town in one place—I take advantage of that. But I never take the experience for granted. I grew up in Denver, so to be a part of Grammy weekend is a dream come true. Almost 20 years in and I still get excited about it. —Mitchell Peters

Third annual Managers Brunch remembers Chris Lighty

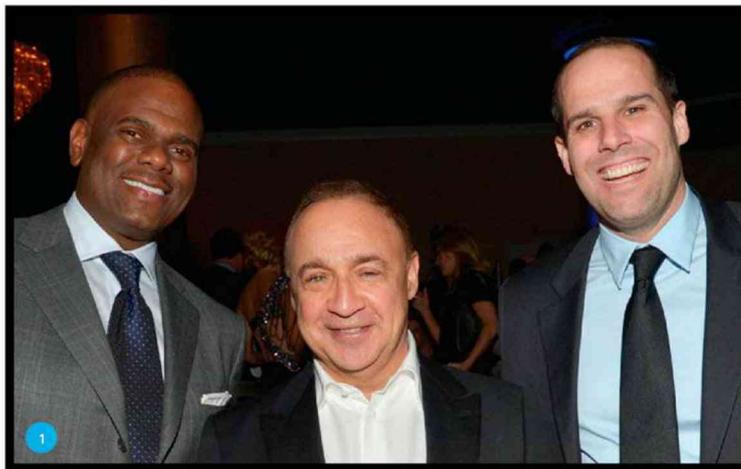
Michael "Blue" Williams, Benjy Grinberg and Chauncey Bell (from left) at the Family Tree Entertainment-presented event at BOA Steakhouse on Feb. 10 in West Hollywood.



Clive's All-Star Fete

BEVERLY HILTON HOTEL

Days after receiving Billboard's inaugural Musical Visionary Award, Clive Davis was in his element once again as co-host—with the Recording Academy—of the fabled Pre-Grammy Gala. Industry titans and music stars rubbed elbows with celebs from the worlds of film, sports and politics while taking in knockout performances by Patti Smith and Miguel, among others. Epic chief Antonio "L.A." Reid received the President's Merit Award in a moving tribute featuring Usher. And capping the stellar evening: a circuit-blowing duet between Jennifer Hudson and the legendary Gladys Knight. —Gail Mitchell



"He has an indelible place in the history of music. I don't aspire to be like him because there can only ever be one Clive."

—Martin Bandier, Sony/ATV



Pre-Grammy Gala and Salute to Industry Icons, honoring L.A. Reid, held at the Beverly Hilton on Feb. 9 in Los Angeles

1. From left are **Jon Platt**, president of creative for North America at EMI Publishing; Access Industries chairman **Len Blavatnik**; and Warner/Chappell Music chairman/CEO **Cameron Strang**.

2. Def Jam CEO **Barry Weiss**, RCA executive VP of business and legal affairs **Dan Zucker** and **Akon** (from left).

3. Creative Artists Agency managing partner/head of music **Rob Light** (left), RCA Records CEO **Peter Edge** and Sony Music's **Julie Swidler**.

4. Hair-raiser **Miley Cyrus**.

5. **Emeli Sandé** wows the crowd.

6. From left are Sony Music Entertainment chairman/CEO **Doug Morris**, honoree **Reid** and the Recording Academy's **Neil Portnow**.

7. The mogul and the artist: **Clive Davis** and a beaming **Patti Smith**.



TALK

@Pharrell: Hey lil sis @MileyCyrus, you know it's gonna be all about you at next year's @TheGRAMMYS, right? #GRAMMYS #smilers

@TheTimMcGraw: Big night tonight on @MusiCares!!! Congrats Bruce, you're the best!!!





Innovation Celebration

SOHO HOUSE

It was a meeting of the minds when leaders and innovators in the music industry and digital companies gathered Feb. 5 at the SoHo House for the 2013 Innovation Forum. High-profile attendees kept the Champagne—and ideas—flowing freely.



P&E Party

VILLAGE STUDIO

The Producers & Engineers Wing couldn't have picked two more historically powerful honorees than Quincy Jones and Al Schmitt, who hold 45 Grammys between them. The two were feted at the Village Studio where they received the President's Merit Award.



EXECUTIVE SUMMARY

CHRISTIAN CLANCY Co-founder, 4 Strikes Management; manager of Frank Ocean

Grammy week highlight? I'd have to roll with Frank winning.

What was the best party you attended? At my house, on my couch, which is where we went immediately after the show. Why? Because it was extremely comfortable and didn't require any awkward conversations or business cards. Our dog Bodhi was there as well. We ordered pizza and drank pear cider. Wild shit.

Beyond the parties and celebrations, why do the Grammys matter? There's an element of prestige to it. No matter what people think, it's what we have as the pinnacle of recognition in the business. Being patted on the back is nice.

What surprised you at this year's ceremony? Not sure I was surprised by anything. I learned back in my mullet days when Metallica lost to Jethro Tull that you never know how things will play out.

—Andrew Hampp

1. Following is a few of the executives and other attendees from various media industries who checked out the Innovation Forum. FX Networks CEO **John Landgraf**, Dreamworks Animation CEO **Jeffrey Katzenberg**, Universal Music Group chairman/CEO **Lucian Grainge** and Sony Entertainment CEO **Michael Lynton** (from left).

2. Universal Music Group International chairman/CEO **Max Hole** (left) and Quest Management's **Scott Rogier**.

3. Hulu CEO **Jason Kilar**, Spotify's **Daniel Ek** and actor/musician **Jared Leto** (from left).

4. Vevo president **Rio Carraeff** (left) and Maker Studios' **Courtney Holt**.

5. **Christine Wu** and **Rob Chiarelli** attend the Producers & Engineers Wing's tribute to Quincy Jones and Al Schmitt.

6. **Quincy Jones**, the Recording Academy's **Neil Portnow** and **Al Schmitt** (from left).

7. Producer **Ken Caillat** and artist **Holly Quin-Ankrah** toast the P&E honorees.

8: **Emily Bear** performing during the tribute.

Grammy Fever Hits L.A.

Party hearty was the directive as the music industry descended upon Los Angeles for 2013's round of Grammy parties. Bouncing from Brentwood, Calif., to Beverly Hills, the biggest talents in the business lit up the chicest hot spots. Or homes, in the case of Universal Music Group chief Lucian Grainge, who hosted an awards viewing party at his Brentwood abode. Roc Nation and Three Six Zero Group also staged its second concert at Hollywood's House of Blues benefiting L.A.'s Children's Hospital.



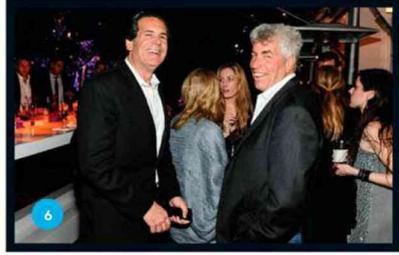
TALK

@jtimberlake
Oh, hey Instagram and Grammy backstage camera crew... headed to stage for soundcheck. @ Los Angeles, CA <http://t.co/BmDiekr4>

@sony-music-global
Hats off to the fierce @Beyonce for winning the #Grammy for Best Traditional R&B Performance with #LoveOnTop

@cortez-bryant
@Drake
Grammys Yr1: watchin from nose-bleed seats Yr2: performance w/ Em n Wayne Yr3: Nominated Best New Artist Y4: Took One Home! Congrats!!

@Air-Wharton
Zac Brown Band at Grammys: "I want to thank Country Radio." You're welcome.



- 1. Irving Azoff**, Universal Music Group Distribution president/CEO **Jim Urie** and **Lucian Grainge** (from left) at Grainge's Universal Music Group artist showcase at Lure on Feb. 9.
- From left: Warner Music Nashville GM **Peter Strickland**, Martingale Management's **Ansel Davis**, **Hunter Hayes**, Martingale's **Betsy McHugh** and Warner Music Nashville president/CEO **John Esposito** at Warner Music Group's Grammy celebration presented by Mini, held at the Chateau Marmont.
- RCA Records' **Mark Pitts**, **Miguel** and Sony Music Entertainment chairman/CEO **Doug Morris** (from left) celebrate Miguel's Grammy win at Sony's reception at Bar Nineteen 12.
- Roc Nation president **Jay Brown** with new signing **Kylie Minogue** at Roc Nation's Pre-Grammy Brunch, held Feb. 9 at Soho House in West Hollywood.
- ATO Records' **Jon Salter** and Alabama Shakes' **Brittany Howard** strike a pose at Red Light Management's Grammy after-party at the Mondrian.
- Bruce Eskowitz** (left) and **Coran Capshaw** attend the Red Light Management bash.
- Atom Factory CEO and Lady Gaga's manager **Troy Carter** and singer **Claire Demorest** at the Roc Nation/Three Six Zero benefit.
- Dr. Dre** and **Rick Rubin** attend Lucian Grainge's viewing party.
- Grainge gets an **Ozzy Osbourne** greeting at his viewing party.
- Power huddle: Universal Music's **Pascal Negre**, Spotify's **Daniel Ek**, Grainge and Spotify's **Ken Parks** (from left) at the viewing party.

1. JORDAN STRAUSS/WIREIMAGE.COM; 2. TONY WISE; 3. A. WINE COBB/WIREIMAGE.COM; 4. STEPHAN KEISER/WIREIMAGE.COM; 5. G. STEPHAN KEISER/WIREIMAGE.COM; 6. G. STEPHAN KEISER/WIREIMAGE.COM; 7. ADRIAN KONNY/WIREIMAGE.COM; 8. G. STEPHAN KEISER/WIREIMAGE.COM; 9. G. STEPHAN KEISER/WIREIMAGE.COM; 10. JEFFREY MAYER/WIREIMAGE.COM



Billboard's Power Parties

THE REDBURY

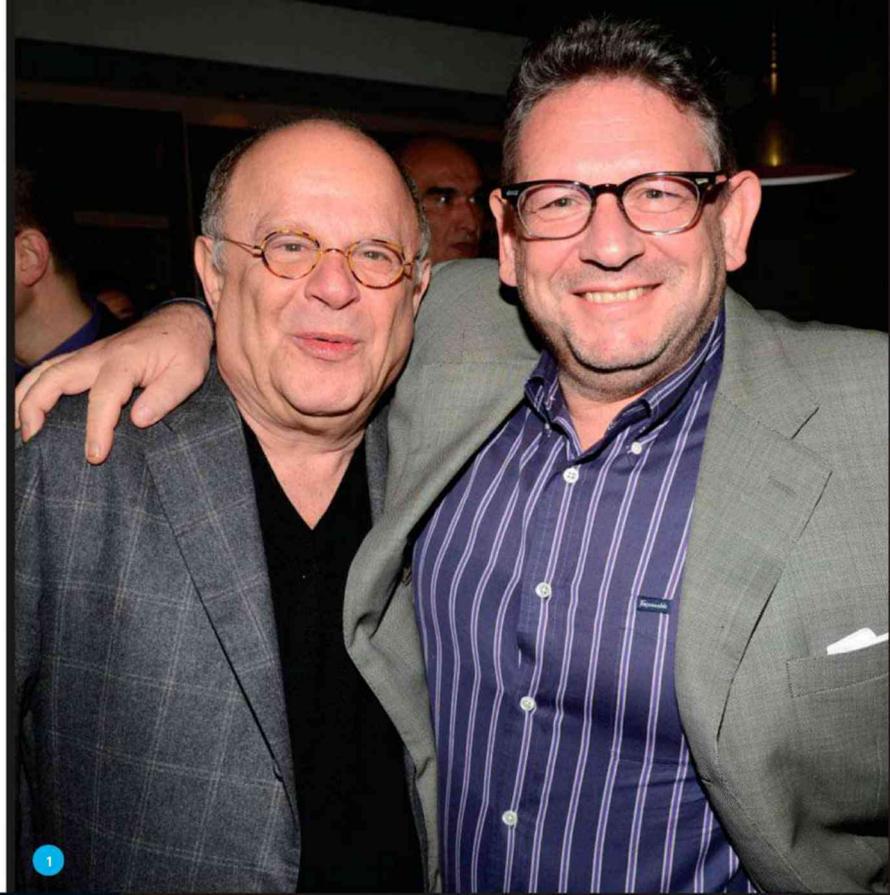
Billboard honored Universal Music Group chairman Lucian Grainge and Sony Music chief creative officer Clive Davis on Feb. 7 at the unveiling of the second Billboard Power 100 list, which Grainge topped.

Davis was presented with the inaugural Billboard Musical Visionary Award, which will be rechristened as the Billboard Clive Davis Award.

The event at the Redbury in Hollywood attracted a who's who of the music business: Sony/ATV Music Publishing CEO Martin Bandier, Creative Artists Agency managing partner/music head Rob Light, Glassnote owner Daniel Glass, plus a dozen others on the Power 100 were in attendance.

Billboard editorial director Bill Werde spoke about the power in the room. "There's a new energy in this business. It's fun again, it's sexy again. If I pick any quarter of this room and the people decided this is where the new music business should be, then that's where the new music business would be."

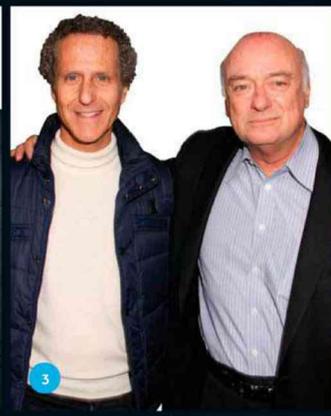
While the Power 100 occupied prime real estate for executives on the pre-Grammy calendar, the post-Grammy party held at the London Hotel in West Hollywood attracted the stars. Prince, Darren Criss, Karmin, Diane Warren and the Lumineers mingled with Guggenheim Digital Media CEO Ross Levinsohn, Billboard publisher Tommy Page, Citi's Jennifer Breithaupt and David Kovach, Live Nation's Kathy Willard and others from all corners of the music industry. —Phil Gallo



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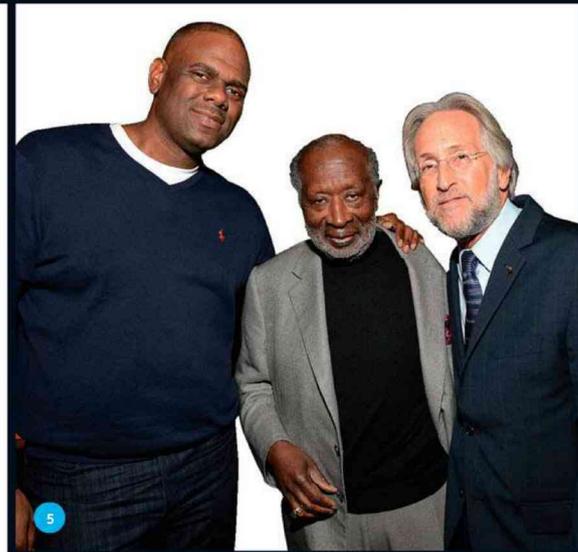
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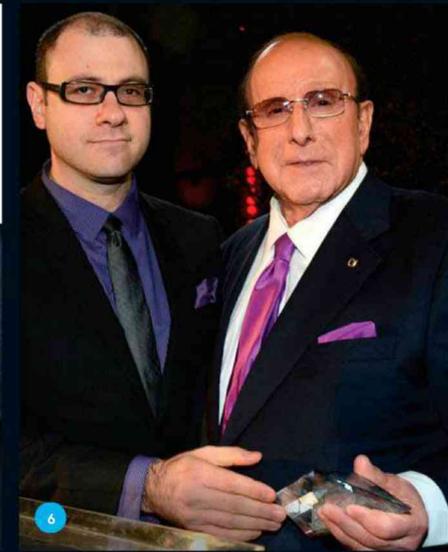
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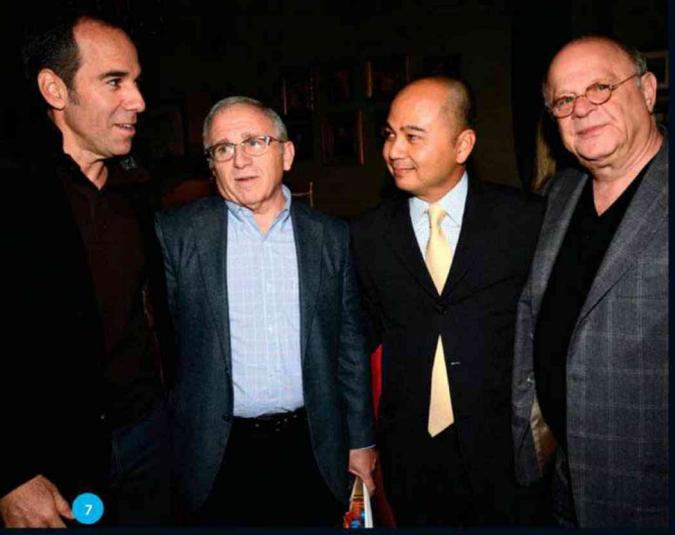
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EXECUTIVE SUMMARY

BOZOMA SAINT JOHN, Director of cultural branding, music and entertainment, Pepsi

What was your personal highlight from Grammy night? I arrived at the Billboard after-party right when Prince was leaving. I saw Prince and I froze like a deer in headlights. It was that moment where you're just like, "Oh, my God, am I OK? I hope I look OK."

What do the Grammys mean to you as a fan? I love the live music experience and being able to be on-site and see not just the performances that were onstage, but the interactions between artists on the floor. The biggest highlight was MusiCares, watching Bruce [Springsteen] calling out all these different icons onstage to join him. It was magical. —Andrew Hamp

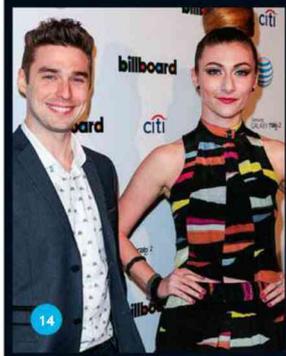
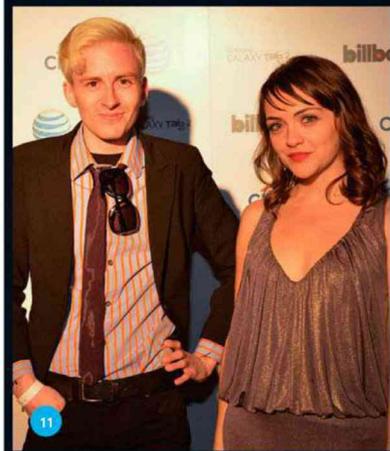


TALK

@Mildenhall And rightly so. **@Billboard** honors Clive Davis with 1st Musical Visionary Award, which will now be called the Clive Davis Award [#power100](#)

@ezra_ace My brother, more powerful than Seacrest [@VEVO](#) Media: Rio Caraeff named to Billboard's 2013 [#Power100](#) for second year <http://blbrd.co/XrILCY>

@juanpmg Billboard presenta el [#Power100](#) 2013. <http://bit.ly/WJoLtl> Las 100 personas más importantes del music biz.



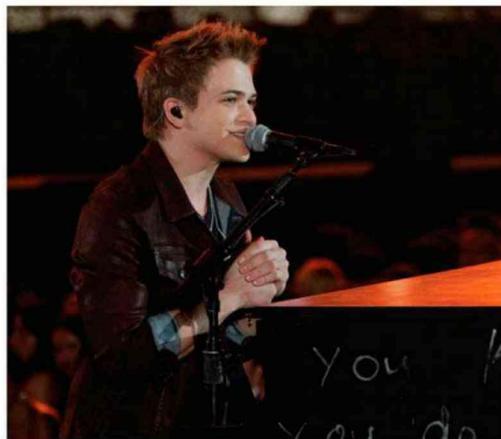
1. Power movers and shakers: Greenberg Traurig chairman **Joel Katz** (left) and **Lucian Grange** at the Billboard Power 100 event.
2. Also at the Power 100 event were Provident Financial Management's **Larry Einbund** and **Ivan L. Axelrod**, Billboard's **Aki Kaneko** and Provident's **Bill Vuylsteke** (from left).
3. Glassnote owner **Daniel Glass** (left) and Loeb & Loeb partner/chairman emeritus **John Frankenheimer** attend the Billboard Grammy after-party at the London Hotel in West Hollywood.
4. From left: Sony/ATV CEO **Martin Bandier** and co-president **Jody Gerson**, Billboard publisher **Tommy Page** and Guggenheim Digital Media CEO **Ross Levinsohn** at the Power 100 event.
5. Sony/ATV's **Jon Platt**, **Clarence Avant** and the Recording Academy's **Neil Portnow** at the Power 100 party.
6. Billboard's **Bill Werde** presents **Clive Davis** with the Musical Visionary Award at Billboard's Power 100 event.
7. Republic Records chairman/CEO **Monte Lipman**, **Irving Azoff**, Billboard's **Aki Kaneko** and Greenberg Traurig's **Joel Katz** (from left) at the Power 100 event.
8. Citi senior VP of experiential marketing **Jennifer Breithaupt** and singer **Ryan Beatty** at Billboard's Grammy after-party.
9. Iron Mountain Entertainment Services VP **Jeff Anthony** (left) and senior media consultant **Guy Abrahams** arrive at the after-party.
10. From left: Billboard's **Tommy Page**, Pepsi's **Bozoma Saint John**, Billboard's **Bill Werde** and Mac Presents' **Marcie Allen** at Billboard's Grammy celebration at the London.
11. **Neyla Pekarek** of the Lumineers with friend **Brian Gonzales** at the Billboard after-party.
12. BMI's **Alison Smith**, **Charlie Feldman** and **Samantha Cox** (from left) at the London.
13. Looking sharp! **Neil Patrick Harris** and **David Burka** at Billboard's after-party.
14. Karmen's **Nick Noonan** and **Amy Heidemann** at the Billboard Grammy after-party.
15. **Darren Criss** of "Glee," looking dapper at Billboard's post-Grammy event.





“Right behind me was Jack White, which was cool ... However, I did not have the guts to turn around and say, “Dude, you’re awesome!”

—HUNTER HAYES



Hayes: I was more nervous if the remote chance would happen that I would have to get up and give a speech, that I would be accepting something so big, how would I put it into words. There was some serious competition and I’m really happy for those who did win those awards. Some day I do hope I get the chance to get up and accept one or two or however many I can get. But this year I was stoked to be sitting among these superstars and named next to my heroes in these nominations, and just to be there.

Sheeran: I was most nervous about the awards I was up for. The performing side of things is quite exhilarating, knowing I was performing in front of the whole world, the whole industry. I know it sounds silly but I didn’t really have one of those star-struck moments that night—it was all a bit kind of full-on with the whole thing.

Elton John and Ed Sheeran (far left) and Hunter Hayes performing at the Grammys.

MY FIRST GRAMMYS

Hunter Hayes & Ed Sheeran

From superstar duets to hero-worship encounters, two first-time nominees give Billboard the blow-by-blow of their Grammy debuts

BY ANDREW HAMPP



Grammys—I always looked forward to the epic performances. So this year getting a performance on the show was a little nerve-racking. I was totally excited about it going in with three nominations and getting to do my music in the show. The whole experience was epic.

Sheeran: It’s the biggest musical awards in the world. For musicians, we’ve kind of seen it as the pinnacle of success.

When did you find out you were performing?

Hayes: I knew about four days before the show. They said, “Here’s the time we have. What can we do with it?” I literally timed myself out singing the chorus of “Wanted” and said, “Guys, I can do it!”

Sheeran: Elton John gave me a call and asked if I wanted to sing for the Grammys and I said, “Yes.”

Where was your seat?

Hayes: I was right in front, stage right, where [Justin] Timberlake performed. I was right across the aisle from Ellen DeGeneres, right across the aisle from Kelly Clarkson as well. Then right behind me was Jack White, which was cool—he’s a super guitar hero for me. However, I did not have the guts to turn around and say, “Dude, you’re awesome!” I totally wish I would have now. I was in the midst of all the excitement.

Sheeran: I sat behind Adele and next to Chris Brown and Rihanna, which was surreal in itself.

Which were you more nervous about—performing or winning?

The biggest breakouts of the Grammy Awards came courtesy of two Atlantic acts, country wunderkind Hunter Hayes and folk-pop singer Ed Sheeran. Each up for one of the top categories (best new artist and song of the year, respectively), Hayes and Sheeran also scored coveted performance slots that shone a light on their hits “Wanted” and “The A Team,” both peaking at No. 16 on the Billboard Hot 100. With Hayes inking a new deal with Pepsi and already on the road with Carrie Underwood, and Sheeran about to start a year-long tour with Taylor Swift, expect even bigger things from these artists in 2013.

How did it feel to attend and perform on the Grammys for the first time, all at once?

Hayes: It was huge, man. Life-changing. I always watched the

Did you have any famous fans approach you on Grammy night?

Hayes: I got to go to a party right before the show where I knew one of my guitar heroes, John Mayer, would be, and Sting would be there as well. I introduced myself to Sting and he was really cool and supportive. He knew who I was, which freaked me out. Then I met John and he was really complimenting me on playing a Strat and incorporating the blues-type stuff into my music, which blew me away that he even knew who I was and what I sounded like.

Then, right before the Grammy show, I was in the dressing room basically letting the nerves get to me and somebody said something in the hall. It was John Mayer, who was there by himself, making a beeline for my dressing room. He was like, “Dude, you got nothing to worry about. Do your thing, play your music, and that’s what people are going to remember.” That felt like a “Welcome to the club” kind of thing for me. It was pretty awesome.

Sheeran: Pharrell and Timbaland, which was quite nice. I’m a big fan of both of them. That was just as I was walking out.

You’re both fairly well-known already, but are you aware of how much the Grammys can take you to the next level?

Hayes: Absolutely. I can’t believe I got to introduce my music to that many people at one time. I got to do my thing, and that’s huge.

Sheeran: Despite touring in America for the last year, this was really my first introduction to the mainstream audience in America. ●



Leeds Arena in the United Kingdom will open in September with a unique "super theater" design.

BUILT FOR SHOW

INVESTMENT BY VENUES SHOWS BULLISH OUTLOOK FOR THE CONCERT BUSINESS

BY KEN TUCKER

The strength of the live music industry can be measured in many ways, from the year-end reports of talent buyers and sellers, to the keen interest in the proposed sale of AEG Live, to the rapid sellouts of one's favorite act at the local concert venue.

To add to those indicators, Billboard offers another way to judge the bullish outlook for the live business: the millions of dollars being invested in the buildings to host events.

For existing venues to remain financially solid and attract talent, they must stay up to par in fan amenities, production capabilities and methods to drive ancillary revenue with concessions, sponsorships and premium seating.

For a marketplace to be competitive in drawing top-tier content, it must have a competitive venue—even if it has to build a new one.

Clearly, plenty of markets and venues want to stay in the game at the highest level, as evidenced by Billboard's annual state-of-the-market look at new and renovated venues.

LEEDS ARENA

Leeds-arena.com
@leeds_arena
Leeds, West Yorkshire, England
Capacity: 13,500

Set to open in September, Leeds Arena will be the first of its kind in the United Kingdom's arena marketplace. Unlike a traditional horseshoe arena, the innovative design that venue management group SMG specified for Leeds means that every seat faces the stage in a "super theater" shape. This also has the effect of bringing the back row nearly 100 feet closer to the stage than a typical venue of its size, creating a more intimate atmosphere for both performers and patrons.

The arena fills a need: Leeds has been the largest city in the United Kingdom without a major venue to hold music or indoor sporting events.

SMG Europe regional VP John Knight says the new arena will solidify his company's position in the United Kingdom. "When Leeds opens, SMG Europe will control 55,000 seats in its four U.K. arenas: Belfast [Northern Ireland], Newcastle, Manchester and Leeds," he says. "We are in a powerful position to offer the backbone of a U.K. tour.

"The strength of SMG's position as the biggest arena operator in the United Kingdom means that we are in daily touch with all the major promoters and agents," he adds.

Venue management has a "yes we can" attitude, and creates an environment where artists and crew are untroubled, comfortable and able to get on with their work," Knight says. "Oh—and we sell tickets."

Elton John, Kaiser Chiefs, Andrea Bocelli, Cirque du Soleil and British comedian Micky Flanagan are among the venue's initial bookings for September and October.

BARCLAYS CENTER

Barclayscenter.com
@barclayscenter
Brooklyn
Capacity: 19,000

One of the most anticipated arena openings in years, Barclays Center debuted with much fanfare on Sept. 28, 2012, as hometown superstar Jay-Z performed the first of eight sold-out concerts and Brooklyn native Barbra Streisand graced the Barclays stage a few days later. In December, it was one of only three venues to host the Rolling Stones' 50th-anniversary shows.

Barclays is a state-of-the-art facility with many features that are the most advanced of any arena worldwide. The venue also offers first-class customer service, unparalleled sightlines and a unique culinary experience called Brooklyn Taste that features dishes from top Brooklyn restaurants and vendors.

Barclays Center director of booking Tyler Bates says that despite a strong opening—1 million-plus fans have already attended events at the venue with grosses reaching \$52.4 million, according to reports to Billboard Boxscore—educating the industry about the venue continues.

"Any new facility in a new market has to educate agents, managers and promoters about the marketplace and the assets of the facility," he says. "Our pro-

gramming staff has worked hard to be clear on differentiating Brooklyn from New York City while at the same time including it in the New York market conversation. Educating and informing agents about the Brooklyn market has been crucial in establishing the unique position Barclays Center has that no other arena has to offer."

Once acts are secured, the venue aims to keep them happy. "Barclays Center has a dedicated production and hospitality staff to make sure that the artists' specific needs are met and expectations are exceeded," Bates says. "Our staff does research on artists' personal interests, tastes or hobbies to make an effort to provide them with a back-of-house ambiance, gift or experience to show that we care about the experience and comfort they have behind the scenes."

Pinnacle Bank Arena

Pinnaclebankarena.com
@PinnacleArena
Lincoln, Neb.
Capacity: 16,000

Set to open in September, Pinnacle Bank Arena is on track to provide Lincoln, Neb., and the surrounding area with an exceptional facility built for the future. In a market that already boasts two competing buildings (the University of Nebraska's Bob Devaney Sports Center, opened in 1976, and Pershing Center, a 50-plus-year-old landmark), Pinnacle aims to be "the premier arena facility," according to SMG Lincoln GM Tom Lorenz.

The venue will boast 36 12-person suites and 20 four-person loges. While it's currently configured for 16,000, Pinnacle has the capacity for future expansion that will bring the total to 18,500 by filling in premium-level and upper-bowl seats behind the stage, says Lorenz, who has been busy touting the facility to agents and promoters since voters approved the facility in 2010. "We have participated in Billboard, IEBA, Pollstar and IAVM events to highlight the facility," Lorenz says. "We have made in-person visits to agencies and promoters in Chicago, Nashville and Los Angeles." In addition, staff has kept frequent contact with acts and promoters, both regional and national.

