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Jammin' With Jimmy

How Fallon & Co. became the hottest stop in music as the host reveals his playlist for *The Tonight Show*

Country's Woman Woes

What's behind Kacey Musgraves' radio struggle

8 New Hot Acts Of 2014

PLUS Spring's most wanted albums

From left: *Tonight's* booker Jonathan Cohen, Fallon and Questlove

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Volume 126
No. 5

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SET DESIGN BY ROB STRAUSS
STUDIO FALLON: HAIR BY COURTNEY BENEDETTI, GROOMING BY CYNDI LOU BOEHM, STYLING BY STEPHANIE BEAR.
QUESTLOVE: HAIR BY MAISHA TEACHER, GROOMING BY MARIA SCALI, STYLING BY BRITTANY JONES-PUGH, COHEN: GROOMING BY SYLVESTER CASTELLANO FOR BERNSTEIN & ANDRIULLI USING DIOR COSMETICS, STYLING BY DON SUMADA FOR BERNSTEIN & ANDRIULLI.

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JIMMY FALLON

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MIKE DUNGAN

UNIVERSAL MUSIC GROUP NASHVILLE

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SAM SMITH



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3 Sara Bareilles fires manager **4** Bruno Mars scores most-watched Super Bowl halftime show ever



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TOP LINE

COUNTRY

Country Radio's Girl Problem

On the heels of two Grammy wins—including best country album—Kacey Musgraves is the hottest thing in twang, so why are PDs tuning out?

By Chris Willman



Kacey Musgraves performing at the Grammy Awards on Jan. 26.

Is there anywhere Kacey Musgraves' arrow *isn't* pointing nowadays? The country singer is the only artist you'll see on tour with both Katy Perry and Willie Nelson this summer. Her debut, *Same Trailer Different Park*, a critics' darling and two-time Grammy Award winner, returned to the top of Billboard's country albums chart following her neon cactus-lit performance of "Follow Your Arrow" on the Jan. 26 Grammys broadcast. Watched by 28.5 million, according to Nielsen, the performance boosted album sales by 177%, according to Nielsen SoundScan, and it has sold 343,000 copies so far. She has earned five nominations for the upcoming Academy of Country Music Awards, and beauty endorsement inquiries are said to be flying in since she wowed on multiple Grammy Week red carpets. Constituencies left to win over? A little one by the name of country radio, as "Follow Your Arrow" ran out of gas at No. 50 on the Country Airplay chart. Can this fledgling marriage be saved? Or is Musgraves proving it's possible to gain star status with or without radio's imprimatur? "I cannot for the life of me figure out

[THE Action]



ATLANTIC LARCENY

A former Atlantic Records executive

has been charged with first-degree grand larceny after allegedly embezzling \$1.3 million from the company and its parent, Warner Music Group. Danielle Smith, who worked A&R for Atlantic's urban division, turned herself in to the New York County District Attorney's office, having resigned from the company in 2011 following an internal investigation. Smith allegedly used her company credit card for vacations and luxury goods.



BEATS BUDDIES UPTO INDIES

Dr. Dre and Jimmy

Iovine made nice with digital rights group Merlin to license songs from 20,000 independent labels and artists to Beats Music, the recently launched digital streaming service. The deal gives Beats Music access to the catalogs of Kobalt, Epitaph Records, Beggars Group and Merge, among others. Indies have applauded Beats, and its CEO Ian Rogers, for offering fair terms that are equal to those granted to the majors.



SIRIUSXM REVENUE ROCKETS

SiriusXM revenue went

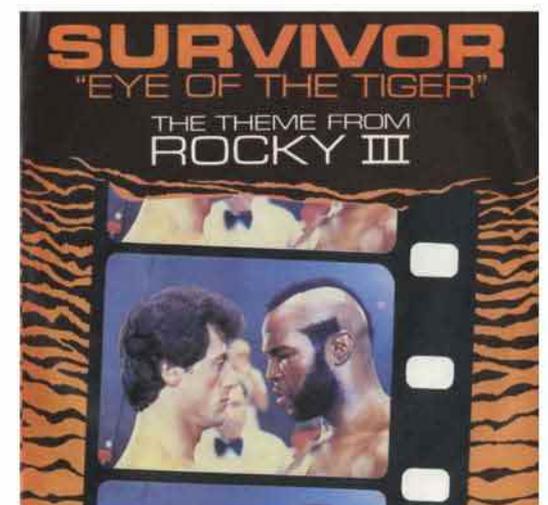
celestial in the fourth quarter, jumping 12%, from \$892 million to \$1 billion, as the satellite radio giant added 411,000 subscribers during the period. Yearly revenue for 2013 was also up 12%, to \$3.8 billion. SiriusXM added 1.7 million subscribers in 2013, bringing its total base to 25.6 million. Yearly overall earnings at the company, controlled by investor John Malone's Liberty Media, were down, however, as expenses increased and the company paid down debt. Adjusted operating cash flow, the profitability metric that Sirius primarily focuses on, rose 41% in the fourth quarter to a quarterly record of \$326 million.



WRATH OF THE TIGER

Sony Music is being sued by the authors of

'80s hit "Eye of the Tiger" over allegedly withholding royalties. Frank Sullivan and James Peterick of rock band Survivor, which rose to fame after the song soundtracked a classic scene in "Rocky III," say they're owed 50% of royalties generated from licenses of the master of the song, according to their 1978 contract with the label. The dispute is over digital downloads, which Sony is counting as record sales and therefore subject to a less favorable sharing agreement.



*A time of love,
A time of hate,
A time of peace,
I swear it's not too late.*



Legacy Recordings joins the music community and fans around the world in celebrating the life and music of the legendary Pete Seeger.

Musgraves continued from p. 6

why every station is not playing this girl,” KRTY San Jose, Calif., PD Julie Stephens says. “I’m completely baffled.”

Not to worry, Universal Music Group Nashville chairman/CEO Mike Dungan says: “When Randy Travis hit, radio was not playing traditional country. That career exploded and paved the way for a glorious return to basics. Kacey is a challenge, but new music should be challenging—that’s what moves the needle and shapes the culture. We are all up for it.”

Theories about Musgraves’ radio struggles abound, one of them is that she’s too arty. “Her music leans eclectic compared to mainstream country, and while that offers the diversity programmers look for, it also can mean slower adds and slower conversions,” WKLB Boston PD Mike Brophrey says. Or maybe she’s too . . . female? “It’s no secret that there’s a shortage of women in the country format,” he adds. “Other than Taylor [Swift], Carrie [Underwood] and Miranda [Lambert], we’re not seeing superstar female acts.”

That issue was raised in a recent interview with Underwood on Billboard.com, where she said of her female peers, “There seems to only be room for a few . . . All the women [on the radio] are outselling the men . . . so I don’t know why more aren’t played.”

Label chief Dungan insists the sexism theory is “not relevant” in Musgraves’ case. But programmers don’t dismiss it so quickly. “Carrie is right, but I don’t think it’s radio’s fault—it’s just where the audience is,” KEEY Minneapolis PD Gregg Swedberg says. “Listeners tell us they like the guys better. It’s a shame, and I don’t know why that is . . . But we need to take advantage of this attention Kacey’s getting. It would be foolish of us to say she’s too quirky, too odd, too traditional, too depressed—because we’ll make up a lot of excuses.”

Swedberg says releasing “Follow Your Arrow” too early in Musgraves’ career may have been a goof. “I think it’s the best song on the record, and makes a very clear statement that this is not your mama’s country music star. But if you’re going for mass-appeal airplay, to hit with a song about girls kissing girls that advocates rolling a joint is not going to play in some markets.”

Another hurdle: There may be a lingering suspicion that she’s an alt-country artist in mainstream clothing—Musgraves did originally sign with the now-defunct Lost Highway before shifting to Mercury, after all. WQDR Raleigh, N.C., PD Lisa McKay notes that she’s “critically acclaimed like Lyle Lovett, but has the potential to blow up like Miranda, and really, her choices will set her up for either [path].”

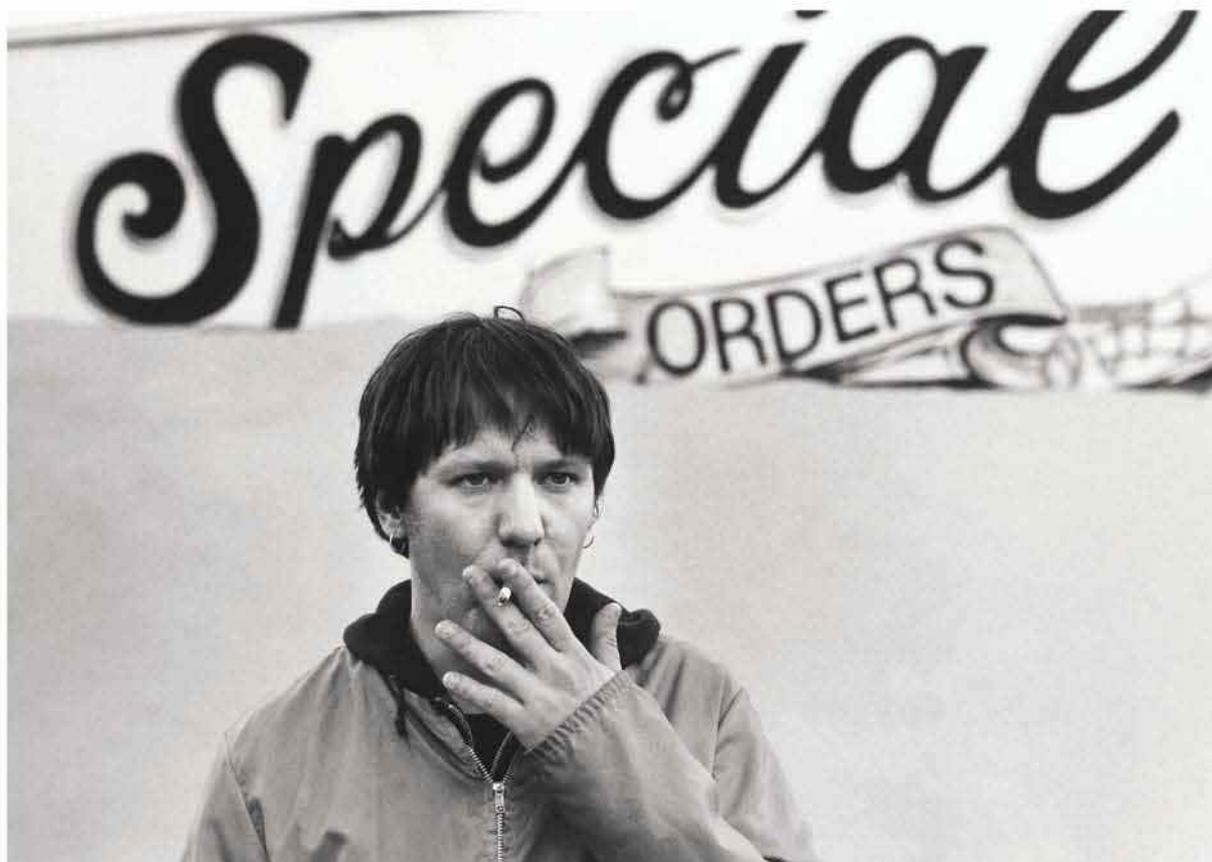
Musgraves’ manager Jason Owen believes her alt-ness has been overstated. “She’s still a 25-year-old who loves fingernail polish and shopping,” Owen says. “You could see that in her Grammy performance. You’d probably never see Emmylou Harris with neon cacti and lit-up boots. Kacey is super-girly, and a lot of the music doesn’t reflect that, but as a person she really is.”

Swedberg believes the format catching up with the fawning media depends on the next single. “If they choose a more happy, easy approach, like with ‘Step Off,’ I think she’ll find a home at country radio.”

Turns out his wish is Mercury’s command: “Step Off” will likely be the fourth radio single, with promotion starting in March. But anyone who thinks this song is milquetoast compared with Musgraves’ more overtly challenging tunes would do well to remember that its title is essentially a euphemism for “fuck off,” albeit sung in the sweetest, most irresistible way possible, proving that girliness and edginess *can* coexist. ●



Warner Music Group narrowed its losses to \$37 million and grew revenue to \$815 million in its fiscal first quarter, ended Dec. 31, from \$769 million a year ago. However, its operating profit fell to \$15 million from \$51 million.



LEGACY

Elliott Smith: The EDM Remix

Mike Doughty puts an electronic spin on previously unreleased vocal tracks from the ‘Good Will Hunting’ era—and makes no apologies for it. ‘Elliott’s fans are hypersensitive,’ he says

By Tim Appelo

An indie-rock controversy erupted Jan. 28 when former Soul Coughing frontman Mike Doughty released what he termed “a collaboration” with the late Elliott Smith, adding EDM beats and manipulations to previously unreleased vocal tracks Smith recorded while working on “Miss Misery,” his Academy Award-nominated song for Gus Van Sant’s 1997 film “Good Will Hunting.”

Mary Lou Lord, who took the pre-fame Smith under her wing and toured with him in the ’90s, wrote on Facebook, “NO!!!” (Lord actually spelled “NO” with 166 O’s.) Many on the social network, as well as on Pitchfork and Twitter, accused Doughty of exploiting the fragile, soft-spoken Smith, who died in 2003, and travestying his low-tech esthetic. “To pitch them that it was a true ‘collaboration’ is so very wrong,” Lord wrote of Doughty’s press campaign. “Elliott put his very soul into every recording he ever did. Painstakingly even.”

Others criticized Doughty for saying it was a Smith-Doughty collaboration when the recording,

at Los Angeles’ Sunset Sound Factory was done during the sessions for Soul Coughing’s 1998 album, *El Oso*. “I am angry because it’s shitty music,” former Soul Coughing bassist Sebastian Steinberg tells Billboard, “and Elliott trusted us not to make shitty music with what he recorded with us. I doubt Doughty knows if he’s telling the truth or not. I don’t really know what Elliott’s admirers think, except for the overwhelming howls of pain, bewilderment and disgust I have been hearing nonstop for the past 43 hours.” Others complained that Doughty didn’t release the unaltered version of Smith’s songs, so fans could compare them.

“I felt that it was right to utilize his voice the way he and I agreed to,” Doughty says, “but the naked sessions belong to his estate. I haven’t been contacted by them. I will send the complete session to them, of course, whenever they get in touch . . . I did send the full session—which altogether, every take, and all the talking between, is under 14 minutes—to Larry Crane, who worked with Elliott and maintains some of his archives.” Doughty says that Crane responded positively.

Previously, Doughty had sampled John Denver for a track on his 2012 album, *The Flip Is Another Honey*. “John Denver’s estate was over the moon about the sample of his voice in ‘Sunshine,’” Doughty says. “Elliott’s fans are hypersensitive only because Elliott moved them so powerfully. I was moved the same way, and I empathize deeply with their emotions.

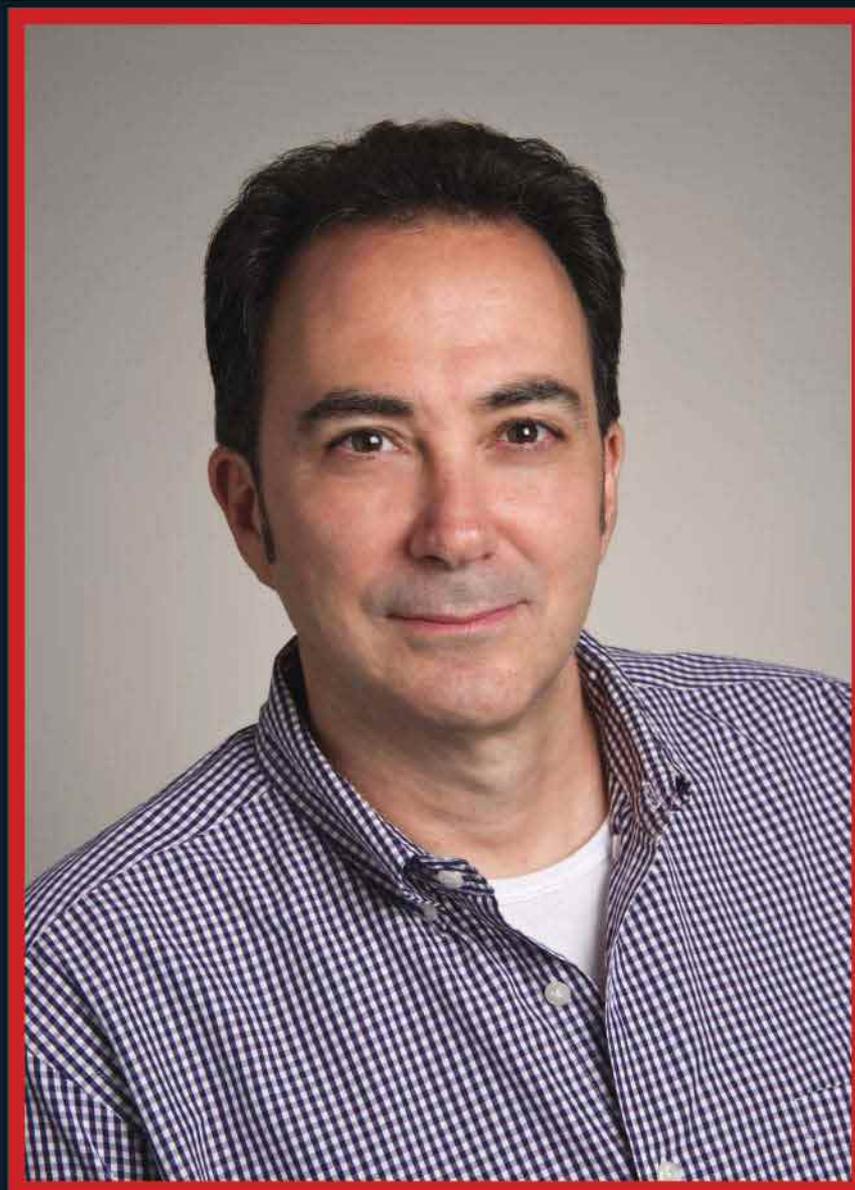
“I think this was an adventurous lark for him—it took less than 14 minutes,” Doughty continues. “I don’t think he listened to dance music, so I don’t know what he would’ve envisioned. The idea that I explained to Elliott was to sample his voice and deploy it over beats.”

Doughty doubts Smith would be as offended as his defenders by the EDM-ized tracks. “This probably wouldn’t be Elliott’s favorite work, but the guy was down for a fun experiment, and I’d bet that’s what he’d hear it as.

“I saw there were reactions from other artists: I just can’t read them. I have to focus on the work. I have to make peace with the fact that anybody can say what they want to on the Internet. I don’t think I can convince anybody that my intentions are pure.”

Informed that Doughty refused to read his detractors’ words, Lord tells Billboard, “Of course he did.” ●

Elliott Smith, shown here in 2000, died in October 2003.



STEPHEN FERRERA

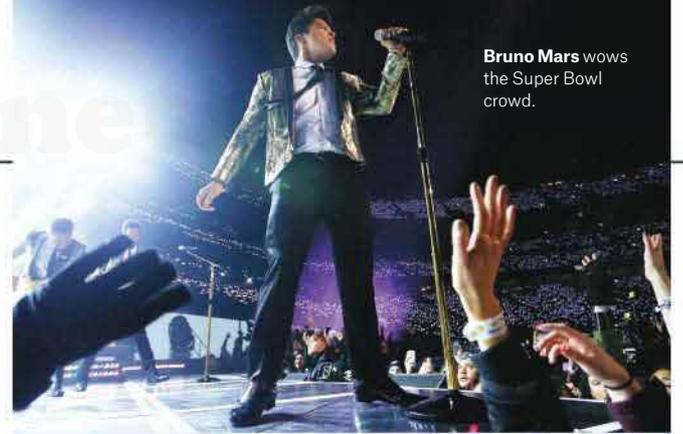
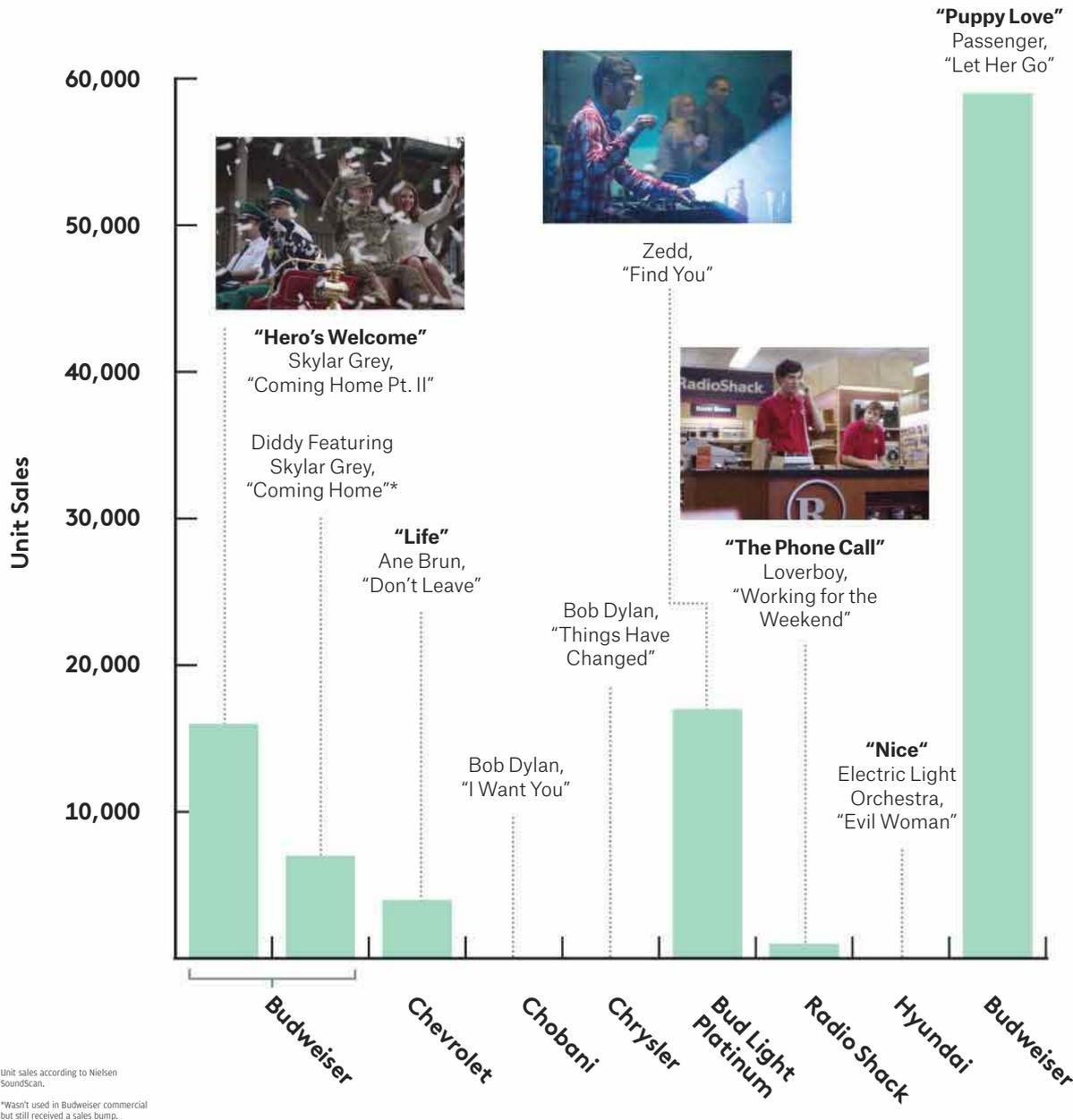
In celebration of his life and work,
with love from his Sony Music family.



Who Won The Big Game?

Which brands and artists benefited the most from their \$8 million-per-minute commercials?

Super Bowl XLVIII wasn't just a record year in terms of ratings. It was also a historic year for the music industry, with more high-profile synchs booked than ever before—upwards of 30 for the top three music publishers combined. With Nielsen SoundScan sales tracking ending around 3 a.m. EST on Feb. 3, some five hours after the Super Bowl wrapped, Billboard takes an early look at the Big Game's big winners.



Bruno Mars wows the Super Bowl crowd.

Super Bowl Sales Gains In The Last Three Years

Bruno Mars

Super Bowl XLVIII Feb. 2, 2014
U.S. TV Audience 115.3M

Album sales
week ending Feb. 2, 2014

59K | ▲206%

Digital song sales
week ending Feb. 2, 2014

294K | ▲116%

Red Hot Chili Peppers

Album sales
week ending Feb. 2, 2014

13K | ▲220%

Digital song sales
week ending Feb. 2, 2014

64K | ▲121%



Beyoncé & Destiny's Child

Super Bowl XLVII Feb. 3, 2013
U.S. TV Audience 110.8M

Album sales
week ending Feb. 3, 2013

20K | ▲186%

Digital song sales
week ending Feb. 3, 2013

294K | ▲116%



Madonna

Super Bowl XLVI Feb. 5, 2012
U.S. TV Audience 114M

Album sales
week ending Feb. 5, 2012

26K | ▲410%

Digital song sales
week ending Feb. 5, 2012

94K | ▲214%

Sources: Nielsen, Nielsen SoundScan

Sad Song + Adorable Puppy = Big Score

Passenger rides Budweiser synch to viral breakout

Karen MacMillan, senior director of advertising and branding at independent label Nettwerk, had an uphill climb with "Let Her Go," the emotionally stirring but thematically mournful single from British singer/songwriter Passenger originally released in August 2012. But after a year-and-a-half of pitching the track to brands and ad agencies, most of which were looking

for something a little more cheery, MacMillan and the label got a bigger breakthrough than they ever imagined. Budweiser, and its ad agency Anomaly, selected "Let Her Go" for the dialogue-free Super Bowl spot "Puppy Love," featuring the brand's signature Clydesdale horses and one adorable pup.

"It was pretty down to the wire," MacMillan says, noting that rights were cleared with Nettwerk and publisher Sony/ATV on the Monday before the big game. "But if you asked me for my dream way to break that song in the U.S. marketplace, it would have been that ad."

Of course, "Let Her Go" had broken already—a "Tonight Show" performance and VH1 You Oughta Know spotlight last summer had helped drive sales to 2.9 million, according to Nielsen SoundScan. But now

it's a viral sensation—the Budweiser spot, for which Nettwerk earned an undisclosed six-figure fee for one year, racked up more than 44 million YouTube views in a week, and sales jumped 51% to 176,000 overnight. The song is poised to best its Billboard Hot 100 No. 6 peak next week.

"It's a favorite topic around here at the office," Nettwerk VP of marketing and label strategy Liz Erman says. Riding the Budweiser wave, Nettwerk will continue to promote "Let Her Go" before releasing a new Passenger album in spring or summer. Though with iTunes and Walmart coming onboard to push 2-year-old album *All the Little Lights* during Valentine's Day retail campaigns, and a "Today" performance booked for Feb. 24, no one's ready to let this moment go just yet. —Reggie Ugwu





Tweet Heat

How fans reacted on Twitter to the big music moments during the Super Bowl

2.2M

tweets during Bruno Mars' halftime performance

215,540

tweets during the Red Hot Chili Peppers portion of the halftime show

229,533

tweets per minute (TPM) at the end of Mars' performance

COMPARED TO 2013...

5.5M

tweets about Beyoncé

268K

TPM at the conclusion of Beyoncé's performance

257.5K

TPM when Destiny's Child reunited onstage

252.5K

TPM during performance of "Single Ladies (Put a Ring on It)"



Passenger's "Let Her Go" soundtracked Budweiser's Super Bowl ad.

Grammys Keep On Giving

John Legend and Kacey Musgraves have breakthrough moments on music's biggest night

Daft Punk and Kacey Musgraves were the big album sales winners, while Imagine Dragons, John Legend and Daft Punk's songs enjoyed the biggest gains from the Grammy show, at least on a unit basis.

On a percentage basis, one big winner was Stevie Wonder's *Songs in the Key of Life*, which spiked 700% to 4,000 units in the week after his Grammy performance of "Another Star." Meanwhile, Taylor Swift's "All Too Well," which she performed on the night, enjoyed a whopping 4,265% gain to about 48,000 downloads in the two weeks after the show, versus the 1,000 units the title scanned in the week of the show.

Daft Punk's *Random Access Memories* and Musgraves' *Same Trailer Different Park* enjoyed similar sales gains after the show, with the former spiking to 38,000 units from 9,000, and the latter's sales increasing to 37,000 from 8,000.

In terms of tracks, the unit sales winners was Imagine Dragons' "Radioactive," which jumped to 269,000 units for the period of Jan. 20-Feb. 2 versus the 90,000 sold between Jan. 6 and Jan. 19, good enough for a nearly 200% gain, while Daft Punk's "Get Lucky" soared to 162,000 from 39,000 and John Legend's "All of Me" leapt to 216,000 from 79,000 in the corresponding periods.

—Ed Christman



Tracks sold by Grammy acts last week
1.1M

Albums sold by Grammy acts last week
208K

John Legend performing his strong-selling hit, "All of Me," at the Grammys.

SOUNDCAN GRAMMY GAINERS

| ALBUMS | UNITS SOLD | | DIGITAL DOWNLOADS | UNITS SOLD | |
|--|-----------------|-----------|---|------------|-----------|
| | LAST WEEK | THIS WEEK | | LAST WEEK | THIS WEEK |
| 699% Stevie Wonder <i>Songs in the Key of Life</i> | Less than 1,000 | 4,000 | 4,265% Taylor Swift "All Too Well" | 1,000 | 48,000 |
| 373% Kacey Musgraves <i>Same Trailer Different Park</i> | 8,000 | 37,000 | 335% Kacey Musgraves "Follow Your Arrow" | 20,000 | 85,000 |
| 334% Daft Punk <i>Random Access Memories</i> | 9,000 | 38,000 | 320% Keith Urban "Cop Car" | 13,000 | 54,000 |

Red, Hot And Unplugged

The Chili Peppers spark debate with Super Bowl air guitar

By Shirley Halperin



Red Hot Chili Peppers go wireless at the Super Bowl.

A History Of Faking It

Bruce Springsteen did it. So did Beyoncé, Prince and the Who. So why all the hubbub over the Red Hot Chili Peppers' playing to a backing track during the Super Bowl half-time show?

The fire was lit by Living Colour guitarist Vernon Reid, who tweeted seconds into the band's performance (with Bruno Mars) of 1991 hit "Give It Away," "That guitar is plugged into NOTHING." He then noted: "It's a flaw in the illusion. They slipped up by not covering that for the camera."

Indeed, though the band had recorded a version of the song especially for the Super Bowl, Flea's bass and guitarist Josh Klinghoffer's Fender weren't much more than props. As Flea explained on RedHotChiliPeppers.com two days later, "It was clear to us that the vocals would be live, but the bass, drums and guitar would be prerecorded." The reasons are plenty, ranging from the size of the stadium to ensuring broadcast quality sound and, perhaps most importantly to the NFL and Fox TV, leaving nothing to chance.

"Particularly when it's outside, there's technical worries about sound bouncing around or feedback," says a talent coordinator who's worked on multiple Super Bowl halftime shows. "It's fairly common, especially with pop acts [where often] the instruments aren't even turned on. It's weirder for rock bands."

That uneasiness was clearly on the minds of the Chili Peppers, who revealed that they conferred with multiple music pals and decided that "it was a surreal-like, once in a life time crazy thing to do," Flea wrote. "Could we have plugged in and avoided bumming people out? . . . We thought it better to not pretend. It seemed like the realest thing to do in the circumstance."

However, some disagreed. Among them was Guns N' Roses frontman Axl Rose, who cracked, "Flea courageously had . . . microchip technology installed in his ass that picked up the frequencies of his bass." Master air-guitarist Dan Crane—aka Björn Türoque, "master of airemonies" for the U.S. and World Air Guitar Championships and author of "To Air Is Human: One Man's Quest to Become the World's Greatest Air Guitarist"—offered: "We as air guitarists like to keep it real. They were faking."

Using the criteria of stage presence and charisma, technical merit ("They had a lot," Crane says) and "airness," he scores the Peppers' performance as 5.5 on the Olympic figure skating scale of 7.0. Crane's wish for next year? "Journey doing 'Separate Ways' where they all play air instruments and that new guy they found on YouTube is the only one actually singing. It's the perfect meta Super Bowl that America deserves." ●



1983

Michael Jackson performs "Billie Jean" at the televised "Motown 25: Yesterday, Today, Forever" special. He does the moonwalk for the first time—while lip-syncing.



1990

Milli Vanilli's track at a show starts skipping. The members are later outed as never having sung on their own records.

1991

Nirvana "play" U.K. show "Top of the Pops" to a backing track, throwing their instruments around ridiculously while Kurt Cobain mumbles his way through "Smells Like Teen Spirit."



2004

Ashlee Simpson attempts to lip-sync "Autobiography" on "Saturday Night Live," claiming acid reflux disease as her excuse.



2009

Jennifer Hudson lip-syncs the national anthem at the Super Bowl at the request of Rickey Minor.



2009

Renowned classical cellist Yo Yo Ma admits to playing to a prerecorded track at President Barack Obama's first inauguration ceremony.



2013

Beyoncé admits to lip-syncing the national anthem at Obama's second inauguration—and then belts it a cappella at a press conference to prove she can sing live.



Halftime In 140 Characters

The Super Bowl halftime performance spurred 2.2 million tweets. Here's how the Twitterati reacted to the Red Hot Chili Peppers unplugged.

CHASE RICE

@ChaseRiceMusic
Three words for this halftime show. I. Want. Garth.

JOE BONAMASSA

@JBONAMASSA
Flea... I mean we all know, but for god's sake at least try to humor the children. #unpluggedlive

BRANDON STOSUY

@brandonstosuy
Folks "disappointed" in RHCP for miming their halftime "set" should take a long look in the mirror. Then smash their face into that mirror.

LUKE O'NEIL

@lukeoneil47
Who cares if the RHCP weren't playing live? Neither were the Broncos.

JASON FARR

@JasonFarrJokes
Fans are outraged RHCP weren't live on the Super Bowl. But fine with lyrics like "ning, nang, nong, nong, neng, neng, nong, nong, ning, nang"



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The Deal

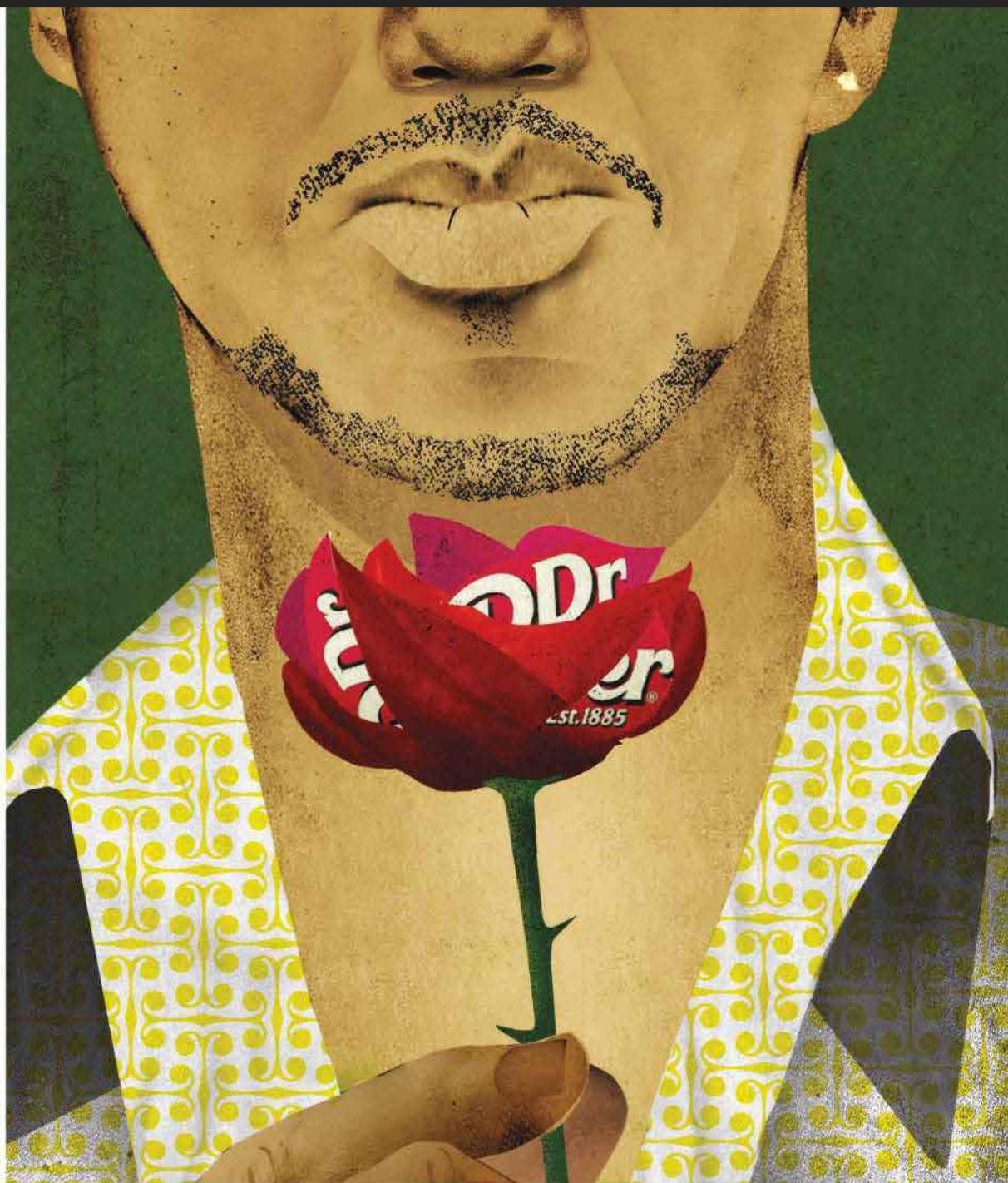
Santos Partners With Dr Pepper

WHAT: Dr Pepper Snapple Group has partnered with Latin artist Romeo Santos as part of the beverage company's "One of One" campaign that celebrates unique individuals. Santos is only the second musical act in this year's campaign (the other is Macklemore & Ryan Lewis) and the only Latino. The yearlong campaign includes a series of national TV spots (one of them an "anthem" ad that also features Macklemore and Lewis, YouTube beauty entrepreneur Michelle Phan and graffiti artist Retna, among others) including Santos' own individual ad in both Spanish and Spanglish and featuring his music. The Santos ads will begin airing on general-market and Spanish-language TV prior to the Feb. 25 release of his album *Formula Vol. 2* on Sony Music U.S. Latin. Santos will also be integrated into in-store materials, consumer communications, and events and promotion around major Dr Pepper-sponsored events like awards show Premios Juventud.

WHY: Dr Pepper was actively seeking a personality to reach the key Hispanic demo and Santos' name had already come up as part of the brand's consumer research. Sony Music U.S. Latin had reached out to Dr Pepper last summer to pitch Santos on the strength of his accomplishments, including "the live broadcast of his concert at [New York's Madison Square Garden] on HBO, the fact that he'll be the first Latin artist to perform on 'The Bachelor' [and] the fact that he is without a doubt one of the top 50 social artists," says Mary Nunez, director of music licensing and business development at Sony Music Entertainment U.S. Latin. "We are bringing bachata to the masses. And the brand really loved that component." The clincher was the album's release date, which dovetailed with the campaign's launch.

WHO: Dr Pepper is heavily vested in the Latino demographic and has previously partnered with major Latin acts, most visibly with Pitbull in 2011 and 2013. Santos, one of Latin music's top stars, had the genre's top-selling album of 2012 (solo debut *Formula Vol. 1*) and four sellouts at the Garden. Sony was aggressive in providing analytics. "We pitched a very precise presentation of what Romeo means for the Latino in the U.S., and they listened," Sony Music U.S. Latin president Nir Seroussi says. The deal-closer was Santos' "one-of-a-kind" story as a bilingual, bicultural act who sings bachata. "There are great artists out there but if there isn't a story we can tell, it's a little harder," says Olivia Vela, director of Hispanic brand marketing at Dr Pepper Snapple Group.

IF: When Santos tweeted about the campaign to unveil his album collaborations, he ended up trending worldwide, and "Dr Pepper had a chance to be part of that," says Brian Bell, manager of integrated brand public relations for Dr Pepper Snapple Group, noting the brand is eager to see what sort of engagement develops after the campaign launches. Sony, which brokered the agreement, sees it as a major cornerstone of the album campaign. "This is really going to take him to a different stratosphere," Nunez says. —Leila Cobo



Dr Pepper is heavily vested in the Latino demographic and has previously partnered with major Latin acts, most visibly with Pitbull in 2011 and 2013.



Latin labels. Having a major brand campaign coincide with an album launch is a universal goal, yet one that is still rare in the Latin realm. If the Santos/Dr Pepper alliance moves the needle for Sony, expect more long-term planning from labels seeking to maximize exposure.



TV advertising. Santos' "One of One" TV spots are another example of a major brand airing ads in Spanish or Spanglish on general-market TV—other recent spots include Target's **Shakira** ads. If effective, expect to see much more of this type of advertising moving forward.



Pepsi and Coca Cola. Both have been leaders in tapping big Latin names for both domestic and global campaigns. Dr Pepper's comprehensive alliance with Pitbull and now Romeo Santos indicates a serious third player that also offers a compelling package of opportunities.

SANTOS BY THE NUMBERS

\$130.9m

U.S. media spend by Dr Pepper Snapple Group in January-November 2013, according to Kantar Media.

2.1m

U.S. albums sold by Santos as a solo act and with Aventura, according to Nielsen SoundScan.

8.5m

Overall viewers of ABC's "Bachelor" premiere on Jan. 6, according to Nielsen.

EXECUTIVE TURNTABLE



Mark Rafalowski

TV/FILM

Dick Clark Productions, which is owned by Billboard parent company Guggenheim Media, names **Mark Rafalowski** executive VP of its newly launched division, **Dick Clark Productions International**. He is responsible for growing the company's international distribution reach, as well as its content development network. He is based in Santa Monica, Calif., and reports to DCP president Michael Mahan. The company's existing shows that will be moved into the new distribution arm include the Billboard Music Awards, American Music Awards, Hollywood Film Awards, People Magazine Awards, Academy of Country Music Awards and "Dick Clark's New Year's Rockin' Eve."

LABELS

Warner Bros. Records appoints **Peter Thea** executive VP of creative operations. He was executive VP of **Republic** and **Island Def Jam**.

Columbia Records promotes **Mark Williams** to executive VP of A&R. He was senior VP.

Kemosabe Records and **Prescription Songs** name **Maria Alonte-McCoy** senior VP of film and TV. Most recently, she started the film and TV licensing company **District Music** for **Red Light Management**.

PUBLISHING

BMG North America appoints **Joe Gillen** CFO. He was senior VP of finance for **Universal Music Group's Capitol Music** division.

—Mitchell Peters, exec@billboard.com

IN MEMORIAM

Columbia Records president
Ashley Newton remembers colleague
Stephen Ferrera



Longtime label executive Stephen Ferrera died Jan. 27 at his home in New York after a prolonged battle with lung cancer. The A&R veteran—who was also an accomplished musician, songwriter and producer—spent his early years at Chrysalis Group U.K. He went on to senior VP stints at RCA Music Group, working with Leona Lewis, Kelly Clarkson, Carrie Underwood, Ne-Yo and Rod Stewart, among others, and was a key player in securing the "American Idol" contract; Island Def Jam; and Columbia, where he spent the last years of his career. Columbia Records Group president Ashley Newton reflects on his colleague and friend. —Shirley Halperin

Steve Ferrera was a close personal friend for more than 20 years. He was one of those rather strange people who understood that real life is actually more important than the music business. He had a deep love for his family, keen interest in culture and the arts, great pride in being a New Yorker and immense passion for his Italian heritage.

While Steve was an accomplished musician and producer, as an A&R executive he was an exceptional song sleuth—always searching for powerful copyrights and agonizing over casting the perfect voice to do them justice. It's such an instinctual talent and one that, as everyone knows, brought profound success. I particularly admired his commitment to the generous and patient mentorship of our young Columbia A&R staff, schooling them in the craft of record-making.

Camilla, Steve's wife, told me she had uncovered a fax while looking through a box of old photographs. Steve had sent it a decade ago to a PR guy seeking his career details for a press release. The opening line of his response revealed his quiet humility: "Writing about myself feels like self-administered root canal surgery. I can't explain why exactly but I've always been a poor self-promoter. Please understand that I'm much more comfortable allowing my work to speak for me—that is my best calling card."

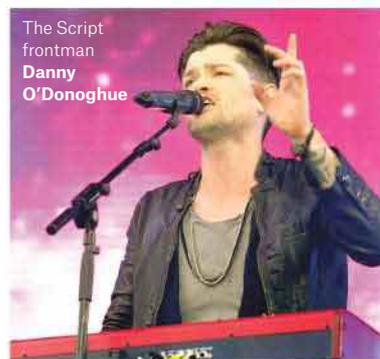
Steve was a private man of inherent decency, respected and loved by his label colleagues and throughout the industry and creative community. ●

Further Dealings

Global Publishing has signed **the Script** to join its growing roster alongside recent signings the Vamps, Jungle, Say Lou Lou and Elyar Fox. With more than 20 million in record sales, two U.K. No. 1 albums and five platinum U.S. singles, the Script's popularity has been cemented in the United Kingdom and internationally. The band's 2013 hit "Hall of Fame" has generated more than 100 million YouTube views and Spotify plays. Meanwhile, British group the Vamps, who are hotly tipped for 2014, scored a No. 2 hit with their first single "Can We Dance," and will release second single "Wild Heart" on Jan. 18. Global's new signings join a boutique roster of songwriters including Corinne Bailey Rae, Ellie Goulding, Lawson and the Vaccines . . . **Warner/Chappell Music** has signed a worldwide publishing agreement with Mercury artist **Chris Stapleton**. Warner/Chappell will publish Stapleton's songwriting catalog as well as all of his future work. Stapleton has scored five No. 1s on Billboard's

Hot Country Songs chart since moving to Nashville in 2001: George Strait's "Love's Gonna Make It Alright," Darious Rucker's "Come Back Song," Josh Turner's "Your Man," Kenny Chesney's "Never Wanted Nothing More" and Luke Bryan's "Drink a Beer," which he co-wrote. Throughout his career, Stapleton has placed more than 170 songs on albums by such artists as Adele, Tim McGraw, Blake Shelton and Jason Aldean, and the six-time ASCAP award winner has written with Vince Gill, Sheryl Crow and Peter Dinklage. Stapleton has also contributed to the soundtracks to "Cars 2" and "Valentine's Day" . . . The Ninth Circuit Court of Appeals has ruled in favor of the **Jimi Hendrix** estate in a battle against online vendor **Hendrix Licensing**, which sold T-shirts, posters and other items designed to capitalize on the fame of the rock legend. In February 2011, a federal judge surprised legal observers by finding that Washington state's publicity rights law violated the due process of the Constitution by

allowing non-domiciled celebrities to come to the state to take advantage of the generous likeness statutes of Washington, where Hendrix was born but did not reside at the time of his death. On Jan. 29, the appeals court reversed that ruling and handed the estate additional victories on the trademark front. Hendrix Licensing is run by Andrew Pitsicallis, a business partner of Jimi's younger brother Leon. The Hendrix estate, meanwhile, is controlled by Janie, the Hendrix brothers' adopted sister.



The Script frontman Danny O'Donoghue

QUESTIONS Answered

Iñigo Zabala

President

Warner Music Latin America & Iberia

What did you wake up thinking about this morning? Before getting out of bed I think of all the things that will happen during the day. This week, Latin America is going through a very challenging time, and I woke up thinking how this is going to affect our business and how we can minimize the impact as much as possible while our companies go about their day to day. The problem is particularly acute in Argentina, where the local currency has begun to devalue. But I also woke up thinking that this week we'll get new singles by [Chilean rock band] La Ley, who are recording together in Los Angeles after 10 years and are planning a spectacular Latin-American tour. I'll also get new singles by Alexander Acha and Sandoval, and that's very exciting.

What will define your career in the coming year? The answer may sound obvious, but it's a fact: Create as many hit singles as possible. That will define my career and that's what defines my career every year. We also need to continue adapting our company to a new environment where the consumer has constant access to music from anywhere at any time. But in the end, there's nothing more important than hits. We're releasing a new single by Laura Pausini featuring [Sony act] Marc Anthony at the end of the month that I think can be a huge hit.

Describe a lesson you've learned from a failure. What I've realized through the years is that every time I've tried to follow a trend, every time I've considered the trend more important than the artist itself, I've always failed. A&R always has to be in the business of creating trends, not following them. This applies to everything in life—when you become a follower, you usually don't do as well. And musically speaking, there are trends I arrived at too late, like bachata, for example, where by the time we signed acts the moment had passed.

Name a project that you're not affiliated with that has most impressed you in the last year. Marc Anthony's "Vivir Mi Vida" was very compelling, beginning with its conception as a cover of an African song translated to Spanish that became No. 1 [on Billboard's Hot Latin Songs chart] for many weeks.

Who's your most important mentor, and what did you learn? The first is Nacho Cano [Spanish pop star, composer and co-founder of Spanish group Mecano]. He put up his own money, produced my band [La Union] and took us to a label, and our first single—"Hombre Lobo en Paris"—spent 13 weeks at No. 1 [on Spain's national radio charts]. After I left the band he recommended me for a job at Warner's A&R department. I've learned from him to be consistent and relentless. Another mentor is Saul Tagarro, my boss in Warner Spain. He taught me everything I know, from basics like always keeping your office door open to providing explanations along with your answers. That's essential for a company to retain its culture. My third mentor is my father, who taught me responsibility, hard work and getting up after a fall.

Name a desert island album. If it's a Caribbean island, *Natty Dread* by Bob Marley & the Wailers. If it's a cold island, then David Bowie's *Low* or *The Clash* by the Clash. —Leila Cobo

"A&R always has to be in the business of creating trends, not following them."



Iñigo Zabala photographed at his office in Miami.

Favorite breakfast: Cafe con leche and two slices of toast with olive oil.

First job: Washing dishes at a restaurant to make money to buy my instruments. But my first music job was as keyboardist of La Union.

Memorable moment: When our first single with La Union reached No. 1 [on Spain's national radio charts]. That a song I had written could be No. 1 was extraordinary. My other moment was when Alejandro Sanz became the first of my signings to sell over 1 million copies in Spain.

Advice for young executives: Be fearless. Follow your instincts. Work hard, and pursue what you want relentlessly. And don't forget that you got into the industry because you love music.

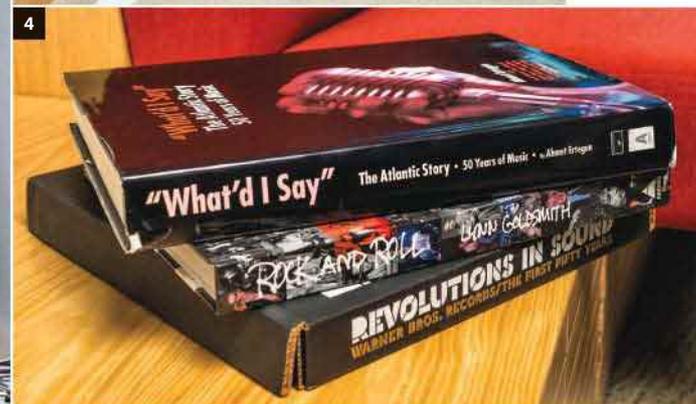


1 "A cassette of the first album released by my band, La Union. It reminds me of why I'm still in this industry."

2 "I like this photograph because it represents a life dedicated to music. The hands are those of a Brazilian street musician."

3 "I've always worked on a round table. I like them because I find them to be more inviting to participate. It's also an equalizer for all gathered participants."

4 "I will always remember a lunch with our Latin rock act Maná and Atlantic Records founder Ahmet Ertegun. His tales of the industry were one of the most enjoyable and interesting moments in my career."





BECAUSE IT'S YOURS

PPL is the global leader in international collections and has been collecting global performance royalties* for over 10 years.

In that time **we have collected over £160 million** in global royalties* for our members.

Our International agreements cover countries which between them represent over 90% of the total global performance royalty value.

We take care of all the hard work for you and make the collection of your global royalties* simple and straightforward.

We give you direct access to your payment information 24 hours a day, seven days a week via our online member portal, myPPL.

Our dedicated Member Services team is available to provide you with account support and assistance.

**We deliver your money to you.
Because it's yours.**

*Global royalties/global performance royalties are also known as 'neighbouring rights'.



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La Sociedad de Autores y Compositores de México,
felicitamos al maestro

Armando Manzanero

por haber sido galardonado con el premio
Grammy Lifetime Achievement,
reconocimiento a sus logros de toda una vida.

*La música romántica es necesaria, mientras exista el deseo de
tomar de la mano a la persona amada y manifestarle nuestro amor;
seguirá existiendo y va a existir siempre.*

Armando Manzanero

Think Tank

WITH THE BRAND ANDREW HAMPP @AHAMPP

Double Booked Endorsements

When Bob Dylan and Justin Timberlake turn up in commercials for different advertisers during the same broadcast, whose brand gets diluted?

When **Bob Dylan** agreed to license one of his best-known songs, “I Want You,” for a Chobani Super Bowl commercial, it was a major coup for the yogurt company, as it sought to compete with brands like Oikos during the big game. But the news was somewhat overshadowed by fans worrying about Dylan overload when news also broke that the Man in the Black Hat himself would appear on-camera in Chrysler’s latest cinematic Super Bowl spot, endorsing the new Chrysler 200 and licensing his song “Things Have Changed” as the soundtrack.

It’s a scenario that can be unfortunate for some marketers who turn to big-name artists to help get the word out about their latest product. But it’s become increasingly common as artists themselves need multiple brands to promote their albums, fund tours and get their music in front of audiences that even radio can’t deliver.

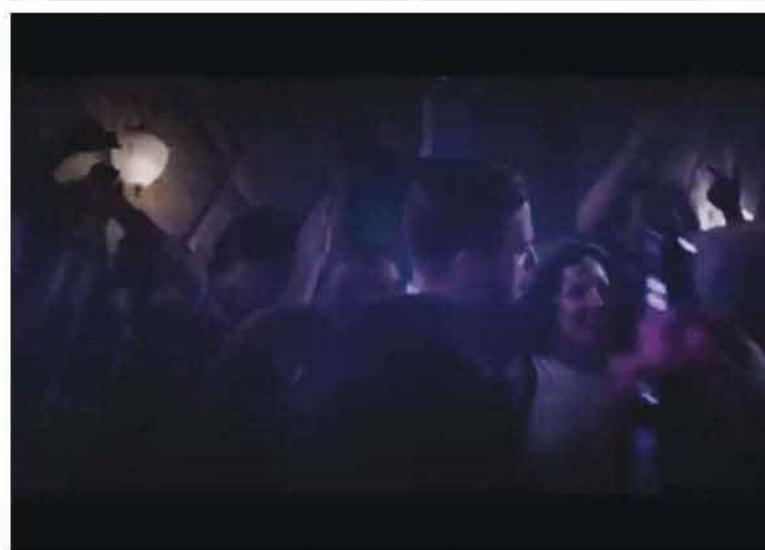
During the last two Grammy Awards telecasts, **Justin Timber-**

lake appeared in two ads for two different brands—Bud Light Platinum and Target in 2013, each using his single “Suit & Tie,” then MasterCard and Target (again) in 2014, each depicting a scene where Timberlake was surprising his fans. At MTV’s 2012 Video Music Awards, **Alicia Keys** unleashed a veritable onslaught of promotion for her then-new single “Girl on Fire,” premiering the song during the show itself then appearing on-camera in two back-to-back commercials (for Reebok and Citi) that also played the tune. Even **Eminem**, who’s only recently started saying “yes” to commercial opportunities, starred in two Super Bowl ads in 2011 for Lipton Brisk and Chrysler.

Working with a double-booked star can have its advantages for a brand, which by nature has to get more creative with the artist and its management team to generate experiences no other company could offer, like Timberlake showing up at a fan’s house or Eminem repping for his hometown of Detroit on behalf of Chrysler.

But it can also confuse fans and sometimes measurably dilute a brand’s business, as was the case with Timberlake’s one-year deal with Bud Light Platinum. Though the singer did several programs throughout the year with the beer brand, sales of the product slowed as Platinum’s market share dipped from 1.2% in May 2013 to 1.1% in November, according to Symphony IRI (which doesn’t track bar and restaurant sales).

How can such conflicts of commerce be avoided in the future? More transparency from all parties, for starters. Though Chrysler and Chobani knew about each other’s Dylan spots ahead of time, the secre-



How can conflicts be avoided? More transparency from all parties.

LATIN NOTAS LEILA COBO @LEILACOBO

Wanted: Fresh Faces

Where are the new stars in Latin music?

Superstars dominate the list of finalists for the 2014 Billboard Latin Music Awards, which will air live April 24 on Telemundo, with **Romeo Santos** landing 17 nominations, followed by **Prince Royce** with 16, **Marc Anthony** with 15 and the late **Jenni Rivera** with 11.

The lack of new acts with substantial chart presence is indicative of a pervasive rut that Latin music seems unable to get out of, and one that is finally affecting its bottom line. It’s a genre that’s getting static, where music isn’t eagerly discovered, anticipated and consumed, but rather solemnly revered from a distance. The silver lining is that this year’s finalists are not only competitive merely due to their star power, but also because their original, exciting material moved the needle on many levels.

The challenge is to ensure that the quality, A&R-savvy, and media and label support filters down to the up-and-comers, something that isn’t happening now.

Last year, for example, the top finalists were Santos, Rivera, Royce, **Don Omar** and **Wisin & Yandel**. In 2012, they were Omar, Royce,

Shakira and **Maná**.

Meanwhile, some new acts have managed to pop up and even persevere. Royce, an unknown just four years ago, is a shining example, as is **Gerardo Ortiz** and, more recently, **3BallMITY**.

But such cases are few and far between, and the impact on sales is undeniable. Despite the explosion of popularity of all things Latin, the obsession of brands and media with reaching the Latino demographic and heightened awareness of Latin music and artists in the mainstream, sales of Spanish-language music have not only dropped (like most other genres), but its overall market share has also dipped.

Latin album sales accounted for 3.4% of all album sales in 2011, according to Nielsen SoundScan. In 2012, the number fell to 3.1%, and last year it stood at 2.9%, a mere one percentage point higher than classical. Sales of digital tracks also slipped, from 1.6% to 1.5%.

Of course, lack of artist development isn’t unique to the Latin world. But a look at SoundScan’s year-end tally of the top-selling albums (including track-equivalent albums) finds three debuts—**Imagine Dragons**, **Macklemore & Ryan Lewis** and **Florida Georgia Line**—among them. The 10 top-selling digital songs also include these three acts, plus **Lorde**. In the tally of the top-selling Latin albums, there’s only one debut act among the top 50: **Luis Coronel** at No. 49.

Obviously, the scarcity of new Latin acts isn’t the root of all evil. But many of the problems that hamper



Gerardo Ortiz (top) and **3BallMITY** (bottom) at the Billboard Mexican Music Awards. Above: **Prince Royce** performing in New York at a PepCity event.



cy surrounding Timberlake's surreptitious album launch in 2013 resulted in a lot of surprised sponsors on Grammy night.

Sometimes, though, a "Kumbaya" moment occurs, as **Janelle Monáe** was able to arrange with her sponsors Target, Sonos and Cover Girl last September for an elaborate album launch party outside New York's Intrepid Museum. It was an almost-ironic personification of a rising tide lifting all boats. ●

Artists who have double-dipped with their endorsements include Super Bowl star **Bob Dylan** (Chobani, Chrysler) and Grammy magnet **Justin Timberlake** (Bud Light, Target).

artist development hamper the genre overall: lack of a strong touring circuit; restrictive radio formats; diminishing sales outlets, which are crucial for many buyers who still rely on cash and physical CDs; lack of media support; and flawed A&R that lacks innovation.

Which brings us back to this year's top finalists. Santos is up largely on the strength of "Propuesta Indecente," the first single off his upcoming album, *Formula Vol. 2*, and of "Loco," an **Enrique Iglesias** track on which he's featured. Royce appears in the wake of his successful third album, *Soy el Mismo*, which is all original material. And Anthony's major hit, "Vivir Mi Vida," is a cover of a dance song. But what a cover it is—one that propelled his 3.0 to become the top-selling Latin album of 2013.

The year's top finalists may not be a triumph of new acts, but they are a triumph of original ideas. And that's a start. ●

It's a genre that's getting static, where music isn't eagerly discovered, anticipated and consumed.

SARAH TRAHERN PHOTOGRAPH BY ROBBY KLEIN



Billboard's Latin Music Conference celebrates its 25th anniversary this year and registration is now open. Register at billboard-latin-conference.com, and use code BIZ14 and save.



Sarah Trahern photographed at the Country Music Assn. offices in Nashville.

My Day

Sarah Trahern | CEO, Country Music Assn.

During her tenure as senior VP/GM for Scripps Networks Interactive's Great American Country, Sarah Trahern was used to juggling a busy schedule, but since assuming her new role as CEO of the Country Music Assn. (CMA) on Jan. 1, the Nashville-based executive's days now include everything from a cadre of talented school kids to meetings with the top brass at ABC.

6.00 AM **To the Green Hills YMCA** to do Pilates with my girlfriends Robin and Sally. I'm not a morning person. I'd rather exercise at night, but days just aren't controllable in my world now.

8.30 AM **I got to the office** and had an early-morning meeting with some of our team. Even though it's the first month I've been here, it's been a variety of things.