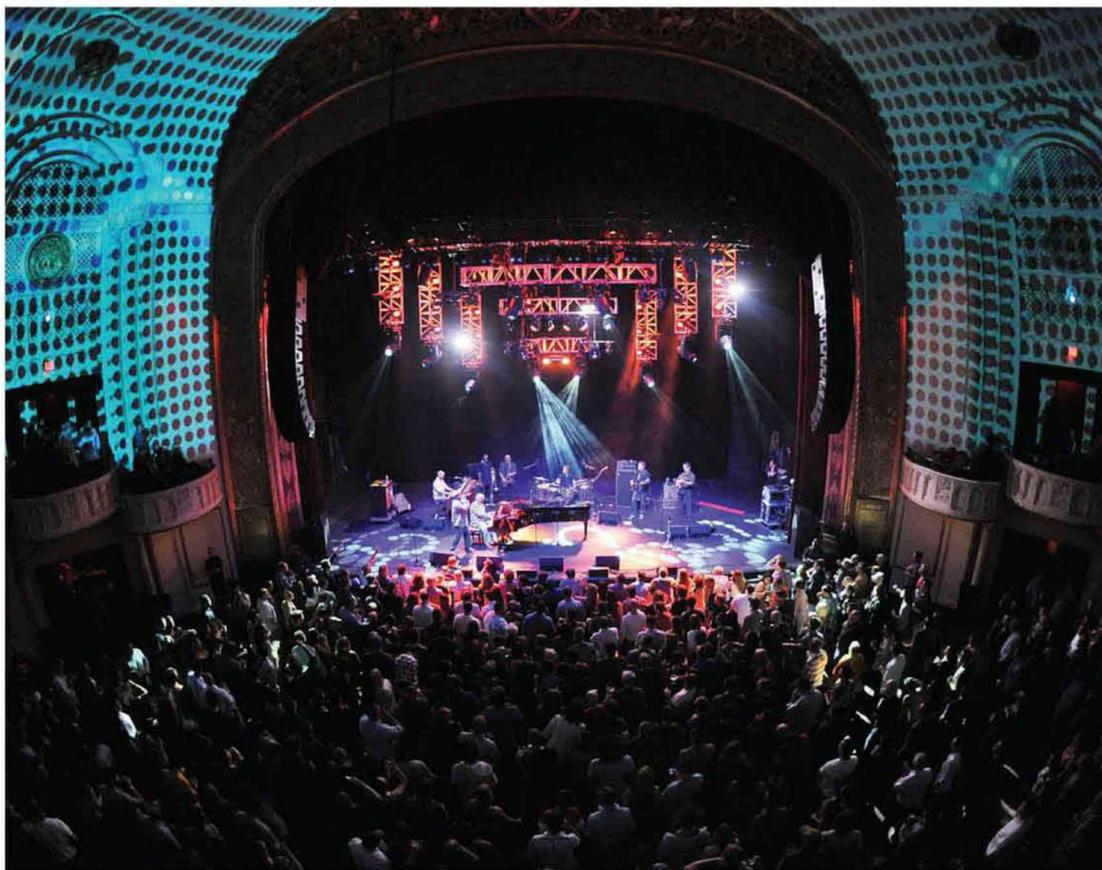
Lorenz says the new venue will have state-of-the-art load-in facilities, as well as crew and artist amenities. It will feature promoters' offices, star dressing rooms, a green room, a backstage catering room and media/interview rooms, if needed by touring staff. It will also have five locker room complexes with multiple areas, not counting the locker rooms for the University of Nebraska Cornhuskers basketball team.

The Capitol Theatre

Thecapitoltheatre.com
@capitoltheatre
Port Chester, N.Y.
Capacity: 1,835

The landmark Capitol Theatre has an illustrious history, both before and since the birth of rock'n'roll. A one-time vaudeville house, the hall shared its '70s heyday with the Fillmore East in New York's East Village and hosted the Grateful Dead, Joe Cocker, Traffic, Santana, Pink Floyd, Frank Zappa and Janis Joplin, who gave one of her final performances in the venue in August 1970. During the '90s, the Capitol welcomed such bands as Phish, and the Rolling Stones filmed an MTV special there in 1997.

In September 2012, the theater reopened in grand fashion with a performance by Bob Dylan after a multimillion-dollar renovation with bookings by Peter Shapiro, the entrepreneur behind the Brooklyn Bowl in Williamsburg, in partnership with the Bowery Presents. The venue is 40 minutes from Manhattan by train, and it expects to increase its capacity to 2,200



Above: Allen Toussaint led his band onstage at the restored Capitol Theatre in Port Chester, N.Y.

Right: Barbra Streisand made her long-awaited home borough debut at Brooklyn's Barclays Center last October.

for general-admission shows.

"We are a concert theater; we call the venue 'a rock'n'roll palace' and feature a variety of musical styles," GM Tom Bailey says. "The beautiful 1926 theater was constructed by noted architect Thomas Lamb, and has been newly outfitted with state-of-the-art sound, lights and video projection, and new bars and amenities.

"We don't believe there's another theater quite like it," Bailey says. "It is designed around providing the best concert experience possible for our patrons."

To reach talent sellers, Bailey says, "we have hosted many of the top agents in the business. Once they have seen the place, we are on their radar. We take good care of visiting artists and management. Our hospitality is a primary focus. We have unique artist guest seating options that we can make available. To date, every artist who has played a multi-night run has expressed a desire to return for an even longer run the next time."

New Orleans Arena

Neworleansarena.com
@neworleansarena
New Orleans
Capacity: 18,000

The New Orleans Arena, which opened in 1999 and was upgraded in 2002 to prepare for the relocation of the NBA's Charlotte (N.C.) Hornets to New Orleans, is getting ready for a face-lift. Additional upgrades totaling \$50 million will begin in April.

The 14-year-old arena is the second-largest indoor facility in the Big Easy (behind the Mercedes-Benz Superdome), as well as within a 250-mile radius, and is the premier arena in the region.

So why mess with a good thing? "The renovations will provide new revenue opportunities for the anchor tenant via advertising and premium seating upgrades, [as well as] provide new patron amenities



and a modernized exterior and grand entry lobby," GM Alan Freeman says.

The renovations will take place during two basketball off-seasons in 2013 and 2014. The venue will be closed for approximately six months this year (April 20-Oct. 20), Freeman says, "but we expect to maintain our event schedule during the work in 2014. In broad terms, the work in 2013 will be inside the arena, while in 2014 the work will be primarily on the exterior."

When it comes to attracting events, Freeman says his staff does it the old-fashioned way. "Generally we work through phones and email," he says. "We do some industry advertising to recognize major event successes, but that is limited."

Visiting artists will find a welcoming atmosphere. "It's all about creature comforts," Freeman says. "Dressing rooms have cable TV and Wi-Fi. When we provide in-house catering services, we strive to over-deliver and provide that little extra effort."

THE BIG NUMBER

Total ticket sales the Barclays Center reported to Billboard Boxscore for Sept. 12, 2012, through Feb. 6, 2013.

52.4
MILLION

NORTH CHARLESTON COLISEUM & PERFORMING ARTS CENTER

Northcharlestoncoliseum.com
@nhascoliseum
North Charleston, S.C.
Capacity: 13,000

North Charleston Coliseum & Performing Arts Center, which opened in January 1993, is celebrating 20 years as the premier arena in this metropolitan area of South Carolina. The venue, which underwent renovations starting in August 2010, is the area's only arena and the 58th-busiest performing arts center/theater in the world, according to marketing manager Alan Coker. "We present more major touring shows than any other venue in the market," he says.

The renovations provided enhanced production capabilities to facilitate bigger shows, he adds. "Flexibility in added space allows many more types of events, from corporate meetings to weddings."

Even with a long history in the market, Coker says communication remains vital. "We are constantly in communication with all of the key agents to make sure they are including us in the potential routing, either through promoters or us directly. We are always prepared to present shows ourselves, if necessary."

Artists visiting the arena will find remodeling of their spaces with upgraded lighting, carpet, paint and extensive Wi-Fi capabilities. "We've expanded our secured loading dock area to accommodate more trucks and tour buses, with full shore-power, water and Internet connections," Coker says.



Phillip Phillips sings during the American Idols Live! tour last September at the BMO Harris Bradley Center in Milwaukee.

BMO HARRIS BRADLEY CENTER

BMOharrisbradleycenter.com
@BMOHBC
Milwaukee
Capacity: 18,000

Opening in 1988, the BMO Harris Bradley Center underwent its most recent renovation this past summer and fall. The result: completely renovated suites and theater boxes, dressing room and locker room refurbishing, a new entrance and improved signage.

Also new is the South End, a gathering area for fans featuring the Taphouse, which offers more than 30 local brews; the Carvery, which features made-to-order deli sandwiches by locally famous Jakes Deli; more than 20 large flat-panel displays airing live sports and entertainment from around the globe; and a soon-to-open Leinie Lodge featuring craft beers from Wisconsin's Jacob Leinenkugel Brewing.

The center hosts some 175 public events annually



Find reports on venue projects in Bemidji, Minn.; Evansville, Ind.; California, Pa.; Huntington, W.Va.; Dodge City, Kan.; and Cedar Rapids, Iowa.

serving more than 1.5 million people each year, making it the busiest year-round, multipurpose entertainment venue in Wisconsin, according to director of marketing Debbie Gonzalez. In addition to concerts and other events, the arena is home to the NBA's Milwaukee Bucks, the AHL's Milwaukee Admirals and the Marquette University Golden Eagles NCAA men's basketball team.

"Our recent improvements are focused on delivering both fans and visiting artists a memorable, friendly and uniquely Milwaukee experience," Gonzalez says. "Led by BMO Harris Bank, these improvements were possible through the support of dozens of leading local companies that pledged \$18 million to sustain the center and to support its diverse programming."

The center aims to make "every show successful through an incredible in-house marketing team, great local media and corporate partnerships, powerful database and outreach capabilities, in-house promotional assets, NBA, NCAA and AHL home team support and marketing capabilities and more," she says. "We continually stress and demonstrate our ability to be creative, flexible and adaptable from deal structure to venue configuration and everything in between with agents, promoters and artist management."

The arena takes pride in providing "the best hospitality in the industry in a friendly and welcoming environment," Gonzalez says. "We believe a tour stop at the BMO Harris Bradley Center is one of the best, most comfortable and most relaxing backstage experiences on tour."

DCU CENTER

Dcucenter.com
@DCUCenter
Worcester, Mass.
Capacity: 14,500

The DCU Center, an arena and convention center complex, originally opened in September 1982 and has been undergoing phased



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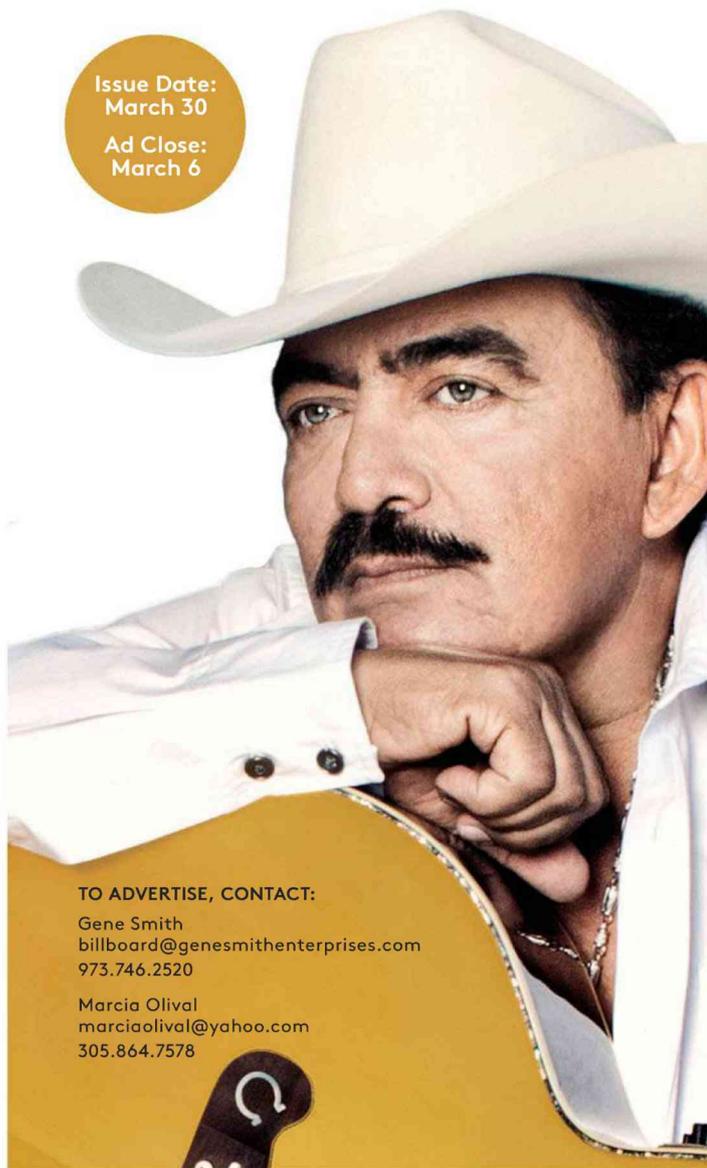
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renovations since 2009. The latest phase, with an estimated cost of \$23 million, is set for completion in October, according to GM Sandy Dunn.

The venue is the primary entertainment facility for Worcester, located in central Massachusetts and the center of New England with more than 6.5 million people living within a 50-mile radius. The facility also serves the Greater Boston market as an alternative to Boston's larger TD Garden.

The renovation adds four suites, a club lounge and an improved box office and entrance while updating the architecture and finishes. Electrical, heating and cooling, fire and safety upgrades have been accompanied by more efficient energy and lighting systems.

Getting on agents' radar is an ongoing process, according to Dunn. "We participate in Billboard's [touring conference] and create relationships through our regional promoters. And, most importantly, we work through our SMG corporate booking office," she says.

Facilities aside, Dunn says the human element comes into play when keeping touring artists happy. "Service, service, service," she says. "We try to accommodate all requests in a timely manner, starting with the initial call for avails, to watching the last truck leave the loading bay and everything in between. Depending on the particular artist and length of stay in the facility, we consider the crew and artists our guests. On occasion, we have set up our basketball hoops in the adjacent exhibit hall; pulled together a game room with pool table, videogames, et cetera; and enhanced catering, whether with local fare or custom cakes. But mostly we try to give them their privacy and a positive day while responding to any needs they may have."

Home to minor league hockey team the Worcester Sharks, in March the venue will host the Harlem Globetrotters among other events. The arena will close May 1-Oct. 1 for renovation, but the attached convention center will stay open throughout construction. The renovated arena will reopen with the Ringling Bros. Barnum & Bailey Circus.

MTS CENTRE

MTSCentre.ca
@MTSCentre
Winnipeg, Alberta
Capacity: 14,872-plus, 1,099 in suite level

Most 8-year-old venues wouldn't be subject to \$10 million in renovations, but when Winnipeg's MTS Centre announced in 2011 that the NHL's Atlanta Thrashers would relocate and take the name of the Winnipeg Jets, the building closed for 100 days to get ready.

"We needed to add press-box capacity, concession capacity and enhanced club and suite offerings," says Kevin Donnelly, senior VP/GM for MTS Centre and True North Sports and Entertainment. "We also engaged on a wide range of efforts to improve the fit and finish of the venue."

Mission accomplished. "We are the market's only full-size sports and entertainment facility," Donnelly says. "Based on this, plus our ability to accommodate smaller events, we are the top concert facility in the market."

Donnelly and his team "are very active

in our dialogue with the promoters in our region—Live Nation Canada, all AEG's offices—L.A., New York and Houston—as well as the regional and independent national promoters," he says. "We tend to buy and self-promote about six events per year. So we deal with other buyers and agents directly. I am active with the Arena Network as well as the Venue Coalition, so the awareness of our venue and location, we hope, comes to agents through a variety of channels. I also attend key conferences each year and try to make a visit to Toronto or Vancouver to see some [Canadian] agents annually."

Donnelly says he wants to ensure people understand the building is more than a sporting facility. "We try not to be just a team owner, or a venue owner, but really take to heart the notion of being in the entertainment business," he says. "It's not about putting flowers or snacks in an office or dressing room—it is about making sure that everything is done, and that promoters and road crew know that you are there to help them, and for them to know that you appreciate that they are in your venue for the day."

THE USF SUN DOME

Sundomearena.com
@USF_SunDome
Tampa, Fla.
Capacity: 10,000

First opened in 1980, the Sun Dome at the University of South Florida started renovations in May 2011. In January 2012, Global Spectrum officially took over management, and in May 2012 the venue reopened.

GM Trent Merritt calls the Sun "the best midsize venue in the Greater Tampa area. We provide a great midsize option for fans, promoters, agents and artists to perform. Feedback from fans, media, promoters and artists has all been overwhelmingly positive."

Merritt says the year-long renovation resulted in essentially a brand-new building. "The four walls and roof are existing—with some significant improvements made—but everything else is brand-new. We are truly a multipurpose facility designed to host concerts, basketball, family shows, commencement and flat-floor shows.

"Using the industry relationships through the Global Spectrum network has allowed us to get off to a fast start this year with Elton John, Florence & the Machine, Wiz Khalifa and several other well-received shows," he continues, noting that the facility also was "very aggressive" in its rebranding campaign. "We also used our vast Global Spectrum network to make agents and promoters aware that we were managing the Sun Dome and were open for business," he says.

Merritt hopes artists and their crews take ownership of the arena. "We are working on a mural along the backstage performers' dressing room hallway to showcase all the artists that have performed at the arena," he says. "We also give individualized gifts to artists, promoters and agents. More than anything else though, we are focused on a very smooth, efficient and enjoyable load-in, performance and load-out. Providing great food and beverage and great customer service goes a long way for crews that are constantly on the road." ●

Garden Fresh

MSG TRANSFORMATION ON TRACK

BY RAY WADDELL

The powers that be at Madison Square Garden Entertainment, first under the watch of former MSGE president Jay Marciano and then orchestrated by Melissa Ormond as COO and now president, knew that their flagship venue had to be updated.

The World's Most Famous Arena has held court at its current location atop New York's Penn Station since 1968. That is, in fact, the fourth location in Manhattan for the showplace since it debuted in 1879 at Madison Square on 26th Street. For most of its modern history, the Garden was the highest-grossing arena in the world, as documented by Billboard Boxscore.

But the sports and entertainment arena business has changed dramatically in the past decade or so, as revenue from suites, club seats, modern concessions and sponsorships became critical to success. The Garden, of course, has never wanted for bookings. (Elvis Presley, at his 1972 Garden shows, explained his 15-year absence from the Big Apple by wryly saying, "We had to wait our turn to get the building.") But the venue was missing the boat in lucrative revenue.

MSGE had choices to consider: Move the Garden to a new location across Eighth Avenue, level the building and start over, or transform the hallowed venue. It, obviously, chose the lattermost option. The roughly \$1 billion project has spanned three years and will be completed this fall. Changes include the new Seventh Avenue en-

trance; significantly wider concourses; upgraded concessions and retail; improved sightlines; more comfortable seating; a state-of-the-art scoreboard; upgrades to lighting, sound and LED video systems in high definition; fiber optic cabling throughout the building; new suites, clubs and hospitality areas; and improved views of Manhattan and the arena floor from several areas of the building.

The intimacy of the Garden's arena bowl will be maintained in its transformed state, with its famous ceiling restored. And if longevity led to the need for a renovation, the Garden's history is unmatched, and that's the reason playing there is a career milestone for any act.

Of course, the transformation was driven by financials, and the ROI will in no small part come from new and unique opportunities for marketing partners. JPMorgan Chase is the Garden's first "Marquee" partner, and Anheuser-Busch, Coca-Cola, Delta Air Lines, Kia Motors America and Lexus have signed on as "Signature" partners. The new venue will boast 60% more concession points of sale, which will undoubtedly increase per-capita spending significantly.

The Garden's 58 Madison level suites are 40% larger and closer to the action, and 20 Event level suites offer a lounge/entertaining atmosphere and the best seats in the house. Additionally, the 18 ninth-level Garden suites are remodeled. There will also be several new all-inclusive club spaces: the 1879 Club presented by JPMorgan Chase, the Delta Sky360 Club on the event level and the Madison Club

presented by Foxwoods on the seventh floor of the arena. The Garden's eighth-floor concourse has more restrooms, retail locations and concession stands—plus prime city views.

The new, larger Chase Square Seventh Avenue entrance boasts interactive zones, retail locations, a box office and a broadcast studio. Two eye-popping Chase bridges will be suspended above the arena floor, and the new Budweiser Fan Deck on the 10th floor will offer more concessions and a great social atmosphere, with direct views into the arena bowl.

While work has gone on year-round, the heavy lifting takes place in the off-season months, primarily spring

and summer, during 2011, 2012 and this year. "Certainly the downside of having to come offline for 40%-45% of the year for three consecutive years is a big challenge," Ormond says. "It means everyone's schedules are compressed, and it also means we unfortunately can't play every show we'd like to play."

So, for the past three years, while still a top 10 arena, the Garden has relinquished its top spot among Billboard Boxscore's highest-grossing arenas to London's O2 and some of the Big Apple spotlight to the new

Barclays Center in Brooklyn. "It has been the best outcome, given the circumstances," Ormond says. If working around the transformation has been a challenge, Ormond says the results are "also one of our biggest successes in its results, the improvements to the building and customer amenities and the response from patrons and fans, as well as artists." ●



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HIP-HOP

Breaking Bad

Joey Bada\$\$ adjusts to life as hip-hop's new golden boy

By Reggie Ugwu

In January, the same month he celebrated his 18th birthday, lanky rapper Joey Bada\$\$ was named creative director of Ecko Unltd., the pioneering streetwear brand founded by Marc Ecko in 1993. As creative director, Bada\$\$, born Jo-Vaughn Virginie Scott, wears many hats, both figuratively and literally. This week in February, his job is to come to Ecko's New York headquarters wearing anything he wants, from any brands he admires, while designers study his choices in hopes of revitalizing the company.

"What about this one?" asks Bada\$\$' manager, Jonny Shipes, dangling a green camouflage T-shirt. He's trying to get Bada\$\$ to pick an outfit, one actually made by Ecko, for the cover of a magazine he'll be shooting soon. But Bada\$\$' stony silence makes it clear Shipes' choice won't work.

"I don't want to do that," Bada\$\$ replies, condemning the shirt with a jab of his finger. "I'm sick of camo."

A year ago no one knew who Joey Bada\$\$ was, but now everyone is listening closely. The Brooklyn native broke through in early 2012 with the video for "Survival Tactics," in which he and late friend Capital STEEZ (who committed suicide in December) rap from the basement of a crumbling building. Bada\$\$' flow is dizzying and visceral, an uncanny amalgam of almost every great New York rapper from hip-hop's golden age: Biggie Smalls, Nas, Method Man, Big L. The YouTube video has garnered more than 2 million views and quickly caught the attention of tastemakers. Last June, Bada\$\$ released his debut mixtape, *1999*, which inspired proclamations of a new rap renaissance.

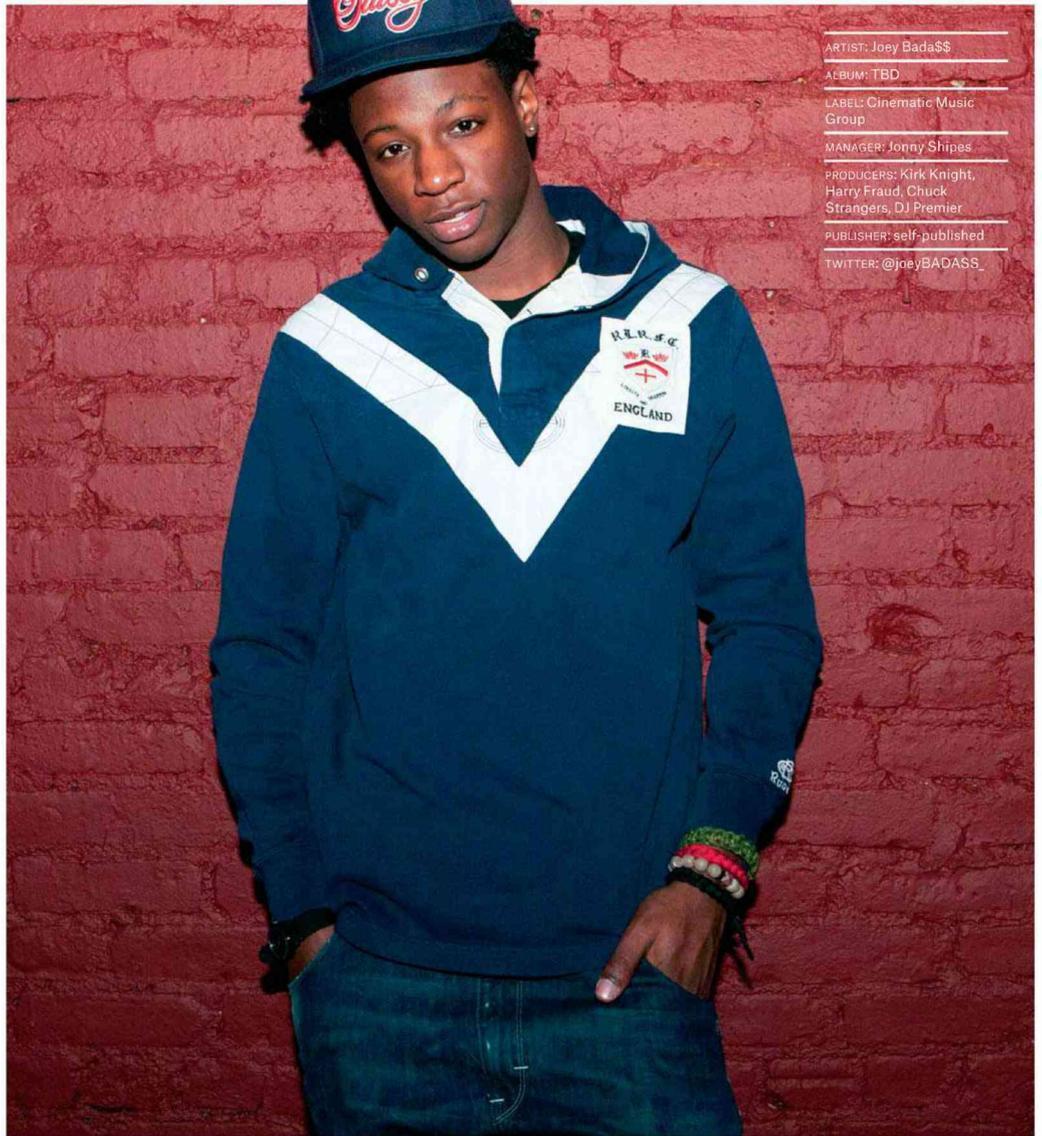
"To me, the youth wasn't really representing for the shit that I grew up on," says Shipes, 33, who discovered Bada\$\$ three years ago through a freestyle video on WorldStarHipHop.com. "[Bada\$\$] just had it. He was this 15-year-old kid spazzing in a hallway with his friend beatboxing. I was like, 'I gotta find this guy.'"

Shipes, a former Bad Boy Records employee who also discovered Big K.R.I.T., Smoke DZA and Nipsey Hussle, signed Bada\$\$ to his independent label Cinematic Music Group, which last year inked an exclusive distribution deal with Sony's RED. Shipes says he's set up his new prodigy to be "his own boss," giving him a mirror deal where he gets an equal percentage of record sales and retains control over his marketing budget.

Bada\$\$ says he's happy with the freedom the arrangement provides, but hasn't ruled out making a jump to the majors.

"I'm still learning," he says. "I want to understand every aspect of [the business] before I make a move. I'm figuring out what an artist is supposed to have: What's slaving and what's not slaving?"

Late last year, Mountain Dew-backed imprint Green Label Sound inked Bada\$\$ to a single deal



ARTIST: Joey Bada\$\$
ALBUM: TBD
LABEL: Cinematic Music Group
MANAGER: Jonny Shipes
PRODUCERS: Kirk Knight, Harry Fraud, Chuck Strangers, DJ Premier
PUBLISHER: self-published
TWITTER: @joeyBADASS

THE BIG NUMBER

Number of YouTube views for Joey Bada\$\$' debut video, "Survival Tactics," since its Feb. 23 release.

2M

for "Unorthodox," produced by boom-bap pioneer DJ Premier and released in January. It was a big month for Bada\$\$, who, in addition to turning 18 and assuming duties at Ecko, appeared on the A\$AP Rocky posse cut "1 Train," featured on the fellow New Yorker's Billboard 200 No. 1 album *Long.Live.A\$AP*.

In the Ecko offices, Bada\$\$ is a kid in a candy store, rummaging through racks of samples (a sign reads "Touch if you want your hands chopped off") before settling on a glossy black jacket with matching bucket hat. He drags a speaker dock into a cramped, fluorescent-lit room that dregs up bad memories of in-school suspension and whips out a cracked iPhone containing some of his new songs.

During the course of six as-yet-untitled tracks, it's clear that Bada\$\$ has the makings of a landmark debut album as outlined by his heroes. Some are reminiscent of early Wu-Tang Clan, others

Nas' *Illmatic*. On one he snarls like Ol' Dirty Bastard at his most petulant.

"Even when I first started, I never looked at other teenagers as competition," he says, mentioning that he was recently in the studio with Q-Tip. "I looked at who was in the game as a whole—period. That was my competition."

In the spring, Bada\$\$ will go on tour with his promising crew, Pro Era, and fellow ascendant Brooklynites Flatbush Zombies and the Underachievers. The album (he has a title in mind, but is keeping it a secret) will follow.

Although he had to stop attending Edward R. Murrow High School in Brooklyn—"Shit was getting too crazy"—Bada\$\$ says he's still taking classes online. He's holding out hope that he'll be able to attend senior prom this summer. "I've been thinking about it," he says, flashing a grin. "But things might be even crazier then." ●



ARTIST: Raul y Mexia
 ALBUM: *Arriba y Lejos*
 LABEL: Nacional Records
 MANAGER: Jennifer Sarkissian, CookmanMGMT
 PRODUCERS: Toy Selectah, Luigi Geraldo
 TWITTER: @RaulyMexia



BOY
 Great pop songs are boiled-down emotion—a simple line or melody that says it all. And like an indie-pop version of “Call Me Maybe,” Swiss-German duo BOY nails it with viral hit “Little Numbers”: “Seven little numbers, baby, they could be a start. Seven little numbers, baby, I know yours by heart.” Simple, catchy, effective. And singer Valeska Steiner pulls it off in English—not her first language, but her fifth. Along with instrumentalist Sonja Glass, Steiner’s already a hit in Europe, with BOY’s debut album, *Mutual Friends*, selling 100,000 in Germany alone, according to the Germany Music Industry Assn. The record arrives stateside Feb. 26 on Nettwerk Music Group, just in time for the act’s first run of U.S. shows the week following and the same day the single will be Starbucks’ Pick of the Week. “Their lyrics will resonate with [American] audiences,” Nettwerk VP of international A&R and publishing Mark Jowett says. “They tell great stories, and



they do it well in English.” BOY drafted Phoenix drummer Thomas Hadlund for four tracks; *Mutual Friends* has the same spark of that French phenom, cast through a Feist-on-uppers piano-pop filter. But it’s the Barcelona-filmed “Little Numbers” video that’s breaking through, with more than 7 million YouTube hits. “For German and Swiss bands, it’s a much bigger step to get out of your country, and we did that last year,” Steiner says. “But going to the States, well, that’s even bigger.” —Justin Jacobs

LATIN

Remixed Roots

Los Tigres del Norte offspring Raul y Mexia team with Toy Selectah on mashed-up debut
 By Judy Cantor-Navas

The duo known as Raul y Mexia are the sons of Hernan Hernandez, vocalist/bassist of regional Mexican titans Los Tigres del Norte. That should be enough to perk up some ears.

But key to the advance appeal of their debut album, *Arriba y Lejos*, out Feb. 19 on Nacional Re-

ords, is Antonio “Toy” Hernandez (no relation to Hernan), who steered the mashed-up pop, rap, Mexican roots and Latin dance sound of *Arriba y Lejos* and produced the majority of its 10 songs. The Mexican DJ and hip-hop pioneer (with the group Control Machete), who’s also known as Toy Selectah, is the producer behind 3BallMTY’s electro-roots smash *Intentalo*, the top-selling album of 2012 on Billboard’s Regional Mexican Albums chart and the third best-selling Latin album overall (64,000 sold that year, according to Nielsen SoundScan, and 82,000 sold in total).

“*Intentalo* showed people there was another side to Mexico,” says 32-year-old Mexia, given name Hernan Hernandez Jr. “When it came out, I felt, ‘Now is our time.’”

Mexia and his brother, 25-year-old Raul Antonio Hernandez, who are natives of San Jose, Calif., were surprised to find that major Latin labels didn’t agree.