10.00 AM **I had my first** sit-down meeting since I've been on the job with Robert Deaton, who is the producer of all of our TV properties. Robert and I have worked together on a number of programs over the years. He's already hard at work on the production for the CMA Music Fest special that tapes in June, going to meetings with ABC, so I wanted to sit down with Robert and get his top-line ideas on the year.



Blake Shelton with his male vocalist of the year statuette at the CMA Awards in November.

12.30 PM **Lunch at Etch** with Kyle Young from the Country Music Hall of Fame. Kyle and I were in the same Leadership Music class in 1999. It's fun to get to sit down now with Kyle as longtime friends and colleagues.

2.00 PM **Meeting with** members of our finance staff. We had our first committee meeting of the year with our board the [next day] so we had a last-minute staff meeting to make sure we were buttoned up to present our budget to the committee, and they did a great job.

5.00 PM **Got to go** down to the CMA Theater [in the Country Music Hall of Fame and Museum] for CMA's fifth annual Keep the Music Playing All Stars Concert. I helped Joe Galante, who is chairman of the CMA Foundation, present a \$1 million check on behalf of the musicians who did Music Fest for free to the Nashville public schools program. The highlight of the whole day was the concert with the students from [Metropolitan Nashville Public Schools]. Thanks to our musicians, the end result of what happens at Music Fest [is getting] to see those bright faces on the stage. Eric Paslay hosted the event and it was a really special night.

—Deborah Evans Price

BACKBEAT

A Super Week Of Shows

When the Super Bowl came to town, VH1 shook New York's five boroughs with six nights of music while **Howard Stern** marked a milestone with rocking and roasting by **Train**, **Adam Levine**, **Sarah Silverman** and **Natalie Maines**



1 VH1's **Sandy Alouete** and **Rick Krim** (right) with **J. Cole** after his performance at the VH1 Super Bowl Blitz stop at New York's Queens College on Jan. 27.

2 **Janelle Monáe** took center stage on Jan. 28 when the VH1 Super Bowl Blitz hit Lehman College in the Bronx.

3 Model **Chrissy Teigen** (left) and husband **John Legend** (second from right) with Citi Cards CEO **Jud Linville** and wife **Cindy** at Legend's show at the McKittrick Hotel in Manhattan on Jan. 29.

4 Kings of Leon's **Jared, Caleb, Matthew** and **Nathan Followill** (from left) before playing Fox Sports 1's Super Bash at New York's Highline Stages on Jan. 30.

5 **Beth** and **Howard Stern** with **Steven Tyler** at Stern's 60th-birthday bash at Hammerstein Ballroom in New York on Jan. 31.

6 New Jersey Gov. **Chris Christie** and **Jon Bon Jovi** represented the Garden State at Stern's soiree.

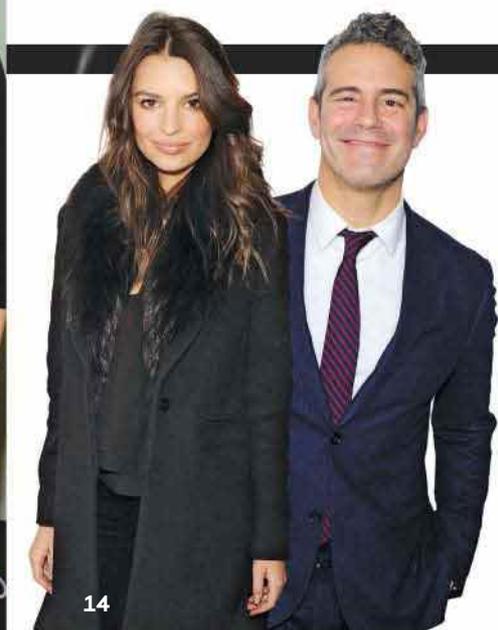
7 From left: **Lena Dunham**, **Natalie Maines** and **Sarah Silverman** toasted Stern.

8 **Seth Meyers** (left) and **Jimmy Fallon** at Stern's party.

9 "The Howard Stern Show" executive producer **Gary Dell'Abate** (left) and **Slash** at the Stern bash.

10 **Johnny Knoxville** and **Heidi Klum** celebrated the King of All Media.





"Here's to hell. May we have as much fun there as we have getting there!" —Steven Tyler

WEDNESDAY, JAN. 29

7:25 p.m. "I'd like to thank my friends at Citi for naming the entire weekend after me," John Legend jokes onstage at Citi's first Evening With Legends performance at the McKittrick Hotel in Manhattan.

11:45 p.m. At VH1's Super Bowl Blitz concert at Brooklyn Bowl, Fall Out Boy brings out Paramore singer Hayley Williams to help with the chorus to "Sugar, We're Goin' Down." It's a taste of FOB's upcoming tour, the band tells fans.

THURSDAY, JAN. 30

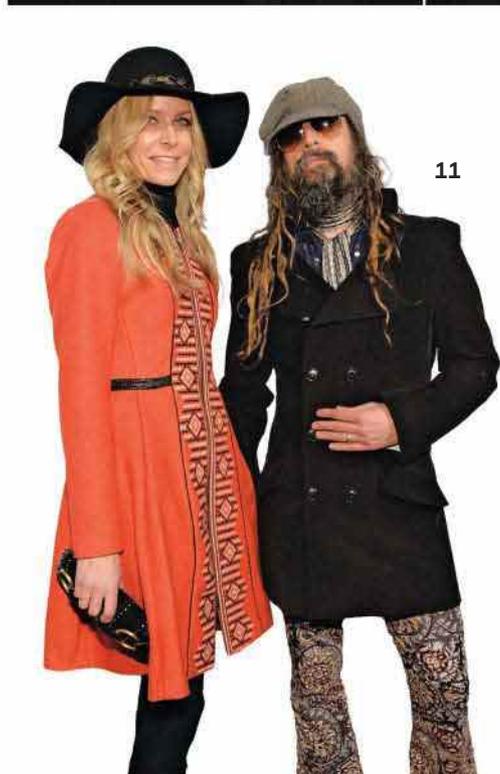
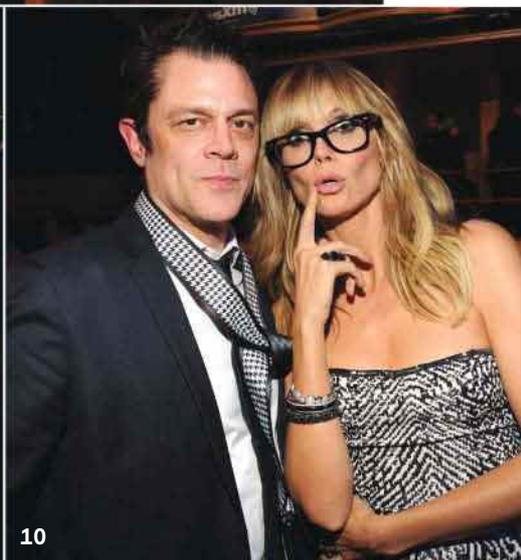
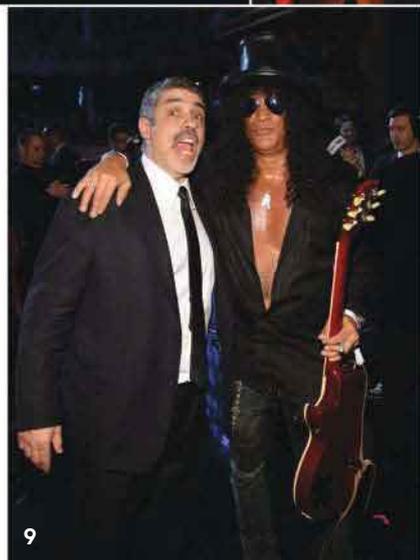
8:45 p.m. TLC's Chilli and T-Boz bring out Misty Copeland to dance during Left Eye's verse of "Waterfalls." The audience goes wild, before the three close their 45-minute set with new single "Meant to Be" at their VH1 Super Bowl Blitz show at the Beacon Theatre in Manhattan.

10:15 p.m. "So this is soundcheck and we're messing around," Band of Horses frontman Ben Bridwell says, as he begins an unplugged Citi Legends show at the McKittrick Hotel.

11:15 p.m. After Band of Horses, concert-goers get a gift as they exit: one of the eerie white masks that are a signature of "Sleep No More," the McKittrick's interactive theater piece.

FRIDAY, JAN. 31

7:05 p.m. "Dead or alive? Seems like a weird choice for a 60th birthday," jokes Jimmy Kimmel, MC of the Howard Stern Birthday Bash at the Hammerstein Ballroom in New York, after Jon Bon Jovi and Train perform "Wanted Dead or Alive."

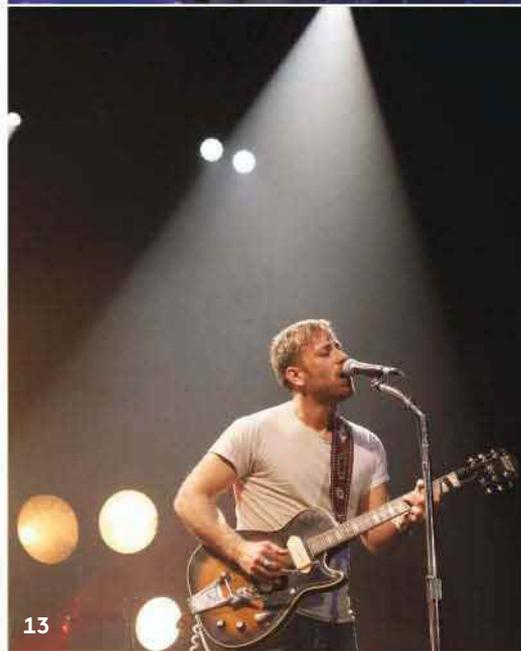


11 Rob Zombie and actress wife Sheri Moon Zombie turned up for the Stern concert and party.

12 Kendrick Lamar took the stage at ESPN's Party at Basketball City at Manhattan's Pier 36 on Jan. 31.

13 The Black Keys' Dan Auerbach rocked as part of Citi's Evenings With Legends series at Roseland Ballroom in New York on Jan. 31.

14 Model Emily Ratajowski and Bravo's Andy Cohen at the GQ Super Bowl Party on Jan. 31.

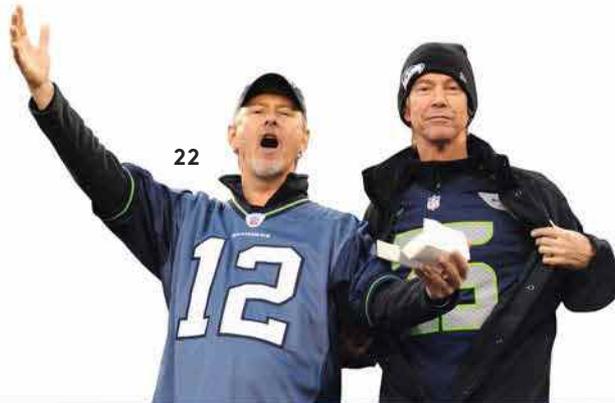


6, 7, 8, 10: KEVIN MAZUR/GETTY IMAGES; 9, 11: LARRY BUSACCA/GETTY IMAGES; 12: ROBIN MARCHANT/GETTY IMAGES; 13: JANETTE PELLEGRINI/GETTY IMAGES; 14: CRAIG BARRITT/GETTY IMAGES



“Chad Smith threw me a touchdown pass on the field—one of the greatest feelings of my life.”

—Anthony Kiedis, Red Hot Chili Peppers



FRIDAY, JAN. 31

9:15 p.m. “You’ve been holding that up for the last hour, and it’s really creeping me out,” Adam Levine says to a fan waving the Maroon 5 frontman’s “Sexiest Man Alive” cover of People. “I’ll sign this for you, but if I sign this it’s going to be a contract between me and you that you’ll never show me this again.” Then the band continued its performance for JBL at the Beacon Theatre in New York.

SATURDAY, FEB. 1

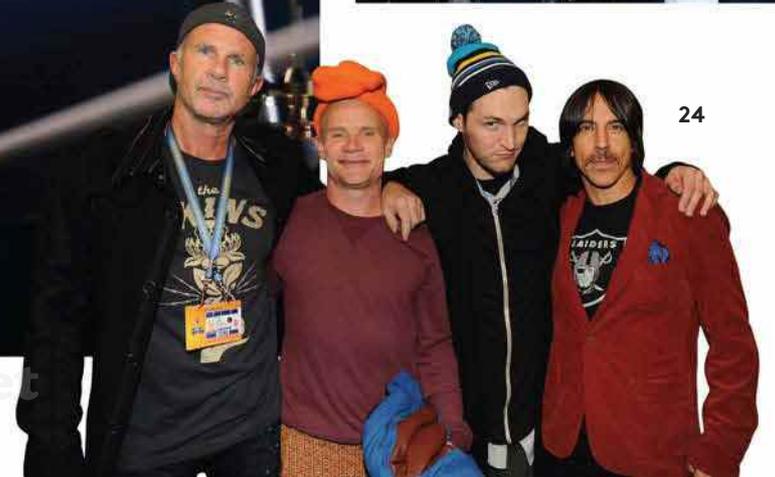
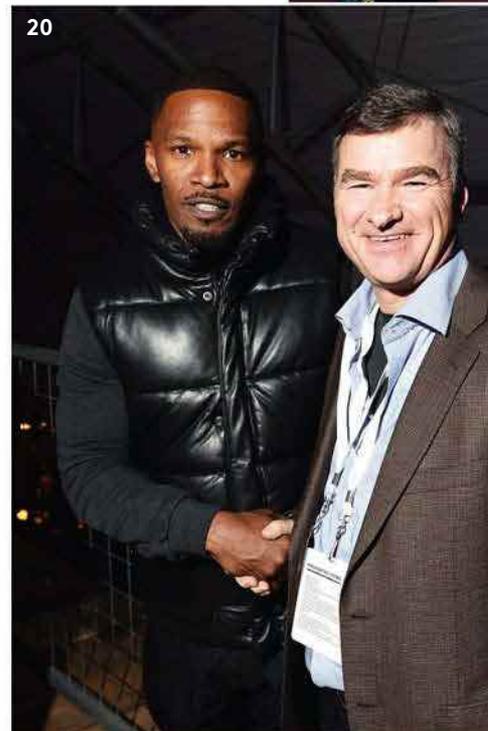
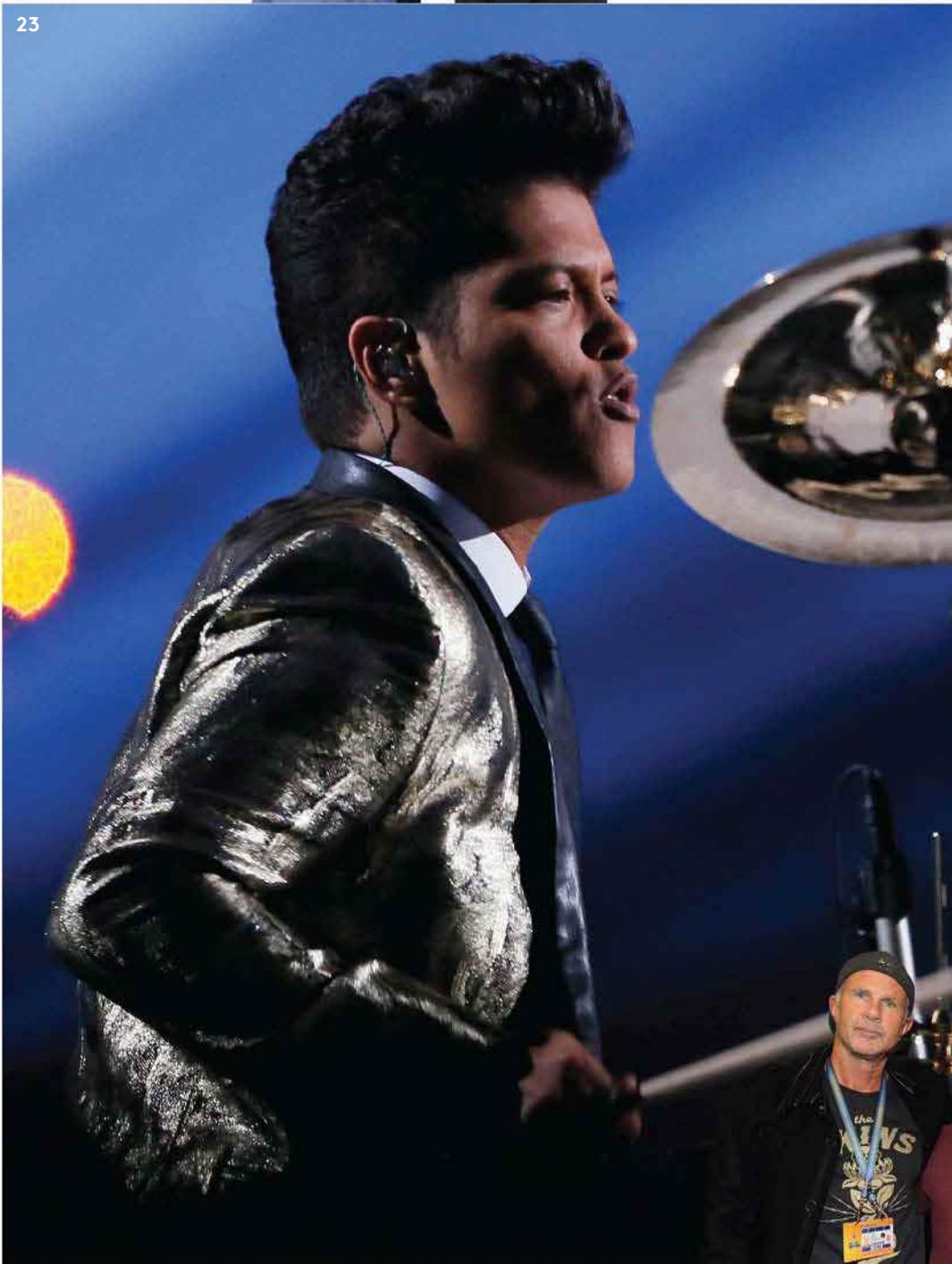
9:57 p.m. At Brooklyn’s Barclays Center for WFAN’s Big Hello to Brooklyn concert, Red Hot Chili Peppers’ Anthony Kiedis picks up a red bra thrown from the crowd, straps it around his crotch and thrashes about.

10:41 p.m. “We’re just about to go into a period of hibernation to make a new record—a time of progress,” Flea says onstage. “It’s really nice to get one more blowout before we do that.”

12:13 a.m. Former MTV Networks CEO Judy McGrath (currently running a multimedia joint venture with Sony) is spotted at the Foo Fighters gig at the Bud Light Hotel Amphitheatre. Also seen: Fox programming chief Kevin Reilly and A&E Networks president/CEO Nancy Dubuc.

12:31 a.m. “I wish I could play you our whole new record, but I don’t want to do that yet . . . It’s a fuckin’ surprise,” Dave Grohl teases halfway through Foo Fighters’ performance.

1:30 a.m. Kendrick Lamar wraps a quick set, never having removed his coat, for Maxim’s Super Bowl party at Espace as Steven Tyler looks on.



15: DONALD TRUHL/INVISION/AP; 16: EUGENE GOLOUBOVSKI/GETTY IMAGES; 17: GILBERT CARRASQUILLO/FILMMAGIC; 18: CHAD SMITH/REDFERNS; 19: 22, 24: KEVIN MAZUR/GETTY IMAGES; 20: MICHAEL LOCCASANO/GETTY IMAGES; 21: NOAM GALAI/WIREIMAGE; 23: KEVIN C. COV/GETTY IMAGES; 25: THEO WARGO/WIREIMAGE



NEW YORK FALL FASHION WEEK

DJs Of The Runway

Designers' top music tastemakers reveal what's in the mix this season



Proenza Schouler spring 2014 show

- 15 Drake** rocked the Revolt TV party at Time Warner Cable Studios on Feb. 1.
- 16 French Montana** (left) and **Sean "Diddy" Combs** at the Revolt party.
- 17** Paramore's **Hayley Williams** at DirecTV's Celebrity Beach Bowl at New York's Pier 40 on Feb. 1.
- 18 Eli Manning** (left) and **Aaron Paul** at DirecTV's bash.
- 19 Jay Z** and **Beyoncé** wowed guests at the Beach Bowl.
- 20 Jamie Foxx** (left) and DirecTV CEO **Mike White** at Pier 40.
- 21 DJ Tiësto** (left) and AXS TV chairman **Mark Cuban** at DirecTV's Beach Bowl.
- 22** Alice in Chains' **Jerry Cantrell** (left) and Guns N' Roses' **Duff McKagan** at the Super Bowl Pregame Show on Feb. 2.
- 23 Bruno Mars** pounded at the Halftime Show.
- 24** The Red Hot Chili Peppers' **Chad Smith**, **Flea**, **Josh Klinghoffer** and **Anthony Kiedis** (from left) backstage at the Super Bowl.
- 25** Foo Fighters' **Dave Grohl** (left) and **Taylor Hawkins** (right) flank Anheuser-Busch's **Mike Sundet** at the Bud Light Main Event concert on Feb. 1.

Jus-Ske



Spinning for: Alexander Wang, Oscar de la Renta, G-Star Raw, Public School after-parties

Signature: There's a reason why this New York native has been a fixture at **Louis Vuitton**, **Balenciaga** and **Nike** shows and was chosen as the DJ for **Justin Timberlake** and **Jay Z's** Legends of the Summer and **Pharrell's** *In My Mind* tours. His sets fuse electronic beats, old-school hip-hop and the latest rap, and always sound fresh.

This season's vibe: It's a fast-moving, sporty aesthetic reflected in trap, which "is more than a music genre," Jus-Ske says of the sound, which is rooted in Southern hip-hop and speedy, electronic beats. "It's an identity, an attitude and aesthetic that comes with it."

Top track: "Drunk in Love," **Beyoncé** featuring Jay Z



Alexander Wang spring 2014 show

Elle Dee



Spinning for: Opening night of Mercedes-Benz Fashion Week, **Hardware London**, **Schutz** parties

Signature: She's a former drummer and it shows. Her eclectic mixes of rock, '80s dance and deep house have gotten her opening gigs for **the Dead Weather** and **the Black Keys** and has her spinning at such New York clubs as Le Bain and the Electric Room.

This season's vibe: "Spring fashion is going more toward fun and playful," the Brazilian DJ says. "A lot of trends are mixing sporty and feminine, as are music genres, mixing indie rock with electronic beats. Also, it's cold in New York and we all just want to dance to warm things up."

Top track: "Mother Protect (GoldRoom Remix)," **Niki & the Dove**



Malin Dahlström of Niki & the Dove

Charles Browne



Spinning for: **Rebecca Vallance**, **ManvsMachine** runway shows; **Timo Weiland** after-party

Signature: "Playing music people don't know they want to hear until they hear it," Browne says of merging jazz, indie rock, electro and rap. "House remixes and top 40 mashups never fail to get the dancefloor moving."

This season's vibe: "The name of the Rebecca Vallance collection this season is Lady's Man, which she described as having more of an androgynous feel, but also upbeat," says the jazz aficionado who produced the Fashion Week-themed compilation *Fashion Killer*. "The first thing I imagined was **Haim** or **Chvrches** for a base—that beautiful voice to a slightly grungy upbeat track."

Top track: "The Mother We Share (Moon Boots Remix)," **Chvrches**



Timo Weiland fall 2013 show

Chelsea Leyland



Spinning for: **Veronica Beard**, **Naeem Khan** runway shows; **Vince**, **Suno**, G-Star parties

Signature: Think **Four Tet** meets **Todd Terje**. "I play everything from reggae and dub to hard rock and electro. I tend to never stick in one box," the British-born DJ says.

This season's vibe: "The mood for the Veronica Beard show is '70s girl with an edge, so I'm going with '70s rock," Leyland says. "Naeem likes a lot of classic female vocalists, which reflects his love of old-school glamour. But he wanted something electronic to bring it to the present. I'm opening with a **Nicolas Jaar** remix of a **Nina Simone** song."

Top track: "Paper Trails," **Darkside**



Naeem Khan spring 2014 show



25

CLOCKWISE FROM TOP: PROENZA SCHOUER RUNWAY; MERIDI TAMALLA/WIREIMAGE; HASSAN KINLEY; DAHLSTRÖM; PAUL REDMOND/FILMMAGIC; LEYLAND; ROMMEL DE MANO/GETTY IMAGES; FRAZER HARRISON/GETTY IMAGES FOR MERCEDES-BENZ; BROWNE: COURTESY OF CHARLES BROWNE; MODEL: EDWARD JAMES WINTER/IMAGE; JUS-SKE: COURTESY OF JUS-SKE; MODEL: THOMAS CONCORD/RAW/IMAGE



Marshall

Rhodes
KEY BOARD INSTRUMENTS



Jimmy
Fallon,
Jonathan
Cohen
and Ahmir
"Questlove"
Thompson
(from left)

Jammin' With Jimmy

Between bookings from U2 to Bruce Springsteen, Fallon, Questlove and Jonathan Cohen reveal how they turned late night into one of music's hottest stops

Marshall BY NISHA GOPALAN
PHOTOGRAPHS BY
ANDREW HETHERINGTON

Below left:
Justin Timberlake
as Robin Gibb
and **Jimmy Fallon**
as
Barry Gibb
on "Saturday
Night Live" in
2013. Below
right: Fallon
with "SNL"
castmate
Colin Quinn
in 1999.



Little-known fact: Before he had his own NBC talk show or landed a gig with "Saturday Night Live," Jimmy Fallon appeared on a late-night program. The year was 1980-something. The show: "Letterman." Sitting in the audience, the perennially psyched Fallon says "the camera panned by me as I was in the crowd. And. I. Freaked. Out. I told everyone to watch." It was hard to miss him: "I was screaming and waving my hands." But just in case you did, he videotaped it and would replay it for anyone who'd watch—in slow motion, "a blur of a human, waving."

To this day, giving his viewers the same manic thrill he experienced in the "Letterman" crowd is so important to the host. "I have to involve the audience," he says. "They have to be a part of it." This means not only interacting with his studio audience, but also making viewers at home on their couches feel as if they're in the moment with him.

Fallon possesses an unconditional, breathless love for music that began in his early adolescence. After growing up on a steady playlist of his parents' doo-wop records, he discovered at a young age how playing the Rolling Stones' "Honky Tonk Women" on vinyl could make his speaker's dust cap explode off, as the cone beneath vibrated powerfully. Each musical guest booking, the presence of his house band the Roots—world-renowned artists in their own right—and the pin-droppingly pristine acoustics of his new "Tonight Show" studio at 30 Rock in Manhattan all speak to his attempt to recapture that platelet-rattling, fist-in-the-sky feeling.

That dynamism has run through Fallon's stint at the "Late Night" franchise, from 2009 through Feb. 7, when the host, 39, officially was given the keys to "The Tonight Show," perhaps the most storied franchise in TV history. At "Late Night," he and his creative brain trust—bandleader Ahmir "Questlove" Thompson and music booker Jonathan Cohen—have evolved performances from artists as diverse as Mariah Carey, Elvis Costello and Chvrches into bona-fide events.

With the Winter Olympics as his splashy lead-in, Fallon now faces the herculean task of both hanging on to his fans (which averaged 1.8 million last year, according to Nielsen) and translating that energy to Jay Leno's more mature audience (3.7 million) when he takes over "The Tonight Show"

on Feb. 17. Fallon built his audience doing things his own way—which has meant taking risks on oddball skits that go viral, and emphasizing a range of music that runs from icons like Bruce Springsteen to fledgling acts like U.K. dance sensation Disclosure. With U2 booked as his first "Tonight Show" musical guest, one question is, Can he keep the informal, independent ethos that has given him so much credibility as he moves to a bigger platform?

Most of the challenge comes from the fact that the two shows are simply wired differently. Where Leno's "Tonight Show" takes place in Los Angeles, Fallon's will be shot in New York. (His first episode will mine "how much we love the city," he says, recalling

that "when [NBC] told me I got the job, I asked, 'Can we do it from New York?' There was just silence on the phone.") Leno's program moves at a sauntering pace, while there is a youthful hustle to Fallon's show. And as "Late Night" has become a compelling argument for the mystic power of social media, "The Tonight Show" continues to willfully operate on lo-fi, ad-driven revenue (albeit lucrative, with \$125 million in 2013).

"No one tells me [to do] anything—they see what we've done with our show," Fallon says of NBC executives. "At one point, they said I couldn't host the Emmys: 'No one will watch if you host it. You have too young of an audience.' We hosted the Emmys and did what we normally do on our show. Its ratings were up from the year before. With 'The Tonight Show,' they're kind of just letting me do it."



During its five seasons on the air, “Late Night With Jimmy Fallon” has become a game-changer for the music industry. Gleefully bilking talk-show conventions, it boasts a deep reservoir of off-kilter ways to package musicians as personalities. The show’s pop-culture footprint has grown so compelling that even elusive Hall of Famers like Prince, who’s famously fastidious about TV appearances, has fallen under Fallon’s spell.

Historically, Hollywood stars have been the top-billed anchors of late-night TV, in a bid to win big ratings. Musicians were shoehorned in at the end of the program, serenading sleepy viewers. Artists had their place: to perform, to shake the host’s hand and to occasionally be granted a minute or two of couch-time chatter.

Under the watchful eye of executive producer Lorne Michaels (the “Saturday Night Live” creator who’s a pioneer of night-time musical performances in his own right), Fallon & Co. flipped that model. They’ve given a wide swath of performers—indie and major-label artists alike—a bigger stage, so to speak. Fallon says of the freedom he’s been given: “Lorne and I have worked so closely together over the years, and musically, our tastes are similar.”

In participating in skits, games and interviews, artists have been given voices. In collaborating with the Roots onstage, artists have been creatively inspired. By engaging in any of the above, they’ve opened themselves up to all parts of Fallon’s social media stampede: YouTube (2 million subscribers), Twitter

Bono, whom he met in his “SNL” days.

To be fair, Conan O’Brien was also a music nerd forging personal friendships with artists (and doing bits with Paul McCartney) years ago—which led to the White Stripes’ weeklong stint on his NBC show and the Strokes playing a monthlong residency there, too. But Fallon’s Timberlake coup entailed a series of exclusive appearances leading up to the release of *The 20/20 Experience*, the multiplatinum pop star’s first album in seven years.

“I feel like that’s the best example to date of how we can be a very strategic partner to an artist launching a project,” Cohen says. Timberlake is just the start: Expect a future announcement from Island Def Jam (IDJ) about a big event in fall 2014, inspired by the Timberlake stunt.

Bob Roux, co-president of North American concerts at Live Nation—who has overseen tours by Springsteen, Arcade Fire and Kings of Leon—sees Fallon’s show as a key way to get visibility. “They do a great job of setting up tour cycles and album releases for established artists,” he says. “And Fallon also has close connectivity with those artists.”

No one will testify to this more than Christian Clancy, the former Interscope marketing executive who manages hip-hop collective Odd Future, led by controversial frontman Tyler, the Creator. “Fallon humanizes [artists]. That show gave its audience a peek at a kid that connects beyond the shock and all the things people think he is,” he says. “Jumping on Fallon’s back [after his performance], Tyler looked like a 7-year-old having the time of his life.” (Which was totally cool, Fallon says, “but I don’t want everyone jumping on my back.”)

Tyler, the Creator was booked on the show at Fallon’s behest, even though Cohen wasn’t sure the timing was right and Questlove had serious reservations. While speaking on the phone to Tyler about the Roots’ accompaniment, the bandleader says, “He was out of his

“When NBC told me I got the job, I asked, ‘Can we do it from New York?’ There was just silence on the phone.” —Jimmy Fallon

(11.4 million followers), Facebook (1.2 million-plus likes), Instagram (1.1 million followers) and Pinterest (6,000-plus followers). To put that in perspective, one skit with Justin Timberlake—in which he and Fallon have a conversation in hashtags—has amassed 21.3 million hits on YouTube.

At its most cool, “Late Night With Jimmy Fallon” has paved the way for such acts as Lorde, Kendrick Lamar, Odd Future and dance sensation Disclosure to debut their live show before a national audience—many with the Roots as their backing band. “Once we figured out how many ways we could use the Roots as part of the performances, that kicked things up a bit,” says Cohen, a former senior editor at Billboard. “Their presence allows us to do things completely unique to the show.”

At its most mind-blowing, the show has captured Fallon disarming legacy artists. Like the time Bruce Springsteen donned wigs with Fallon to parody himself circa 1986. Questlove says, “I don’t know if [Jimmy] Kimmel or [David] Letterman or [Craig] Ferguson would come in at five in the morning to apply prosthetic makeup so they can look like Bruce Springsteen. That takes commitment.”

At its most powerful, the show has played host to Timberlake for five consecutive nights. “It’s good to know Lorne and to have past relationships through ‘SNL,’” Fallon says. “Being around New York City all these years and going to all these shows . . . I just called [some artists] personally: ‘I have this idea, this is the bit, you don’t have to do it.’” In fact, U2 was booked as Fallon’s debut “Tonight Show” act after he placed a call to

mind: ‘Yeah, I want a gnome onstage. And then I want to destroy the gnome.’ I just knew, ‘Oh, God. I’m going to get blamed for this.’” Still, Tyler was so reassured by that conversation that he agreed to soften the lyrics to “Sandwiches” with cheeky affirmations about staying in school and going to church. By comparison, “when we did ‘Letterman’—my God—they were scared to death of Tyler,” Clancy adds. “We had to have 19 meetings about ‘What’s he going to do?’ Then after [he performed], he got screamed at and he stormed out. [laughs] That’s what makes Fallon, Fallon.”

With that trust in place, Clancy reached out to Cohen a year later to facilitate Odd Future associate Frank Ocean’s solo TV debut. The performance ended with a surprise announcement that Ocean’s highly anticipated Def Jam debut, *Channel Orange*, would be available that night on iTunes—a full-week digital exclusive, before the CD release. “That pissed off everyone at retail,” Clancy says. “But it was amazing for us.” *Channel Orange* debuted at No. 2 on the Billboard 200, with sales of 131,000 units, according to Nielsen SoundScan.

On the day Billboard visited “Late Night,” Bon Iver’s Justin Vernon happened to swing by the set. Just for fun. “Basically, we’ve become friends. We just get along really well,” Vernon says of Cohen and Questlove. “I always enjoy going over there—which is hard to imagine, because playing TV is one of the least fun things you can do as a musician.”

Although the idea of playing with the Roots lures countless acts to the show, Questlove has learned that “nine times out of 10 they’re nervous. Like when M.I.A. came on . . . I know the psychology now. They’ll stay in the dressing room a little too long, sit in the audience while we run the song nine times over. Sometimes they’ll do 11th-hour changes. It’s like a game of Operation—you have to put them at ease.” Often, the deep-breathing yoga techniques he’s learned factor into this coaxing process.

Jimmy’s Greatest Hits

The top 5 music videos from the ‘Late Night’ YouTube channel



“Call Me Maybe”

Performers: Carly Rae Jepsen, Jimmy Fallon & the Roots
Uploaded: June 8, 2012
Views: 17,356,263



“We Can’t Stop”

Performers: Miley Cyrus, Jimmy Fallon & the Roots
Uploaded: Oct. 8, 2013
Views: 16,281,343



“Blurred Lines”

Performers: Robin Thicke, Jimmy Fallon & the Roots
Uploaded: Aug. 1, 2013
Views: 16,068,192



“What Does the Fox Say?”

Performers: Ylvis, Jimmy Fallon & the Roots
Uploaded: Oct. 9, 2013
Views: 15,053,050



“All I Want for Christmas Is You”

Performers: Mariah Carey, Jimmy Fallon & the Roots
Uploaded: Dec. 4, 2012
Views: 12,523,520

By contrast, on the Jan. 31 show, Vernon volunteered to sit in with the Roots and perform his Auto-Tuned song “Woods.” He even took one for the team by busting out an intro for guest David Beckham. All told, it took the musicians a couple of hours to hammer out their selections—a luxury of time for the Roots, who’ve been known to learn a tune in 30 seconds or less. (Once, Paul McCartney asked them—during a commercial break—to back him up on “Lady Madonna.” Questlove makes a freaked-out face. “Then we heard, ‘Five, four, three, two . . .’ Thank God we nailed it.”)

“They always make you feel special and encourage you to be yourself,” Vernon adds. “That’s pretty hard when you know the machines that are sometimes behind the music scene these days.”

Like any cultural movement, it’s taken a village to affect change. Here, that’s led by Fallon (the buoyant personality), Questlove (the unflappable musician’s musician) and Cohen (the brainy straight-man).

The lattermost had been at Billboard for almost 10 years when his friend Nick Stern of Vector Management (Phosphorescent, Circa Survive) introduced him to “Late Night” senior talent executive Jamie Granet. “I got hired two weeks before we went on the air,” Cohen remembers. He was given only one directive: “Our voice is the voice of an iPod,” Fallon says, “which is: Anything goes.”

Cohen was a calculated risk. “We met with a lot of people,” says Fallon, who furtively quizzed applicants about music. “The thing with Jonathan that clicked is that I couldn’t stump the guy.” At the NBC studios, the then-fledgling Cohen found a de facto mentor in Jim Pitt, Conan O’Brien’s longtime music booker, off of whom he would bounce ideas.

Negotiating the overlap between credibility and accessibility became his challenge. “We certainly kept an eye on artists gaining exposure through YouTube,” he says. “When ‘Friday’ came out a few years ago, initially I, like every other television booker, was trying to get Rebecca Black on the show. But Jimmy had a brilliant idea: our own lavish, over-the-top version that he and Stephen Colbert did together.

“I get emails from Jimmy in the middle of the night all the time,” Cohen says. The host may send him a list of bands he likes, a song he heard on KEXP Seattle or, in the case of Neon Indian, an act he discovered using Shazam in his car. “And I’m definitely texting Quest at all hours if something pops into my head, asking him if he might help to facilitate it or what he thinks about it.” Questlove, meanwhile, “TiVos all the other talk shows to see who they had on,” he adds. “And sometimes I’ll be super-salty: ‘Yo, man, we had the chance to get them, and we passed on it!’”

Fallon and Cohen meet “fairly regularly,” at which time Cohen plays him 20-25 songs on YouTube for feedback. “The show is selective,” says Bruce Flohr, who manages Dave Matthews Band at Red Light Management (RLM). “A lot of artists don’t get asked to perform.

Ahmir “Questlove” Thompson



Jimmy Vs. Jimmy Fallon and Kimmel’s competition for bookings

After 11 years on the air, ABC’s Los Angeles-based “Jimmy Kimmel Live!” is looking forward to being “the only 11:30 game in town”—and all the primo music performances that come with that exclusivity. “It hasn’t really sunk in, but it’s about to,” “Kimmel” music booker Scott Igoe says. “My phone’s been ringing off the hook.”

To that end, Igoe notes that “more country and adult contemporary artists” like Martina McBride and Eric Church are slated to take the show’s outdoor stage, which boasts new sponsor AT&T (the program’s multiple song performances will be streamed to the phone provider’s customers) and room for an audience of 1,000. Also planned are more music mini-sets on Hollywood Boulevard, where Justin Timberlake and Paul McCartney headlined in 2013. This coming year, Igoe hopes to shut down the tourist-heavy stretch for a full week.

Jay Leno’s exit leaves Conan O’Brien, Craig Ferguson and Arsenio Hall competing for acts in the after-midnight slot, but, Igoe warns, with Seth Meyers, Jimmy Fallon and David Letterman, “that’s a very crowded atmosphere—and you can’t do Odd Future at 11:30.” Although Fallon disagrees with that last part.

Jimmy Kimmel (left) and Jimmy Fallon onstage at the 63rd Primetime Emmy Awards in Los Angeles on Sept. 18, 2011.

KIMMEL

BEST VIRAL STUNT: Twerking girl catches on fire (2013) An elaborate video—revealed to be a hoax—showed an attempt at the infamous Miley Cyrus dance move that ended in a flame-out. “We just put it up on YouTube and let the magic happen,” Kimmel said at the time.

BIGGEST CONTROVERSY: Kimmel vs. Kanye West (2013) After mocking the rapper’s spate of nonsensical interviews, West went on a Twitter rant calling the late-night host a “manipulative media motherfucker.” West later sat down with Kimmel and hashed it out.

MOST MIND-BLOWING PERFORMANCE: Prince (2012) A 15-minute medley of his greatest hits, including “When Doves Cry” and “Raspberry Beret.”

FALLON

BEST VIRAL STUNT: Ode to New Jersey Gov. Chris Christie’s Bridgegate scandal (2014) Fallon and Bruce Springsteen mocked the politician with a parody of “Born to Run.”

BIGGEST CONTROVERSY: Questlove vs. Michele Bachmann (2011) The drummer sparked a media firestorm—and nearly got fired—for playing Fishbone’s “Lyin’ Ass Bitch” as the walk-on music when the Republican presidential candidate was a guest.

MOST MIND-BLOWING PERFORMANCE: Bruce Springsteen, Steven Van Zandt and the Roots doing “Because the Night” (2010) “That was the most intense playing I’ve ever done,” Questlove said two days after the performance.

—Shirley Halperin



It can be frustrating getting told ‘No,’ but they’re consistent about the kind of things they want to be associated with. That’s a compliment to the show.”

Like Cohen, the Roots were also a gamble. In “Mo’ Meta Blues,” the autobiography Questlove published last year, he mentions that executive producer Michaels didn’t want a band with such a strong identity stealing Fallon’s spotlight. Fallon, however, thought differently. “We got to go bigger than Max Weinberg, because that was the hottest thing out there,” he says of O’Brien’s “Late Night” band. After weeks of talking to the Roots, Fallon finally sealed the deal, ironically in Michaels’ swanky “SNL” office. In time, the group’s presence has become the show’s ace in the hole. And as the band’s influence has grown, so have Questlove’s ambitions.

“Pull up D Train’s ‘You’re the One for Me,’ like, that particular texture,” he blurts out mid-interview to a musician in the next room over. One of the most multi-tastic guys in the business, he’s creating a new “Tonight Show” theme during his chat with Billboard and thinking out loud about how he’s going to find the time to write a new opening song for “Soul Train,” also on the day’s agenda. High-pitched “Close Encounters” bleeps that turn into a life-affirming dance-soul groove waft into the room. He turns his head and looks into space to concentrate on them.

He’s thought a lot about the band’s transition to “The Tonight Show” and decided to add two horn players from soul band Sharon Jones & the Dap-Kings, to give the Roots a more classic sound. Questlove would like to take full advantage of the reported \$5 million set renovation, which boasts natural-wood walls “built so that music actually pops in your face,” he enthuses. The avowed gadget geek has also been “auditioning over 30 microphones” and other gear to achieve a crisp sound reminiscent of talk shows from the ’50s and ’60s.

“I, too, wonder what will happen to the super-indie [artists],” he says matter of factly. Fallon maintains things will be more or less the same: “Expect Odd Future to come back to our show,” he says of the transition. “We’ll still be as electric as we were when we finished ‘Late Night.’ We just have the opportunity to get more people.” But Questlove has a “Tonight Show” contingency plan in place for artists who might not land in the show’s spotlight. “If they’re not able to secure a spot, there’s always a sit-in,” he says. “This isn’t a stepchild position—you’re featured and talked about in the first six minutes of the show.” He has also instigated some discussions about “plugging in” the band’s rehearsal space for web-video exclusives. “If I only had a camera running when ‘Weird Al’ [Yankovic] was here,” he says. “That would’ve been magical.” Then he goes back to writing two new songs.

The degree to which Fallon’s social media pull affects music sales is still a topic of debate. Laura Swanson, executive VP of media and artist relations at IDJ (which counts the Roots among its acts), believes strongly in the late-night effect. “I don’t think late-night television has ever been more influential—it really has a new resurgence,” she says. “I attribute a lot of that to Jimmy Fallon and his buzz factor. We’ve seen big bumps from late-night TV.” To her point, IDJ artist Ocean’s Fallon appearance jettisoned *Channel Orange* to No. 1 on iTunes, where it moved roughly 67,700 units in 24 hours.

Not everyone agrees. RLM’s Flohr notes that some labels have stopped funding artist performances on late-night shows. “They don’t see the benefit,” he says. But it’s the far less quantifiable benefits that most interest Flohr. “We’re constantly looking for needle movers in this business,” he says. “In a marketing plan, ‘Fallon’ is always one of the shows many of our artists want to per-



Jonathan Cohen

“Barry Gibb was on the couch—it’s the kind of thing that my mom would love and my hipster friend would love. That’s certainly a goal of ours—finding that sweet spot.”

—Jonathan Cohen

form on. Right off the bat, you have the ability to change the kind of performance you’d normally do.” He argues that the resulting momentum is reward enough. “Dave Matthews and Jimmy Fallon did something together that got huge social metrics. It wasn’t a song that was for sale, but the chatter created was massive.”

In Questlove, Fallon has also found a social media sage. A regular tweeter with nearly 3 million followers, the musician started connecting with fans more than a decade ago through Okayplayer, his hip-hop community site. He considers Tyler, the Creator’s “Fallon” appearance as much a turning point for the show as it was for Odd Future. “That was the moment I realized we arrived,” he says. “I watched it on TV, and suddenly we had four trending topics. That’s the first time a musical act did that. And we felt that’s something we have to live by.”

“So far, it’s totally different than the way it was before,” Fallon says, referencing fleeting “Tonight Show” host O’Brien, unseated due to low ratings and Leno’s return to late night. “Our show is a different generation of people than Conan’s show. Jay is totally supportive—he’s onboard. No one’s upset. Maybe that’s something they learned from the Conan thing, or something they learned from tran-

sitioning. We’re different people.”

For one, as of last year, Fallon’s following had a median age of 53, a few years behind Leno’s 58. (By comparison, Conan’s is 36, and those for “The Daily Show” and “The Colbert Report” are 42.) Which means his challenge may actually lie more in recalibrating viewers’ “Tonight Show” expectations than scrambling to please an older audience. At the same time, his social media savvy keeps him in touch with a younger demographic.

“Barry Gibb was on the couch—he and Jimmy have such a great rapport—and then he played one of his classics with the Roots,” Cohen says. “Something about that felt very ‘Tonight Show’ to me. It’s the kind of thing that my mom would love and my hipster friend would love. That’s certainly a goal of ours—finding that sweet spot.”

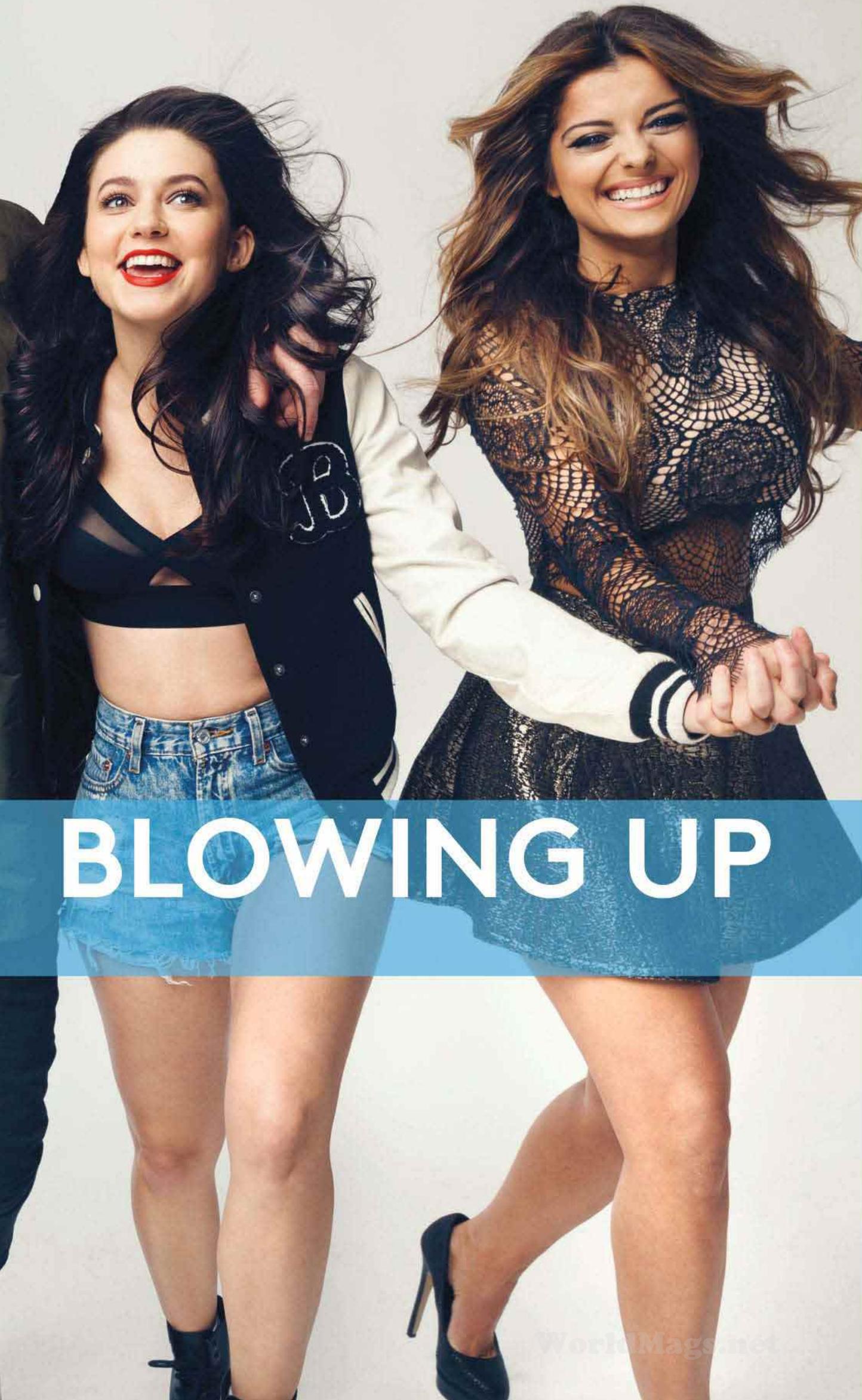
Tellingly, the new “Tonight Show” teasers cast wide nets. One ad features Fallon imitating ’70s-era John Travolta, strutting to the Bee Gees’ “Staying Alive.” Another, the nostalgic “A Tradition Continued,” plays up the franchise’s storied history, leading to Fallon’s chapter with—and this is key—Leno introducing him. And the most recent one? It depicts the host and his band in flashback: as cutesy kids who’ve dreamed of this moment.

“It couldn’t be smoother right now,” Fallon says confidently. So he’s not waking up in the middle of the night in a panic about taking over the highest-rated nighttime talk show? “Oh, I am. But that’s just normal for me—I’m going to see a doctor about that,” he quips, before adding, “I have a 6-month-old baby, and I have a show. There’s a lot to be worried about.” ●



BUZZING, BREAKING,

Meet the acts who will help define 2014



BLOWING UP

In 2014, boundaries, whether music or geographical, will matter less than ever. Case in point: the eight exciting new stars-to-be here. They hail from the Bay Area, Britain, Guam and their mother's suburban Illinois basement, representing rap to pop to country and everything in between. Their back stories, and ambitions, are just as varied: Singer Sam Smith, who rode two dance and pop collaborations to stardom in Britain, is looking to become the male Adele. The Orwells' big breakout was stage-humping their way to an encore on "Letterman." Two years after emigrating from Guam to Los Angeles, Pia Mia went viral on Keek after singing for Drake, Kanye West and the Kardashians. But all eight acts do have one thing in common: They're set to be among 2014's biggest breakouts.

From left:
Sage the Gemini, Pia Mia, Sam Smith, Meg Myers and Bebe Rexha
 photographed in Los Angeles.

PIA MIA STYLING BY CECILE CHEVREUSE. HAIR BY NAVEE. MAKEUP BY GUY AROZ AND RILEY BY GUY AROZ. DRESSES BY CLOUTIERE. SAGTHE GEMINI, SAM SMITH AND SAGE THE GEMINI GROOMING BY EMMA PARSONS/CELESTINE AGENCY FOR MAC. MEG MYERS AND BEBE REXHA HAIR BY JILLIE FIGUEROA/CELESTINE AGENCY FOR MAC. MAKEUP BY LAUREN LANGRISH/CELESTINE AGENCY FOR MAC. COSMETICS AND GHD. SAM SMITH AND SAGE THE GEMINI GROOMING BY



SAM SMITH

Already topping U.K. charts, soulful singer readies stateside breakthrough

Dozens of female singers have been touted in recent years as “the next Adele.” But if Capitol Music Group has its way, the real successor is a 21-year-old English guy with a fade haircut and the self-professed goal of being the next “male diva voice.”

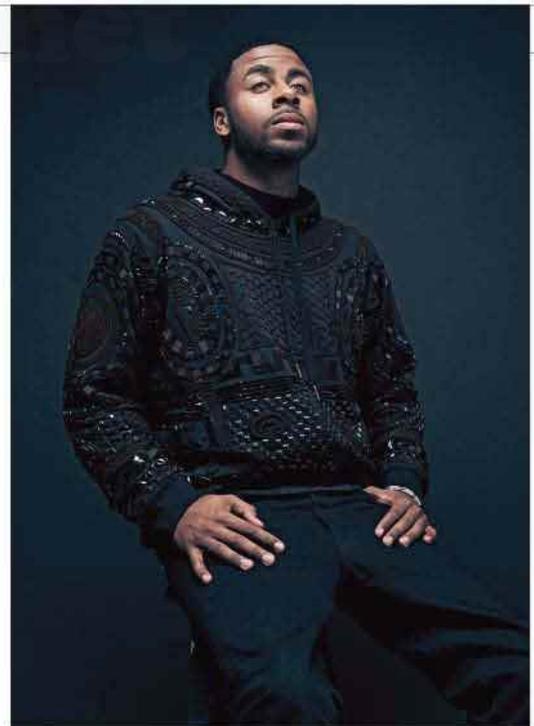
“The core similarity is the honest lyrics,” Sam Smith says a few days before a stateside trip with Disclosure for a trio of sold-out performances of their hit single “Latch” in New York. “The songs I’m writing now are so brutally honest I can’t listen to them with my family. But the music is completely different [from Adele]. Judy Garland once said, ‘Always be a first-rate version of yourself rather than a second-rate version of someone else.’”

Music fans got an introduction to Smith, one of Capitol CEO Steve Barnett’s first high-profile signings since leaving Columbia in 2012, this past year through a pair of guest spots: Disclosure’s “Latch” hits No. 13, a new peak, on Billboard’s Hot Dance/Electronic Songs chart

this week, and Emeli Sandé collaborator Naughty Boy’s “La La La” became the United Kingdom’s fastest-selling No. 1 single. Highlighted by Smith’s muscular timbre and impressive range, the songs helped him land Critic’s Choice Award at the 2014 BRITS, and their videos were even bigger smashes online—“La La La” has racked up an astounding 234 million-plus YouTube views. But neither clip features an appearance from Smith.

So his debut EP, *Nirvana*, released Jan. 28, is his formal introduction, with stirring ballads like “Lay Me Down” and midtempo banger “Money on My Mind,” which Smith recently performed with Taylor Swift when her *Red* tour hit London. His full-length debut, *In the Lonely Hour*, is due June 3 stateside. Working with U.K. songwriter/producer Jimmy Napes, Smith assembled a list of collaborators as eclectic as his electronic-soul sound—Disclosure, Sia and Linda Perry, for starters.

“It was important for me to be almost limitless when I went into writing sessions,” Smith says. “If I wake up one morning and want to sound like Joni Mitchell, I should be allowed to. Then if I want to sound like Beyoncé, I also should be allowed to. That was my aim—to have my voice be all things.” —Andrew Hampp



SAGE THE GEMINI

Newcomer rapper looks to cash in on two Vine-friendly Hot 100 hits

Bay Area rapper Sage the Gemini has yet to release his debut album, but gold and platinum plaques already adorn his wall, thanks to breakout single “Gas Pedal” (featuring IAmSu!) and follow-up “Red Nose.” The videos for both Billboard Hot 100 hits—from Sage’s *Gas Pedal* EP—have notched more than 71 million YouTube/Vevo views combined, catching the attention of radio, TV programmers (Sage is set to perform on “Jimmy Kimmel Live!” on Feb. 13 and “The Arsenio Hall Show” a week later) and even Justin Bieber, who appears on a remix of “Gas Pedal.” Both songs also went viral on Vine and Instagram, inspiring thousands of fan-made dance videos.

“I’m keeping kids out of trouble,” Sage told Billboard in September. “Instead of carrying guns, why not give them a new dance to learn?”

Sage’s smooth flow first made waves in 2008, when he released “You Should Know” on Myspace. He spent the next five years honing his sound, joining forces with Bay Area crew the HBK Gang (aka the Heartbreak Gang) before signing with Republic in 2013.

What took so long? “When you’re doing something you love, time passes fast,” Sage says. “One day it’s 2008, and the next day it’s 2014. And now I’m here.”

Sage is working on his debut LP, *Remember Me*, which is due later this spring (pre-orders begin Feb. 11). Until then, he can be heard on labelmate Dev’s Hit-Boy-produced single “Kiss It” as well as “Only That Real,” the formal first single from fellow HBK crew member IAmSu!, along with 2 Chainz.

As for his sound, Sage confesses that even he doesn’t know what to call it. “Maybe it’s the HBK genre,” the rapper/producer says with a laugh. “My music is resonating by design. I took time to listen to what was happening musically, and I produced my project based on that—combining multiple sounds to create my songs. I knew it would work, and it did.” —Gail Mitchell

“I’m keeping kids out of trouble. Instead of carrying guns, why not give them a new dance to learn?”
—Sage the Gemini

FOXES

After winning a Grammy with Zedd, British singer takes a left turn

When “Clarity” was announced as best dance recording at the Grammy Awards, Louisa Rose Allen, who goes by Foxes, threw her purse into the air and climbed over two rows of seats to jump on her collaborator Zedd. “I was so not expecting it that I had chewing gum in my mouth,” the British singer says. “It was hilarious.”

Foxes, who’s as enthusiastic and cheeky in conversation as she is enigmatically sultry in her music, has her feature on Zedd’s “Clarity,” a dance-pop number she recorded more than a year ago, to thank for much of the hype leading into her debut album, *Glorious*. But the record, which is slated for a May release, reveals an entirely new side of the singer, who has also guested on tracks by Fall Out Boy and Rudimental. “‘Clarity’ definitely put me on the map, and I’m very grateful, but it’s more Zedd’s baby than mine,” she says. “‘Clarity’ is an EDM track. My music has dance elements but it’s a lot more organic. It’s kind of like a big diary.”

Two tracks, “Youth” and “Let Go for Tonight,” have been released in the United Kingdom. Foxes’ U.S. label, RCA, is pushing the former on pop radio. Foxes will also be touring “a shitload,” she says, including U.K. dates in February and March, an Australian tour with Bastille and then a U.S. run later in the year. In the meantime, RCA’s priority is helping fans get to know Foxes beyond “Clarity.”

“We’re trying to fill out her story more,” RCA head of pop/rock marketing Aaron Borns says. “She’s a pop artist with a little bit of mystery. We want her to be one of the new forces in mainstream pop. It’s a lofty goal, obviously, but with the record as good as it is there’s a tremendous amount of potential.”

Foxes, however, wants to take her time getting there. “The album was finished a couple of months ago. It’s been ready for a while,” she says. “But I want to push ‘Youth,’ and then another single, rather than just put it all out there. Putting out an album fulfills a pretty big goal for me, but I want to seed it a bit first.” —Emily Zemler



Foxes
photographed
in Los
Angeles.



PIA MIA

Viral video star with Kardashian connection is not your typical teen sensation

It’s not every day that you’re asked to sing “Hold On, We’re Going Home” in front of Drake himself. Adding to the pressure cooker? When the request comes from Kanye West while seated at the Kardashians’ dinner table.

“We were in the middle of eating, and it was really, really nerve-racking,” says the 17-year-old, who counts Kylie Jenner as a close friend and Mariah Carey, Whitney Houston and Celine Dion as influences. “I was so nervous I changed the melody of the song, but Drake ended up liking it.”

What happened next is the stuff pop star dreams are made of. Kim Kardashian posted a Keek video of the impromptu performance, which highlighted Mia’s impressive vocal range and went on to garner 1.2 million views. In no time, Mia was fielding label requests, eventually signing with Interscope in December. “I’m a person that goes off vibes,” she says. “Interscope was what felt most like home.”

Mia’s moment wasn’t an isolated one, however. By age 11, the Guam-born singer was already performing professionally at the weddings of Japanese tourists on the island. In 2010, Mia and her mother left her father and siblings behind to pursue her career in Los Angeles. That was where Mia met manager Neima Khaila, who signed her to management company 88th Commission, and, eventually, Interscope president of urban records Joie Manda, who was, in a word, wowed. “She has an incredible voice, her style is amazing, and she’s a beautiful young girl,” Manda says. “Everyone is chomping at the bit to go into the studio with her.”

Mia is at work recording and writing her debut EP, a mix of uptempo and stripped-down songs that she describes as “a rhythmic pop sound,” with a heavy dose of first-person teenage perspective.

“When I moved out to L.A., my dad wanted me to document my life, so I started writing journals, and I like to write [songs] from them,” she says. “I need to relate to what I’m singing about, and I want teenagers to know we’re all going through the same thing.” —*fill Menze*

WorldMags.net



MEG MYERS

Los Angeles singer lays bare with brutally honest major-label effort

Los Angeles singer Meg Myers has a major-label deal with Atlantic Records, but commercial success is far from her mind. "I'm not like, 'I want to be famous!'" says the 27-year-old Tennessee native, now based in Los Angeles. "If I'm true to myself and that comes next, then that's awesome."

It's not the typical artist development story, but then again, Myers isn't your typical musician. On her 2012 debut EP, *Daughter in the Choir*, Myers delivered a strikingly visceral feeling and the sort of deeply relatable angst artists like Fiona Apple came up on. The result is at times guttural and primitive in its execution, which is exactly what Atlantic and producer Doctor Rosen Rosen (Drake, Katy Perry) are counting on with follow-up EP *Make a Shadow*, out Feb. 11.

"I've never gone into making music with a vision ahead of time," she says. "We just wanted it to be more stripped down and more emotional."

So far, the label has unveiled videos for two tracks off the EP, including a haunting (both figuratively and literally) clip for impassioned single "Desire" in which Myers plays out a love scene with a ghostly, invisible partner. There will be more videos and a lot of touring to come: After opening several dates for the Pixies last fall, Myers will perform at South by Southwest and several summer festivals, including Governors Ball.

But Myers says her biggest milestone for 2014 is completing her unscheduled, still-untitled debut full-length—for artistic and emotional reasons, not profitable ones. "As long as everything that comes out is honest and real, then I'm happy." —Emily Zemler



BEBE REXHA

Singer/songwriter channels inner demons into hits for Eminem, Rihanna and Cash Cash

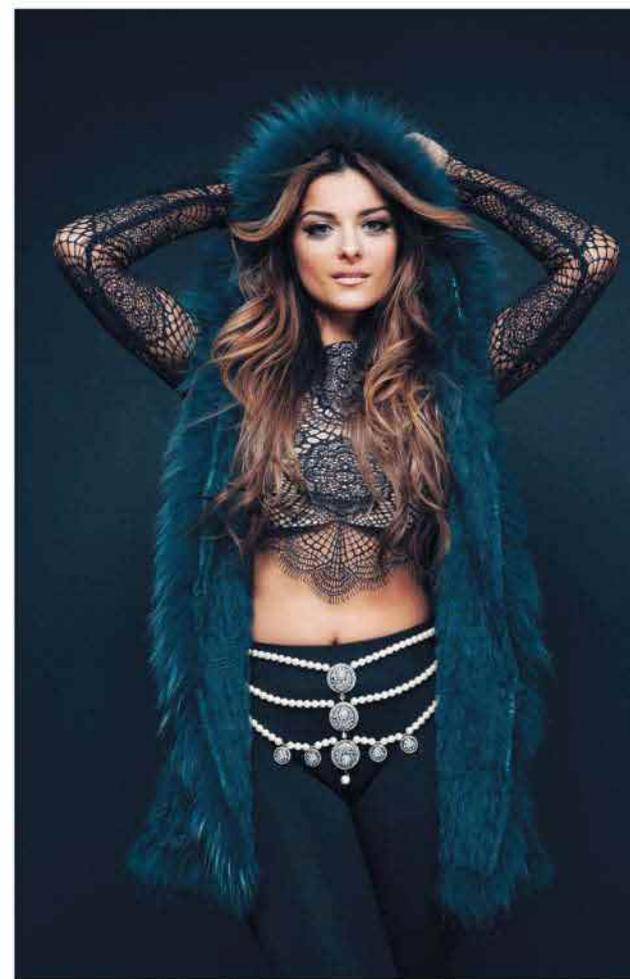
Though they probably don't yet realize it, pop fans are already familiar with the work of singer/songwriter Bebe Rexha. After being dropped from Island Def Jam, Rexha poured her frustrations into an early version of what eventually became Eminem and Rihanna's No. 1 smash "The Monster," which she co-wrote. She also sings on Cash Cash's "Take Me Home," which hits a new peak of No. 79 on the Billboard Hot 100 this week. Rexha has come a long way since 2012, when she parted ways with Pete Wentz's side project Black Cards and fell into a deep depression—one that later helped inspire her songwriting breakthrough for Eminem.

"I thought I was losing my mind. I started seeing therapists," she recalls. "I found a quote online that said, 'If we stop looking for monsters under our beds, we'll realize they're inside us.' I thought, 'This speaks to me. I may be a little off, I may be depressed, but it's whatever.'"

Now signed to Warner, Rexha is at work preparing her debut album, which she hopes to release in the fourth quarter. It will be led by the single "Timeframe," set for spring. She speaks glowingly of a pair of planned singles—"I Can't Stop Drinking About You" and "Cry Wolf"—and album cut "So What I'm Fuckin' Crazy" is another dive into Rexha's struggles. Billy Steinberg and producer Fraser T Smith are among her songwriting and production collaborators.

"I love alternative, I love EDM, I love pop—the album is all my favorite things put into one," she says.

Rexha will also be featured on an upcoming David Guetta single, and her manager Chris Anokute says Usher is considering a song she co-wrote with Max Martin. But despite her collaborative successes, Rexha wants to carve out her own space with her album. "If you chase mainstream radio, you're already too late," she says. "I want to do something fresh and unique." —Chris Payne



THE ORWELLS PHOTOGRAPH BY SAVERIO TRUGLIA. DAN & SHAY PHOTOGRAPH BY SARAH BARLOW AND STEPHEN SCHOFIELD.



THE ORWELLS

Feisty five-piece graduates from the garage to the national stage

David Letterman rarely requests an encore from his musical guests. But garage-punk band the Orwells so impressed with their lively late-night debut on Jan. 15—which featured rambunctious frontman Mario Cuomo writhing across the studio floor—that the host demanded more.

“I’d never seen Letterman do that—I was like, ‘Is this a joke?’” says Matt O’Keefe, who, having already broken all his guitar strings playing single “Who Needs You,” was in no position to take up the host’s offer. So instead, Paul Schaeffer led the house band in a gleeful take on the Orwells’ song—and even laid down on the floor to imitate Cuomo’s hip thrusts.

The Orwells had arrived. Two years prior, an equally frenetic CMJ Music Marathon show led Canvasback Records A&R rep Daniel Chertoff to sign the band. “You never know where they’ll go,” Chertoff says. “Every performance is different and exciting.”

The Orwells formed in the Chicago suburb of Elmhurst, Ill., in 2009, when their five members were still in high school, inspired by suburban angst and the

reckless energy of Georgia band Black Lips, an obvious influence on “Who Needs You.” “We would see them live in high school and their shows were bat-shit insane,” O’Keefe recalls. “They were like nothing I’d ever seen before.”

The Orwells, who still rehearse in O’Keefe’s mother’s basement, recorded their first album for roughly \$300. Now, on an imprint of Atlantic, they’ll enjoy substantial backing during the leadup to the release of their still-untitled major-label debut this summer. After serving as primary support on Arctic Monkeys’ American tour, the band will set sail to the Bahamas aboard the Weezer Cruise and headline gigs in the United Kingdom and North America through early April. Produced by Chris Coady, Jim Abbiss and TV on the Radio’s Dave Sitek, the album will feature “Who Needs You” as its lead single, which has racked up its first radio add at Chicago’s WKQX, the band’s hometown alt-rock station.

All this before any of the band members have turned 21. They may not be old enough to enter most of the venues they’ll be raising hell in this year, but they’ve found ways to make do. “We’re still underage, drinking in the van in the parking lot,” O’Keefe says. “It’s our trademark.” —Chris Payne

From left: The Orwells’ **Matt O’Keefe** (guitar), twin brothers **Henry** (drums) and **Grant** (bass) **Brinner**, **Mario Cuomo** (vocals) and **Dominic Corso** (guitar), photographed outside O’Keefe’s mother’s house in Elmhurst, Ill.

“We’re still underage, drinking in the van in the parking lot. It’s our trademark.”
—Matt O’Keefe, the Orwells

DAN & SHAY

Country duo ready to make near-overnight success last

It’s been a fast and furious ride for Dan Smyers and Shay Mooney, collectively known as Dan & Shay. Less than a year after they met at a party, the duo charted its first single, “19 You + Me.” In its 17th week on Billboard’s Country Airplay chart, the song has reached No. 17, and also cracked the Billboard Hot 100, moving 78-85.

Their rapport was instant and their output prolific. The morning after the party, the pair began writing together. By day’s end the two had a song on hold for Rascal Flatts. “It just worked musically,” Mooney says. “It was the direction we were both trying to get to for so long.” The pair kept writing, sometimes up to three songs a day. “Within two months, we had 10 publishing offers,” Smyers says.

The idea to join forces as a recording duo wasn’t immediate, they say—until women kept asking them to perform together at parties. “There was a point where we realized, ‘This is really cool,’” says Mooney, who was previously signed to T-Pain’s Nappy Kid Entertainment as a solo artist. (“I was a redneck in an urban world,” he recalls.)

Warner Music Nashville president/CEO John Esposito, who signed the duo, says the focus is now on trimming the voluminous number of songs the act has recorded down to the dozen that will be on Dan & Shay’s still-untitled April 1 debut. “We’ve got six or seven cued up to be single No. 2,” Esposito says. “It’s not a bad problem to have.”

The pair, which nabbed an Academy of Country Music Award nomination for vocal duo of the year, will tour with labelmates Hunter Hayes in March and Blake Shelton in the fall. Smyers says he’s not the only one who’s excited. “My mom’s already asked, ‘Can you get Blake’s autograph for me?’” —Melinda Newman



Dan & Shay photographed in Nashville.



GIORGIO MORODER

DAFT PUNK'S DISCO DON

HOW THE 73-YEAR-OLD EDM PIONEER RETURNED AS THE SPIRIT OF THE ROBOTS

Producer Giorgio Moroder, who helped invent disco in the 1970s with Donna Summer ("I Feel Love," "Love to Love You Baby") before conjuring the '80s synth sound of film soundtracks ("Scarface," "American Gigolo," "Flashdance"), disappeared from pop culture for two decades. Catapulted back into the spotlight with an unexpected starring role on Daft Punk's 2013 megahit release Random Access Memories—a four-time Grammy Award winner, including album of the year—the 73-year-old is basking in EDM's ecstatic embrace, working on a new record, remixing ascending acts like Haim to blogosphere acclaim and DJ'ing before jubilant international crowds of tens of thousands easily young enough to be his grandkids. Billboard asked Moroder to reflect on his remarkable re-emergence.

Until recently I was mostly playing a lot of golf. I picked it up while living in a small city in the Dolomites [in Italy]. One day I was putting on a hill in Zurich, and a few hundred yards away Diana Ross was doing a sound test at an arena for a performance that night of "Take My Breath Away," my song with her. That was a very nice game, an incredible feeling.

But now I'm too busy for that. Things have come around for me again. It started with the Daft Punk song "Giorgio by Moroder," from their new album. I didn't have any idea what they would have me do when they called me in to their studio on La Cienega [in Hollywood], around the time they were working on *Tron*. My agent was talking to their manager, Paul Hahn. Paul said, "Why don't we set up a lunch?" I went there; they showed me their synthesizers.

I brought my son. At the time he was 22. Kids: They are not too easy to impress. Growing up, he was heavy, heavy into Korn and Linkin Park, and I didn't do too much in the last 20 years. But he loves the Dafts so much. For him, I grew in his esteem enormously.

It's interesting to see the rise of EDM. Obviously the movement of the past five, six, seven years took a lot from "I Feel Love." When I speak to David Guetta or Avicii or Tiësto, that's the first thing they tell me. Then they tell me about

soundtracks like *Scarface*. I don't know how many samples they took from that.

In film, I was surprised when I first saw the movie "Drive." I said, "Oh, God. It sounds great—I love it. Wow, this could be the soundtrack from 'American Gigolo' or 'Cat People.'" But I'm surprised that the director would agree with a composer to write that kind of sound.

In the early '80s, my sound—especially that mysterious kind of synthesized sound that was used so much—every relatively cheap TV show eventually had it because it's not expensive. It's just one guy doing the whole soundtrack. So it was overdone. But the great thing is now the quality is so much more interesting. Think of what Trent Reznor did in "The Social Network"—those beautiful, sparse sounds.

I'd like to do it again myself. I was supposed to do a movie, which I cannot mention. The budget was OK—nothing great, because even in movies, they don't pay millions anymore. My agent saw, I think, 20 minutes and he hated it. So I didn't do it, thank God. To have my first movie after all of these years flop? That would have been terrible.

This year I've begun DJ'ing, and it keeps growing. I have to tell you it's absolutely incredible. I did some gigs as a singer 30 years ago and it was terrible. I didn't have the voice, or I was nervous, or I couldn't remember the words. The day before I couldn't sleep: "Am I going to be able to reach that note?"

Now I do an hour-and-a-half [of DJ'ing] but if they would let me, I would do two hours. The audience goes and doesn't stop. At the end I do "Call Me" and it's the end of the world. In Mexico, the audience of 20,000 was still shouting "Giorgio! Giorgio!" as they took me out. "Sorry, I have to go."

Now I'm talking to a hotel in [Las] Vegas to do a disco-themed club show. I don't know yet if it's once or twice or three times a week. I have to think about it. I may get an apartment. The traveling I am already doing is quite demanding: Tokyo, Berlin, Paris. I am 73.

Of course, there's also a new club named after me—Club Giorgio. Bryan Rabin plays disco music at the Standard on the Sunset Strip. I went one time—he invites me every weekend but my wife loves it so she goes there once every few weeks. I don't because I want to keep a little bit of mystique. —As told to Gary Baum

Giorgio Moroder
photographed in Los Angeles.
Opposite page: Moroder with
one of the **Daft Punk** robots at
the Grammy Awards on Jan.
26, with **Donna Summer** circa
1976 and performing at HARD
Day of the Dead in Los Angeles
on Nov. 3, 2013.



HEAR & NOW

From Aloe Blacc to Afrojack—and that's just the A's—29 of the most highly anticipated releases of the coming season, including **Rick Ross**, **Shakira** and even the late, great **Johnny Cash**



SCHOOLBOY Q

Oxymoron, Feb. 25

- Interscope/Top Dawg Entertainment
- Terrence Henderson, Dave Free and Moosa, Top Dawg Entertainment
- Caroline Yim and Zach Iser, ICM Partners

Following Kendrick Lamar is no easy task, but Schoolboy Q, his labelmate, is out to do just that with his major-label debut, *Oxymoron*. The album, and its title, were inspired by the California rapper's life, in which he has gone from drug dealer to successful artist and father. "It's doing bad for good," the 27-year-old says. "But I'm not in the streets now—I have to provide for my family. I can't talk to my daughter on the phone from jail."

Q's last album, 2012's *Habits & Contradictions*—released just before Top Dawg's 2012 deal with Aftermath/Interscope—garnered critical acclaim but only sold 46,000 copies, according to Nielsen SoundScan. But now Q and Top Dawg have major-label muscle behind them, which helped fuel the success of Lamar's *good kid, m.A.A.d city*. The executive producer of that album, Aftermath head Dr. Dre, didn't contribute to *Oxymoron*, although Q says Lamar, who appears on melodic lead single "Collard Greens," was "unofficial A&R."

Q guests on Macklemore & Ryan Lewis' hit "White Walls," which sold 1,247,000 downloads. His own new singles—"Collard Greens," "Man of the Year," "Break the Bank"—haven't gained near that level of traction. "Kendrick didn't have a big-ass single before his album dropped, which gives me hope," he says. "I'm going to shoot for my core fans. They made it possible for me to succeed, not the radio. Good music is good music—it speaks for itself." —*Sowmya Krishnamurthy*

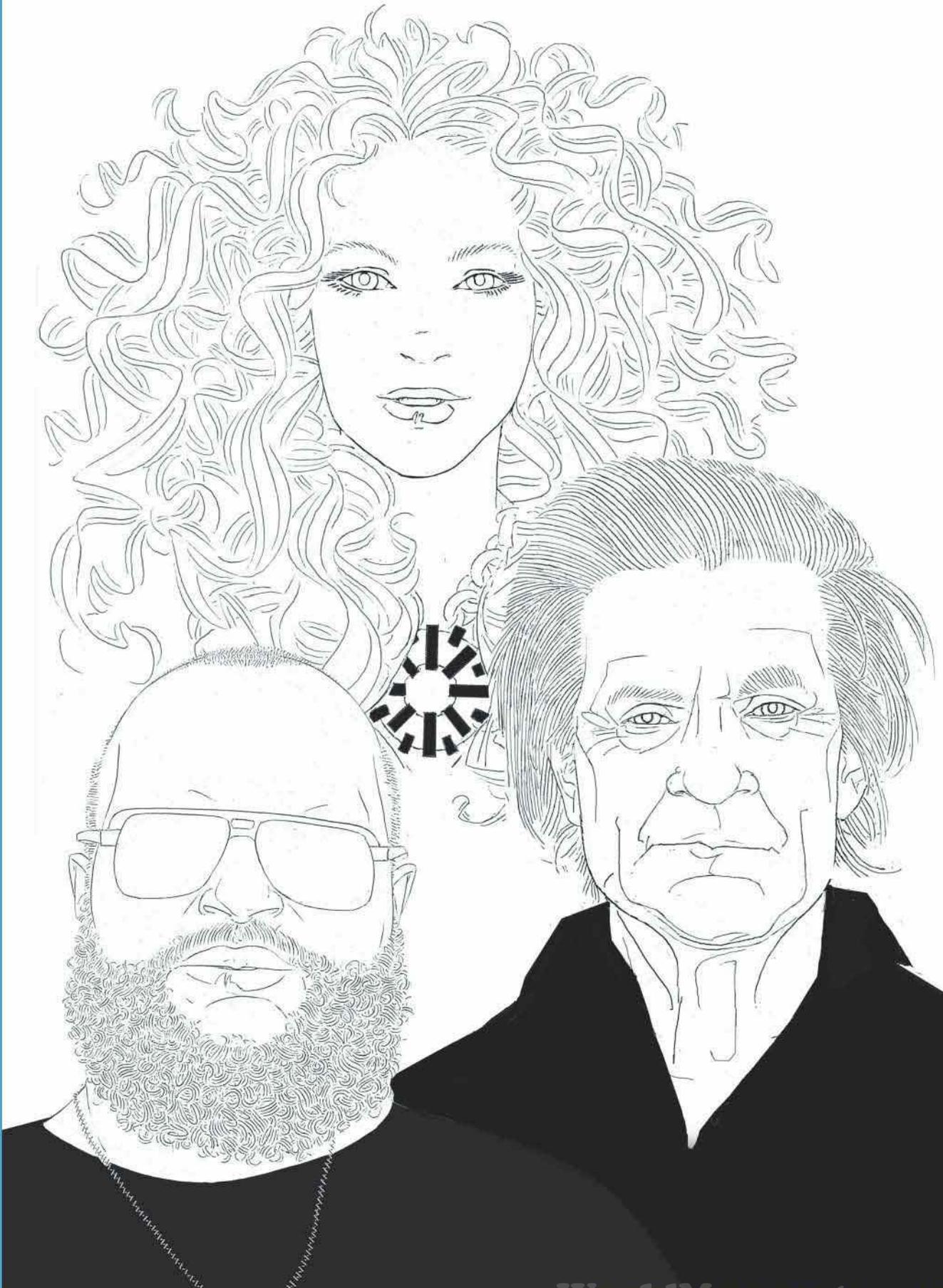


BECK

Morning Phase, Feb. 25

- Capitol
- Bill Silva, Silva Artist Management
- Creative Artists Agency

For his first proper album since 2008's *Modern Guilt*, Beck has signed with Capitol and returned to the sound and team of musicians (guitarist Smokey Hormel, bassist Justin Meldal-Johnsen and drummer Joey Waronker among them) that shaped 2002's somber, acoustic *Sea Change*. Even further indebted to Laurel Canyon '70s rock than its counterpart, *Morning Phase* is Beck stripped down to layered falsetto



L Label M Management B Booking

harmonies ("Turn Away," "Morning"), crisp guitar work (first single "Blue Moon," "Heart Is a Drum") and lyrics that find him mournful but in a hopeful state ("Blackbird Chain," "Wave"). Miss the kitchen-sink-beats Beck? Another, more rhythmic collection, including 2013 one-off singles like "Gimme" and "I Won't Be Long," is expected later this year.

THE FRAY

Helios, Feb. 25

- L Epic
- M Ken Levitan and Kevin Spellman, Vector Management
- B Jonathan Adelman, Paradigm Agency

The Fray is both more aggressive and more optimistic than ever before on its fourth album, which frontman Isaac Slade says is the result of the four members "being in a great place" in their lives and working with new collaborators like producer Stuart Price. "Each of us got pushed sonically and lyrically into new territory," Slade says. In addition to Price, such songwriting collaborators as Matt Hales (aka Aqualung), Relient K's Matt Thiessen, Busbee and Brett James were recruited, along with a first-ever teaming with fellow Denverite Ryan Tedder on the single "Love Don't Die," currently at No. 10 on Billboard's Adult Top 40 chart.

DIERKS BENTLEY

Riser, Feb. 25

- L Capitol Nashville
- M Mary Hilliard Harrington, the Greenroom, and Coran Capshaw, Red Light Management
- B Jay William, William Morris Endeavor

Seven albums into his career—including four No. 1s on Billboard's Top Country Albums chart—Dierks Bentley goes deeper than ever for his latest, *Riser*. Fueled by personal triumph and tragedy, Bentley says "lyrics of substance and weight, relief and escape informed the songs. Sometimes you need life to kick you in the ass. My dad passing away at the start of the project and my son being born at the end did just that." Kacey Musgraves, Chris Stapleton and Charlie Worsham are among the guests features on the 12-track set. Bentley worked with producers Arturo Buenahora Jr. and Ross Copperman for the first time, and says they helped him explore new ground and sounds. "We kind of threw out the rule book and went exploring."

ELI YOUNG BAND

10,000 Towns, March 4

- L Republic Nashville
- M George Couri, Triple 8 Management
- B Brian Hill, Paradigm

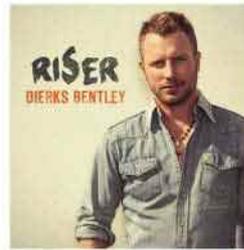
The 2011 album *Life at Best* yielded Eli Young Band's first two No. 1 singles, the ballad "Crazy Girl" and midtempo anthem "Even If It Breaks Your Heart." The goal with *10,000 Towns* was to keep the commercial attention while better representing the group's onstage energy. "We make records to go play them out live," guitarist James Young says. "For the sake of the set, we needed some more rockin' tunes." The first two singles, "Drunk Last Night" (No. 1 on Billboard's Country Airplay chart) and just-released "Dust," underscore that commitment and the project's gritty tone.

LEA MICHELE

Louder, March 4

- L Columbia Records
- M Alissa Vradenburg, Untitled Entertainment
- B William Morris Endeavor

Five years after "Glee" debuted, star Lea Michele is finally ready to release a solo



album. "Be loud, be bold, be yourself, whether or not people understand," Michele says. "That's what I think of when I think of the album." That ethos is evident on the set's debut single, "Cannonball," which packs the punch of a Demi Lovato ballad and reached No. 75 on the Billboard Hot 100 late last year. It was co-written by Sia, who joins Christina Perri and the Messengers as collaborators on the album.

RICK ROSS

Mastermind, March 4

- L Def Jam
- M Gucci Pucci
- B Tawanda Roberts

Rick Ross' sixth solo album has seen its share of delays. But there's been as much, if not more, anticipation, thanks to street singles "No Games" (featuring Future) and the brassy "The Devil Is a Lie" (featuring Jay Z), and the announcement of an unlikely collaboration with former rival Young Jeezy titled "No Wars." *Mastermind* arrives on the heels of 2012's *God Forgives, I Don't*, which debuted at No. 1 on the Billboard 200, and a controversy over lyrics that led Reebok to drop the rapper as a spokesman. Sean "Diddy" Combs mixed the set, which includes production from Scott Storch and Mike Will Made It.

ALOE BLACC

Lift Your Spirit, March 11

- L XIX Recordings/Interscope
- B Brian Edelman, William Morris Endeavor

The uncredited voice on Avicii's "Wake Me

Up!" is poised for a solo breakthrough of his own with "The Man," thanks to prominent placement in a series of TV commercials for Beats by Dr. Dre. "It's great to taste what it feels like to have a top 10 single, but to now have my name attached to it? Even better," Blacc says. "It just goes to show the active ingredients in my songs—my lyrics and my voice." And that's just the beginning. *Lift Your Spirit* has plenty of modern-soul anthems in the vein of Bill Withers and Marvin Gaye, with production from DJ Khalil (Eminem, Kendrick Lamar) and Pharrell. Advertisers have already noticed: The strutting "Can You Do This" was featured in a Beats Music ad during the Super Bowl, and "Ticking Bomb" provided a tense backdrop for EA's "Battlefield 4" trailer.

JUANES

Loco de Amor, March 11

- L Universal Music Latino
- M Rebecca Leon
- B Michel Vega, William Morris Endeavor

Following his 2013 MTV *Unplugged* set, Juanes returns to the studio for an earthier sound, simpler melodic lines and joyous lyrics befitting the album title, which translates to "crazy for love." The LP is a departure in many ways: It marks producer Steve Lillywhite's first Spanish-language album and Juanes' first co-writes, with pals Miguel Bosé and Emmanuel del Real of Cafe Tacvba. Recorded entirely with acoustic guitars, the album centers on love. "I believe love is the most powerful energy we have in this life," Juanes says. "I wanted to put a ray of love through a prism. It's all the different approaches love has in relationships."

YG

My Crazy Life, March 18

- L Def Jam/CTE
- M Russell Redeaux, Stamped Management
- B Mitch Blackman, ICM

Years after his 2009 breakout hit "Toot It and Boot It," YG finally returned to the charts last year with bouncy single "My Hitta," the first off his forthcoming debut, *My Crazy Life*. The LP is a concept album that follows a day in the life of the 23-year-old navigating the streets of Compton, Calif. "A lot of people know my music but don't really know me," YG says. "They don't understand the lifestyle where the music comes from. I want to give [listeners] a piece of my life." The album's artwork is a recreation of YG's mugshot from a 2009 robbery conviction. Longtime collaborator DJ Mustard is executive-producing the project along with Young Jeezy, and Drake makes a standout appearance on the second single, "Do You Love."

FOSTER THE PEOPLE

Supermodel, March 18

- L RCA
- M Brett Williams and Brent Kredel, Monotone
- B Kirk Sommer and Dave Tamaroff, William Morris Endeavor

Following up 2011's *Torches*, which featured breakout hit "Pumped Up Kicks," Foster the People partnered with producer Paul Epworth for a more raw and organic sound. Epworth and frontman Mark Foster



DUCK SAUCE

Quack, March

- L Fool's Gold
- M TMWRK Management (A-Trak), X-Mix Productions (Armand van Helden)
- B Sam Hunt, Windish Agency

The long-awaited debut album from Duck Sauce, *Quack*, will finally be released this year, and despite the duo's 2010 surprise hit "Barbra Streisand" (nearly 70 million YouTube views and counting), it's packed with dancefloor-fillers, not novelty tracks.

Star DJ/producers A-Trak (born Alain Macklovitch) and Armand van Helden were inspired by the early work of De La Soul, sample-heavy affairs with narrative themes and invented characters—like, you know, alien ducks. "Those albums were so visual—you could imagine yourself flicking through crates of records," A-Trak says.

The pair refers to *Quack* as partly a comedy album, and the skits are hilarious—particularly one that re-imagines Wu-Tang Clan's "Torture" as an emo-hipster's Ok-Cupid profile. But it's a club juggernaut too, manipulating obscure disco samples into irresistible modern-day party-starters. The rights clearances of all those snippets delayed the album's release for more than a year. "Every track has a sample," A-Trak says. "[Our managers] had to track down license holders for old, bygone records."

Not concerning themselves with those details contributed to their freedom in the studio, where, Van Helden says, the duo's camaraderie and shared musical history make almost anything possible. "All our studio sessions are based on 'flukiness,'" he says. "The whole magic behind Duck Sauce is the fluke potential."

"We just created the album we wanted to make," A-Trak says. "Now the duck flies off, and we'll see how it goes." —Kerri Mason

kicked off the writing process in late 2012 in Morocco—an influence that resonates throughout the disc's 11 tracks. The band unveiled surging single "Coming of Age" last month and will release several more tracks leading up to the album's release. "The single served as a good bridge from our first record into a more guitar-driven album," Foster says. "There's some songs that still have the celebratory familiar sound of Foster the People, but there are others that are going to surprise people. It's a darker record."

KYLIE MINOGUE

Kiss Me Once, March 18

- Warner Bros./Parlophone
- Roc Nation
- Creative Artists Agency

With new management and a new U.S. label (Warner Bros., following Warner Music Group's acquisition of Parlophone),

it appears a little change has done Kylie Minogue good. "I truly had an epiphany that I needed an epiphany and then, kablam! Lots and lots of new things," she says of the new moves and the new sound on her follow-up to 2010's *Aphrodite*. Armed with a fresh batch of songs from extra-now collaborators like Ariel Rechtshaid (soaring electro-ballad "If Only"), Pharrell (funked-out "I Was Gonna Cancel") and Greg Kurstin (the sumptuous title track)—not to mention co-executive producer Sia—the 45-year-old artist is as primed for a stateside resurgence as ever. Euphoric lead single "Into the Blue" is already reminding fans why Minogue is in a class of her own.

JOHNNY CASH

Out Among the Stars, March 25

- Columbia/Legacy

The Man in Black lives on in 2014. Sony has restored a dozen recently discovered Johnny Cash tracks—including duets with

June Carter Cash and Waylon Jennings—recorded in Nashville in 1981 and 1984 and produced by Billy Sherrill, then-head of A&R at CBS Records Nashville. Cash's son, John Carter Cash, along with co-producer/archivist Steve Berkowitz, enlisted Marty Stuart—who plays guitar and mandolin on the album—Buddy Miller and Carlene Carter to collaborate in restoring the recordings. The album is a global priority for Sony Music, and John Carter Cash will be the spokesman for it. "It's a previously unheard treasure from a period of dad's life when he was in a true prime," he says. "His voice is perfect and the songs are unforgettable."

SHAKIRA

Shakira, March 25

- RCA/Sony Latin Iberia
- Roc Nation
- Live Nation

Shakira's new self-titled set, her first album in three years, aims to "reveal my current sentimental state," the Latin superstar said in a recent YouTube video. And what a fine state it is: The 37-year-old is in a thriving relationship with soccer star Gerard Pique, father to her year-old child Milan, and living the good life in Barcelona. First single "Can't Remember to Forget You" (featuring Rihanna) is No. 15 on the Billboard Hot 100, and has garnered more than 71 million views on YouTube. The song, and the album overall, evokes Shakira's beginnings as a self-proclaimed "rock chick," she said. "I wanted to go back to my roots." Sia and Ne-Yo also guest on the album, and John Hill and Greg Kurstin are among the producers. Shakira's return to the judges' panel on the upcoming season of NBC's "The Voice" will give the album a huge boost.

AUGUST ALSINA

Testimony, April 15

- NNTME/Def Jam
- Donald Albright and Henry "Noonie" Lee, NNTME
- Cindy Agi, William Morris Endeavor

"My music is a gift from God that saved my life," August Alsina says. And he's not kidding. Born into a family where drug and alcohol addiction were a constant, the 21-year-old soldiered through the 2010 murder of his older brother Melvin—who inspired the New Orleans-born talent to pursue his musical ambitions. Alsina's candid portrayal of that upbringing inspired his edgy, ear-arresting debut EP, *Downtown: Life Under the Gun*, and pumped out the single "I Luv This Sh*t," featuring labelmate Trinidad James, which peaked at No. 1 on Billboard's Mainstream R&B/Hip-Hop chart. Debut LP *Testimony* includes production by Eric Hudson, Drumma Boy and the Featherstones, the lattermost crafting new single "Make It Home" (featuring Young Jeezy). Now on the road with 2 Chainz and Pusha T on the 2 Good to Be T.R.U. tour, Alsina says of his album, "People can expect more honest music. I just tell the truth."

KELIS

Food, April 21

- Ninja Tune
- Red Light Management
- Marty Diamond, Paradigm

The always adventurous Kelis follows up 2010's dance-heavy *Flesh Tone* (Interscope) with another unexpected turn. Her sixth studio album will be released on experimental U.K. indie Ninja Tune, and TV on the Radio's Dave Sitek took the reins on production, providing rock-funk-infused backdrops for her hopeful, honest

lyrics and velvety vocal takes. The singer stays true to her feelings, good or bad, whether fighting herself for an old love—ex-husband Nas, maybe?—on "Rumble," or doing the opposite and letting herself fall for the innocence of a phone call on "Bless the Telephone."

NEON TREES

Pop Psychology, April 22

- Island Def Jam
- Indegoot
- David Klein, Creative Artists Agency

Utah's Neon Trees follow up the top 10 success of their 2011 single "Everybody Talks" with a new album named in reference to frontman Tyler Glenn's recent stint with a psychologist. "I was at such a low point and I blamed the band and the lifestyle," he says. "Talking to someone, and really sorting out the weight that I was carrying in my head, spurred on a lot of truth in these songs." Glenn again teamed with producer and Sugarcult frontman Tim Pagnotta and, in the end, produced a slick batch of chorus-driven new wave nuggets. "It's as much a pop record with treated sounds and designed synths and catchy songs as it is a rock record recorded as a band playing the instruments and bringing it to life," Glenn says.

CHROMEO

White Women, April

- Parlophone/Atlantic
- Kevin Kocher, TAO
- Sam Hunt, Windish Agency

Chromeo has been partying like it's 1977 for a decade now, and with Pharrell and Daft Punk pushing disco back atop the Billboard Hot 100 and the Grammy Awards, the funky Canadian duo has a chance to transcend its cult status. "The album has a postmodern, schmucky, Larry David sensibility," frontman Dave Macklovitch says. Joining the fun are guest vocals from past collaborators Solange and Vampire Weekend's Ezra Koenig, as well as an eye-opening vocal performance from Toro y Moi's Chaz Bundick, who sheds his indie inhibitions and goes full-on pop-funk on single "Come Alive." And yes, there is a saxophone solo.

ENRIQUE IGLESIAS

TBA, April

- Republic/Universal Music Latino
- Fernando Giaccardi, Red Light Management
- Creative Artists Agency

Enrique Iglesias' last album, 2010's *Euphoria*, spawned radio smashes "I Like It" and "Tonight (I'm F*cking You)." He'll attempt to resurrect that hit-making prowess with the follow-up, which he told Billboard is "definitely more eclectic" than *Euphoria*. The 38-year-old is leaning on a wide range of collaborators, including Kylie Minogue (who also duets on "Beautiful") and producers the Cataracs (Robin Thicke, Selena Gomez). "I try to write with songwriters that come from completely different musical backgrounds," he said. "That helps me a lot." That strategy has already yielded Iglesias' record 24th No. 1 on Billboard's Hot Latin Songs chart with "Loco," featuring Romeo Santos. Next up will likely be "El Perdedor," featuring Mexico's king of croon, Marco Antonio Solís, which has become the opening theme of Univision soap opera "Lo Que la Vida Me Robo." On the English side, "Turn the Night Up" became Iglesias' 13th No. 1 on the Dance Club Songs chart, and new single "I'm a Freak" (featuring Pitbull) arrived in mid-January.



MARTINA McBRIDE

Everlasting, April 8

- Vinyl Records
- Morris Artists Management
- Rod Essig, Creative Artists Agency

Martina McBride has seemingly done it all during her two-decade-plus career. She's racked up hit after hit, and is one of only three women to win four female vocalist of the year awards from the Country Music Assn.

But after McBride's stints on RCA and Republic Nashville, the April 8 release of *Everlasting* marks a career first for the singer—a release on her own label, Vinyl Records, through Kobalt Music Services.

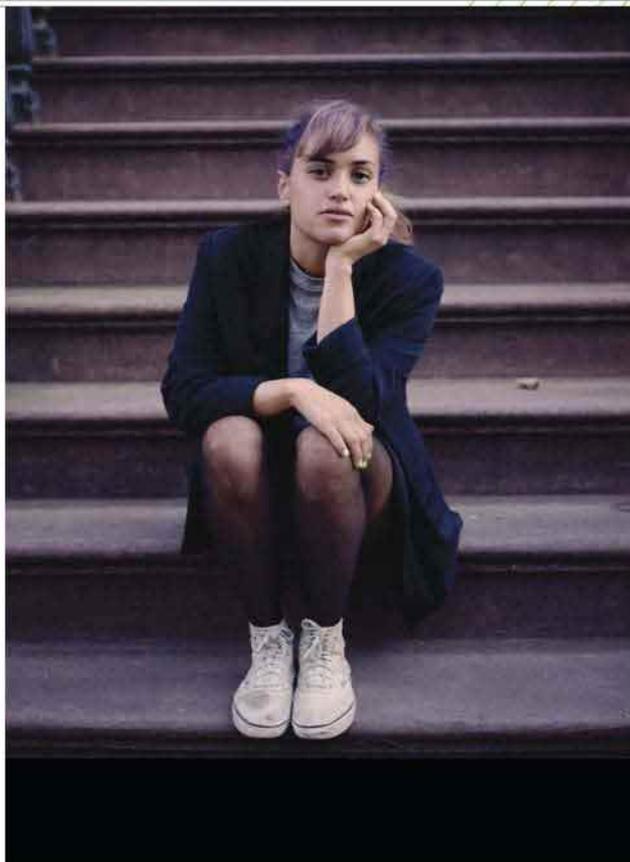
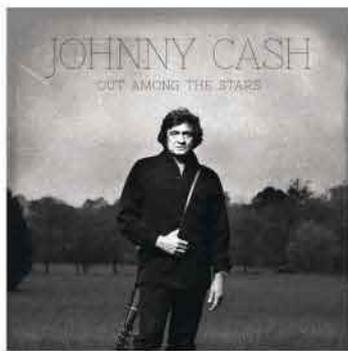
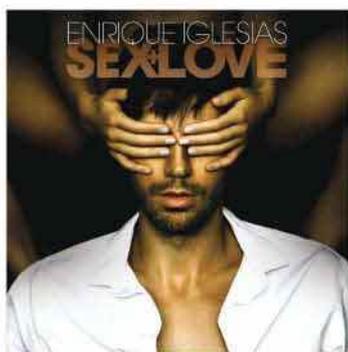
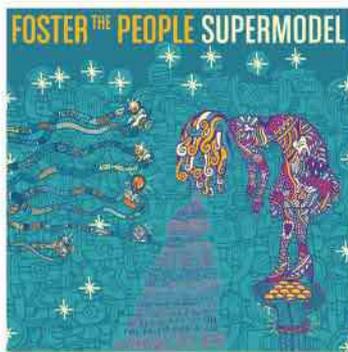
"It's a big responsibility, but I get to do things my own way," she says. "I've always been very involved in my career, and I never felt like I was compromised in any way, but it's just a different way of doing things. It's very much a new adventure."

Everlasting is a stylistic departure for McBride as well: It features the country star taking on classic soul and R&B songs, including Harold Melvin & the Blue Notes' "If You Don't Know Me by Now" and Jimmy Ruffin's "What Becomes of the Broken Hearted." Don Was, the studio veteran-turned-Blue Note president, produced the album, working out of McBride's Blackbird Studios in Nashville. "I knew that he was the right person to make this record—it was an instinct thing," McBride says. "His records are very organic, real and honest."

The album also includes an uptempo collaboration with Kelly Clarkson on Etta James' "In the Basement" and Gavin DeGraw adds his signature touch on the Sam Cooke classic "Bring It On Home to Me."

"I always wanted to make this record," McBride says. "These songs are all very important to me." —Chuck Dauphin

McBRIDE: COURTESY OF SHORE FIRE MEDIA



EMPRESS OF

TBA, late spring

- L Terrible Records/XL Recordings
- M Brian Justice, No Recordings
- B Avery McTaggart, Windish Agency

The rise of Empress Of, aka singer/songwriter/producer Lorely Rodriguez, started with a SoundCloud post of hazy ballad “Don’t Tell Me” in 2012. “I recorded it in my bedroom—all I need is a pair of headphones and my computer,” says the 24-year-old Brooklynite, also known for her work with psychedelic band Celestial Shores. “It was one upload, and it spiraled from there.”

The buzz resulted in a deal with Brooklyn indie Terrible Records and comparisons to Grimes, and eventually caught the attention of XL Recordings (Adele, Vampire Weekend), which will team with Terrible to release her debut. Rodriguez is currently writing, producing and recording the LP herself in Mexico City.

“When the label asked who I wanted to work with, I said, ‘I want to do it myself,’” Rodriguez says. “That’s the only way I know how to work right now. This is my debut album—I want to have my own voice.” —Gabrielle Sierra

LUCY HALE

Road Between, May 20

- L Hollywood Records
- M Elissa Leeds, Reel Talent Management
- B Aaron Tannenbaum and Marc Dennis, Creative Artists Agency

In 2003, Tennessee-bred Lucy Hale got her big break in showbiz by winning teenager-themed “American Idol” spinoff “American Juniors.” “I was convinced I was the second coming of Kelly Clarkson,” she joked to Billboard last year. Now older and wiser, the 24-year-old is readying her country debut with co-writer Kristian Bush (of Sugarland) and producers Mark Bright (Carrie Underwood) and Mike Daly (Lana Del Rey). Lead single “You Sound Good to Me” is the first sampling of an album full of lovestruck lyrics and sweeping choruses that Hale hopes will vault her into Nashville’s top tier. “Once you get in the circle of country music, they stay with you for life,” Hale said. “But they don’t just let anyone in.”

CARLOS SANTANA

Corazon, May

- L RCA/Sony Latin Iberia
- M Michael Vrionis, Universal Tone
- B Creative Artists Agency

Carlos Santana has long collaborated with fellow Latin artists, but *Corazon* is his first Spanish-language album. The set will feature collaborations with Gloria Estefan, Romeo Santos, Ziggy Marley and Juanes—with whom Santana recorded first single “La Flaca.” “This [album] will change the energy of the world from Mexico to Brazil,” Santana said at a press conference for the 2013 Latin Grammy Awards. The release also includes a live concert filmed in Mexico that will air on HBO Latin and HBO Latin America.

LITTLE DRAGON

Nabuma Rubberband, May

- L Loma Vista Recordings
- M Andy Valdez and Heathcliff Berru, Life or Death
- B Amy Davidman, Windish Agency

The success of Little Dragon’s third album, 2011’s *Ritual Union* (its first to chart in the

United States, at No. 78 on the Billboard 200), allowed the Swedish electro-pop quartet to slow down and dig deep for its follow-up. “We didn’t have to rush it or stress it,” says singer Yakimi Nagano, also known for collaborations with OutKast’s Big Boi and Raphael Saadiq. “Before we couldn’t afford to not tour, so we were writing on the road.” First single “Klapp Klapp,” which will be released Feb. 14 and performed on “Late Show With David Letterman” five days later, showcases the jazzier, darker “new flavor,” Nagano says. “We didn’t want to repeat ourselves.”

AFROJACK

TBA, May

- L Island Def Jam
- M Thomas Deelder, Montana ECI
- B Ace Agency

Nick van de Wall, the artist better-known as Afrojack, is no stranger to hits—from his single “Take Over Control,” to his production on Pitbull’s No. 1 “Give Me Everything,” to co-producing his mentor David Guetta’s smash “Titanium.” So it was no surprise when Island Def Jam inked an album deal with the Dutch DJ/producer in 2013. But that doesn’t mean his album will follow a crossover-pop prescription. When Island A&R reps suggested he rearrange a track, Afrojack recalls, he was clear: “I said, ‘I love you guys, you’re really smart, and you have so much experience. But this is not the way I want to present the product. And if you don’t like it, take back your money.’”

JHENÉ AIKO

Souled Out, late spring

- L ARTium/Def Jam
- M Ketrina “Taz” Askew, Art Club International
- B Caroline Yim, ICM

After an apprenticeship gracing songs by B2K, Kendrick Lamar, J. Cole and others, Jhené Aiko came into her own in late 2013. The first artist signed to producer No I.D.’s ARTium label, the singer drew national attention with EP *Sail Out* (No. 8 on the Billboard 200). Along with a cameo on Drake’s “From Time,” a slot on his recent tour and key TV spots (“Late Night With Jimmy Fallon,” “Saturday Night Live”), the stage is

set for Aiko’s *Souled Out*. No I.D., the album’s main producer, calls her “a modern Sade.” Aiko adds: “My music is alternative—new-generation R&B like Frank Ocean, Miguel and even Drake. It’s not in a box.”

LILY ALLEN

TBA, late spring

- L Parlophone/Warner Bros. Records
- M Todd Interland, Rocket Music Entertainment Group
- B Marty Diamond, Paradigm

In the five years since Lily Allen’s 2009 *It’s Not Me, It’s You*, the U.K. pop singer got married, had two babies and popped up on songs by T-Pain and P!nk. In late 2012, she finally rejoined longtime producer Greg Kurstin in the studio to work on her comeback on her new label home, Parlophone/Warner Bros. Last November, Allen released first single “Hard Out Here,” which skewers the music industry’s outlandish expectations of the female body, and a controversial video that has garnered almost 20 million YouTube views. “[Allen] wanted to make people think about the role of women and feminism in music,” manager Todd Interland says. Playful second single “Air Balloon,” produced by Shellback, is due March 2, and album cut “L8 CMMR” will be featured on the second soundtrack album to HBO’s “Girls” (Feb. 11).

PHARRELL

TBA, late spring

- L Columbia
- M Ron Laffitte, Laffitte Management
- B William Morris Endeavor

Pharrell’s second solo album will arrive with considerably higher expectations than 2006’s critically adored but commercially slept-on *In My Mind*, with the triple-threat singer/songwriter/producer capping a blazing-hot 2013 with a sweep at the Grammy Awards with Daft Punk and a forthcoming performance at the Academy Awards of his original song nominee “Happy,” which is No. 8 on the Billboard Hot 100. For his new album, expect more of that track’s blissed-out ‘70s vibe, with a touch of the newfound confidence he struts on current features for Major Lazer (“Aerosol Can”) and Azealia Banks (“ATM Jam”).

Reporting by Leila Cobo, Chuck Dauphin, Alex Gale, Phil Gallo, Gary Graff, Andrew Hampp, Sowmya Krishnamurthy, Jason Lipshutz, Kerri Mason, Gail Mitchell, Chris Payne, Erika Ramirez, Tom Roland and Emily Zemler.

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How ASCAP Protects Songwriters, Composers
And Publishers In The Digital Age



ASCAP president/
chairman
Paul Williams
(left) and
CEO **John LoFrumento**
work with
ASCAP's
board of
directors—
made up of
songwriters,
composers
and
publishers—
to guide the
performance
rights
organization.

THE CENTURY AHEAD

BY CRAIG ROSEN

In an era in which the music business has seen unprecedented change and disruption, some things remain constant. The creativity of songwriters and composers lies at the heart of the music business. And the ability of creators and their publishers to get paid for their work is the financial foundation upon which the music industry has been built.

Performance rights organizations assure that copyright holders are paid fairly when their music is performed publicly, over the airwaves, live or—increasingly now—online.

And among the world's PROs, ASCAP is the largest and one of the oldest. The American Society of Composers, Authors and Publishers was founded 100 years ago on Feb. 13, 1914, in New York.

"One of the remarkable things about ASCAP, we've been able to thrive for 100 years," says CEO John LoFrumento, who works with ASCAP chairman/president Paul Williams and ASCAP's board of directors, which comprises songwriters, composers and publishers. "We've had many challenges. We've been excited by the challenges. We've been threatened by the challenges. We've overcome the challenges. We've survived 100 years and we're still here. We have a flexible business model. We're really in the business of providing support to songwriters, composers and publishers."

As it celebrates its centennial this year, ASCAP is continuously adapting to the ever-evolving business of music, working to ensure its members are fairly compensated in the age of the Internet, streaming audio and other emerging technologies. Most notably, it is currently challenging the efforts of streaming service Pandora to pay lower royalty rates for the use of music composed by its members. ASCAP also believes it is time to revise the terms under which it licenses music. Those terms were established by a consent decree reached in 1941 with the Department of Justice.

And, as ASCAP meets those new challenges, its revenue and distributions to members continue to increase.

Although the official numbers for its 2013 financial report have yet to be released, preliminary estimates have ASCAP distributing \$851.2 million to its members—up from \$827 million in 2012 and breaking the \$800 million mark for the sixth consecutive year—while collecting \$944.4 million, up from \$941 million in 2012.

ASCAP tracks some 250 billion performances annually for its nearly 500,000 members (up 17% since 2012) and has distributed \$5 billion in royalties during the past six years.

The financial success comes as ASCAP songwriters continue to gain recognition. Its members were represented by every nomination for this year's Grammy Awards in the album and song of the year categories. And for his collaboration with French duo Daft Punk on *Random Access Memories*, Paul Williams shared the Grammy for album of the year.

"On one hand we're celebrating our 100th-year anniversary and it's been 100 years of vast success," ASCAP executive VP/general counsel Beth Matthews says. "But ASCAP is really at an inflection point, and we are embracing the need to regularly innovate and reinvent ourselves."

As executive VP, membership John Titta puts it, despite ASCAP's long, rich history, it is "a vital and important place."

Century continued on p.56 →

CONGRATULATIONS
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'ASCAP PUT FOOD ON MY TABLE AND GAS IN MY CAR,' PRESIDENT/CHAIRMAN PAUL WILLIAMS SAYS

BY ED CHRISTMAN

After more than five decades as a songwriter and actor, Paul Williams is now playing perhaps the most important role of his career, as president and chairman of ASCAP, helping the performance rights organization fight against copyright infringement and ensuring songwriters get fair compensation for their creative efforts.

Williams is well-known for the hits he has written and co-written—Three Dog Night's "Old Fashioned Love Song," the Carpenters' "We've Only Just Begun" and Barbra Streisand's "Evergreen," to name a few—as well as the dozens of roles he has portrayed on TV and in film, including "Phantom of the Paradise," and appearances on "The Muppet Show," "Walker, Texas Ranger" and "Hawaii Five-O."

Even though he still gets called on to write songs with hipster bands like Scissor Sisters and Daft Punk—with whom he accepted the album of the year Grammy Award on Jan. 26 for the French duo's *Random Access Memories*—nowadays Williams is best-known as a champion against the forces of the "copy-left" movement.

Earlier this year at a copyright summit staged in Washington, D.C., by CISAC, the International Confederation of Societies of Authors and Composers, Williams declared in a keynote address that calling the illegal download of music "piracy" glamorizes what is really "plain outright theft." He argued forcefully against claims of the technology sector that copyright stifles innovation. "Copyright is the very definition of innovation," he said.

As leader of ASCAP in its 100th-anniversary year, Williams talked with Billboard about how the orga-

nization has responded to the evolving digital world. And he draws parallels to ASCAP leaders who came before him, fighting for songwriters to get fair compensation when music was performed on another new technology: radio.

How did you begin writing songs?

I was an out-of-work actor. I knew nothing about the music business. I was totally ignorant about how the music business worked. I had written a few songs and then a friend played them for A&M. I showed up at A&M Records in 1967 in a borrowed car. My only connection to the music business, even when I was in high school, [was that] I totally loved the Great American Songbook. My favorite lyricist is Johnny Burke, who wrote "Here's That Rainy Day" with composer Jimmy Van Heusen. My other all-time favorite lyricist is Lorenz Hart, an ASCAP writer. Rodgers & Hart, [George & Ira] Gershwin, Irving Berlin, Cole Porter. When everyone else was listening to Chuck Berry, I was listening to [Frank] Sinatra.

How did you become an ASCAP member?

As soon as I had my toe in the water, and as soon as I became a friend of some of the other people in the business, it was clear that I belonged at ASCAP. The most beautiful part of my story is that Sammy Cahn, a great character and a generous soul, took me by the hand and said, "We need to walk you over to ASCAP. That's where you belong." And he was right.

Why did you belong at ASCAP?

At the time, music was changing. I am not an expert on programming but I think for the kind of song I was involved with—at the time I would describe myself under the terms of

those times as an "easy listening" writer—ASCAP offered a blanket license including the stations that would be playing my kind of music. So the fit was natural.

Was the difference clear right away?

You get your membership card in the mail. I remember holding my card and right there it says the American Society of Composers, Authors and Publishers and there is your number and your membership and your name. Something clicked in the center of my chest. I had done something that a lot of people don't really get to do. I was living my dream. I was making a living doing what I loved—what I was put in this world to do. When I wrote my first song, I felt like I was home. The first time I played a song and a young lady tilted her head to the side and went "Ahhh," I said, "Oh, boy. This is what I am supposed to do. This is the beginning of my path."

Today, ASCAP offers not only that emotion to young songwriters, but the opportunity to back it up. If you look at the ASCAP "I Create Music" Expo, the ASCAP Song Camp, the TV and film composer workshop, the work of the ASCAP Foundation—there are endless opportunities for the writers not only to feel connected like they are living the dream as creators, but a real opportunity to learn their craft, rub elbows with the greats and collaborate. My career has benefited many times [from] somebody walking up to me and saying, "Do you want to do this?" ASCAP provides that to its membership.

What is ASCAP's most important tool to help developing songwriters?

Expo would be our shining star. It's an annual event. We just had a separate amazing event in Miami where a

ASCAP president/ chairman Paul Williams joined the Daft Punk robots onstage at the Grammy Awards to accept the album of the year statuette for *Random Access Memories*.

.biz

This interview with ASCAP president/ chairman Paul Williams appears online, accompanied by the video "ASCAP 100: Why We Create Music," produced by the performance rights organization with comments from its members.

large part of the Spanish-speaking creative community, really big writers, were able to collaborate with members of the urban music community. It was a mix-and-match of genres. I would say that would be another shining star at the moment. I love that ASCAP gathers every year such a great collection of experts, with the latest technology.

As you became familiar with ASCAP, what kind of services did it offer then as compared to now?

ASCAP has evolved as a platform. Its flexibility has allowed it to run at the forefront of [tracking] how music is delivered as the world changes. If I am laying in a hotel room in 1982 and waking up with the TV on and "The Love Boat" is playing, I'd say, "Thank you, God, it's nice to be working" . . . When that theme that Charles Fox and I wrote is performed in any fashion anywhere around the world, ASCAP is there to license it for me.

ASCAP OnStage allows members who are out there performing in clubs and whatnot to tell us about their live performances via an online portal and to get paid for them. Also, we have the long-standing ASCAP Plus Awards, which support members with annual cash awards outside our [performance] surveys.

As a member, did you appreciate what ASCAP was doing for songwriters?

The opportunities to participate as a board member was a huge awakening for me, as to what ASCAP actually did, and a world that I was totally unaware of before. For example, the world of advocacy. ASCAP is there, rising to the occasion to deal with these changing [times], [and the] sometimes turbulent cyberworld we are living in nowadays.

Also, we have been monitoring online [music performances] since 1995. As we move further into the digital world—where the collection and monitoring of data is key—we have spent a great amount of money, time, effort and intellect making sure that we have the system that is absolutely the best to monitor what we license and collect for our members.

We are across the board in the cyberworld and we will continue to grow. We have our challenges—the Pandora situation is classic. [Pandora is seeking to pay lower royalty rates for the use of music composed by ASCAP members.] But as you look at our history, you can see again and again we meet the challenge [of new technology]. ASCAP is there—flexible and changing and rising to the occasion so that we can not only survive but flourish. There is no one that does better what we do.

Were you aware of ASCAP's advocacy efforts when you joined, or did that unfold after you became a member?

ASCAP always worked beautifully for you as a songwriter, whether you were aware of it or not. It's wonderful that ASCAP is doing all this work. Advocacy is obviously important to what they do. I talked to a young writer last night and I told him, "Learn about your world." When I first joined ASCAP, I was already having hit songs. My circle of friendships grew. I became aware of what was going on. But there has really been a steep learning curve in my years [since joining] the board in 2001 and in the last few years as president. My point is that whether you are aware of it or not—and there was a time when I was unaware of it—ASCAP is there fighting for my rights and for all songwriters' rights.

So before you joined the board, you were unaware of the policy issues affecting songwriters?

I was remarkably unaware. As the creative spirit, we dive into our world and follow our heart. I was

Fighting continued on p.58 →



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**I WAS AN OUT-
OF-WORK
ACTOR. I KNEW
NOTHING ABOUT
THE MUSIC
BUSINESS.
SAMMY CAHN
TOOK ME BY
THE HAND AND
SAID, ‘WE NEED
TO WALK YOU
OVER TO ASCAP.’**

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NAVIGATING NEW TECHNOLOGIES

CEO JOHN LOFRUMENTO ON ASCAP'S PAST—AND FUTURE

BY CRAIG ROSEN



Now in his 17th year as CEO of ASCAP, John LoFrumento has helped guide the performance rights organization (PRO) through some of its most progressive and dramatic changes in its 100-year history, as it continues to deal with the challenges created by new technologies.

As ASCAP heads into its second century, he's confident that the organization can navigate its latest challenge, presented by streaming music services, and emerge with another win-win result for its songwriters, composers, publishers and partners.

What are the key challenges facing ASCAP as it celebrates its 100th anniversary?

Our primary challenge today is the fact that the business environment is changing so rapidly that the regulatory framework that governs PRO licensing needs to be brought up to date. The rules governing music licensing need to reflect the realities of the music marketplace and consumer behavior. Right now, they don't. So we are talking to all of the stakeholders around this issue because we want to build consensus and create a winning environment for all, including music fans.

What are some of the innovations you've made to adapt to the new challenges?

The proliferation of new digital platforms for the access of music has increased our need to track performances. We've developed technology to allow us to do that. Last year we tracked and processed something in the neighborhood of 250 billion performances with our new systems, and our systems are scalable. We can handle more than that. We're probably unique in that position, to be able to do that kind of processing, while at the same time maintaining efficiency and transparency in our distribution function.

How would you define ASCAP's current membership?

It's vast and varied. We work with people from the newest member to the member who has been with us for 50 or 60 years. Our membership is full of great standards and great songwriters of the past, like Irving Berlin, Ira & George Gershwin, Johnny Mercer, Hal David, Sammy Cahn. And we have the great songwriters of today like Jay Z, Beyoncé, Katy Perry; in the Latin field [writers including] Marco Antonio Solís; in film and television we have [composers including] Michael Giacchino. We have a varied and deep membership roster.

How has that membership evolved through the years?

We have close to 500,000 members right now. On average, we add about 30,000 new members a year. Two-thirds of our members are made up of songwriters and composers. The other third is publishers. They represent every genre imaginable. Every new genre and subgenre of music becomes part of the

ASCAP members "represent every genre imaginable," ASCAP CEO John LoFrumento says.

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**THE SOLE
PURPOSE OF
ASCAP IS TO
PROVIDE
SUPPORT TO
WRITERS AND
PUBLISHERS.**
”

fabric of our membership. Because writers often join very early in their careers, they grow up as part of the ASCAP family. We see them in their formative stages and when they are at the top of their game. And nothing gives us more pleasure than giving them an award for achievement.

A driving force that has changed our membership over the years is the Internet. ASCAP's rules remain the same in that to be a member you need to have a performance in an environment that was licensed by ASCAP. Well, ASCAP licensed the Internet, [and] so for many young, talented songwriters and composers, their first performance is on the Internet. Thus, they are eligible to be members of ASCAP. We've had an explosion in the number of members we have because of that.

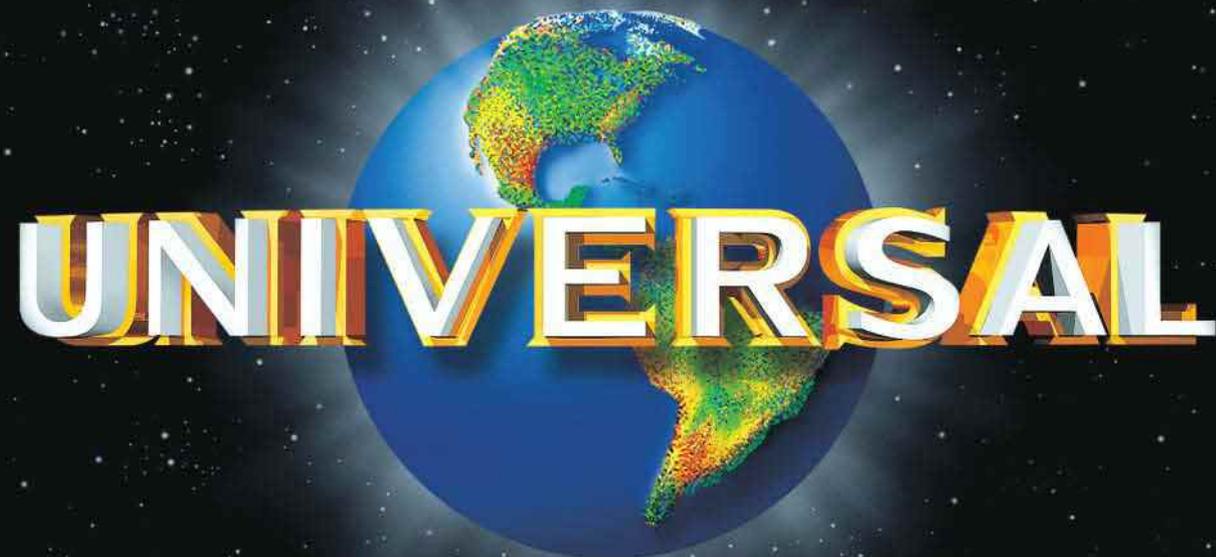
What's exciting is these new members connecting with more established members and creating new music. It's wonderful to see this community grow, and wonderful to see that ASCAP serves as a creative home throughout our members' careers.

How does having a board made up of writers and publishers benefit ASCAP?

The sole purpose of ASCAP's existence is to provide support to writers and publishers as they pursue their craft. Having writers and publishers sitting on our board brings into sharp focus the realities and challenges of being a songwriter, a composer or a music publisher. Because every decision we make is informed by the knowledge, experience and insight of our board members—those board members who are songwriters, composers and music publishers—ultimately, they're talking to us about what's necessary in their career. And ultimately, we ought to be able to serve their needs in the best way possible. In ASCAP we are proud to say we made a change because songwriters or composers or publishers have asked for that change, because they reflect what's in the marketplace.