“They had other ideas,” Mexia says dryly, recalling a trip to Miami to shop the first three tracks of the catchy mix of styles the brothers call cumbia “campechana” (a Mexican mixed-seafood cocktail) to the labels to no avail. They soon returned

west and continued working with Selectah in Monterrey, Mexico.

“What I learned with the 3Ball experience is that it’s not a matter of a trend; it’s a matter of generations and lifestyles,” Selectah says. “Kids are hungry for new stuff, and sometimes it’s the gatekeepers who are not letting it happen. Everything is moving faster now than the traditional structures can understand.”

At Selectah’s suggestion, Raul y Mexia took their music to the North Hollywood offices of Nacional Records president Tomas Cookman, accompanied by their famous father. Cookman compares the visit by a member of Los Tigres to receiving Johnny Cash, and he quickly signed the duo.

“When I heard the music, my first thought was that it was something Sony or Universal would have jumped at,” Cookman recalls. “My second thought was, I’m really happy they didn’t.”

Nacional has already placed different tracks from *Arriba y Lejos* with HBO Deportes, ESPN, the next edition of the “Grand Theft Auto” videogame and the soundtrack to “El Santos,” the upcoming Carlos Cuaron film. The album, which was preceded by first single “Las Escondidas,” will be released simultaneously in the United States and Latin America.

“This is a great Mexican-American pop record,” Cookman says. “[Raul y Mexia] are the faces of a generation of Latinos who are very proud to show their roots, but they also live in the United States in 2013, and that means everything culturally. This album has legs, and we’re planning on seeing how far those legs can run.” ●

“Kids are hungry for new stuff, and sometimes it’s the gatekeepers who are not letting it happen.” —TOY SELECTAH



E-Man, assistant PD/music director/DJ, rhythmic KPWR (Power 106) Los Angeles. Elijah Blake’s “XXX,” featuring Common, is one of the joints buzzing on our “New @ 2” music show. If you haven’t heard of Blake, now you will. He co-wrote Usher’s “Climax,” plus he wrote for Rihanna and others.



Problem’s “Like Whaaat!” is big in the streets and clubs, and it’s going to be big on the radio. Problem, responsible for the hook on E-40’s “Function,” has a flow on this track that is definitely going to make you say, “Like what!”



Bingo Players’ “Get Up (Rattle)” is a big club anthem that gets even bigger with the Far East Movement jumping on the remix. It sounds like a huge party song. It already hit No. 1 in the U.K. iTunes store and is making its way here. Look out for this joint.



REJOICE, REJOICE! After a hiatus of nearly a decade, the **Postal Service** will tour in the spring to mark the 10th-anniversary rerelease of its only LP, *Give Up* (**Sub Pop**, April 9). Bringing **Rilo Kiley** along as support, the duo will play the **Coachella** festival in Indio, Calif. (April 13, 20), **Le Trianon** in Paris (May 21) and the **Primavera Sound** festival in Barcelona (May 22-26), before wrapping at Brooklyn's **Barclays Center** (June 14).

TWENTY-SOMETHING: My Bloody Valentine has returned after 22 years, releasing a new LP, *m b v*, and hitting the road. The band has already played **Studio Coast** in Tokyo and **NTU Sports Center** in Taipei, Taiwan, and is now in Australia, where stops include **Tivoli** in Queensland (Feb. 20) and **Palace Theatre** in Melbourne (Feb. 22). Afterward, MBV will play **Apollo** in Manchester, England (March 10) and **Primavera Sound**.

FAMILY AFFAIR: Los Angeles pop-rock group **R5** will follow the release of debut EP *Loud* (Feb. 19, **Hollywood Records**) with a spring run. Booked by **ICM**, the tour will start in Santa Ana, Calif., at **Yost Theatre** (March 15) and stop at **House of Blues** in Dallas (March 22), **Masquerade** in Atlanta (April 20) and **Paradise Rock Club** in Boston (May 2).

RUNNIN' BACK TO YOU: Experimental R&B crooner **How to Dress Well** (real name **Tom Krell**) is starting a world tour following the release of sophomore disc *Total Loss*. Booked by **Ben Buchanan** at the **Windish Agency**, the run will begin in Perth, Australia, at the **International Arts Festival** (Feb. 20), before landing at **Shibuya O-Nest** in Beijing (March 9). His stateside dates include **Music Hall of Williamsburg** in Brooklyn (March 21) and **Mississippi Studios** in Portland, Ore. (April 7). —*Nick Williams*

ARTIST: Major Lazer
 ALBUM: *Free the Universe*
 LABEL: Mad Decent/
 Downtown
 MANAGERS: Kevin Kusatsu
 and Andrew McInnes,
 TMWRK
 PRODUCER: Diplo
 PUBLISHER: SONGS Music
 Publishing
 CHART HISTORY: *Guns Don't Kill
 People... Lazercs Do* (2009),
 No. 7 Dance/Electronic
 Albums; "Pon De Floor," No. 3
 Reggae Digital Songs
 TWITTER: @majorlazer

DANCE

Dancehall Kings

Diplo's Major Lazer crew readies party-sparking new album and raucous live show

By Kerri Mason

The live performance video for Major Lazer's "Jah No Partial," the second single from new album *Free the Universe* (Mad Decent/Downtown, March 12), is Diplo's reggae-dance project in a nutshell.

There are booty-shorted B-girls Mela and Lafayette, with their eye-popping drop-down moves; giant revolutionary flags bearing the visage of the Major, a cartoon, zombie-fighting Jamaican commando designed by crew creative director Ferry Gouwe. There's hype man Walshy Fire on the mic, and DJ/producer Jillionaire at the decks, a bottle of rum beside him. There's dancehall legend Johnny Osbourne, whose 1980 song "Mr. Marshall" provides the vocal line for "Partial." There's Diplo, alternately crowd-surfing or scaling the lighting truss, a fearless master of cer-

emonies. And there's a crowd in a permanent state of jump-up, waving T-shirts and whipping hair and basically losing its collective marbles.

"Half the album speaks to our live show," Diplo says. "Our show really melded together to make this album."

More merry band than vanity project, Major Lazer is still led by Diplo, aka Wesley Pentz, the DJ/producer who first made an impact with M.I.A.'s "Paper Planes" and has since made similarly unlikely hits for everyone from Beyoncé to Justin Bieber. He snagged a Grammy Award nomination this year for producer of the year, non-classical for a body of work that includes Usher's "Climax." He's also the leader/founder of taste-making label Mad Decent and all of its imprints.

Lazer used to be a duo—just Diplo and British producer Switch. Their first album, 2009's *Guns Don't Kill People... Lazercs Do*, featured "Pon De Floor," the drum-heavy ditty that later formed the basis of Beyoncé's "Run the World (Girls)" and spent 47 weeks on Billboard's Reggae Digital Songs chart, reaching No. 3. But Diplo and Switch parted ways last year, and now the act's live show is a family affair. "I'd like an audience to see Major Lazer as a band or crew," says Kevin Kusatsu, manager of Diplo and Major Lazer with partner Andrew McInnes. "Something that's a special experience live."

The 34-date *Free the Universe* tour begins Feb. 28 in Toronto, crossing the continent before hopping the pond for 16 dates in Europe. It wraps in May, just in time for the Mad Decent Block Party, the annual traveling series of free outdoor concerts that show-

case the label's roster. "The best way to see Major Lazer this summer is at a Mad Decent Block Party," the Windish Agency's Sam Hunt says. "This is what they've been working toward for a really long time, to build the brand up to the way they're doing them this year."

According to Hunt, the events will grow from five cities to as many as 12, may charge a cover for the first time and may "have much bigger artists, potentially not from Mad Decent."

But apart from a bombastic live show, the album is its own experience; an undeniable party, with something more at its core. The set showcases Diplo's ability to get inside a genre or localized sound and make something that's new but still faithful to its source. "Partial," for example, is a collaboration with U.K. dubstep king Flux Pavilion, but its cement-heavy bass drops don't smother Osbourne's distinctive delivery, and other tracks feature Jamaican acts Elephant Man, Opal, Busy Signal and Shaggy, as well as Wyclef Jean, with elements of dubstep, Dutch house, hip-hop and even '80s synth pop thrown in.

"Dancehall and reggae is the backbone," Diplo says of the album. "It's our own version of that."

A video for "Bumaye (Watch Out for This)," featuring Flexican and Busy Signal, will be released soon, but lead single "Get Free"—a reggae-infused lament featuring Dirty Projectors vocalist Amber Coffman that was released quietly last year—continues to catch on. Frank Ocean tweeted its lead line ("We could never get free") in December, it went gold in three countries, and German radio is just starting to play it.

"When a song impacts people like that, you get a larger understanding of the audience," Kusatsu says. "[With] an album rollout, it's a constant reminder that you have the ability to deeply affect people and how they experience music in their lives. That stays with the decision-making, gives it a sense of community, and also reminds us that all this stuff is still really fun." ●

"Half the album speaks to our live show. Our show really melded together to make this album." —DIPLO

Reviews



Fall Out Boy

"My Songs Know What You Did in the Dark (Light Em Up)" (3:10)

PRODUCER: Butch Walker

WRITERS: Fall Out Boy, Butch Walker, John Hill

PUBLISHERS: various

LABEL: Island Def Jam

LEGEND
&
CREDITS

Edited by Mitchell Peters (albums) and Jason Lipshutz (singles)

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ROCK

Fall Out Boy Shines A 'Light'

It's been three years since Fall Out Boy's unexpected hiatus. But with new single "My Songs Know What You Did in the Dark (Light Em Up)," the band has crashed the pop party again in a reliably flamboyant way. With mega-watt production, glam-metal backing shrieks, cheesy string samples and arena-rock guitars, the oddly titled song is the most cinematic single in the act's catalog. Bassist/main songwriter Pete Wentz remains the Sylvia Plath of emo lyricists,

but he's gotten artier during the interim: "A constellation of tears on your lashes/Burn everything you love, then burn the ashes," Patrick Stump sings over sampled gun clicks and percussive blasts. When Stump soars to his highest register on the pre-chorus and extends every syllable of the song's title in a melismatic showcase of white-boy soul, the track distills the already-missed Fall Out Boy experience into a single over-the-top moment. —RR

Fall Out Boy songwriter Pete Wentz remains the Sylvia Path of emo lyricists, but he's gotten artier in the interim.



LIVE

ARTIST: LUKE BRYAN

VENUE: Nassau Veterans Memorial Coliseum, Uniondale, N.Y.

DATE: Feb. 7

Luke Bryan has patiently waited for his turn as an arena headliner. It was worth it. Just one song into the country star's headlining show at Nassau Coliseum, where he was promoting the March 5 release of *Spring Break . . . Here to Party*, it was evident what Bryan has been doing through the years: honing his choreography skills. With gyrating hips and unmistakable thrusts akin to Elvis Presley, the singer captivated every female

fan in the building—some even threw their bras at him. But the 36-year-old heartthrob didn't forget about his male fans. Midway through the show (featuring openers Thompson Square and Florida Georgia Line), Bryan shared some moonshine with a man in the rowdy audience. And later, during crowd-pleaser "Country Girl (Shake It for Me)," he invited a couple of guys onstage to teach them his moves. But it was his poignant ballad "Do I" (No. 2 on Billboard's Hot Country Songs chart) that reminded fans why Bryan deserves the spotlight. —AR

SINGLES

ELECTRONIC

THE KNIFE

"Full of Fire" (9:17)

PRODUCER: The Knife

WRITER: The Knife

PUBLISHERS: Bert's Songs/Universal Publishing

LABEL: Rabid Records

The Knife's new studio album may be titled *Shaking the Habitual*, but old habits die hard on the duo's deranged new single. "When you're full of fire," sings Karin Dreijer Andersson, engulfed in ghoulish fuzz, "what's the object of your desire?" Monotone anti-melodies, tick-tocking synths and atonal sludge: The nine-minute "Full of Fire" is a nightmarish hall of mirrors. —RR

HIP-HOP

KENDRICK LAMAR FEATURING DRAKE

"Poetic Justice" (5:00)

PRODUCER: Scoop DeVille

WRITERS: various

PUBLISHERS: various

LABEL: Top Dawg/Aftermath/Interscope

The most straightforward "slow jam" on Kendrick Lamar's tremendous *good kid, m.A.A.d city*, "Poetic Justice" is slowly bringing its thoughtful analysis of romantic clichés to mainstream radio. Drake's guest spot is an enjoyable but largely unnecessary factor, as Lamar's two prodding verses and Scoop DeVille's masterful Janet Jackson sample compose its gentle heartbeat. —JL

ROCK

GOO GOO DOLLS

"Rebel Beat" (3:38)

PRODUCER: Gregg Wattenberg

WRITERS: John Rzeznik, Gregg Wattenberg

PUBLISHERS: John Rzeznik Music/EMI April Music obo G Watt Music (ASCAP)

LABEL: Warner Bros.

After several albums dominated by somber,

sentimental ballads, the Goos tease a new LP (*Magnetic*, due May 7) with their most starry-eyed single in years. Inspired by a stroll through New York's Little Italy and Chinatown, singer John Rzeznik yearns to be part of the party, singing, "Alive is all I want to feel tonight," before launching into a sing-along chorus. —CP

POP

DIDO

"No Freedom" (3:18)

PRODUCERS: Rollo Armstrong, Dido Armstrong, Rick Nowels

WRITERS: Dido Armstrong, Rick Nowels

PUBLISHERS: Warner/Chappell Music, EMI April Music obo R-Rated Music (ASCAP)

LABEL: RCA

Dido hasn't released a new album since 2008's *Safe Trip Home*, though her latest single (a prelude to fourth LP *Girl Who Got Away*) is a soothing reminder that the singer hasn't strayed far from her sound. "No Freedom," a cozy bit of tranquil adult-pop, serves as a life lesson and a shouldert to cry on. —CP

R&B

MINDLESS BEHAVIOR

"Keep Her on the Low" (3:09)

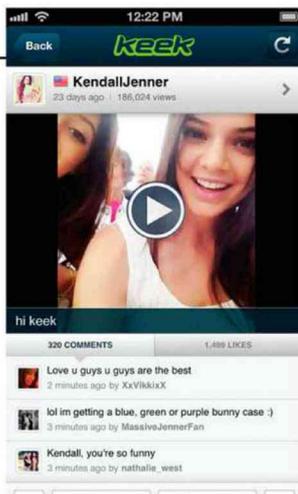
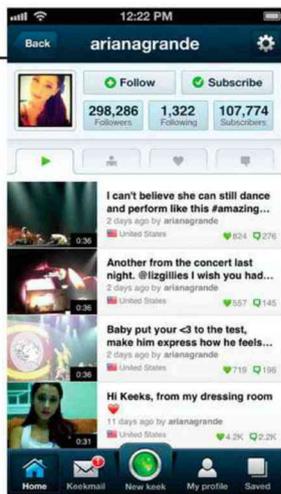
PRODUCERS: Sean Garrett, Team S.Dot

WRITERS: various

PUBLISHERS: various

LABEL: Interscope Geffen A&M Records

All four members of Mindless Behavior—Prodigy, Roc Royal, Ray Ray and Princeton—are represented on "Keep Her on the Low," a song that's both thematically reminiscent of R. Kelly's "Down Low (Nobody Has to Know)" and telling of modern romance. "If you my honey, it's only for the moment/Cause another 100 want it," they croon as a thumping bass adds some energy to the track. —LW



The Keek app works on both iPhone (left) and Android devices.

KEEK SPEAK

"Keekback"
A video response that gives users a simple, more personal way to reply without having to type a comment.

"My Stream"
This part of the app functions like Facebook's newsfeed, letting users follow the activity of the people they subscribe to.

"Kred"
This is Keek's way of letting users assign a ranking to others, which in turn helps them gain followers.

APP

Keek Network Elevates Twitter Concept To Video

With all the clutter one may find on major social networks like Facebook and Twitter, artists are searching for ways to express their individuality and reach fans online. Keek, a social network whose primary currency is short-form videos, is aiming to become an alternative venue. Artists like Adam Lambert, Victoria Justice and Austin Mahone have taken a shine to this new medium of online conversation, giving fans intimate glimpses of their daily lives.

A "keek" is a 36-second video, shot from the user's webcam or on an iPhone or Android phone, that other users can comment on, or "keekback" a keek of their own. Like the rising social app Vine, the short running time of Keek videos encourages the creation of concise content for rapid consumption and sharing across Facebook, Twitter and Tumblr.

The simple, ergonomic smartphone interface, combined with one-touch sharing, makes Keek best suited for on-the-go use. The brief video length and no-frills

approach to editing forces users to be concise and informal, a format ideal for casual updates. "The emergence of mobile is creating a lot of opportunity to disrupt many markets and categories," Keek COO Lamont Wilcott explained in an email. "Keek [provides] its users with a more immediate, authentic and personal experience."

Keek has grown at a rate of 78% month over month by adding more than 200,000 new users daily, and users are posting 4 million-plus videos each month. But the app's Web interface leaves much to be desired aesthetically. Most of Keek's site is bare-bones white and blue, missing many of the personalized aspects found on Facebook and Twitter.

"Right now, our focus is on growing the community, enhancing the Keek user experience and expanding the platform," Wilcott wrote, noting that when the company is ready to monetize, it will likely be an advertising-related model. Growing pains aside, Keek's early returns are encouraging. —WG



ROCK

Atoms Run 'Amok'

Supergroups rarely achieve intended goals of rising above respective reputation, but Atoms for Peace transcend expectations with their debut, *Amok*. The band—Radiohead's Thom Yorke, Red Hot Chili Peppers' Flea, R.E.M. alum Joey Waronker and Forro in the Dark percussionist Mauro Refosco—assembles alongside veteran producer Nigel Godrich for a cool blue, electronic confection shaded with live instrumentation. *Amok*, the closest relative to Yorke's 2006 solo bow, *The Eraser*, coddles synthetic sounds from guitars and drums to form demi-ambient soundscapes that recall the most relaxed of Radiohead. Yorke sounds focused on *Amok*, amplifying his falsetto on the glitchy "Unless" and slipping into the removed delivery of "Ingenuet," while the arrangements straddle analog and technological, often blurring the line between guitar and keys ("Stuck Together Pieces," "Before Your Very Eyes"). —SJH



Atoms for Peace

Amok

PRODUCER: Nigel Godrich

LABEL: XL Recordings

RELEASE DATE: Feb. 26

ALBUMS

ROCK

THE VIRGINMARYS

King of Conflict

PRODUCER: Toby Jepson

LABEL: Wind-up Records

RELEASE DATE: Feb. 12

King of Conflict, the long-anticipated debut from the British rock trio, makes the wait largely worthwhile. It's an onslaught of garage-y, blues-steeped retro ravers like "Dead Man's Shoes" and "Bang Bang Bang" rubbing elbows with the heavyweight "Running for My Life" and guitar-drenched opus "Ends Don't Mend." —GG

ROCK

BULLET FOR MY VALENTINE

Temper Temper

PRODUCER: Don Gilmore

LABEL: RCA Records

RELEASE DATE: Feb. 12

The band has reunited with producer Don Gilmore, who's known for making heavy rock palatable to the mainstream. *Temper Temper* balances surging aggression with radio-friendly melodies ("Dirty Little Secret," the title track), creating a varied collection rife with heavy double-bass drums and sharp metallic riffs. —EZ

ROCK

FOALS

Holy Fire

PRODUCERS: Flood, Alan Moulder

LABEL: Warner Bros. Records

RELEASE DATE: Feb. 12

Foals' major-label debut has emboldened ambitions. The U.K. quintet road-tests grunge ("Inhaler"), dancefloor synth-disco ("My Number") and grooving, immersive guitar efforts that should turn Coldplay's head. Standouts are "Everytime" and "Out of the Woods," songs that blend Ibiza inspiration with arena-rock drive. —DG

SOUNDTRACK

THE NEWNO2

Beautiful Creatures: Original Motion Picture Soundtrack

PRODUCER: Thewnewno2

LABEL: WaterTower Music

RELEASE DATE: Feb. 12

Dhani Harrison's third project with Thewnewno2 is a largely instrumental score that relies heavily on orchestral traditions, gothic imagery and tension with just a dab of rock 'n' roll. Song-driven and melodic, it steps beyond expectations with the good-time "Honey Hill Stomp" and ominous "Ridley's Claiming." Singer Liela Moss' presence on the final two tracks provides a welcome healing quality. —PG

ELECTRONIC

DARKSTAR

News From Nowhere

PRODUCER: Richard Formby

LABEL: Warp Records

RELEASE DATE: Feb. 5

A thin layer of gauze covers Darkstar's first album for Warp. The electronic trio has a history in the U.K. bass scene, but *News From Nowhere* is a minimalist pop record, evoking love and loss in sound more than word. The vibrating synths, tinkling keystrokes and boyish vocals feel safe and warm. —KM

AMERICANA

HOLLY WILLIAMS

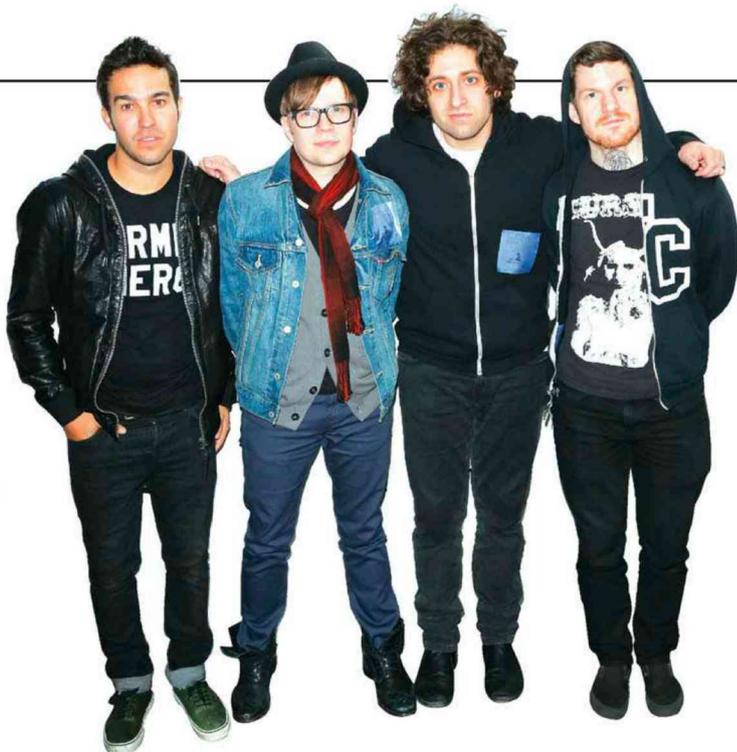
The Highway

PRODUCERS: Holly Williams, Charlie Peacock

LABEL: Georgiana Records

RELEASE DATE: Feb. 5

Holly Williams, daughter of Hank Jr., has always been an independent spirit. Third album *The Highway* is melodically strong, ruminating about love and lineage—from the spunky "Let You Go" to the gentle sentimentality of "Gone Away From Me." Guests include Jackson Browne, Dierks Bentley and Gwyneth Paltrow. —GG



Fall Out Boy's new single has sold 162,000 copies.

.biz

Rick Huxley, bassist for the Dave Clark Five, a key part of the original British Invasion, died from emphysema on Feb. 11 at the age of 72.

Headphone maker Beats Electronics will launch its own on-demand music streaming service this summer, according to Beats co-founder Jimmy Iovine.

ROCK

Turn Up The Lights

Fall Out Boy reunites after three years, instantly selling out tour and sparking strong radio and online reaction

By Steven J. Horowitz

Three years after the band announced an indefinite hiatus, Fall Out Boy has returned with both fists swinging. On Feb. 4, the quartet, which splintered in 2009 to pursue side projects, announced a multipronged comeback: the release of new single "My Songs Know What You Did in the Dark (Light Em Up)"; its accompanying video featuring rapper 2 Chainz; its fifth studio album, *Save Rock and Roll* (Island Def Jam), due May 7; an upcoming tour; and three intimate shows later that week in Chicago, Los Angeles and New York that sold out immediately.

The response has been substantial. "My Songs" is the Hot Shot Debut on both the Billboard Hot 100 (No. 26) and Hot Rock Songs (No. 8) this week, selling 162,000 copies, according to Nielsen SoundScan. The video, filmed and released in less than a week, has amassed more than 660,000 views on YouTube and pushed weekly clicks on the band's Vevo channel past 2 million. On Twitter, the group, which hadn't tweeted since Sept. 12, 2012, received 48,000 mentions on the single's release day and more than 100,000 replies in the week that followed. Across Facebook, Twitter and Instagram, FOB attracted 130,000 new fans, a 392% increase over the previous week, entering at No. 49 on Billboard's Social 50 chart.

But internally, the act's re-emergence didn't come without trepidation. "The hiatus was the healthiest thing for a while," bassist/lyricist Pete Wentz says. "I needed to get my head right."

Wentz explains that the quartet, which also includes lead singer Patrick Stump, guitarist Joe Trohman and drummer Andy Hurley, began working on new music 14 months ago, but it wasn't until four or five months later that they produced presentable material. Collaborating with producer Butch Walker, the Chicago-area natives kept recordings under wraps, deciding to announce their comeback on the same day as their single appeared—unusual for a group whose third LP, *Infinity on High*, bowed at No. 1 on the Billboard 200 in 2007.

"I remember there were moments like, 'Maybe we'll do this and no one will really care, but we're doing it because we want to do it,'" Wentz says of the album. "I felt like the best marketing and promotion is just letting it speak for itself. It seemed right."

Eric Wong, executive VP of marketing at Island Def Jam, says that the 33-date *Save Rock and Roll* tour, which launches May 14 in Milwaukee, sold out in less than 15 minutes. "The music speaks for itself," he says. "Judging by the immediate reaction to the song, it's responding really well across the board."

Fall Out Boy promoted the single with performances on "Jimmy Kimmel Live!" (Feb. 13) and during the NBA All-Star Weekend (Feb. 16). Meanwhile, Island Def Jam serviced the single to multiple formats upon release, including alternative and mainstream top 40. Radio has reacted strongly, with alternative WROX Norfolk, Va., leading with 70 first-week plays. PD James Steele saw immediate potential. "This is looking very much like it's going to be a No. 1 hit, unless for some odd reason it doesn't test well," he says. "But I highly doubt it."

But Rich Davis, PD of mainstream top 40 KDWB Minneapolis, which gave the track 43 spins in its first week, says the song needs time to gestate. "It's too early to tell," he says. "I listen to a song and decide whether it's good enough to be on my radio station. That gut is hopefully backed up by the benchmarks I see. It's fairly early to know, but it's pretty good so far."

For band manager Bob McClynn of Crush Management, the single and tour are part of a long-in-the-making plan to start the band's next chapter with a bang. "We didn't want to come back and do a tour just to play old songs. It's all about the future of Fall Out Boy," he says. "We've been putting this plan together for about 10 months. The launch [was] more successful than we could've hoped for." ●

THE Numbers

Macklemore & Ryan Lewis, "Thrift Shop"

"Thrift Shop" continues to provide rap duo Macklemore & Ryan Lewis (and guest artist Wanz) an embarrassment of chart riches. As the lead single from the pair's debut album, *The Heist*, tops the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts for a fifth week and Rap Songs for a sixth, here's a look at additional sales, streaming and airplay milestones that it achieves this week.

↑ 2%
389K

"Thrift Shop" sold 389,000 downloads during the week ending Feb. 10, according to Nielsen SoundScan. It's just the fourth song to rack at least five weeks of sales of 300,000 or more in the decade-plus that SoundScan has been tracking digital sales.

↑ 3.1M

With its latest sales frame, the song passes 3 million downloads sold since its release.

+ 2%
1.9M

"Thrift Shop" leads On-Demand Songs for a fifth week with 1.9 million on-demand streams. It's the fourth consecutive week that it's rewritten its own record for the most weekly streams dating to the inception of the chart last March.

+ 46

While the song leads the Rhythmic airplay chart for a second week, earns Greatest Gainer honors on Mainstream Top 40 (8-7, up 21%) and bullets at No. 15 on Alternative, "Thrift Shop" also debuts at No. 46 on R&B/Hip-Hop Airplay (3 million audience impressions, up 33%), as Warner Bros. began promoting it to the format following its pop/rock radio inroads. In addition, "Thrift Shop" bounds 7-4 on Hot 100 Airplay, increasing by 14% to 102 million all-format impressions. —Gary Trust



Nelly's next album, *M.O.*, is due later this year on Republic.

R&B/HIP-HOP

Nelly's New Ride

Veteran rapper revs up the R&B/hip-hop chart with poppy comeback single 'Hey Porsche'

By Gail Mitchell

Is Nelly making it hot in here yet again? Fresh off recurring roles on BET's "Real Husbands of Hollywood" and VH1's "T.I. & Tiny: The Family Hustle," the St. Louis rapper is steaming up Billboard's Mainstream Top 40 airplay chart with new single "Hey Porsche." Serviced to radio on Feb. 5, it's the first song from his upcoming seventh album, *M.O.*, due later this year on Republic.

Packed with flirty double-entendres and a catchy hook, the uptempo track is No. 31 with a bullet this week, with a 28% jump in plays, according to Nielsen BDS. "Hey Porsche" leaped 36-29 on the chart a week prior.

Leading all stations with 205 plays through Feb. 11 is mainstream top 40 KDWB Minneapolis. "I put this on based on gut and how great the song sounds," PD Rich Davis says. "It's early, but Nelly has a strong history with this format."

Mark Landis, VP of programming at mainstream top 40 KTFM San Antonio, which is second with 171 plays, agrees. "This song has a great vibe," he says. "It was pretty much a one-listen record for us."

On the red carpet at the Grammy Awards, Nelly told Billboard the song's quick ascent was unexpected. "The single's doing unbelievably well," he said. "We're kind of in a rush to get the video out because the song took off so well, so fast."

The rapper last scored a hit with 2010's "Just a Dream." Peaking at No. 3 on the Billboard Hot 100, the single has sold 3.9 million downloads, according to Nielsen SoundScan, helping that year's 5.0 move 314,000 units to date.

"Hey Porsche" will hit iTunes at the end of the month, along with an online photo contest featuring fans flossing with their cars. While the single is pop-oriented, Republic VP of marketing Lynn Scott says Nelly goes "full spectrum" on *M.O.* "It's an urban album with pop hits—classic Nelly," she says. "He's in prime fighter shape."

Nelly told Billboard that T.I., Trey Songz and Wiz Khalifa appear on the set, which will also feature what the rapper called the "first ever Nelly and Nelly collaboration": Nelly and Nelly Furtado. ●



Song Of The Year
Los Angeles rock band Milo Greene is making moves with breakthrough single "1957." The earthy, jangly tune is climbing the Triple A airplay tally, bulleting this week at No. 21. The act, signed to Chop Shop/Atlantic, released its debut album last July, selling 17,000 copies in the United States, according to Nielsen SoundScan. "1957," meanwhile, has sold 15,000 downloads. The act is currently on tour, with dates lined up through early June.

Leone's 'Night' Moves
Miami native Davina Leone, 19, who began posting cover songs on YouTube five years ago, is approaching Mainstream Top 40 with her first commercially available single, "Up All Night" (JED/in2une). Leone and her band opened for OneRepublic during the Sundance Film Festival in Park City, Utah, in January, and she's set to play South by Southwest next month. The artist is also preparing the release of her debut album, *Awake*.

Simmons Makes 'Heaven'-ly Ascent
Formerly lead singer of Christian pop group Addison Road, Jenny Simmons launches her solo career with "Heaven Waits for Me." The group's chart history includes "All That Matters," which topped the Christian Hot AC/CHR list five years ago. Signed to the act's former label, Fair Trade, Simmons will release *The Becoming* on March 5. The New Mexico native is now on tour, booked by the Nashville-based Elite Talent Agency.