When we sit down at the negotiating table with licensees we have a particular focus. We represent no other interests but those of our music creators, and that means we have credibility with our licensees.

ASCAP's board also cares very deeply about our membership as a whole and especially the next generation of music creators. They have a great



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sense of responsibility and we're always thinking about those young writers and composers coming up and how ASCAP can best provide opportunities for them to thrive as other music creators have done throughout our history. It's a handoff from one generation of songwriters, composers and publishers to another.

What makes ASCAP uniquely positioned to serve the needs of musicians and licensees in the digital future?

ASCAP's ability to identify enormous numbers of performances has allowed us to develop a credibility with our licensees in regard to market share. Our data has integrity, and that is something music businesses desire and are willing to pay for.

In our model, the ASCAP model, everybody wins. Songwriters, composers and music publishers win because they are paid for their creative works; businesses, on the other hand, win because they are able to license our incredible repertory simply and efficiently; and consumers win because they have greater choice and access to the music that they love.

I would add that, as proud as I am of our technological abilities, what also matters to our members is that we put a human face to all of this technology. We connect with them in a very personal way, and that is most valuable in today's digital environment. We have people there to answer their questions, solve their problems and help them understand what's happening in the world of performance rights.

How has ASCAP's history in negotiating deals with radio, TV, cable and satellite platforms prepared it for the current situation with digital streaming services?

We have to start with the fact that ASCAP loves new technology. ASCAP [members] want their work performed, they want their work heard, and ASCAP embraces new technologies, so when we started out, the only music performances were live. We would then have the opportunity with the advent of radio, then television, cable and satellite. Each one was a challenge. Each one had a different business model. And each business model had to be negotiated from a license point of view and the business model informs the way we license it.

We've learned that our flexibility in dealing with these different types of licensees has been critical in achieving a reasonable rate and fair compensation.

As we look at streaming, we have all of that history behind us. This experience has given us a perspective of the bigger picture. One thing we know: We have been through all of these technological changes throughout history and we've struck deals with our licensees. We've already done that with many digital ser-

vices and we feel that the same will hold true with streaming and with whatever other media emerges in the future.

In 1999 you said that "too much time has been spent in the past on confrontation rather than partnership." Is that still the case? How has that changed through the years?

Generally speaking, we have developed good relationships with our licensees. It is not confrontational. We try to make it win-win. Every once in a while we find a licensee who doesn't want to get involved in a win-win scenario, such as Pandora, but I'm happy to say that much of the confrontation we've had in the past just doesn't exist anymore. We've established win-win negotiations with radio, with television, with our other major users, and we feel comfortable that we're now in a partnership rather than a confrontation.

Which methods does ASCAP use to ensure its members receive proper payment?

First of all, ASCAP has rules and regulations that are stated in our distribution process, and we follow those rules to make sure all members are receiving proper and fair payments.

The process that we utilize is critical to the transparency and effectiveness of our distribution. We can only do this with advanced technology. When I came to ASCAP 30 years ago, we were listening to music on the radio and we were watching performances on television, but in today's world that's not possible nor is it desirable, so it's the technology that we use that allows us to [do] the surveys and the census, because without those we could not do those manually.

In 1999, ASCAP's operating costs were 16%, so for every dollar taken in, 84 cents was paid out. What's the current operating cost rate?

Right now it's 12.4%. It's one of the lowest in the world.

What factors led to that change?

We'll start off with the technology. We use technology which allows us, at a minimum cost, to do a lot

ASCAP CEO John LoFrumento says the PRO has "the great songwriters of today," including Jay Z, Beyoncé, Katy Perry and Latin star **Marco Antonio Solís** (above).

of work. No. 2 is, our revenues have grown steadily over the years. That has helped. No. 3 is, all-over costs we've kept control of. Since we represent composers, publishers and songwriters, it's important for us to recognize that the money that we're spending is their money.

What are ASCAP's key areas of growth in 2014?

A continuation in the growth in cable [TV]. Cable has been a strong area of growth for us for a number of years. We can always look for growth in our general licensing—bars, grills, restaurants, hotels—and we're also seeing growth in the new-media area. We're also looking for potential growth in our foreign area from foreign affiliates.

What partnerships and alliances are you making to help ASCAP move forward in the future?

We are constantly working closely with our sister societies around the world to develop opportunities and efficiencies to help us confront the challenges from an ever-changing business dynamic in the digital environment.

We also have a robust suite of member benefits, most notably MusicPro insurance, which is a partnership with Sterling & Sterling. MusicPro provides insurance to meet the needs of working music professionals. More recently, Sterling Healthworks provided our members with a service to help navigate the new Affordable Care Act.

As you celebrate this centennial milestone, what else is a source of pride for ASCAP?

Our advocacy programs. ASCAP is keenly interested in protecting the rights of our members in the legislative area. ASCAP president and chairman Paul Williams and our board of directors have a very strong voice in [Washington] D.C., and we're constantly visiting and speaking with legislators to make sure they understand that the songwriter, the composer and the publisher are a very important part of American culture and need to be nurtured.

For about 100 years now, ASCAP has made it possible for music to touch the lives of millions of people around the world while enabling businesses that use music to thrive, and songwriters, composers and publishers to earn a living from their work.

We're really excited to continue that mission in the future. I like to tell people that this is not ASCAP's 100th year, but rather this is the first year of the rest of its business. This is the beginning of a new century. ●

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**OUR
FLEXIBILITY IN
DEALING WITH
DIFFERENT
TYPES OF
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COMPENSATION
FOR OUR
MEMBERS.**
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REELING IN THE YEARS

A CENTURY OF HISTORY OF ASCAP AND ITS MEMBERS



1914 Five years after the Copyright Act of 1909 affirmed the rights of songwriters to be paid for their work, some of the most prominent composers of the age convene at the Hotel Claridge in New York on Feb. 13, to launch the American Society of Composers, Authors and Publishers. Music publisher George Maxwell is ASCAP's first president.

1915 Irving Berlin, one of America's greatest songwriters and an ASCAP charter member, writes "I Love a Piano," one of his first hits published after joining ASCAP.

1916 Inspired by Puccini's opera "Madame Butterfly," composer Raymond Hubbell and lyricist John Golden, both ASCAP charter members, debut the jazz standard "Poor Butterfly" in a Broadway production of "The Big Show."

1917 ASCAP wins a landmark victory in the U.S. Supreme Court, with Chief Justice Oliver Wendell Holmes presiding, in the case of *Herbert v. Shanley*, which gives ASCAP the legal backing to pursue the licensing of music users.

1918 Turner Layton, a leading songwriter in New York's African-American community and an early ASCAP member, has his song "After You've Gone" released by Marion Harris, a white recording artist known as Queen of the Blues.

1919 ASCAP and PRS (Britain's Performing Rights Society) sign the first agreement for representation of ASCAP members abroad. Today, ASCAP has reciprocal agreements with more than 100 countries.

1920 George Gershwin joins ASCAP after his song "Swanee," with lyrics by Irving Caesar, becomes a hit.

1921 With the music fueling the Roaring '20s, ASCAP takes on the task of licensing restaurants, hotels, nightclubs and all other sites of public performances, and makes its first royalty distribution to its writer and publisher members.

1922 Eubie Blake and Noble Sissle join ASCAP. The two are collaborators on "Shuffle Along," one of the first Broadway musicals written and directed by African-Americans.

1923 The discovery and use of music moves to an emerging new technology—radio. And ASCAP begins licensing radio stations for the first time.

1924 A delegation of 18 leading ASCAP members meets with Congress and successfully lobbies for stricter copyright laws on the airwaves.

1925 "St. Louis Blues," written by blues pioneer W.C. Handy, becomes a hit for ASCAP member and influential jazz vocalist Bessie Smith. The record features Louis Armstrong on cornet and Fred Longshaw on harmonium.

1926 Composer Richard Rodgers and lyricist Lorenz Hart join ASCAP. The two become giants of musical theater, writing such standards as "My Funny Valentine," "Blue Moon," "Where or When,"

"Bewitched, Bothered and Bewildered," "The Lady Is a Tramp" and others.

1927 "The Jazz Singer," starring Al Jolson, launches a new medium for music. The first feature-length motion picture with synchronized dialogue also has six songs, making it the first movie musical.

1928 "Blackbirds of 1928," featuring the standard "I Can't Give You Anything but Love," marks the songwriting partnership of composer Jimmy McHugh and lyricist Dorothy Fields, one of the first successful female songwriters of Tin Pan Alley and Hollywood.

1929 "Stardust" is written by lyricist Mitchell Parish and composer Hoagy Carmichael. It becomes one of the most recorded and performed songs in history.

1930 Composer Harold Arlen joins ASCAP and launches a career that will produce such classics as "Come Rain or Come Shine," "Stormy Weather," "That Old Black Magic," "Let's Fall in Love," "Get Happy," "Over the Rainbow," "Ac-Cent-Tchu-Ate the Positive" and "One for My Baby (And One More for the Road)." Arlen served on the ASCAP board later in his career.

1931 One of the greats of musical theater of the 1920s and '30s, Cole Porter joins ASCAP in 1931. His standards include "Night and Day," "I Get a Kick Out of You," "I've Got You Under My Skin," "My Heart Belongs to Daddy" and "You're the Top."

1932 Ira Gershwin becomes ASCAP's first member to win the Pulitzer Prize (in drama) for the musical "Of Thee I Sing."

1933 ASCAP opens its first general licensing office in Charlotte, N.C. Today, ASCAP

has more than 700,000 licensed customers, and licensing representatives who cover every region of the country.

1934 ASCAP members Herb Magidson and Con Conrad become the first people to take home an Academy Award for music in a motion picture, winning for "The Continental" from "The Gay Divorcee." ASCAP members have since won Oscars in all but three years, for a grand total of 169 Oscar-winning scores and songs.

1935 The big band boom spreads from ballrooms and clubs to radio and motion pictures. "The Lullaby of Broadway," by Harry Warren and Al Dubin, becomes a hit for the Dorsey Brothers.

1936 ASCAP members including Rudy Vallée, Irving Berlin and George Gershwin are among those who return to Washington, D.C., to lobby lawmakers on behalf of music creators.

1937 Edward Kennedy "Duke" Ellington celebrates the success of "Caravan," first performed a year earlier by the Duke Ellington Orchestra. In recent years, director Woody Allen has used the Ellington classic in his films "Alice" and "Sweet and Lowdown."

1938 Singing cowboy movies of the 1930s—starring Gene Autry, Roy Rogers, Sons of the Pioneers, Tex Ritter and Johnny Marvin—make cowboy songs part of the national fabric. Autry also co-wrote "Back in the Saddle Again" with Ray Whitley.

1939 "The Wizard of Oz" introduces movie-goers to the magic of "Over the Rainbow" by composer Harold Arlen and lyricist E.Y. "Yip" Harburg.

1940 To celebrate great American music of the 20th century, ASCAP presents a concert in San Francisco featuring, among others, Harold Arlen, accompanied by Judy Garland on "Over the Rainbow," as well as Hoagy Carmichael, Irving Berlin, W.C. Handy, Jerome Kern, Johnny Mercer and Deems Taylor. (Taylor subsequently was elected president of ASCAP in 1942.)

1941 "Boogie Woogie Bugle Boy," co-written by Don Raye and Hughie Prince and recorded by the Andrew Sisters, appears in the Abbott & Costello film "Buck Privates" and becomes an iconic World War II tune.



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1 George & Ira Gershwin with playwright **Guy Bolton** **2 George & Ira Gershwin** circa 1928 **3 Bessie Smith** **4 Cab Calloway** **5** ASCAP's first Nashville office **6 Duke Ellington** **7** Actress **Alice Walker**, composer **Leonard Bernstein** and songwriters **Adolph Green** and **Betty Comden** (from left) **8** "West Side Story" **9 Tito Puente** **10** The scene at Woodstock **11 Jimi Hendrix** **12 Dionne Warwick** **13 The Doors**



12

1942 Irving Berlin's "White Christmas" is recorded by Bing Crosby for the film "Holiday Inn" and strikes a deep chord with listeners during World War II. The Armed Forces Network is flooded with requests for the song as the holidays near, and by year's end it becomes a No. 1 hit, later earning Berlin an Oscar for best original song.

1943 Cab Calloway performs with his orchestra in the film "Stormy Weather." Calloway, who joined ASCAP a year earlier, was a songwriter, jazz singer and bandleader most associated with the Cotton Club in Harlem. ASCAP in 1988 presented him with its Duke Ellington Award.

1944 Jerome Robbins creates a ballet called "Fancy Free" using the music of Leonard Bernstein. It evolves into the 1949 Broadway musical "On the Town" with music by Bernstein and lyrics by Betty Comden and Adolph Green.

1945 ASCAP member Aaron Copland's famous piece of Americana, "Appalachian Spring," wins the Pulitzer Prize in the music category.

1946 "(Get Your Kicks On) Route 66," written by Bobby Troup, is first recorded by the Nat "King" Cole Trio. Other notable versions of the song include those recorded by Chuck Berry, the Rolling Stones, Depeche Mode and John Mayer.

1947 A boom year for Broadway musicals includes the debuts of "Brigadoon," with a book and lyrics by Alan Jay Lerner and music by Frederick Loewe; "Finnian's Rainbow," with a book by E.Y. Harburg and Fred Saisy and music by Burton Lane; and "Kiss Me Kate," with music and lyrics by Cole Porter.

1948 A songwriter with a background in law and music publishing, Fred E. Ahlert is elected ASCAP's fourth president and was an integral part of the ASCAP team during his 30-year career.

1949 ASCAP begins licensing a new, emerging technology featuring music—TV. The organization creates a "tabulating department" to process an ever-increasing amount of data, the forerunner of its current state-of-the-art data center. In 2012, ASCAP collected more than \$308 million from its TV and cable licensees.

1950 "Luck Be a Lady," written by Frank Loesser and published by Frank Music, debuts in the Broadway musical "Guys and Dolls." Otto Harbach is elected as ASCAP's fifth president.

1951 By the 1950s, ASCAP had established an "index department," in which staff listen to hours of radio recordings from across the nation to ensure royalties would be properly distributed. Today, ASCAP processes more than 250 billion performances annually.

1952 Gary Cooper and Grace Kelly star in the classic western drama "High Noon," with a score by Dimitri Tiomkin, who also co-wrote the theme song with lyricist Ned Washington. Both the score and theme song won Oscars.

1953 The instrumental theme song for the original TV series "Dragnet," composed by Walter Schumann and inspired in part by Miklos Rozsa's score to the 1946 film "The Killers," becomes a hit in a version recorded by Ray Anthony.

1954 "Rock Around the Clock," written by Max C. Freedman and James E. Meyers (aka Jimmy De Knight), becomes a hit for Bill Haley & the Comets and opens the film "Blackboard Jungle."

1955 Tito Puente emerges as a leader in the dance-oriented mambo and Latin jazz scene. Puente, nicknamed El Rey de los Timbales, wrote his best-known work, "Oye Como Va," in 1963. It was famously adapted in 1970 by Santana.

1956 Alfred Hitchcock's film "The Man Who Knew Too Much" stars Jimmy Stewart and Doris Day and features Day's performance of "Que Sera, Sera," written by Jay Livingston and Ray Evans. It wins the Oscar for best original song.

1957 "West Side Story" debuts on Broadway with a book by Arthur Laurents, music by Leonard Bernstein and conception, choreography and direction by Jerome Robbins. It also marks the Broadway debut of a young lyricist named Stephen Sondheim.

1958 Cartoonist, artist, engineer, songwriter and inventor Rube Goldberg, of "Rube Goldberg machine" fame and one of ASCAP's most unique members, was a great advocate of music creators' rights. In 1958, he made headlines when he teamed with former ASCAP president Otto Harbach to draw a political cartoon criticizing a loophole in copyright law that forbade artists to collect royalties from jukebox profits. Unfortunately, the two were unsuccessful, and the law wasn't revised until 1978.

1959 John Cage joins ASCAP. A pioneer of the post-war avant-garde movement in music, Cage was a composer, music theorist, writer and artist who drew inspiration from Eastern and South Asian cultures, as well as Indian philosophy and Zen Buddhism.

1960 "The Magnificent Seven" debuts in theaters, with a score by Oscar-winning composer Elmer Bernstein. The score has been frequently adapted in new settings in the decades since.

1961 After his success a year earlier with "The Twist," Chubby Checker returns with the Grammy Award-winning "Let's Twist Again," written by Kal Mann and Dave Appell. ASCAP opens its Los Angeles office.

13

1962 "Days of Wine and Roses," starring Jack Lemmon and Lee Remick, features theme music by composer Henry Mancini and lyricist Johnny Mercer, which wins the Oscar for best original song.

1963 To better serve its growing country music membership, ASCAP opens its first office in Nashville.

1964 Dionne Warwick has a top 10 record with "Walk On By," one of her many hits written by the songwriting team of Hal David and Burt Bacharach, who brought a new sophistication to the Brill Building sound of the 1960s.

1965 "The Sound of Music," with music by Richard Rodgers and lyrics by Oscar Hammerstein II, originally appeared on Broadway in 1959. But the 1965 film musical adaptation, starring Julie Andrews and Christopher Plummer, becomes one of the most successful and beloved movie musicals.

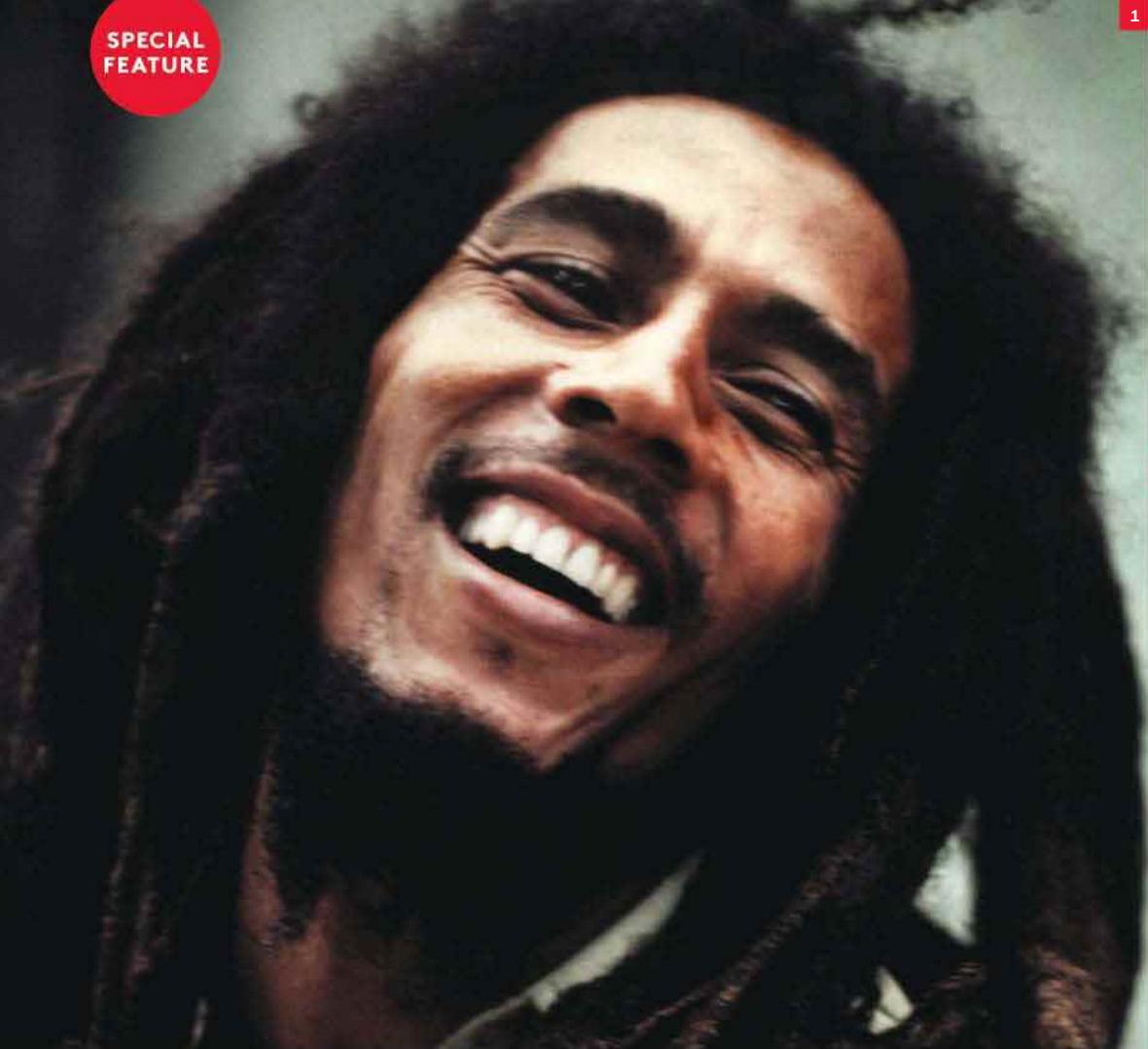
1966 Cy Coleman is elected to the ASCAP board, the same year that the musical "Sweet Charity"—with music by Coleman, lyrics by Dorothy Fields and a book by Neil Simon—debuts on Broadway. Coleman was a major advocate for his fellow music creators and served on the ASCAP board from 1966 to his death in 2004.

1967 "Light My Fire," from the debut album by the Doors, spends three weeks atop the Billboard Hot 100. The song is credited to all four members of the Doors, who join ASCAP the same year.

1968 Jimi Hendrix joins ASCAP the same year he releases the album *Electric Ladyland*.

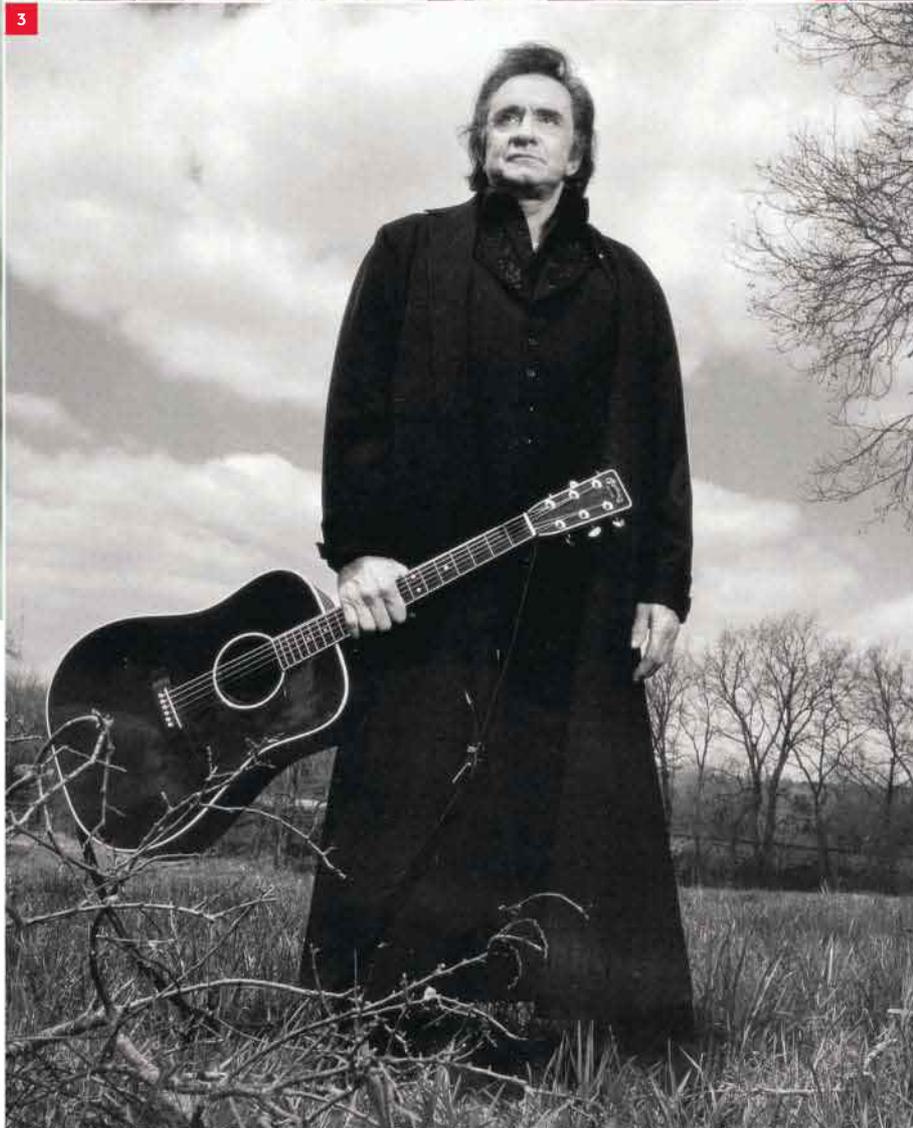
1969 Woodstock marks a milestone in pop culture. ASCAP members among the performers include Jimi Hendrix, Janis Joplin, Richie Havens, Melanie and Arlo Guthrie.





1 Bob Marley
2 Lyricists Alan Bergman and (future ASCAP president) Marilyn Bergman with composer Marvin Hamlisch
3 Johnny Cash
4 Burt Bacharach and Hal David
5 Friends celebrate

with Lionel Richie, songwriter of the year at the first ASCAP Pop Awards in 1984
6 Madonna
7 Beyoncé
8 John Mayer
9 Jermaine Dupri and Alicia Keys
10 The Killers'
Brandon Flowers
11 Katy Perry
12 Jay Z



1970 "Tears of a Clown" is the latest hit for ASCAP member Smokey Robinson (co-written with Stevie Wonder) with his group the Miracles. Robinson also wrote for Motown labelmates the Temptations, Mary Wells, the Marvelettes and others.

1971 Music From Big Pink, the debut album from the Band, includes the hit "The Night They Drove Old Dixie Down," written by ASCAP member Robbie Robertson.

1972 A year after Bob Marley joins ASCAP, his song "Stir It Up" becomes a hit in the United States and the United Kingdom for fellow ASCAP member Johnny Nash.

1973 Composer Marvin Hamlisch teams with lyricists Marilyn & Alan Bergman (future president of ASCAP) for the film "The Way We Were," starring Barbra Streisand and Robert Redford. The title song wins an Oscar for best original song.

1974 ASCAP songwriter/guitarist Jose Feliciano writes the theme to the hit NBC sitcom "Chico and the Man," which presents the Mexican-American barrio to mainstream TV audiences.

1975 Jack Norworth, an ASCAP charter member and writer of "Take Me Out to the Ballgame," leaves his royalties to ASCAP, and the bequest results in creation of the ASCAP Foundation, committed to nurturing talent and preserving the legacy of American music.

1976 The Copyright Act of 1976 overhauls U.S. copyright law for the first time since 1909. Among its many provisions, the act extends protection of copyrighted works to 75 years for pre-1978 works, and "life plus 50 years" for works published in 1978 or later. (These terms are extended again in 1998.)

1977 ASCAP negotiates a license fee with HBO, the first network to broadcast continuously through satellite and the first true premium cable network. Other major cable providers are soon to follow. Today, ASCAP licenses some 11,000 cable services.

1978 Following a decade of successful songwriting, film scoring, arranging and producing, Quincy Jones joins ASCAP. In 2012, he receives the prestigious Founders Award at the ASCAP Rhythm & Soul Music Awards.

1979 ASCAP becomes the first performance rights organization (PRO) to license, survey and make royalty payments for college radio performances. Today, ASCAP licenses more than 750 college stations throughout the United States.

1980 Lyricist Hal David becomes ASCAP's ninth president. A tireless advocate for intellectual property rights, he serves as president for five years.

1981 ASCAP adds another legend to its roster of country superstars when Johnny Cash joins

ASCAP, where he would stay until his death in 2003.

1982 The ASCAP Foundation presents the first Richard Rodgers Award for lifetime achievement in musical theater. Notable recipients have included Betty Comden, Al Green, Stephen Sondheim, Marvin Hamlisch and Irving Caesar. In November, Michael Jackson releases Thriller with production by ASCAP member Quincy Jones. It becomes the best-selling album in history.

1983 The same year she releases her debut album, featuring first single "Everybody," a young New York singer and dancer named Madonna becomes an ASCAP member.

1984 ASCAP holds its first Pop Music Awards, initiating a tradition that has become one of ASCAP's most star-studded events. The first songwriter of the year at the event is Lionel Richie, who would win again in 1985 and 1986.

1985 ASCAP members Neil Young and John Mellencamp co-found Farm Aid with Willie Nelson. The organization stages its first benefit concert for America's farmers on Sept. 22 in Champaign, Ill. ASCAP member Dave Matthews subsequently joins the Farm Aid board.

1986 Morton Gould, renowned composer of classical music, musicals and ballets, is elected president of ASCAP and guides the organization through the early years of the Internet.

1987 "Les Misérables"—written by PRS members Alain Boublil, Claude-Michel Schönberg, Herbert Kretzmer and SACEM member Jean-Marc Natel—debuts on Broadway, where it runs for 16 years and 6,680 performances.

1988 Composer Fred Karlin founds the ASCAP TV and film scoring workshop to nurture young composers. Graduates have scored major films, TV series and videogames. Several have won Emmy and BAFTA Awards.

1989 ASCAP holds its second Rhythm & Soul Music Awards. Originally titled the Black Music Celebration, the annual event recognizes the achievements of ASCAP members in R&B, hip-hop and soul. The 1989 ceremony honors hitmakers Rick James, Jimmy Jam, Terry Lewis, Prince, George Michael, Smokey Robinson and more.

1990 Broadway's 46th Street Theatre is rechristened the Richard Rodgers Theatre. To celebrate this honor for one of its most beloved members, ASCAP builds a permanent exhibit in the theater that details Rodgers' rich career.

1991 Metallica releases its self-titled "Black Album," with songs credited to each of the four bandmates, all ASCAP members.

1992 After 30 years, ASCAP's Nashville branch outgrows its original headquarters and opens a new, modern building on the same site.

1993 Brad Paisley interns at ASCAP Nashville during his tenure at Belmont University. More than 20 years later, he's one of the most decorated singer/songwriters in country music.

1994 Oscar-winning film/TV songwriter Marilyn Bergman becomes ASCAP's first female president in 1994. Bergman holds this



post during some of the organization's most crucial years, ensuring that ASCAP remains ahead of the many technological developments affecting its members.

1995 In the same year that ASCAP.com goes online, ASCAP issues its first performance license to a website, RadioHK.com. ASCAP would later become the first PRO to distribute royalties from Internet performances.

1996 ASCAP officially launches its member benefits program, with a credit union membership. The program has since grown to include insurance options and discounts for travel and online education.

1997 The Jazz Wall of Fame is dedicated at ASCAP's New York offices to honor members who have made important contributions to this vital American genre. Each year, awards are given to both "living legends" and promising young jazz musicians. The first of ASCAP's living legends is saxophonist/composer Benny Carter.

1998 The same year her R&B group Destiny's Child releases its first album, Beyoncé Knowles chooses ASCAP as her PRO.

1999 ASCAP stages the first Stories Behind the Songs concert in Washington, D.C. The event, featuring music by Marilyn & Alan Bergman, Hal David, Rudy Perez and Jimmy Webb, aims to raise awareness among government leaders of ASCAP's mission by giving a glimpse into the work and experiences of songwriters.

2000 John Mayer plays the ASCAP Presents... Quiet on the Set

showcase at South by Southwest in 2000, shortly before signing to Aware Records. He is awarded the ASCAP Foundation Sammy Cahn Award the following year.

2001 Tom Waits earns the Founders Award at the 2001 Pop Awards. "To say a few serious things about songs," Waits said in his acceptance speech, "I guess they're really like vessels. When people migrate, they take with them their seeds and their songs, and I think that's pretty much all you'll need when you get there."

2002 The ASCAP Foundation complements its Morton Gould Award with two new honors for ASCAP composers under the age of 30: the Herb Alpert Jazz Composer Award and the Frederick Fennell Prize for Concert Band.

2003 Unsigned Las Vegas band the Killers performs at ASCAP's annual showcase at the CMJ Music Marathon in New York. Two days later, the group signs to Island, going on to sell millions of albums and earn seven Grammy nominations. Frontman Brandon Flowers reminisces: "When record labels were not willing to step up, ASCAP took us under their wing."

2004 ASCAP and the Radio Music License Committee, representing most of the nearly 12,000 commercial radio stations in the United States, strike a new licensing agreement totaling more than \$1.7 billion—the largest single licensing deal in the history of American radio.

2005 R&B luminaries Jermaine Dupri and Alicia Keys share songwriter of the year honors at the 2005 Rhythm & Soul Awards. Just a few months earlier, Keys earned four Grammys and Dupri was

honored with the Golden Note at ASCAP's Pop Awards. Keys wins the Golden Note in 2009.

2006 ASCAP holds its inaugural ASCAP "I Create Music" Expo in Los Angeles. The first panel brings together music luminaries Jimmy Jam, John Rich, Linda Perry and Michael Giacchino. The Expo continues to educate and inspire the music community today. The ninth annual Expo will be held April 24-26.

2007 ASCAP gives its first Troubadour Award to Stevie Wonder. The honor is bestowed at ASCAP's exclusive annual Songwriter Night in Washington, D.C., and accompanied by a tribute concert featuring Tony Bennett, Smokey Robinson, India.Arie, Wyclef Jean, Joan Osborne, Chaka Khan and Diane Reeves.

2008 ASCAP establishes a Bill of Rights for Songwriters and Composers and publishes its position paper, Music Copyright in the Digital Age. The Bill of Rights has received more than 13,000 signatures so far at ascap.com/rights.

2009 Oscar, Grammy and Golden Globe-winning songwriter Paul Williams is elected ASCAP president in April. The charismatic writer of "We've Only Just Begun" and "The Rainbow Connection" brings new passion and vigor to ASCAP's advocacy efforts in the digital age.

2010 ASCAP member Katy Perry launches into the pop strato-

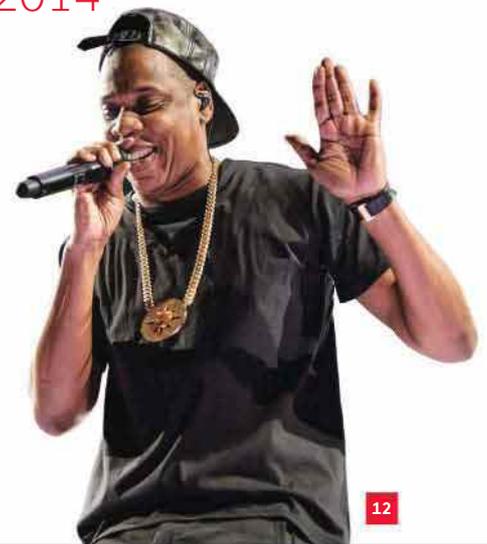
sphere with her third studio album, *Teenage Dream*. She becomes the first female artist in pop music history to have five songs from the same album hit No. 1, and eventually breaks the record for the most consecutive weeks in the top 10 of the Billboard Hot 100.

2011 ASCAP brings 18 songwriters to a medieval chateau in France for a retreat aimed at writing hits. Formerly a hit-making haven, the chateau was dormant for a decade before ASCAP came calling. The retreat has since become an annual tradition.

2012 ASCAP launches ASCAP OnStage. The program gives ASCAP members the opportunity to receive royalties when their music is performed live at venues of all sizes throughout the country.

2013 ASCAP takes streaming service Pandora to task for its attempts to lower payments to songwriters and composers. ASCAP's petition against Pandora receives more than 7,000 signatures and a combined 2,800 tweets and Facebook posts, for a total reach of more than 5 million supportive viewers.

2014 ASCAP celebrates its 100th anniversary.



Century continued from p.44

Matthews and Titta are relatively new to ASCAP. Both made the transition after doing business with the PRO. Matthews worked at Viacom Media Networks before joining ASCAP in January 2013, while Titta founded MPCA Music Publishing in 2006 and previously worked for several publishers, including Warner/Chappell Music, prior to joining ASCAP in October 2013. So both have a unique perspective on the PRO's mission and reach.

Working with ASCAP from the other side of the fence, Matthews found the organization "uniquely positioned. It's an incredibly effective collective licensing model from a licensee's perspective, in the sense that you don't have to clear rights with thousands of different entities. It's sort of convenient one-stop shopping."

Titta adds, "I've been a publisher my whole adult life, so my relationship with ASCAP had been from afar, but I was keenly aware of the services that ASCAP had offered songwriters at every level, because I would always point my songwriters in the ASCAP direction."

Using the latest technology to track broadcast airplay on radio, TV, cable and the Internet, as well as performances and in-store play in restaurants and bars, ASCAP has a reputation for pursuing the proper payment for its songwriters, composers and publishers. Through the years, it has evolved with the industry and kept pace with the

latest technology that makes music easier than ever for consumers to hear but more of a challenge for PROs to track.

Yet ASCAP executives also point out that it has a unique identity that sets it apart from the other PROs. It's the only one run by songwriters, composers and publishers for songwriters, composers and publishers.

"The most important member service that we give on the top level is that we give comfort and peace of mind that our distributions are fair and transparent," LoFrumento says. "But also, the human face we put on our relationships with our members is very important to them."

To that end, ASCAP offers career development programs across the country, as well as workshops for its members at every stage of their career, ranging from songwriting camps to film and TV scoring workshops.

LoFrumento calls ASCAP's annual "I Create Music" Expo "the gem in our crown of music development." The Expo, now in its ninth year, is set for April 24-26 at the Loews Hollywood Hotel in Los Angeles. "To see those young people and songwriters of every age and stripe going from one opportunity to another, to learn, to network, is wonderful," he adds. "It's like being in college."

ASCAP also honors its songwriters and composers annually at eight different award ceremonies, ranging from its Pop Music and Film & TV Music Awards to its genre-specific Latin, Country, Rhythm & Soul and Christian Music Awards.

**“
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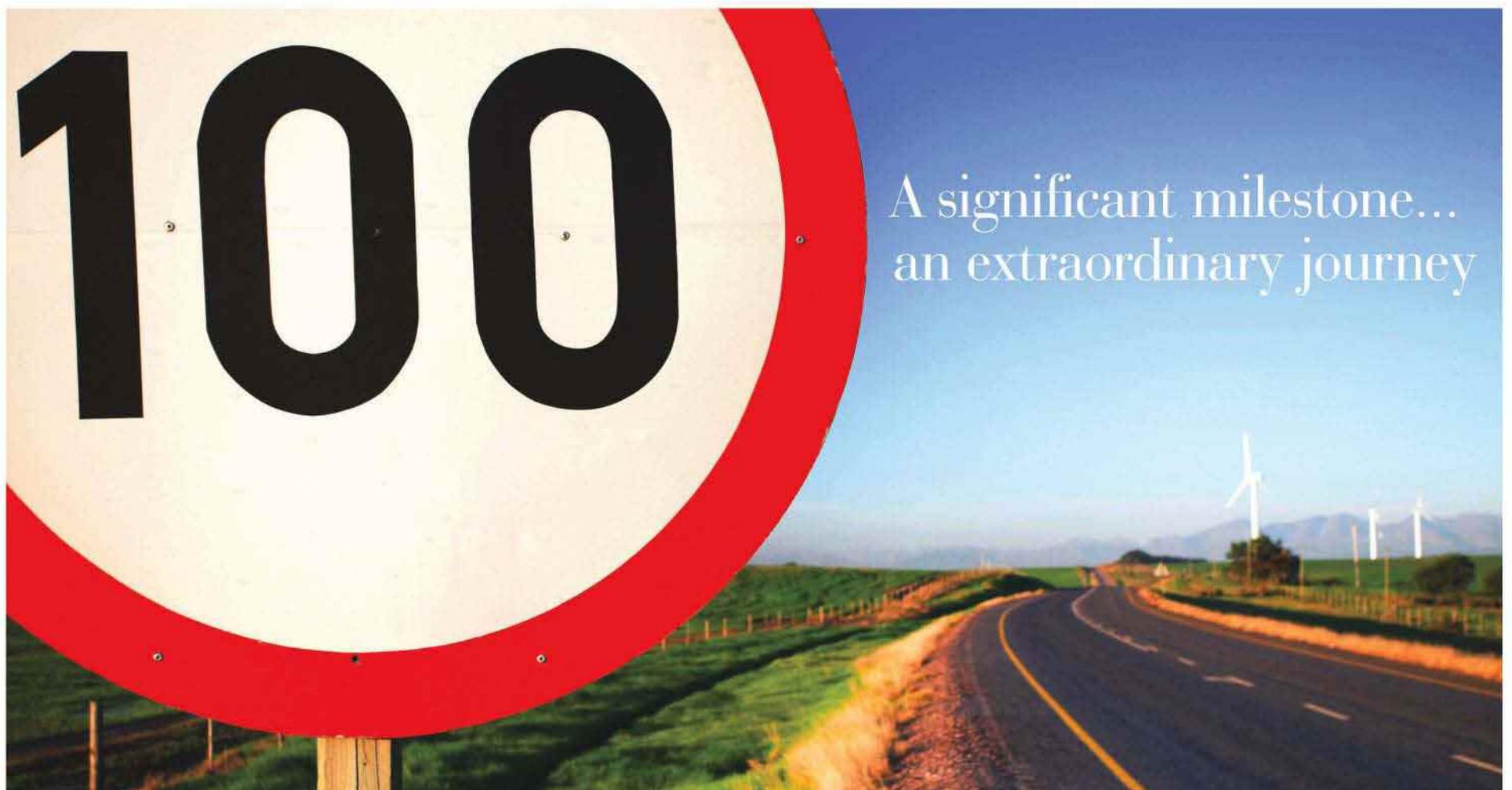
The ASCAP Foundation, meanwhile, is dedicated to nurturing the talent of tomorrow, preserving the legacy of the past and sustaining the creative incentive for today's creators through its activities.

As executive VP, licensing, Vincent Candilora notes, much of what ASCAP does goes beyond just dollars and cents.

"Forget about the commercial aspect of music and think about the fact that the songwriters also make a tremendous contribution to us as a society and to individuals," he says. "It helps us manage our emotions perhaps a little better, understand our feelings a little better, at times raise our social consciousness a little more through the songs we hear. Sometimes that gets lost when we think about the value of music."

Titta concurs, noting that the fact that ASCAP is run by songwriters, composers and publishers makes it easy for executives to pitch their services to members of the music community both young and old.

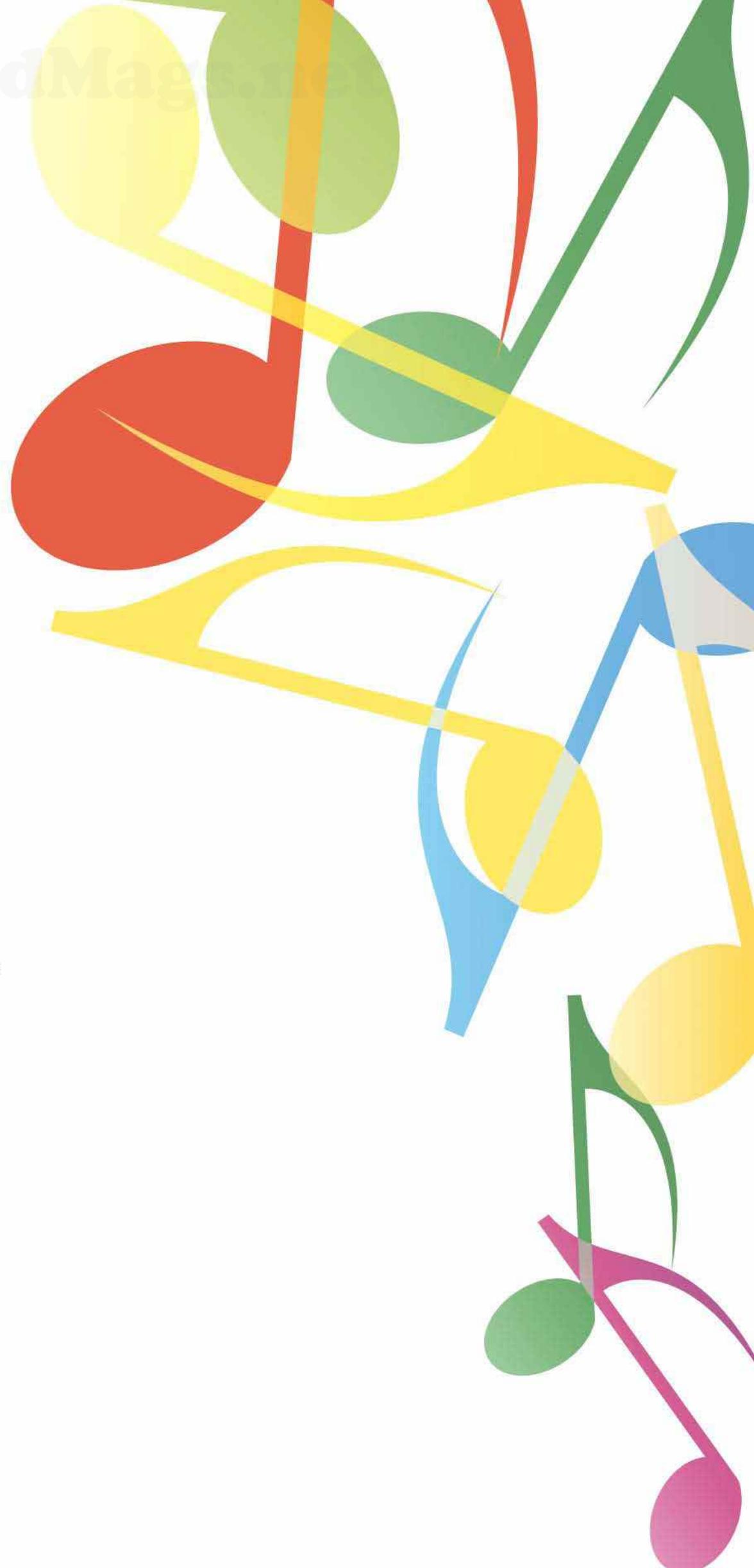
"It's run by people like them," he says, then paraphrases a song from ASCAP songwriter Elvis Costello: All those who join ASCAP, he says, "can see that our aim is true." ●



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Fighting continued from p.46

up to my ears in [my] career. The other thing that is key to my life is [that] I have been sober for 24 years, so my clarity is a great asset to my life. If you go back to the 1980s and 1970s—like a lot of young writers and artists—I had the blinders on. A lot of elements to my life probably suffered a little bit, as a father, a family man. One of the gifts of my recovery is my clarity.

When you have the ability to experience the world around you, one of the things that quickly follows is gratitude. I have become so grateful for the ASCAP of today.

Ultimately, we are a membership organization. We are owned and operated by the members. And the fruit that ASCAP bears clearly translates to food on the table and gas in my car and getting my kids into school. I have two wonderfully successful young adults who were raised on ASCAP.

I'm very proud of ASCAP's advocacy, our devotion, our integrity, our history, the legacy of great songwriters and composers, and especially our future.

Should young members be involved in making the case for the advocacy of songwriters?

We have had marvelous support. I recently did an event with Ne-Yo where he sang some of his songs for a bunch of members of the [U.S. Senate] Judiciary Committee. It was a wonderful event. The Library of Congress has been an amazing partner in putting together events annually. We do an event

where songwriters from various states are introduced by their local representatives.

I see an increasing willingness of members to step forward and say, "I am writing this from my chest. The business world is using my music to create great profit. We deserve to have our fair share of that."

From the days of Metallica or Lily Allen, who stepped up on these issues and clearly suffered in some way from a backlash . . . now the world is beginning to see that things are clearly out of balance. When a thousand streams is worth 8 cents, something is terribly wrong. [ASCAP has stated that, on average, every 1,000 plays of a song on Pandora is worth about 8 cents to the songwriters, composers and music publishers, according to its internal calculations. The PRO now believes it is time to revise the terms under which it licenses music. Those terms were established by a consent decree reached in 1941 with the Department of Justice.]

Before you assumed a position of power in the organization, was there anything you wished ASCAP was doing for its members that you helped get the organization to do since taking on a leadership role?

There isn't one thing that I can look at that should have been done but wasn't done. I am really pleased with the process of the way the board works. You are sitting with 12 individual writers and publishers and they all have their own interests and you see little or none of that in the boardroom. The board's capacity to be altruistic and caring about the membership has amazed me.

How has ASCAP improved its data and royalty collections?

We spent a ton of money and created an entire new system in the last five to seven years, which has [been] continually improved and upgraded. When you deal in zeros and ones and the brilliance and the capacity of introducing a computer to deal with this information now, versus the days of sampling 20 or 30 years ago when people worked with pencils and typewriters, the ability to monitor this information is getting better and better. Also, through our Member Access online portal, our members have access to an enormous level of detail about their catalogs, performances and royalties. We are constantly upgrading to handle the information responsibly and act on it more quickly than any other organization in the world.

Is there anything about ASCAP's history that you've learned that made you appreciate the organization in a different way?

One of my favorite stories is the story of radio. Having to deal with a world where an entire industry turns to you and says, "Sorry, this is not a performance. This is an electronic transmission and we can prove it is not a performance." At that point, we saw ASCAP as a warrior for the light. [ASCAP's leaders then] said, "You are wrong. This is a performance. People are listening to it, falling in love to it, and you are selling advertising around it, and we want a piece of that advertising so that people who are writing songs can continue to write songs so people can continue to dance to it. It is an absolute issue of the heart."

To this day it stuns me that, before I was born, there were people here fighting so that this product of my heart would be treated respectfully and lovingly and I would be able to make a living at it—that I could have a life to fulfill my dreams and do [the creative work] I want to do. ●

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'LOOKING OUT FOR US SINCE THE BEGINNING'

SONGWRTIERS SING ASCAP'S PRAISES

"When I finally got my [membership] certificate in 1955, I said, 'Man, I'm in ASCAP!' I was happy, because so were Duke Ellington and all these great people." —Quincy Jones

"When my husband passed away in November 1994, I was a widow with two children. I was actually down on my luck, and what helped bail me out and helped me get back on my feet were the ASCAP checks that I got from people covering 'Because the Night.' I'm grateful in good times, and I was really grateful in hard times." —Patti Smith

"A big part of making music is getting the opportunity to work with people I love, trust and respect. As an organization run by music creators, ASCAP represents a whole community of kindred spirits. Joining ASCAP was just a natural choice for me,

because I know my music is in the best possible hands." —Drake

"Being a part of ASCAP, I never felt alone. They were there for me way before anything, when I was still a dreamer. It could feel very lonely as a struggling songwriter. I remember that sense, and I never forgot that. You could go to sleep knowing that a fight is being fought in the name of us songwriters getting paid. It gives me a sense of pride to be able to say that I've been there for ASCAP and they've been there for me all these years." —Marc Anthony

"THEY TAKE CARE OF ME. IT'S JUST LIKE A WELCOMING, WARM HOME. A COMMUNITY OF GREAT WRITERS AND MUSICIANS WHO ULTIMATELY JUST WANT TO MAKE MUSIC AND CONTINUE TO MOVE THE WORLD."

—PHARRELL WILLIAMS

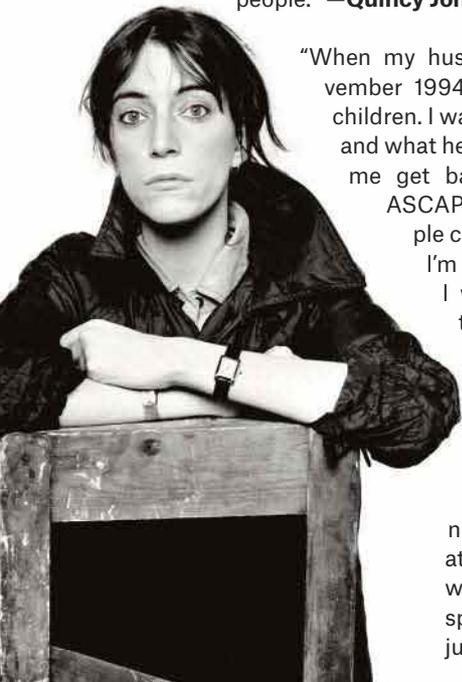
Pharrell Williams



"I'm the last person you want to ask about how important ASCAP is, because I'm the guy screaming from the rooftops: We have to protect the writers. The technology that's coming can come from great or bad institutions. Once these people understand that there is a copyright—that copyright is protected, that someone created it and it's as real as real can be—only then will you gain the respect you need for technology to move forward and still compensate the people that are creating the content. Content is king. And songwriters are the reason for that content." —Garth Brooks

"To have a force like ASCAP in Washington [D.C.] Championing for us is the greatest thing in the world. I thank God that they're there." —Ne-Yo

"They're an integral part of my team . . . and they're really good at collecting [royalties]. Especially internationally." —Katy Perry



HAPPY BIRTHDAY, ASCAP!

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"What attracted me to ascap was that it is this collective. It's for songwriters, by songwriters. You meet people from different genres and we're all creating the same thing, we're all creating music, and really is this universal language."

—Lin-Manuel Miranda, author/composer/lyricist for "In the Heights"

"In October 2003, I remember being the first of three unsigned bands in an ASCAP showcase at [the] CMJ [Music Marathon]. Two days later, Island Records signed us. When record labels were not willing to step up, ASCAP took us under their wing and gave us the opportunity to have our music heard. Seven years later, we were getting the ASCAP Vanguard Award. It's nice to have had someone supporting us and looking out for us since the beginning."

—Brandon Flowers, the Killers

"ASCAP is a citadel, a fortress of security in very strange and difficult times for songwriters and all persons interested in intellectual property."

—Jimmy Webb

"Probably the first professional affiliation I ever had in my career was with ASCAP, and that has continued on and certainly been the longest one of my career."

—Trent Reznor, Nine Inch Nails

"When I got my first royalty check from ASCAP, I just couldn't believe it. I had a hit with Kiss called 'I Was Made for Loving You,' which was a hit all over the world. It was extraordinary. I had never seen that kind of money, ever. It made such a difference in my life. I was able to not have to work a

day job. I was able to just concentrate on my music all the time."

—Desmond Child

"I love the consistency and the longevity of ASCAP as it supports writers. In a time when technology continues to change the medium of music and how it is spread, shared, heard and enjoyed, the writing of the song is still the same, period. That happens the same way, and that is with human beings and inspiration. That's what ASCAP is about."

—Jennifer Nettles

"ASCAP does an amazing job fostering and mentoring young talent. It is an essential aspect of what ascap does, and i'm a huge supporter of the wonderful programs that ascap sponsors."

—John Debney, film composer

"ASCAP MEMBERSHIP HAS CHANGED MY LIFE, BOTH INSPIRATIONALLY AND FINANCIALLY."

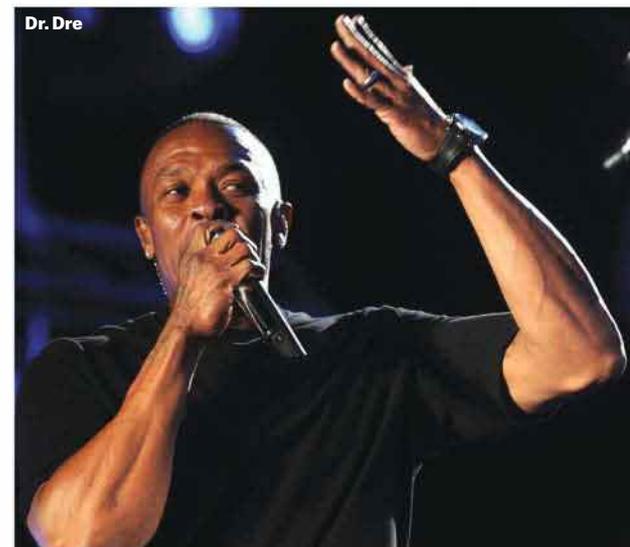
—ALF CLAUSEN, COMPOSER

"Before I moved to Nashville, my gross income per year was less than \$10,000. I was living week to week, sometimes day to day. I don't remember the amount of that first ASCAP check I received, but it was enough to take my breath away. I xeroxed it, and have it in a file somewhere. It was life-changing, life-affirming. It was bearing fruit financially in a way that I had never experienced before with the gift of songwriting."

—Allen Shamblin, songwriter

"THEY'RE THE END OF IT, AS FAR AS WRITERS GO. EVERYBODY WHO DOES WRITING SHOULD BE INVOLVED WITH ASCAP. IF YOU'RE A SONGWRITER, THIS IS WHERE YOU NEED TO BE."

—DR. DRE



"They're the people who look out for my songwriting interest. They make sure nobody's ripping off the artist, and that's huge. It's great to have somebody like ASCAP watching and fighting for you."

—Darius Rucker

HAPPY BIRTHDAY ASCAP

CELEBRATING

YEARS OF MUSIC

FROM YOUR FRIENDS AT

ASCAP'S BOARD OF DIRECTORS

WRITERS, PUBLISHERS SHARE A VOICE IN GUIDING PRO

ASCAP is, of course, the American Society of Composers, Authors and Publishers. So it is appropriate that writers and publishers comprise ASCAP's board of directors, who guide the actions of the performance rights organization.

"I've been able to see ASCAP from the inside because I was on the board," hit-making songwriter/producer Jimmy Jam says. "I like the idea of a board representing songwriters and publishers and it's made up of songwriters and publishers. The creative people are going to look out for the creative people. That's what it's all about."

The writers and publishers on the ASCAP board are elected from and by the membership every two years. This board elects a president/chairman, who must be a writer. Members of the board are appointed to actively serve on various committees by the president/chairman, who presides over all board meetings.

At right is the current roster of ASCAP's board of directors.

Writer Board Members

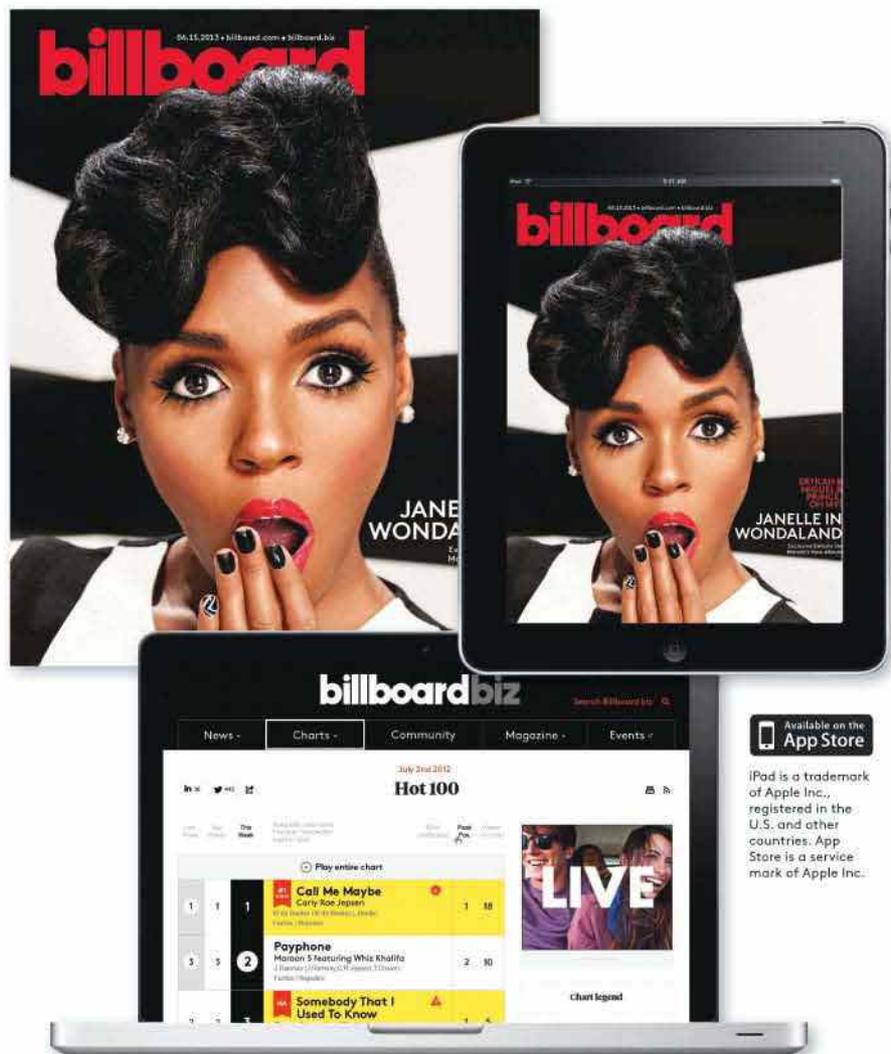
Paul Williams (president/chairman)
Richard Bellis
Marilyn Bergman
Bruce Broughton
Desmond Child
Alf Clausen
Dan Foliart
Wayland Holyfield
Stephen Paulus
Valerie Simpson
Jimmy Webb (vice chairman)
Doug Wood

Publisher Board Members

Martin Bandier
Caroline Bienstock
Barry Coburn
Zach Horowitz
Laurent Hubert
Dean Kay
James M. Kendrick (treasurer)
Leeds Levy
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Irwin Robinson (vice chairman)
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WORKS IN THE ASCAP REPERTOIRE

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Celebrations Of Song

WITH AWARD SHOWS AND EVENTS, ASCAP HIGHLIGHTS THE TALENT OF ITS MEMBERS, IN ALL MUSICAL GENRES, THROUGHOUT THE YEAR

1 Katy Perry was honored at the 29th annual ASCAP Pop Music Awards in Hollywood in April 2012, joined here by ASCAP CEO **John LoFrumento** (left) and president/chairman **Paul Williams**.