DJ Chino Flies Solo
After years of rocking the decks at Pitbull's live performances as the star's official spinner, DJ Chino breaks out on his own with "Si Te Agarro," featuring fellow Mr. 305 signees Fito Blanco and Papayo. The cut debuts at No. 24 on Latin Rhythm Airplay and at No. 40 on Tropical Airplay, deftly riding the fence between the two genres. The song's official video has garnered more than 485,000 YouTube views since its Dec. 21 release.

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

Battle Plan: RED



Two years after third album *Until We Have Faces* hit No. 2 on the Billboard 200, Christian rock act RED returns with *Release the Panic*, which bows at No. 7, and sells 41,000 copies.

3 MONTHS AGO

Looking to up the drama around the Howard Benson-produced *Release the Panic*, the band and Provident Music Group devised a campaign based on an epic struggle between RED and a fictional foe. "Our team created a storyline about a corporation called Accedia, which would try and take over the world," Provident VP of marketing Bryan Ward says. "And RED would be the band/hero that would stop them." The label centered the album push around the concept, launching an online teaser campaign with interactive puzzles and 30-second videos. Each clip revealed more information about the album, such as the street date, track listing and song snippets.

1 MONTH AGO

The current leg of the Winter Jam Tour Spectacular launched Jan. 4, providing RED with a vehicle to promote *Release the Panic* and bring the Accedia theme to life. "[Our] live show, it's just an experience," RED guitarist Anthony Armstrong says. "We call our stage 'the Machine.' It's this massive industrial [set] and we wear costumes. It's like a hint of Broadway." The band presold the album bundled with concert tickets, and a presale package offered through iTunes, brick-and-mortar retailers and direct to fans included a RED flight suit. Meanwhile, the single "Perfect Life" went to active rock radio on Jan. 8, and "Hold Me Now" hit Christian hot AC radio that month as well.

THIS WEEK

The day before album release, RED gave a Livestream performance and Q&A. The band also premiered the mini-movie/video for the title track on RevolverMag.com and Vimeo. RED continued to play the Winter Jam during release week and ramped up Web promotion. "Our online advertising campaign kicked into high gear during street week," Ward says. "And we launched a major social media campaign to spread the word." He adds that sales of the record, which is also being issued as a deluxe set with five bonus tracks, were aided by strong retail placement. "We secured amazing positioning with our retail and online partners to where you couldn't help but run into the album."

NEXT UP

The label is set to release the video for "Perfect Life," which rises two slots to No. 34 on Billboard's Active Rock airplay chart, and will also keep pushing "Hold Me Now," which debuts at No. 43 on Christian Songs. Ward says the label will continue unfolding the story of RED's battle against Accedia in forthcoming clips, merch and online activities to "keep the branding and messaging consistent throughout the campaign." RED plays the Winter Jam through the end of March, which Armstrong insists highlights the band's best weapon of all. "We love being in front of people," he says. "We've always argued, 'If you come see a RED show, we're going to make you a fan.'" —Deborah Evans Price

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CHARTS

FIRST-WEEK PHYSICAL SALES OF *ECHOES*
114,000
 79% OF DEBUT

SALES THIS WEEK OF 2013 GRAMMY NOMINEES
37,000
 52%

MASS MERCHANT ALBUM SALES THIS WEEK
1.6 MILLION
 30%

OVER THE COUNTER KEITH CAULFIELD

Josh Groban Gives 'All' With Third No. 1

Singer leads Billboard 200 with 145,000



Josh Groban's *All That Echoes* arrives at No. 1 on the Billboard 200 this week, selling 145,000, according to Nielsen SoundScan. It's the singer's third No. 1 album, following 2003's *Closer* and 2007's top seller, *Noel*. His last studio release, 2010's *Illuminations*, debuted and peaked at No. 4 with 191,000 sold in its first week.

Groban is one of the few artists in the past year to earn a No. 1 album without ever having a top 40 hit on the Billboard Hot 100. The others are **Chris Tomlin**, **TobyMac** and **Jack White** (the latter two as solo artists).

While Groban has claimed 17 entries on the Adult Contemporary airplay chart, he's only visited the overall, all-genre Hot 100 chart four times. His highest-charting Hot 100 single thus far is 2008's live rendition of "The Prayer," a duet with **Celine Dion**, which reached No. 70.

The lack of Hot 100 hits for Groban, Tomlin, TobyMac and White are easily explainable. For Groban, he's a core AC act that hasn't needed crossover top 40 hits to sustain his music sales. As for Tomlin and TobyMac, they haven't had any hits outside of their core Christian genres, which is pretty typical for the format. Only occasionally do Christian stars score a fluke pop hit. TobyMac's former group, **dc talk**, did so with 1996's "Between You and Me," which reached No. 29 on the Hot 100 that year.

Finally, White's lack of top 40 Hot 100 hits is owed to how he only made his solo debut in 2012, and his appeal (at least on the radio) is squarely limited to alternative and rock radio. While his *Blunderbuss* didn't generate a single Hot 100 hit, it did earn three top 20 entries on the Alternative airplay tally. White has also claimed a top 40 hit on the Hot

100 as part of **the White Stripes**. The duo's "Icky Thump" reached No. 26 in 2007.

Although the 31-year-old Groban may not be a familiar voice on top 40 radio, he reaches millions of consumers through TV performances and other non-traditional means. Impressively, Groban has sold 21.7 million albums in the United States, making him one of the biggest-selling male pop vocalists of the SoundScan era (1991-present).

Groban and **Justin Bieber**—last week's No. 1 act—both represent the more youthful brigade of chart-toppers on the Billboard 200 in the past year. (Bieber is still just 18 years old.)

Since the Feb. 25, 2012, issue, the average age of the artists at No. 1 on the Billboard 200 has been 33.7 years old, while on the Hot 100, the average is a spry 28.8. (That latter figure would shrink to 27.2 if we discounted 51-year-old **Wanz**, who is featured on the current No. 1, "Thrift Shop.")

The average age was based on the age of the act when his or her album or song had its first week at No. 1. Group members' ages were averaged into one number representing the act. For bands named after their frontmen, only their age was used. (That's partly because determining the ages of the members of **Zac Brown Band** and **Mumford & Sons** proved to be rather difficult.)

Seeing that the No. 1 act on the Billboard 200 skews a bit older than the chart-toppers on the Hot 100 isn't too surprising. It confirms the notion that younger acts—at least in the past year—have tended to do better in the pop singles world when compared with the albums market.

It also proves the notion that album sales are generated more by older consumers (who might tend to buy acts who might be older), and tracks are purchased by young fans (who may seek youthful acts).

On the Billboard 200 this past year, there were seven acts who were at least 40 years old when they reached No. 1: **Bruce Springsteen** (62), **Lionel Richie** (62), **Madonna** (53), **Matchbox 20** (average age of 40), **Dave Matthews Band** (Matthews: 45), **Gary Allan** (45) and **Tomlin** (40).

On the Hot 100, the only No. 1 act over 40 is **Wanz**. The other 14 were between 21 and 35. (The latter is the average age of **Maroon 5** when "Daylight" hit No. 1 on Sept. 29, 2012.) There were only 15 acts to reach No. 1 on the Hot 100 versus the 33 on the Billboard 200. So, if there had been more (or less) fluctuation atop either chart, the average age could have shifted one way or the other.

Who was the youngest act to reach No. 1 on the Hot 100 in the past year? The honor goes to **Kimbra**, who was just 21 when she accompanied **Gotye** at the top of the list on April 28, 2012, with "Somebody That I Used to Know." ●



Mainstream Muse

A week after tying Foo Fighters' "The Pretender" for the longest stay at No. 1 (18 weeks) in the Alternative airplay chart's 24-year history, Muse's "Madness" claims the record all to itself, leading the list for a 19th frame. The group concurrently makes its first appearance on the Mainstream Top 40 list, where the track bows at No. 37. The band crosses over after tallying nine Alternative top 10s dating to its first, "Time Is Running Out," almost nine years ago. Also new to Mainstream Top 40 is Chicago EDM trio **Krewella**, which starts at No. 39 with "Alive." The song rises 5-4 in its 22nd week on Dance/Mix Show Airplay. —Gary Trust

THE BIG NUMBER

33.7

The average age of acts who scored No. 1 albums on the Billboard 200 in the past year.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,809,000	2,455,000	27,324,000
Last Week	5,254,000	2,416,000	25,804,000
Change	10.6%	1.6%	5.9%
This Week Last Year	6,827,000	2,465,000	28,927,000
Change	-14.9%	-0.4%	-5.5%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	33,986,000	32,301,000	-5.0%
Digital Tracks	170,504,000	170,973,000	0.3%
Store Singles	296,000	392,000	32.4%
Total	204,786,000	203,666,000	-0.5%
Album w/TEA*	51,036,400	49,398,300	-3.2%

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

Digital Track Sales

2012	170.5 Million
2013	171.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	20,210,000	16,564,000	-18.0%
Digital	13,320,000	15,084,000	13.2%
Vinyl	447,000	599,000	34.0%
Other	8,000	53,000	562.5%

Sales by Album Category

	2012	2013	CHANGE
Current	16,140,000	16,212,000	0.4%
Catalog	17,845,000	16,089,000	-9.8%
Deep Catalog	14,267,000	12,764,000	-10.5%

Current Album Sales

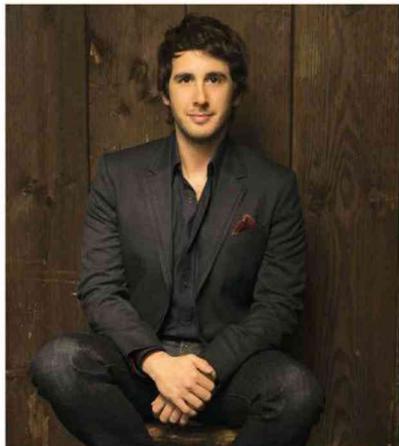
2012	16.1 Million
2013	16.2 Million

Catalog Album Sales

2012	17.8 Million
2013	16.1 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 Feb. 10, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.



2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
53	50	50	TWO BLACK CADILLACS M.BRIGHT (C.UUNDERWOOD,K.KEAR,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		50	9
41	40	51	THE ONLY WAY I KNOW M.KNOX (D.L.MURPHY,B.HAYSLIP)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW		40	14
56	52	52	TORNADO J.JOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE		52	14
54	53	53	WICKED GAMES D.C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY) XO/REPUBLIC	The Weeknd		53	15
59	58	54	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC NASHVILLE/WMN		54	12
99	76	55	FEEL THIS MOMENT A.MESSINGER,K.AYEN,A.LAMBROZZI (A.C.PEREZ,C.PEREZ,A.ATWELL,K.AREVAZUKI, J.MESSINGER, J.LAMBROZZI,L.VARGAS,C.AGUILERA,PAL,WAKIATAR,M.HARVEY,M.FURUHOLMEN)	Pitbull Featuring Christina Aguilera MR. 305/POLO GROUNDS/RCA		55	3
61	56	56	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.		56	25
NEW		57	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG		57	1
			After she performed the ballad (see Q&A, right) at the Grammy Awards (Feb. 10) and released its video, the song should soar to the Hot 100's upper reaches next week. It enters Hot Digital Songs at No. 25 (67,000, up 289%) and Hot 100 Airplay at No. 74 (15 million in audience, up 75%).				
57	54	58	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DUBOIS,J.K.LOVEFACE)	Brad Paisley ARISTA NASHVILLE		54	19
NEW		59	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw & Taylor Swift BIG MACHINE		59	1
63	61	60	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL		60	23
71	64	61	NEVA END MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS II,P.R.SLAUGHTER) A-1/FREEBANDZ/EPIC	Future A-1/FREEBANDZ/EPIC		61	10
76	67	62	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice CURB		62	6
NEW		63	STARTED FROM THE BOTTOM M.ZOMBE (A.GRAHAM, W.COLEMAN,K.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		63	1
55	55	64	BALL RICO LOVE,EARL AND E (C.HARRIS, JR.,RICO LOVE,E.HOOD,E.GUDY II,D.CARTER)	T.I. Featuring Lil Wayne GRAND Hustle/ATLANTIC		50	17
42	51	65	HOW COUNTRY FEELS D.GEOURGE (V.MCGEEHEE,M.MOBLEY,N.TRASHNER)	Randy Houser STONEY CREEK		42	19
72	70	66	TIP IT ON BACK B.BEAVERS,L.WOOTEN (T.KENNEDY,R.COPPERMAN,J.M.NITE)	Dierks Bentley CAPITOL NASHVILLE		66	12
67	63	67	MERRY GO 'ROUND L.LARDS,M.CANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY NASHVILLE		63	9
NEW		68	PIRATE FLAG B.CANNON,K.CHESENEY (R.COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		68	1
NEW		69	R.I.P. DJ MUSTARD (JENKINS,MCFARLANE,EPPS,DEVAUGHN,YOUNG,BRIGHT,PATTERSON, JACKSON,WEEBSTER,WOLAND,BONNER,MIDDLEBROOKS,MORRISON,M.JONES)	Young Jeezy Featuring 2 Chainz CTE/DEF JAM/IDJMG		69	1
73	68	70	WHO BOOTY RAW SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH)	Jonn Hart Featuring IamSU! COOL KID CARTEL/EPIC		68	9
78	75	71	BEGIN AGAIN D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE		7	19
80	80	72	KISS YOU C.FALK,RAMI (SHELLBACK,R.YACOUB,C.FALK, S.KOTCHEVA,K.LINDON,K.FOJEL,MARK,A.NEIDER)	One Direction SYCO/COLUMBIA		65	7
70	71	73	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRATES)	The Lumineers DUATONE		70	9
89	82	74	MAMA'S BROKEN HEART F.LIDDELL,C.AINLAY,G.WORF (B.C.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		74	3
74	74	75	DON'T JUDGE ME THE MESSENGERS (C.M.BROWN,N.ATWEHA,I.MESSINGER,M.PELLIZZER)	Chris Brown RCA		67	15
64	66	76	CUPS C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BLACKETT,H.TUNSTALL-BEHRENS,J.FREEMAN)	Anna Kendrick UME		64	7

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
96	85	77	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.CRAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		77	3
69	72	78	REMEMBER YOU C.MONTAGNESE,D.PAT (C.J.THOMAS,A.TESFAYE, C.MONTAGNESE,A.BALSH,E.J.DOUGLASS,E.LUMPKIN)	Wiz Khalifa Featuring The Weeknd ROSTRUM/ATLANTIC/RRP		63	12
82	83	79	IF I DIDN'T HAVE YOU N.(S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS)	Thompson Square STONEY CREEK		79	6
92	87	80	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.JAMES)	George Strait MCA NASHVILLE		80	6
			 The country legend's song enters Hot 100 Airplay at No. 68 (17 million, up 23%). He and Jay-Z are the only artists to appear on the ranking each year since it expanded to include all formats monitored by Nielsen BDS in 1998.				
81	81	81	BATTLE SCARS PRO J (W.JACO,G.SEBASTIAN,D.R.HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		73	7
45	62	82	LITTLE THINGS J.GOSLING (E.SHEERAN,F.BEVAN)	One Direction SYCO/COLUMBIA		33	13
-	69	83	I LOVE IT P.BERGER (P.BERGER,C.ATCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP		69	2
77	79	84	LOVE SOSA YOUNG CHOP (K.COZART,T.PITTMAN)	Chief Keef GLORY BOYZ/INTERSCOPE		56	9
66	77	85	GOODBYE IN HER EYES K.STEGALL,BROWN (Z.BROWN,X.DURRETT,S.LEIGH,J.D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		48	18
60	73	86	ANYTHING COULD HAPPEN J.LIOT,E.GOULDING (E.GOULDING,J.LIOT)	Ellie Goulding CHERRYTREE/INTERSCOPE		47	18
62	78	87	VA VA VOOM DR. LUKE,KODOL, KOJAK (O.T.MARAJ, L.GOTTWALD,A.GRIGG,MAX MARTIN,H.WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		22	17
-	100	88	LOVEEEEEEE SONG SQUAWBY (K.DOLEY,NORTH,M.SPEARS,BRAUN, VINDAHL,L.LYKKE,SCHMIDT)	Rihanna Featuring Future FUTURE (N.WILBURN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS) SRP/DEF JAM/IDJMG		88	2
-	99	89	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Featuring Mary Lambert MACKLEMORE/ADA/SUB POP		89	2
93	89	90	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		89	5
88	88	91	CRYING ON A SUITCASE C.LINDESE,C.JAMES (L.T.MILLER,T.SHAPIRO,N.TRASHNER)	Casey James 19/COLUMBIA NASHVILLE		88	8
79	84	92	GUAP KEY MANE,YOUNG CHOP (S.M.ANDERSON,D.MWEIR II,T.PITTMAN, A.TZUCHERO,D.CAMPER, JR.,J.K.O.WEISA, MARTIN,R.KINELSKAJ,GOLDSTEIN)	Big Sean G.O.D./DEF JAM/IDJMG		71	9
98	95	93	BITCH, DON'T KILL MY VIBE SQUAWBY (K.DOLEY,NORTH,M.SPEARS,BRAUN, VINDAHL,L.LYKKE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		93	4
-	97	94	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Featuring Ray Dalton MACKLEMORE/ADA		94	2
-	59	95	NOTHING LIKE US J.BIEBER,J.GUDWIN (J.BIEBER)	Justin Bieber SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG		59	2
97	96	96	LET THERE BE COWGIRLS K.STEGALL (C.CAGLE,K.TRIBBLE)	Chris Cagle BIGGER PICTURE		96	3
NEW		97	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.AKINS,B.HAYSLIP)	Chris Young RCA NASHVILLE		97	1
RE-ENTRY		98	LOVE AND WAR D.CAMPER, JR. (M.RIDDLCK,L.DANIELS,T.BRAXTON)	Tamar Braxton STREAMLINE		57	3
NEW		99	BAD NOT LISTED (NOT LISTED)	Wale Featuring Tiara Thomas MAYBACK/ATLANTIC		99	1
			The track begins with 27,000 in first-week sales. His forthcoming album is scheduled to include a perhaps unlikely guest: Jerry Seinfeld. Wale has long admired the comic icon, while Seinfeld's wife is a fan of the rapper's. —Gary Trust				
68	90	100	DOPE M.ROBERTS (M.NUGUYEN-STEVENS,WILL ROBERTS II, M.ROBERTS,J.JACKSON,C.C.BRONDUS, JR.,C.WOLF,E.YOUNG)	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		68	3

SOMETHING IN THE WAY YOU MOVE MAKES ME FEEL LIKE I CAN'T LIVE WITHOUT YOU.

"STAY," RIHANNA FEATURING MIKKY EKKO

Q&A

Mikky Ekko



How did you end up writing and appearing on Rihanna's "Stay," which debuts this week on the Billboard Hot 100 at No. 57?

I wrote that song for me initially. It was never intended for her, which for me is what made it so wild. I wrote the song about a year ago with a buddy of mine named Justin Parker. I got a phone call saying that Rihanna wanted it. I thought they were joking and I hung up. They called back and said, "No, actually, you're going to need to address this."

How do you feel about her version?

I love it. I worked really hard to make sure the track was a reflection of me because I thought, "How cool would it be to have her emoting from my universe?" It's what the inside of my head sounds like—and hearing her voice on it is so powerful.

Had you performed the song with her prior to the Grammy Awards?

No. We did a couple run-throughs the night before, but that's it. I've played a couple shows back in Nashville, but this was my first live performance in front of an audience [that large].

What do you do next after making that sort of debut at the Grammys? Aside from "Stay," the video for your Clams Casino-produced single, "Pull Me Down," came out earlier this month.

The first step is channeling that energy into my own record. We're really working hard right now to finish [it]. There will be some more aggressive stuff on the record and I'm excited to show that side of me as well. —Emily Zemler

The Billboard 200

February 23
2013
billboard

2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
		1	#1 JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	1
		2	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	1
		3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	1
				The new <i>Now 45</i> compilation enters at No. 3, shifting 87,000. The last <i>Now</i> set, <i>Now 44</i> , launched with 99,000 at No. 2 last November. All of the regular, numbered <i>Now</i> albums have reached the top 10, and all but the first debuted in the top 10.			
		4	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	20
		5	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	2
			Andrea Bocelli's <i>Passione</i> slips a moderate 45% in its second week, dipping three rungs to No. 5 with 51,000. That's a less harsh drop than that of Justin Bieber's <i>Believe Acoustic</i> , which tumbles 1-6 with a 79% erosion (43,000).				
		6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	2
		7	RED ESSENTIAL	Release The Panic		7	1
		8	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox		2	9
		9	COHEED AND CAMBRIA EVERYTHING EVIL/AMBASSADOR/HUNDRED HANDED	The Afterman: Descension		9	1
		10	THE LUMINEERS DUALTONE	The Lumineers	●	2	45
		11	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		4	3
		12	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	16
		13	SOUNDTRACK UME	Pitch Perfect		3	16
		14	FUN. FUELED BY RAMEN	Some Nights	▲	3	51
		15	JOE BUDDEN TONE	No Love Lost		15	1
		16	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	3
		17	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	12
		18	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	4
		19	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	18
		20	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	33
		21	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		10	10
		22	ADELE XL/COLUMBIA			21	103
		23	PINK RCA	The Truth About Love	▲	1	21
		24	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	4

2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS ON CHART
		25	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	2
		26	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	16
		27	HUNTER HAYES ATLANTIC NASHVILLE/WMN	Hunter Hayes	●	18	52
		28	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	22
		29	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	62
		30	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	13
		31	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	2	23
		32	ED SHEERAN ELEKTRA		+	5	35
		33	ALICIA KEYS RCA	Girl On Fire	●	1	11
		34	JIM JAMES REMAVADOR/ATO	Regions Of Light And Sound Of God Audio		34	1
		35	SOUNDTRACK POLYDOR/REPUBLIC	Les Misérables: Highlights From The Motion Picture Soundtrack	●	1	8
		36	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	12
		37	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	17
		38	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	8
		39	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	151
		40	AVANT MO-B	Face The Music		40	1
		41	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	41
		42	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	14
		43	ALABAMA SHAKES ATO	Boys & Girls		8	41
		44	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	79
				An assortment of country albums, including Luke Bryan's, were sale-priced at iTunes for \$7.99 and promoted on the front page of its music store. In turn, Bryan's set gains by 33% while others like Eric Church's <i>Chief</i> (No. 49; up 34%) and Florida Georgia Line's <i>Here's to the Good Times</i> (No. 21; up 28%) also rise.			
		45	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	2
		46	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	2	31
		47	VARIOUS ARTISTS WORD-CURR/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013: 30 Of The Year's Top Gospel Artists And Songs		43	2
		48	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	12
		49	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	81
		50	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	45

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
63	52	51	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	26
36	39	52	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	34
53	51	53	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul		5	12
NEW		54	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	The Road To Red Rocks: Live		54	1
				The quartet's new <i>The Road to Red Rocks: Live</i> was available as either a stand-alone digital album (which is this new entry; 10,000 sold) or as part of a deluxe reissue of its Grammy-winning <i>Babel</i> album.			
-	15	55	COLTON DIXON 19/SPARROW/EMI CMG	A Messenger		15	2
87	68	56	KEYSHIA COLE Geffen/IGA	Woman To Woman		10	12
49	55	57	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	10
64	80	58	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	19
NEW		59	SILVERSTEIN HOPELESS	This Is How The Wind Shifts		59	1
33	46	60	CHRIS TOMLIN SIXTEPS/SPARROW/EMI CMG	Burning Lights		1	5
NEW		61	TASHA COBBS EMI GOSPEL/EMI CMG	Grace		61	1
27	48	62	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/RLMG	Nashville: Season 1: Volume 1		14	9
NEW		63	FRIGHTENED RABBIT CANVASBACK/ATLANTIC/AG	Pedestrian Verse		63	1
-	40	64	FLEETWOOD MAC WARNER BROS.	Rumours	◆	1	152
42	50	65	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	19
50	53	66	THE WEEKND XO/REPUBLIC	Trilogy	●	4	13
48	57	67	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	48
NEW		68	BROTHA LYNCH HUNG STRANGE/RBC	Mannibalector		68	1
55	60	69	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	31
RE-ENTRY		70	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	178
11	42	71	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	3
198	170	72	PS EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	132
NEW		73	JEWEL ATLANTIC/RHINO	Greatest Hits		73	1
				The singer/songwriter's first greatest-hits album (7,000) includes a new rendition of her No. 2 Billboard Hot 100 hit "Foolish Games." The revamped version is performed as a duet with Kelly Clarkson, and sold 5,000 downloads this week.			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW		74	EELS E WORKS/AGRANT	Wonderful, Glorious		74	1
				Though the act's latest arrives with 7,000, don't expect it to stick around more than a week. Its last two albums spent precisely one week on the chart.			
NEW		75	RICHARD THOMPSON NEW WEST	Electric		75	1
-	12	76	LOCAL NATIVES FRENCHKISS	Hummingbird		12	2
80	75	77	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	20
-	27	78	BEN HARPER WITH CHARLIE MUSSELWHITE STAX/CONCORD	Get Up!		27	2
-	100	79	BEYONCE PARKWOOD/COLUMBIA		4	▲	1
52	61	80	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	177
199	86	81	EMELI SANDE CAPITOL	Our Version Of Events		28	13
66	66	82	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	12
71	71	83	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	8
82	77	84	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	65
68	74	85	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	121
47	62	86	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	54
-	59	87	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion		59	2
75	84	88	LEE BRICE CURB	Hard 2 Love		5	40
77	116	89	THE TENORS VERVE/VG	Lead With Your Heart		21	4
NEW		90	WILLIAM MURPHY VERTY/RCA INSPIRATION	God Chaser		90	1
78	117	91	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	66
56	65	92	JENNI RIVERA FONOVISIA/UMLE	La Misma Gran Senora		38	9
57	67	93	KE\$HA KEMOSABE/RCA	Warrior		6	10
18	56	94	VARIOUS ARTISTS ROBIN HOOD/THE MADISON SQUARE GARDEN COMPANY/COLUMBIA	12-12 The Concert For Sandy Relief		9	6
134	143	95	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss		1	36
58	70	96	JENNI RIVERA FONOVISIA/UMLE	Joyas Prestadas: Pop		51	9
88	96	97	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		14	32
RE-ENTRY		98	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UME	Rocket Man: Number Ones	●	9	62
131	158	99	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	254
111	104	100	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	40



Q&A Coheed And Cambria's Claudio Sanchez

A pair of top 10 debuts for each of the *Afterman* albums, 2012's *Ascension* and, now, *Descension* at No. 9. Not too shabby. It feels good. I didn't really expect a whole lot, certainly without the major-label sort of push behind it, this being our first independent release since the *Equal Vision* days. I'm kind of blown away.

Were you apprehensive about moving back to the indie ranks? A lot of our success has been that word-of-mouth, organic following and going and doing the touring. That's where it all kind of works. We definitely have a team in place that helps get us to the place we need. But the foundation is just how well the music actually translates. We're hoping the material will sell itself.

In hindsight, do you feel like it was better to release *The Afterman* as two separate albums rather than a two-disc set? I do. I think *Ascension* was sort of a cliffhanger. [It] proposed all the questions and then asked the listener to live with those questions till *Descension* sort of answered them. And now it's in the hands of listeners, and they can experience it however they want—as one whole experience, one piece or separated.

You've signed with Mark Wahlberg's Leverage Films for a movie adaptation of your album-based graphic novel series, "The Amory Wars." How is that proceeding? At the moment, we're just sort of waiting. I'm not too familiar with the way things work in Hollywood, but I imagine they're sort of slow-slower than we're used to working, at least. —Gary Graff



Shakes Up

Alabama Shakes are riding high on the Billboard 200. The act's new iTunes Session set starts at No. 124 with 4,000 while studio album *Boys & Girls* revs up 71-43 with 13,000 (up 149%).

Some of the latter's gain is owed to special pricing and promotion by iTunes, in light of the new Session release. But also figure that a chunk of the gain can be attributed to buzz surrounding the act's two Grammy Award nominations. The band garnered a best new artist nod and a best rock performance nomination (for "Hold On"). Further, lead singer Brittany Howard performed on the show as part of a memorial tribute to Levon Helm.

Boys & Girls should surpass the 400,000 cumulative sales mark next week, as this week's total rises to 396,000.