2 **George Strait** received the Founders Award at the 2013 ASCAP Country Music Awards in Nashville. From left: ASCAP VPs of membership, Nashville **Michael Martin** and **LeAnn Phelan**; Strait; ASCAP's **Paul Williams**; and ASCAP executive VP, membership **John Titta**.

3 The 2012 ASCAP "I Create Music" Expo in Los Angeles drew (from left) songwriter/producers **Ari Levine**, **Bruno Mars** and **Philip Lawrence**, collectively known as the Smeezingtons.

4 **Marc Anthony** (center) received the Founders Award at the 2012 ASCAP Latin Music Awards from his friend and international soccer star **David Beckham** (right) and ASCAP's **Paul Williams**.

5 Gathered at the 26th annual ASCAP Rhythm & Soul Music Awards in June 2013 are (from left) ASCAP's **Paul Williams**; **Usher**, who won the Golden Note Award; ASCAP VP of membership, rhythm and soul/urban **Nicole George-Middleton**; and ASCAP's **John LoFrumento**.

6 **Pharrell Williams** received the Golden Note Award at the 25th annual ASCAP Rhythm & Soul Music Awards in June 2012. From left: ASCAP's **Nicole George**, **Williams** and ASCAP's **Paul Williams** and **John LoFrumento**.

7 **Dr. Luke** speaks at the 2011 ASCAP "I Create Music" Expo in Los Angeles.

8 Songwriter/producer **Max Martin** with **Katy Perry** backstage at the 29th annual ASCAP Pop Music Awards.

9 **Diplo** (right) is congratulated by ASCAP VP of membership, pop/rock **Marc Emert-Hutner** after receiving the Vanguard Award at the 2013 ASCAP Pop Music Awards.

10 Golden Note honoree **Trent Reznor** (left) shares a moment with ASCAP's **Paul Williams** (center) and **John LoFrumento** at the 2012 ASCAP Pop Music Awards in Los Angeles.





4



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10

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Yannis Marshall (above, center) choreographed a video for **Beyoncé's** "Partition" that has helped drive the song up the charts.

TREND REPORT

YouTube Dancers Shake Up Charts

Beyoncé's 'Partition' is latest hit fueled by choreographers' popular online videos
 By William Gruger and Jason Lipshutz

Two months after Beyoncé dropped her surprise self-titled album, it's still shaking up the music industry. Album cut "Partition" reached No. 49 on Billboard's Streaming Songs chart last week with more than 1.4 million U.S. streams, despite the fact that the video (available for purchase with the album) isn't on YouTube or Vevo, and the audio isn't available on Spotify, Pandora or other similar services. So, how is this possible? Through user-generated YouTube videos, driven by a vibrant community of choreographed dance crews shaking it to the song on camera.

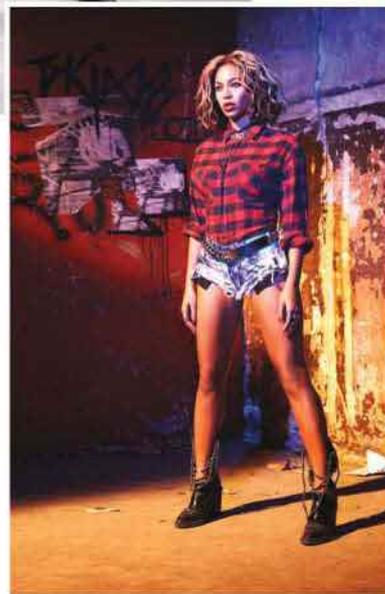
The "Partition" phenomenon is in some ways similar to "Harlem Shake," the viral, dorm-room dance meme that took DJ/producer Baauer straight to the top of the Billboard Hot 100 the week of Feb. 23, 2013, thanks to millions of YouTube clicks. However, unlike with "Harlem Shake," many of the most popular dance videos featuring "Partition" are created by professional choreographers like Kyle Hanagami.

"What I really look for in a song is for it to be dynamic, so it doesn't get boring," says the Los Angeles-based 27-year-old, who uploaded a video of a dance crew he choreographed to the song to his YouTube channel on Jan. 23, receiving nearly 400,000 views to date. "Partition" is like a choreographer's dream in that regard.

Hanagami has been a choreographer since 2006, and began posting videos to his channel right around the time when the YouTube dance phenomenon began. "It's great marketing," Hanagami says. "I travel internationally to teach students, and the way they know to fly me around the world is YouTube."

"Partition" moves 73-70 on the Hot 100 this week, *Beyoncé's* third song on the chart, joining singles "Drunk in Love" (No. 2) and "XO" (No. 50). "Partition" sold 19,000 copies in the week ending Feb. 2, according to Nielsen SoundScan, a jump of 13%. Radio airplay grew 25 percent to 4.8 million audience impressions, according to Nielsen BDS. Streams are up 2%, although the track falls off the Streaming Songs tally this week. But streaming numbers for "Partition" are boosted by the fact that it's a two-part track. *Beyoncé* comes with separate videos (one titled "Yoncé," the other "Partition") for each, and fans have followed her lead, uploading different videos to both parts, all of which count toward the song's streaming tally. Hanagami's video uses "Yoncé," the first part of the song, while others, like one by dancer/choreographer Yanis Marshall, use the "Partition" section.

Marshall's "Partition" YouTube video, featuring him and a group of



dancers he choreographed, was shared by Beyoncé herself on Facebook, and has received more than 775,000 views. "It felt like Christmas, New Year's and my birthday all at the same time," he recalls.

Marshall, a 24-year-old Parisian, started out dancing in music videos and stage musicals, and launched a YouTube channel four years ago. With 200,000 subscribers and more than 18 million channel views, he's become a choreographer with an international clientele. The "Partition" video, in fact, was filmed in Ukraine, where Marshall worked on the local version of "So You Think You Can Dance." "Most of the jobs I get today are because people found me via YouTube," he says.

But Beyoncé isn't the only artist inspiring YouTube's dance world: Most recent uptempo pop hits, from Iona Pop's "I Love It" to Pitbull's "Timber," have conjured similar clips. It's another example of how technology is changing the way fans interact with music.

"A true hit song is one where the audience goes from passive to active," says Dion Singer, executive VP of creative and marketing at Warner Bros. Records. Singer works with Jason Derulo, whose kinetic new single "Talk Dirty" has inspired multiple dance videos with million-plus views, helping the song climb 6-4 on the Hot 100 this week.

"Instead of just listening to a song on the radio, [fans have] the energy to make a dance video and put it up on YouTube," Singer says. "That must mean the song is really affecting people." ●

THE Numbers

Pete Seeger

Following the Jan. 27 death of Pete Seeger at age 94, fans flocked to the folk icon/activist's music. Seeger's album and song sales surged, as did his social profile, reinforcing the legacy of his multifaceted career.

↑ 4,916%

Seeger's catalog of songs sold 24,000 downloads in the week ending Feb. 2, according to Nielsen SoundScan. That's up a whopping 4,916% over the previous week, when he sold less than 1,000 total. In terms of albums, his best seller for the week is *The Essential Pete Seeger*, which debuts at No. 8 on Billboard's Folk Albums chart with 2,000 (up 20,690%).

↑ 3K

"This Land Is Your Land" was Seeger's best-selling download last week, shifting 3,000 copies, up from a negligible amount the week before. It narrowly eclipsed sales of his version of "Turn! Turn! Turn!," which he wrote and recorded before the Byrds covered it. The Byrds' version, which topped the Billboard Hot 100 for three weeks in 1965, also had a sales bump after Seeger's death, selling 2,000 for the week (a 182% gain), upping its to-date digital sales to 406,000.

↑ 488%

In 2006, Bruce Springsteen reached No. 3 on the Billboard 200 with *We Shall Overcome: The Seeger Sessions*, a covers album of folk songs that Seeger popularized. That LP increases by 488% to less than 1,000 for the week ending Feb. 2, its best sales frame since Christmas week 2009.

↑ 812K

For the week ending Feb. 2, Seeger's Wikipedia page received 811,670 views, according to Next Big Sound. That's a 9,094% increase in traffic from the previous week, when it drew 8,828.

—Keith Caulfield, William Gruger and Gary Trust

MARKETPLACE

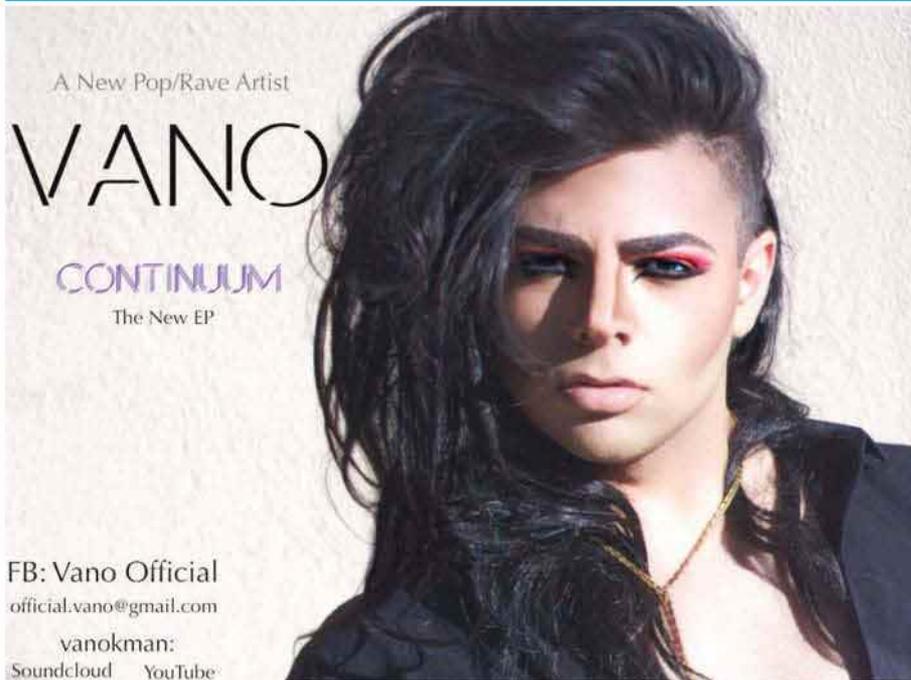
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CHARTS

DAFT PUNK'S *RANDOM ACCESS MEMORIES* SALES
30,000
 +300% THIS WEEK

IMAGINE DRAGONS' "RADIOACTIVE" SALES
208,000
 +239% THIS WEEK

JASON DERULO'S "TALK DIRTY" SALES
234,000
 +21% THIS WEEK

OVER THE COUNTER KEITH CAULFIELD

Grammy Glows On Billboard 200

Music's biggest night shines on the chart, with album of the year winner Daft Punk returning to the top 10



This week's Billboard 200 is brought to you by the Grammy Awards, the Super Bowl, Amazon MP3 and the Google Play store.

The Grammys, held Jan. 26, affect the charts in full this week, now that seven days of post-show sales have been registered. Meanwhile, Super Bowl halftime performer **Bruno Mars** (along with special guests **Red Hot Chili Peppers**) rack immediate gains on the Billboard charts from just one day of impact (Feb. 2). Finally, a bevy of albums collect monster gains in the wake of deep discounting at Amazon MP3 and the Google Play store.

At the top of the chart, the soundtrack to "Frozen" holds steady for a fourth nonconsecutive week, fending off the surging 2014 *Grammy Nominees* album at No. 2. The last theatrical film soundtrack to spend four weeks atop the chart was *Bad Boys II*, which ruled for four consecutive frames in August 2003.

Frozen sold another 94,000 copies in the week ending Feb. 2, for a gain of 1%, while the *Grammy Nominees* compilation sold 87,000 (up 47%), according to Nielsen SoundScan. A week ago, it debuted at No. 2 with 59,000.

The "Frozen" soundtrack benefited from the rerelease of the film on Jan. 31 in theaters as a "singalong" movie. The new print (complete with a bouncing snowflake to help audiences sing along) arrived in more than 2,000 theaters during the weekend, accompanied by a TV advertising blitz.

Grammy & Super Bowl Action: Seven of the top 10 albums on the Billboard 200 are directly affected by the Grammy Awards. After the 2014 *Grammy Nominees* release at No. 2, the titles at Nos. 3, 5 and 7-10 all bask in Grammy's glow. In the top 40 of the chart, there are 13 albums that have Grammy-related gains.

That said, this year is the first time since 2009 that, in the week after the Grammy telecast, there aren't any albums that sold more than 100,000 copies. In 2009, in the week after the show, **Taylor Swift's** *Fearless* was the top-selling album, with 92,000 sold (up 44%). At No. 2 that week was **Robert Plant & Alison Krauss'** album of the year winner, *Raising Sand*, with 77,000 (up 715%).

Beyoncé, who opened the 2014 Grammys with a

performance of her single "Drunk in Love," is pushed back a notch to No. 5, with 48,000 (up less than 1%). **Bruno Mars**—who won the best pop vocal album award for sophomore set *Unorthodox Jukebox*—flies 18-7 (42,000; up 180%).

Of course, Mars also played the Super Bowl halftime show on Feb. 2 (the final day of the most recent sales tracking week), so he profits from that exposure as well. His Super Bowl spot was the most-watched halftime performance ever, with an audience of 115.3 million U.S. TV viewers, according to Nielsen. Outside the top 10, Mars' first album, *Doo-Wops & Hooligans*, zooms 82-19 with 16,000 and a 303% gain.

At No. 10 is **Daft Punk's** album of the year winner *Random Access Memories*, which flies up 29 rungs with 30,000 sold. The Daft Punk robots also played the telecast, performing its hit "Get Lucky"—which won record of the year—with **Pharrell** and **Nile Rodgers**. This is the album's first visit to the top 10 since July 2013. It's also the former No. 1 album's best sales week since the same month, when it was in its sixth week on the chart and sold 31,000.

Notable re-entries on the Billboard 200 this week include **Stevie Wonder's** *Songs in the Key of Life* and **Madonna's** *The Immaculate Collection*. Both artists performed at the Grammys, and their respective albums return after decades away from the chart at Nos. 99 (4,000; up 1,037%) and 153 (3,000; up 494%), respectively—their best sales weeks in years.

Wonder and Madonna's albums profit from a limited-time sale price in the Google Play store, where each title was briefly marked down to 99 cents for select consumers. In fact, pretty much all of the head-scratching re-entries on the chart can be credited to Amazon and Google Play. In theory, things should get back to normal next week—barring another how-low-can-they-go discount.

Also in the sale mix are \$1.99 offers for **Kacey Musgraves'** charging *Same Trailer Different Park* and **Lorde's** *Pure Heroine*. Musgraves rallies 28-12 with 27,000 (up 177%) and Lorde steps 5-3 with 68,000 (up 86%). Other \$1.99 albums on the chart include, among many others, **Drake's** *Nothing Was the Same* (No. 17, up 10%) and **Kanye West's** *The College Dropout* (No. 100, up 197%).



'Wonders' Never Ceases
 Fleetwood Mac debuts at No. 18 on Rock Digital Songs with its '80s classic "Seven Wonders," which sold 13,000 downloads in the Nielsen SoundScan tracking week that ended Feb. 2 (up 9,086%). The song surges after Stevie Nicks sang it to open the Jan. 29 episode of FX's "American Horror Story: Coven." Originally released as the second single from 1987's *Tango in the Night*, "Wonders" reached No. 19 on the Billboard Hot 100 and No. 2 on Mainstream Rock. As of last month, Christine McVie has rejoined the group after 16 years, with a Fleetwood Mac tour possible this year.
 —Gary Trust

THE BIG NUMBER



Next week's top new entry on the Billboard 200 will likely be *Now 49* with around 90,000 copies, according to industry forecasters. It could bow at No. 2, and has a chance of bumping *Frozen* from No. 1.



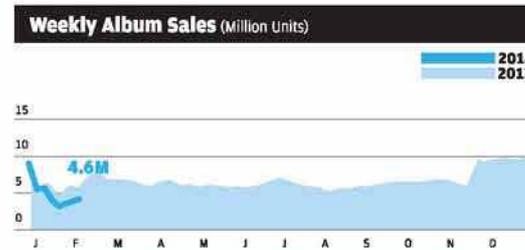
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|----------------------------|---------------|-----------------|----------------|
| This Week | 4,636,000 | 2,304,000 | 23,749,000 |
| Last Week | 4,282,000 | 2,060,000 | 23,736,000 |
| Change | 8.3% | 11.8% | 0.1% |
| This Week Last Year | 5,254,000 | 2,416,000 | 25,804,000 |
| Change | -11.8% | -4.6% | -8.0% |

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

| | 2013 | 2014 | CHANGE |
|---------------------------|--------------------|--------------------|---------------|
| Overall Unit Sales | | | |
| Albums | 26,492,000 | 22,990,000 | -13.2% |
| Digital Tracks | 143,649,000 | 127,780,000 | -11.0% |
| Store Singles | 331,000 | 203,000 | -38.7% |
| Total | 170,472,000 | 150,973,000 | -11.4% |
| Album w/TEA* | 40,856,900 | 35,768,000 | -12.5% |

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

Album Sales

| | |
|-------------|--------------|
| 2013 | 26.5 Million |
| 2014 | 23.0 Million |

Sales by Album Format

| | 2013 | 2014 | CHANGE |
|----------------|------------|------------|--------|
| CD | 13,319,000 | 11,102,000 | -16.6% |
| Digital | 12,629,000 | 11,178,000 | -11.5% |
| Vinyl | 497,000 | 680,000 | +36.8% |
| Other | 46,000 | 31,000 | -32.6% |

Sales by Album Category

| | 2013 | 2014 | CHANGE |
|---------------------|------------|------------|--------|
| Current | 13,186,000 | 11,159,000 | -15.4% |
| Catalog | 13,306,000 | 11,830,000 | -11.1% |
| Deep Catalog | 10,544,000 | 9,624,000 | -8.7% |

Current Album Sales

| | |
|-------------|--------------|
| 2013 | 13.2 Million |
| 2014 | 11.2 Million |

Catalog Album Sales

| | |
|-------------|--------------|
| 2013 | 13.3 Million |
| 2014 | 11.8 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. 2, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

February 15
2014

billboard

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|--|-------|-----------|---------------|
| 2 | 1 | 1 | #1 DARK HORSE DR. LUKE, MAX MARTIN, CIRKUT (J. HOUSTON, L. GOTTWALD, S. T. HUDSON, MAX MARTIN, H. WALTER) | Katy Perry Featuring Juicy J CAPITOL | | 1 | 20 |
| 12 | 13 | 2 | SG DRUNK IN LOVE DETAIL, B. KNOWLES (B. KNOWLES, N. C. FISHER, S. C. CARTER, A. E. PROCTOR, R. DIAZ, B. SOKO, T. V. MOSLEY, J. HARMON) | Beyoncé Featuring Jay Z PARKWOOD/COLUMBIA | | 2 | 7 |
| | | |  <p>Beyoncé scores her 15th Hot 100 top 10 and first since Lady Gaga's "Telephone," on which she's featured, reached No. 3 in 2010. Jay Z extends his record for the most top 10s among rappers (21). Lil Wayne and Ludacris share second place with 18 apiece.</p> | | | | |
| 1 | 2 | 3 | TIMBER DR. LUKE, CIRKUT, SERMSTYLE (A. C. PEREZ, K. SEBERT, L. GOTTWALD, P. R. HAMILTON, J. SANDERSON, B. S. ISAAC, H. WALTER, L. OSKAR, K. OSKAR, G. ERRICO) | Pitbull Featuring Ke\$ha MR. 305/POLO GROUNDS/RCA | | 1 | 17 |
| 15 | 6 | 4 | TALK DIRTY R. REED (J. DESROULEAUX, T. EPPS, E. FREDERIC, J. EVIGAN, S. DOUGLAS, O. KAPLAN, T. MUSKAT, T. YOSEF) | Jason Derulo Featuring 2 Chainz BELUGA HEIGHTS/WARNER BROS. | | 4 | 7 |
| 3 | 3 | 5 | COUNTING STARS R. B. TEDDER, N. ZANCANELLA (R. B. TEDDER) | OneRepublic MOSLEY/INTERSCOPE | ● | 2 | 33 |
| 6 | 7 | 6 | LET HER GO C. VALLEJO, M. ROSENBERG (M. D. ROSENBERG) | Passenger BLACK CROW/NETTWERK/WARNER BROS. | ▲ | 6 | 27 |
| 4 | 4 | 7 | SAY SOMETHING D. ROMER (I. AXEL, C. VACCARINO, M. CAMPBELL) | A Great Big World & Christina Aguilera BLACK MAGNETIC/EPIC | ▲ | 4 | 13 |
| 25 | 11 | 8 | AG HAPPY P. L. WILLIAMS (P. L. WILLIAMS) | Pharrell Williams BACK LOT MUSIC/COLUMBIA | | 8 | 5 |
| | | |  <p>Pharrell's seventh Hot 100 top 10 (and second as a lead, following 2003's No. 5-peaking "Frontin'") hurtles 41-15 on Radio Songs (59 million audience impressions, up 91%) and 27-15 on Streaming Songs (3.2 million U.S. streams, up 44%), while surging by 17% to 219,000 downloads sold.</p> | | | | |
| 7 | 9 | 9 | ROYALS J. LITTLE (E. Y. O'CONNOR, J. LITTLE) | Lorde LAVA/REPUBLIC | ▲ | 1 | 31 |
| 8 | 8 | 10 | TEAM J. LITTLE (E. Y. O'CONNOR, J. LITTLE) | Lorde LAVA/REPUBLIC | | 8 | 19 |
| 10 | 10 | 11 | POMPEII M. CREW, D. SMITH (D. SMITH) | Bastille VIRGIN/CAPITOL | | 10 | 25 |
| 5 | 5 | 12 | THE MONSTER FREQUENCY, AALIAS (M. MATHERS III, B. FRYZEL, A. KLEIN, S. B. MATHANASIOU, R. FENTY, J. BELLION, B. REXHA) | Eminem Featuring Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE | | 1 | 14 |
| 41 | 33 | 13 | DG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | ▲ | 3 | 75 |
| 9 | 12 | 14 | STORY OF MY LIFE J. BUNETTA, J. RYAN (J. SCOTT, J. BUNETTA, J. RYAN, H. STYLES, N. HORAN, Z. MALIK, L. TOMLINSON, L. PAYNE) | One Direction SYCO/COLUMBIA | ● | 6 | 14 |
| 28 | 61 | 15 | CAN'T REMEMBER TO FORGET YOU J. HILL, KID HARPOON, S. I. MEBARAK RIPOLL (J. HILL, T. HULL, D. A. LEDINSKY, E. HASSELE, S. I. MEBARAK RIPOLL, R. FENTY) | Shakira Feat. Rihanna RCA | | 15 | 3 |
| 14 | 14 | 16 | BURN G. KURSTIN (R. B. TEDDER, E. GOULDING, G. KURSTIN, N. ZANCANELLA, B. KUTZLE) | Ellie Goulding CHERRYTREE/INTERSCOPE | | 13 | 22 |
| 49 | 27 | 17 | ALL OF ME D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD) | John Legend G. O. O. D./COLUMBIA | ● | 17 | 17 |
| 13 | 15 | 18 | DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 6 | 41 |
| 11 | 17 | 19 | WAKE ME UP! AVICII (T. BERGLING, ALOE BLACC, M. EINZIGER) | Avicii PRMD/ISLAND/IDJMG | ▲ | 4 | 32 |
| 16 | 18 | 20 | ROAR DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER) | Katy Perry CAPITOL | ▲ | 1 | 26 |
| 17 | 16 | 21 | THE MAN D. KHALLI, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEF, E. JOHN, B. TAUPIN) | Aloe Blacc ALOE BLACC/XIX/INTERSCOPE | | 16 | 6 |
| 24 | 19 | 22 | SHOW ME DJ MUSTARD (B. T. COLLINS, D. MCFARLANE, C. JONES, J. FELTON, C. M. BROWN, A. GEORGE, C. MCFARLANE) | Kid Ink Featuring Chris Brown THA ALUMNI GROUP/88 CLASSIC/RCA | | 19 | 13 |

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

○ Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).

△ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts

● RIAA certification for 500,000 paid downloads (Gold).

▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multi-platinum level.

Awards

HG (Heatseeker Graduate)
PS (PaceSetter for largest % album sales gain)
GG (Greatest Gainer for largest volume gain)
DG (Digital Sales Gainer)
AG (Airplay Gainer)
SG (Streaming Gainer)

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| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------------|-----------|-----------|---|--|-------|-----------|---------------|
| 31 | 26 | 23 | BRAVE M. ENDERT (S. BAREILLES, J. ANTONOFF) | Sara Bareilles EPIC | | 23 | 34 |
| | | |  <p>Following her performance of the song with Carole King at the Grammy Awards (Jan. 26), it reaches a new peak, completing the chart's third-longest trip to the top 25. AWOLnation's "Sail" reached the region in 51 weeks, while Of Monsters and Men's "Little Talks" needed 35.</p> | | | | |
| 26 | 21 | 24 | LET IT GO K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ) | Idina Menzel WALT DISNEY | ● | 21 | 10 |
| 30 | 30 | 25 | ADORE YOU O. YOEL (S. BARTHE, O. YOEL) | Miley Cyrus RCA | | 22 | 8 |
| 27 | 29 | 26 | MY HITTA DJ MUSTARD, M. LEE (K. D. R. JACKSON, D. MCFARLANE, J. W. JENKINS, D. LAMAR, C. C. BROADUS JR., A. JOHNSON, C. LAWSON, C. MILLER) | YG Feat. Jeezy & Rich Homie Quan CTE/DEF JAM/IDJMG | ▲ | 19 | 18 |
| 18 | 20 | 27 | WRECKING BALL DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S. R. MOCCIO, S. SKARBEK, H. WALTER) | Miley Cyrus RCA | | 1 | 24 |
| 20 | 24 | 28 | HOLD ON, WE'RE GOING HOME MAJID JORDAN, NINETEEN85, N. SHEBIB (A. GRAHAM, M. MASKATI, J. K. COOKE, U. ILLMAN, P. JEFFERIES, N. SHEBIB) | Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC | ▲ | 4 | 26 |
| 23 | 28 | 29 | WHITE WALLS R. LEWIS (B. HAGGERTY, R. LEWIS, M. HANLEY, H. WEAR) | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADA/WARNER BROS. | | 15 | 20 |
| 22 | 22 | 30 | STAY THE NIGHT ZEDD (A. ZASLAVSKI, B. E. HANNAH, H. WILLIAMS, C. FAYE) | Zedd Featuring Hayley Williams INTERSCOPE | | 18 | 20 |
| 33 | 31 | 31 | BLURRED LINES P. L. WILLIAMS (P. L. WILLIAMS, R. THICKE) | Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE | ▲ | 1 | 42 |
| 21 | 23 | 32 | SWEATER WEATHER J. PILBROW, E. HAYNIE (J. J. RUTHERFORD, Z. ABELS, J. FREEDMAN) | The Neighbourhood [R]EVOLVE/COLUMBIA | ▲ | 14 | 34 |
| 35 | 32 | 33 | LOVE ME AGAIN S. BOOKER, J. NEWMAN, M. SPENCER (J. NEWMAN, S. BOOKER) | John Newman UNIVERSAL ISLAND/REPUBLIC | | 32 | 11 |
| 32 | 34 | 34 | BEST DAY OF MY LIFE S. GOODMAN, A. ACCETTA (Z. BARNETT, J. SHELLY, D. RUBIN, M. SANCHEZ, M. GOODMAN, S. ACCETTA) | American Authors ISLAND/IDJMG | | 32 | 12 |
| 34 | 35 | 35 | DRINK A BEER J. STEVENS (J. BEAVERS, C. STAPLETON) | Luke Bryan CAPITOL NASHVILLE | | 33 | 13 |
| 19 | 25 | 36 | DO WHAT U WANT DJ WHITE SHADOW, LADY GAGA (S. GERMANOTTA, P. BLAIR, M. BRESSO, W. GRIGAHCINE, R. S. KELLY) | Lady Gaga Feat. R. Kelly STREAMLINE/INTERSCOPE | | 13 | 15 |
| 37 | 36 | 37 | HEY BROTHER AVICII (T. BERGLING, A. POURNOURI, V. PONTARE, S. AL FAKIR) | Avicii PRMD/ISLAND/IDJMG | | 36 | 9 |
| 68 | 54 | 38 | YOUNG GIRLS THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, J. BHASKER, E. HAYNIE) | Bruno Mars ATLANTIC | | 38 | 5 |
| 39 | 38 | 39 | WHATEVER SHE'S GOT C. AINLAY, F. LIDDELL, G. WOLF (J. ROBBINS, J. M. NITE) | David Nail MCA NASHVILLE | ● | 38 | 18 |
| 36 | 39 | 40 | SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN) | Capital Cities LAZY HOOKS/CAPITOL | | 8 | 40 |
| 38 | 40 | 41 | CHILLIN' IT J. STEVENS (C. SWINDELL, S. MINOR) | Cole Swindell WARNER BROS./WMN | ● | 38 | 16 |
| 29 | 37 | 42 | 23 MIKE WILL MADE-IT-P. NASTY (M. L. WILLIAMS, P. R. SLAUGHTER, T. THOMAS, T. THOMAS, C. THOMAS, J. HOUSTON) | Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE | | 11 | 20 |
| 42 | 41 | 43 | TURN DOWN FOR WHAT DJ SNAKE, J. SMITH (J. H. SMITH, W. GRIGAHCINE, M. BRESSO) | DJ Snake & Lil Jon COLUMBIA | | 37 | 6 |
| - | 88 | 44 | INVISIBLE D. HUFF, H. HAYES (H. HAYES, B. BAKER, K. ELAM) | Hunter Hayes ATLANTIC/WMN | | 44 | 2 |
| HOT SHOT DEBUT | | 45 | ODIO A. SANTOS, RICO LOVE, E. HOOD (A. SANTOS, A. GRAHAM, RICO LOVE, K. RODRIGUEZ, E. HOOD, E. GOUDY II, D. NESMITH, N. SHEBIB) | Romeo Santos Featuring Drake SONY MUSIC LATIN | | 45 | 1 |
| | | |  <p>The track storms 39-1 on Hot Latin Songs and enters Latin Airplay at No. 1 (see page 86). It also sets a Hot 100 record, logging the highest bow for a predominantly Spanish-language track in the chart's history.</p> | | | | |
| 52 | 43 | 46 | WHEN SHE SAYS BABY M. KNOX (T. R. AKINS, B. HAYSLEIP) | Jason Aldean BROKEN BOW | | 43 | 10 |

SALES DATA COMPILED BY  
 THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS.
 SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|---|-------|-----------|---------------|
| 47 | 42 | 47 | SAIL A. BRUNO (A. BRUNO) | AWOLNATION RED BULL | A | 17 | 74 |
| 53 | 50 | 48 | ANIMALS M. GARRIX (M. GARRIX) | Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC | | 48 | 20 |
| 50 | 48 | 49 | IT WON'T STOP PICARD BROTHERS, DIPLO, FREE SCHOOL, A. STREETER, M. PICARD, C. PICARD, M. HENRY, R. BUENIDA, J. BAPTISTE, M. POWELL | Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC/RRP | | 30 | 18 |
| 45 | 46 | 50 | XO R. B. TEDDER, T. NASH, B. KNOWLES (R. B. TEDDER, T. NASH, B. KNOWLES) | Beyonce PARKWOOD/COLUMBIA | | 45 | 7 |
| 65 | 52 | 51 | PARANOID DJ MUSTARD (T. GRIFFIN JR., D. MCFARLANE, B. R. SIMMONS, JR.) | Ty Dolla \$ign Featuring B.o.B ATLANTIC/RRP | | 51 | 7 |
| 59 | 47 | 52 | FRIDAY NIGHT M. ALTMAN (E. PASLAY, R. FALCON, R. CROSBY) | Eric Paslay EMI NASHVILLE | | 47 | 16 |
| 44 | 44 | 53 | ALL ME KEY WANE (A. GRAHAM, A. PALMAN, S. M. ANDERSON, T. EPPS, D. M. WEIR II, L. WILLEMETZ, J. CHARLES, M. Y. VAIN) | Drake Featuring 2 Chainz & Big Sean YOUNG MONEY/CASH MONEY/REPUBLIC | | 20 | 19 |
| 57 | 51 | 54 | LET IT GO E. KIRIAKOU, A. GOLDSTEIN (K. ANDERSON-LOPEZ, R. LOPEZ) | Demi Lovato WALT DISNEY | | 38 | 10 |
| 51 | 53 | 55 | RAP GOD D.V.L.P. FILTHY (M. MATHERS III, B. ZAYAS, JR., M. DELGIORNO, S. HACKER, D. L. DAVIS, L. WALTERS, D. M. BIRKS, J. M. BURNS, J. LEE, F. SHAHEED, K. NAZEL) | Eminem WEB/SHADY/AFTERMATH/INTERSCOPE | | 7 | 16 |
| 62 | 56 | 56 | COMPASS N. CHAPMAN, LADY ANTEBELLUM (T. E. HERMANSEN, M. S. ERIKSEN, A. MALIK, R. GOLAN, D. OMELIO, E. HAYNIE) | Lady Antebellum CAPITOL NASHVILLE | | 56 | 13 |
| 40 | 45 | 57 | STAY J. MOI (J. K. MOI, J. F. YOUNG, C. ROBERTSON, J. LAWNON, B. WELLS) | Florida Georgia Line REPUBLIC NASHVILLE | | 28 | 16 |
| 67 | 59 | 58 | BOTTOMS UP D. HUFF (B. GILBERT, B. JAMES, J. WEAVER) | Brantley Gilbert VALORY | | 58 | 7 |
| 61 | 55 | 59 | DO YOU WANT TO BUILD A SNOWMAN? K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ) | Kristen Bell, Agatha Lee Monn & Katie Lopez WALT DISNEY | | 55 | 6 |
| NEW | | 60 | FOLLOW YOUR ARROW K. MUSGRAVES, L. LAIRD, S. MCANALLY (K. MUSGRAVES, B. CLARK, S. MCANALLY) | Kacey Musgraves MERCURY NASHVILLE | | 60 | 1 |
| 55 | 67 | 61 | GIVE ME BACK MY HOMETOWN J. JOYCE (E. CHURCH, L. LAIRD) | Eric Church EMI NASHVILLE | | 55 | 4 |
| 43 | 49 | 62 | UNCONDITIONALLY DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTFELD, MAX MARTIN, H. WALTER) | Katy Perry CAPITOL | | 14 | 15 |
| 84 | 66 | 63 | DOIN' WHAT SHE LIKES S. HENDRICKS (P. O'DONNELL, W. KIRBY) | Blake Shelton WARNER BROS. NASHVILLE/WMN | | 63 | 3 |
| 70 | 64 | 64 | NEON LIGHTS R. B. TEDDER, N. ZANCANELLA (M. MARCHETTI, TVARTANYAN, R. B. TEDDER, N. ZANCANELLA, D. LOVATO) | Demi Lovato HOLLYWOOD | | 64 | 6 |
| 77 | 71 | 65 | I HOLD ON R. COPPERMAN (B. JAMES, D. BENTLEY) | Dierks Bentley CAPITOL NASHVILLE | | 65 | 7 |
| 64 | 57 | 66 | FOR THE FIRST TIME IN FOREVER K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ) | Kristen Bell & Idina Menzel WALT DISNEY | | 57 | 6 |
| 66 | 65 | 67 | UP DOWN (DO THIS ALL DAY) DJ MUSTARD, M. ADAM (T. PAIN, D. MCFARLANE, M. ADAM, J. M. COHEN, B. R. SIMMONS, JR.) | T-Pain Feat. B.o.B KONVICT/NAPPY BOY/RCA | | 65 | 11 |
| RE-ENTRY | | 68 | MIDNIGHT MEMORIES J. BUNETTA, J. RYAN (J. SCOTT, J. BUNETTA, J. RYAN, L. TOMLINSON, L. PAYNE) | One Direction SYCO/COLUMBIA | | 12 | 2 |
| RE-ENTRY | | 69 | CONFIDENT S. O. U. N. D. Z. (J. BIEBER, K. COBY, M. N. SIMMONS, C. BENNETT) | Justin Bieber Feat. Chance The Rapper SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | | 41 | 2 |
| 86 | 73 | 70 | PARTITION TIMBALAND, JROC, J. TIMBERLAKE, B. KNOWLES, KEY WANE (B. KNOWLES, T. NASH, J. TIMBERLAKE, T. MOSLEY, J. HARMON, D. M. WEIR II, M. DEAN) | Beyonce PARKWOOD/COLUMBIA | | 70 | 4 |
| 75 | 75 | 71 | SEE YOU TONIGHT F. ROGERS (S. MCCREERY, A. GORLEY, Z. CROWELL) | Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE | | 71 | 10 |
| 76 | 77 | 72 | HELLUVA LIFE M. ALTMAN, S. HENDRICKS (R. CLAWSON, C. TOMPKINS, J. KEAR) | Frankie Ballard WARNER BROS. NASHVILLE/WAR | | 70 | 9 |
| 69 | 68 | 73 | THE LANGUAGE BOI-1DA (A. GRAHAM, A. PALMAN, M. SAMUELS, A. RITTER, A. HERNANDEZ, B. WILLIAMS, N. C. FISHER) | Drake YOUNG MONEY/CASH MONEY/REPUBLIC | | 51 | 15 |



After charting for a week (Dec. 28), the song returns following Bieber's Jan. 23 arrest for DUI, resisting arrest and driving with a suspended license. With 81% of its Hot 100 points owed to streams, it enters Streaming Songs at No. 31 (2.5 million, up 821%).

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|--|---|-------|-----------|---------------|
| NEW | | 74 | COP CAR Z. CROWELL, K. URBAN (Z. CROWELL, M. JENKINS, S. HUNT) | Keith Urban HIT RED/CAPITOL NASHVILLE | | 74 | 1 |
| RE-ENTRY | | 75 | M.A.A.D CITY SOUNWAVE, J. H.C. (K. DUCKWORTH, M. SPEARS, R. RIERA, A. MORGAN, A. TAYLOR) | Kendrick Lamar Feat. MC Eiht TOP DAWG/AFTERMATH/INTERSCOPE | | 75 | 3 |
| 78 | 74 | 76 | DRINK TO THAT ALL NIGHT J. L. NIEMANN, J. L. SLOAS (D. GEORGE, L. MILLER, B. WARREN, B. WARREN) | Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE | | 74 | 5 |
| 56 | 63 | 77 | UP ALL NIGHT B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, B. BEAVERS) | Jon Pardi CAPITOL NASHVILLE | | 56 | 12 |
| 79 | 76 | 78 | DO I WANNA KNOW? J. FORD (A. TURNER) | Arctic Monkeys DOMINO/ADA | | 76 | 9 |
| 94 | 86 | 79 | TAKE ME HOME CASH CASH (J. P. MAKHLOUF, S. W. FRISCH, A. L. MAKHLOUF, B. REXHA, B. LOWRY) | Cash Cash Feat. Bebe Rexha BIG BEAT/RRP | | 79 | 3 |
| 82 | 84 | 80 | LOYAL NIC NAC (N. BALDING, M. KRAGEN, C. M. BROWN, T. GRIFFIN JR., R. BRACKINS, D. CARTER, K. KHARBOUCH, S. COX, O. AKINLOLU, M. BETHA, S. COMBS, C. WALLACE, T. A. SHAW, A. PUTHLI) | Chris Brown Feat. Lil Wayne & French Montana Or & Too \$hort RCA | | 80 | 3 |
| 72 | 69 | 81 | LOVE DON'T DIE S. PRICE, R. B. TEDDER (THE FRAY, R. B. TEDDER) | The Fray EPIC | | 69 | 5 |
| 90 | 79 | 82 | GET ME SOME OF THAT L. LAIRD (C. SWINDELL, M. CARTER, T. R. AKINS) | Thomas Rhett VALORY | | 79 | 4 |
| 91 | 83 | 83 | GOODNIGHT KISS D. GEORGE (R. HOUSER, R. HATCH, J. SELLERS) | Randy Houser STONEY CREEK | | 83 | 4 |
| 74 | 72 | 84 | WAITING FOR SUPERMAN M. JOHNSON (C. DAUGHTRY, M. JOHNSON, S. HOLLANDER) | Daughtry 19/RCA | | 66 | 12 |
| 81 | 78 | 85 | 19 YOU + ME DAN + SHAY, S. HENDRICKS (D. SMYERS, S. MOONEY, D. ORTON) | Dan + Shay WARNER BROS. NASHVILLE/WMN | | 78 | 5 |
| 83 | 58 | 86 | REWIND J. DEMARCUS, RASCAL FLATTS (C. DESTEFANO, A. GORLEY, E. PASLAY) | Rascal Flatts BIG MACHINE | | 58 | 3 |
| 54 | 62 | 87 | SWEET ANNIE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, C. BOWLES, S. LEIGH, J. PIERCE) | Zac Brown Band ATLANTIC/SOUTHERN GROUND | | 47 | 16 |
| 95 | 89 | 88 | EVERYTHING I SHOULDN'T BE THINKING ABOUT N. V. (K. THOMPSON, D. L. MURPHY, B. JAMES) | Thompson Square STONEY CREEK | | 88 | 3 |
| NEW | | 89 | A MAN WHO WAS GONNA DIE YOUNG J. JOYCE (E. CHURCH, J. SPILLMAN) | Eric Church EMI NASHVILLE | | 89 | 1 |
| 89 | 80 | 90 | RIDE C. TARPLEY, M. SCHULTZ (J. SOMERS-MORALES, D. C. TARPLEY, JR.) | SoMo REPUBLIC | | 80 | 4 |
| 87 | 82 | 91 | THE HEART OF DIXIE B. JAMES (C. SMITH, B. JAMES, T. VERGES) | Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE | | 58 | 9 |
| - | 60 | 92 | MMM YEAH THE FUTURISTICS, COOK CLASSICS (A. MAHONE, A. C. PEREZ, A. SCHWARTZ, J. KHADOURIAN, W. LOBBAN-BEAN, E. LOWERY, L. MAHONE, K. MAYBERRY, C. SIMPKINS, L. W. TOWNSELL) | Austin Mahone Featuring Pitbull CHASE/CASH MONEY/REPUBLIC | | 60 | 2 |
| 93 | 87 | 93 | THINKING ABOUT YOU C. HARRIS (C. HARRIS, A. MARAR) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | Calvin Harris Feat. Ayah Marar ROC NATION/COLUMBIA | | 87 | 3 |
| NEW | | 94 | CAN'T RAISE A MAN T. TAYLOR, E. LEWIS (K. PATE, T. TAYLOR, E. LEWIS, M. TIMOTHEE, N. MCDOWELL) | K. Michelle ATLANTIC | | 94 | 1 |
| - | 91 | 95 | NA NA DJ MUSTARD (T. NEVERSON, D. MCFARLANE, S. HLOOKOFF) | Trey Songz SONGBOOK/ATLANTIC | | 91 | 2 |
| 92 | 90 | 96 | SHE KNOWS J. L. COLE (J. COLE, R. MATTOS, M. FOLLIN, MCKENNA, R. GILMORE, P. WHITEFIELD) | J. Cole Feat. Amber Coffman & The Cults ROC NATION/COLUMBIA | | 90 | 4 |
| - | 100 | 97 | THEY DON'T KNOW RICO LOVE, E. HOOD, E. (RICO LOVE, E. GOUDY II, T. MCCREA) | Rico Love DIVISIONI/INTERSCOPE | | 97 | 2 |
| 60 | 70 | 98 | DON'T LET ME BE LONELY D. HUFF (S. BUXTON, R. CLAWSON, C. TOMPKINS) | The Band Perry REPUBLIC NASHVILLE | | 59 | 16 |
| 98 | 93 | 99 | WORST BEHAVIOR DJ DAHI (A. GRAHAM, A. PALMAN, D. NATCHE) | Drake YOUNG MONEY/CASH MONEY/REPUBLIC | | 89 | 8 |
| NEW | | 100 | ON TOP OF THE WORLD ALEX DA KID, IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE, A. GRANT) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 100 | 1 |

As the fourth single from *Night Visions* bows, second release "Radioactive" blasts 33-13, up 239% to 208,000 downloads sold. Of that sum, 73% comes from the version with Kendrick Lamar after the two acts performed the song at the Grammys. —Gary Trust



WHEN YOU'RE NEAR ME, I FEEL LIKE I'M STANDING WITH AN ARMY.

"ADORE YOU," MILEY CYRUS

Q&A Oren Yoel



You produced and co-wrote Miley Cyrus' "Adore You," which moves 30-25 on the Billboard Hot 100 this week—your biggest hit by far.

That was a total shocker, to be a single for Miley's [Bangerz]. There was Britney Spears on the record, Will.i.am stuff, and then there was little ol' me. But I had a pretty good inclination what was happening when they asked me for the radio edit. I thought, "That's probably a good sign."

Your first high-profile gig was producing the bulk of Asher Roth's 2009 album, *Asleep in the Bread Aisle*. How did your career change after that?

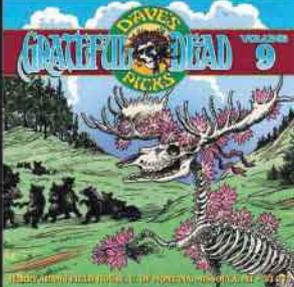
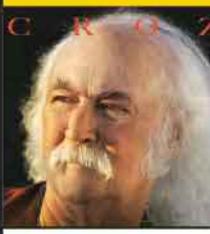
Initially it opened up the wrong doors, because I was getting hit up about very surface-y white rappers. If something feels gimmicky, it's gimmicky. I absolutely love hip-hop, especially when it's cool and new and different, but I had to make a change because I wasn't having the cool shit knocking on my door. It was the gimmicky shit, so I had to open up some different doors.

What's next for you? I just started working with Tori Kelly, who is incredibly talented. I also did a song with Ryan Tedder and my friend [songwriter/producer] Noel Zancanella—it's a duet for Adam Levine and his artist Rozzi Krane. And there's some other really cool stuff that I can't talk about yet. I hate to be that guy, but I just can't. —Nick Williams

The Billboard 200

February 15
2014
billboard

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------------|-----------|-----------|---|---|-------|-----------|---------------|
| 2 | 1 | 1 | #1 4 WKS SOUNDTRACK WALT DISNEY | Frozen | ● | 1 | 10 |
| - | 2 | 2 | VARIOUS ARTISTS GRAMMY/ATLANTIC/AG | 2014 Grammy Nominees | | 2 | 2 |
| 7 | 5 | 3 | GG LORDE LAVA/REPUBLIC | Pure Heroine | ● | 3 | 18 |
| HOT SHOT DEBUT | | 4 | OF MICE & MEN RISE | Restoring Force | | 4 | 1 |
| 4 | 4 | 5 | BEYONCE PARKWOOD/COLUMBIA | Beyonce | ▲ | 1 | 8 |
| NEW | | 6 | CASTING CROWNS BEACH STREET/REUNION/PLG | Thrive | | 6 | 1 |
| 27 | 18 | 7 | BRUNO MARS ATLANTIC/AG | Unorthodox Jukebox | ▲ | 1 | 60 |
| 10 | 11 | 8 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA | Night Visions | ▲ | 2 | 74 |
| 9 | 9 | 9 | KATY PERRY CAPITOL | PRISM | | 1 | 15 |
| 83 | 39 | 10 | DAFT PUNK DAFT LIFE/COLUMBIA | Random Access Memories | | 1 | 37 |
| 24 | 14 | 11 | MACKLEMORE & RYAN LEWIS MACKLEMORE | The Heist | ▲ | 2 | 69 |
| | | |  | Many of the Billboard 200's bullets are collected by titles that zoom thanks to exposure from the Grammy Awards (like this one, up by 62%). <i>The Heist</i> took home the best rap album Grammy during the program, which aired Jan. 26. | | | |
| 81 | 28 | 12 | KACEY MUSGRAVES MERCURY NASHVILLE/UMGN | Same Trailer Different Park | | 2 | 39 |
| NEW | | 13 | ANDY MINEO REACH | Never Land (EP) | | 13 | 1 |
| 3 | 6 | 14 | KIDZ BOP KIDS RAZOR & TIE | Kidz Bop 25 | | 3 | 3 |
| 8 | 10 | 15 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | The Marshall Mathers LP 2 | | 1 | 13 |
| 15 | 16 | 16 | MILEY CYRUS RCA | Bangerz | | 1 | 17 |
| 18 | 17 | 17 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | Nothing Was The Same | | 1 | 19 |
| 12 | 13 | 18 | BASTILLE VIRGIN/CAPITOL | Bad Blood | | 11 | 22 |
| 87 | 82 | 19 | PS BRUNO MARS ELEKTRA | Doo-Wops & Hooligans | ▲ | 3 | 171 |
| 5 | 12 | 20 | JENNIFER NETTLES MERCURY NASHVILLE/UMGN | That Girl | | 5 | 3 |
| 55 | 33 | 21 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA | good kid, m.A.A.d city | ▲ | 2 | 67 |
| 45 | 24 | 22 | SARA BAREILLES EPIC | The Blessed Unrest | | 2 | 26 |
| 13 | 15 | 23 | ONE DIRECTION SYCO/COLUMBIA | Midnight Memories | ▲ | 1 | 10 |
| 26 | 25 | 24 | JUSTIN TIMBERLAKE RCA | The 20/20 Experience (2 Of 2) | ▲ | 1 | 18 |
| 19 | 20 | 25 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Crash My Party | ▲ | 1 | 25 |
| 16 | 19 | 26 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG | Here's To The Good Times | ▲ | 4 | 61 |
| 43 | 38 | 27 | P!NK RCA | The Truth About Love | ▲ | 1 | 72 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|--|-------|-----------|---------------|
| 25 | 27 | 28 | VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME | NOW 48 | | 3 | 12 |
| 1 | 8 | 29 | BRUCE SPRINGSTEEN COLUMBIA | High Hopes | | 1 | 3 |
| NEW | | 30 | GRATEFUL DEAD GRATEFUL DEAD/RHINO | Dave's Picks Vol. 9: Harry Adams Field House, U. Of Montana, MT. 5/14/74 | | 30 | 1 |
| | | |  | The <i>Dave's Picks</i> series grants the band its 61st chart entry, as this new effort bows with 12,000 sold. It will likely linger on the tally for just a week or two, as most of the sales of the title (like most of the Dead's recent archival sets) were generated by pre-orders. | | | |
| 32 | 30 | 31 | PASSENGER BLACK CROW/NETTWERK | All The Little Lights | | 26 | 27 |
| NEW | | 32 | JAMIE GRACE GOTEE/PLG | Ready To Fly | | 32 | 1 |
| - | 3 | 33 | A GREAT BIG WORLD BLACK MAGNETIC/EPIC | Is There Anybody Out There? | | 3 | 2 |
| | | | | Between the album's debut week being powered by pre-orders and the impact of the Grammys, A Great Big World inevitably fell (dropping 77% to 11,000). It's the biggest fall for a top three debut since Dec. 14, 2013, when Five Finger Death Punch's <i>The Wrong Side of Heaven and the Righteous Side of Hell: Volume 2</i> tumbled 2-34. | | | |
| | | |  | | | | |
| 52 | 35 | 34 | JOHN LEGEND G.O.O.D./COLUMBIA | Love In The Future | | 4 | 22 |
| 29 | 31 | 35 | ONEREPUBLIC MOSLEY/INTERSCOPE/IGA | Native | ● | 4 | 45 |
| NEW | | 36 | DAVID CROSBY BLUE CASTLE | Croz | | 36 | 1 |
| | | |  | With his first album since 1993, the veteran artist claims his highest-charting solo effort since 1971, when his solo debut, <i>If I Could Only Remember My Name</i> , hit No. 12. On Folk Albums, Crosby starts at No. 2. | | | |
| 71 | 69 | 37 | MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE | Babel | ▲ | 1 | 71 |
| 17 | 22 | 38 | R. KELLY RCA | Black Panties | | 4 | 8 |
| 31 | 32 | 39 | ARCTIC MONKEYS DOMINO | AM | | 6 | 21 |
| NEW | | 40 | ISAIAH RASHAD TOP DAWG | Cilvia: Demo | | 40 | 1 |
| RE-ENTRY | | 41 | RED HOT CHILI PEPPERS WARNER BROS. | Greatest Hits | ▲ | 18 | 57 |
| | | | | The Chili Peppers, who joined Bruno Mars for his Super Bowl halftime performance (Feb. 2), return with this hits set (9,000; up 445%). Mars and the band played "Give It Away," which earns a 620% gain in downloads for the week (10,000 sold). | | | |
| | | |  | | | | |
| 84 | 36 | 42 | TAYLOR SWIFT BIG MACHINE/BMLG | Red | ▲ | 1 | 67 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|--|-------|-----------|---------------|
| 11 | 21 | 43 | ROSANNE CASH BLUE NOTE | The River & The Thread | | 11 | 3 |
| 74 | 59 | 44 | ED SHEERAN ELEKTRA | | + | 5 | 82 |
| 38 | 47 | 45 | LANA DEL REY POLYDOR/INTERSCOPE/IGA | Born To Die | ▲ | 2 | 105 |
| NEW | | 46 | SMITH & MYERS ATLANTIC/AG | (Acoustic Sessions) EP | | 46 | 1 |
| RE-ENTRY | | 47 | U2 ISLAND/INTERSCOPE/UME | The Joshua Tree | | 1 | 105 |
| 34 | 40 | 48 | JHENE AIKO ARTCLUB/ARTIUM/DEF JAM/IDJMG | Sail Out (EP) | | 8 | 11 |
| 35 | 42 | 49 | LADY GAGA STREAMLINE/INTERSCOPE/IGA | ARTPOP | | 1 | 12 |
| 117 | 131 | 50 | BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME | Legend: The Best Of Bob Marley And The Wailers | ◆ | 18 | 298 |
| 28 | 46 | 51 | GARTH BROOKS PEARL | Blame It All On My Roots: Five Decades Of Influences | | 1 | 10 |
| 157 | 167 | 52 | EMINEM WEB/AFTERMATH/INTERSCOPE/UME | The Marshall Mathers LP | ◆ | 1 | 148 |
| - | 7 | 53 | YOUNG THE GIANT FUELED BY RAMEN | Mind Over Matter | | 7 | 2 |
| 6 | 29 | 54 | SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC/AG | Fading West | | 6 | 3 |
| 44 | 52 | 55 | BLAKE SHELTON WARNER BROS. NASHVILLE/WMN | Based On A True Story ... | ▲ | 3 | 45 |
| 57 | 63 | 56 | JUSTIN TIMBERLAKE RCA | The 20/20 Experience | ▲ | 1 | 46 |
| - | 130 | 57 | FUN. FUELED BY RAMEN | Some Nights | ▲ | 3 | 92 |
| 21 | 34 | 58 | KID INK THA ALUMNI GROUP/88 CLASSIC/RCA | My Own Lane | | 3 | 4 |
| 200 | 191 | 59 | FLEETWOOD MAC WARNER BROS. | Rumours | ◆ | 11 | 172 |
| 42 | 58 | 60 | AVICII PRMD/ISLAND/IDJMG | True | | 5 | 20 |
| 59 | 61 | 61 | ROBIN THICKE STAR TRAK/INTERSCOPE/IGA | Blurred Lines | | 1 | 27 |
| NEW | | 62 | PERIPHERY SUMERIAN | Clear | | 62 | 1 |
| 41 | 57 | 63 | JASON ALDEAN BROKEN BOW/BBMG | Night Train | ▲ | 1 | 68 |
| 30 | 44 | 64 | CHILDISH GAMBINO GLASSNOTE | Because The Internet | | 7 | 8 |
| - | 156 | 65 | GARY CLARK JR. WARNER BROS. | Blak And Blu | | 6 | 21 |
| 20 | 37 | 66 | SOUNDTRACK STUDIOCANAL/MIKE ZOISS PRODUCTIONS/NONESUCH/WARNER BROS. | Inside Llewyn Davis: Original Soundtrack Recording | | 14 | 10 |
| 49 | 54 | 67 | VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG | WOW Hits 2014 | | 25 | 19 |
| RE-ENTRY | | 68 | ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UME | Rocket Man: Number Ones | ● | 9 | 68 |
| NEW | | 69 | RED DRAGON CARTEL FRONTIERS | Red Dragon Cartel | | 69 | 1 |
| NEW | | 70 | ABOVE & BEYOND ANJUNABEATS/ULTRA | Acoustic | | 70 | 1 |
| NEW | | 71 | THE LAWRENCE ARMS EPITAPH | Metropole | | 71 | 1 |
| 101 | 71 | 72 | HUNTER HAYES ATLANTIC/WMN | Hunter Hayes | ▲ | 7 | 103 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|--|--|-------|-----------|---------------|
| NEW | | 73 | DUM DUM GIRLS SUB POP | Too True | | 73 | 1 |
| 149 | 84 | 74 | THE BEATLES APPLE/CAPITOL/UME | | 1 | ◆ | 159 |
| RE-ENTRY | | 75 | NIRVANA SUB POP/DGC/GEFFEN/UME | Nevermind | ◆ | 1 | 270 |
| 48 | 67 | 76 | FALL OUT BOY DECAVDANCE/ISLAND/IDJMG | Save Rock And Roll | | 1 | 42 |
| 65 | 62 | 77 | ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA | Halcyon | | 9 | 58 |
| RE-ENTRY | | 78 | K. MICHELLE ATLANTIC/AG | Rebellious Soul | | 2 | 15 |
| - | 56 | 79 | VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME | NOW That's What I Call Country Ballads 2 | | 56 | 2 |
| 36 | 176 | 80 | CHER WARNER BROS. | Closer To The Truth | | 3 | 17 |
| 66 | 65 | 81 | ARIANA GRANDE REPUBLIC | Yours Truly | | 1 | 22 |
| NEW | | 82 | THE GASLIGHT ANTHEM SIDEONEDUMMY | The B-Sides | | 82 | 1 |
| 64 | 75 | 83 | ADELE XL/COLUMBIA | | 21 | ◆ | 154 |
| 67 | 79 | 84 | KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN | Fuse | | 1 | 21 |
| 151 | 104 | 85 | LANA DEL REY POLYDOR/INTERSCOPE/IGA | Paradise (EP) | | 10 | 43 |
| 37 | 53 | 86 | BILLIE JOE + NORAH REPRISE/WARNER BROS. | Foreverly | | 19 | 10 |
| 54 | 68 | 87 | THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA | I Love You. | | 25 | 41 |
| 85 | 78 | 88 | VAMPIRE WEEKEND XL | Modern Vampires Of The City | | 1 | 35 |
| 61 | 70 | 89 | LINSEY STIRLING LINDSEYSTOMP | Lindsey Stirling | | 23 | 62 |
| 70 | 73 | 90 | DAUGHTRY 19/RCA | Baptized | | 6 | 11 |
| 58 | 77 | 91 | AVENGED SEVENFOLD WARNER BROS. | Hail To The King | | 1 | 23 |
| 176 | 94 | 92 | RIHANNA SRP/DEF JAM/IDJMG | Unapologetic | ▲ | 1 | 57 |
| 22 | 50 | 93 | SHARON JONES AND THE DAP-KINGS DAPTONE | Give The People What They Want | | 22 | 3 |
| 106 | 91 | 94 | THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA | The 1975 | | 28 | 12 |
| 46 | 86 | 95 | TAMAR BRAXTON STREAMLINE/EPIC | Love And War | | 2 | 22 |
| RE-ENTRY | | 96 | AMY WINEHOUSE REPUBLIC | Back To Black | ▲ | 2 | 121 |
| - | 23 | 97 | AGAINST ME! TOTAL TREBLE | Transgender Dysphoria Blues | | 23 | 2 |
| RE-ENTRY | | 98 | ABBA POLAR/POLYDOR/UME | Gold – Greatest Hits | ▲ | 36 | 130 |
| RE-ENTRY | | 99 | STEVIE WONDER TAMLA/MOTOWN/UME | Songs In The Key Of Life | ◆ | 1 | 81 |
| RE-ENTRY | | 100 | KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG | The College Dropout | ▲ | 2 | 75 |



The rock act nets its best week ever with the arrival of its third full-length album, *Too True*. It launches with 5,000 and also bows at No. 20 on Top Rock Albums.



The Sounds Of No. 1

Disney's "Frozen" soundtrack is frozen solid at No. 1 on the Billboard 200 for a fourth nonconsecutive week, elevating it to fairly rare air among soundtracks in the Nielsen SoundScan era.

Frozen is the first soundtrack to spend four weeks at No. 1 since 2007, when the TV soundtrack to "High School Musical 2" ruled for four frames. The last film soundtrack to spend four weeks at the top was *Bad Boys II*, which reigned for a month in 2003.

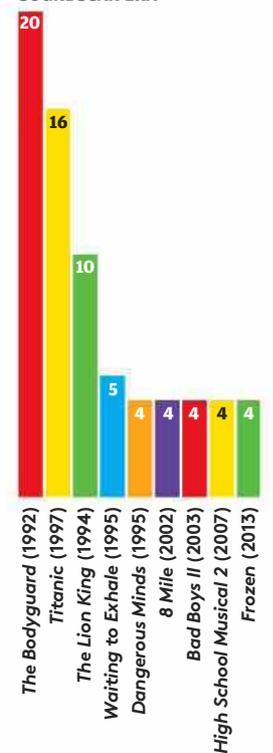
Since SoundScan started powering the Billboard 200 chart on May 25, 1991, only nine soundtracks have spent at least four weeks at No. 1. In that span, *Frozen* is now tied with four other soundtracks with four weeks atop the list. In the SoundScan era, *The Bodyguard* leads with the most weeks at No. 1 for a soundtrack with 20 (see chart, below).

In the history of the Billboard 200 (stretching back to when it became a regularly published weekly chart in 1958) the longest-running No. 1 soundtrack is 1962's *West Side Story*, with 54 weeks at No. 1.

Frozen has a decent shot at claiming a fifth frame atop the list next week, as the highest new entry will likely be *Now 49*, with around 90,000 sold.

—Keith Caulfield

MOST WEEKS AT NO. 1 ON THE BILLBOARD 200 FOR SOUNDTRACKS IN THE SOUNDSCAN ERA





Christian Leader

Casting Crowns (above) tallies its fifth top 10 album on the Billboard 200 with *Thrive*. The group's latest release enters at No. 6 with 43,000 copies sold in its first week, according to Nielsen SoundScan.

The release also steps to No. 1 on the Christian Albums chart, marking the act's sixth leader on the tally.

Casting Crowns now has the most top 10s on the Billboard 200 than any Christian act in the SoundScan era (May 1991-present). The group breaks a tie with **Kirk Franklin, P.O.D.** and **Third Day**, all of whom have four top 10s each.

Casting Crowns' last studio album, 2011's *Come to the Well*, debuted and peaked at No. 2 on the Billboard 200 with 99,000 first-week copies. It was the second of thus far two No. 2-peaking albums for the act, following 2007's *The Altar and the Door*.

On Christian Albums, *Thrive*'s No. 1 placing follows the group's previous leaders: *Come to the Well*, *Until the Whole World Hears* (2009), Christmas album *Peace on Earth* (2008), *The Altar and the Door* and *Lifesong* (2005).

Last month, Casting Crowns notched its record 20th top 10 on the Christian Songs chart when "Thrive" peaked at No. 10 on the Jan. 4 tally. The act was tied with **MercyMe** (at 19 top 10s) for the most in the chart's nearly 11-year history.

—Keith Caulfield

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|---|-------|-----------|---------------|
| 47 | 80 | 101 | BRITNEY SPEARS RCA | Britney Jean | | 4 | 9 |
| RE-ENTRY | 102 | | SOUNDTRACK LOST HIGHWAY/MERCURY/IDJMG/UME | O Brother, Where Art Thou? | 8 | 1 | 111 |
| | | | | The 2002 Grammy winner for album of the year returns, thanks in part to a temporary sale price in the Google Play store for \$1.99 (which was matched by Amazon MP3). The set sold 4,000 for the week (up by 203%). | | | |
| | | | | | | | |
| 82 | 92 | 103 | JAY Z ROC-A-FELLA/ROC NATION | Magna Carta... Holy Grail | 2 | 1 | 30 |
| 78 | 89 | 104 | LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN | Golden | | 1 | 39 |
| RE-ENTRY | 105 | | THE ROLLING STONES ABKCO | Hot Rocks 1964-1971 | 12 | 4 | 245 |
| 68 | 87 | 106 | THE LUMINEERS DUALTONE | The Lumineers | | 2 | 96 |
| 62 | 88 | 107 | FIVE FINGER DEATH PUNCH PROSPECT PARK | The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2 | | 2 | 11 |
| RE-ENTRY | 108 | | GUNS N' ROSES Geffen/UME | Appetite For Destruction | 18 | 1 | 155 |
| 51 | 85 | 109 | SOUNDTRACK UME | Pitch Perfect | | 3 | 67 |
| 86 | 103 | 110 | SKILLET ATLANTIC/AG | Rise | | 4 | 25 |
| RE-ENTRY | 111 | | COLDPLAY CAPITOL | A Rush Of Blood To The Head | 4 | 5 | 106 |
| 89 | 96 | 112 | THOMAS RHETT VALORY/BMLG | It Goes Like This | | 6 | 14 |
| 100 | 132 | 113 | MICHAEL BUBLE REPRISE/WARNER BROS. | To Be Loved | | 1 | 41 |
| 182 | 185 | 114 | KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG | Yeezus | | 1 | 33 |
| 138 | 116 | 115 | KATY PERRY CAPITOL | Teenage Dream | 2 | 1 | 169 |
| 69 | 99 | 116 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Uncaged | | 1 | 81 |
| RE-ENTRY | 117 | | 2PAC DEATH ROW | All Eyez On Me | 9 | 1 | 105 |
| 118 | 114 | 118 | TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG | Grace (EP) | | 61 | 36 |
| 14 | 76 | 119 | JON PARDI CAPITOL NASHVILLE/UMGN | Write You A Song | | 14 | 3 |
| 73 | 97 | 120 | A DAY TO REMEMBER ADTR | Common Courtesy | | 37 | 9 |
| 50 | 93 | 121 | YO GOTTI COCAINE MUZIK/EPIC | I Am | | 7 | 11 |
| 128 | 118 | 122 | DARIUS RUCKER CAPITOL NASHVILLE/UMGN | True Believers | | 2 | 37 |
| RE-ENTRY | 123 | | VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN | Bakersfield | | 25 | 5 |
| NEW | 124 | | YOU ME AT SIX PROSPECT PARK | Cavalier Youth | | 124 | 1 |
| 72 | 95 | 125 | ARCADE FIRE MERGE/CAPITOL | Reflektor | | 1 | 14 |
| - | 177 | 126 | CAROLE KING ODE/EPIC/LEGACY | Tapestry | 10 | 110 | 312 |
| 173 | 157 | 127 | METALLICA BLACKENED/WARNER BROS. | Metallica | 16 | 1 | 291 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|--|--|-------|-----------|---------------|
| RE-ENTRY | 128 | | ALANIS MORISSETTE MAVERICK/REPRISE/WARNER BROS. | Jagged Little Pill | 16 | 1 | 118 |
| 53 | 90 | 129 | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC/AG | Underground Luxury | | 22 | 7 |
| 124 | 124 | 130 | SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG | Nashville: The Music Of Nashville: Season 2 / Volume 1 | | 34 | 7 |
| RE-ENTRY | 131 | | MOTLEY CRUE MOTLEY/ELEVEN SEVEN | Greatest Hits | | 94 | 50 |
| | | | | Following the band's Jan. 28 announcement that it will break up after its upcoming concert trek, this 2009 hits package returns for the first time since 2012 (3,000; up 195%). | | | |
| | | | | | | | |
| 90 | 100 | 132 | PANIC! AT THE DISCO DECAYDANCE/FUELED BY RAMEN | Too Weird To Live, Too Rare To Die! | | 2 | 17 |
| 93 | 108 | 133 | OF MONSTERS AND MEN REPUBLIC | My Head Is An Animal | | 6 | 96 |
| 168 | 173 | 134 | MAROON 5 A&M/OCTONE/IGA | Overexposed | | 2 | 81 |
| 96 | 109 | 135 | JUSTIN MOORE VALORY/BMLG | Off The Beaten Path | | 2 | 20 |
| 98 | 64 | 136 | NEWSBOYS SPARROW/CAPITOL CMG | Restart | | 38 | 9 |
| 141 | 165 | 137 | LINKIN PARK WARNER BROS. | [Hybrid Theory] | 10 | 2 | 122 |
| - | 163 | 138 | QUEENS OF THE STONE AGE MATADOR | ...Like Clockwork | | 1 | 21 |
| | | | | The band helped close out the Grammy Awards, with a collaborative performance with Nine Inch Nails, Dave Grohl and Lindsey Buckingham. In turn, Queens of the Stone Age's most recent album steps back onto the chart with a 24% gain. | | | |
| | | | | | | | |
| RE-ENTRY | 139 | | SOUNDTRACK REPRISE/RHINO | Saturday Night Fever | 15 | 1 | 123 |
| RE-ENTRY | 140 | | PENTATONIX MADISON GATE | PTX: Vol. II | | 10 | 9 |
| - | 162 | 141 | MICHAEL JACKSON MJJ/EPIC | Number Ones | 4 | 13 | 170 |
| 112 | 125 | 142 | MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE | Sigh No More | 3 | 2 | 200 |
| 79 | 107 | 143 | HAIM COLUMBIA | Days Are Gone | | 6 | 18 |
| 99 | 129 | 144 | NICKELBACK ROADRUNNER | The Best Of Nickelback: Volume 1 | | 21 | 11 |
| 108 | 122 | 145 | LECRAE REACH/INFINITY | Church Clothes: Vol. 2 | | 21 | 7 |
| RE-ENTRY | 146 | | THE BAND PERRY REPUBLIC NASHVILLE/BMLG | The Band Perry | | 4 | 130 |
| 163 | 184 | 147 | NICKELBACK ROADRUNNER | All The Right Reasons | 8 | 1 | 178 |
| 140 | 144 | 148 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME | NOW 47 | | 2 | 26 |
| NEW | 149 | | ALGEBRA BLESSETT PURPOSE/EONE | Recovery | | 149 | 1 |
| | | | | Charting since 2006, the R&B singer nets her first entry on the big chart with her second album (3,000). On the Adult R&B airplay tally, she's posted five entries, with her most recent effort her highest-charting yet: "Nobody but You" reached No. 11 in December. | | | |
| | | | | | | | |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|---------------------------------------|-------|-----------|---------------|
| 193 | 166 | 150 | PARAMORE FUELED BY RAMEN | Paramore | | 1 | 41 |
| 135 | 123 | 151 | ONE DIRECTION SYCO/COLUMBIA | Up All Night | ▲ | 1 | 96 |
| 97 | 105 | 152 | KINGS OF LEON RCA | Mechanical Bull | | 2 | 19 |
| RE-ENTRY | | 153 | MADONNA SIRE/WARNER BROS. | The Immaculate Collection | ◆ | 2 | 142 |
| - | 45 | 154 | HARD WORKING AMERICANS MELVIN/THIRTY TIGERS | Hard Working Americans | | 45 | 2 |
| - | 43 | 155 | WARPAINT ROUGH TRADE | Warpaint | | 43 | 2 |
| 188 | 179 | 156 | BLAKE SHELTON REPRISE NASHVILLE/WMN | Loaded: The Best Of Blake Shelton | ● | 18 | 127 |
| RE-ENTRY | | 157 | PRINCE WARNER BROS. | The Very Best Of Prince | ▲ | 66 | 39 |
| 125 | 136 | 158 | JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME | The Legend Of Johnny Cash | ▲ | 5 | 151 |
| 196 | 127 | 159 | DEMI LOVATO HOLLYWOOD | Demi | | 3 | 32 |
| 120 | 146 | 160 | SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN | See You Tonight | | 6 | 16 |
| 115 | 137 | 161 | PITBULL MR. 305/POLO GROUNDS/RCA | Global Warming | | 14 | 44 |
| 185 | 83 | 162 | IN THIS MOMENT CENTURY MEDIA | Blood | | 15 | 28 |
| RE-ENTRY | | 163 | THE WHO MCA/UME | Who's Next | ▲ | 4 | 42 |
| RE-ENTRY | | 164 | JACK JOHNSON BRUSHFIRE/REPUBLIC | From Here To Now To You | | 1 | 19 |
| - | 175 | 165 | VARIOUS ARTISTS FONOVISIA/UMLE | Las Bandas Romanticas de America 2014 | | 165 | 2 |
| 92 | 140 | 166 | EMINEM WEB/AFTERMATH/INTERSCOPE/UME | The Eminem Show | ◆ | 1 | 150 |
| 170 | 187 | 167 | LED ZEPPELIN SWAN SONG/ATLANTIC | Mothership | ▲ | 7 | 171 |
| 91 | 117 | 168 | ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA | Wicked | ▲ | 71 | 98 |
| NEW | | 169 | DAVE BARNES 50 YEAR PLAN | Golden Days | | 169 | 1 |
| RE-ENTRY | | 170 | TIM MCGRAW BIG MACHINE/BMLG | Two Lanes Of Freedom | ● | 2 | 38 |
| RE-ENTRY | | 171 | THE NOTORIOUS B.I.G. BAD BOY/AG | Life After Death | ◆ | 1 | 81 |
| 130 | 164 | 172 | JOURNEY COLUMBIA/LEGACY | Journey's Greatest Hits | ◆ | 10 | 290 |
| 88 | 110 | 173 | VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS | When Jazz Meets Guitar | | 88 | 3 |
| - | 198 | 174 | WILLIE NELSON LEGACY | To All The Girls... | | 9 | 8 |
| 105 | 112 | 175 | THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS | The Piano Guys | | 44 | 26 |
| 116 | 148 | 176 | ZEDD INTERSCOPE/IGA | Clarity | | 38 | 22 |
| NEW | | 177 | JULION ALVAREZ Y SU NORTENO BANDA FONOVISIA/UMLE | Soy Lo Que Quiero: Indispensable | | 177 | 1 |
| 136 | 98 | 178 | THIRD DAY ESSENTIAL/PLG | Miracle | | 10 | 38 |
| RE-ENTRY | | 179 | SEVYN STREETER CBE/ATLANTIC/AG | Call Me Crazy, But... (EP) | | 30 | 6 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|--|-------|-----------|---------------|
| 148 | 178 | 180 | VOLBEAT VERTIGO/REPUBLIC | Outlaw Gentlemen & Shady Ladies | | 9 | 29 |
| 111 | 150 | 181 | TAMELA MANN TILLYMANN | Best Days | | 14 | 73 |
| 119 | 152 | 182 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Tailgates & Tanlines | ▲ | 2 | 130 |
| RE-ENTRY | | 183 | RIHANNA SRP/DEF JAM/IDJMG | Loud | ▲ | 3 | 75 |
| 95 | 138 | 184 | CELINE DION COLUMBIA | Loved Me Back To Life | | 2 | 13 |
| RE-ENTRY | | 185 | SHERYL CROW A&M/INTERSCOPE/IGA | The Very Best Of Sheryl Crow | ▲ | 2 | 81 |
| 166 | 181 | 186 | THE BAND PERRY REPUBLIC NASHVILLE/BMLG | Pioneer | ● | 2 | 44 |
| 107 | 119 | 187 | ONE DIRECTION SYCO/COLUMBIA | Take Me Home | ▲ | 1 | 64 |
| RE-ENTRY | | 188 | TAYLOR SWIFT BIG MACHINE/BMLG | Taylor Swift | ▲ | 5 | 275 |
| RE-ENTRY | | 189 | PAUL MCCARTNEY MPL/HEAR/CONCORD | New | | 3 | 14 |
| 77 | 106 | 190 | SOUNDTRACK MADISON GATE/LEGACY | American Hustle | | 65 | 6 |
| - | 72 | 191 | THE BEATLES APPLE/CAPITOL/UME | Hey Jude | | 72 | 35 |
| RE-ENTRY | | 192 | P!NK LAFACE/JIVE/RCA | Greatest Hits... So Far!!! | ▲ | 5 | 90 |
| 102 | 134 | 193 | CHVRCHES GOODBYE/GLASSNOTE | Bones Of What You Believe | | 12 | 16 |
| 134 | 161 | 194 | JUICY J KEMOSABE/COLUMBIA | Stay Trippy | | 4 | 19 |
| 164 | 182 | 195 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG | How Great Is Our God: The Essential Collection | | 40 | 45 |
| RE-ENTRY | | 196 | NATALIE GRANT CURB | Hurricane | | 17 | 4 |
| 109 | 135 | 197 | AWOLNATION RED BULL | Megalithic Symphony | | 84 | 110 |
| RE-ENTRY | | 198 | QUEEN HOLLYWOOD | A Night At The Opera | ▲ | 4 | 57 |
| RE-ENTRY | | 199 | METALLICA BLACKENED/WARNER BROS. | Metallica: Through The Never (Soundtrack) | | 9 | 7 |
| RE-ENTRY | | 200 | WEEZER DGC/GEFFEN/UME | Weezer | ▲ | 16 | 78 |



Q&A

Jamie Grace

Your sophomore album, *Ready to Fly*, bows at No. 32 on the Billboard this week. Your 2011 debut, *One Song at a Time*, earned you a Grammy Award nomination and the Gospel Music Assn.'s new artist of the year trophy. Were you worried about a sophomore slump?
I would sometimes feel so terrified. You have your whole life to write your first record, and then you get to your second record and you've got one to three years, so it's totally different. It was intimidating, but then there were days I was excited because the songs were sounding really good, and people liked the first single, "Beautiful Day."

What's your goal for the new album?

I just hope, in the way God has used these songs to touch my life, that he can use them to touch someone else's too.

You were diagnosed with Tourette's syndrome when you were 11. How does it affect you?

I can be very fidgety, and I can repeat a lot of things and get very anxious. A lot of it is stuff that people wouldn't typically notice until I have to sit still for a while. I went to a jazz concert the other night and I was a nervous wreck through the entire thing, shaking my legs the whole time and tapping my feet. I was all over the place. In a room with a bunch of people, if I get to talk and move around, you probably won't really see it. I tend to pump up my personality so that a small twitch is completely overlooked. My hand might be going off on a twitching tangent, but I'll be dancing so no one notices.

-Deborah Evans Price

The Beatle's latest returns, thanks to a performance of the set's "Queenie Eye" on the Grammy Awards (with fellow Fab Four member Ringo Starr). "New" is up by 38%.

A limited-time discount in the Google Play store, where select customers could purchase a bevy of classic albums for 99 cents each, helps this Queen album return to the list (up 3,457%) for the first time since the '70s. -Keith Caulfield

Hot 100 Breakout

February 15
2014
billboard

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

| DIGITAL SONGS™ | | | | |
|----------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 4 WKS DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 19 |
| 2 | 2 | TALK DIRTY BELUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. 2 Chainz | 4 |
| 3 | 3 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 4 |
| 29 | 4 | RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons Feat. Kendrick Lamar | 65 |
| 11 | 5 | LET HER GO BLACK CROW/NETTWERK | Passenger | 27 |
| 7 | 6 | SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | 13 |
| 18 | 7 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 7 |
| 5 | 8 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 17 |
| 6 | 9 | POMPEII VIRGIN/CAPITOL | Bastille | 18 |
| 13 | 10 | ROYALS LAVA/REPUBLIC | Lorde | 31 |
| 15 | 11 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 8 |
| 8 | 12 | TEAM LAVA/REPUBLIC | Lorde | 16 |
| 4 | 13 | THE MAN ALOE BLACC/XIX/INTERSCOPE/IGA | Aloe Blacc | 5 |
| 9 | 14 | COUNTING STARS MOSLEY/INTERSCOPE/IGA | OneRepublic | 34 |
| 36 | 15 | GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 27 |
| 10 | 16 | LET IT GO WALT DISNEY | Idina Menzel | 10 |
| NEW | 17 | INVISIBLE ATLANTIC/WMN | Hunter Hayes | 1 |
| 20 | 18 | BRAVE EPIC | Sara Bareilles | 31 |
| 12 | 19 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | Eminem Feat. Rihanna | 14 |
| 23 | 20 | ADORE YOU RCA | Miley Cyrus | 7 |
| 16 | 21 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 13 |
| 21 | 22 | DEMONS KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 39 |
| 17 | 23 | ROAR CAPITOL | Katy Perry | 25 |
| 19 | 24 | TURN DOWN FOR WHAT COLUMBIA | DJ Snake & Lil Jon | 7 |
| 14 | 25 | BURN CHERRYTREE/INTERSCOPE/IGA | Ellie Goulding | 20 |
| 26 | 26 | WHITE WALLS MACKLEMORE | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | 17 |
| 22 | 27 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 7 |
| 27 | 28 | BEST DAY OF MY LIFE ISLAND/IDJMG | American Authors | 8 |
| RE | 29 | FOLLOW YOUR ARROW MERCURY NASHVILLE/UMGN | Kacey Musgraves | 2 |
| 28 | 30 | DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY | Kristen Bell, Agatha Lee-Morm & Katie Lopez | 6 |
| NEW | 31 | ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 1 |
| RE | 32 | LOCKED OUT OF HEAVEN ATLANTIC/AG | Bruno Mars | 34 |
| 25 | 33 | LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC | John Newman | 4 |
| 42 | 34 | JUST GIVE ME A REASON RCA | Pink Feat. Nate Ruess | 35 |
| RE | 35 | SAME LOVE MACKLEMORE | Macklemore & Ryan Lewis Feat. Mary Lambert | 25 |
| NEW | 36 | A MAN WHO WAS GONNA DIE YOUNG EMI NASHVILLE/UMGN | Eric Church | 1 |
| 32 | 37 | SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Chris Brown | 10 |
| RE | 38 | CAN'T REMEMBER TO FORGET YOU RCA | Shakira Feat. Rihanna | 2 |
| 30 | 39 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 32 |
| 37 | 40 | BLURRED LINES STAR TRAK/INTERSCOPE/IGA | Robin Thicke Feat. T.I. + Pharrell | 42 |
| RE | 41 | YOUNG GIRLS ATLANTIC/AG | Bruno Mars | 3 |
| 31 | 42 | DRINK A BEER CAPITOL NASHVILLE/UMGN | Luke Bryan | 13 |
| 45 | 43 | MY HITTA CTE/DEF JAM/IDJMG | YG Feat. Jeezy & Rich Homie Quan | 18 |
| 41 | 44 | BOTTOMS UP VALORY/BMLG | Brantley Gilbert | 4 |
| 24 | 45 | MMM YEAH CHASE/CASH MONEY/REPUBLIC | Austin Mahone Feat. Pitbull | 2 |
| 50 | 46 | GIVE ME BACK MY HOMETOWN EMI NASHVILLE/UMGN | Eric Church | 3 |
| RE | 47 | JUST THE WAY YOU ARE ELEKTRA | Bruno Mars | 49 |
| RE | 48 | CAN'T HOLD US MACKLEMORE | Macklemore & Ryan Lewis Feat. Ray Dalton | 36 |
| 39 | 49 | REPLAY HOLLYWOOD | Zendaya | 15 |
| 38 | 50 | FOR THE FIRST TIME IN FOREVER WALT DISNEY | Kristen Bell & Idina Menzel | 5 |

| STREAMING SONGS™ | | | | |
|------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 2 WKS DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 7 |
| RE | 2 | CAN'T REMEMBER TO FORGET YOU RCA | Shakira Feat. Rihanna | 2 |
| 1 | 3 | DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 15 |
| 3 | 4 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 14 |
| 8 | 5 | TALK DIRTY BELUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. 2 Chainz | 6 |
| 6 | 6 | ROYALS LAVA/REPUBLIC | Lorde | 27 |
| 4 | 7 | SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | 11 |
| 9 | 8 | LET HER GO BLACK CROW/NETTWERK/WARNER BROS. | Passenger | 19 |
| 5 | 9 | WRECKING BALL RCA | Miley Cyrus | 23 |
| 7 | 10 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 22 |
| 10 | 11 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 14 |
| 11 | 12 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 14 |
| 12 | 13 | ROAR CAPITOL | Katy Perry | 25 |
| 14 | 14 | POMPEII VIRGIN/CAPITOL | Bastille | 9 |
| 27 | 15 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 2 |
| 16 | 16 | TEAM LAVA/REPUBLIC | Lorde | 9 |
| 25 | 17 | RADIOACTIVE KIDINAKORNER/INTERSCOPE | Imagine Dragons | 56 |
| 40 | 18 | GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 36 |
| 13 | 19 | 23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE | Miley Cyrus, Wiz Khalifa & Juicy J | 19 |
| 24 | 20 | LET IT GO WALT DISNEY | Idina Menzel | 4 |
| NEW | 21 | MIDNIGHT MEMORIES SYCO/COLUMBIA | One Direction | 1 |
| 18 | 22 | SAIL RED BULL | AWOLNATION | 56 |
| 15 | 23 | MY HITTA CTE/DEF JAM/IDJMG | YG Feat. Jeezy & Rich Homie Quan | 18 |
| 36 | 24 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 4 |
| 20 | 25 | ADORE YOU RCA | Miley Cyrus | 6 |
| 17 | 26 | RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem | 16 |
| 22 | 27 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 30 |
| 26 | 28 | CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Ray Dalton | 49 |
| 19 | 29 | SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Chris Brown | 9 |
| 21 | 30 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 30 |
| NEW | 31 | CONFIDENT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | Justin Bieber Feat. Chance The Rapper | 1 |
| 23 | 32 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 15 |
| 28 | 33 | SWEATER WEATHER [R]EVOLVE/COLUMBIA | The Neighbourhood | 15 |
| 33 | 34 | THRIFT SHOP MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Wanz | 56 |
| 30 | 35 | BLURRED LINES STAR TRAK/INTERSCOPE | Robin Thicke Feat. T.I. + Pharrell | 38 |
| 31 | 36 | LET IT GO WALT DISNEY | Demi Lovato | 9 |
| 29 | 37 | HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. Majid Jordan | 25 |
| 32 | 38 | ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | 12 |
| 38 | 39 | WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | 10 |
| 34 | 40 | WE CAN'T STOP RCA | Miley Cyrus | 35 |
| 37 | 41 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 4 |
| 47 | 42 | XO PARKWOOD/COLUMBIA | Beyonce | 6 |
| 35 | 43 | GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC | Sage The Gemini Feat. iamSu! | 28 |
| 42 | 44 | THE MAN ALOE BLACC/XIX/INTERSCOPE | Aloe Blacc | 2 |
| NEW | 45 | ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 1 |
| 43 | 46 | UNCONDITIONALLY CAPITOL | Katy Perry | 11 |
| RE | 47 | TREASURE ATLANTIC | Bruno Mars | 22 |
| 41 | 48 | IT WON'T STOP CBE/ATLANTIC/RRP | Sevyn Streeter Feat. Chris Brown | 14 |
| 39 | 49 | BEST SONG EVER SYCO/COLUMBIA | One Direction | 26 |
| RE | 50 | LOCKED OUT OF HEAVEN ATLANTIC | Bruno Mars | 21 |

RADIO SONGS: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,234 stations encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day. 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs, leading online music services: Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Charts Legend on billboard.com for complete rules and explanations. All rights reserved. SALES DATA COMPILED BY nielsen BDS SoundScan

Shakira Shakes Up Streaming Songs

Shakira (below) makes her first foray on Streaming Songs as "Can't Remember to Forget You" (featuring **Rihanna**) debuts at No. 2 following the Vevo debut of the track's official music video on Jan. 30. The sexy clip, which featured both pop stars rolling around in bed together, caused heads to turn, as evidenced by 8 million Vevo on YouTube U.S. views, accounting for 86% of the clip's 9.3 million overall plays.

Fellow diva **Beyoncé** blocks Shakira and Rihanna from opening atop Streaming Songs as "Drunk in Love" (featuring **Jay Z**) returns to No. 1 for a second week after giving way to **Katy Perry's** "Dark Horse" (featuring **Juicy J**) last issue.

The track improves by 74% in overall streams to 9.4 million, helped in part by the afterglow of the married duo's performance of the track at the Grammy Awards (Jan. 26). The song's Vevo plays improved by 39% to 3.7 million—a significant bump—but was dwarfed by the 216% gain (to 3.2 million) in weekly user-generated plays. The main driver of this viral activity? Actor **Vin Diesel**. On Jan. 28 the action-movie star uploaded a black-and-white webcam video of him dancing around his living room (in ever-stylish camouflage cargo shorts).

Elsewhere, **One Direction** makes its way onto the list with "Midnight Memories," the title track to the group's recent Billboard 200 chart-topper. The track debuts at No. 21 thanks to the release of its official music video on Jan. 31. In less than three full days, the track pulled in 2 million Vevo views, accounting for 72% of its overall streaming total. —William Gruger



Social/Streaming

February 15
2014
billboard

| UNCHARTED™ | | | |
|------------|-----------|------------------------------|---------------|
| LAST WEEK | THIS WEEK | ARTIST | WKS. ON CHART |
| 1 | 1 | #1 12 WKS CAKED UP | 14 |
| 4 | 2 | KYGO | 13 |
| 5 | 3 | GRAMATIK | 113 |
| 9 | 4 | VICETONE | 13 |
| 7 | 5 | THE CHAINSMOKERS | 12 |
| RE | 6 | THE WHITEST BOY ALIVE | 8 |
| 12 | 7 | MARC KINCHEN | 14 |
| 11 | 8 | DJ CARNAGE | 14 |
| 14 | 9 | 5 SECONDS OF SUMMER | 14 |
| 22 | 10 | ROBIN SCHULZ | 14 |
| 17 | 11 | DJ TAJ | 8 |
| 18 | 12 | NOISIA | 158 |
| 13 | 13 | BONDAX | 14 |
| 8 | 14 | FLICFLAC | 13 |
| 35 | 15 | HUCCI | 14 |
| 30 | 16 | WILL SPARKS | 14 |
| 16 | 17 | MAYA JANE COLES | 62 |
| 19 | 18 | SOULECTION | 11 |
| 26 | 19 | KAYTRANADA | 13 |
| 40 | 20 | DJ BL3ND | 159 |
| 28 | 21 | THE WHITE PANDA | 14 |
| 20 | 22 | CHLOE HOWL | 14 |
| 15 | 23 | GOLD PANDA | 101 |
| 34 | 24 | THE MAGICIAN | 3 |
| 33 | 25 | DEORRO | 14 |
| 27 | 26 | STWO | 4 |
| RE | 27 | SAVANT | 6 |
| RE | 28 | DJ KING ASSASSIN | 2 |
| 47 | 29 | AMINE EDGE | 6 |
| 39 | 30 | KEYS N KRATES | 3 |
| 37 | 31 | DUBMATIX | 14 |
| 23 | 32 | SOUND REMEDY | 5 |
| RE | 33 | RYAN HEMSWORTH | 3 |
| 50 | 34 | FLATBUSH ZOMBIES | 6 |
| RE | 35 | AGNES MONICA | 4 |
| 31 | 36 | METRONOMY | 128 |
| NEW | 37 | THE GLITTERBOYS | 1 |
| 44 | 38 | SOHN | 12 |
| RE | 39 | CRIZZLY | 10 |
| 32 | 40 | KIDNAP KID | 14 |
| 43 | 41 | LUCAS LUCCO | 2 |
| 48 | 42 | JUICY M | 4 |
| RE | 43 | ODESZA | 4 |
| 36 | 44 | BENGA | 32 |
| NEW | 45 | RUBEN & RA | 1 |
| 45 | 46 | DJ CANDYLAND | 6 |
| RE | 47 | SHADOW CHILD | 3 |
| RE | 48 | STAR SLINGER | 89 |
| RE | 49 | CHARLIE DARKER | 3 |
| 50 | 50 | JAZZYFUNK | 2 |

| SOCIAL 50® | | | |
|------------|-----------|------------------------------------|---------------|
| LAST WEEK | THIS WEEK | ARTIST | WKS. ON CHART |
| 1 | 1 | #1 3 WKS SHAKIRA | 166 |
| 2 | 2 | JUSTIN BIEBER | 167 |
| 3 | 3 | MILEY CYRUS | 95 |
| 8 | 4 | RIHANNA | 167 |
| 6 | 5 | KATY PERRY | 167 |
| RE | 6 | DAFT PUNK | 39 |
| 12 | 7 | BEYONCÉ | 166 |
| 4 | 8 | ARIANA GRANDE | 63 |
| 7 | 9 | ONE DIRECTION | 116 |
| 16 | 10 | BRUNO MARS | 156 |
| 5 | 11 | PITBULL | 164 |
| 27 | 12 | LORDE | 19 |
| 9 | 13 | EMINEM | 166 |
| 14 | 14 | TAYLOR SWIFT | 167 |
| 13 | 15 | JUSTIN TIMBERLAKE | 138 |
| 10 | 16 | BRITNEY SPEARS | 164 |
| 11 | 17 | DEMI LOVATO | 157 |
| 37 | 18 | PHARRELL | 3 |
| NEW | 19 | PETE SEEGER | 1 |
| 22 | 20 | SELENA GOMEZ | 165 |
| 25 | 21 | ROMEO SANTOS | 17 |
| 20 | 22 | TYRESE | 7 |
| 18 | 23 | AVICII | 28 |
| 15 | 24 | ENRIQUE IGLESIAS | 109 |
| 21 | 25 | WIZ KHALIFA | 154 |
| 17 | 26 | JENNIFER LOPEZ | 153 |
| 26 | 27 | P!NK | 131 |
| 23 | 28 | MICHAEL JACKSON | 157 |
| 35 | 29 | IMAGINE DRAGONS | 11 |
| 31 | 30 | NICKI MINAJ | 167 |
| RE | 31 | MACKLEMORE & RYAN LEWIS | 38 |
| 24 | 32 | PRINCE ROYCE | 17 |
| 30 | 33 | AVRIL LAVIGNE | 164 |
| 28 | 34 | ELLIE GOULDING | 23 |
| 29 | 35 | BOB MARLEY | 108 |
| 39 | 36 | LIL WAYNE | 166 |
| 32 | 37 | LUDACRIS | 38 |
| 34 | 38 | LADY GAGA | 167 |
| RE | 39 | MARC ANTHONY | 10 |
| 33 | 40 | LITTLE MIX | 22 |
| 40 | 41 | AUSTIN MAHONE | 37 |
| RE | 42 | TYGA | 11 |
| 48 | 43 | LANA DEL REY | 50 |
| 19 | 44 | MARIAH CAREY | 59 |
| 44 | 45 | ADELE | 150 |
| 47 | 46 | CHRISTINA AGUILERA | 69 |
| 41 | 47 | LINKIN PARK | 166 |
| RE | 48 | 50 CENT | 123 |
| 45 | 49 | DAVID GUETTA | 166 |
| RE | 50 | USHER | 136 |



Grammys Get Social

It's all about **Daft Punk** (above) on the Social 50 this week. The duo, along with one of its collaborators, scale the chart thanks to their wins and performance at the Grammy Awards (Jan. 26).

The robots re-enter at No. 6 after winning multiple awards and performing "Get Lucky," while co-collaborator **Pharrell** also takes a hike on the chart, rising 37-18.

Daft Punk ascends mostly thanks to a 740% bump in weekly views of the act's Wikipedia page. The pair's videos across Vevo and YouTube receive 11.6 million overall plays for the week (up 155%) as Facebook conversations about the duo rose 4.6%, and the group added 172,000 new fans.

Pharrell also receives a similar boost thanks to his onscreen appearances with Daft Punk (and his now-famous hat), which drew plenty of post-show coverage. He gained 431,000 new fans overall—a 61% increase over the previous week.

Below Daft Punk, **Bruno Mars** jumps into the top 10 (16-10)—an upward trend that will likely carry into next week's rankings as activity surrounding his Super Bowl halftime performance (Feb. 2) is sure to affect the chart's rankings. An 18% jump in weekly video plays, along with the addition of 728,000 new fans (up 28%), are behind the increase in position.

—William Gruger

| ON-DEMAND SONGS™ | | | | |
|------------------|-----------|---|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 4 WKS DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 15 |
| 8 | 2 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 6 |
| 4 | 3 | ROYALS LAVA/REPUBLIC | Lorde | 29 |
| 5 | 4 | POMPEII VIRGIN/CAPITOL | Bastille | 26 |
| 2 | 5 | SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | 10 |
| 3 | 6 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 14 |
| 9 | 7 | TEAM LAVA/REPUBLIC | Lorde | 18 |
| 12 | 8 | TALK DIRTY BELUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. 2 Chainz | 5 |
| 6 | 9 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 27 |
| 7 | 10 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 14 |
| 18 | 11 | RADIOACTIVE KIDINAKORNER/INTERSCOPE | Imagine Dragons | 74 |
| 10 | 12 | LET HER GO BLACK CROW/NETTWERK/WARNER BROS. | Passenger | 23 |
| 29 | 13 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 2 |
| 11 | 14 | HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. Majid Jordan | 25 |
| 16 | 15 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 56 |
| 13 | 16 | LET IT GO WALT DISNEY | Idina Menzel | 8 |
| 14 | 17 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 22 |
| 15 | 18 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 30 |
| 17 | 19 | SWEATER WEATHER RJEVOLVE/COLUMBIA | The Neighbourhood | 25 |
| 19 | 20 | ROAR CAPITOL | Katy Perry | 25 |
| 47 | 21 | GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 42 |
| 20 | 22 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 13 |
| 21 | 23 | THE MAN ALOE BLACC/XIX/INTERSCOPE | Aloe Blacc | 3 |
| 48 | 24 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 6 |
| 22 | 25 | ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. 2 Chainz & Big Sean | 19 |
| 24 | 26 | MY HITTA CTE/DEF JAM/IDJMG | YG Feat. Jeezy & Rich Homie Quan | 16 |
| 26 | 27 | SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Chris Brown | 4 |
| 23 | 28 | WRECKING BALL RCA | Miley Cyrus | 23 |
| 32 | 29 | CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Ray Dalton | 53 |
| 25 | 30 | FOR THE FIRST TIME IN FOREVER WALT DISNEY | Kristen Bell & Idina Menzel | 5 |
| 37 | 31 | XO PARKWOOD/COLUMBIA | Beyonce | 6 |
| 30 | 32 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 9 |
| 31 | 33 | WHITE WALLS MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | 10 |
| 28 | 34 | RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem | 16 |
| 27 | 35 | 23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE | 23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J | 18 |
| 34 | 36 | BLURRED LINES STAR TRAK/INTERSCOPE | Robin Thicke Feat. T.I. + Pharrell | 37 |
| 43 | 37 | TENNIS COURT LAVA/REPUBLIC | Lorde | 19 |
| 35 | 38 | SAIL RED BULL | AWOLNATION | 95 |
| 36 | 39 | SUMMERTIME SADNESS POLYDOR/INTERSCOPE | Lana Del Rey & Cedric Gervais | 28 |
| 38 | 40 | HOLY GRAIL ROC-A-FELLA/ROC NATION | Jay Z Feat. Justin Timberlake | 30 |
| 41 | 41 | ADORE YOU RCA | Miley Cyrus | 8 |
| 33 | 42 | DO WHAT U WANT STREAMLINE/INTERSCOPE | Lady Gaga Feat. R. Kelly | 12 |
| 40 | 43 | STAY THE NIGHT INTERSCOPE | Zedd Feat. Hayley Williams | 12 |
| NEW | 44 | M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar Feat. MC Eiht | 1 |
| 42 | 45 | SAFE AND SOUND LAZY HOOKS/CAPITOL | Capital Cities | 31 |
| 39 | 46 | DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY | Kristen Bell, Agatha Lee Monn & Katie Lopez | 4 |
| 45 | 47 | LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC | John Newman | 3 |
| RE | 48 | BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 49 |
| 44 | 49 | WE CAN'T STOP RCA | Miley Cyrus | 34 |
| RE | 50 | THRIFT SHOP MACKLEMORE/ADA/WARNER BROS. | Macklemore & Ryan Lewis Feat. Wanz | 51 |

| DANCE/ELECTRONIC STREAMING SONGS™ | | | | |
|-----------------------------------|-----------|--|------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 4 | 1 | #1 1 WK GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 42 |
| 1 | 2 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 31 |
| 2 | 3 | ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | 21 |
| 3 | 4 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 12 |
| 5 | 5 | STAY THE NIGHT INTERSCOPE | Zedd Feat. Hayley Williams | 19 |
| 7 | 6 | APPLAUSE STREAMLINE/INTERSCOPE | Lady Gaga | 25 |
| 6 | 7 | HARLEM SHAKE JEFFREE'S/MAD DECENT/WARNER BROS. | Baauer | 44 |
| 8 | 8 | SUMMERTIME SADNESS POLYDOR/INTERSCOPE | Lana Del Rey & Cedric Gervais | 27 |
| 9 | 9 | TURN DOWN FOR WHAT COLUMBIA | DJ Snake & Lil Jon | 6 |
| 10 | 10 | CLARITY INTERSCOPE | Zedd Feat. Foxes | 44 |
| 11 | 11 | CINEMA ULTRA | Benny Benassi Feat. Gary Go | 44 |
| RE | 12 | LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 12 |
| 12 | 13 | I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA/COLUMBIA/COLUMBIA | Calvin Harris Feat. Ellie Goulding | 42 |
| 15 | 14 | BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP | Skrillex Feat. Sirah | 35 |
| 16 | 15 | WORK B**CH! RCA | Britney Spears | 20 |

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

| YOUTUBE™ | | | | |
|-----------|-----------|---|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 23 | 1 | #1 2 WKS CAN'T REMEMBER TO FORGET YOU RCA | Shakira Feat. Rihanna | 3 |
| 1 | 2 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 7 |
| 2 | 3 | WRECKING BALL RCA | Miley Cyrus | 22 |
| NEW | 4 | MIDNIGHT MEMORIES SYCO/COLUMBIA | One Direction | 1 |
| 3 | 5 | ROAR CAPITOL | Katy Perry | 25 |
| NEW | 6 | CONFIDENT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | Justin Bieber Feat. Chance The Rapper | 1 |
| 13 | 7 | ROYALS LAVA/REPUBLIC | Lorde | 19 |
| 5 | 8 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 16 |
| 7 | 9 | DARTE UN BESO SONY MUSIC LATIN | Prince Royce | 16 |
| 6 | 10 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 31 |
| 9 | 11 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 13 |
| 12 | 12 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 4 |
| 15 | 13 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 7 |
| 4 | 14 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 15 |
| 11 | 15 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 21 |

| NEXT BIG SOUND™ | |
|-----------------|------------------|
| THIS WEEK | ARTIST |
| 1 | REIGNWOLF |
| 2 | MR. PROBZ |
| 3 | 7 MINUTES DEAD |
| 4 | ARTHUR BEATRICE |
| 5 | YEARS & YEARS |
| 6 | SOCH |
| 7 | KERWIN DU BOIS |
| 8 | SPLITBREED |
| 9 | APASHE |
| 10 | TEEMID |
| 11 | POLAR COLLECTIVE |
| 12 | SARAH EL GOHARY |
| 13 | BESNINE |
| 14 | KINGSWOOD |
| 15 | DJ LAORA |

Radio Airplay

February 15
2014
billboard

| MAINSTREAM TOP 40™ | | | | |
|--------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 3 WKS TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 16 |
| 2 | 2 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 16 |
| 5 | 3 | DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 9 |
| 4 | 4 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 16 |
| 6 | 5 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 13 |
| 3 | 6 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 14 |
| 10 | 7 | TEAM LAVA/REPUBLIC | Lorde | 10 |
| 8 | 8 | LET HER GO BLACK CROW/NETTWERK/WARNER BROS. | Passenger | 17 |
| 11 | 9 | SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | 11 |
| 7 | 10 | STAY THE NIGHT INTERSCOPE | Zedd Feat. Hayley Williams | 17 |
| 13 | 11 | POMPEII VIRGIN/CAPITOL | Bastille | 12 |
| 9 | 12 | DO WHAT U WANT STREAMLINE/INTERSCOPE | Lady Gaga Feat. R. Kelly | 14 |
| 20 | 13 | GG TALK DIRTY BELUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. 2 Chainz | 4 |
| 14 | 14 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 26 |
| 16 | 15 | YOUNG GIRLS ATLANTIC | Bruno Mars | 7 |
| 17 | 16 | LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC | John Newman | 14 |
| 19 | 17 | ADORE YOU RCA | Miley Cyrus | 5 |
| 15 | 18 | WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | 18 |
| 18 | 19 | XO PARKWOOD/COLUMBIA | Beyonce | 6 |
| 21 | 20 | REPLAY HOLLYWOOD | Zendaya | 15 |
| 22 | 21 | NEON LIGHTS HOLLYWOOD | Demi Lovato | 8 |
| 31 | 22 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 2 |
| 25 | 23 | TAKE ME HOME BIG BEAT/RRP | Cash Cash Feat. Bebe Rexha | 6 |
| 27 | 24 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 8 |
| 24 | 25 | BRAVE EPIC | Sara Bareilles | 18 |

| ADULT CONTEMPORARY™ | | | | |
|---------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 11 WKS ROAR CAPITOL | Katy Perry | 24 |
| 2 | 2 | BRAVE EPIC | Sara Bareilles | 32 |
| 3 | 3 | LOVE SOMEBODY A&M/OCTONE/INTERSCOPE | Maroon 5 | 32 |
| 4 | 4 | ROYALS LAVA/REPUBLIC | Lorde | 19 |
| 8 | 5 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 17 |
| 9 | 6 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 20 |
| 5 | 7 | GONE, GONE, GONE 19/INTERSCOPE | Phillip Phillips | 40 |
| 10 | 8 | LET HER GO BLACK CROW/NETTWERK/WARNER BROS. | Passenger | 18 |
| 6 | 9 | MIRRORS RCA | Justin Timberlake | 34 |
| 7 | 10 | JUST GIVE ME A REASON RCA | P!nk Feat. Nate Ruess | 39 |
| 11 | 11 | SAFE AND SOUND LAZY HOOKS/CAPITOL | Capital Cities | 26 |
| 14 | 12 | GG SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | 5 |
| 13 | 13 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 14 |
| 12 | 14 | EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC | Taylor Swift Feat. Ed Sheeran | 25 |
| 16 | 15 | BEST DAY OF MY LIFE ISLAND/IDJMG | American Authors | 7 |
| 17 | 16 | CLOSE YOUR EYES REPRISE/WARNER BROS. | Michael Buble | 18 |
| 18 | 17 | WRECKING BALL RCA | Miley Cyrus | 11 |
| 21 | 18 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 4 |
| 19 | 19 | UNCONDITIONALLY CAPITOL | Katy Perry | 9 |
| 20 | 20 | HOLD ON REPUBLIC | Colbie Caillat | 5 |
| 22 | 21 | LOVE DON'T DIE EPIC | The Fray | 4 |
| 23 | 22 | WAITING FOR SUPERMAN 19/RCA | Daughtry | 5 |
| 30 | 23 | POMPEII VIRGIN/CAPITOL | Bastille | 2 |
| 25 | 24 | GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | 15 |
| 24 | 25 | COME TO ME WARNER BROS. | Goo Goo Dolls | 8 |

| ADULT TOP 40™ | | | | |
|---------------|-----------|---|----------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 LET HER GO BLACK CROW/NETTWERK/WARNER BROS. | Passenger | 30 |
| 1 | 2 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 34 |
| 3 | 3 | SAY SOMETHING A Great Big World & Christina Aguilera BLACK MAGNETIC/EPIC | | 17 |
| 5 | 4 | BEST DAY OF MY LIFE ISLAND/IDJMG | American Authors | 20 |
| 4 | 5 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 23 |
| 7 | 6 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 10 |
| 6 | 7 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 23 |
| 11 | 8 | TEAM LAVA/REPUBLIC | Lorde | 9 |
| 10 | 9 | POMPEII VIRGIN/CAPITOL | Bastille | 14 |
| 8 | 10 | LOVE DON'T DIE EPIC | The Fray | 15 |
| 9 | 11 | SWEATER WEATHER [R]EVOOLVE/COLUMBIA | The Neighbourhood | 23 |
| 12 | 12 | WAITING FOR SUPERMAN 19/RCA | Daughtry | 18 |
| 15 | 13 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 10 |
| 16 | 14 | HOLD ON REPUBLIC | Colbie Caillat | 11 |
| 13 | 15 | ROAR CAPITOL | Katy Perry | 26 |
| 17 | 16 | LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC | John Newman | 18 |
| 20 | 17 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 7 |
| 26 | 18 | GG DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 4 |
| 22 | 19 | YOUNG GIRLS ATLANTIC | Bruno Mars | 7 |
| 21 | 20 | HUMAN ATLANTIC/RRP | Christina Perri | 10 |
| 19 | 21 | UNCONDITIONALLY CAPITOL | Katy Perry | 15 |
| 24 | 22 | DO WHAT U WANT STREAMLINE/INTERSCOPE | Lady Gaga Feat. R. Kelly | 9 |
| 25 | 23 | STAY THE NIGHT INTERSCOPE | Zedd Feat. Hayley Williams | 10 |
| 29 | 24 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 8 |
| 27 | 25 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 9 |

| COUNTRY™ | | | | |
|-----------|-----------|--|----------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 DRINK A BEER CAPITOL NASHVILLE | Luke Bryan | 14 |
| 4 | 2 | FRIDAY NIGHT EMI NASHVILLE | Eric Paslay | 41 |
| 1 | 3 | WHATEVER SHE'S GOT MCA NASHVILLE | David Nail | 36 |
| 3 | 4 | CHILLIN' IT WARNER BROS./WMN | Cole Swindell | 28 |
| 6 | 5 | WHEN SHE SAYS BABY BROKEN BOW | Jason Aldean | 15 |
| 9 | 6 | COMPASS CAPITOL NASHVILLE | Lady Antebellum | 18 |
| 7 | 7 | STAY REPUBLIC NASHVILLE | Florida Georgia Line | 21 |
| 12 | 8 | EVERYTHING I SHOULD'N'T BE THINKING ABOUT STONEY CREEK | Thompson Square | 34 |
| 14 | 9 | DOIN' WHAT SHE LIKES WARNER BROS./WMN | Blake Shelton | 7 |
| 13 | 10 | HELLUVA LIFE WARNER BROS./WAR | Frankie Ballard | 29 |
| 16 | 11 | I HOLD ON CAPITOL NASHVILLE | Dierks Bentley | 24 |
| 18 | 12 | GOODNIGHT KISS STONEY CREEK | Randy Houser | 21 |
| 15 | 13 | THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE | Danielle Bradbery | 30 |
| 17 | 14 | SEE YOU TONIGHT 19/INTERSCOPE/MERCURY | Scotty McCreery | 42 |
| 20 | 15 | DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE | Jerrold Niemann | 19 |
| 21 | 16 | GIVE ME BACK MY HOMETOWN EMI NASHVILLE | Eric Church | 5 |
| 19 | 17 | 19 YOU + ME WARNER BROS./WMN | Dan + Shay | 17 |
| 22 | 18 | REWIND BIG MACHINE | Rascal Flatts | 4 |
| 23 | 19 | BEAT OF THE MUSIC ATLANTIC/WMN | Brett Eldredge | 19 |
| 24 | 20 | THE MONA LISA ARISTA NASHVILLE | Brad Paisley | 11 |
| 25 | 21 | LETTIN' THE NIGHT ROLL DALORY | Justin Moore | 15 |
| 26 | 22 | GET ME SOME OF THAT VALORY | Thomas Rhett | 12 |
| 29 | 23 | BOTTOMS UP VALORY | Brantley Gilbert | 7 |
| 27 | 24 | YOUNG LOVE MCA NASHVILLE | Kip Moore | 11 |
| 32 | 25 | COP CAR HIT RED/CAPITOL NASHVILLE | Keith Urban | 7 |

| ALTERNATIVE™ | | | | |
|--------------|-----------|--|--------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 DO I WANNA KNOW? DOMINO/ADA | Arctic Monkeys | 22 |
| 2 | 2 | TEAM LAVA/REPUBLIC | Lorde | 18 |
| 3 | 3 | COME A LITTLE CLOSER DSP/RCA | Cage The Elephant | 26 |
| 4 | 4 | AFRAID [R]EVOOLVE/COLUMBIA | The Neighbourhood | 24 |
| 5 | 5 | POMPEII VIRGIN/CAPITOL | Bastille | 32 |
| 6 | 6 | IT'S ABOUT TIME FUELED BY RAMEN/RRP | Young The Giant | 14 |
| 7 | 7 | UNBELIEVERS XL/BEGGARS GROUP | Vampire Weekend | 23 |
| 9 | 8 | COMING OF AGE STARTIME INT'L/COLUMBIA | Foster The People | 3 |
| 8 | 9 | SIRENS MONKEYWRENCH/REPUBLIC | Pearl Jam | 20 |
| 10 | 10 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 44 |
| 13 | 11 | OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 51 |
| 12 | 12 | THE MOTHER WE SHARE GOODYBE/GLASSNOTE | CHVRCHES | 19 |
| 11 | 13 | HOUSE OF GOLD FUELED BY RAMEN/RRP | Twenty One Pilots | 17 |
| 15 | 14 | FALL IN LOVE BARSUK/REPUBLIC | Phantogram | 8 |
| 14 | 15 | HEAVY BELLS ATO | J Roddy Walston & The Business | 17 |
| 17 | 16 | THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 8 |
| 18 | 17 | CANNIBAL DANGERBIRD | Silversun Pickups | 4 |
| 24 | 18 | SLEEPING WITH A FRIEND MERCURY/IDJMG | Neon Trees | 3 |
| 20 | 19 | HELL AND BACK ISLAND/IDJMG | The Airborne Toxic Event | 14 |
| 21 | 20 | TEMPLE RCA | Kings Of Leon | 15 |
| 19 | 21 | HOLDING ON FOR LIFE COLUMBIA | Broken Bells | 12 |
| 22 | 22 | ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE | Imagine Dragons | 10 |
| 23 | 23 | DIRTY PAWS REPUBLIC | Of Monsters And Men | 12 |
| 25 | 24 | TONIGHT YOU'RE PERFECT RCA | New Politics | 13 |
| 32 | 25 | GG COME WITH ME NOW TOKOLOSHE/EPIC | Kongos | 2 |

| R&B/HIP-HOP™ | | | | |
|--------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 8 |
| 2 | 2 | MY HITTA CTE/DEF JAM/IDJMG | YG Feat. Jeezy & Rich Homie Quan | 15 |
| 4 | 3 | IT WON'T STOP CBE/ATLANTIC | Sevyn Streeter Feat. Chris Brown | 25 |
| 3 | 4 | ROYALS LAVA/REPUBLIC | Lorde | 16 |
| 5 | 5 | HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. Majid Jordan | 26 |
| 6 | 6 | ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. 2 Chainz & Big Sean | 24 |
| 7 | 7 | SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Chris Brown | 12 |
| 10 | 8 | THEY DON'T KNOW DIVISION/INTERSCOPE | Rico Love | 18 |
| 12 | 9 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 21 |
| 8 | 10 | I LUV THIS SH*T NNTME MUCCO/RADIO KILLA/DEF JAM/IDJMG | August Alsina Feat. Trinidad James | 37 |
| 14 | 11 | PARANOID ATLANTIC | Ty Dolla \$ign Feat. B.o.B | 11 |
| 11 | 12 | THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 13 |
| 13 | 13 | UP DOWN (DO THIS ALL DAY) KONVICT/NAPPY BOY/RCA | T-Pain Feat. B.o.B | 12 |
| 9 | 14 | LOVE MORE RCA | Chris Brown Feat. Nicki Minaj | 28 |
| 27 | 15 | NA NA SONGBOOK/ATLANTIC | Trey Songz | 3 |
| 21 | 16 | LOYAL RCA | Chris Brown Feat. Lil Wayne & French Montana Or & Too \$hort | 4 |
| 16 | 17 | HURT YOU MOTOWN/IDJMG | Toni Braxton & Babyface | 23 |
| 17 | 18 | WITHOUT ME 19/RCA | Fantasia Feat. Kelly Rowland & Missy Elliott | 41 |
| 48 | 19 | GG HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 2 |
| 26 | 20 | OG BOBBY JOHNSON FORBES/ATLANTIC | Que | 3 |
| 19 | 21 | ALL THE WAY HOME STREAMLINE/EPIC | Tamar Braxton | 21 |
| 34 | 22 | PART II (ON THE RUN) ROC-A-FELLA/ROC NATION | Jay Z Feat. Beyonce | 4 |
| 18 | 23 | BLURRED LINES STAR TRAK/INTERSCOPE | Robin Thicke Feat. T.I. + Pharrell | 35 |
| 15 | 24 | TOM FORD ROC-A-FELLA/ROC NATION | Jay Z | 28 |
| 22 | 25 | SHE KNOWS ROC NATION/COLUMBIA | J. Cole Feat. Amber Coffman & The Cults | 11 |

| ROCK™ | | | | |
|-----------|-----------|--|-------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 TEAM LAVA/REPUBLIC | Lorde | 18 |
| 3 | 2 | DO I WANNA KNOW? DOMINO/ADA | Arctic Monkeys | 21 |
| 1 | 3 | COME A LITTLE CLOSER DSP/RCA | Cage The Elephant | 26 |
| 4 | 4 | POMPEII VIRGIN/CAPITOL | Bastille | 31 |
| 5 | 5 | SIRENS MONKEYWRENCH/REPUBLIC | Pearl Jam | 20 |
| 6 | 6 | DEMONS KIDINAKORNER/INTERSCOPE | Imagine Dragons | 49 |
| 7 | 7 | UNBELIEVERS XL/BEGGARS GROUP | Vampire Weekend | 24 |
| 9 | 8 | OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 51 |
| 8 | 9 | AFRAID [R]EVOOLVE/COLUMBIA | The Neighbourhood | 20 |
| 11 | 10 | COMING OF AGE STARTIME INT'L/COLUMBIA | Foster The People | 3 |
| 12 | 11 | IT'S ABOUT TIME FUELED BY RAMEN/RRP | Young The Giant | 14 |
| 10 | 12 | SHEPHERD OF FIRE WARNER BROS. | Avenged Sevenfold | 11 |
| 13 | 13 | TIRED ROADRUNNER/RRP | Stone Sour | 20 |
| 15 | 14 | WAYS TO GO CASABLANCA/ATLANTIC | Grouplove | 34 |
| 25 | 15 | THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 7 |
| 19 | 16 | ADRENALINE ATLANTIC | Shinedown | 17 |
| 14 | 17 | BATTLE BORN PROSPECT PARK | Five Finger Death Punch | 18 |
| 18 | 18 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | 26 |
| 22 | 19 | TEMPLE RCA | Kings Of Leon | 14 |
| 24 | 20 | THE MOTHER WE SHARE GOODYBE/GLASSNOTE | CHVRCHES | 15 |
| 16 | 21 | FALL IN LOVE BARSUK/REPUBLIC | Phantogram | 5 |
| 26 | 22 | COME WITH ME NOW TOKOLOSHE/EPIC | Kongos | 2 |
| 20 | 23 | WHAT IF I WAS NOTHING RAZOR & TIE | All That Remains | 8 |
| 23 | 24 | I SAT BY THE OCEAN MATADOR/BEGGARS GROUP | Queens Of The Stone Age | 13 |
| 21 | 25 | HOUSE OF GOLD FUELED BY RAMEN/RRP | Twenty One Pilots | 13 |

| ADULT R&B™ | | | | |
|------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 ALL OF ME G.O.O.D./COLUMBIA | John Legend | 25 |
| 1 | 2 | FOR THE REST OF MY LIFE STAR TRAK/INTERSCOPE | Robin Thicke | 36 |
| 3 | 3 | HURT YOU MOTOWN/IDJMG | Toni Braxton & Babyface | 24 |
| 4 | 4 | WITHOUT ME 19/RCA | Fantasia Feat. Kelly Rowland & Missy Elliott | 34 |
| 6 | 5 | HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. Majid Jordan | 19 |
| 5 | 6 | MY FAVORITE THING RI TOP TEN/NOTIFY/EONE | Ronald Isley Feat. Kem | 17 |
| 7 | 7 | I CAN'T DESCRIBE (THE WAY I FEEL) RCA | Jennifer Hudson Feat. T.I. | 16 |
| 11 | 8 | ALL THE WAY HOME STREAMLINE/EPIC | Tamar Braxton | 23 |
| 10 | 9 | MARCH REDSTAR | George Tandy, Jr. | 20 |
| 9 | 10 | AGE AIN'T A FACTOR ATLANTIC | Jaheim | 39 |
| 8 | 11 | GENIUS RCA | R. Kelly | 18 |
| 12 | 12 | I BLAME YOU VERVE | Ledisi | 18 |
| 13 | 13 | NOBODY BUT YOU PURPOSE/EONE | Algebra Blessett | 28 |
| 17 | 14 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | 5 |
| 14 | 15 | I STILL HAVE YOU P MUSIC/RCA | Charlie Wilson | 16 |
| 15 | 16 | SAY THAT J81/BMG | Leela James Feat. Anthony Hamilton | 14 |
| 24 | 17 | GG HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | 2 |
| 18 | 18 | V.S.O.P. ATLANTIC | K. Michelle | 17 |
| 20 | 19 | SIDE EFFECTS OF YOU 19/RCA | Fantasia | 11 |
| 19 | 20 | WHERE DID WE GO WRONG? MOTOWN/IDJMG | Toni Braxton & Babyface | 3 |
| 21 | 21 | LOOK UP DALEYMUSIC/POLYDOR/REPUBLIC | Daley | 20 |
| 22 | 22 | CRIED 19/INTERSCOPE | Candice Glover | 5 |
| 23 | 23 | BEAUTIFUL BYSTORM/RCA | Mali Music | 3 |
| 27 | 24 | IT WON'T STOP CBE/ATLANTIC | Sevyn Streeter Feat. Chris Brown | 5 |
| 29 | 25 | LOVE WON'T LEAVE ME OUT MOTOWN/IDJMG | Christette Michele | 16 |



'Go' Time

Following its increased pop-culture profile thanks to its inclusion in Budweiser's well-received ad starring horse and puppy pals, "Let Her Go" by Passenger (above) crowns the Adult Top 40 airplay chart (2-1).

In its 30th week, the song completes the third-longest climb to the top in the tally's 18-year history (tying Gavin DeGraw's "Not Over You," which reigned in its 30th frame two years ago this month). The Script's "BreaKven" reached the summit in its record 36th week (2010), breaking the mark of 35 weeks that Snow Patrol set with "Chasing Cars" (2007).

The coronation of "Go" follows its four-week command of Triple A in December and January. Its stateside ascent follows its No. 2 peak on the Official U.K. Singles chart last June.