Both albums could post further gains next week, as Alabama Shakes will be the musical guest on NBC's "Saturday Night Live" on Feb. 16. —Keith Caulfield

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
45	64	101	AARON NEVILLE BLUE NOTE	My True Story		45	3
124	111	102	VARIOUS ARTISTS NOW That's What I Call Love Songs UNIVERSAL/EMI/SONY MUSIC/CAPITOL			102	3
115	126	103	SWEDISH HOUSE MAFIA ASTRALWORKS/CAPITOL	Until Now		14	11
72	87	104	THE GAME REZERVVOIR/DGC/IGA	Jesus Piece		6	9
67	83	105	LED ZEPPELIN SWAN SONG/ATLANTIC	Celebration Day		9	12
83	78	106	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	7
141	108	107	TAMELA MANN TILLYMANN	Best Days		14	22
149	128	108	WHITNEY HOUSTON I Will Always Love You: The Best Of Whitney Houston ARISTA/RCA			14	13
-	20	109	HATEBREED RAZOR & TIE	The Divinity Of Purpose		20	2
65	89	110	TOBYMAC FOREFRONT/EMI CMG	Eye On It		1	24
99	101	111	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	78
NEW	112	112	SANCTUS REAL SPARROW/EMI CMG	Run		112	1
				Nearly 3,000 (or 63%) of the set's total first-week sales (slightly more than 4,000) came from sales generated in the mainstream (non-Christian) retail sector. Download sales accounted for 84% of the mainstream figure.			
59	82	113	HOLLYWOOD UNDEAD A&M/OCTONE/IGA	Notes From The Underground		2	5
61	90	114	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story of the Wild Ones		7	5
120	194	115	TAYLOR SWIFT BIG MACHINE/BMLG	Speak Now	▲	1	120
RE-ENTRY	116	116	BEYONCE MUSIC WORLD/COLUMBIA	I Am...Sasha Fierce	▲	1	85
85	99	117	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	18
109	103	118	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	9
145	138	119	JOHNNY CASH The Legend Of Johnny Cash LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME		▲	5	104
112	144	120	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	3	45
108	113	121	ADELE XL/COLUMBIA		▲	19	4
-	72	122	DESTINY'S CHILD MUSIC WORLD/COLUMBIA/LEGACY	Love Songs		72	2
114	105	123	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	13
NEW	124	124	ALABAMA SHAKES ATO	iTunes Session (EP)		124	1
117	95	125	RODRIGUEZ Searching For Sugar Man (Soundtrack) HEY DAY/LIGHT IN THE ATTIC/LEGACY			76	8
130	130	126	NICKI MINAJ Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY/REPUBLIC		▲	1	45

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
104	102	127	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	53
167	180	128	KELLY CLARKSON 19/RCA	Stronger	▲	2	64
35	76	129	CASTING CROWNS The Acoustic Sessions {Volume One} BEACH STREET/REUNION/PLG			35	3
103	124	130	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	82
RE-ENTRY	131	131	RIHANNA SRP/DEF JAM/IDJMG	Talk That Talk	▲	3	54
101	110	132	AWOLNATION RED BULL	Megalithic Symphony		87	66
122	142	133	KATY PERRY CAPITOL	Teenage Dream	▲	1	129
-	183	134	MATTHEW WEST SPARROW/EMI CMG	The Story Of Your Life		42	11
74	81	135	TIM MCGRAW CURB	Number One Hits	▲	27	80
RE-ENTRY	136	136	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	Tha Carter IV	▲	1	62
165	159	137	NE-YO MOTOWN/IDJMG	R.E.D.		4	14
94	115	138	JENNI RIVERA FONOVISIA/UMLE	Joyas Prestadas: Banda		74	10
152	73	139	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	247
166	150	140	MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares		2	15
RE-ENTRY	141	141	KID ROCK LAVA/AG	Cocky	▲	3	106
105	109	142	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		81	13
84	94	143	TRAIN COLUMBIA	California 37		4	43
RE-ENTRY	144	144	GOTYE SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Making Mirrors	●	6	44
73	93	145	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		9	5
NEW	146	146	HOLLY WILLIAMS GEORGIANA	The Highway		146	1
				Hank Williams Sr.'s granddaughter bows with nearly 4,000 sold and also enters at No. 1 on Heatseekers Albums and No. 18 on Country Albums. It's her second top 40 set on the latter tally, following 2009's <i>Here With Me</i> (which peaked at No. 37).			
183	145	147	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 1		7	11
143	146	148	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	118
116	114	149	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	60
186	132	150	MATCHBOX TWENTY EMERIT/ATLANTIC/AG	North		1	22
RE-ENTRY	151	151	RICK ROSS MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG	God Forgives, I Don't	●	1	22
95	118	152	BRIDGIT MENDLER HOLLYWOOD	Hello My Name Is...		30	15

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	153	153	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	Watch The Throne ▲		1	62
125	163	154	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry ▲		4	115
RE-ENTRY	155	155	CARLY RAE JEPSEN 604/SCHOOL BOY/INTERSCOPE/IGA	Kiss		6	19
157	106	156	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation ▲		9	218
110	98	157	DEFTONES REPRISE/WARNER BROS.	Koi No Yokan		11	13
135	139	158	THREE DAYS GRACE RCA	Transit Of Venus		5	19
132	135	159	CHRISTINA AGUILERA RCA	Lotus		7	13
118	141	160	JENNI RIVERA FONOVISA/UMLE	La Gran Senora △		118	9
-	195	161	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	20
106	184	162	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers ▲		3	133
RE-ENTRY	163	163	COHEED AND CAMBRIA The Afterman: Ascension EVERYTHING EVIL/AMBASSADOR/HUNDRED HANDED	▲		5	5
As the band's new album starts in the top 10, its last set returns to the list here with a whopping 246% increase.							
100	121	164	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	10
RE-ENTRY	165	165	LAURYN HILL The Miseducation Of Lauryn Hill RUFFHOUSE/COLUMBIA	▲		1	84
155	137	166	GARY CLARK JR. WARNER BROS.	Blak And Blu		6	16
171	192	167	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	66
-	164	168	RODRIGUEZ LIGHT IN THE ATTIC	Coming From Reality		164	2
RE-ENTRY	169	169	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer G.O.O.D./DEF JAM/IDJMG			2	19
NEW	170	170	UNKNOWN MORTAL ORCHESTRA JAGJAGUWAR	II		170	1
A big 32% of its first week (or 1,000 of 3,000) were vinyl LPs. In turn the title also arrives at No. 3 on the Vinyl Albums chart (where all the top three slots are new arrivals).							
RE-ENTRY	171	171	P!NK LAFACE/RCA	Funhouse ▲		2	114
151	149	172	SOUNDTRACK The Twilight Saga: Breaking Dawn: Part 2 SUMMIT/CMOP SHOP/ATLANTIC/AG			3	13
NEW	173	173	THE BRONX WHITE DRUGS/ATO	The Bronx (IV)		173	1
The Los Angeles band's fourth self-titled album debuts with 3,000 sold. While it's the No. 173-selling title nationwide, it was the No. 30 seller in San Diego and No. 58 album in Los Angeles.							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
123	154	174	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43 ●		1	27
RE-ENTRY	175	175	SHINEDOWN ATLANTIC/AG	Amaryllis		4	30
137	188	176	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMI	GRRR! ●		19	13
127	63	177	BON JOVI ISLAND/IDJMG	Greatest Hits ●		5	46
153	112	178	SOUNDGARDEN SEVEN FOUR/REPUBLIC	King Animal		5	13
RE-ENTRY	179	179	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL/UMI			13	26
RE-ENTRY	180	180	DESTINY'S CHILD Playlist: The Very Best Of Destiny's Child COLUMBIA/LEGACY			77	2
113	148	181	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE			113	3
RE-ENTRY	182	182	CHRIS BROWN RCA	Fortune		1	29
150	165	183	SKRILLEX Scary Monsters And Nice Sprites (EP) BIG BEAT/ATLANTIC/AG			49	82
158	174	184	P!NK LAFACE/LIVE/RCA	Greatest Hits... So Far!!! ▲		5	70
RE-ENTRY	185	185	TAYLOR SWIFT BIG MACHINE/BMLG	Fearless ▲		1	214
-	136	186	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	31
RE-ENTRY	187	187	BIG DADDY WEAVE FERVENT/WARNER-CURB	Love Come To Life		187	2
Priced for just \$5 at Family Christian stores, the set returns to the chart with a 129% gain and also rebounds back to the top 10 on Christian Albums (26-8). —Keith Caulfield							
180	187	188	TOBY KEITH SHOW DOG-UNIVERSAL	Hope On The Rocks		6	15
102	127	189	RAGE AGAINST THE MACHINE Rage Against The Machine EPIC/LEGACY	▲		45	94
169	153	190	IN THIS MOMENT CENTURY MEDIA	Blood		15	20
RE-ENTRY	191	191	VARIOUS ARTISTS NOW That's What I Call Disney UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL			34	12
126	167	192	TIM MCGRAW CURB	Tim McGraw & Friends		126	3
RE-ENTRY	193	193	LUKE BRYAN CAPITOL NASHVILLE	Doin' My Thing ●		6	96
191	107	194	3 DOORS DOWN REPUBLIC	The Greatest Hits		100	7
119	147	195	THE XX YOUNG TURKS	Coexist		5	17
138	131	196	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things		1	32
RE-ENTRY	197	197	THE AVETT BROTHERS AMERICAN/REPUBLIC	The Carpenter		4	19
RE-ENTRY	198	198	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR/UMI			66	71
177	169	199	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	119
162	155	200	TAME IMPALA MODULAR	Lonerism		34	13



Post-Game Report

While Beyoncé saw some early sales increases a week ago, the full impact of her Feb. 3 Super Bowl halftime performance is still being felt on this week's tallies. The new charts reflect the Nielsen SoundScan sales tracking week that ended Feb. 10—the first week's worth of post-game reaction.

For the week, the overall combined album sales of Beyoncé and her group Destiny's Child (which re-formed during the show) gain by 40% to 28,000, according to SoundScan. The largest-selling album of either act for the past week was Beyoncé's 4, which moved 6,000 (up 59%). In the week before the Super Bowl (ending Jan. 27), their combined album sales were just 7,000. A week later (ending Feb. 3), they moved 20,000. Individually, Beyoncé's albums sold 15,000 in the week ending Feb. 10 (up 62% from 9,000) while Destiny's Child's moved 13,000 (up 21% from 11,000).

A year ago, in the first week after the Super Bowl, 2012 halftime performer Madonna saw her album sales dip to 22,000 (down from 26,000 the week of the game).

In terms of song download sales, Beyoncé and Destiny's Child sold a combined 280,000 downloads (up 68%) for the week ending Feb. 10. Comparatively, in the week ending Jan. 27, they sold 72,000. A week later, they jumped to 167,000.

—Keith Caulfield

BEYONCÉ'S TOP FIVE SELLING SONGS (FOR THE WEEK ENDING FEB. 10)



Hot 100 Breakout

February 23, 2013

billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	11
1	2	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	19
4	3	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	14
7	4	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	9
3	5	HO HEY DUALTONE	The Lumineers	18
8	6	SCREAM & SHOUT INTERSCOPE	will.i.am Feat. Britney Spears	10
6	7	TRY RCA	P!nk	14
5	8	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	Justin Bieber Feat. Nicki Minaj	15
12	9	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	10
14	10	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	5
15	11	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	11
11	12	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	19
17	13	CATCH MY BREATH JIVE/CA	Kelly Clarkson	13
10	14	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	29
13	15	HOME 19/INTERSCOPE	Phillip Phillips	25
20	16	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	10
9	17	DIAMONDS SRP/DEF JAM/IDMIG	Rihanna	20
21	18	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	16
28	19	POUR IT UP SRP/DEF JAM/IDMIG	Rihanna	5
27	20	C'MON KEMOSABE/RCA	Ke\$ha	6
19	21	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	31
26	22	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	12
16	23	I CRY POE BOY/ATLANTIC	Flo Rida	19
31	24	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	10
32	25	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	18
18	26	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	22
23	27	ADORN BYSTORM/BLACK ICE/RCA	Miguel	28
29	28	SOUTHERN COMFORT ZONE ARISTA/NASHVILLE	Brad Paisley	18
34	29	LITTLE TALKS REPUBLIC	Of Monsters And Men	12
51	30	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	3
22	31	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	12
38	32	BEGIN AGAIN BIG MACHINE	Taylor Swift	16
36	33	TORNADO CAPITOL/NASHVILLE	Little Big Town	12
49	34	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	5
24	35	EVERY STORM (RUNS OUT OF RAIN) MCA/NASHVILLE	Gary Allan	13
41	36	TIP IT ON BACK CAPITOL/NASHVILLE	Dierks Bentley	12
30	37	DIE YOUNG KEMOSABE/RCA	Ke\$ha	20
35	38	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	18
39	39	WANTED ATLANTIC/NASHVILLE/WMN/RBP	Hunter Hayes	31
37	40	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMIG	Trinidad James	9
33	41	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMIG	Ne-Yo	26
43	42	TWO BLACK CADILLACS JIVE/ARISTA/NASHVILLE	Carrie Underwood	9
46	43	SOMEBODY'S HEARTBREAK ATLANTIC/NASHVILLE/WMN	Hunter Hayes	10
42	44	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	53
50	45	SURE BE COOL IF YOU DID WARNER BROS./NASHVILLE/WMN	Blake Shelton	4
53	46	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	14
47	47	WICKED GAMES XO/REPUBLIC	The Weeknd	11
25	48	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	16
60	49	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	3
59	50	I DRIVE YOUR TRUCK CUB	Lee Brice	5

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	19
2	2	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	12
NEW	3	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAYDANCE/FUELED BY RAMEN/ISLAND/IDMIG	Fall Out Boy	1
7	4	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	6
3	5	I KNEW YOU WERE TROUBLE. BIG MACHINE	Taylor Swift	17
5	6	HO HEY DUALTONE	The Lumineers	36
10	7	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	9
11	8	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	4
4	9	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	20
8	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	19
12	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	23
34	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	27
6	13	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	4
NEW	14	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw & Taylor Swift	1
19	15	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	19
18	16	TRY RCA	P!nk	15
14	17	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	13
15	18	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	16
9	19	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	Justin Bieber Feat. Nicki Minaj	18
NEW	20	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum	1
51	21	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	6
17	22	HOME 19/INTERSCOPE	Phillip Phillips	34
44	23	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	26
20	24	SURE BE COOL IF YOU DID WARNER BROS./NASHVILLE/WMN	Blake Shelton	5
NEW	25	STAY SRP/DEF JAM/IDMIG	Rihanna Feat. Mikky Ekko	1
21	26	CATCH MY BREATH 19/RCA	Kelly Clarkson	14
32	27	WANTED ATLANTIC/NASHVILLE/WMN	Hunter Hayes	42
74	28	CARRY ON FUELED BY RAMEN/RBP	fun.	2
23	29	LITTLE TALKS REPUBLIC	Of Monsters And Men	33
28	30	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	25
30	31	POUR IT UP SRP/DEF JAM/IDMIG	Rihanna	5
NEW	32	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
22	33	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	28
RE	34	WE ARE YOUNG FUELED BY RAMEN/RBP	fun. Feat. Janelle Monae	45
24	35	BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	15
29	36	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	14
39	37	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	3
26	38	C'MON KEMOSABE/RCA	Ke\$ha	6
49	39	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	43
25	40	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	14
31	41	DIAMONDS SRP/DEF JAM/IDMIG	Rihanna	20
NEW	42	PIRATE FLAG BLUIE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney	1
35	43	I'M DIFFERENT DEF JAM/IDMIG	2 Chainz	11
NEW	44	R.I.P. CTE/DEF JAM/IDMIG	Young Jeezy Feat. 2 Chainz	1
27	45	EVERY STORM (RUNS OUT OF RAIN) MCA/NASHVILLE	Gary Allan	19
52	46	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	2
36	47	I CRY POE BOY/ATLANTIC	Flo Rida	19
37	48	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	27
43	49	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	32
RE	50	ADORN BYSTORM/BLACK ICE/RCA	Miguel	17

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	5
2	2	F*CKIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	5
3	3	HO HEY DUALTONE	The Lumineers	5
4	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	5
5	5	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
8	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
7	7	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	5
6	8	DON'T YOU WORRY CHILD SBM/VIRGIN/EMI	Swedish House Mafia Feat. John Martin	5
11	9	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	Justin Bieber Feat. Nicki Minaj	5
10	10	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	5
9	11	DIAMONDS SRP/DEF JAM/IDMIG	Rihanna	5
12	12	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	5
13	13	LITTLE TALKS REPUBLIC	Of Monsters And Men	5
14	14	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	5
15	15	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	5
19	16	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	5
17	17	HOME 19/INTERSCOPE	Phillip Phillips	5
49	18	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	2
30	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	3
16	20	DIE YOUNG KEMOSABE/RCA	Ke\$ha	5
18	21	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	5
25	22	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	5
42	23	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	2
23	24	SAIL RED BULL	AWOLNATION	5
27	25	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	5
28	26	THINKIN BOUT YOU DEF JAM/IDMIG	Frank Ocean	5
22	27	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	5
31	28	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	5
20	29	LIGHTS CHERRYTREE/INTERSCOPE	Ellie Goulding	5
24	30	CLIQUE G.O.G.D./DEF JAM/IDMIG	Kanye West, Jay-Z, Big Sean	5
29	31	I'M DIFFERENT DEF JAM/IDMIG	2 Chainz	5
33	32	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	5
34	33	WE ARE YOUNG FUELED BY RAMEN/RBP	fun. Feat. Janelle Monae	5
NEW	34	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMIG	Trinidad James	1
21	35	I CRY POE BOY/ATLANTIC	Flo Rida	5
36	36	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	5
32	37	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE/REPUBLIC	Taylor Swift	5
37	38	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
35	39	STUBBORN LOVE DUALTONE	The Lumineers	5
38	40	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	5
46	41	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	5
40	42	WANTED ATLANTIC/NASHVILLE/WMN	Hunter Hayes	5
26	43	ANYTHING COULD HAPPEN CHERRYTREE/INTERSCOPE	Ellie Goulding	5
45	44	TRY RCA	P!nk	5
NEW	45	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	1
NEW	46	CAN'T HOLD US MACKLEMORE/ADA	Macklemore & Ryan Lewis Feat. Ray Dalton	1
44	47	MERCY G.O.G.D./ROC-A-FELLA/DEF JAM/IDMIG	Kanye West, Big Sean, Pusha T, 2 Chainz	5
41	48	CALL ME MAYBE 604/UNIVERSAL	Carly Rae Jepsen	5
NEW	49	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	1
50	50	TITANUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	5

HOT 100 AIRPLAY: 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 single releases whose radio airplay audience impressions as measured by Nielsen BDS, songs are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. CHART HISTORY: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. CHART HISTORY: The week's top-streamed songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. CHART HISTORY: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. CHART HISTORY: The week's top-streamed songs across all genres, ranked by sales data as compiled by Nielsen SoundScan.

'Trouble' Doubles Swift's No. 1s

Taylor Swift scores her second Hot 100 Airplay No. 1, as "I Knew You Were Trouble" rises 2-1 with a 2% increase to 133 million in all-format audience, according to Nielsen BDS. The song pushes Bruno Mars' "Locked Out of Heaven" to No. 2 (126 million, down 6%) after seven weeks on top.

Prior to "Trouble," Swift conquered Hot 100 Airplay with "You Belong With Me" for two weeks in October 2009. The latter remains the only title to crown the Hot Country Songs and Hot 100 Airplay tallies (dating to the airplay chart's December 1990 inception). Swift has notched seven Hot 100 Airplay top 10s dating to her first, "Love Story" (No. 2), in 2009. "We Are Never Ever Getting Back Together," her predecessor single to "Trouble," reached No. 3 in October.

Bookending the Hot 100 Airplay chart's top 10, Justin Timberlake's "Suit & Tie," featuring Jay Z, becomes his 11th top 10, where it surges 14-10 (65 million, up 3%). The first single from Timberlake's third album, *The 20/20 Experience* (due March 19), marks his first as a lead artist since "Until the End of Time," with Beyoncé, rose to No. 10 in October 2007. Timberlake also visited the Hot 100 Airplay top 10 four times in 2000-02 as a member of "N Sync." —Gary Trust



Social/Streaming

February 23
2013
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	
2	1	#1 SUNGH A JUNG	WWW.MYSPACE.COM/TUNGSUNGH A	104
RE 2	2	DJ SKEET SKEET	WWW.MYSPACE.COM/DJSKEETSKEET	5
1	3	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY	108
3	4	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	107
4	5	NOISIA	WWW.MYSPACE.COM/DENOSIA	107
6	6	PORTA	WWW.MYSPACE.COM/PORTA1	104
RE 7	7	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	65
14	8	STEVE RYAN	WWW.MYSPACE.COM/STEVERYANBAND	3
12	9	BORGORE	WWW.MYSPACE.COM/BORGORE	79
8	10	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	97
11	11	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	98
13	12	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	63
9	13	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	98
10	14	UMEK	WWW.MYSPACE.COM/DJUMEK	67
17	15	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	91
19	16	MEYTAI COHEN	WWW.MYSPACE.COM/DEWYATERRPRIEST	59
32	17	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	85
22	18	SKREAM	WWW.MYSPACE.COM/SKREAMUK	20
18	19	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	75
23	20	ROHFF	WWW.MYSPACE.COM/ROHFFOFFICIAL	12
27	21	EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	42
33	22	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES	12
28	23	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	97
43	24	FELIX CARTAL	WWW.MYSPACE.COM/FELIXCARTAL	11
16	25	JAKWOB	WWW.MYSPACE.COM/JAKWOB	6
26	26	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	52
35	27	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	86
5	28	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	95
37	29	DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC	24
24	30	JAKE MILLER	WWW.MYSPACE.COM/JAKEMILLERMUSIC1	15
29	31	PITTY	WWW.MYSPACE.COM/BANDPITTY	93
41	32	SHLOHMO	WWW.MYSPACE.COM/SHLOMOSHUN	33
34	33	LOS HERMANOS	WWW.MYSPACE.COM/LOSERHERMANOS	35
20	34	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	61
RE 35	35	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON	33
39	36	SUB FOCUS	WWW.MYSPACE.COM/SUBFOCUS	23
31	37	METRONOMY	WWW.MYSPACE.COM/METRONOMY	96
38	38	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	82
36	39	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	43
44	40	YUNA	WWW.MYSPACE.COM/YUNA	49
RE 41	41	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	81
42	42	CULT OF LUNA	WWW.MYSPACE.COM/CULTOFLUNA	5
RE 43	43	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI	25
45	44	SALVA	WWW.MYSPACE.COM/SALVABEATS	5
RE 45	45	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS	25
RE 46	46	BENGA	WWW.MYSPACE.COM/BENGBEATS	12
RE 47	47	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	69
48	48	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHETFALL	38
15	49	ONRA	WWW.MYSPACE.COM/ONRA	35
49	50	HEFFRON DRIVE	WWW.MYSPACE.COM/HEFFRONDRIVE	15

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	
1	1	#1 BEYONCE	PARKWOOD/COLUMBIA	115
3	2	Rihanna	SRP/DEF JAM/IDMGM	116
8	3	SHAKIRA	SONY MUSIC LATIN/EPIC	116
2	4	JUSTIN BIEBER	SCHOOLBOY/RAMEN/ISLAND/IDMGM	116
30	5	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC	84
6	6	TAYLOR SWIFT	BIG MACHINE	116
7	7	BRUNO MARS	ATLANTIC	105
4	8	BRITNEY SPEARS	RCA	113
5	9	ONE DIRECTION	SYCO/COLUMBIA	66
10	10	KATY PERRY	CAPITOL	116
11	11	EMINEM	WE/SHADY/AFTERMATH/INTERSCOPE	115
37	12	LMFAO	PARTY ROCK/WILL.JAM/CHERRYTREE/INTERSCOPE	92
12	13	LADY GAGA	STREAMLINE/RONNIE/INTERSCOPE	116
14	14	ALICIA KEYS	RCA	62
9	15	SELENA GOMEZ	HOLLYWOOD	114
15	16	PITBULL	MR. 305/FAMOUS ARTISTS/POLO GROUNDS/SONY MUSIC LATIN/RCA	114
17	17	JENNIFER LOPEZ	ISLAND/IDMGM	102
16	18	JUSTIN TIMBERLAKE	RCA	87
13	19	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	116
26	20	MICHAEL JACKSON	A&J/EPIC	106
24	21	LINKIN PARK	MACHINE SHOP/WARNER BROS.	116
19	22	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	115
20	23	DAVID GUETTA	WHAT A MUSIC/STRATHEARN/CAPITOL	116
28	24	ADELE	XL/COLUMBIA	106
21	25	MAROON 5	AM/OCTONE	55
22	26	USHER	RCA	104
38	27	PSY	YG/SCHOOLBOY/REPUBLIC	27
33	28	PINK	RCA	80
49	29	BOB MARLEY	TUFF GONG/ISLAND/UMG	63
27	30	50 CENT	G UNIT/SHADY/AFTERMATH/INTERSCOPE	105
18	31	AVRIL LAVIGNE	EPIC	113
42	32	WIZ KHALIFA	ROSTRUM/ATLANTIC	112
34	33	MACKLEMORE & RYAN LEWIS	MACKLEMORE.ADA/WARNER BROS.	4
25	34	DEMI LOVATO	HOLLYWOOD	106
32	35	THE BLACK EYED PEAS	INTERSCOPE	108
29	36	SNOOP DOGG	DODGYS/STYLE/PRIORITY/CAPITOL	104
31	37	CHRIS BROWN	RCA	114
35	38	MILEY CYRUS	HOLLYWOOD	45
44	39	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	112
36	40	THE BEATLES	APPLE/CAPITOL	34
41	41	CHRISTINA AGUILERA	RCA	18
48	42	ZPAC	DEATH ROW	12
45	43	FLO RIDA	PGE BOY/ATLANTIC	50
39	44	KESHA	REDUX/AMERICA	54
40	45	WILL.I.AM	INTERSCOPE	6
46	46	ED SHEERAN	ELEKTRA	13
47	47	COLDPLAY	CAPITOL	112
RE 48	48	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	33
NEW 49	49	FALL OUT BOY	DECA/DANCE/FUELED BY RAMEN/ISLAND/IDMGM	1
NEW 50	50	LITTLE MIX	SYCO/COLUMBIA	1



Little Mix Makes Social 50 Debut

Little Mix debuts at No. 50 on the Social 50, propelled onto the tally by a 27% rise in overall fan base due to the success of the act's latest video, "Change Your Life."

The British female vocal quartet—Perrine Edwards, Jessy Nelson, Leigh-Anne Pinnoch and Jade Thirlwall—formed on the 2011 U.K. edition of "The X Factor," and is heading to U.S. shores in March. The Syco/Columbia act's first U.S. radio single, "Wings," debuts with 17,000 downloads sold on the Pop Digital Songs chart at No. 42.

As for "Change Your Life," it has racked up 4.5 million views since its Jan. 31 release, leading to a 48% increase in weekly views on the group's Vevo channel, which amassed more than 5 million views during the charting week ending Feb. 10. A total of 91,000 individuals talking about the act on Facebook led to the addition of 28,000 new fans on the platform (a 10% increase over the previous week) and 69,000 new Twitter followers.

Little Mix's strong online engagement has been driven by its Mixers Magnets social campaign, where fans around the world compete for a chance to win a Little Mix event in their country by pinning where they live on a map on the group's website. The act is now encouraging entrants from the top countries to compete in a series of challenges that will determine which country gets a visit from the group. —William Gruger

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (9 WKS) HO HEY DUALTONE	The Lumineers	20	
2	2	TRY RCA	P!nk	16	
4	3	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	11	
3	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	19	
6	5	CATCH MY BREATH J9/IRCA	Kelly Clarkson	17	
7	6	LITTLE TALKS REPUBLIC	Of Monsters And Men	30	
5	7	HOME J9/INTERSCOPE	Phillip Phillips	35	
9	8	DAYLIGHT ASB/OCTONE/INTERSCOPE	Maroon 5	12	
8	9	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	29	
10	10	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	19	
11	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	10	
12	12	WANTED ATLANTIC/NASHVILLE/RRP	Hunter Hayes	15	
14	13	MADNESS HELIUM-3/WARNER BROS.	Muse	14	
13	14	MERMAID COLUMBIA	Train	10	
15	15	CARRY ON FUELED BY RAMEN/RRP	fun.	6	
16	16	OVERJOYED EMBLEM/ATLANTIC	matchbox twenty	15	
17	17	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	4	
20	18	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	7	
19	19	LESSONS IN LOVE (ALL DAY, ALL NIGHT) MERCURY/IDMG	Neon Trees Feat. Kasade	13	
24	20	GG WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	3	
22	21	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	5	
18	22	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	18	
23	23	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	13	
25	24	NEXT TO ME CAPITOL	Emeli Sande	5	
21	25	BETWEEN THE RAINDROPS Geffen/InterScope	Lifeshouse Feat. Natasha Bedingfield	20	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (9 WKS) MADNESS HELIUM-3/WARNER BROS.	Muse	25	
2	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	24	
3	3	LITTLE BLACK SUBMARINES NONE/SUCH/WARNER BROS.	The Black Keys	32	
5	4	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	24	
4	5	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	27	
6	6	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	39	
7	7	HO HEY DUALTONE	The Lumineers	41	
8	8	THE PIT DANGERBIRD	Silversun Pickups	22	
9	9	CARRY ON FUELED BY RAMEN/RRP	fun.	18	
10	10	STUBBORN LOVE DUALTONE	The Lumineers	11	
12	11	BREATHING UNDERWATER METRIC/MOM + POP	Metric	20	
11	12	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit	40	
14	13	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13	
17	14	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	7	
15	15	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	15	
16	16	SWEATER WEATHER IRIS/VOLVUE/COLUMBIA	The Neighbourhood	9	
19	17	TIMELESS MAJORBOOM/ISLAND/IDMG	The Airborne Toxic Event	3	
22	18	NOW FUELED BY RAMEN/RRP	Paramore	3	
18	19	TIGHTROPE RCA	Walk The Moon	19	
23	20	PANIC STATION HELIUM-3/WARNER BROS.	Muse	4	
20	21	CHANGE ASB/OCTONE/INTERSCOPE	Churchill	20	
21	22	HERO NETWERK	Family Of The Year	7	
24	23	CARRIED AWAY FRENCH/ISS/COLUMBIA	Passion Pit	8	
26	24	HOLLOW VIRGIN/CAPITOL	Alice In Chains	4	
25	25	TEMPEST REPRISE/WARNER BROS.	Deftones	15	

HERITAGE ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 (4 WKS) HOLLOW VIRGIN/CAPITOL	Alice In Chains	8	
1	2	CHALK OUTLINE RCA	Three Days Grace	26	
3	3	BEEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	20	
5	4	ONE LIGHT REPUBLIC	3 Doors Down	14	
4	5	ENEMIES ATLANTIC	Shinedown	20	
11	6	GG HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	14	
8	7	ABSOLUTE ZERO ROADRUNNER/RRP	Stone Sour	22	
6	8	STANDING IN THE SUN DIK HAYD/CAPITOL	Slash Feat. Myles Kennedy & The Conspirators	23	
7	9	STAND UP RAZOR & TIE	All That Remains	13	
12	10	BONES WIND-UP	Young Guns	10	
10	11	TEMPEST REPRISE/WARNER BROS.	Deftones	12	
13	12	LET'S RIDE TOP DOG/ATLANTIC/RRP	Kid Rock	18	
9	13	I MISS THE MISERY ATLANTIC	Halestorm	32	
16	14	SAME OLD TRIP EPIC	Chevelle	15	
14	15	COMING DOWN PROSPECT PARK	Five Finger Death Punch	35	
18	16	FREAK LIKE ME ATLANTIC	Halestorm	8	
17	17	CARRY ON WARNER BROS.	Avenged Sevenfold	18	
15	18	DOOM AND GLOOM THE ROLLING STONES/UMF/INTERSCOPE	The Rolling Stones	17	
19	19	THE HIGH ROAD RCA	Three Days Grace	5	
22	20	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	5	
20	21	ALIVE VIRGIN/CAPITOL	Adelitas Way	8	
25	22	THE PRIDE PROSPECT PARK	Five Finger Death Punch	6	
21	23	HIGHER RAZOR & TIE	P.O.D.	4	
24	24	ALBATROSS ANTHEM/ZOE/ROUNDER/CMG	Big Wreck	2	
23	25	ONE MORE SHOT THE ROLLING STONES/UMF/INTERSCOPE	The Rolling Stones	4	



The Band Perry 'Dig's In With Third Country No. 1

Three weeks after reaching the summit of Hot Country Songs, "Better Dig Two" by the Band Perry (above) becomes the act's third No. 1 on the Nielsen BDS-fueled Country Airplay tally, where it jumps 3-1 in its 15th chart week. That's the quickest chart-topping ascent for the sibling trio, far outpacing a 27-week rise with "All Your Life," which spent two weeks at No. 1 a year ago. The threesome first topped Country Airplay when "If I Die Young" reigned in its 29th week on the chart dated Dec. 11, 2010. The new radio leader logged its first week atop Hot Country Songs on the Feb. 2 chart, was replaced the following week by Gary Allan's "Every Storm (Runs Out of Rain)," then reclaimed the No. 1 slot on the Feb. 16 chart.

Also noteworthy on Country Airplay are the Lumineers who ping the chart at No. 60 with "Ho Hey." The pop/rock smash garners spins at three monitored country stations, led by CBS Radio's KMLE Phoenix, which played the song 22 times during the Feb. 4-10 BDS tracking week. KMLE also played Mumford & Sons' fellow former Alternative No. 1 "I Will Wait" 37 times in the past week. Although neither "Ho Hey" or "I Will Wait" is being aggressively promoted at the country format, KMLE PD Jeff Garrison says, "Both groups make great music with real lyrics and real instruments that speaks to everyone, not just one format of listeners. The reaction has been tremendously positive, with most listeners telling us that both bands belong on KMLE." With spins at 15 monitored stations, "I Will Wait" reaches a new peak at No. 46 in its 10th week on Country Airplay.