On Mainstream Top 40, Christina Aguilera becomes one of 10 acts with at least 14 top 10s in the chart's 21-year history (see graph, below), as "Say Something" with A Great Big World rises 11-9. Having reached No. 3 last year as a guest on Pitbull's "Feel This Moment," Aguilera has sent songs to the top 10 during back-to-back years for the first time since 2002-03, when she entered the region with "Beautiful" (four weeks at No. 1), "Fighter" (No. 5) and "Can't Hold Us Down," featuring Lil' Kim (No. 3). —Gary Trust

ACTS WITH THE MOST MAINSTREAM TOP 40 TOP 10s (1992-2014)



Digital Songs

February 15
2014
billboard

| COUNTRY™ | | | | | |
|-----------|-----------|--|---------------------------------------|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| 7 | 1 | #1 1WK INVISIBLE ATLANTIC/WMN | Hunter Hayes | | 2 |
| 10 | 2 | FOLLOW YOUR ARROW MERCURY/UMGN | Kacey Musgraves | | 10 |
| NEW | 3 | A MAN WHO WAS GONNA DIE YOUNG EMI NASHVILLE/UMGN | Eric Church | | 1 |
| 1 | 4 | DRINK A BEER CAPITOL NASHVILLE/UMGN | Luke Bryan | | 13 |
| 3 | 5 | BOTTOMS UP VALORY/BMLG | Brantley Gilbert | | 7 |
| 6 | 6 | GIVE ME BACK MY HOMETOWN EMI NASHVILLE/UMGN | Eric Church | | 4 |
| 21 | 7 | COP CAR HIT RED/CAPITOL NASHVILLE/UMGN | Keith Urban | | 2 |
| 4 | 8 | WHATEVER SHE'S GOT MCA NASHVILLE/UMGN | David Nail | ● | 27 |
| 5 | 9 | CHILLIN' IT WARNER BROS./WMN | Cole Swindell | ● | 36 |
| NEW | 10 | LOOKIN' FOR THAT GIRL BIG MACHINE/BMLG | Tim McGraw | | 1 |
| 26 | 11 | ALL TOO WELL BIG MACHINE/BMLG | Taylor Swift | | 3 |
| 15 | 12 | DOIN' WHAT SHE LIKES WARNER BROS./WMN | Blake Shelton | | 4 |
| 8 | 13 | WHEN SHE SAYS BABY BROKEN BOW/BMG | Jason Aldean | | 13 |
| 13 | 14 | DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE/SMN | Jerrod Niemann | | 14 |
| 11 | 15 | GET ME SOME OF THAT VALORY/BMLG | Thomas Rhett | | 9 |
| 24 | 16 | I HOLD ON CAPITOL NASHVILLE/UMGN | Dierks Bentley | | 22 |
| 2 | 17 | REWIND BIG MACHINE/BMLG | Rascal Flatts | | 3 |
| 9 | 18 | STAY REPUBLIC NASHVILLE/BMLG | Florida Georgia Line | ● | 19 |
| 17 | 19 | COMPASS CAPITOL NASHVILLE/UMGN | Lady Antebellum | | 17 |
| 19 | 20 | 19 YOU + ME WARNER BROS./WMN | Dan + Shay | | 12 |
| 14 | 21 | THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE/UMGN | Luke Bryan | | 25 |
| 16 | 22 | CRUISE REPUBLIC NASHVILLE/BMLG | Florida Georgia Line | ▲ | 86 |
| 25 | 23 | THIS IS HOW WE ROLL REPUBLIC NASHVILLE/BMLG | Florida Georgia Line Feat. Luke Bryan | | 10 |
| 12 | 24 | FRIDAY NIGHT EMI NASHVILLE/UMGN | Eric Paslay | | 21 |
| 27 | 25 | SEE YOU TONIGHT 19/MERCURY/INTERSCOPE/UMGN | Scotty McCreery | | 23 |

| LATIN™ | | | | | |
|-----------|-----------|---|--|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| NEW | 1 | #1 1WK ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | | 1 |
| 8 | 2 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | | 27 |
| 1 | 3 | EL PERDEDOR ENRIQUE IGLESIAS FEAT. MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATIN/UMLE | Enrique Iglesias Feat. Marco Antonio Solis | | 12 |
| 2 | 4 | VIVIR MI VIDA SONY MUSIC LATIN | Marc Anthony | | 41 |
| 3 | 5 | DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE | Don Omar & Lucenzo | ▲ | 181 |
| 4 | 6 | HIPS DON'T LIE EPIC | Shakira Feat. Wyclef Jean | | 213 |
| 5 | 7 | WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN | Shakira Feat. Freshlyground | ▲ | 195 |
| 6 | 8 | DARTE UN BESO SONY MUSIC LATIN | Prince Royce | | 29 |
| 7 | 9 | LOCO ENRIQUE IGLESIAS FEAT. ROMEO SANTOS UNIVERSAL MUSIC LATIN/UMLE | Enrique Iglesias Feat. Romeo Santos | | 24 |
| 11 | 10 | QUE VIVA LA VIDA SONY MUSIC LATIN | Wisn | | 19 |
| 9 | 11 | LIMBO EL CARTEL/CAPITOL LATIN/UMLE | Daddy Yankee | | 69 |
| 10 | 12 | I KNOW YOU WANT ME (CALLE OCHO) PITBULL | Pitbull | ▲ | 159 |
| 13 | 13 | SUERTE EPIC/SONY MUSIC LATIN | Shakira | | 211 |
| 17 | 14 | PROMISE SONY MUSIC LATIN | Romeo Santos Feat. Usher | | 127 |
| 14 | 15 | HERMOSA EXPERIENCIA DISCOS SABINAS | Banda Sinaloense MS de Sergio Lizarraga | | 13 |
| 15 | 16 | LOBA EPIC/SONY MUSIC LATIN | Shakira | ● | 211 |
| 48 | 17 | TE HUBIERAS IDO ANTES FONOVISA/UMLE | Julion Alvarez y Su Norteno Banda | | 3 |
| 21 | 18 | LOCA SHAKIRA FEAT. EL CATA | Shakira Feat. El Cata | | 172 |
| 22 | 19 | ELLA Y YO PREMIUM LATIN | Aventura Feat. Don Omar | | 192 |
| 40 | 20 | 6 AM CAPITOL LATIN/UMLE | J Balvin Feat. Farruko | | 3 |
| 16 | 21 | LA NOCHE ES TUYA 3BALLMITY FEAT. AMERICA SIERRA & GERARDO ORTIZ FONOVISA/UMLE | 3Ballmity Feat. America Sierra & Gerardo Ortiz | | 3 |
| 32 | 22 | LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE | Daddy Yankee | | 8 |
| 29 | 23 | RABIOSA EPIC/SONY MUSIC LATIN | Shakira | | 156 |
| 38 | 24 | LA TORTURA EPIC/SONY MUSIC LATIN | Shakira Feat. Alejandro Sanz | | 168 |
| 20 | 25 | ECHA PA'LLA (MANOS PA'RRIBA) PITBULL | Pitbull | | 73 |

| ROCK™ | | | | | |
|-----------|-----------|--|-----------------------|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| 7 | 1 | #1 25 WKS RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | ▲ | 80 |
| 3 | 2 | LET HER GO BLACK CROW/NETTWERK | Passenger | ▲ | 35 |
| 1 | 3 | POMPEII VIRGIN/CAPITOL | Bastille | | 31 |
| 4 | 4 | ROYALS LAVA/REPUBLIC | Lorde | ▲ | 34 |
| 2 | 5 | TEAM LAVA/REPUBLIC | Lorde | | 21 |
| 5 | 6 | DEMONS KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | | 61 |
| 6 | 7 | BEST DAY OF MY LIFE ISLAND/IDJMG | American Authors | | 17 |
| 8 | 8 | SWEATER WEATHER [R]EVOLVE/COLUMBIA | The Neighbourhood | ▲ | 49 |
| 9 | 9 | SAIL RED BULL | AWOLNATION | ▲ | 148 |
| 10 | 10 | SAFE AND SOUND LAZY HOOKS/CAPITOL | Capital Cities | | 48 |
| 11 | 11 | MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG | Fall Out Boy | ▲ | 52 |
| 12 | 12 | LOVE DON'T DIE EPIC | The Fray | | 13 |
| 17 | 13 | ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | | 50 |
| 14 | 14 | DO I WANNA KNOW? DOMINO | Arctic Monkeys | | 21 |
| 15 | 15 | CHOCOLATE VAGRANT/INTERSCOPE/IGA | The 1975 | | 5 |
| 41 | 16 | THE WALKER DANGERBIRD/ELEKTRA | Fitz And The Tantrums | | 2 |
| 16 | 17 | YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE/IGA | Lana Del Rey | ▲ | 41 |
| NEW | 18 | SEVEN WONDERS WARNER BROS. | Fleetwood Mac | | 1 |
| 21 | 19 | IT'S TIME KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | ▲ | 94 |
| 23 | 20 | GONE, GONE, GONE 19/INTERSCOPE/IGA | Phillip Phillips | ▲ | 57 |
| 13 | 21 | ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG | Fall Out Boy | | 19 |
| NEW | 22 | HOLDING ON FOR LIFE COLUMBIA | Broken Bells | | 1 |
| 20 | 23 | COME TO ME WARNER BROS. | Goo Goo Dolls | | 17 |
| 25 | 24 | TENNIS COURT LAVA/REPUBLIC | Lorde | | 25 |
| RE | 25 | UNDER THE BRIDGE WARNER BROS. | Red Hot Chili Peppers | | 2 |

| DANCE/ELECTRONIC™ | | | | | |
|-------------------|-----------|--|-----------------------------------|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| 4 | 1 | #1 12 WKS GET LUCKY DAFT PUNK FEAT. PHARRELL WILLIAMS DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | ▲ | 42 |
| 1 | 2 | TURN DOWN FOR WHAT COLUMBIA | DJ Snake & Lil Jon | ● | 7 |
| 2 | 3 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | | 20 |
| 3 | 4 | WAKE ME UP! PRMD/ISLAND/IDJMG | Avicii | ▲ | 32 |
| 6 | 5 | ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | ● | 30 |
| 5 | 6 | STAY THE NIGHT INTERSCOPE/IGA | Zedd Feat. Hayley Williams | | 21 |
| 7 | 7 | APPLAUSE STREAMLINE/INTERSCOPE/IGA | Lady Gaga | | 25 |
| 21 | 8 | FIND YOU INTERSCOPE/IGA | Zedd, Matthew Koma, Miriam Bryant | | 2 |
| 10 | 9 | TAKE ME HOME BIG BEAT | Cash Cash Feat. Bebe Rexha | | 21 |
| 9 | 10 | SUMMERTIME SADNESS POLYDOR/INTERSCOPE/IGA | Lana Del Rey & Cedric Gervais | ▲ | 27 |
| 11 | 11 | CLARITY INTERSCOPE/IGA | Zedd Feat. Foxes | ▲ | 55 |
| 15 | 12 | LATCH PMR/UNIVERSAL ISLAND/INTERSCOPE/IGA | Disclosure Feat. Sam Smith | | 21 |
| 13 | 13 | THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | Calvin Harris Feat. Ayah Marar | | 18 |
| 14 | 14 | TITANIUM WHAT A MUSIC/PARLOPHONE/WARNER BROS. | David Guetta Feat. Sia | ▲ | 111 |
| 12 | 15 | WORK B**CH! RCA | Britney Spears | | 19 |
| 16 | 16 | FEEL THIS MOMENT MR. 305/POLYDOR/INTERSCOPE/IGA | Pitbull Feat. Christina Aguilera | ▲ | 62 |
| RE | 17 | LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | | 14 |
| RE | 18 | THE DARK SIDE PARIMORE | Trevor Moran | | 2 |
| 18 | 19 | MIDNIGHT CITY M83/MUTE | M83 | ▲ | 120 |
| 20 | 20 | LEVELS LEZELS/VEARONE/ATOM EMPIRE/INTERSCOPE/IGA | Avicii | ▲ | 117 |
| 22 | 21 | I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG | Icona Pop Feat. Charli XCX | ▲ | 54 |
| 17 | 22 | YOU MAKE ME PRMD/ISLAND/IDJMG | Avicii | | 19 |
| 25 | 23 | BONELESS DIM MAK/ULTRA | Steve Aoki, Chris Lake & Tujamo | | 20 |
| 19 | 24 | I'M A FREAK REPUBLIC | Enrique Iglesias Feat. Pitbull | | 3 |
| 23 | 25 | I CAN'T STOP CIRCUS/BIG BEAT | Flux Pavilion | | 58 |

| R&B/HIP-HOP™ | | | | | |
|--------------|-----------|--|--|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| 1 | 1 | #1 3 WKS TALK DIRTY BELLUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. 2 Chainz | | 5 |
| 2 | 2 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | 9 |
| 5 | 3 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | | 7 |
| 4 | 4 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | ● | 25 |
| 3 | 5 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | Eminem Feat. Rihanna | | 14 |
| 6 | 6 | WHITE WALLS MACKLEMORE | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | | 22 |
| 23 | 7 | SAME LOVE MACKLEMORE | Macklemore & Ryan Lewis Feat. Mary Lambert | ▲ | 62 |
| 7 | 8 | SHOW ME THE ALUMNI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Chris Brown | | 18 |
| 8 | 9 | BLURRED LINES STAR TRAK/INTERSCOPE/IGA | Robin Thicke Feat. T.I. + Pharrell | ▲ | 45 |
| 10 | 10 | MY HITTA CTE/DEF JAM/IDJMG | YG Feat. Jeezy & Rich Homie Quan | ▲ | 20 |
| 11 | 11 | CAN'T HOLD US MACKLEMORE | Macklemore & Ryan Lewis Feat. Ray Dalton | ▲ | 51 |
| 30 | 12 | M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE/IGA | Kendrick Lamar Feat. MC Eiht | | 28 |
| 9 | 13 | 23 MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE/IGA | Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J | | 21 |
| 13 | 14 | XO PARKWOOD/COLUMBIA | Beyonce | | 7 |
| 27 | 15 | THRIFT SHOP MACKLEMORE | Macklemore & Ryan Lewis Feat. Wanz | ▲ | 75 |
| 18 | 16 | RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | Eminem | | 15 |
| 17 | 17 | RIDE REPUBLIC | SoMo | | 15 |
| 22 | 18 | HOLY GRAIL ROC-A-FELLA/ROC NATION | Jay Z Feat. Justin Timberlake | | 30 |
| 24 | 19 | PARANOID TY DOLLA \$IGN FEAT. B.O.B | Ty Dolla \$ign Feat. B.o.B | | 7 |
| 14 | 20 | HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. Majid Jordan | ▲ | 26 |
| 15 | 21 | GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC | Sage The Gemini Feat. IamSu! | | 29 |
| NEW | 22 | CAN'T RAISE A MAN ATLANTIC/AG | K. Michelle | | 1 |
| 34 | 23 | IT WON'T STOP CBE/ATLANTIC/AG | Sevyn Streeter Feat. Chris Brown | | 21 |
| 31 | 24 | PARTITION PARKWOOD/COLUMBIA | Beyonce | | 7 |
| 26 | 25 | ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC | Drake Feat. 2 Chainz & Big Sean | ● | 19 |

| CHRISTIAN™ | | | | | |
|------------|-----------|--|-----------------------|-------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | CERT. | WKS. ON CHART |
| 1 | 1 | #1 13 WKS OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG | United | | 27 |
| NEW | 2 | YOU CAN'T STOP ME REACH | Andy Mineo | | 1 |
| 3 | 3 | OVERCOMER SPARROW/CAPITOL CMG | Mandisa | | 30 |
| 4 | 4 | THIS IS AMAZING GRACE FAIR TRADE/PLG | Phil Wickham | | 18 |
| 5 | 5 | SHAKE FAIR TRADE/PLG | MercyMe | | 11 |
| 6 | 6 | WRITE YOUR STORY FERVENT/WORD-CURB | Francesca Battistelli | | 3 |
| 7 | 7 | 10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/CAPITOL CMG | Matt Redman | ● | 102 |
| NEW | 8 | NEVER LAND REACH | Andy Mineo Feat. Marz | | 1 |
| 8 | 9 | LORD I NEED YOU ESSENTIAL/PLG | Matt Maher | | 48 |
| 9 | 10 | HOW TO SAVE A LIFE EPIC | The Fray | | 213 |
| 12 | 11 | I CAN ONLY IMAGINE FAIR TRADE/PLG | MercyMe | ▲ | 213 |
| 11 | 12 | KEEP MAKING ME FERVENT/WORD-CURB | Sidewalk Prophets | | 8 |
| 2 | 13 | BEAUTIFUL DAY GOTEPE/PLG | Jamie Grace | | 7 |
| 13 | 14 | WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/CAPITOL CMG | Chris Tomlin | | 66 |
| 19 | 15 | THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB | Big Daddy Weave | | 19 |
| 15 | 16 | I AM SIXSTEPS/SPARROW/CAPITOL CMG | Crowder | | 9 |
| RE | 17 | BELIEVE ARISTA NASHVILLE/SMN | Brooks & Dunn | | 6 |
| 16 | 18 | MONSTER ARDENT/FAIR TRADE/PLG | Skillet | ▲ | 213 |
| 25 | 19 | SPEAK LIFE FOREFRONT/CAPITOL CMG | tobyMac | | 21 |
| 24 | 20 | HELLO, MY NAME IS SPARROW/CAPITOL CMG | Matthew West | | 48 |
| 23 | 21 | GOD'S NOT DEAD (LIKE A LION) INPOP/CAPITOL CMG | newsboys | | 106 |
| 27 | 22 | GOOD MORNING SPARROW/CAPITOL CMG | Mandisa Feat. tobyMac | | 108 |
| 26 | 23 | REDEEMED FERVENT/WORD-CURB | Big Daddy Weave | | 86 |
| 17 | 24 | YOU FOUND ME EPIC | The Fray | ▲ | 213 |
| 44 | 25 | ALONE YET NOT ALONE ENTHUSE | Joni Eareckson Tada | | 2 |

Launch Pad

February 15
2014

billboard

| HEATSEEKERS ALBUMS™ | | | | | |
|---------------------|-----------------------|-----------|--|---|---------------------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. / WKS. ON CHART |
| | HOT SHOT DEBUT | 1 | #1 YOU ME AT SIX PROSPECT PARK | Cavalier Youth | 1 / 1 |
| | NEW | 2 | ALGEBRA BLESSETT PURPOSE/EONE | Recovery | 2 / 1 |
| | NEW | 3 | TRANSATLANTIC RADIANT/METAL BLADE | Kaleidoscope | 3 / 1 |
| 1 | 4 | 4 | AMERICAN AUTHORS ISLAND/DJMG | American Authors (EP) | 1 / 21 |
| 17 | 31 | 5 | GG STARBOMB STARBOMB | Starbomb | 1 / 7 |
| | NEW | 6 | HOSPITALITY MERGE | Trouble | 6 / 1 |
| | NEW | 7 | X AMBASSADORS KIDINAKORNER/INTERSCOPE/JGA | The Reason (EP) | 7 / 1 |
| | | 8 | CECILE McLORIN SALVANT MACK AVENUE | Womankind | 5 / 10 |
| 7 | 6 | 9 | LOVE & THE OUTCOME WORD-CURB/WARNER-CURB | Love & The Outcome | 5 / 9 |
| | NEW | 10 | RHONDA VINCENT UPPER MANAGMENT | Only Me | 10 / 1 |
| 16 | 25 | 11 | GREGORY PORTER BLUE NOTE | Liquid Spirit | 6 / 19 |
| | | 12 | REVEREND HORTON HEAT VICTORY | REV | 2 / 2 |
| | | 13 | DAMIEN JURADO SECRETLY CANADIAN | Brothers And Sisters Of The Eternal Son | 1 / 2 |
| | | 14 | AMY RAY DAEMON | Goodnight Tender | 14 / 2 |
| 15 | 14 | 15 | JASMINE THOMPSON JASMINE THOMPSON | Bundle Of Tantrums | 8 / 9 |
| | NEW | 16 | PRIMAL FEAR FRONTIERS | Delivering The Black | 16 / 1 |
| | NEW | 17 | DROWNERS FRENCHKISS | Drowners | 17 / 1 |
| | NEW | 18 | SAM SMITH CAPITOL | Nirvana E.P. | 18 / 1 |
| 12 | 15 | 19 | NEW POLITICS RCA | A Bad Girl In Harlem | 1 / 25 |
| | RE-ENTRY | 20 | MARY LAMBERT CAPITOL | Welcome To The Age Of My Body (EP) | 20 / 2 |
| | NEW | 21 | LATICE CRAWFORD RCA INSPIRATION/RCA | Latice Crawford | 21 / 1 |
| 18 | 23 | 22 | LORD HURON IAMSOUND | Lonesome Dreams | 3 / 58 |
| | | 23 | TOMMY CASTRO AND THE PAINKILLERS ALLIGATOR | The Devil You Know | 8 / 2 |
| 31 | 22 | 24 | LUCIUS MOM + POP | Wildewoman | 5 / 16 |
| | | 25 | ICE NINE KILLS OUTERLOOP | The Predator Becomes The Prey | 3 / 2 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. / WKS. ON CHART |
|------------|-----------|-----------|--|---|---------------------------|
| 26 | 37 | 26 | THE MILK CARTON KIDS ANTI-/EPITAPH | The Ash & Clay | 3 / 13 |
| 10 | 17 | 27 | LONDON GRAMMAR METAL & DUST/COLUMBIA | If You Wait | 4 / 15 |
| 14 | 29 | 28 | MS MR CREEP CITY/COLUMBIA | Secondhand Rapture | 2 / 38 |
| | 10 | 29 | THE SILVER MT. ZION MEMORIAL ORCHESTRA CONSTELLATION | Fuck Off Get Free We Pour Light On Everything | 10 / 2 |
| | | 30 | BANKS HARVEST | London (EP) | 6 / 9 |
| 25 | 32 | 31 | SOMO REPUBLIC | My Life | 24 / 6 |
| | | 32 | SOULFIRE REVOLUTION SPARROW/CAPITOL CMG | Revival | 11 / 5 |
| | | 33 | KODALINE B-UNIQUE/RCA | In A Perfect World | 7 / 8 |
| 8 | 38 | 34 | BRANDY CLARK SLATE CREEK/SMITH | 12 Stories | 2 / 15 |
| | | 35 | 1 GIRL NATION REUNION/PLG | 1 Girl Nation | 2 / 20 |
| | | 36 | BAILEY/LLEWELLYN, NORTH CAROLINA SYMPHONY, PEREMSKI TELARC/CONCORD | Britten: Cello Symphony; Cello Sonata | 36 / 2 |
| | | 37 | SIMONE DINNERSTEIN SONY CLASSICAL/SONY MASTERWORKS | Bach: Inventions & Sinfonias: BWV 772-801 | 37 / 2 |
| 19 | 39 | 38 | THE CADILLAC THREE NOBODY BUYS/BIG MACHINE/BMLG | The Cadillac Three | 19 / 3 |
| | | 39 | WILD CUB MOM + POP | Youth | 11 / 2 |
| | | 40 | DARKSIDE OTHER PEOPLE/MATAOOR | Psychic | 5 / 16 |
| | | 41 | THE DEVIL MAKES THREE NEW WEST | I'm A Stranger Here | 2 / 12 |
| | | 42 | GRAMATIK LOWTEMP | The Age Of Reason | 42 / 1 |
| | | 43 | J RODDY WALSTON & THE BUSINESS ATO | Essential Tremors | 5 / 10 |
| | | 44 | JOSH BALDWIN WATERSHED | Rivers | 44 / 1 |
| 20 | 35 | 45 | BLOOD ORANGE DOMINO | Cupid Deluxe | 2 / 12 |
| | | 46 | QUILT MEXICAN SUMMER/KEMADO | Held In Splendor | 46 / 1 |
| 21 | 42 | 47 | SAGE THE GEMINI BLACK MONEY/EMPIRE/REPUBLIC | Gas Pedal: The EP | 2 / 27 |
| | | 48 | X AMBASSADORS KIDINAKORNER/INTERSCOPE/JGA | Love Songs Drug Songs (EP) | 11 / 3 |
| | | 49 | GEM CLUB HARDLY ART | In Roses | 49 / 1 |
| 24 | 47 | 50 | CROWN THE EMPIRE RISE | The Fallout | 1 / 30 |

| HEATSEEKERS SONGS™ | | | | | |
|--------------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 PARANOID ATLANTIC/RRP | Ty Dolla \$ign Feat. B.o.B | 11 | |
| 2 | 2 | DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY | Kristen Bell, Agatha Lee Monn & Katie Lopez | 8 | |
| 17 | 3 | FOLLOW YOUR ARROW MERCURY | Kacey Musgraves | 3 | |
| 6 | 4 | HELLUVA LIFE WARNER BROS. NASHVILLE/WAR | Frankie Ballard | 12 | |
| 4 | 5 | UP ALL NIGHT CAPITOL NASHVILLE | Jon Pardi | 16 | |
| 5 | 6 | DO I WANNA KNOW? DOMINO/ADA | Arctic Monkeys | 14 | |
| 11 | 7 | TAKE ME HOME BIG BEAT/RRP | Cash Cash Feat. Bebe Rexha | 4 | |
| 7 | 8 | 19 YOU + ME WARNER BROS. NASHVILLE/WMN | Dan + Shay | 9 | |
| 8 | 9 | RIDE REPUBLIC | SoMo | 7 | |
| 10 | 10 | THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE | Danielle Bradbery | 12 | |
| 3 | 11 | MMM YEAH CHASE/CASH MONEY/REPUBLIC | Austin Mahone Feat. Pitbull | 2 | |
| NEW | 12 | CAN'T RAISE A MAN ATLANTIC | K. Michelle | 1 | |
| 15 | 13 | THEY DON'T KNOW DIVISION/INTERSCOPE | Rico Love | 7 | |
| 13 | 14 | CHOCOLATE DIRTY HIT/VAGRANT/INTERSCOPE | The 1975 | 4 | |
| 19 | 15 | THE WORST ARTCLUB/ARTIUM/DEF JAM/IDJMG | Jhene Aiko | 2 | |
| 14 | 16 | OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG | Hillsong United | 7 | |
| 24 | 17 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 24 | |
| 9 | 18 | MAN OF THE YEAR TOP DAWG/INTERSCOPE | ScHoolboy Q | 2 | |
| 16 | 19 | LOVE IS AN OPEN DOOR WALT DISNEY | Kristen Bell & Santino Fontana | 6 | |
| 12 | 20 | COLLARD GREENS TOP DAWG/INTERSCOPE | ScHoolboy Q Feat. Kendrick Lamar | 17 | |
| 18 | 21 | IN SUMMER WALT DISNEY | Josh Gad | 6 | |
| NEW | 22 | CLASSIC COLUMBIA | MKTO | 1 | |
| NEW | 23 | OG BOBBY JOHNSON ATLANTIC | Que | 1 | |
| 22 | 24 | OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 19 | |
| RE | 25 | DARTE UN BESO SONY MUSIC LATIN | Prince Royce | 26 | |

REGIONAL HEATSEEKERS #1 ALBUMS™



The Milk Carton Kids—who attended the Jan. 26 Grammy Awards as first-time nominees for their *The Ash & Clay* (No. 26 on Heatseekers Albums)—have a very busy touring schedule ahead of them this year. “We’re faced with a situation we never had before, where shows that are five months out have been selling out,” the duo’s **Kenneth Pattengale** says. “We’ve usually been a quiet little folk band that has trouble getting people into rooms, and it seems to be coming a little easier these days.”

—Keith Caulfield

| WEST NORTH CENTRAL | | |
|--------------------|---|--------------------------|
| 1 | TOMMY CASTRO AND THE PAINKILLERS | THE DEVIL YOU KNOW |
| 2 | YOU ME AT SIX | CAVALIER YOUTH |
| 3 | TRAMPLED UNDER FOOT | BADLANDS |
| 4 | THE TEXAS TENORS | YOU SHOULD DREAM |
| 5 | STARBOMB | STARBOMB |
| 6 | AMERICAN AUTHORS | AMERICAN AUTHORS (EP) |
| 7 | HOSPITALITY | TROUBLE |
| 8 | DAVE SIMONETT | RAZOR PONY (EP) |
| 9 | CAROLINE SMITH | HALF ABOUT BEING A WOMAN |
| 10 | TRANSATLANTIC | KALEIDOSCOPE |

| SOUTH CENTRAL | | |
|---------------|-------------------------------------|---------------------------------------|
| 1 | RHONDA VINCENT | ONLY ME |
| 2 | ZUILL BAILEY/GRANT LLEWELLYN | BRITTEN: CELLO SYMPHONY; CELLO SONATA |
| 3 | YOU ME AT SIX | CAVALIER YOUTH |
| 4 | ALGEBRA BLESSETT | RECOVERY |
| 5 | STARBOMB | STARBOMB |
| 6 | AMERICAN AUTHORS | AMERICAN AUTHORS (EP) |
| 7 | LUCIUS | WILDEWOMAN |
| 8 | THE CADILLAC THREE | THE CADILLAC THREE |
| 9 | TRANSATLANTIC | KALEIDOSCOPE |
| 10 | JASON EADY | DAYLIGHT / DARK |

Country

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billboard

| HOT COUNTRY SONGS™ | | | | | | |
|--------------------|-----------|-----------|---|---|-------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | WKS. ON CHART |
| 1 | 1 | 1 | #1 DRINK A BEER J.STEVENS (I.BEAVERS,C.STAPLETON) | Luke Bryan CAPITOL NASHVILLE | 1 | 13 |
| 3 | 2 | 2 | WHATEVER SHE'S GOT C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE) | David Nail MCA NASHVILLE | ● | 2 32 |
| 2 | 3 | 3 | CHILLIN' IT J.STEVENS (C.SWINDELL,S.MINOR) | Cole Swindell WARNER BROS./WMN | ● | 2 36 |
| - | 23 | 4 | DG INVISIBLE D.HUFF,H.HAYES (H.HAYES,B.BAKER,K.ELAM) | Hunter Hayes ATLANTIC/WMN | ● | 4 2 |
| 5 | 4 | 5 | AG WHEN SHE SAYS BABY M.KNOX (T.R.AKINS,B.HAYSLIP) | Jason Aldean BROKEN BOW | ● | 4 18 |
| 9 | 6 | 6 | FRIDAY NIGHT M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY) | Eric Paslay EMI NASHVILLE | ● | 6 29 |
| 12 | 7 | 7 | COMPASS N.CHAPMAN,LADY ANTEBELLUM (T.E.HERMANSEN,M.S.ERIKSEN,A.MALIK,R.GOLAND,O.MELOJE,H.HAYNE) | Lady Antebellum CAPITOL NASHVILLE | ● | 7 18 |
| 4 | 5 | 8 | STAY J.MOI (J.K.MOI,J.F.YOUNG,C.ROBERTSON,J.LAWHON,B.WELLS) | Florida Georgia Line REPUBLIC NASHVILLE | ● | 1 20 |
| 14 | 9 | 9 | BOTTOMS UP D.HUFF (B.GILBERT,B.JAMES,J.WEAVER) | Brantley Gilbert VALORY | ● | 9 7 |
| 39 | 26 | 10 | SG FOLLOW YOUR ARROW K.MUSGRAVES,L.LAIRD,S.MCANALLY (K.MUSGRAVES,B.CLARK,S.MCANALLY) | Kacey Musgraves MERCURY | ● | 10 13 |
| 7 | 13 | 11 | GIVE ME BACK MY HOMETOWN J.JOYCE (E.CHURCH,L.LAIRD) | Eric Church EMI NASHVILLE | ● | 7 5 |
| 21 | 12 | 12 | DOIN' WHAT SHE LIKES S.HENDRICKS (P.O'DONNELL,W.KIRBY) | Blake Shelton WARNER BROS./WMN | ● | 12 7 |
| 17 | 16 | 13 | I HOLD ON R. COPPERMAN (B.JAMES,D.BENTLEY) | Dierks Bentley CAPITOL NASHVILLE | ● | 13 22 |
| RE-ENTRY | 14 | 14 | SEE YOU TONIGHT F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL) | Scotty McCreery 19/INTERSCOPE/MERCURY | ● | 14 33 |
| 16 | 18 | 15 | HELLUVA LIFE M.ALTMAN,S.HENDRICKS (R.C.LAWSON,C.TOMPKINS,J.K.KEAR) | Frankie Ballard WARNER BROS./WMN | ● | 15 20 |
| 41 | 27 | 16 | COP CAR Z.CROWELL,K.URBAN (Z.CROWELL,M.JENKINS,S.HUNT) | Keith Urban HIT RED/CAPITOL NASHVILLE | ● | 16 4 |
| 18 | 17 | 17 | DRINK TO THAT ALL NIGHT J.L.NIEMANN,J.L.SLOAS (D.GEORGE,L.MILLER,B.WARREN,B.WARREN) | Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE | ● | 17 15 |
| 24 | 20 | 18 | GET ME SOME OF THAT L.LAIRD (C.SWINDELL,M.CARTER,T.R.AKINS) | Thomas Rhett VALORY | ● | 18 12 |
| 25 | 22 | 19 | GOODNIGHT KISS D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS) | Randy Houser STONE CREEK | ● | 19 17 |
| 19 | 19 | 20 | 19 YOU + ME DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON) | Dan + Shay WARNER BROS./WMN | ● | 18 15 |
| 20 | 8 | 21 | REWIND J.DEMARCUS,RASCAL FLATTS (C. DESTEFANO,A.GORLEY,E.PASLAY) | Rascal Flatts BIG MACHINE | ● | 8 4 |
| 6 | 11 | 22 | SWEET ANNIE K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH,J.PIERCE) | Zac Brown Band ATLANTIC/SOUTHERN GROUND | ● | 6 22 |
| 26 | 24 | 23 | EVERYTHING I SHOULDN'T BE THINKING ABOUT N.V. (K.THOMPSON,D.L.MURPHY,B.JAMES) | Thompson Square STONE CREEK | ● | 23 18 |
| HOT SHOT DEBUT | 24 | 24 | A MAN WHO WAS GONNA DIE YOUNG J.JOYCE (E.CHURCH,J.SPILLMAN) | Eric Church EMI NASHVILLE | ● | 24 1 |
| 22 | 21 | 25 | THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,T.VERGES) | Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE | ● | 16 23 |
| NEW | 26 | 26 | LOOKIN' FOR THAT GIRL B.GALLIMORE,T.MCGRAW (J.T.SLATER,C.TOMPKINS,M.IRWIN) | Tim McGraw BIG MACHINE | ● | 26 1 |
| - | 33 | 27 | ALL TOO WELL N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE) | Taylor Swift BIG MACHINE | ● | 17 3 |
| 28 | 28 | 28 | LETTIN' THE NIGHT ROLL J.S.STOVER (J.MOORE,J.S.STOVER,R.C.LAWSON) | Justin Moore VALORY | ● | 28 12 |
| 29 | 29 | 29 | BEAT OF THE MUSIC R. COPPERMAN,B.ELDERDGE (B.ELDERDGE,R.COPPERMAN,H.MORGAN) | Brett Eldredge ATLANTIC/WMN | ● | 29 13 |
| 31 | 30 | 30 | YOUNG LOVE B.JAMES (K.MOORE,D.COUCHE,W.DAVIS) | Kip Moore MCA NASHVILLE | ● | 30 10 |
| 30 | 31 | 31 | THIS IS HOW WE ROLL J.MOI (B.KELLEY,T.HUBBARD,C.SWINDELL,L.BRYAN) | Florida Georgia Line Featuring Luke Bryan REPUBLIC NASHVILLE | ● | 18 10 |
| 36 | 32 | 32 | THE MONA LISA B.PAISLEY (B.PAISLEY,C.DUBOIS) | Brad Paisley ARISTA NASHVILLE | ● | 32 7 |
| 34 | 34 | 33 | WHISKEY IN MY WATER J.CATINO,J.KING (T.FARR,P.LARUE,J.OZIER) | Tyler Farr COLUMBIA NASHVILLE | ● | 33 8 |
| 38 | 39 | 34 | WAKE UP LOVIN' YOU C.MORGAN,P.O'DONNELL (J.OSBORNE,M.RAMSEY,T.ROSEN) | Craig Morgan BLACK RIVER | ● | 34 15 |
| 37 | 38 | 35 | COLD BEER WITH YOUR NAME ON IT M.WRIGHT,C.AUDRECH, III (B.ANDERSON,C.DANIELS) | Josh Thompson SHOW DOG/UNIVERSAL | ● | 35 13 |
| 35 | 41 | 36 | THE OUTSIDERS J.JOYCE (E.CHURCH,C.BEATHARD) | Eric Church EMI NASHVILLE | ● | 6 16 |
| 47 | 37 | 37 | WE ARE TONIGHT D.HUFF (M.BEESON,J.OSBORNE,S.HUNT) | Billy Currington MERCURY | ● | 37 5 |
| 46 | 43 | 38 | SLOW ME DOWN M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS) | Sara Evans RCA NASHVILLE | ● | 38 14 |
| 33 | 35 | 39 | WILD IN YOUR SMILE B.BEAVERS,L.WOOTEN (T.R.AKINS,B.HAYSLIP,M.GREEN) | Dustin Lynch BROKEN BOW | ● | 32 19 |
| 32 | 40 | 40 | EVERYBODY'S GOT SOMEBODY BUT ME D.HUFF,H.HAYES (H.HAYES,D.BRAINARD,J.ZUFFINETI) | Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN | ● | 18 19 |
| NEW | 41 | 41 | CLOCKWORK C.CHAMBERLAIN (C.CHAMBERLAIN,W.KIRBY,A.GORLEY) | Easton Corbin MERCURY | ● | 41 1 |
| 48 | 46 | 42 | SOBER J.JOYCE (L.MCKENNA,H.LINDSEY,L.ROSE) | Little Big Town CAPITOL NASHVILLE | ● | 27 12 |
| 45 | 44 | 43 | READY SET ROLL C. DESTEFANO (C. DESTEFANO,T.R.AKINS,C.RICE) | Chase Rice DACK JANIELS/T8/RPM | ● | 27 17 |
| 27 | 42 | 44 | HOPE YOU GET LONELY TONIGHT M.CARTER (C.SWINDELL,M.CARTER,T.HUBBARD,B.KELLEY) | Cole Swindell WARNER BROS./WMN | ● | 27 3 |
| RE-ENTRY | 45 | 45 | BEACHIN' J.MOI (J.JOHNSTON,J.M.NITE,J.ROBBINS) | Jake Owen RCA NASHVILLE | ● | 44 2 |
| 50 | 47 | 46 | I GOT A CAR T.BROWN,G.STRAIT (K.GATTIS,T.DOUGLAS) | George Strait MCA NASHVILLE | ● | 46 7 |
| 43 | 45 | 47 | THE SOUTH D.HUFF,J.NIEBANK (J.JOHNSTON) | The Cadillac Three Feat. Florida Georgia Line, Dierks Bentley & Mike Eli NOBODY BUYS/BIG MACHINE | ● | 43 4 |
| NEW | 48 | 48 | DON'T PUT DIRT ON MY GRAVE JUST YET NOT LISTED (NOT LISTED) | Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE | ● | 48 1 |
| 49 | 48 | 49 | IT AIN'T THE WHISKEY J.JOYCE (G.W.BARNHILL,J.DADDARIO,C.DEGGES) | Gary Allan MCA NASHVILLE | ● | 45 8 |
| RE-ENTRY | 50 | 50 | WHO I AM WITH YOU J.STROUD (M.GREEN,J.SELLERS,P.JENKINS) | Chris Young RCA NASHVILLE | ● | 49 2 |

| TOP COUNTRY ALBUMS™ | | | | | | |
|---------------------|-----------|---|--|-------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | |
| 5 | 1 | #1 GG KACEY MUSGRAVES MERCURY/UMGN | Same Trailer Different Park | ● | 46 | |
| 1 | 2 | JENNIFER NETTLES MERCURY/UMGN | That Girl | ● | 3 | |
| 3 | 3 | LUKE BRYAN CAPITOL NASHVILLE/UMGN | Crash My Party | ▲ | 26 | |
| 2 | 4 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG | Here's To The Good Times | ▲ | 61 | |
| 6 | 5 | TAYLOR SWIFT BIG MACHINE/BMLG | Red | ▲ | 67 | |
| 4 | 6 | ROSANNE CASH BLUE NOTE | The River & The Thread | ● | 3 | |
| 7 | 7 | GARTH BROOKS PEARL | Blame It All On My Roots: Five Decades Of Influences | ● | 10 | |
| 8 | 8 | BLAKE SHELTON WARNER BROS./WMN | Based On A True Story ... | ▲ | 45 | |
| 10 | 9 | JASON ALDEAN BROKEN BOW/BMG | Night Train | ▲ | 68 | |
| 11 | 10 | HUNTER HAYES ATLANTIC/WMN | Hunter Hayes | ▲ | 121 | |
| 9 | 11 | VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME | NOW That's What I Call Country Ballads 2 | ● | 2 | |
| 13 | 12 | KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN | Fuse | ● | 21 | |
| 14 | 13 | LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN | Golden | ● | 39 | |
| 15 | 14 | THOMAS RHETT VALORY/BMLG | It Goes Like This | ● | 14 | |
| 16 | 15 | ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG | Uncaged | ▲ | 82 | |
| 12 | 16 | JON PARDI CAPITOL NASHVILLE/UMGN | Write You A Song | ● | 3 | |
| 18 | 17 | DARIUS RUCKER CAPITOL NASHVILLE/UMGN | True Believers | ● | 37 | |
| RE | 18 | VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN | Bakersfield | ● | 17 | |
| 19 | 19 | SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG | Nashville: The Music Of Nashville: Season 2 / Volume 1 | ● | 8 | |
| 17 | 20 | JUSTIN MOORE VALORY/BMLG | Off The Beaten Path | ● | 20 | |
| 20 | 21 | SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN | See You Tonight | ● | 16 | |
| 38 | 22 | PS TIM MCGRAW BIG MACHINE/BMLG | Two Lanes Of Freedom | ● | 52 | |
| 26 | 23 | WILLIE NELSON LEGACY | To All The Girls... | ● | 16 | |
| 25 | 24 | THE BAND PERRY REPUBLIC NASHVILLE/BMLG | Pioneer | ● | 44 | |
| 22 | 25 | JAKE OWEN RCA NASHVILLE/SMN | Days Of Gold | ● | 9 | |
| 24 | 26 | DANIELLE BRADBERRY REPUBLIC NASHVILLE/BMLG | Danielle Bradbery | ● | 10 | |
| 27 | 27 | TYLER FARR COLUMBIA NASHVILLE/SMN | Redneck Crazy | ● | 18 | |
| 23 | 28 | PARMALEE STONE CREEK/BBMG | Feels Like Carolina | ● | 8 | |
| 28 | 29 | CASADEE POPE REPUBLIC NASHVILLE/BMLG | Frame By Frame | ● | 17 | |
| 29 | 30 | LEE BRICE CURB | Hard 2 Love | ● | 93 | |
| 35 | 31 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Tornado | ▲ | 73 | |
| 32 | 32 | GEORGE STRAIT MCA NASHVILLE/UMGN | Love Is Everything | ● | 38 | |
| 33 | 33 | CHASE RICE DACK JANIELS | Ready Set Roll (EP) | ● | 15 | |
| 21 | 34 | CODY JOHNSON COJO | Cowboy Like Me | ● | 3 | |
| 31 | 35 | CHRIS YOUNG RCA NASHVILLE/SMN | A.M. | ● | 20 | |
| HOT SHOT DEBUT | 36 | RHONDA VINCENT UPPER MANAGEMENT | Only Me | ● | 1 | |
| 37 | 37 | ALAN JACKSON ACR/EMI NASHVILLE/UMGN | The Bluegrass Album | ● | 19 | |
| 39 | 38 | TOBY KEITH SHOW DOG/UNIVERSAL | Drinks After Work | ● | 14 | |
| 42 | 39 | SOUNDTRACK ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMLG | Nashville: The Music Of Nashville: Season 1: Volume 2 | ● | 37 | |
| RE | 40 | THE EVERLY BROTHERS SONY MUSIC CMG | Country: The Everly Brothers | ● | 6 | |
| 44 | 41 | ERIC CHURCH EMI NASHVILLE/UMGN | Caught In The Act: Live | ● | 43 | |
| 41 | 42 | GARY ALLAN MCA NASHVILLE/UMGN | Set You Free | ● | 52 | |
| 40 | 43 | LUKE BRYAN CAPITOL NASHVILLE/UME | 4 Album Collection | ● | 9 | |
| 47 | 44 | RANDY HOUSER STONE CREEK/BBMG | How Country Feels | ● | 49 | |
| 43 | 45 | ZAC BROWN BAND SOUTHERN GROUND | The Grohl Sessions: Vol. 1 (EP) | ● | 8 | |
| 46 | 46 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME | NOW That's What I Call Country Volume 6 | ● | 34 | |
| 34 | 47 | BILLY CURRINGTON MERCURY/UMGN | We Are Tonight | ● | 18 | |
| 30 | 48 | HOME FREE MADISON GATE/COLUMBIA | Crazy Life | ● | 3 | |
| 50 | 49 | BRETT ELDERDGE ATLANTIC/WMN | Bring You Back | ● | 23 | |
| 49 | 50 | ALAN JACKSON ACR/EMI NASHVILLE/UMGN | Precious Memories: Volume II | ● | 43 | |



Grammy Boosts For Musgraves, Hayes

The first complete airplay/streaming/sales tracking week following the Grammy Awards (Jan. 26) yields noteworthy results for **Kacey Musgraves** (above) and **Hunter Hayes**. Musgraves' *Same Trailer Different Park* leaps 5-1 on Top Country Albums (27,000 sold, up 177%, according to Nielsen SoundScan), while Hayes' new track "Invisible" surges 7-1 on Country Digital Songs (92,000, up 164%).

Musgraves' set, which debuted at No. 1 on Top Country Albums in April 2013, took the Grammy for best country album, while lead single "Merry Go 'Round" (which peaked at No. 14 on Hot Country Songs a year ago) earned the best country song nod. With Digital Gainer honors on Hot Country Songs, Hayes' "Invisible" surges 23-4, marking his best rank on the list since "I Want Crazy" peaked at No. 2 last summer. Concurrently, Musgraves' "Follow Your Arrow" (which she performed on the Grammy telecast) becomes her first top 10 on Hot Country Songs (26-10), adding Streaming Gainer stripes (961,000 U.S. streams, up 229%, according to Nielsen BDS). "Arrow" shoots 10-2 on Country Digital Songs, earning Musgraves her best rank on the survey (56,000, up 98%).

On the BDS-driven Country Airplay chart, **Luke Bryan** logs his eighth No. 1 with "Drink a Beer" (2-1). He'd most recently led with "Crash My Party," which spent three weeks on top last July. (Next single "That's My Kind of Night" peaked at No. 2 three months ago.) "Beer" spends a fourth week atop Hot Country Songs.

Also on Country Airplay, **Frankie Ballard** achieves his first top 10 in three tries with "Helluva Life" (13-10). Ballard's first single, "Tell Me You Get Lonely," peaked at No. 33 in January 2011. He followed six months later with a No. 27 peak for "A Buncha Girls."

—Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen SoundScan and Nielsen SoundScan. Albums are ranked by sales data as compiled by Nielsen SoundScan. Albums are ranked by sales data as compiled by Nielsen SoundScan. All rights reserved. BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, Promethia Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
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SoundScan
DATA COMPILED BY
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BDS

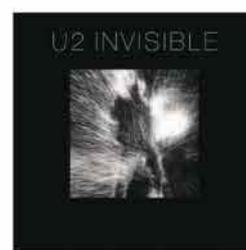
Rock

February 15
2014

billboard

| HOT ROCK SONGS™ | | | | | | | |
|-----------------|-----------|-----------|--|--|-------|-----------|---------------|
| WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 4 WKS SG LET HER GO C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG) | Passenger BLACK CROW/NETTWERK/WARNER BROS. | ▲ | 1 | 46 |
| 2 | 3 | 2 | ROYALS J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | ▲ | 1 | 35 |
| 3 | 2 | 3 | AG TEAM J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 2 | 21 |
| 4 | 4 | 4 | POMPEII M.CREW,D.SMITH (D.SMITH) | Bastille VIRGIN/CAPITOL | | 4 | 38 |
| 9 | 7 | 5 | DG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | ▲ | 1 | 71 |
| 5 | 5 | 6 | DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 2 | 70 |
| 6 | 6 | 7 | SWEATER WEATHER J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN) | The Neighbourhood (R)EVOLVE/COLUMBIA | ▲ | 4 | 54 |
| 7 | 8 | 8 | BEST DAY OF MY LIFE S.GOODMAN,A.ACCETTA (Z.BARNETT,J.SHELLEY,RUBIN,M.SANCHEZ,M.GOODMAN,S.ACCETTA) | American Authors ISLAND/IDMG | | 7 | 20 |
| 8 | 9 | 9 | SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN) | Capital Cities LAZY HOOKS/CAPITOL | | 2 | 54 |
| 10 | 10 | 10 | SAIL A.BRUNO (A.BRUNO) | AWOLNATION RED BULL | ▲ | 4 | 91 |
| 12 | 12 | 11 | DO I WANNA KNOW? J.FORD (A.TURNER) | Arctic Monkeys DOMINO/ADA | | 11 | 24 |
| 11 | 11 | 12 | LOVE DON'T DIE S.PRICE,R.B.TEDDER (THE FRAY,R.B.TEDDER) | The Fray EPIC | | 11 | 15 |
| 17 | 15 | 13 | ON TOP OF THE WORLD ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT) | Imagine Dragons KIDINAKORNER/INTERSCOPE | | 13 | 46 |
| 15 | 13 | 14 | CHOCOLATE M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD) | The 1975 DIRTY HIT/VAGRANT/INTERSCOPE | | 13 | 20 |
| 16 | 16 | 15 | COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT) | Cage The Elephant DSP/RCA | | 15 | 25 |
| 40 | 30 | 16 | THE WALKER T.HOFFER (M.FITZPATRICK,J.KARNES,J.KING,J.RUZUMNA,N.SCAGGS,J.WICKS) | Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC | | 16 | 4 |
| 18 | 18 | 17 | COME TO ME G.WATTENBERG (J.RZEZNIK,G.WATTENBERG) | Go Go Dolls WARNER BROS. | | 17 | 17 |
| 13 | 14 | 18 | ALONE TOGETHER B.WALKER (FALL OUT BOY) | Fall Out Boy DECAYDANCE/ISLAND/IDMG | | 11 | 24 |
| 20 | 20 | 19 | AFRAID J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOTT,B.SAMMIS,E.HAYNIE) | The Neighbourhood (R)EVOLVE/COLUMBIA | | 19 | 21 |
| 27 | 21 | 20 | GLORY AND GORE J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 20 | 18 |
| 14 | 19 | 21 | COMING OF AGE P.EPWRORTH (M.D.FOSTER,J.D.INNIS,J.FINK,S.CIMINO,P.EPWRORTH) | Foster The People STARTIME INTL./COLUMBIA | | 14 | 3 |
| 19 | 26 | 22 | SLEEPING WITH A FRIEND T.PAGNOTTA (T.GLENN,T.PAGNOTTA) | Neon Trees MERCURY/IDMG | | 19 | 4 |
| 25 | 22 | 23 | UNBELIEVERS R.BATMANGLIJ,A.RECHTSCHAID (R.BATMANGLIJ,E.KOENIG) | Vampire Weekend XL/BEGGARS GROUP | | 22 | 11 |
| 37 | 35 | 24 | HOLDING ON FOR LIFE DANGER MOUSE (J.MERCER,B.BURTON) | Broken Bells COLUMBIA | | 24 | 8 |
| 33 | 31 | 25 | 400 LUX J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 20 | 18 |
| 26 | 24 | 26 | SKINNY LOVE NOT LISTED (NOT LISTED) | Birdy 14TH FLOOR/ATLANTIC | | 24 | 3 |
| 22 | 23 | 27 | SIRENS B.O'BRIEN (M.MCCREARY,E.VEDDER) | Pearl Jam MONKEYWRENCH/REPUBLIC | | 11 | 20 |
| RE-ENTRY | | 28 | YOU'RE NOT ALONE D.BENDETH (A.CARLILE,A.PAULEY,A.ASHBY,P.MANANSALA,D.ARTEAGA) | Of Mice & Men RISE | | 28 | 2 |
| 35 | 32 | 29 | BUZZCUT SEASON J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 29 | 18 |
| 43 | 37 | 30 | RIBS J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 26 | 18 |
| 31 | 29 | 31 | SHEPHERD OF FIRE M.ELIZONDO (AVENGED SEVENFOLD) | Avenged Sevenfold WARNER BROS. | | 29 | 10 |
| 24 | 17 | 32 | IT'S ABOUT TIME J.MELDA-JOHNSON (S.GADHIA,J.TILLEY,E.CANNATA,F.COMTOIS,P.DOOSTZADEH) | Young The Giant FUELED BY RAMEN/RRP | | 17 | 9 |
| 44 | 36 | 33 | WHITE TEETH TEENS J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 33 | 17 |
| 29 | 28 | 34 | DIRTY PAWS OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDDOTTIR,R.THORHALLSSON) | Of Monsters And Men REPUBLIC | | 24 | 20 |
| RE-ENTRY | | 35 | AIN'T IT FUN J.MELDA-JOHNSON,TYORK (H.WILLIAMS,TYORK) | Paramore FUELED BY RAMEN/RRP | | 35 | 2 |
| 34 | 33 | 36 | THE MOTHER WE SHARE CHVRCHES (CHVRCHES) | CHVRCHES GOODBYE/GLASSNOTE | | 30 | 16 |
| 48 | 38 | 37 | BAD BLOOD M.CREW,D.SMITH (D.SMITH) | Bastille VIRGIN/CAPITOL | | 37 | 4 |
| - | 39 | 38 | PUMPIN BLOOD ASTMA,ROCWELL (T.JIMSON,S.WAPPLING,M.FLYGARE) | NONONO WARNER BROS. | | 38 | 4 |
| - | 48 | 39 | A WORLD ALONE J.LITTLE (E.X.O'CONNOR,J.LITTLE) | Lorde LAVA/REPUBLIC | | 38 | 15 |
| 39 | 40 | 40 | HOUSE OF GOLD G.WELLS (T.JOSEPH) | Twenty One Pilots FUELED BY RAMEN/RRP | | 38 | 8 |
| 45 | 41 | 41 | FALL IN LOVE J.HILL,J.CARTER (J.CARTER,S.BARTHEL) | Phantogram BARSUK/REPUBLIC | | 41 | 4 |
| - | 50 | 42 | WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH? J.FORD,R.ORTON (A.TURNER) | Arctic Monkeys DOMINO | | 42 | 3 |
| 38 | 43 | 43 | THE WIRE A.RECHTSCHAID,H.AIM,A.HAIM,E.HAIM (D.HAIM,A.HAIM,E.HAIM) | HAIM COLUMBIA | | 25 | 15 |
| 36 | 44 | 44 | BATTLE BORN K.CHURKO (Z.BATHORY,J.GRINSTEAD,J.S.HEYDE,I.GREENING,K.CHURKO) | Five Finger Death Punch PROSPECT PARK | | 27 | 13 |
| 42 | 46 | 45 | LOLA MONTEZ R.CAGGIANO,VOLBEAT,J.HANSEN (M.S.POULSEN,VOLBEAT) | Volbeat VERTIGO/REPUBLIC | | 35 | 15 |
| HOT SHOT DEBUT | | 46 | COME WITH ME NOW KONGOS (J.J.KONGOS) | KONGOS TOKOLOSHE/EPIC | | 46 | 1 |
| - | 49 | 47 | THINGS WE LOST IN THE FIRE M.CREW,D.SMITH (D.SMITH) | Bastille VIRGIN/CAPITOL | | 47 | 2 |
| RE-ENTRY | | 48 | R U MINE? R.ORTON (A.TURNER,ARCTIC MONKEYS) | Arctic Monkeys DOMINO | | 48 | 3 |
| 21 | 42 | 49 | LOVE ALONE IS WORTH THE FIGHT N.AVRON,J.FOREMAN,T.FOREMAN (J.FOREMAN,T.FOREMAN) | Switchfoot LOWERCASE PEOPLE/ATLANTIC/WORD-CURB | | 21 | 4 |
| NEW | | 50 | 2020 NOT LISTED (NOT LISTED) | Suuns SECRET CITY/SECRETLY CANADIAN | | 50 | 1 |

| TOP ROCK ALBUMS™ | | | | | | |
|------------------|-----------|---|---|-------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 10 WKS GG LORDE LAVA/REPUBLIC | Pure Heroine | ● | 18 | |
| HOT SHOT DEBUT | 2 | OF MICE & MEN RISE | Restoring Force | | 1 | |
| 4 | 3 | IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/GGA | Night Visions | ▲ | 74 | |
| 5 | 4 | BASTILLE VIRGIN/CAPITOL | Bad Blood | | 22 | |
| 3 | 5 | BRUCE SPRINGSTEEN COLUMBIA | High Hopes | | 3 | |
| NEW | 6 | GRATEFUL DEAD GRATEFUL DEAD/RHINO | Dave's Picks Volume 9 | | 1 | |
| 9 | 7 | PASSENGER BLACK CROW/NETTWERK | All The Little Lights | | 27 | |
| NEW | 8 | DAVID CROSBY BLUE CASTLE | Croz | | 1 | |
| 22 | 9 | PS MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE | Babel | ▲ | 71 | |
| 10 | 10 | ARCTIC MONKEYS DOMINO | AM | | 21 | |
| 15 | 11 | LANA DEL REY POLYDOR/INTERSCOPE/IGA | Born To Die | ▲ | 105 | |
| NEW | 12 | SMITH & MYERS ATLANTIC/AG | (Acoustic Sessions) EP | | 1 | |
| 2 | 13 | YOUNG THE GIANT FUELED BY RAMEN | Mind Over Matter | | 2 | |
| 8 | 14 | SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC/AG | Fading West | | 3 | |
| NEW | 15 | PERIPHERY SUMERIAN | Clear | | 1 | |
| RE | 16 | GARY CLARK JR. WARNER BROS. | Blak And Blu | | 20 | |
| 11 | 17 | SOUNDTRACK Inside Llewyn Davis: Original Soundtrack Recording STUDIOCANAL/MIKE ZOSS PRODUCTIONS/WONESUCH/WARNER BROS. | | | 12 | |
| NEW | 18 | RED DRAGON CARTEL FRONTIERS | Red Dragon Cartel | | 1 | |
| NEW | 19 | THE LAWRENCE ARMS EPITAPH | Metropole | | 1 | |
| NEW | 20 | DUM DUM GIRLS SUB POP | Too True | | 1 | |
| 20 | 21 | FALL OUT BOY DECAYDANCE/ISLAND/IDMG | Save Rock And Roll | | 42 | |
| NEW | 22 | THE GASLIGHT ANTHEM SIDEONEDUMMY | The B-Sides | | 1 | |
| 36 | 23 | LANA DEL REY POLYDOR/INTERSCOPE/IGA | Paradise (EP) | | 40 | |
| 18 | 24 | BILLIE JOE + NORAH REPRISE/WARNER BROS. | Foreverly | | 10 | |
| 21 | 25 | THE NEIGHBOURHOOD (R)EVOLVE/COLUMBIA | I Love You. | | 40 | |
| 25 | 26 | VAMPIRE WEEKEND XL | Modern Vampires Of The City | | 32 | |
| 23 | 27 | DAUGHTRY 19/RCA | Baptized | | 11 | |
| 24 | 28 | AVENGED SEVENFOLD WARNER BROS. | Hail To The King | | 23 | |
| 29 | 29 | THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA | The 1975 | | 11 | |
| 6 | 30 | AGAINST ME! TOTAL TREBLE | Transgender Dysphoria Blues | | 2 | |
| 27 | 31 | THE LUMINEERS DUALTONE | The Lumineers | ▲ | 90 | |
| 28 | 32 | FIVE FINGER DEATH PUNCH PROSPECT PARK | The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2 | | 11 | |
| 35 | 33 | SKILLET ATLANTIC/AG | Rise | | 26 | |
| 31 | 34 | A DAY TO REMEMBER ADTR | Common Courtesy | | 9 | |
| NEW | 35 | YOU ME AT SIX PROSPECT PARK | Cavalier Youth | | 1 | |
| 30 | 36 | ARCADE FIRE MERGE/CAPITOL | Reflektor | | 14 | |
| 33 | 37 | PANIC! AT THE DISCO DECAYDANCE/FUELED BY RAMEN | Too Weird To Live, Too Rare To Die! | | 17 | |
| 39 | 38 | OF MONSTERS AND MEN REPUBLIC | My Head Is An Animal | ▲ | 96 | |
| RE | 39 | QUEENS OF THE STONE AGE MATADOR | ...Like Clockwork | | 17 | |
| 38 | 40 | HAIM COLUMBIA | Days Are Gone | | 18 | |
| 44 | 41 | NICKELBACK ROADRUNNER | The Best Of Nickelback: Volume 1 | | 11 | |
| RE | 42 | PARAMORE FUELED BY RAMEN | Paramore | | 40 | |
| 37 | 43 | KINGS OF LEON RCA | Mechanical Bull | | 19 | |
| 14 | 44 | HARD WORKING AMERICANS MELVIN/THIRTY TIGERS | Hard Working Americans | | 2 | |
| 13 | 45 | WARPAINT ROUGH TRADE | Warpaint | | 2 | |
| 26 | 46 | IN THIS MOMENT CENTURY MEDIA | Blood | | 27 | |
| RE | 47 | JACK JOHNSON BRUSHFIRE/REPUBLIC | From Here To Now To You | | 19 | |
| 32 | 48 | THIRD DAY ESSENTIAL/PLG | Miracle | | 39 | |
| RE | 49 | VOLBEAT VERTIGO/REPUBLIC | Outlaw Gentlemen & Shady Ladies | | 24 | |
| RE | 50 | PAUL MCCARTNEY MPL/HEAR/CONCORD | New | | 14 | |



U2 Unveils New Hit

While **U2** remains in the Triple A top 10 (at its No. 7 peak) with its Academy Award-nominated and Golden Globe-winning "Ordinary Love," from the "Mandela: Long Walk to Freedom" biopic, the band enters Rock Airplay at No. 35 (see Billboard.biz) with new track "Invisible." The song, in partnership with (RED) and Bank of America, raised more than \$3 million for the Global Fund to Fight AIDS, tuberculosis and malaria in 36 hours (Feb. 2-3) through free downloads on iTunes. (All proceeds from additional copies of "Invisible" that sold for \$1.29 beginning Feb. 4 will also contribute to the Global Fund.)