—Wade Jensen

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 (1 WK) BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	15	
4	2	SOUTHERN COMFORT ZONE ARISTA/NASHVILLE	Brad Paisley	21	
5	3	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	15	
1	4	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	17	
2	5	EVERY STORM (RUNS OUT OF RAIN) MCA/NASHVILLE	Gary Allan	24	
6	6	BEGIN AGAIN BIG MACHINE	Taylor Swift	20	
6	7	TORNADO CAPITOL/NASHVILLE	Little Big Town	20	
9	8	TIP IT ON BACK CAPITOL/NASHVILLE	Dierks Bentley	26	
10	9	TWO BLACK CADILLACS J9/ARISTA/NASHVILLE	Carrie Underwood	14	
11	10	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	18	
12	11	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	6	
14	12	I DRIVE YOUR TRUCK CUBB	Lee Brice	11	
13	13	MERRY GO 'ROUND MERCURY	Kacey Musgraves	24	
15	14	CRYING ON A SUITCASE J9/COLUMBIA/NASHVILLE	Casey James	35	
16	15	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	17	
20	16	GG DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum	3	
18	17	I CAN TAKE IT FROM THERE RCA/NASHVILLE	Chris Young	17	
17	18	LET THERE BE COWGIRLS BIGGER PICTURE	Chris Cagle	33	
19	19	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait	15	
22	20	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney	2	
21	21	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	8	
23	22	HOPE ON THE ROCKS SHOW DOG-UNIVERSAL	Toby Keith	14	
25	23	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	10	
24	24	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	14	
26	25	MORE THAN MILES VALORY	Brantley Gilbert	17	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 (1 WK) F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	15	
1	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	34	
3	3	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	8	
4	4	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	13	
7	5	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	15	
6	6	NEVA END A-1/FREEBANDZ/EPIC	Future	16	
5	7	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	17	
11	8	WICKED GAMES XO/REPUBLIC	The Weeknd	20	
8	9	DON'T JUDGE ME RCA	Chris Brown	24	
10	10	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	26	
13	11	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	6	
9	12	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	18	
18	13	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	8	
12	14	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	18	
16	15	TRUST AND BELIEVE Geffen/InterScope	Keyshia Cole	16	
19	16	LOVE AND WAR STREAMLINE	Tamar Braxton	9	
15	17	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	46	
14	18	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	17	
22	19	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	22	
21	20	BRAND NEW ME RCA	Alicia Keys	12	
17	21	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	23	
29	22	R.I.P. CTE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	5	
24	23	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Julie J Feat. Lil Wayne & 2 Chainz	30	
28	24	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	4	
20	25	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	20	

RAP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WK) F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	13	
6	2	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	12	
2	3	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	24	
3	4	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	11	
7	5	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	9	
4	6	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	16	
5	7	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	16	
9	8	NEVA END A-1/FREEBANDZ/EPIC	Future	14	
11	9	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	5	
8	10	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	22	
10	11	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	21	
12	12	REMEMBER YOU ROSTRUM/ATLANTIC/RRP	Wiz Khalifa Feat. The Weeknd	17	
14	13	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Julie J Feat. Lil Wayne & 2 Chainz	25	
13	14	POP THAT BAD BOW/INTERSCOPE	French Montana Feat. Rick Ross, Drake, Lil Wayne	30	
18	15	R.I.P. CTE/DEF JAM/IDMG	Young Jeezy Feat. 2 Chainz	4	
NEW	16	GG STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1	
15	17	I CRY POE BOW/ATLANTIC	Flo Rida	20	
16	18	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	17	
20	19	SHE DON'T PUT IT DOWN EONE	Joe Budden Feat. Lil Wayne & Tank	9	
19	20	GUAP G.O.O.D./DEF JAM/IDMG	Big Sean	14	
17	21	CELEBRATION REZERVOR/DGC/INTERSCOPE	Game	20	
23	22	WE STILL IN THIS B**** REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Julez J	3	
25	23	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	3	
22	24	BATTLE SCARS 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian	8	
NEW	25	DOPE YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross	1	

Launch Pad

February 23, 2013

billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 NEW HOLLY WILLIAMS GEORGIANA	The Highway	1	1
		2	UNKNOWN MORTAL ORCHESTRA JAGJAGWAR	II	2	1
		3	THE BRONX WHITE DRUGS/ATO	The Bronx (IV)	3	1
2	1	4	VOLBEAT VERTIGO/PUBLIC	Beyond Hell/Above Heaven	1	102
		5	WAYNE SHORTER QUARTET BLUE NOTE	Without A Net	5	1
		6	THE STEELDRIVERS ROUNDER/CONCORD	Hammer Down	6	1
	-	7	CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection	1	7
		8	THE VIRGINMARYS THREE HEARTS/DOUBLE CROSS/COOKING VINYL/WIND-UP	King Of Conflict	8	1
4	7	9	RUSSELL MOORE & IIRD TYME OUT BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrassed	1	5
	-	10	GG THAO & THE GET DOWN STAY DOWN RIBBON	We The Common	10	2
50	3	11	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/IG	Iconic (EP)	3	3
		12	MATT POND BMG RIGHTS MANAGEMENT	Lives Inside The Lines In Your Hand	12	1
16	22	13	BEN HOWARD UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	43
		14	YONAS 1ST ROUND	The Black Canvas	14	1
		15	NIGHT BEDS DEAD OCEANS	Country Sleep	15	1
		16	JENNY SIMMONS FAIR TRADE/PLG	The Becoming	16	1
24	17	17	DJANGO DJANGO RIBBON	Django Django	13	11
		18	RIVERSIDE INSIDE OUT/CENTURY MEDIA	Shrine Of New Generation Slaves	18	1
22	20	19	KREWELLA KREWELLA	Play Hard (EP)	10	9
15	18	20	FATHER JOHN MISTY SUB POP	Fear Fun	2	33
	-	21	SHOVELS AND ROPE SHRIMP/IDALTO	O' Be Joyful	1	15
	-	22	PALOMA FAITH EPIC	Fall To Grace	2	9
		23	DIAMOND YOUTH TOPSHELF	Orange	23	1
		24	VINNIE CARUANA RUN FOR COVER/SURRENDER	City By The Sea (EP)	24	1
		25	BEFORE YOU EXIT ABSOLUTE MANAGEMENT GROUP	I Like That (EP)	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
28	16	26	ALLEN STONE STICKYSTONES/ATO	Allen Stone	4	27
		27	TODD BALLARD TODD BALLARD	Anthems	27	1
	-	28	LEAGUES BUPALATONE	You Belong Here	12	2
21	19	29	LORD HURON IAMSOUND	Lonesome Dreams	3	18
1	26	30	KAT EDMONSON SPINNERETTE	Way Down Low	1	7
		31	THE TIME JUMPERS ROUNDER/CONCORD	The Time Jumpers	21	3
		32	RON SEXSMITH COOKING VINYL	Forever Endeavour	32	1
37	32	33	THE NEIGHBOURHOOD RIEVEOLVE/COLUMBIA	I'm Sorry... (EP)	29	6
		34	ROBERT DELONG ATG/GLASSNOTE	Just Movement	34	1
20	23	35	CROWN THE EMPIRE RISE	The Fallout	1	12
	-	24	TRINIDAD JAMES THINKSAGAME/DEF JAM/DMG	Don't Be S.A.F.E.	24	6
		37	DANIEL BASHTA INTEGRITY/PLG	The Invisible	37	1
		38	GROUPEUR KRANKY	The Man Who Died In His Boat	38	1
42	39	39	OTHERWISE CENTURY MEDIA	True Love Never Dies	2	26
	-	29	CHRIS POTTER ECM/DECCA	The Sirens	29	2
	-	47	PARQUET COURTS WHAT'S YOUR RUPTURE?	Light Up Gold	30	3
31	41	42	PASSENGER BLACK CROWN/NETTWERK	All The Little Lights	7	13
		43	JOSH RECORD NATIONAL ANTHEM	Bones (EP)	43	1
		44	GUARDS BLACK BELL	In Guards We Trust	44	1
38	49	45	JASON GRAY CENTRICITY/EMI CMG	A Way To See In The Dark	20	13
		46	THE VILLAGE CHURCH THE VILLAGE CHURCH	Raging Strong	46	1
	-	21	TRIXIE WHITLEY STRING BLOOD	Fourth Corner	21	2
	-	9	BLUE SKY RIDERS SKIRAM	Finally Home	9	2
	-	37	SKINNY LISTER SUNDAY BEST/SIDELINEDUMMAY	Forge & Flagon	37	2
44	42	50	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE/IGA	Welcome Reality	5	69

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 NEW WICKED GAMES XO/REPUBLIC	The Weeknd	16
	2	SAIL RED BULL	AWOLNATION	33
	3	MERRY GO 'ROUND MERCURY	Kacey Musgraves	17
	4	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Feat. IamSU!	14
	5	CUPS UME	Anna Kendrick	8
	6	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Feat. Charli XCX	2
	7	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef	12
	8	CRYING ON A SUITCASE T9/COLUMBIA NASHVILLE	Casey James	23
	9	LOVE AND WAR STREAMLINE	Tamar Braxton	10
	10	RIFF OFF... UME	The Barden Bellas, The Treblemakers & The BU Harmonics	7
	11	BELLAS FINALS... UME	The Barden Bellas	9
	12	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	2
	13	NEXT TO ME CAPITOL	Emeli Sande	1
16	14	REMEMBER WHEN (PUSH REWIND) THINKSAY	Chris Wallace	8
	15	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	11
	16	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin	4
	17	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	2
	18	HATE BEIN' SOBER GLORY BOYZ/INTERSCOPE	Chief Keef Feat. 50 Cent & Wiz Khalifa	8
	19	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	21
	20	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	27
	21	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	3
	22	GOLD SPARROW/EMI CMG/CAPITOL	Britt Nicole	1
	23	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	3
	24	ALIVE KREWELLA/COLUMBIA	Krewella	1
	25	C'MON LET ME RIDE KIDINAKORNER/INTERSCOPE	Skylar Gray Feat. Eminem	1

REGIONAL HEATSEEKERS #1 ALBUMS™



The Virginmarys have the iTunes store to thank for their handsome debut at No. 8 on the Heatseekers Albums chart. The act earned two free single of the week placements in the iTunes store last week, helping drive sales of its *King Of Conflict* album. In turn, it arrives with 2,000 copies. The band will hit the road in April, supporting IAmDynamite. The trek launches April 2 at the DC9 in Washington, D.C. —Keith Caulfield

WEST NORTH CENTRAL

1	VOLBEAT	Beyond Hell/Above Heaven
2	CASSADEE POPE	The Voice: The Complete Season 3 Collection
3	HOLLY WILLIAMS	The Highway
4	THE STEELDRIVERS	Hammer Down
5	UNKNOWN MORTAL ORCHESTRA	II
6	THE ONEKIDONEE BROTHERS	Can You Catch A Mississippi River Adventure Album
7	THE BRONX	The Bronx (IV)
8	THE VIRGINMARYS	King Of Conflict
9	THE GROWLERS	Hung At Heart
10	THAO & THE GET DOWN STAY DOWN	We The Common

MID ATLANTIC

1	UNKNOWN MORTAL ORCHESTRA	II
2	WAYNE SHORTER QUARTET	Without A Net
3	THE BRONX	The Bronx (IV)
4	VINNIE CARUANA	City By The Sea (EP)
5	ICONA POP	Iconic (EP)
6	GUARDS	In Guards We Trust
7	HOLLY WILLIAMS	The Highway
8	THE VIRGINMARYS	King Of Conflict
9	CHRIS POTTER	The Sirens
10	MATT POND	Lives Inside The Lines In Your Hand

Country

February 23
2013

billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
3	3	1	#1 WANTED D.HUFF,H.HAYES (VERGES,H.HAYES)	Hunter Hayes ATLANTIC/WNN	▲	51
2	1	2	BETTER DIG TWO D.HUFF,B.CLARK,S.MCANALLY,T.ROSEN	The Band Perry REPUBLIC NASHVILLE	●	15
8	7	3	ONE OF THOSE NIGHTS B.GALLIMORE,T.MCGRAW (L.AIRO,R.C.LAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE	●	15
7	4	4	SURE BE COOL IF YOU DID S.HENDRICKS (S.HENDRICKS,C.TOMPKINS,R.JOBBS)	Blake Shelton WABNER BROS./WNN	●	6
1	2	5	EVERY STORM (RUNS OUT OF RAIN) G.ALLAN,G.DORRMAN (G.ALLAN,M.WARREN,J.LINDSEY)	Gary Allan MCA NASHVILLE	●	24
42	34	6	DG AG SG DOWNTOWN P.WORLEY,C.JUT,ANTEBELLUM (L.AAROLD,S.MCANALLY,C.HENNINGSEN) CAPITOL NASHVILLE	Lady Antebellum	●	3
4	6	7	CRUISE J.MOI (B.KELLEY,HUBBARD,J.MOL,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	29
10	8	8	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,L.FEAR,H.LINDSEY)	Carrie Underwood ARISTA NASHVILLE	●	13
5	5	9	THE ONLY WAY I KNOW M.KNOX (D.L.MURPHY,B.HAYS)LP	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	17
11	10	10	TORNADO J.UOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE	●	20
13	13	11	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.AIRO,J.HAYES)	Hunter Hayes ATLANTIC/WNN	●	16
12	11	12	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DORRIS,J.LOVE)LC	Brad Paisley ARISTA NASHVILLE	●	21
HOT SHOT DEBUT						
		13	HIGHWAY DON'T CARE D.GALLIMORE,S.MCGRAW (D.WARREN,J.HARRIS,M.BROWN,J.KREAR)	Tim McGraw & Taylor Swift BIG MACHINE	●	1
9	12	14	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN,SHELLBACK,D.HUFF (C.SWIFT,MAX MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE	▲	26
18	15	15	I DRIVE YOUR TRUCK K.JACOBS (M.MCCLURE,L.BRICE (L.ALEXANDER,C.HARRINGTON,L.YEARY)	Lee Brice CURB	●	10
6	9	16	HOW COUNTRY FEELS D.GEORGE (V.MCGEE,W.MOBLEY,N.THRASHER)	Randy Houser STONEY CREEK	●	42
17	16	17	TIP IT ON BACK B.BEAVERS,L.WOOTEN (T.KENNEDY,COPPERMAN,L.M.NITE)	Dierks Bentley CAPITOL NASHVILLE	●	26
15	14	18	MERRY GO 'ROUND L.AAROLD,S.MCANALLY,MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY	●	24
16	19	19	BLOWN AWAY M.BRIGHT (J.KEAR,C.TOMPKINS)	Carrie Underwood ARISTA NASHVILLE	▲	35
-	35	20	PIRATE FLAG K.AARON,C.HESNEY (COPPERMAN,D.L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE/SMN	●	2
19	17	21	BEGIN AGAIN D.HUFF,A.CHAPMAN,L.SWIFT (C.SWIFT)	Taylor Swift BIG MACHINE	●	20
25	20	22	MAMA'S BROKEN HEART F.LIDDELL,C.AIN,A.G.WORF (B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert MCA NASHVILLE	●	7
27	23	23	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,C.LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	17
21	21	24	IF I DIDN'T HAVE YOU N.V (S.THOMPSON,K.THOMPSON,S.JELLERS,P.JENKINS)	Thompson Square STONEY CREEK	●	15
26	24	25	GIVE IT ALL WE GOT TONIGHT L.BROWN,G.STRAIT (B.BRIGHT,P.DONNELL,J.JAMES)	George Strait MCA NASHVILLE	●	12
30	27	26	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.AKINS,B.HAYS)LP	Chris Young RCA NASHVILLE	●	13
29	28	27	WAGON WHEEL F.ROGERS (B.DYER,A.K.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	5
34	29	28	CHANGED D.HUFF,RASCAL,FLATTS (E.LEVDO,K.THRASHER,W.MOBLEY)	Rascal Flatts BIG MACHINE	●	5
33	31	29	HOPE ON THE ROCKS T.KEITH (T.KEITH)	Toby Keith SHOW DOG/UNIVERSAL	●	11
32	30	30	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,T.NICHOLS)	Dustin Lynch BROKEN BOW	●	10
35	32	31	MORE THAN MILES D.HUFF (L.DODD,E.GILBERT)	Brantley Gilbert VALORY	●	8
44	36	32	LIKE JESUS DOES J.UOYCE (C.BEATHARD,M.CRSWELL)	Eric Church EMI NASHVILLE	●	3
36	33	33	WHISKEY S.HENDRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WNN	●	6
-	50	34	HOME TO ME D.HUFF (C.SMITH,B.HAMBROOK)	Sarah Darling BLACK RIVER	●	2
47	39	35	ANYWHERE WITH YOU J.MOORE,C.LAWSON (B.HAYS)LP,D.L.MURPHY,L.YEARY)	Jake Owen RCA NASHVILLE	●	3
38	37	36	CAN'T SHAKE YOU M.SERLETIC (C.GOSSEN,S.BENTLEY,C.L.SLATER)	Gloriana EMBLEM/WARNER BROS./WNN	●	15
NEW						
		37	CONSIDER ME B.MILLER (B.BENSON,A.MONROE)	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	1
39	38	38	DON'T RUSH D.HUFF (B.SANDERS,K.HEMBY,L.D.CHAPMAN)	Kelly Clarkson Featuring Vince Gill J9/RCA/COLUMBIA NASHVILLE	●	12
43	40	39	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,L.NIEMANN (L.NIEMANN,L.BRICE,J.STONE)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	●	6
46	41	40	AMERICAN BEAUTIFUL P.WORLEY (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,B.BEAVERS)	The Henningensens ARISTA NASHVILLE	●	3
-	46	41	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	2
48	42	42	RUNNIN' OUT OF AIR J.LEO (M.JENKINS,S.MCANALLY,J.OSBORNE)	Love And Theft MCA NASHVILLE	●	4
NEW						
		43	I'M A GIRL M.KNOX (M.KNOX,S.STEVENS,WEST)	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	1
NEW						
		44	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (L.DONSTON,L.MILLER,R.C.LAWSON)	Tim McGraw BIG MACHINE	●	1
-	45	45	BRUISES E.SPONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	4
50	44	46	MOONSHINE ROAD K.BROOKS (K.BROOKS,S.SATCHER)	Kix Brooks ARISTA NASHVILLE	●	10
-	49	47	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	2
41	48	48	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.KOVELOVE,A.GORLEY)	Randy Houser STONEY CREEK	●	3
NEW						
		49	TWO LANES OF FREEDOM B.GALLIMORE,T.MCGRAW (L.DONSTON,L.SCHOTT)	Tim McGraw BIG MACHINE	●	1
NEW						
		50	HOLLER IF YOU'RE WITH ME B.CHANCEY (L.BUSSEY,D.DAVIS)	Tate Stevens SYCO/RCA NASHVILLE	●	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
2	1	#1 TIM MCGRAW BIG MACHINE/BMLG	Two Lanes of Freedom	▲	1	
2	2	GG TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	16	
1	3	GARY ALLAN MCA NASHVILLE/UMG	Set You Free	●	3	
3	4	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	●	10	
7	5	HUNTER HAYES ATLANTIC/WNN	Hunter Hayes	●	70	
4	6	LITTLE BIG TOWN CAPITOL NASHVILLE/UMG	Tornado	●	22	
6	7	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	17	
5	8	CARRIE UNDERWOOD ARISTA NASHVILLE/SMN	Blown Away	▲	41	
9	9	LUKE BRYAN CAPITOL NASHVILLE/UMG	Tailgates & Tanlines	▲	79	
11	10	ERIC CHURCH EMI NASHVILLE/UMG	Chief	▲	81	
10	11	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Uncaged	●	9	
12	12	ZAC BROWN BAND RCA/NORTHERN GROUND/ATLANTIC/JAG	Uncaged	●	31	
8	13	RANDY HOUSER STONEY CREEK/BMG	How Country Feels	●	3	
13	14	MIRANDA LAMBERT MCA NASHVILLE/SMN	Four The Record	●	67	
14	15	LEE BRICE CURB	Hard 2 Love	●	42	
15	16	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	145	
16	17	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	45	
NEW						
	18	HOLLY WILLIAMS GEORGIANA	The Highway	●	1	
36	19	PS VARIOUS ARTISTS <i>Now That's What I Call Country! Vol. 5</i> EMI/SONY MUSIC/UNIVERSAL/UMG		●	35	
20	20	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks	●	15	
18	21	TIM MCGRAW BIG MACHINE	Tim McGraw & Friends	●	3	
23	22	KIP MOORE MCA NASHVILLE/UMG	Up All Night	●	42	
19	23	AARON LEWIS BLASTER/WNN	The Road	●	13	
17	24	KENNY CHESNEY <i>Welcome To The Fishbowl</i> BLUE CHAIR/COLUMBIA NASHVILLE/SMN		●	34	
33	25	LADY ANTEBELLUM CAPITOL NASHVILLE/UMG	Own The Night	▲	74	
25	26	JUSTIN MOORE VALORY/BMLG	Outlaws Like Me	●	86	
22	27	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch	●	25	
21	28	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels	●	77	
32	29	DIERKS BENTLEY CAPITOL NASHVILLE/UMG	Home	●	53	
26	30	CHRIS YOUNG RCA/SMN	Neon	●	83	
35	31	COLD FORD AVERAGE JOES	Declaration Of Independence	●	28	
38	32	JAMEY JOHNSON MERCURY/UMG	Living For A Song: A Tribute to Hank Cochran	●	17	
27	33	ELI YOUNG BAND REPUBLIC NASHVILLE/BMLG	Life At Best	●	78	
31	34	JANA KRAMER ELEKTRA NASHVILLE/WNN	Jana Kramer	●	36	
29	35	KATIE ARMIGER COLD RIVER	Fall Into Me	●	4	
41	36	LIONEL RICHIE MERCURY/UMG	Tuskegee	▲	46	
24	37	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	76	
34	38	GEORGE STRAIT MCA NASHVILLE/UMG	Icon: George Strait	●	74	
39	39	EASTON CORBIN MERCURY/UMG	All Over The Road	●	21	
40	40	LOVE AND THEFT RCA NASHVILLE/SMN	Love And Theft	●	29	
44	41	CHRIS CAGLE BIGGER PICTURE	Back In The Saddle	●	33	
42	42	DWIGHT YOAKAM VIA/WARNER BROS./WNN	3 Pears	●	21	
43	43	GARY ALLAN MCA NASHVILLE/UMG	Icon: Gary Allan	●	49	
54	44	SCOTTY MCCREERY VIA/MERCURY/INTERSCOPE/UMG	Clear As Day	▲	71	
37	45	BLACKBERRY SMOKE SOUTHERN GROUND	The Whippoorwill	●	27	
47	46	JOSH TURNER MCA NASHVILLE/UMG	Punching Bag	●	35	
50	47	THE LACS BACKROAD/AVERAGE JOES	190 Proof	●	45	
48	48	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	44	
NEW						
		49	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels	●	1
55	50	TIM MCGRAW CURB	Emotional Traffic	●	55	



McGraw's 'Freedom' Opens New Chapter

With 107,000 sold, according to Nielsen SoundScan, veteran artist Tim McGraw claims his 14th leader on Top Country Albums with *Two Lanes of Freedom*, his firsts with Big Machine. It also starts at No. 2 on the Billboard 200, marking his 15th top 10 on that list, and his biggest opening week since *Southern Voice* debuted with 137,000 in late 2009.

While the artist was embroiled in a protracted contract dispute with former label Curb, he bowed at No. 1 on the Country Albums chart in February 2012 with *Emotional Traffic* (68,000 sold). The new set includes "Highway Don't Care," a duet with labelmate Taylor Swift, which debuts at No. 1 on Country Digital Songs with 86,000 sold, and snags the Hot Shot Deb on Hot Country Songs at No. 13.

Fueled by a post-Grammy Awards digital spike (up 33%) and top 40 crossover airplay, Hot Country Songs is crowned for a second time by Hunter Hayes' "Wanted," which jumps 3-1 in its 51st chart week. The song first reached No. 1 last September, just one month before the chart's ranking methods changed from a core country radio audience to a hybrid tabulation involving digital, streaming and an expanded all-genre radio audience panel. Hayes performed "Wanted" on the Grammy telecast and it bullets at No. 24 in its 13th week on the Mainstream Top 40 chart. Also noteworthy on Hot Country Songs: Lady Antebellum sweeps up triple Greatest Gainer honors for digital, streaming and airplay with "Downtown," which rockets 34-6. The track leads off the trio's upcoming fourth studio album, and bows at No. 2 with 73,000 on Country Digital Songs.

—Wade Jensen

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND TRACKING ACTIVITY DATA BY SOUNZSCAN. SONGS ARE DEFINED AS CERTIFIED IF THEY ARE NEARLY-RELEASED SINGLES, OR SONGS RECEIVING MASSIVE PROMOTION AND 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 CERTIFIED IF THEY ARE LESS THAN 18 MONTHS OLD OR ELSEWER THAN 18 MONTHS OLD BUT REISSUED IN THE BILLBOARD 200'S TOP 100. SEE CHARTS. LISTEN UP!

HOT LATIN SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 LIMBO F.SALDANA,G.RIVERA,J.RIVERA (D.AJALA,E.PILLAGOS,G.RIVERA,J.RIVERA,F.SALDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN		1	17		
7	5	2	ZUMBA ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ,B.CASILLA S)	Don Omar ORFANATO/MACHETE/UMLE		2	15		
8	6	3	COMO LE GUSTA A TU CUERPO A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Carlos Vives Feat. Michel Telo GAIRA/WK/SONY MUSIC LATIN		3	4		
2	2	4	ALGO ME GUSTA DE TI L.GORITZ (G.GORITZ),J.EVILIL,MORERA,LEBELL,QUELLA MALVEJA,L.A.GONZALEZ,CORTIJO,FRANCISCA,MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain MACHETE/UMLE		1	28		
4	4	5	Y AHORA RESULTA J.AGUILAR,M.GARCIA (A.ROSARIO)	Voz de Mando DISA/UMLE		4	17		
3	3	6	POR QUE LES MIENTES? TITO EL BAMBINO+,EL PATRON FEATURING MARC ANTHONY ON FIRE/SIENTE	Tito El Bambino + El Patron Featuring Marc Anthony ON FIRE/SIENTE		1	16		
12	10	7	SG ADIVINA DEL RECORDS,N.TORRES (L.L.DIAZ)	Noel Torres DEL/SONY MUSIC LATIN		7	14		
10	7	8	LLEVAME CONTIGO J.V.MUN (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		6	19		
5	9	9	CABECITA DURA F.CAMACHO TIRADO (L.CHAVEZ ESPINOZA)	La Arrolladora Banda El Limon de Rene Camacho DISA/UMLE		4	30		
14	14	10	SOLO VINE A DESPEDIRME G.GORITZ (G.GORITZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		2	17		
6	8	11	PEGAITO SUAVECITO S.SENSI,MESICA,DIARIOS (L.ECOSPUEJ,ESTELA,KONASHIRO,MOSQUERA)	Elvis Crespo Featuring Fito Blanco FLASH/FAMOUS ARTISTS/SUMMA/VENEMUSIC		6	19		
9	11	12	ECHA PA'LLA (MANOS PA'RRIBA) R.C.PIERRE,BERGIZI,TRONDI (R.C.PIERRE,BERGIZI,TRONDI,TRONDI)	Pitbull MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN		2	29		
13	12	13	LLORAR J.EDUARDO HUERTA UECKE (J.EDUARDO HUERTA UECKE,J.HUERTA,J.HUERTA,MARIO DOMM)	Jesse & Joy Featuring Mario Domm WARNER LATINA		12	12		
15	13	14	MI PROMESA M.R.ZAPATA MONTALVO,P.ELZONDO (M.R.ZAPATA MONTALVO)	Pesado DISA/UMLE		5	25		
16	15	15	INCONDICIONAL S.GEORGE,G.R.ROJAS (G.R.ROJAS,S.GEORGE,D.SANTACRUZ)	Prince Royce TOP STOP		2	41		
11	17	16	VOLVI A NACER C.VIVES,A.CASTRO (C.VIVES,A.CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN		1	20		
18	16	17	SAN LUNES E.LUNA,A.REYNA,A.VEYES (L.GORITZ)	Banda La Trakalosa DISCOS SABINAS		16	20		
19	20	18	EL PRIMER LUGAR J.OJIBRO (A.GOMEZ SILVA)	La Original Banda El Limon de Salvador Lizarraga FONOVISA/UMLE		8	22		
26	19	19	TE ME VAS S.GEORGE,G.R.ROJAS (G.R.ROJAS,G.GOMEZ,E.DAVILA JR.)	Prince Royce TOP STOP		19	5		
32	26	20	LA MEJOR DE TODAS A.LIZARRAGA,L.LIZARRAGA (L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE		20	11		
22	21	21	LA PREGUNTA A.LOZADA ALGAIN (D.D.ALVAREZ,A.LOZADA ALGAIN,N.DIAZ)	J Alvarez NELFLOW		21	14		
17	18	22	DG LA MISMA GRAN SENORA J.RIVERA (M.AGUILAR CABRERA)	Jenni Rivera FONOVISA/UMLE		9	14		
28	27	23	ME LLAMARE TUVO E.DAVILA JR. (J.HERNANDEZ,E.DAVILA JR.)	Victor Manuelle KRYVIA/SONY MUSIC LATIN		23	11		
20	23	24	AMOR CONFUSO G.GORITZ (G.GORITZ)	Gerardo Ortiz DEL/SONY MUSIC LATIN		3	55		
25	24	25	AMOR EXPRESS F.CAMACHO TIRADO (L.CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE		22	13		
30	28	26	ME GUSTABAS D.MORPHEUS (L.L.DIAZ,E.VIDRIO)	Hnos. Vega Jr. DISCOS SABINAS		26	7		
27	25	27	SE VENDE J.REYES COPELLO,A.SANZ (A.SANZ)	Alejandro Sanz UNIVERSAL MUSIC LATIN/UMLE		23	10		
33	30	28	TU NO TIENES LA CULPA J.ALVAREZ (L.ZAR)	Julian Alvarez y Su Norteno Banda ASL/DISA/UMLE		28	7		
35	35	29	SIN TI NO VIVO I.RON (P.LANCARTE)	Tierra Cali VICTORIA/VENEMUSIC		29	11		
43	34	30	MORE U.BA,ROME (K.VAZQUEZ,R.PINA)	Zion, Jory y Ken-Y PINA		30	6		
29	29	31	NUBE BLANCA A.TORRES FLORES (L.L.DIAZ MORALES)	El Trono de Mexico FONOVISA/UMLE		27	16		
34	31	32	CUANDO SE VA EL AMOR J.REYES COPELLO (G.GARCIA)	Kany Garcia SONY MUSIC LATIN		31	6		
48	45	33	AG TE AMO (PARA SIEMPRE) R.MARTINEZ,R.LMUOZ (R.LMUOZ)	Intocable GOOD/UMLE		33	3		
42	38	34	DAY 1 S.GEORGE (L.G.MARTINEZ,A.MYARES,D.SANTACRUZ,J.S.MARCEDES)	Leslie Grace TOP STOP		34	6		
38	39	35	NECESITA UN HOMBRE L.LIZARRAGA (L.CHAVEZ ESPINOZA)	Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE		35	7		
31	32	36	MANIAS L.CALARA (B.SORIELAS)	Thalia SONY MUSIC LATIN		26	12		
-	46	37	JURAMOS AMARNOS F.MARTINEZ JR.,R.AVALA (F.MARTINEZ JR.,L.MARTINEZ JR.,ROSALES)	Ramon Ayala y Sus Bravos del Norte FREDDIE		37	2		
-	44	38	INFIEL K.ROSE (W.CASTILLO UTRIA)	Karlos Rose CACAO/TAINO/UMLE		38	2		
39	37	39	TODO Y NADA NOT LISTED (A.PIERAGOSTINO,L.C.MONROYA,RODRIGUEZ)	Los Canarios de Michoacan DISA/UMLE		37	4		
50	49	40	MAS Y MAS D.C.ROSA,E.MARTIN-MORALES (D.C.ROSA,L.GOMEZ ESCOLAR,J.SHUR)	Draco Rosa Featuring Ricky Martin SONY MUSIC LATIN		40	3		
36	33	41	TE DESEO NOT LISTED (NOT LISTED)	Wisin & Yandel WY		29	10		
44	50	42	ME PUEDES PEDIR LO QUE SEA J.E.MURQUIA,M.L.ARRAGA (M.L.ARRAGA,L.E.MURQUIA)	Marconi A Duetto Con Eiza Gonzalez WARNER LATINA		42	3		
-	47	43	HOT SHOT DEBUT SIN TI T.TORRES (M.GRILLASCA,T.TORRES)	Tommy Torres Featuring Nelly Furtado WARNER LATINA		43	1		
-	47	44	LE DIO PA MI R.C.PIERRE (R.C.PIERRE GEREZ)	Clasicom WY		44	2		
-	43	45	SE ME OLVIDO QUE TE AMABA C.BENCOSME (D.MONCION)	Frank Reyes PREMIUM LATIN		43	2		
NEW	46	46	DAMASO G.GORITZ (G.GORITZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		46	1		
37	40	47	REGALAME UN MUACK R.APONTE (J.A.MIRANDA PEREZ,M.J.MENDOZA DONATI,P.VILLATORO)	Chino & Nacho MACHETE/UMLE		27	13		
41	42	48	MENTIROSA E.L.DASA,J.SEPULVEDA (J.AJAJOU)	El Dasa DISA/UMLE		32	15		
RE-ENTRY	49	49	SIN TI (I DON'T WANT TO MISS A THING) LUNY TUNES,J.FONSECA (D.E.WARRREN,A.GONZALEZ)	Dyland & Lenny Feat. Pitbull & Beatzr Luengo SONY MUSIC LATIN		33	14		
NEW	50	50	EL COCO NO F.CAMACHO TIRADO (M.GUZMAN)	Roberto Junior y Su Bandeno ASL/DISA/UMLE		50	1		

TOP LATIN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion		2				
2	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		9				
3	3	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop		50				
4	4	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda		64				
5	5	VARIOUS ARTISTS FONOVISA/UMLE	Las Bandas Romanticas de America 2013		3				
8	6	RICARDO ARJONA DISA/UMLE	Solo Para Mujeres		3				
9	7	ROCIO DURCAL DISA/UMLE	Eternamente		2				
27	8	PS ARJONA METAMORFOSIS/WARNER LATINA	Independiente		71				
6	9	SOLIDO FREDDIE	Inolvidable		2				
18	10	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca		20				
10	11	VOZ DE MANDO FONOVISA/UMLE	Y Ahora Resulta		9				
11	12	MANA WARNER LATINA	Exiliados Es La Bahia		24				
12	13	WISIN & YANDEL MACHETE/UMLE	Lideres		32				
7	14	NOEL TORRES SONY MUSIC LATIN	La Estructura		2				
20	15	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: 2012		17				
13	16	SIGMUNDO FREDDIE	El Mundo Se Acabo		8				
17	17	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's		12				
72	18	GG LOS TUCANES DE TIJUANA FONOVISA/UMLE	Antologia: 25 Anos		9				
14	19	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King		14				
15	20	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1		66				
16	21	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?		52				
22	22	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012		13				
23	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey		9				
29	24	LOS BUKIS FONOVISA/UMLE	Romances		2				
25	25	DON OMAR ORFANATO/MACHETE/UMLE	MT02: New Generation		41				

LATIN AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	3					
2	2	Y AHORA RESULTA DISA/UMLE	Voz de Mando	17					
3	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	12					
4	4	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	17					
7	5	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	13					
6	6	CABECITA DURA DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	30					
11	7	SOLO VINE A DESPEDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	25					
5	8	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	16					
8	9	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VENEMUSIC	Elvis Crespo Feat. Fito Blanco	18					
15	10	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	5					
9	11	MI PROMESA DISA/UMLE	Pesado	25					
10	12	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	20					
14	13	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	12					
12	14	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	28					
13	15	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	18					
22	16	ME LLAMARE TUVO KRYVIA/SONY MUSIC LATIN	Victor Manuelle	12					
17	17	EL PRIMER LUGAR FONOVISA/UMLE	La Original Banda El Limon de Salvador Lizarraga	22					
18	18	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull	29					
20	19	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	20					
19	20	LA MISMA GRAN SENORA FONOVISA/UMLE	Jenni Rivera	15					
33	21	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	9					
21	22	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	11					
25	23	LA PREGUNTA NELFLOW	J Alvarez	9					
23	24	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	12					
31	25	TE ME VAS TOP STOP	Prince Royce	4					

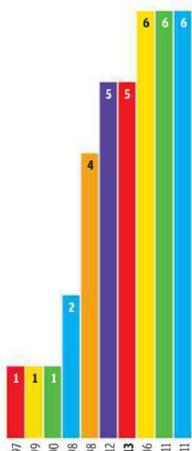


Swedish House Mafia Speeds Into Top 10

Electronic dance music trio Swedish House Mafia breaks into the top 10 of Latin Airplay in only its fifth week on the list (15-10) with "Don't You Worry Child," featuring John Martin. Though it's not unusual for English-language songs to reach the top tier of Latin Airplay—eight such titles did so in 2012—it's rare for them to do so quickly. Only five English-language tracks have entered the top 10 faster than "Don't You Worry Child" in the chart's 18-year history as a Nielsen BDS-monitored ranking, and the majority were recorded by traditionally Spanish-language artists. Below is a list of the 10 fastest-rising English songs that graced Latin Airplay's top 10.

—Rauli Ramirez

NUMBER OF WEEKS TO REACH TOP 10



LATIN AIRPLAY SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay within sales-weeks for the first time. **TOP LATIN ALBUMS:** The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen BDS. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay within sales-weeks for the first time. **NEW:** Newly-released titles. **RE-ENTRY:** Previously released titles that re-entered the chart. **WKS. ON CHART:** The number of weeks a title has been on the chart. **PEAK POS.:** The highest position a title has reached on the chart. **CERT.:** The number of copies sold, as reported by Nielsen BDS. **IMPRINT/PROMOTION LABEL:** The record label(s) that released the title. **ARTIST:** The performer(s) of the title. **TITLE:** The title of the song or album. **PRODUCER (SONGWRITER):** The producer(s) and/or songwriter(s) of the title. **WKS. ON CHART:** The number of weeks a title has been on the chart. **PEAK POS.:** The highest position a title has reached on the chart. **CERT.:** The number of copies sold, as reported by Nielsen BDS. **IMPRINT/PROMOTION LABEL:** The record label(s) that released the title. **ARTIST:** The performer(s) of the title. **TITLE:** The title of the song or album. **PRODUCER (SONGWRITER):** The producer(s) and/or songwriter(s) of the title. **WKS. 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REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS Y AHORA RESULTA DISA/UMLE	Voz de Mando	21	
3	2	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	16	
2	3	CABECITA DURA DISA/UMLE	La Arrolladora Banda El Limón de René Camacho	35	
6	4	GG SOLO VINE A DESPEDIRME BAD SINTEL/SONY MUSIC LATIN	Gerardo Ortiz	26	
4	5	MI PROMESA DISA/UMLE	Pesado	34	
5	6	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	28	
8	7	EL PRIMER LUGAR FONOYISA/UMLE	La Original Banda El Limón de Salvador Lizarraga	25	
9	8	LA MISMA GRAN SENORA FONOYISA/UMLE	Jenni Rivera	15	
16	9	LA MEJOR DE TODAS FONOYISA/UMLE	Banda El Recodo de Cruz Lizarraga	13	
13	10	MIRANDO AL CIELO FONOYISA/UMLE	Roberto Tapia	41	
10	11	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	15	
7	12	VACIANDO BOTELLAS DISA/UMLE	Fidel Rueda	31	
14	13	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	11	
12	14	NUBE BLANCA FONOYISA/UMLE	El Trono de México	23	
11	15	EN RESUMEN DISA/UMLE	Banda Los Recoditos	29	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	16	
3	2	GG ZUMBA GRANATO/MACHETE/UMLE	Don Omar	12	
2	3	ALGO ME GUSTA DE TI MACHE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	28	
4	4	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	16	
7	5	COMO LE GUSTA A TU CUERPO GAIKA/W/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	3	
5	6	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	12	
8	7	VOLVI A NACER GAIKA/W/SONY MUSIC LATIN	Carlos Vives	20	
6	8	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	16	
9	9	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	19	
13	10	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	6	
12	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	10	
11	12	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	19	
10	13	SE VENDE UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz	15	
14	14	FINALLY FOUND YOU REPUBLIC	Enrique Iglesias Feat. Sammy Adams	22	
17	15	LA PREGUNTA NE/FLOW	J Alvarez	6	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 2 WKS GG INFIEL CACKO/TAINO/UMLE	Karlos Rose	13	
3	2	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	16	
5	3	TE ME VAS TOP STOP	Prince Royce	5	
4	4	QUE SEAS FELIZ TOP STOP	Tito Nieves	10	
8	5	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	23	
7	6	DAY 1 TOP STOP	Leslie Grace	9	
11	7	COMO AGUA DEL CIELO CORRALA HITS	H.O.M.	10	
9	8	COMO LE GUSTA A TU CUERPO GAIKA/W/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	3	
12	9	NO SOY UN HOMBRE MALO D.A.M./VEVEMUSIC	Hector Acosta "El Torito"	5	
10	10	DESDE QUE NO ESTAS HANDS/SONY MUSIC LATIN	Fonseca	13	
14	11	ME LLAMARE TUYO KIRAVI/SONY MUSIC LATIN	Victor Manuel	16	
16	12	CUANDO ESTES CON EL GBOA	Grupo Gale Feat. Tito Nieves	14	
6	13	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	17	
13	14	ESTAS AHÍ? SONY MUSIC LATIN	Gilberto Santa Rosa	20	
15	15	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	22	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 2 WKS JENNI RIVERA FONOYISA/UMLE	La Misma Gran Senora	9	
2	2	JENNI RIVERA FONOYISA/UMLE	Joyas Prestadas: Banda	49	
3	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de América 2013	3	
4	4	SOLIDO FREDDIE	Inolvidable	2	
6	5	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	9	
5	6	NOEL TORRES SONY MUSIC LATIN	La Estructura	2	
8	7	VARIOUS ARTISTS FONOYISA/UMLE	Radio Exitos: El Disco del Año 2012	17	
7	8	SIGGNO FREDDIE	El Mundo Se Acabo	8	
RE	9	LOS TUCANES DE TIJUANA FONOYISA/UMLE	Antología: 25 Años	7	
9	10	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	13	
10	11	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey	9	
NEW	12	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	La Original: Sus Sabores de Amor	1	
11	13	GERARDO ORTIZ BAD SINTEL/SONY MUSIC LATIN	El Primer Ministro	20	
NEW	14	JUAN ACUNA Y EL TERRO DEL NORTE FREDDIE	De Herencia Potosina	1	
16	15	CALIBRE 50 DISA/UMLE	Grandes Exitos	16	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 2 WKS ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	2	
2	2	JENNI RIVERA FONOYISA/UMLE	Joyas Prestadas: Pop	49	
3	3	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	3	
4	4	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	2	
10	5	ARJONA METAMORFOSIS/WARNER LATINA	Independiente	71	
7	6	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Música No Se Toca	20	
5	7	MANA WARNER LATINA	Exiliados Es La Bahía	24	
6	8	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	52	
11	9	LOS BUKIS FONOYISA/UMLE	Romances	2	
NEW	10	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Latino #1's 2012	13	
9	11	RICARDO ARJONA SONY MUSIC LATIN	Canciones de Amor: Love Songs	24	
16	12	SHAKIRA EPIC/SONY MUSIC LATIN	Sale El Sol	118	
8	13	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	53	
18	14	CAMILA SONY MUSIC LATIN	Dejarte De Amar	153	
NEW	15	LUIS FONSI UNIVERSAL MUSIC LATINO/UMLE	Romances	1	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
3	1	#1 2 WKS PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	12	
1	2	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	15	
2	3	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	67	
5	4	PRINCE ROYCE TOP STOP/AG	Phase II	44	
4	5	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	12	
7	6	VARIOUS ARTISTS SONY MUSIC LATIN	Canciones De Amor: En Salsa	3	
8	7	GREMAL MALDONADO UNIVERSAL MUSIC LATINO/UMLE	Yo	8	
12	8	HECTOR ACOSTA "EL TORITO" D.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazón Abierto	25	
13	9	JOSEPH FONSECA VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Voy A Comerme El Corazón (EP)	41	
15	10	JUAN LUIS GUERRA 440 CAPITOL LATIN	Colección Cristiana	50	
10	11	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	10	
9	12	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	13	
11	13	MANNY MANUEL VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Contra La Marea	13	
6	14	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	45	
14	15	RUBEN BLADES/SEIS DEL SOLAR ARIEL BROS	Todos Vuelven: Live	13	

Jazz/Classical/World

February 23
2013
billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
6	1	#1 2 WKS FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best of The Best	65	
NEW	2	WAYNE SHORTER QUARTET BLUE NOTE	Without A Net	1	
NEW	3	HARRY CONNICK, JR. COLUMBIA	Smokey Mary	1	
2	4	DUKE ELLINGTON COLUMBIA/LEGACY/ARJONS	In Grand Company	4	
3	5	MILES DAVIS QUINTET COLUMBIA/LEGACY	Live In Europe 1969: The Bootleg Series Vol. 2	2	
1	6	EMMY ROSSUM WARNER BROS.	Sentimental Journey	2	
5	7	DIANA KRALL VERVE/VG	Glad Rag Doll	20	
7	8	TONY BENNETT RPM/COLUMBIA	Viva Duets	16	
13	9	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	50	
8	10	CHRIS POTTER ECM/DECCA	The Sirens	2	
RE	11	ANAT COHEN ANZIC	ClaroScuro	5	
4	12	ROCK CANDY FUNK PARTY J.B. & ADVENTURES	We Want To Groove	2	
11	13	CHRIS BOTTI COLUMBIA	Impressions	43	
12	14	SOUNDTRACK MADISON GATE	Midnight in Paris	61	
15	15	TONY BENNETT CONCORD	Isn't It Romantic?	43	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 2 WKS JEFFREY OSBORNE STAR VISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	2	
3	2	KAT EDMONSON SPINARETTE	Way Down Low	38	
2	3	JOSE JAMES BLUE NOTE	No Beginning No End	3	
8	4	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	48	
4	5	BRIAN CULBERTSON VERVE/VG	Dreams	35	
5	6	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE	Grace And Mercy	20	
NEW	7	TERRI LYNE CARRINGTON CONCORD JAZZ/CONCORD	Money Jungle: Provocative In Blue	1	
10	8	TROMBONE SHORTY VERVE FORECAST/VG	For True	74	
6	9	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	34	
12	10	PAUL HARCASTE TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 1	34	
7	11	EUGE GROOVE SHANACHEE	House Of Groove	20	
17	12	PET METHENY METHENY/NONESUCH/WARNER BROS.	Unity Band	35	
RE	13	RAHNI SONG QUEEN OF SHEBA/Y3K/HUSH	Breakin' The Rules	38	
11	14	FOURPLAY HEADS UP/CONCORD	Esprit de Four	21	
RE	15	VARIOUS ARTISTS CONCORD	Smooth Jazz Hits: For Lovers	9	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 2 WKS CHAMPAGNE LIFE CONCORD JAZZ/CMG	Gerald Albright / Norman Brown	13	
6	2	WISH I WAS THERE VINCENT INGALA	Vincent Ingala	5	
7	3	MACEO! PATRICK LAMB	Patrick Lamb	5	
10	4	NO STRESS TRIPPIN' N' RHYTHM	Paul Harcastle	3	
5	5	MONTUNO BAY FRAZZY FROG	Marc Antoine	20	
3	6	THE VILLAGE CONCORD/CMG	Lee Ritenour	20	
2	7	BACKSTAGE PASS WOODWARD AVENUE	Paul Brown Feat. Bob James	19	
4	8	LET'S BOUNCE BABA/TSR	Nils	23	
11	9	YOU'RE AMAZING HEADS UP/CMG	David Benoit	9	
8	10	INNER CITY BLUES (MAKE ME WANNA HOLLER) ARTISTS/RYMACK AVENUE	Richard Elliot	22	
9	11	SONNYMOON HEADS UP/CMG	Fourplay	21	
12	12	SMOOTH CHI INTERNATIONAL	Cal Harris Jr. Feat. Elan Trotman	11	
13	13	ONE FOR SHORTY ONSIDE/HEADS UP/CMG	Acoustic Alchemy	10	
19	14	GROOVE IN YOU (LIVE) AFFABLE	Walter Beasley	4	
17	15	SASSY STRUT DOT TIME	Paula Atherton	12	

TRADITIONAL CLASSICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey	22
2	2	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey: The Essential Collection	10
6	3	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey	51
9	4	SOUNDTRACK DECCA	Quartet	2
4	5	VARIOUS ARTISTS LIFESCAPES/WOOD MEDIA	Lifescapes: Classical Stress Relief	49
7	6	SOUNDTRACK FOCUS FEATURES/ABCDO	Moonrise Kingdom	38
NEW	7	B. GROSVENOR/ROYAL LIVERPOOL PHILHARMONIC DECCA/DECCA CLASSICS	Rhapsody In Blue	1
10	8	D. HOPE/NONZERTHAUS KAMMERORCHESTER BERLIN DG/DECCA CLASSICS	Recomposed By Max Richter	17
5	9	ZUILL BAILEY/KRZYSZTOF URBANSKI/INDIANAPOLIS SYMPHONY TELARC/CONCORD	Elgar Cello Concerto	4
14	10	BENEDICTINES OF MARY, QUEEN OF APOSTLES DECCA	Advent At Ephesus	12
RE	11	APOLLO'S FIRE/MEREDITH HAL SACRAM Mysterium: A Celtic Christmas Vegeps AVIE		2
RE	12	DANIEL BARENBOIM DECCA/DG/DECCA CLASSICS	Beethoven For All	23
12	13	AUDIOMACHINE AUDIOMACHINE	Chronicles	33
11	14	JOYCE DIDONATO/ILL COMPLESSO BAROCO VIRGIN CLASSICS/EMI CLASSICS	Drama Queens	14
NEW	15	D. TRIFONOVY, GERGIEV/MARINSKY ORCHESTRA Tchaikovsky: Piano Concerto No.1 MARINSKY		1

CLASSICAL CROSSOVER ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 ANDREA BOCELLI SUGAR/SONY/RYG	Passione	2
2	2	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	2
4	3	THE TENORS VERVE/VG	Lead With Your Heart	4
3	4	LINDSEY STIRLING BRIDGOTON	Lindsey Stirling	21
5	5	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	19
6	6	MORMON TABERNACLE CHOIR AND ORCHESTRA MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light...	6
7	7	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	19
8	8	ANDREA BOCELLI SUGAR/DECCA	Concerto: One Night In Central Park	65
9	9	IL VOLO RENTON/GASTICA/OPERA BLUES/INTERSCOPE/VGA	We Are Love	12
10	10	ZCELOS MASTERWORKS/SONY CLASSICAL	In2ition	4
RE	11	MA/DUNCAN/MEYER/THILE SONY CLASSICAL/SONY MASTERWORKS	The Goat Rodeo Sessions	60
13	12	CHRIS MANN FAIRCRAFT/REPUBLIC	Roads	15
11	13	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	15
RE	14	IL DIVO SYCO/COLUMBIA	Wicked Game	57
12	15	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	10

WORLD ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 CELTIC WOMAN MANHATTAN	Believe	55
2	2	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL/SONY MASTERWORKS	The Descendants	63
8	3	VARIOUS ARTISTS MOOD MEDIA	Lifescapes: Afternoon In Paris	47
7	4	CELTIC THUNDER CELTIC THUNDER/DECCA	Voyage	50
4	5	RED BARAAT SNI	Shruggy Ji	3
6	6	VARIOUS ARTISTS MOOD MEDIA	Lifescapes: Just Relax: Maui	45
3	7	VUSI MAHLASELA ATO	Sing To The People	3
5	8	DEAD CAN DANCE PIAS	Anastasis	26
10	9	RODRIGO Y GABRIELA AND C.U.B.A. RUBBYWORKS/ATO	Area 52	35
9	10	GAELIC STORM LOST AGAIN	Chicken Boxer	18
RE	11	JAKE SHIMABUKURO HITCHHIKE/MAILBOAT	Grand Ukulele	17
NEW	12	BALLAKE SISSOKO NO FORMATI/SIX DE GREES	At Peace	1
13	13	NOLWENN LEROY MERCURY/DECCA	Nolwenn	4
NEW	14	NA LEO NLP	Romantic Waikiki	1
11	15	CNBLUE Re:BLUE: CNBLUE 4th Mini Album (EP) FNC		4

Christian/Gospel

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CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin	21
2	2	ONE THING REMAINS SIXSTEPS/SPARROW/EMI CMG	Passion Feat. Kristian Stanfill	28
5	3	YOU ARE I AM FAIR TRADE	MercyMe	25
4	4	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave	39
7	5	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	33
3	6	I NEED A MIRACLE ESSENTIAL/PLG	Third Day	24
6	7	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	47
9	8	YOUR LOVE NEVER FAILS INPOP	newsboys	23
10	9	KINGS & QUEENS FAIR TRADE	Audio Adrenaline	16
8	10	FORGIVENESS SPARROW/EMI CMG	Matthew West	36
12	11	WHO YOU ARE CENTRICITY	Unspoken	30
11	12	PROMISES SPARROW/EMI CMG	Sanctus Real	24
16	13	STEAL MY SHOW FOREFRONT/EMI CMG	tobyMac	13
13	14	GOOD TO BE ALIVE CENTRICITY	Jason Gray	41
15	15	ALREADY THERE BEACH STREET/REUNION/PLG	Casting Crowns	17
17	16	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	6
18	17	YOU ARE 19/SPARROW/EMI CMG	Colton Dixon	17
19	18	RECKLESS BEC/TOOTH & NAIL	Jeremy Camp	21
22	19	CARRY ME SPARROW/EMI CMG	Josh Wilson	6
20	20	EVEN IF BEC/TOOTH & NAIL	Kutless	24
21	21	WORN REUNION/PLG	Tenth Avenue North	8
24	22	GOLD SPARROW/EMI CMG	Britt Nicole	4
23	23	MIDDLE OF YOUR HEART FERVENT/WORD-CURB	for King & Country	6
28	24	CHANGED BIG MACHINE	Rascal Flatts	4
26	25	SLIP ON BY GOTIEE	Finding Favour	15

GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 TAKE ME TO THE KING TILLYMANN	Tameia Mann	38
2	2	IT'S NOT OVER (WHEN GOD IS IN IT) INTEGRITY/COLUMBIA	Israel & New Breed	35
3	3	HOLD ON FYFA WORLD/LIGHT/EONE	James Fortune & FYFA Feat. Monica & Fred Hammond	37
4	4	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life	35
5	5	AWESOME INSPIRED PEOPLE	Pastor Charles Jenkins & Fellowship Chicago	54
7	6	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	17
6	7	TESTIMONY TYSOC	Anthony Brown & group theaPY	32
8	8	TURNING AROUND FOR ME VMA/EMI GOSPEL	VaShawn Mitchell	30
9	9	GOD'S UP TO SOMETHING GOOD PRAYER CLOSET/EONE	Hart Ramsey & The NCC Family Choir	23
10	10	SHIFTING THE ATMOSPHERE RCA INSPIRATION	Jason Nelson	58
14	11	YOU REIGN RCA INSPIRATION	William Murphy	21
13	12	SUNDAY MORNING MY BLOCK/COLUMBIA	Mary Mary	14
12	13	I'VE SEEN HIM DO IT VERITY/RCA INSPIRATION	Kurt Carr & The Kurt Carr Singers	11
11	14	GOD'S GOT IT PALJAM/RCA INSPIRATION	J Moss	28
16	15	GREATER IS COMING LUNJEAR	Jekalyn Carr	21
15	16	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	5
20	17	GG CLEAN THIS HOUSE DOOR 6	Isaac Carree	4
17	18	LORD OF ALL EVIDENCE GOSPEL/LIGHT/EONE	J.J. Hairston & Youthful Praise Feat. Bishop Hezekiah Walker	18
18	19	JESUS WILL EMI GOSPEL	Anita Wilson	14
19	20	ABIDE MALACO	Lexi	4
27	21	BREAK EVERY CHAIN EMI GOSPEL	Tasha Cobbs	5
21	22	DRAW ME CLOSE / THY WILL BE DONE MLW	Marvin Winans	22
22	23	I'M GLAD I DON'T LOOK LIKE WHAT I BEEN THROUGH FLOW	Bishop Richard "Mc Clean" White	13
23	24	I WILL LIFT HIM UP F HAMMOND/RCA INSPIRATION	Fred Hammond	19
24	25	IMAGINE ME MUSIC WORLD GOSPEL/MUSIC WORLD	Alexis Spight	7

CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 RED ESSENTIAL/PLG	Release The Panic	1
1	2	COLTON DIXON 19/SPARROW/EMI CMG	A Messenger	2
2	3	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	Burning Lights	5
3	4	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013	20
6	5	TOBYMAC FOREFRONT/EMI CMG	Eye On It	24
NEW	6	SANCTUS REAL SPARROW/EMI CMG	RUN	1
4	7	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Vol. One}	3
26	8	GG BIG DADDY WEAWE FERVENT/WORD-CURB	Love Come To Life	38
23	9	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	38
12	10	GAITHER VOCAL BAND GAITHER/EMI CMG	Pure And Simple	16
9	11	THIRD DAY ESSENTIAL/PLG	Miracle	14
8	12	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	69
11	13	KIM WALKER-SMITH JESUS CULTURE/INTEGRITY/PLG	Still Believe	4
NEW	14	VARIOUS ARTISTS BENSON/PLG	Love Never Fails.	1
14	15	LECRAE REACH/INFINITY	Gravity	23
42	16	BRANDON HEATH MONACO/REUNION/PLG	Blue Mountain	18
49	17	THE BOOTH BROTHERS GAITHER/EMI CMG	A Tribute To The Songs Of Bill & Gloria Gaither	11
15	18	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	How Great Is Our God	65
13	19	JAMIE GRACE GOTIEE/COLUMBIA/PLG	One Song At A Time	73
17	20	TENTH AVENUE NORTH REUNION/PLG	The Struggle	25
24	21	ISRAEL & NEW BREED INTEGRITY/COLUMBIA/PLG	Jesus At The Center: Live	26
22	22	BRITT NICOLE SPARROW/EMI CMG	Gold	46
7	23	REND COLLECTIVE EXPERIMENT REND COLLECTIVE EXPERIMENT/INTEGRITY	Campfire: Worship & Community Reimagined	2
4	24	MATTHEW WEST SPARROW/EMI CMG	Into The Light	20
33	25	JASON CASTRO WORD-CURB	Only A Mountain	4

GOSPEL ALBUMS

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013	3
NEW	2	TASHA COBBS EMI GOSPEL/EMI CMG	Grace	1
3	3	GG WILLIAM MURPHY VERITY/RCA INSPIRATION	God Chaser	1
4	4	GG TAMEIA MANN TILLYMANN	Best Days	27
4	5	KURT CARR & THE KURT CARR SINGERS VERITY/RCA INSPIRATION	Bless This House	3
5	6	LECRAE REACH/INFINITY	Gravity	23
6	7	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	27
7	8	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	40
10	9	VASHAWN MITCHELL VMA/EMI GOSPEL/EMI CMG	Created 4This	24
11	10	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done	10
2	11	DA T.R.U.T.H. XIST/INFINITY	Love Hope War	2
13	12	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/EMI GOSPEL/EMI CMG	The Best Of Both Worlds	35
9	13	THOMAS MILES AKA NEPHEW TOMMY TNT ENTERTAINMENT	Church Folks Gotta Laugh Too Vol. 2	4
NEW	14	DOTTIE PEOPLES D.P. MUIZIK	I Got This: Live!	1
14	15	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA	WOW Gospel 2012	55
15	16	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	And Favor	25
18	17	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	12
NEW	18	THE WILLIAMS BROTHERS & LEE WILLIAMS & THE SPIRITUAL OCCAS BLACKBERRY	My Brother's Keeper II	1
23	19	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL/MUSIC WORLD	The Experience	21
46	20	KIERRA SHEARD KARE/EMI GOSPEL/EMI CMG	Free	67
22	21	BISHOP PAUL S. MORTON TEHILLAH/LIGHT/EONE	Best Days Yet	13
21	22	J MOSS PALJAM/VERITY/RCA	V4 ...The Other Side Of Victory	28
19	23	MARVIN WINANS MLW	The Praise + Worship Experience	33
17	24	MARVIN SAPP VERITY/RCA	I Win	46
12	25	SOUNDTRACK WATERTOWER	Joyful Noise	57

CHRISTIAN ALBUMS, CLASSICAL CROSSOVER ALBUMS, GOSPEL ALBUMS, GOSPEL SONGS, TRADITIONAL CLASSICAL ALBUMS, WORLD ALBUMS, and CHRISTIAN SONGS: The weekly Top 100 chart is compiled by Nielsen SoundScan. The weekly Top 100 Christian Albums chart is compiled by Nielsen SoundScan. The weekly Top 100 Gospel Albums chart is compiled by Nielsen SoundScan. The weekly Top 100 Gospel Songs chart is compiled by Nielsen SoundScan. The weekly Top 100 World Albums chart is compiled by Nielsen SoundScan. The weekly Top 100 Traditional Classical Albums chart is compiled by Nielsen SoundScan. The weekly Top 100 Classical Crossover Albums chart is compiled by Nielsen SoundScan. The weekly Top 100 Gospel Songs chart is compiled by Nielsen SoundScan. The weekly Top 100 Christian Songs chart is compiled by Nielsen SoundScan. The weekly Top 100 World Songs chart is compiled by Nielsen SoundScan. The weekly Top 100 Traditional Classical Songs chart is compiled by Nielsen SoundScan. 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Dance/Electronic

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billboard

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	#1 AG SCREAM & SHOUT LADY JAY (KADAMS, MARTENS, BAPTISTE)	will.i.am & Britney Spears INTERSCOPE		1	5		
2	2	2	DON'T YOU WORRY CHILD AWWELL, S.INGROSSO, S.ANGELLO (L.MARTIN, J.ATKINSON, J.ROBERTSON, J.ROBERTSON, S.ANGELLO)	Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL			2	5	
3	3	3	SWEET NOTHING CHARRIS (C.HARRIS, F.VELCH, C.HARRIS) DECONSTRUCTION.FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Featuring Florence Welch ULTRA/ROC NATION/COLUMBIA		3	5		
4	4	4	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STIGARETTA SMOKERS (S.MITH, S.FURBER, C.L.ROBERTSON, J.ROBERTSON, S.ANGELLO)	Ne-Yo WORLDWIDE		4	5		
5	5	5	GANGNAM STYLE P.JAN-SANG, GUY-HYUNG (J.S.PARK, G.HYO)	PSY SCHOOLBOY/REPUBLIC		4	5		
7	7	6	DG SG FEEL THIS MOMENT PITBULL (PITBULL, J.ROBERTSON, J.ROBERTSON, S.ANGELLO)	Pitbull Feat. Christina Aguilera RCA		6	5		
10	6	7	I LOVE IT P.BERGER, C.ATKINSON, J.ROBERTSON	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP		6	4		
8	9	8	CLARITY ZEDD (ZEDD, A.ZASAVSK, MATT THEW, KOMA, P.ROBINSON, S.GRAY)	Zedd Featuring Foxes INTERSCOPE		8	5		
6	8	9	REST OF MY LIFE LUDACRIS (LUDACRIS, J.ROBERTSON, S.ANGELLO, J.ROBERTSON, S.ANGELLO)	Ludacris Featuring Usher & David Guetta GOOD MUSIC/REPUBLIC		6	5		
16	11	10	I COULD BE THE ONE AVICII (AVICII, NICKY ROMERO, J.ROBERTSON, S.ANGELLO)	Avicii vs Nicky Romero LITTLE SUGAR/LANCA/REPUBLIC		10	3		
19	16	11	ALIVE RAIN MAN (A.YOUSAF, YOUSAF, K.T.RANDOLPH, L.M.JUDELL)	Krewella KREWELLA/COLUMBIA		11	5		
NOT SHOT DEBUT									
9	10	13	SHE WOLF (FALLING TO PIECES) D.GUETTA (D.GUETTA, S.FURBER, C.L.ROBERTSON, J.ROBERTSON, S.ANGELLO)	David Guetta Feat. Sia WHAT A MUSIC/ATLANTIC/RRP		8	5		
17	14	14	FOREVER NOW SANGAREE (SANGAREE, P.ROBINSON, S.GRAY, S.MITH, A.MARTENS, J.ROBERTSON, S.ANGELLO)	Ne-Yo WORLDWIDE		14	4		
11	12	15	SPECTRUM ZEDD (ZEDD, A.ZASAVSK, MATT THEW, KOMA)	Zedd Featuring Matthew Koma INTERSCOPE		10	5		
27	17	16	AS YOUR FRIEND AFROJACK (AFROJACK, LEROY STILES, D.BUCHANAN, POLON D'ON (D'ON (D'ON, D.E.WALL, C.BROWN, G.HAZARD, S.ANGELLO, JONES)	Afrojack Featuring Chris Brown WALL		16	3		
13	15	17	GREYHOUND AWWELL, S.INGROSSO, S.ANGELLO (A.WWELL, S.INGROSSO, S.ANGELLO)	Swedish House Mafia ASTRALWERKS/CAPITOL		11	5		
15	18	18	BEAM ME UP (KILL-MODE) A.B.ROCK, LUNDY, S.FURBER (K.SHEEHAN, A.POURNOUBRI, A.B.ROCK, LUNDY, S.FURBER)	Cazzette AT NIGHT		14	5		
18	19	19	I NEED YOUR LOVE CALVIN HARRIS (CALVIN HARRIS, E.GOULDING)	Calvin Harris Featuring Ellie Goulding DECONSTRUCTION.FLY EYE/ULTRA/ROC NATION/COLUMBIA		16	5		
26	23	20	DRINKING FROM THE BOTTLE LUDACRIS (LUDACRIS, J.ROBERTSON, S.ANGELLO, J.ROBERTSON, S.ANGELLO)	Calvin Harris Feat. Tinie Tempah GOOD MUSIC/REPUBLIC		20	5		
12	13	21	THE LUCKY ONES SILVYNTYIGHT (SILVYNTYIGHT, J.HAZEL, S.HALLDIN)	Kerli ISLAND/DMG		12	5		
23	27	22	RIGHT NOW D.GUETTA (D.GUETTA, S.FURBER, C.L.ROBERTSON, J.ROBERTSON, S.ANGELLO)	Rihanna Featuring David Guetta ROBE/REPUBLIC/RRP		22	5		
31	26	23	APOLLO HARDWELL (HARDWELL, D.VAN DE CORPUT, A.SHEPHERD)	Hardwell Featuring Amba Shepherd REVEAL/LOUD 9		23	4		
-	37	24	OH MAMA HEY C.COX, F.ANOBILE (C.COX, F.ANOBILE, C.WATERS)	Chris Cox + DJ Frankie Featuring Crystal Waters TOMMY BOY		24	2		
24	25	25	ONE DAY / RECKONING SONG D.WINOKUR, A.AVIDAN (A.AVIDAN)	Asaf Avidan & The Mojos TELEAVAR/FOUR/COLUMBIA		21	5		
32	30	26	BOM BOM KULSHER, S.OTTECH, A.HORN (B.DE WILDE, D.LINCOLN, A.HORN, R.OLSHER)	Sam And The Womp! SIFFONE MORE TUNE/WARNER BROS.		22	5		
-	46	27	EVERYBODY'S BEAUTIFUL THE FORCES, DADLY, J.KEEP (S.DADLY, J.KEEP, B.G.SUKARAJONGOS)	Miasha MAF		27	2		
29	32	28	DOWN THE ROAD NOT LISTED (S.BRACHAS, J.ARNITZ, L.E.VEXIER, P.FORESTIER, A.FRADING)	C2C ON AND ON		28	4		
34	33	29	JUST ONE LAST TIME D.GUETTA (D.GUETTA, S.FURBER, C.L.ROBERTSON, J.ROBERTSON, S.ANGELLO)	David Guetta Featuring Taped Rai WHAT A MUSIC/ATLANTIC/RRP		29	5		
-	41	30	JAH NO PARTIAL MAJOR LAZER, FLUX PAVILLION (M.PENZET, J.STEELE, E.OSBOURNE, J.W.JAMES)	Major Lazer & Flux Pavillion DOWNTOWN		30	2		
28	28	31	PLAY HARD D.GUETTA (D.GUETTA, S.FURBER, C.L.ROBERTSON, J.ROBERTSON, S.ANGELLO)	David Guetta Featuring Ne-Yo & Akon WHAT A MUSIC/ATLANTIC/RRP		28	5		
36	35	32	DAYS TURN INTO NIGHTS B.LEEB, R.FULBER (B.LEEB, R.FULBER, B.LOGER)	Delerium NETWERK		32	5		
40	44	33	THINKING ABOUT YOU C.HARRIS (C.HARRIS, A.MARAR)	Calvin Harris Featuring Ayah Marar DECONSTRUCTION.FLY EYE/ULTRA/ROC NATION/COLUMBIA		33	5		
41	39	34	DOOMSDAY NOT LISTED (NOT LISTED)	Nero MTA/MERCURY/CHERRYTREE/INTERSCOPE		34	5		
42	38	35	THE DEVIL'S DEN SKRILLEX (S.KRILLEX, M.GARTNER)	Skrillex & Wolfgang Gartner BIG BEAT/ATLANTIC/RRP		35	5		
38	36	36	THE CITY H.P.L.ECLERCQ (H.P.L.ECLERCQ, K.RITZSTEIN, J.D.STUCCH)	Madeon POP CULTUR		32	5		
20	21	37	LEVITATE LOADSTAR (HADOUKEN, A.SMITH, N.HILL, G.HARRIS)	Hadouken! SURFACE NOISE		20	3		
44	42	38	BRING OUT THE BOTTLES REDFOO (S.K.GORDULF, GARCIA, A.SMITH)	RedFoo FOO & BLU/CHERRYTREE/INTERSCOPE		36	5		
37	45	39	FEEL THE LOVE J.SHANKS (J.NEWMAN, K.DRYDEN, A.JZKADEH, P.AGGETT)	Rudimental Featuring John Newman BLACK BUTTER/BIG BEAT/ATLANTIC/RRP		31	5		
43	43	40	MILLION VOICES OTTO KNOWS (O.JETTSMANN)	Otto Knows REFUNE/CASABLANCA/REPUBLIC		40	5		
49	47	41	SUPERCHARGED L.TOZOUR (K.JONES, L.TOZOUR)	Kwanza Jones INNOVATION		41	3		
46	40	42	FINALE H.P.L.ECLERCQ (H.P.L.ECLERCQ, N.PETRICCA)	Madeon POP CULTUR		40	5		
NEW		43	HE'S MY BITCH THE HOUSE REJECTS (M.SHERMAN, O.SCHMITZ, B.LUCAS, S.TOSUN, L.LORDS)	Traci Lords vs The House Rejects Feat. Brian Lucas SEA TO SUN		43	1		
RE-ENTRY		44	LESSONS IN LOVE KASKADEE (KASKADEE, J.ROBERTSON, S.ANGELLO, J.ROBERTSON, S.ANGELLO)	Kaskadee Featuring Neon Trees GIRL		44	4		
-	49	45	LANGUAGE P.ROBINSON (P.ROBINSON, H.BRIGHT)	Porter Robinson SAMPLE SIZED/BIG BEAT/ATLANTIC/RRP		33	3		
-	29	46	DO OR DIE I.STEELE (I.STEELE, G.GLOVER)	Flux Pavilion Featuring Childish Gambino CIRCUS/BIG BEAT/ATLANTIC/RRP		29	2		
NEW		47	CANNONBALL NOT LISTED (NOT LISTED)	Showtek + Justin Prime MUSICAL FREEDOM		47	1		
RE-ENTRY		48	CALL ME A SPACEMAN HARDWELL (HARDWELL, D.VAN DE CORPUT, M.CROWN)	Hardwell Featuring Mitch Crown LOUD 9		47	2		
NEW		49	GLOBAL CONCEPTS NOT LISTED (NOT LISTED)	Robert DeLong ATG/RED/CLASSNOTE		49	1		
RE-ENTRY		50	INTERNET FRIENDS R.SWIRE, R.MCGRIFFEN (R.MCGRIFFEN, R.SWIRE)	Knife Party BIG BEAT/ATLANTIC/RRP		50	2		

DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/ DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
2	1	#1 11 WKS	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones	32				
6	2	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		16				
3	3	SKRILLEX BIG BEAT/ATLANTIC/AG	Bangarang (EP)		59				
4	4	LINDSEY STIRLING BRIDGE/TONE	Lindsey Stirling		21				
5	5	CALVIN HARRIS DECONSTRUCTION.FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		15				
10	6	DAVID GUETTA WHAT A MUSIC/ATLANTIC/RRP	Nothing But The Beat		76				
8	7	DEADMAU5 MAUSTRAP/ULTRA	Album Title Goes Here		20				
11	8	TORO Y MOI CARPARK	Anything In Return		3				
1	9	FLUX PAVILLION CIRCUS/BIG BEAT/ATLANTIC/AG	Blow The Roof		2				
7	10	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Iconic (EP)		2				
12	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call A Workout		7				
14	12	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		31				
16	13	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		27				
15	14	DJANGO DJANGO RIBBON	Django Django		10				
17	15	KREWELLA KREWELLA	Play Hard (EP)		8				
18	16	M3. M3/MUTE	Hurry Up, We're Dreaming.		69				
20	17	ZEDD INTERSCOPE/IGA	Clarity		14				
NEW	18	ROBERT DELONG ATG/CLASSNOTE	Just Movement		1				
19	19	VARIOUS ARTISTS UKF	UKF Dubstep 2012		9				
24	20	GRIMES 4AD	Visions		43				
23	21	VARIOUS ARTISTS POWER MUSIC	35 Top Hits: Workout Mixes: Vol. 3		7				
NEW	22	VARIOUS ARTISTS SEED/MAD DECENT	Jeffree's, Vol. 3		1				
RE	23	TOBYMAC ROBE/FREEMT/EMI CMG	Dubbed & Freq'd: A Remix Project		36				
RE	24	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE/IGA	Welcome Reality		65				
21	25	PURITY RING 4AD	Shrines		26				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 11 WKS	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin 23					
2	2	SWEET NOTHING DECONSTRUCTION.FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch 16						
3	3	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears 10						
5	4	ALIVE KREWELLA/COLUMBIA	Krewella 22						
4	5	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	Justin Bieber Feat. Nicki Minaj 13						
6	6	BEAM ME UP (KILL-MODE) AT NIGHT	Cazzette 17						
9	7	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz 5						
8	8	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR 14						
8	9	SHE WOLF (FALLING TO PIECES) WHAT A MUSIC/ATLANTIC/RRP	David Guetta Feat. Sia 17						
11	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars 12						
12	11	LANGUAGE SAMPLE SIZED/BIG BEAT/ATLANTIC/RRP	Porter Robinson 7						
16	12	I COULD BE THE ONE AVICII AG/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero 3						
14	13	DIAMONDS SRP/DEP JAM/DMG	Rihanna 15						
13	14	SPECTRUM INTERSCOPE	Zedd Feat. Matthew Koma 32						
15	15	THE CITY POP CULTUR	Madeon 17						
10	16	I CRY POE BOY/ATLANTIC	Flo Rida 15						
20	17	C'MON KEMOSABE/RCA	Ke\$ha 4						
18	18	CLARITY INTERSCOPE	Zedd Feat. Foxes 3						
17	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z 4						
21	20	AS YOUR FRIEND WALL	Afrojack Feat. Chris Brown 3						
19	21	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift 4						
22	22	LOVE RAIN DOWN ARMADA	Markus Schulz Feat. Seri 8						
24	23	TRY RCA	P!nk 2						
23	24	CRUSH ROBBINS	M'Black 2						
NEW	25	APOLLO REVEAL/LOUD 9	Hardwell Feat. Amba Shepherd 1						



'Shake' It Style

Has the next "Gangnam Style" arrived? Powered by social media, "Harlem Shake" by **Baauer** (above) debuts at No. 12 on Dance/Electronic Songs and at No. 9 on Dance/Electronic Digital Songs, boasting 18,000 units sold. The track isn't just an energetic song by a New York DJ; it's the soundtrack to the "Harlem Shake" dance, the latest viral craze to hit YouTube. The basic premise: Record a 30-second clip of a group of people unassumingly hanging out. For the first 15 seconds, one person, usually in a mask or helmet, begins gyrating while no one pays him any mind. Then the beat kicks in and suddenly everyone in the room is in a different state of dress (or undress), dancing or acting crazily. From Norwegian soldiers to coeds to Playboy Bunnies to firefighters to Jimmy Fallon and his crew, the "Harlem Shake" is spreading like wildfire.

On Dance Club Songs, DJ/producer Zedd notches his second consecutive No. 1 with "Clarity," which features Matthew Koma, was the No. 1 Dance Club Song of 2012.

-Gordon Murray

SALES DATA COMPILED BY
NIELSEN
BDS

MEXICO				
AIRPLAY				
LAST WEEK	THIS WEEK	TITLE	Artist	COMPILER
	1	LOCKED OUT OF HEAVEN	Bruno Mars	NIELSEN BDS
	3	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	
	6	LORAR	Jesse & Joy Feat. Mario Domm	
	2	DIAMONDS	Rihanna	
	5	SCREAM & SHOUT	will.i.am & Britney Spears	
	4	DON'T STOP THE PARTY	Pitbull Feat. TJR	
	7	LA NOCHE	Sandoval	
NEW	8	SIN TI	Sasha Benny Erik	
	8	ONE MORE NIGHT	Maroon 5	
	20	HOMBRE DE HOJALATA	Wences Romo	

SPAIN				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	COMPILER
	2	SCREAM & SHOUT	will.i.am & Britney Spears	NIELSEN SOUNDSCAN INTERNATIONAL
	1	EL BESO	Pablo Alboran	
	4	TRY	P!nk	
	3	LAGRIMAS DESORDENADAS	Melendi	
	9	TE PINTARON PAJARITOS	Yandar & Yostin Feat. Andy Riviera	
	5	LOCKED OUT OF HEAVEN	Bruno Mars	
NEW	7	EL BESO	Pablo Alboran	
	7	DIAMONDS	Rihanna	
	8	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	
RE	10	VUELVO A VERTE	Malu Feat. Pablo Alboran	

PORTUGAL				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	COMPILER
	2	DIAMONDS	Rihanna	NIELSEN SOUNDSCAN INTERNATIONAL
	1	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande	
	5	GIRL ON FIRE	Alicia Keys Feat. Nicki Minaj	
	6	ONE DAY/RECKONING SONG	Asaf Avidan & The Mojos	
	3	HO HEY	The Lumineers	
	4	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	
NEW	7	WHEN I WAS YOUR MAN	Bruno Mars	
	10	GUESS IT'S ALRIGHT	Kika	
	7	SCREAM & SHOUT	will.i.am & Britney Spears	
RE	10	HALL OF FAME	The Script Feat. will.i.am	

SWEDEN				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	COMPILER
	1	LET HER GO	Passenger	NIELSEN SOUNDSCAN INTERNATIONAL
	3	UNCOVER	Zara Larsson	
	2	SCREAM & SHOUT	will.i.am & Britney Spears	
	4	STROVTAG I HEMBYGDEN	Mando Diao	
	6	EN APA SOM LIKNAR DIG	Darin	
	8	GANGNAM STYLE	PSY	
NEW	7	STAY	Rihanna Feat. Mikky Ekko	
	9	HANDERNA MOT HIMLEN	Petra Marklund	
NEW	9	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	
	7	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	

Boxscore

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billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER	
1	\$1,990,015 \$350/\$75	ANDREA BOCELLI	BB&T CENTER, SUNRISE, FLA. FEB. 8	11,920 12,402	FRANK J. RUSSO, GELB PROMOTIONS	
2	\$1,406,235 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	SLEEP TRAIN ARENA, SACRAMENTO JAN. 31	16,769 SELLOUT	THE MESSINA GROUP/AEG LIVE	
3	\$1,245,633 \$89.50/\$69.50	GEORGE STRAIT, MARTINA MCBRIDE	SAVE MART CENTER, FRESNO, CALIF. FEB. 1	14,718 SELLOUT	THE MESSINA GROUP/AEG LIVE	
4	\$1,023,209 (13,148,200 PESOS) \$28.72	EMEL15	AUDITORIO NACIONAL, MEXICO CITY NOV. 25, JAN. 27	35,450	OCESA-CIE	38,348 FOUR SHOWS TWO SELLOUTS
5	\$879,625 \$135/\$35	JIMMY BUFFETT	VETERANS MEMORIAL ARENA, JACKSONVILLE FEB. 7	10,127 11,908	LIVE NATION	
6	\$587,184 (£361,089) \$80.49/\$69.11	HIT FACTORY: STEPS, KYLIE MINOUE, JASON DONOVAN & OTHERS	O2 ARENA, LONDON DEC. 21	7,295 8,500	LIVE NATION	
7	\$581,672 \$60.50/\$50.50/ \$40.50/\$30.50	TRANS-SIBERIAN ORCHESTRA	ROSE GARDEN, PORTLAND NOV. 25	11,173 14,520	LIVE NATION	
8	\$574,911 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER HAYES	WELLS FARGO ARENA, DES MOINES DEC. 14	10,056 10,251	AEG LIVE, NITELITE PROMOTIONS	
9	\$569,994 (\$546,789 AUSTRALIAN) \$135.41/\$62.55	NICKI MINAJ, TYGA	BRISBANE ENTERTAINMENT CENTRE, BRISBANE DEC. 3	4,803 5,819	LIVE NATION	
10	\$567,444 (£20,000 FRANCS) \$75.30/\$64.38	SILBERMUND, UNDISCOVERED SOUL, TOM LÜNEBURGER	HALLENSTADION, ZÜRICH DEC. 19	8,654 8,700	GOOD NEWS PRODUCTIONS	
11	\$565,552 \$111/\$91	THE WHO, VINTAGE TROUBLE	MOHEGAN SUN ARENA, UNCASVILLE, CONN. DEC. 9	5,099 SELLOUT	AEG LIVE	
12	\$564,727 (\$571,492 CANADIAN) \$248.77/\$48.91	LEONARD COHEN	BUDWEISER GARDENS, LONDON, ONTARIO DEC. 11	5,417 SELLOUT	CONCERTS WEST/AEG LIVE	
13	\$561,713 (\$552,950 CANADIAN) \$100.62/\$70.42	DEADMAU5, CHRIS LAKE, MORD FUSTANG	BMO CENTRE, CALGARY DEC. 28	7,000 SELLOUT	THE UNION	
14	\$558,872 (£430,478) \$113.60/\$72.05	LIONEL RICHIE, OCEANA	O2 WORLD, HAMBURG DEC. 3	7,620 9,358	KARSTEN JAHNKE KONZERTDIREKTION	
15	\$556,803 (£347,438) \$60.10/\$48.08	ROB ZOMBIE & MARILYN MANSON	O2 ARENA, LONDON NOV. 26	9,592 11,816	KILMANJARO LIVE/AEG LIVE	
16	\$550,278 \$66/\$33.58	CARRIE UNDERWOOD, HUNTER HAYES	WELLS FARGO CENTER, PHILADELPHIA NOV. 28	9,547 10,216	AEG LIVE	
17	\$545,330 \$50/\$25.25	LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE	AMWAY CENTER, ORLANDO JAN. 26	13,194 13,470	LIVE NATION	
18	\$542,778 \$66.50/\$27	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY	BICC ARENA, BIRMINGHAM, ALA. DEC. 29	11,230 SELLOUT	RED MOUNTAIN ENTERTAINMENT	
19	\$540,337 \$89.50/\$49.50	JONAS BROTHERS	PANTAGES THEATRE, LOS ANGELES NOV. 27-29	8,011 THREE SELLOUTS	NEDERLANDER, LIVE NATION	
20	\$530,212 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER HAYES	CONSOL ENERGY CENTER, PITTSBURGH NOV. 27	9,492 9,875	AEG LIVE	
21	\$528,666 (\$538,129 CANADIAN) \$248.06/\$48.63	LEONARD COHEN	KROCK CENTRE, KINGSTON, ONTARIO DEC. 13	4,788 SELLOUT	CONCERTS WEST/AEG LIVE	
22	\$520,076 (€401,209) \$95.90/\$57.04	ANDRÉ RIEU	FOREST NATIONAL, BRUSSELS NOV. 27-28	6,203 10,000 TWO SHOWS	C-LIVE, ANDRÉ RIEU PRODUCTIONS	
23	\$518,986 (£310,023) \$73.21/\$52.87	THE POGUES, FRANK TURNER & THE SLEEPING SOULS	O2 ARENA, LONDON DEC. 20	8,406 9,300	SIM CONCERTS	
24	\$518,957 (€400,038) \$60.13/\$54.16	SEED, THEOPHILUS LONDON	O2 WORLD, HAMBURG NOV. 26	12,181 SELLOUT	FKP SCORPIO KONZERTPRODUKTIONEN	
25	\$516,102 (\$523,772 CANADIAN) \$246.34/\$29.07	LEONARD COHEN	COLISEE PEPSI, QUEBEC CITY DEC. 2	6,537 SELLOUT	CONCERTS WEST/AEG LIVE	
26	\$515,172 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES	SCHOTTENSTEIN CENTER, COLUMBUS, OHIO DEC. 11	9,022 SELLOUT	AEG LIVE	
27	\$513,964 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	TARGET CENTER, MINNEAPOLIS NOV. 27	7,154 7,691	AEG LIVE	
28	\$512,836 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES	NASSAU COLISEUM, UNIONDALE, N.Y. NOV. 30	8,526 8,777	AEG LIVE	
29	\$500,955 (\$497,063 CANADIAN) \$68.53/\$47.37	CARRIE UNDERWOOD, HUNTER HAYES	BUDWEISER GARDENS, LONDON, ONTARIO, CANADA DEC. 6	7,995 SELLOUT	AEG LIVE	
30	\$499,966 \$63.50/\$42.50	CARRIE UNDERWOOD, HUNTER HAYES	BANKERS LIFE FIELDHOUSE, INDIANAPOLIS NOV. 24	8,064 SELLOUT	AEG LIVE	
31	\$485,812 (1,010,629 REAIS) \$120.17/\$28.84	VICTOR & LEO	CREDICARD HALL, SÃO PAULO DEC. 13-16	9,835 11,591 FOUR SHOWS	T4F-TIME FOR FUN	
32	\$485,622 \$67.50/\$57.50/\$43	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY	ALLEN COUNTY COLISEUM, FORT WAYNE, IND. JAN. 11	8,292 SELLOUT	JAM PRODUCTIONS, OUTBACK CONCERTS, SOUND EVENTS	
33	\$477,040 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES	BB&T CENTER, SUNRISE, FLA. DEC. 22	7,945 8,226	AEG LIVE	
34	\$476,935 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER HAYES	FEDERX FORUM, MEMPHIS DEC. 18	8,327 SELLOUT	AEG LIVE	
35	\$472,914 \$67.50/\$57.50/\$43	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY	PEORIA CIVIC CENTER, PEORIA, ILL. JAN. 12	8,621 SELLOUT	JAM PRODUCTIONS, JAY GOLDBERG CO., OUTBACK CONCERTS, SOUND EVENTS	



'Passione' Play

Italian tenor Andrea Bocelli scores the top Boxscore ranking of the week with a concert performance in South Florida on the heels of the debut of *Passione*, his most recent album released Jan. 29. The set of love songs includes duets with Jennifer Lopez and Nelly Furtado as well as a rendition of "La Vie en Rose" with the virtual vocals of Edith Piaf. Bocelli's Feb. 8 concert at the BB&T Center in Florida's Broward County marked the launch of his 2013 tour that will take the classical artist to cities throughout the world until early December. An appearance at the du World music festival on March 22 in Abu Dhabi, United Arab Emirates, is next on the calendar for the famed opera singer.

Six-time Grammy Award winner Carrie Underwood, who just took home the prize for best country solo performance for "Blown Away," the title track from her latest album, lands nine concerts on the Boxscore chart. The top grosser, at No. 8, was a Dec. 14 event at Wells Fargo Arena in Des Moines, Iowa. The shows were all from the fall 2012 leg of the country star's *Blown Away* tour that played concert venues in Europe, Australia and North America.

The winner of the Grammy for best country album, Zac Brown Band, also charts this week with recent concert performances. The band's shows in Birmingham, Ala.; Fort Wayne, Ind.; and Peoria, Ill., rank at Nos. 18, 32 and 35, respectively. —Bob Allen

CODA

This Week's Trend Report: Biggest Hot Digital Songs Movers

THIS ISSUE WE LOOK AT TWO WEEKS' WORTH OF DATA, HIGHLIGHTING TOP % GAINERS OF THE WEEK THAT ALSO GAINED IN THE PREVIOUS WEEK.

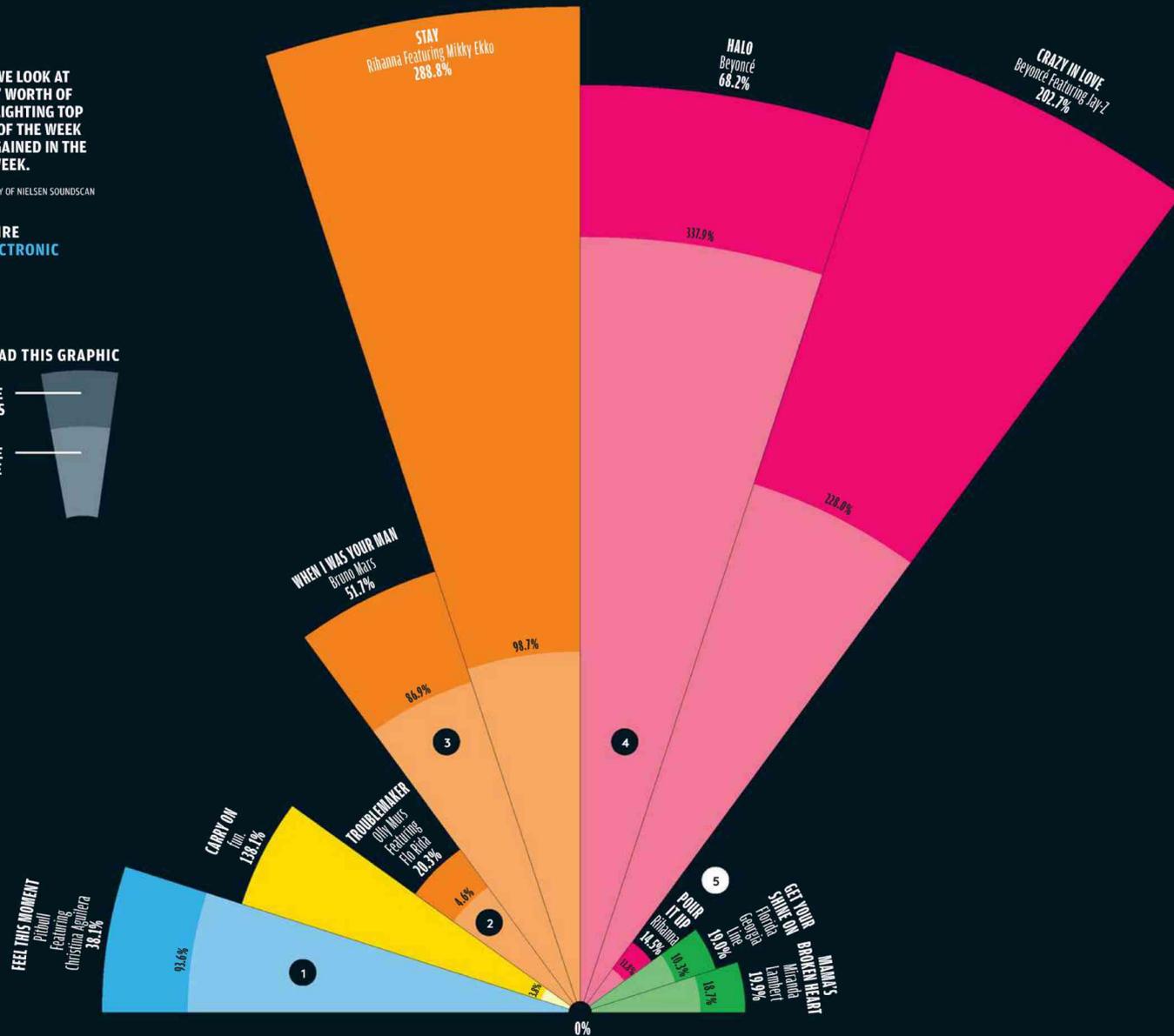
SALES DATA COURTESY OF NIELSEN SOUNDSCAN

KEY TO GENRE
 DANCE/ELECTRONIC
 ROCK
 POP
 R&B
 COUNTRY

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO



1
PITBULL
 This Week: 46 (52,000 sold)
 Last Week: 52 (34,000)
 Sampling a-ha's 1985 Billboard Hot 100 No. 1 "Take on Me," the collaboration is likewise finding support at radio, as it climbs 31-29 on Mainstream Top 40 with a 79% increase in plays. The track has already reached the top 10 of multiple European charts; it rose to No. 7 on the Official U.K. Singles list last month.

2
OLLY MURS
 This Week: 37 (54,000)
 Last Week: 39 (45,000)
 The British pop singer seems to have found himself a budding hit single with "Troublemaker" (featuring Flo Rida) as it continues to make weekly gains in sales. The song also rises 57-49 on the Billboard Hot 100, having already surpassed the No. 96 peak of his only previous hit, "Heart Skips a Beat," last September.

3
BRUNO MARS
 This Week: 4 (159,000)
 Last Week: 7 (105,000)
 Ballad follows "Locked Out of Heaven" as the second single from Mars' *Unorthodox Jukebox*. Its quick step up the Hot Digital Songs chart also comes as it rises on the Hot 100 Airplay tally, moving 70-51-30 in the last three weeks. Further, its video collected 5 million views in its first nine days of release.

4
BEYONCÉ
 This Week: 66 (32,000)
 Last Week: - (19,000)
 She closed her Feb. 3 Super Bowl halftime performance with "Halo," so the song naturally sees a big post-game lift, spread across two sales weeks (the first ending at midnight following the game and the second ending Feb. 10), while "Crazy in Love," which she also performed, makes a slightly larger gain across the fortnight.

5
RIHANNA
 This Week: 25 (67,000)
 Last Week: - (17,000)
 The song's sales spike is doubly pushed by its budding growth at radio (34-30 on the Mainstream Top 40 chart) and Rihanna's performance of it at the Grammy Awards (Feb. 10). R&B/hip-hop radio is toasting "Pour It Up," which gains by 15% to 60,000 and pushes 10-8 on Hot R&B/Hip-Hop Songs.

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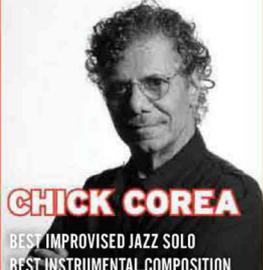


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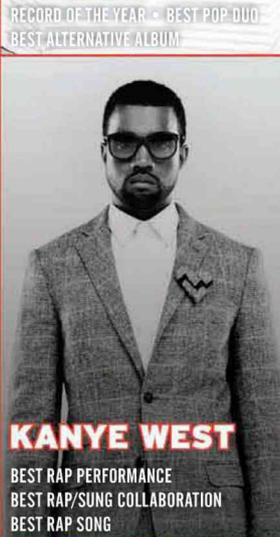
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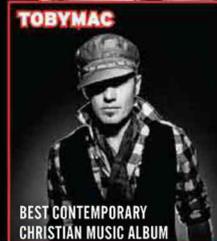


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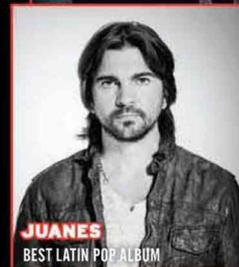
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