"Invisible," which, according to U2 frontman **Bono**, will not be the first single from the band's 13th studio album due this year, debuts after its first day of airplay with 2.2 million audience impressions from plays at 50 Rock Airplay reporters.

Meanwhile, **Lorde** crowns Rock Airplay with "Team" (2-1). She became the first woman to top the nearly 5-year-old tally when breakthrough single "Royals" reigned for eight weeks last year.

On Hot Rock Songs, **Kongos**—featured in last week's Bubbling Under column—debuts at No. 46 with "Come With Me Now." The song surges 26-22 in its second week on Rock Airplay (3.1 million, up 16%).

Fellow newcomers **Suuns** bow on Hot Rock Songs at No. 50 with "2020." Almost all the song's chart points are from streaming, as the Montreal band's track drew 446,000 U.S. streams, according to Nielsen BDS, following its inclusion in a Nike Flyknit Super Bowl commercial featuring a host of athletes (including the Seattle Seahawks' **Richard Sherman**). —Gary Trust

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

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DATA COMPILED BY
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R&B/Hip-Hop

February 15
2014
billboard

| HOT R&B/HIP-HOP SONGS™ | | | | | | |
|------------------------|-----------|-----------|--|--|-------|---------------|
| WKS. ON CHART | LAST WEEK | THIS WEEK | TITLE | Artist | CERT. | WKS. ON CHART |
| 2 | 4 | 1 | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | |
| 2 | 4 | 1 | #1 DG SG DRUNK IN LOVE | Beyoncé Featuring Jay Z | 1 | 7 |
| 3 | 2 | 2 | TALK DIRTY | Jason Derulo Featuring 2 Chainz | 2 | 9 |
| 7 | 3 | 3 | AG HAPPY | Pharrell Williams | 3 | 5 |
| 1 | 1 | 4 | THE MONSTER | Eminem Featuring Rihanna | 1 | 14 |
| 14 | 7 | 5 | ALL OF ME | John Legend | 5 | 22 |
| 6 | 5 | 6 | SHOW ME | Kid Ink Featuring Chris Brown | 4 | 16 |
| 8 | 9 | 7 | MY HITTA | YG Featuring Jeezy & Rich Homie Quan | 5 | 19 |
| 4 | 6 | 8 | HOLD ON, WE'RE GOING HOME | Drake Feat. Majid Jordan | 1 | 26 |
| 5 | 8 | 9 | WHITE WALLS | Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis | 3 | 22 |
| 10 | 10 | 10 | BLURRED LINES | Robin Thicke Featuring T.I. + Pharrell | 1 | 45 |
| 9 | 11 | 11 | 23 | Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J | 2 | 21 |
| 15 | 14 | 12 | IT WON'T STOP | Sevyn Streeter Featuring Chris Brown | 9 | 21 |
| 12 | 13 | 13 | XO | Beyoncé | 12 | 7 |
| 17 | 16 | 14 | PARANOID | Ty Dolla \$ign Featuring B.o.B | 14 | 11 |
| 11 | 12 | 15 | ALL ME | Drake Featuring 2 Chainz & Big Sean | 6 | 19 |
| 16 | 15 | 16 | RAP GOD | Eminem | 2 | 16 |
| 18 | 17 | 17 | UP DOWN (DO THIS ALL DAY) | T-Pain Featuring B.o.B | 17 | 13 |
| RE-ENTRY | 18 | 18 | CONFIDENT | Justin Bieber Featuring Chance The Rapper | 13 | 3 |
| 22 | 19 | 19 | PARTITION | Beyoncé | 19 | 6 |
| 19 | 18 | 20 | THE LANGUAGE | Drake | 13 | 19 |
| 21 | 23 | 21 | LOYAL | Chris Brown Feat. Lil Wayne & French Montana Or & Too \$hort | 21 | 3 |
| 23 | 20 | 22 | RIDE | SoMo | 20 | 8 |
| HOT SHOT DEBUT | 23 | 23 | CAN'T RAISE A MAN | K. Michelle | 23 | 1 |
| - | 25 | 24 | NA NA | Trey Songz | 24 | 2 |
| 25 | 24 | 25 | SHE KNOWS | J. Cole Feat. Amber Coffman & The Cults | 24 | 9 |
| 27 | 27 | 26 | THEY DON'T KNOW | Rico Love | 26 | 10 |
| 26 | 26 | 27 | WORST BEHAVIOR | Drake | 26 | 18 |
| 38 | 28 | 28 | THE WORST | Jhene Aiko | 28 | 3 |
| - | 22 | 29 | MAN OF THE YEAR | Schoolboy Q | 22 | 2 |
| - | 42 | 30 | OG BOBBY JOHNSON | Que | 30 | 2 |
| 29 | 30 | 31 | TKO | Justin Timberlake | 9 | 20 |
| 44 | 38 | 32 | ***FLAWLESS | Beyoncé Feat. Chimamanda Ngozi Adichie | 32 | 4 |
| 28 | 29 | 33 | SURVIVAL | Eminem | 6 | 17 |
| 33 | 33 | 34 | ALL THE WAY HOME | Tamar Braxton | 32 | 13 |
| 34 | 36 | 35 | SHHH... | Future | 34 | 10 |
| 47 | 44 | 36 | PRIMETIME | Janelle Monae Featuring Miguel | 36 | 3 |
| RE-ENTRY | 37 | 37 | PART II (ON THE RUN) | Jay Z Featuring Beyoncé | 29 | 3 |
| 48 | 46 | 38 | THE DEVIL IS A LIE | Rick Ross Featuring JAY Z | 38 | 3 |
| 42 | 37 | 39 | MINE | Beyoncé Featuring Drake | 25 | 7 |
| 37 | 41 | 40 | POUND CAKE/PARIS MORTON MUSIC 2 | Drake Feat. Jay Z | 24 | 19 |
| 41 | 45 | 41 | V. 3005 | Childish Gambino | 31 | 9 |
| 32 | 34 | 42 | BOUND 2 | Kanye West | 3 | 13 |
| 43 | 35 | 43 | FROM TIME | Drake Featuring Jhene Aiko | 26 | 10 |
| 39 | 43 | 44 | I KNOW | Yo Gotti Featuring Rich Homie Quan | 39 | 6 |
| NEW | 45 | 45 | MONEY BABY | KCamp Featuring Kwony Cash | 45 | 1 |
| 50 | 50 | 46 | LOLLY | Maejor Ali Featuring Juicy J & Justin Bieber | 5 | 17 |
| 45 | 47 | 47 | HURT YOU | Toni Braxton & Babyface | 45 | 4 |
| NEW | 48 | 48 | FOR THE REST OF MY LIFE | Robin Thicke | 48 | 1 |
| NEW | 49 | 49 | COOKIE | R. Kelly | 49 | 1 |
| 31 | 40 | 50 | OLD SCHOOL LOVE | Lupe Fiasco Featuring Ed Sheeran | 28 | 13 |

| TOP R&B/HIP-HOP ALBUMS™ | | | | | | |
|-------------------------|-----------|-----------|--|--|-------|---------------|
| WKS. ON CHART | LAST WEEK | THIS WEEK | TITLE | Artist | CERT. | WKS. ON CHART |
| 2 | 4 | 1 | IMPRINT/DISTRIBUTING LABEL | | | |
| 1 | 1 | 1 | #1 8 WKS BEYONCÉ | Beyoncé | 8 | 8 |
| 3 | 2 | 2 | GG MACKLEMORE & RYAN LEWIS | The Heist | 69 | 69 |
| 2 | 3 | 3 | EMINEM | The Marshall Mathers LP 2 | 14 | 14 |
| 4 | 4 | 4 | DRAKE | Nothing Was The Same | 20 | 20 |
| 7 | 5 | 5 | KENDRICK LAMAR | good kid, m.A.A.d city | 67 | 67 |
| 6 | 6 | 6 | JUSTIN TIMBERLAKE | The 20/20 Experience (2 Of 2) | 18 | 18 |
| 9 | 7 | 7 | JOHN LEGEND | Love In The Future | 22 | 22 |
| 5 | 8 | 8 | R. KELLY | Black Panties | 8 | 8 |
| HOT SHOT DEBUT | 9 | 9 | ISAIHA RASHAD | Cilvia: Demo | 1 | 1 |
| 10 | 10 | 10 | JHENE AIKO | Sail Out (EP) | 12 | 12 |
| 16 | 11 | 11 | JUSTIN TIMBERLAKE | The 20/20 Experience | 47 | 47 |
| 8 | 12 | 12 | KID INK | My Own Lane | 4 | 4 |
| 15 | 13 | 13 | ROBIN THICKE | Blurred Lines | 28 | 28 |
| 11 | 14 | 14 | CHILDISH GAMBINO | Because The Internet | 8 | 8 |
| 34 | 15 | 15 | K. MICHELLE | Rebellious Soul | 25 | 25 |
| 21 | 16 | 16 | RIHANNA | Unapologetic | 63 | 63 |
| 12 | 17 | 17 | SHARON JONES AND THE DAP-KINGS | Give The People What They Want | 3 | 3 |
| 17 | 18 | 18 | TAMAR BRAXTON | Love And War | 22 | 22 |
| 19 | 19 | 19 | JAY Z | Magna Carta... Holy Grail | 30 | 30 |
| 24 | 20 | 20 | KANYE WEST | Yeezus | 33 | 33 |
| 20 | 21 | 21 | YO GOTTI | I Am | 11 | 11 |
| 18 | 22 | 22 | B.O.B | Underground Luxury | 7 | 7 |
| NEW | 23 | 23 | ALGEBRA BLESSETT | Recovery | 1 | 1 |
| 26 | 24 | 24 | SEVYN STREETER | Call Me Crazy, But... (EP) | 9 | 9 |
| 23 | 25 | 25 | JUICY J | Stay Trippy | 23 | 23 |
| 25 | 26 | 26 | J. COLE | Born Sinner | 33 | 33 |
| 13 | 27 | 27 | TY DOLLA \$IGN | Beach House (EP) | 2 | 2 |
| 22 | 28 | 28 | TGT | Three Kings | 24 | 24 |
| 30 | 29 | 29 | AUGUST ALSINA | Downtown: Life Under The Gun (EP) | 22 | 22 |
| 29 | 30 | 30 | JANELLE MONAE | The Electric Lady | 21 | 21 |
| 35 | 31 | 31 | TLC | 20 | 16 | 16 |
| 31 | 32 | 32 | 2 CHAINZ | B.O.A.T.S. II #METIME | 21 | 21 |
| 28 | 33 | 33 | A\$AP ROCKY | Long.Live.A\$AP | 55 | 55 |
| 39 | 34 | 34 | VARIOUS ARTISTS | Hits Of The 90's | 29 | 29 |
| 33 | 35 | 35 | THE WEEKND | Trilogy | 64 | 64 |
| 14 | 36 | 36 | EVIDENCE X ALCHEMIST: STEP BROTHERS | Lord Steppington | 2 | 2 |
| 38 | 37 | 37 | A\$AP FERG | Trap Lord | 22 | 22 |
| 32 | 38 | 38 | PUSHA T | My Name Is My Name | 17 | 17 |
| 36 | 39 | 39 | THE WEEKND | Kiss Land | 21 | 21 |
| 27 | 40 | 40 | JENNIFER HOLLIDAY | The Song Is For You | 2 | 2 |
| 43 | 41 | 41 | MIGUEL | Kaleidoscope Dream | 67 | 67 |
| NEW | 42 | 42 | J. HOLIDAY | Guilty Conscience | 1 | 1 |
| 40 | 43 | 43 | LIL WAYNE | I Am Not A Human Being II | 44 | 44 |
| RE | 44 | 44 | CHARLIE WILSON | Love, Charlie | 40 | 40 |
| 37 | 45 | 45 | HOPSIN | Knock Madness | 11 | 11 |
| 46 | 46 | 46 | WIZ KHALIFA | O.N.I.F.C. | 56 | 56 |
| 50 | 47 | 47 | VARIOUS ARTISTS | Ellen's I'm Gonna Make You Dance: Jams | 12 | 12 |
| 45 | 48 | 48 | JAHEIM | Appreciation Day | 22 | 22 |
| RE | 49 | 49 | ALICIA KEYS | Girl On Fire | 54 | 54 |
| 41 | 50 | 50 | MAC MILLER | Watching Movies With The Sound Off | 28 | 28 |



Seven Is Lucky For Bey, Jay Z

"Drunk in Love" by Beyoncé (above) jumps 4-1 on Hot R&B/Hip-Hop Songs, marking her seventh chart-topper as a soloist. She also led the list four times as a member of **Destiny's Child**. Bey's last leader on the chart was 2011's "Love on Top," which ruled for seven weeks in 2012. The jump by "Drunk" also marks featured artist **Jay Z's** 10th No. 1 on the chart and first since "Ni**as in Paris" with **Kanye West** led for seven weeks in 2011.

Following Beyoncé and Jay Z's performance of "Drunk" at the Grammy Awards on Jan. 26, the track gains across all three of the chart's metrics. It takes home the week's Digital Gainer (a 94% spike to 151,000 downloads, according to Nielsen SoundScan) and Streaming Gainer (9.4 million U.S. streams, up 74%, according to Nielsen BDS) awards. At radio, the song increased 15% to 67.8 million listener impressions and holds at No. 1 for a third week on R&B/Hip-Hop Airplay (page 79).

Elsewhere on Hot R&B/Hip-Hop Songs, **K. Michelle** makes a grand entrance as the Hot Shot Debut at No. 23 with "Can't Raise a Man." The second single off debut album *Rebellious Soul* (released last August) sold 21,000 downloads (up 831%) to debut at No. 10 on R&B Digital Songs and garnered 798,000 U.S. streams (up 387%) to enter R&B Streaming Songs at No. 19. The singer/reality TV star made news recently when she announced she wouldn't be returning for the third season of VH1's "Love & Hip Hop: Atlanta." Instead, she will work with actor/director **Idris Elba** to bring *Rebellious Soul* to life as a musical.

—Rauli Ramirez

BEYONCÉ: LEVIN MAZUR/WIREIMAGE

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

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

| HOT LATIN SONGS™ | | | | | | | | | |
|------------------|-----------|-----------|--|---|-------|-----------|---------------|--|--|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | PEAK POS. | WKS. ON CHART | | |
| - | 39 | 1 | #1 AG ODIO A.SANTOS,R.OLOVEE,HOOO (A.SANTOS,G.GRAHAM,R.OLOVEE,R.BROBERGZ,HOOO,G.OUDY,I.DIESWITIA,SHEBIA) | Romeo Santos Featuring Drake SONY MUSIC LATIN | | 1 | 2 | | |
| 1 | 2 | 2 | SG PROPUESTA INDECENTE A.SANTOS (A.SANTOS) | Romeo Santos SONY MUSIC LATIN | | 1 | 28 | | |
| 5 | 1 | 3 | EL PERDEDOR C.PAUCAR (E.M.I.GLESIAS,D.MARTINEZ BUENO) | Enrique Iglesias Featuring Marco Antonio Solis UNIVERSAL MUSIC LATINO/UMLE | | 1 | 8 | | |
| 3 | 3 | 4 | DARTE UN BESO G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS) | Prince Royce SONY MUSIC LATIN | | 1 | 29 | | |
| 2 | 4 | 5 | VIVIR MI VIDA M.ANTHONY,S.GEORGE (M.KHAYAT,B.HAJI,JA JUNIOR,A.PAPACONSTANTINOUB,B.DIPSTROM,C.KHALED) | Marc Anthony SONY MUSIC LATIN | | 1 | 41 | | |
| 4 | 5 | 6 | LOCO A.SANTOS,C.PAUCAR (E.M.I.GLESIAS,D.MARTINEZ BUENO) | Enrique Iglesias Featuring Romeo Santos UNIVERSAL MUSIC LATINO/UMLE | | 1 | 24 | | |
| 9 | 6 | 7 | HERMOSA EXPERIENCIA S.LIZARRAGA (E.P.CISNEROS,H.PALENCIA CISNEROS) | Banda Sinaloense MS de Sergio Lizarraga DISCOS SABINAS | | 6 | 15 | | |
| 8 | 8 | 8 | MUJER DE PIEDRA G.ORTIZ (G.ORTIZ) | Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN | | 8 | 12 | | |
| 12 | 10 | 9 | CAMBIO DE PIEL M.ANTHONY,S.GEORGE (J.REYES COPELLO,Y.HENRIQUEZ) | Marc Anthony SONY MUSIC LATIN | | 7 | 17 | | |
| 6 | 7 | 10 | VAS A LLORAR POR MI L.A.LIZARRAGA,J.LIZARRAGA (M.A.ROMERO,L.L.DIAZ) | Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE | | 5 | 22 | | |
| 11 | 14 | 11 | HASTA ABAJO TAINY (L.VEGUILLA MALAVE,M.MASIS) | Yandel SONY MUSIC LATIN | | 10 | 16 | | |
| - | 11 | 12 | NUNCA ME ACUERDO DE OLVIDARTE J.HILL,KID HAPPOONS,S.I.MEBARAK RIPOLL (J.HILL,L.HULL,D.ALEDINSKY,HASSLE,S.I.MEBARAK RIPOLL,D.OREXLER) | Shakira RCA/SONY MUSIC LATIN | | 11 | 2 | | |
| 10 | 9 | 13 | LA NUEVA Y LA EX DADDY YANKEE,LOS DE LA NAZZA (R.L.AYALA,J.M.BENITEZ) | Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE | | 9 | 14 | | |
| 14 | 15 | 14 | BORRACHO DE AMOR G.CHAVEZ (E.VIDRIO) | Banda La Trakalosa DISCOS SABINAS | | 14 | 20 | | |
| 7 | 12 | 15 | DG QUE VIVA LA VIDA F.SALDANA,V.CABRERA,PREDIKADOR (E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNA) | Wisín SONY MUSIC LATIN | | 5 | 19 | | |
| 13 | 13 | 16 | PROMETO OLVIDARTE R.PINALE,F.FELICIANO,Y.DAMAS,E.SEMPER,X.SEMPER (G.A.CRUZ-PADILLA,R.PINALE,F.FELICIANO) | Tony Dize PINA | | 13 | 12 | | |
| 20 | 18 | 17 | TE ROBARE G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.LORA,Y.THEN) | Prince Royce SONY MUSIC LATIN | | 17 | 4 | | |
| 16 | 17 | 18 | LA LUZ S.LILLYWHITE (J.E.ARISTIZABAL) | Juanes UNIVERSAL MUSIC LATINO/UMLE | | 16 | 7 | | |
| 32 | 23 | 19 | EL INMIGRANTE J.TIRADO CASTANEDA (E.MUNOZ,D.MUNOZ) | Calibre 50 DISA/UMLE | | 19 | 6 | | |
| 17 | 16 | 20 | TE LA PASAS T.TORBELLINO XIII (L.CHAVEZ ESPINOZA) | Tito Torbellino XIII Featuring EP KIUBO | | 16 | 12 | | |
| - | 31 | 21 | TE HUBIERAS IDO ANTES J.ALVAREZ (J.A.INZUNZA) | Julion Alvarez y Su Norteno Banda FONOVISA/UMLE | | 21 | 2 | | |
| 18 | 25 | 22 | LA DOBLE CARA J.TIRADO CASTANEDA (A.RAMOS,R.BECERRA) | Banda Carnaval DISA/UMLE | | 18 | 16 | | |
| 19 | 19 | 23 | CHICA IDEAL CRITZ ARVELO,SALDANA,COUSSI,BUTTIGNO (MENDOZA DONATI,MIRANDA PEREZ,ORTIZ ARVELO,SALDANA,COUSSI,BUTTIGNO) | Chino & Nacho B&G/MACHETE/UMLE | | 19 | 10 | | |
| 22 | 21 | 24 | RELACION CLANDESTINA C.LIZARRAGA (I.CHAVEZ ESPINOZA) | Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE | | 21 | 13 | | |
| 15 | 22 | 25 | PUT IT IN A KISS MAFFIO (K.ALEXANDER) | Katherine Alexander GOLD VOICE/SUMMA | | 8 | 10 | | |
| 28 | 26 | 26 | FIN DE SEMANA J.QUIROZ (J.L.ROMA) | La Original Banda el Limon de Salvador Lizarraga Featuring Rio Roma LUZ | | 26 | 13 | | |
| 47 | 36 | 27 | 6 AM A.RAMIREZ (J.A.OSORIO BALVIN) | J Balvin Featuring Farruko CAPITOL LATIN/UMLE | | 27 | 3 | | |
| 39 | 30 | 28 | LA TEMPERATURA J.RIVERA TAPIA,G.RIVERA,G.RODRIGUEZ,G.MAZORRA (E.PALACIOS,J.L.LONDONO),J.RIVERA TAPIA,G.RODRIGUEZ | Maluma Featuring Eli Palacios SONY MUSIC LATIN | | 28 | 4 | | |
| 27 | 24 | 29 | MI PEOR ERROR (PRIMERA FILA) G.NORIEGA,T.MICHELL (P.PRECIADO,R.TORRES) | Alejandra Guzman SONY MUSIC LATIN | | 12 | 17 | | |
| 33 | 40 | 30 | ESTA NOCHE NOT LISTED (NOT LISTED) | Raulín Rodríguez KACIQUE/CACAO/PLANET | | 30 | 8 | | |
| 29 | 32 | 31 | LA NOCHE ES TUYA T.HERNANDEZ (S.ZAVALA,A.SIERRA,A.PIERAGOSTINO) | 3BallMTY Featuring America Sierra & Gerardo Ortiz FONOVISA/UMLE | | 29 | 3 | | |
| 30 | 33 | 32 | CANDY F.SALDANA,V.CABRERA (O.J.VALLE,E.F.VAZQUEZ,F.SALDANA,V.CABRERAS) | Plan B PINA | | 30 | 6 | | |
| 23 | 27 | 33 | CHUCUCHA V.DOTEL,SHADOW BLOW (V.DOTEL,J.A.FERNANDEZ SOTO) | llegales DOTELE | | 23 | 17 | | |
| - | 43 | 34 | A LOS CUATRO VIENTOS F.CAMACHO TIRADO (T.MENDEZ) | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | | 34 | 2 | | |
| 24 | 29 | 35 | TE PIENSO SIN QUERER (PRIMERA FILA) M.STERN,F.DE VITA,A.PULIDO MARCANO,J.BARRERA (F.DE VITA) | Franco De Vita Featuring Gloria Trevi SONY MUSIC LATIN | | 24 | 9 | | |
| 26 | 28 | 36 | DONDE ESTA EL AMOR M.LILLAN (P.ALBORAN) | Pablo Alboran Featuring Jesse & Joy PARLOPHONE/WARNER LATINA | | 16 | 15 | | |
| 31 | 34 | 37 | LA BOTELLA NOT LISTED (NOT LISTED) | Zion & Lennox BABY | | 31 | 7 | | |
| 37 | 37 | 38 | NO QUERIAS LASTIMARME A.AVILA (G.TREVINO,A.GABRIEL,M.DE LA GARZA) | Gloria Trevi UNIVERSAL MUSIC LATINO/UMLE | | 36 | 9 | | |
| 41 | 38 | 39 | EN LA SIERRA Y EN LA CIUDAD...LA CHINA NOT LISTED (NOT LISTED) | Javier Rosas JAVIER ROSAS | | 38 | 5 | | |
| 43 | 47 | 40 | DESDE EL PRIMER BESO HYDE (J.A.A.TORRES-ABREU,J.J.SANTANA LUGO) | Gocho "El Lapiz de Platino" Featuring Wisín NEW ERA/VENEMUSIC | | 40 | 3 | | |
| HOT SHOT DEBUT | | 41 | UNA VEZ MAS M.RIVERA,E.GRENCI (J.J.TORRES,L.VASQUEZ,J.J.SANTANA LUGO,V.MRUIZ) | Victor Manuelle Featuring Reik KIYAVI/SONY MUSIC LATIN | | 41 | 1 | | |
| 25 | 35 | 42 | A MI MODO G.GARCIA (M.FLORES) | Los Huracanes del Norte GARMEX | | 16 | 19 | | |
| 44 | 46 | 43 | NO SE COMO PAGARTE F.RUEDA (H.PALENCIA CISNEROS) | Fidel Rueda DISA/UMLE | | 43 | 3 | | |
| 40 | 45 | 44 | AQUI ESTARE NOT LISTED (NOT LISTED) | La Nobleza de Aguililla SIMON'S | | 40 | 7 | | |
| 34 | 41 | 45 | ALOCATE F.SALDANA,V.CABRERA,J.C.RIVERA TAPIA (J.MARTINEZ,R.A.ORTIZ ROLON,F.SALDANA,G.RIVERA TAPIA,J.RIVERA TAPIA) | Alexis & Fido COEXISTENCE/WILD DOGZ | | 31 | 9 | | |
| 42 | 49 | 46 | POR SER BONITA EL DASA (J.A.RAUIJO) | El Dasa DISA/UMLE | | 40 | 8 | | |
| 35 | 42 | 47 | DOS BOTELLAS DE MEZCAL A.FACE,P.RIVERA (M.VALLADARES OREJEL) | Jenni Rivera FONOVISA/UMLE | | 27 | 11 | | |
| RE-ENTRY | | 48 | ME NIEGAS NOT LISTED (NOT LISTED) | Baby Rasta & Gringo EME | | 48 | 2 | | |
| NEW | | 49 | LA BUENA Y LA MALA A.AVALDEZ OSUNA (A.AVALDEZ OSUNA) | Banda Tierra Sagrada DISCOS SABINAS | | 49 | 1 | | |
| RE-ENTRY | | 50 | TU PRINCESA SANTANA (I.NILSON,G.SERRAO,J.A.A.TORRES-ABREU,J.J.SANTANA LUGO) | Gretchen Featuring Gocho BLACK HAWK/PLAYNOW | | 48 | 2 | | |

| TOP LATIN ALBUMS™ | | | | | | | | | |
|-------------------|-----------|--|--|-------|---------------|--|--|--|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | | | | |
| 1 | 1 | #1 GG VARIOUS FONOVISA/UMLE | Las Bandas Románticas de América 2014 | | 2 | | | | |
| HOT SHOT DEBUT | 2 | JULION ALVAREZ Y SU NORTENO BANDA FONOVISA/UMLE | Soy Lo Que Quiero: | | 1 | | | | |
| 3 | 3 | MARC ANTHONY SONY MUSIC LATIN | 3.0 | ○ | 29 | | | | |
| 2 | 4 | JENNI RIVERA FONOVISA/UMLE | 1969 - Siempre: En Vivo Desde Monterrey: Parte 1 | △ | 9 | | | | |
| 4 | 5 | GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN | Archivos de Mi Vida | △ | 10 | | | | |
| 5 | 6 | PRINCE ROYCE SONY MUSIC LATIN | Soy El Mismo | △ | 17 | | | | |
| 6 | 7 | ALEJANDRA GUZMAN SONY MUSIC LATIN | La Guzman: En Primera Fila | | 2 | | | | |
| 7 | 8 | MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE | Gracias Por Estar Aquí | | 15 | | | | |
| 19 | 9 | PS PRINCE ROYCE TOP STOP/SONY MUSIC LATIN | # 1's | △ | 63 | | | | |
| 11 | 10 | VARIOUS ARTISTS FONOVISA/UMLE | Radio Exitos El Disco del Año: 2013 | | 15 | | | | |
| NEW | 11 | LOS YONIC'S FONOVISA/UMLE | 20 Kilates | | 1 | | | | |
| 8 | 12 | LOS BUITRES DE CULIACAN SINALOA MUSIC VIP/SONY MUSIC LATIN | Territorio Buitre | | 2 | | | | |
| 10 | 13 | VARIOUS ARTISTS FONOVISA/UMLE | Banda #1's 2013 | | 12 | | | | |
| 14 | 14 | YANDEL SONY MUSIC LATIN | De Lider A Leyenda | | 13 | | | | |
| NEW | 15 | LOS BUKIS FONOVISA/UMLE | 20 Kilates | | 1 | | | | |
| 9 | 16 | MARTIN CASTILLO GERENCIA360/SONY MUSIC LATIN | Mundo de Ilusiones | | 2 | | | | |
| 12 | 17 | ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE | Confidencias | | 23 | | | | |
| NEW | 18 | LAPIZ CONCIENTE LAPIZ | Letras: The Album | | 1 | | | | |
| NEW | 19 | MARCO ANTONIO SOLIS FONOVISA/UMLE | Antología | | 1 | | | | |
| NEW | 20 | LALO MORA DISA/UMLE | 20 Kilates | | 1 | | | | |
| NEW | 21 | RIGO TOVAR FONOVISA/UMLE | 20 Kilates | | 1 | | | | |
| 18 | 22 | JENNI RIVERA FONOVISA/UMLE | La Misma Gran Senora | △ | 60 | | | | |
| 13 | 23 | CALIBRE 50 DISA/UMLE | Corridos de Alto Calibre | | 15 | | | | |
| 17 | 24 | VARIOUS ARTISTS FONOVISA/UMLE | Las Gruperas Románticas | | 16 | | | | |
| 15 | 25 | VARIOUS ARTISTS FONOVISA/UMLE | Corridos #1's 2013 | | 12 | | | | |

| LATIN AIRPLAY™ | | | | | | | | | |
|----------------|-----------|---|---|---------------|--|--|--|--|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | | | | | |
| HOT SHOT DEBUT | 1 | #1 AG ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 1 | | | | | |
| 3 | 2 | CAMBIO DE PIEL SONY MUSIC LATIN | Marc Anthony | 17 | | | | | |
| 4 | 3 | EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Marco Antonio Solis | 4 | | | | | |
| 9 | 4 | MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN | Gerardo Ortiz | 12 | | | | | |
| 2 | 5 | PROMETO OLVIDARTE PINA | Tony Dize | 12 | | | | | |
| 6 | 6 | HASTA ABAJO SONY MUSIC LATIN | Yandel | 15 | | | | | |
| 1 | 7 | LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE | Daddy Yankee | 13 | | | | | |
| 12 | 8 | HERMOSA EXPERIENCIA DISCOS SABINAS | Banda Sinaloense MS de Sergio Lizarraga | 8 | | | | | |
| 11 | 9 | VAS A LLORAR POR MI FONOVISA/UMLE | Banda El Recodo de Cruz Lizarraga | 22 | | | | | |
| 10 | 10 | VIVIR MI VIDA SONY MUSIC LATIN | Marc Anthony | 41 | | | | | |
| 7 | 11 | LOCO UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Romeo Santos | 23 | | | | | |
| 16 | 12 | TE ROBARE SONY MUSIC LATIN | Prince Royce | 4 | | | | | |
| 15 | 13 | PUT IT IN A KISS GOLD VOICE/SUMMA | Katherine Alexander | 10 | | | | | |
| 14 | 14 | LA LUZ UNIVERSAL MUSIC LATINO/UMLE | Juanes | 6 | | | | | |
| 5 | 15 | QUE VIVA LA VIDA SONY MUSIC LATIN | Wisín | 19 | | | | | |
| 13 | 16 | MUCHACHO DE CAMPO DISA/UMLE | Voz de Mando | 26 | | | | | |
| 18 | 17 | LA FOTO DE LOS DOS GAIRA/WK/SONY MUSIC LATIN | Carlos Vives | 12 | | | | | |
| 21 | 18 | BORRACHO DE AMOR DISCOS SABINAS | Banda La Trakalosa | 15 | | | | | |
| 19 | 19 | CHICA IDEAL B&G/MACHETE/UMLE | Chino & Nacho | 11 | | | | | |
| 8 | 20 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 27 | | | | | |
| 28 | 21 | EL INMIGRANTE DISA/UMLE | Calibre 50 | 5 | | | | | |
| 20 | 22 | RELACION CLANDESTINA DISA/UMLE | Chuy Lizarraga y Su Banda Tierra Sinaloense | 13 | | | | | |
| 26 | 23 | LA DOBLE CARA DISA/UMLE | Banda Carnaval | 15 | | | | | |
| 22 | 24 | TE LA PASAS KIUBO | Tito Torbellino XIII Feat. EP | 11 | | | | | |
| 24 | 25 | FIN DE SEMANA LUZ | La Original Banda el Limon de Salvador Lizarraga Feat. Rio Roma | 14 | | | | | |



Santos Shatters Records

Romeo Santos (above) soars 39-1 on Hot Latin Songs with new single "Odio," featuring Drake. It's the biggest jump to No. 1 since the chart moved to an airplay/sales/streaming hybrid methodology in October 2012. In the process, Santos sets download and streaming marks. In its first week of availability, the track sold 55,000 downloads, entering at No. 1 on Latin Digital Songs and setting the record for the highest sales week for a Spanish-language track since the chart's inception in January 2010. "Odio" also sets the standard for the most plays on the 10-month-old Latin Streaming Songs chart, arriving at No. 1 with 1.6 million U.S. streams. Of that sum, 1.2 million clicks arrive from YouTube views, split between user-generated clips (68%) and all official audio and lyric video content (32%), which doesn't yet include a proper clip of the track.

On the radio side, "Odio," the second single from his upcoming *Formula, Vol. 2*, recorded 10.8 million audience impressions, according to Nielsen BDS, to debut atop Latin Airplay, his eighth chart-topper on the list and third to debut at the summit. With the No. 1 entry, Santos ties Enrique Iglesias for most No. 1 starts in the 20-year history of the Nielsen BDS-based list. Meanwhile, Santos' prior single, "Propuesta Indecente," which has spent four non-consecutive weeks atop Hot Latin Songs, holds at No. 2, making him the first act to hold down the top two spots on the chart since Pitbull did so in October 2011—with "Rain Over Me" (featuring Marc Anthony) at No. 1 and "Give Me Everything" (featuring Ne-Yo, Afrojack and Nayer) at No. 2. —Amaya Mendizabal

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

| REGIONAL MEXICAN AIRPLAY™ | | | | |
|---------------------------|-----------|--|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 2 WKS MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN | Gerardo Ortiz | 12 |
| 3 | 2 | HERMOSA EXPERIENCIA DISCOS SABINAS | Banda Sinaloense MS de Sergio Lizarraga | 11 |
| 2 | 3 | VAS A LLORAR POR MI FONOVI/UMLE | Banda El Recodo de Cruz Lizarraga | 23 |
| 4 | 4 | MUCHACHO DE CAMPO DISA/UMLE | Voz de Mando | 36 |
| 6 | 5 | BORRACHO DE AMOR DISCOS SABINAS | Banda La Trakalosa | 24 |
| 12 | 6 | EL INMIGRANTE DISA/UMLE | Calibre 50 | 7 |
| 5 | 7 | RELACION CLANDESTINA DISA/UMLE | Chuy Lizarraga y Su Banda Tierra Sinaloense | 14 |
| 11 | 8 | LA DOBLE CARA DISA/UMLE | Banda Carnaval | 20 |
| 9 | 9 | MI ULTIMO DESEO DISA/UMLE | Banda Los Recoditos | 30 |
| 7 | 10 | TE LA PASAS KIUBO | Tito Torbellino XIII Feat. EP | 12 |
| 8 | 11 | EL RUIDO DE TUS ZAPATOS DISA/UMLE | La Arrolladora Banda el Limon de Rene Camacho | 37 |
| 10 | 12 | FIN DE SEMANA DISA/UMLE | La Original Banda el Limon de Salvador Lizarraga Feat. Rio Roma LUZ | 17 |
| 17 | 13 | GG 1 WK TE HUBIERAS IDO ANTES FONOVI/UMLE | Julion Alvarez y Su Norteno Banda | 3 |
| 14 | 14 | ME INTERESAS GERENCIA360 | Noel Torres | 27 |
| 13 | 15 | ME ENAMORE FONOVI/UMLE | Roberto Tapia | 32 |

| LATIN POP AIRPLAY™ | | | | |
|--------------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 1 WK HASTA ABAJO SONY MUSIC LATIN | Yandel | 16 |
| 5 | 2 | CAMBIO DE PIEL SONY MUSIC LATIN | Marc Anthony | 16 |
| 8 | 3 | EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Marco Antonio Solis | 4 |
| 4 | 4 | DARTE UN BESO SONY MUSIC LATIN | Prince Royce | 29 |
| 3 | 5 | LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE | Daddy Yankee | 14 |
| 6 | 6 | LA LUZ UNIVERSAL MUSIC LATINO/UMLE | Juanes | 7 |
| 1 | 7 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 27 |
| 10 | 8 | PROMETO OLVIDARTE PINA | Tony Dize | 11 |
| 11 | 9 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 12 |
| NEW | 10 | GG 1 WK ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 1 |
| 7 | 11 | QUE VIVA LA VIDA SONY MUSIC LATIN | Wisn | 19 |
| 12 | 12 | VIVIR MI VIDA SONY MUSIC LATIN | Marc Anthony | 40 |
| 15 | 13 | LA FOTO DE LOS DOS GAIRA/WK/SONY MUSIC LATIN | Carlos Vives | 12 |
| 9 | 14 | LOCO UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Romeo Santos | 23 |
| 14 | 15 | CHICA IDEAL B8G/MACHETE/UMLE | Chino & Nacho | 12 |

| TROPICAL AIRPLAY™ | | | | |
|-------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 3 | 1 | #1 1 WK WITH OR WITHOUT YOU PREMIUM LATIN | Johnny Sky | 12 |
| 1 | 2 | CAMBIO DE PIEL SONY MUSIC LATIN | Marc Anthony | 14 |
| 2 | 3 | LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE | Daddy Yankee | 13 |
| NEW | 4 | GG 1 WK ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 1 |
| 5 | 5 | QUE VIVA LA VIDA SONY MUSIC LATIN | Wisn | 18 |
| 6 | 6 | PERDI EL CONTROL MAYIMBA | Renzo | 17 |
| 12 | 7 | LOVE & PARTY CAPITOL LATIN/UMLE | Joey Montana Feat. Juan Magan | 13 |
| 14 | 8 | EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Marco Antonio Solis | 3 |
| 10 | 9 | ODIO NO ODIARTE TOP STOP | Leslie Grace | 13 |
| 8 | 10 | LOCO UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Romeo Santos | 23 |
| 15 | 11 | LA LUZ UNIVERSAL MUSIC LATINO/UMLE | Juanes | 7 |
| 7 | 12 | CHICA IDEAL B8G/MACHETE/UMLE | Chino & Nacho | 14 |
| 4 | 13 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 27 |
| 16 | 14 | INTERESADA SUENOS | Kalimete | 14 |
| 27 | 15 | TE ROBARE SONY MUSIC LATIN | Prince Royce | 2 |

| REGIONAL MEXICAN ALBUMS™ | | | | |
|--------------------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 2 WKS VARIOUS ARTISTS FONOVI/UMLE | Las Bandas Romanticas de America 2014 | 2 |
| NEW | 2 | JULION ALVAREZ Y SU NORTEÑO BANDA FONOVI/UMLE | Soy Lo Que Quiero: Indispensable | 1 |
| 2 | 3 | JENNI RIVERA FONOVI/UMLE | 1969 - Siempre: En Vivo Desde Monterrey: Parte 1 | 9 |
| 3 | 4 | GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN | Archivos de Mi Vida | 10 |
| 6 | 5 | VARIOUS ARTISTS FONOVI/UMLE | Radio Exitos El Disco del Año: 2013 | 15 |
| NEW | 6 | LOS YONIC'S FONOVI/UMLE | 20 Kilates | 1 |
| 4 | 7 | LOS BUITRES DE CULIACAN SINALOA MUSIC VIP/SONY MUSIC LATIN | Territorio Buitre | 2 |
| NEW | 8 | LOS BUKIS FONOVI/UMLE | 20 Kilates | 1 |
| 5 | 9 | MARTIN CASTILLO GERENCIA360/SONY MUSIC LATIN | Mundo de Ilusiones | 2 |
| NEW | 10 | MARCO ANTONIO SOLIS FONOVI/UMLE | Antologia | 1 |
| NEW | 11 | LALO MORA DISA/UMLE | 20 Kilates | 1 |
| NEW | 12 | RIGO TOVAR FONOVI/UMLE | 20 Kilates | 1 |
| 11 | 13 | JENNI RIVERA FONOVI/UMLE | La Misma Gran Senora | 60 |
| 7 | 14 | CALIBRE 50 DISA/UMLE | Corridos de Alto Calibre | 15 |
| 10 | 15 | VARIOUS ARTISTS FONOVI/UMLE | Las Gruperas Romanticas | 16 |

| LATIN POP ALBUMS™ | | | | |
|-------------------|-----------|---|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 2 WKS ALEJANDRA GUZMAN SONY MUSIC LATIN | La Guzman: En Primera Fila | 2 |
| 2 | 2 | MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE | Gracias Por Estar Aqui | 15 |
| 3 | 3 | ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE | Confidencias | 23 |
| 4 | 4 | RICARDO ARJONA SONY MUSIC LATIN | Solo Para Mujeres | 49 |
| 15 | 5 | LA SANTA CECILIA ARIJU/UNIVERSAL MUSIC LATINO/UMLE | Treinta Dias | 3 |
| 6 | 6 | MANA WARNER LATINA | Exiliados Es La Bahia: Lo Mejor de Mana | 75 |
| 5 | 7 | ROCIO DURCAL SONY MUSIC LATIN | Eternamente | 42 |
| 7 | 8 | ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATINO/UMLE | Amor En Portofino | 13 |
| 9 | 9 | ARJONA METAMORFOSIS/WARNER LATINA | Metamorfosis: En Vivo | 16 |
| 10 | 10 | CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN | Corazon Profundo | 41 |
| 8 | 11 | VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE | Latino #1's 2013 | 12 |
| 14 | 12 | LAURA PAUSINI WARNER LATINA | 20: The Greatest Hits / Grandes Exitos | 11 |
| 12 | 13 | IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE | Mas Que Amor | 43 |
| RE | 14 | PABLO ALBORAN PARLOPHONE/WARNER LATINA | Tanto | 10 |
| 13 | 15 | VARIOUS ARTISTS AIR DISCOS | Directo Al Corazon | 26 |

| TROPICAL ALBUMS™ | | | | |
|------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 22 WKS MARC ANTHONY SONY MUSIC LATIN | 3.0 | 29 |
| 2 | 2 | PRINCE ROYCE SONY MUSIC LATIN | Soy El Mismo | 17 |
| 3 | 3 | PRINCE ROYCE TOP STOP/SONY MUSIC LATIN | # 1's | 63 |
| 4 | 4 | VARIOUS ARTISTS TOP STOP | Sergio George Presents: Salsa Giants | 32 |
| 8 | 5 | EL GRAN COMBO DE PUERTO RICO EGC | 50 Aniversario: Primer Volumen | 15 |
| 5 | 6 | JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE | Asondeguerra Tour | 38 |
| 9 | 7 | LESLIE GRACE TOP STOP | Leslie Grace | 32 |
| RE | 8 | OLGA TANON MIA MUSA | Una Mujer | 19 |
| 7 | 9 | ROMEO SANTOS SONY MUSIC LATIN | The King Stays King: Sold Out At Madison Square Garden | 66 |
| 6 | 10 | VARIOUS ARTISTS PLANET | I Love Bachata 2014: 100% Bachata Hits | 2 |
| NEW | 11 | PACIFIC MAMBO ORCHESTRA TUMALANMUSIC/STEFRECORDS | PMO | 1 |
| 11 | 12 | VARIOUS ARTISTS SONY MUSIC LATIN | Simplemente... Puerto Rico | 5 |
| 15 | 13 | VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN | Me Llamare Tuyo | 26 |
| 10 | 14 | VARIOUS ARTISTS PLANET | Latin Hits 2014: Club Edition | 5 |
| 17 | 15 | VARIOUS ARTISTS MACHETE/UMLE | Antologia: Somos La Salsa | 9 |

Jazz/Classical/World

February 15
2014
billboard

| TRADITIONAL JAZZ ALBUMS™ | | | | |
|--------------------------|-----------|---|---|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 2 | 1 | #1 37 WKS MICHAEL BUBLE REPRISE/WARNER BROS. | To Be Loved | 41 |
| 1 | 2 | VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS | When Jazz Meets Guitar | 3 |
| 3 | 3 | CECILE MCLORIN SALVANT MACK AVENUE | Womanchild | 30 |
| 5 | 4 | GREGORY PORTER BLUE NOTE | Liquid Spirit | 20 |
| RE | 5 | TONY BENNETT RPM/COLUMBIA/LEGACY | The Classics | 2 |
| NEW | 6 | FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME | Sinatra With Love | 1 |
| 7 | 7 | HARRY CONNICK, JR. COLUMBIA | Every Man Should Know | 33 |
| 4 | 8 | FRANK SINATRA FINE ELEGANT | Gold Singer | 2 |
| 8 | 9 | FRANK SINATRA CAPITOL/UME | Icon: Frank Sinatra | 17 |
| RE | 10 | HERB ALPERT FEAT. LANI HALL ALMO/SHOUT! FACTORY | Steppin' Out | 7 |
| 23 | 11 | SNARKY PUPPY ROPEADROME | Family Dinner: Volume 1 | 11 |
| 9 | 12 | PINK MARTINI HEINZ | Get Happy | 19 |
| 12 | 13 | FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME | Sinatra: Best Of Duets | 11 |
| 19 | 14 | THE RAT PACK CAPITOL/UME | Icon: The Rat Pack | 16 |
| 21 | 15 | SOUNDTRACK MADISON GATE | Blue Jasmine: Music From The Motion Picture | 2 |

| CONTEMPORARY JAZZ ALBUMS™ | | | | |
|---------------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
| 1 | 1 | #1 13 WKS ROBERT GLASPER EXPERIMENT BLUE NOTE | Black Radio 2 | 14 |
| 2 | 2 | TROMBONE SHORTY VERVE FORECAST/VG | Say That To Say This | 21 |
| 3 | 3 | MAYSA SHANACHIE | Blue Velvet Soul | 33 |
| 5 | 4 | DAVE KOZ/GERALD ALBRIGHT/MINDI ABAIR/RICHARD ELLIOT CONCORD | Dave Koz And Friends: Summer Horns | 34 |
| 4 | 5 | BONEY JAMES CONCORD | The Beat | 43 |
| RE | 6 | TERRI LYNE CARRINGTON CONCORD JAZZ/CONCORD | Money Jungle: Provocative In Blue | 7 |
| 10 | 7 | EARL KLUGH HEADS UP/CONCORD | HandPicked | 27 |
| 8 | 8 | NAJEE SHANACHIE | The Morning After | 15 |
| 6 | 9 | KIM WATERS SHANACHIE | Sweet And Sexy: The Ultimate Collection... | 2 |
| 15 | 10 | GEORGE DUKE BPM/HEADS UP/CONCORD | DreamWeaver | 29 |
| 12 | 11 | PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM | Paul Hardcastle: VII | 50 |
| 11 | 12 | ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS | Caution | 46 |
| NEW | 13 | BOHREN & DER CLUB OF GORE IPECAC | Piano Nights | 1 |
| 9 | 14 | JEFF LORBER FUSION HEADS UP/CMG | Hacienda | 22 |
| 20 | 15 | BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS | Spirityouall | 23 |

| SMOOTH JAZZ SONGS™ | | | | |
|--------------------|-----------|---|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 2 WKS AT YOUR SERVICE TRIPPIN' 'N' RHYTHM | Oli Silk Feat. Julian Vaughn | 24 |
| 3 | 2 | SNAP CUTMORE | Nicholas Cole Feat. Vincent Ingala | 23 |
| 2 | 3 | STEPPER'S "D" LITE SHANACHIE | Pieces Of A Dream | 23 |
| 4 | 4 | I GOT YOU (I FEEL GOOD) CONCORD/CMG | Dave Koz/Gerald Albright/Mindi Abair/Richard Elliot | 16 |
| 8 | 5 | GROOVE-O-MATIC INNERVISION | Blake Aaron | 16 |
| 5 | 6 | SHAKE YOUR BODY (DOWN TO THE GROUND) HEADS UP/CMG | bwb | 11 |
| 7 | 7 | AGUA DO BRASIL INNERVISION | Craig Sharmat | 18 |
| 17 | 8 | FULLERTON AVE. BCM | Brian Culbertson Feat. Chuck Loeb | 3 |
| 9 | 9 | JUJU'S GROOVE TRIPPIN' 'N' RHYTHM | Julian Vaughn | 15 |
| 11 | 10 | SAVOIR FAIRE PATRICK LAMB | Patrick Lamb | 12 |
| 10 | 11 | CHAMPS ELYSEES SHANACHIE | Najee | 12 |
| 14 | 12 | GROOVE ME GREG MANNING | Greg Manning Feat. Elan Trotman | 19 |
| 12 | 13 | HOW LONG EONE | Jeff Golub Feat. Brian Auger & Christopher Cross | 6 |
| 16 | 14 | BLUE LAGOON SHANACHIE | Chieli Minucci & Special EFX | 4 |
| 15 | 15 | SEABREEZE CITY SKETCHES | Bob Baldwin Feat. Gabriel Hasselbach | 17 |

Dance/Electronic

February 15
2014

billboard

| HOT DANCE/ELECTRONIC SONGS™ | | | | | | |
|-----------------------------|-----------|-----------|---|--|-------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | CERT. | WKS. ON CHART |
| | 1 | 1 | #1 WAKE ME UP! AVICII (T.BERGLING,A.LOE,BLACC,M.EINZIGER) | Avicii PRMD/ISLAND/IDJMG | ▲ | 32 |
| 7 | 4 | 2 | DG SG GET LUCKY Daft Punk Featuring Pharrell Williams (T.BANGALTER,G. DE HOMEM-CHRISTO,T.BANGALTER,G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS) | Daft Punk DAFT LIFE/COLUMBIA | ▲ | 42 |
| 2 | 2 | 3 | STAY THE NIGHT Zedd Featuring Hayley Williams ZEDD (A.ZASLAVSKI,B.E.HANNAH,H.WILLIAMS,C.FAVE) | INTERSCOPE | | 21 |
| 3 | 3 | 4 | HEY BROTHER Avicii AVICII (T.BERGLING,A.POURNOURI,V.PONTARE,S. AL FAKIR) | PRMD/ISLAND/IDJMG | | 20 |
| 4 | 5 | 5 | TURN DOWN FOR WHAT DJ Snake & Lil Jon DJ SNAKE,J.SMITH (J.H.SMITH,W.GRIGAHCINE,M. BRESSO) | COLUMBIA | | 8 |
| 6 | 6 | 6 | ANIMALS Martin Garrix M.GARRIX (M.GARRIX) | SPINNIN'/SILENT/CASABLANCA/REPUBLIC | ● | 30 |
| 5 | 7 | 7 | APPLAUSE Lady Gaga M.BRESSO,LADY GAGA,DI WHITE,SHADOW,ZISIS,N. MONSON (S.GERMANOTTA,P.BLAIR,D. ZISIS,N. MONSON,M. BRESSO) | STREAMLINE/INTERSCOPE | | 26 |
| 8 | 8 | 8 | SUMMERTIME SADNESS Lana Del Rey & Cedric Gervais E.HAYNIE,R.NOWELS (LANA DEL REY,R.NOWELS) | POLYDOR/INTERSCOPE | ▲ | 27 |
| 10 | 9 | 9 | AG TAKE ME HOME Cash Cash Featuring Bebe Rexha CASH CASH (J.P.MAKHLOUF,S.W.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY) | BIG BEAT/RRP | | 29 |
| 9 | 10 | 10 | THINKING ABOUT YOU Calvin Harris Featuring Ayah Marar C.HARRIS (C.HARRIS,A.MARAR) | DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | | 31 |
| - | 25 | 11 | FIND YOU Zedd, Matthew Koma, Miriam Bryant ZEDD (A.ZASLAVSKI,MATTHEW KOMA,M.BRYANT,V.RADSTROM) | INTERSCOPE | | 2 |
| 11 | 12 | 12 | WORK B**CH! Britney Spears S.INGROSSO,OTTO KNOWS,WILLIAM (WADAMS,O.JETT,MANN,S.INGROSSO,A. PRESTON,R.CUNNINGHAM,B.J.SPEARS) | RCA | | 21 |
| - | 14 | 13 | LATCH Disclosure Featuring Sam Smith DISCLOSURE (H.LAWRENCE,G.LAWRENCE,S.SMITH,J.NAPIER) | PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE | | 23 |
| 13 | 13 | 14 | YOU MAKE ME Avicii AVICII (T.BERGLING,A.POURNOURI,V.PONTARE,S. AL FAKIR) | PRMD/ISLAND/IDJMG | | 22 |
| 14 | 15 | 15 | TSUNAMI DVBBS & Borgeous J.BORGER,JR,AVAN DEN HOEF,CHIAN DEN HOEF,H.HOLLOWELL-DHAR (AVAN DEN HOEF,CHIAN DEN HOEF,J.BORGER,JR,H.HOLLOWELL-DHAR) | DOORN/SPINNIN'/COLUMBIA | | 19 |
| 12 | 16 | 16 | I'M A FREAK Enrique Iglesias Featuring Pitbull THE CATARACS (N.HOLLOWELL-DHAR,M.J.GARTON,JR,R.RAMIREZ,E.M.IGLESIAS,A.C.PEREZ) | REPUBLIC | | 4 |
| 15 | 17 | 17 | I CAN'T STOP Flux Pavilion J.STEELE (J.STEELE) | CIRCUS/BIG BEAT/RRP | | 14 |
| 19 | 19 | 18 | UNDER CONTROL Calvin Harris & Alesso Featuring Hurts C.HARRIS,A.LESSO (C.HARRIS,T.HUTCHCRAFT,L.LINDLAD) | DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | | 15 |
| 17 | 18 | 19 | TAKE BACK THE NIGHT TryHardNinja NOT LISTED (NOT LISTED) | TRYHARDNINJA | | 6 |
| 22 | 22 | 20 | BONELESS Steve Aoki, Chris Lake & Tujamo S.AOKI,C. LAKE,TUJAMO (S.AOKI,C. LAKE,M.RICHTER) | DIM MAK/ULTRA | | 21 |
| 24 | 23 | 21 | RED LIGHTS Tiesto TIESTO,AMI,C.FALK (T.MAYERWEST,C.FALK,KRYACUB,W.A.HECTOR,M.ZITRON,M.WREDEBERG) | MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC | | 7 |
| 20 | 21 | 22 | A LIGHT THAT NEVER COMES Linkin Park X Steve Aoki M.SHINDO (LINKIN PARK,S.AOKI) | MACHINE SHOP/WARNER BROS. | | 20 |
| 16 | 27 | 23 | WIZARD Martin Garrix & Jay Hardway M.GARRIX,J.HARDWAY (M.GARRIX,J.HARDWAY) | SPINNIN'/CASABLANCA/REPUBLIC | | 5 |
| HOT SHOT DEBUT | | 24 | THE DARK SIDE Trevor Moran J.ZEGAN,J.SOJKA (J.ZEGAN,J.SOJKA) | PARIMORE | | 1 |
| RE-ENTRY | | 25 | GIVE LIFE BACK TO MUSIC Daft Punk T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,P.JACKSON,JR,N.RODGERS) | DAFT LIFE/COLUMBIA | | 15 |
| 23 | 24 | 26 | TAKE IT LIKE A MAN Cher M.TAYLOR,T.POWELL (T.POWELL,T.OTTOH,M.LEAY,CHER) | WARNER BROS. | | 7 |
| 21 | 26 | 27 | BOOYAH Showtek Featuring We Are Loud! & Sonny Wilson SHOWTEK,WE ARE LOUD! (S.JANSEN,W.JANSEN,WAN DEN BIGGELAAR,D.ORTGISS) | SPINNIN'/POLYDOR/INTERSCOPE | | 12 |
| 29 | 33 | 28 | BOY OH BOY Diplo GTA DIPLO,M.VAN TOTH,J.MEJIA (T.M.PENTZ,M.VON TOTH,J.MEJIA) | MAD DECENT | | 17 |
| 38 | 34 | 29 | FOR ONCE IN MY LIFE Mel B NOT LISTED (T.MCEWAN,L.H.JENSEN,G.LAKE,N.DJAFARI,M.BROWN) | SBB | | 4 |
| - | 11 | 30 | ALL THE WAY Timeflies SOFY & NIUS,R.ESNICK (C.SHAPIO,R.ESNICK,R.JUDRIN,J.ABRAHART,P.MELKIS,ROCKET,M.BENASSI,L.BENASSI) | ISLAND/IDJMG | | 2 |
| - | 31 | 31 | REVOLUTION R3hab & NERVO & Ummet Ozcan NERVO,F.EL GHOU,LI.OZCAN (O.M.NERVO,M.NERVO,F.EL GHOU,LI.OZCAN) | SPINNIN' | | 2 |
| 33 | 29 | 32 | LAST CHANCE Kaskadee & Project 46 NOT LISTED (R.RADDON,F.BJARNSON,R.HENDERSON,T.SHAW,A.ALLEN) | ULTRA | | 6 |
| 32 | 35 | 33 | LEGACY Nicky Romero VS Krewella NICKY ROMERO,L.YOUSAF,YOUSAF,K.TINDL,T.GAD (N.ROTTEVEEL,L.YOUSAF,YOUSAF,K.TINDL,T.GAD) | PROTOCOL/ULTRA | | 17 |
| 25 | 28 | 34 | THE SPARK Afrojack Featuring Sprue Wilson AFROJACK (N.VAN DE WALL,J.YOUNG III,M.E.MAXWELL) | WALL/PM-AM/ISLAND/IDJMG | | 16 |
| 30 | 30 | 35 | EARTHQUAKE DJ Fresh Vs. Diplo Feat. Dominique Young Unique D.STEIN,DIPLO (D.STEIN,T.W.PENTZ,D.CLARKE) | MINISTRY OF SOUND/COLUMBIA | | 19 |
| 31 | 44 | 36 | Y.A.L.A. M.I.A. THE PARTYSQUAD (M.MARILPRAGASAM,R.FERNHOUT,J.LEEMBRUGGEN,J.BRIGHTMAN) | N.E.E.T./XL/INTERSCOPE | | 13 |
| 35 | 37 | 37 | STRANGERS Seven Lions With Myon & Shane 54 Feat. Tove Lo SEVEN LIONS,MYON (J.MONTALVO,M.EGETO,T.LO) | CASABLANCA/REPUBLIC | | 14 |
| RE-ENTRY | | 38 | HIDE N.A.S.A. Featuring Aynzli Jones S.SPIEGEL (S.SPIEGEL,J.PINHEIRO,A.R.JONES) | SPECTROPHONIC SOUND | | 3 |
| NEW | | 39 | HUMAN Krewella RAIN MAN,Q.WALAE,S.SHWARTZ (LYOUSAF,YOUSAF,K.TRINDL,Q.WALAE,T.GAD,S.SHWARTZ) | KREWELLA/COLUMBIA | | 1 |
| 36 | 38 | 40 | DARE YOU Hardwell Featuring Matthew Koma HARDWELL (R.VAN DE CORPUT,MATTHEW KOMA) | CLOUD 9/ULTRA | | 8 |
| NEW | | 41 | INTO THE BLUE Kylie Minogue NOT LISTED (NOT LISTED) | PARLOPHONE/WARNER BROS. | | 1 |
| 49 | 40 | 42 | ADDICTED TO YOU Avicii AVICII (T.BERGLING,A.POURNOURI,M.DAVIS,J.KRATCHIC) | PRMD/ISLAND/IDJMG | | 14 |
| 28 | 32 | 43 | BIRD MACHINE DJ Snake Featuring Alesia DJ SNAKE,ALESIA (W.GRIGAHCINE,L.DEFEZ,N.PETITFRERE) | JEFFREE'S/MAD DECENT | | 8 |
| NEW | | 44 | TAKE ME AWAY Rokelle Featuring Dave Aude D.AUDE (D.AUDE,C.R.E.MELSON,M.A.WARREN,J.ROBINSON) | AUDACIOUS | | 1 |
| 34 | 41 | 45 | HIGHER Deborah Cox Featuring Paige PAGE,COLUCCIO,MIRABELLA (A.COLUCCIO,D.COX,H.GURELLI,M.MILLANO,MIRABELLA,IPAGEL,STEPHENS,VILLANO) | ELECTRONIC KINGDOM | | 10 |
| - | 49 | 46 | F FOR YOU Disclosure Featuring Mary J. Blige DISCLOSURE (G.LAWRENCE,H.LAWRENCE) | PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE | | 2 |
| 40 | 46 | 47 | NOW OR NEVER Tritonal Featuring Phoebe Ryan C.CISNEROS,D.REED (C.CISNEROS,D.REED) | ENHANCED | | 9 |
| 43 | 43 | 48 | ENJOY THE RIDE Krewella RAIN MAN,DALLAS K (LYOUSAF,YOUSAF,J.A.BERMAN,B.STEINBERG,K.TRINDL,D.KOEHLKE) | KREWELLA/COLUMBIA | | 6 |
| 27 | 39 | 49 | MAD Vassy D.AUDE (D.AUDE,V.KARAGIORGOS,P.BENTLEY) | AUDACIOUS | | 9 |
| 41 | 47 | 50 | TRY IT OUT Skrillex & Alvin Risk SKRILLEX,A.RISK (S.MOORE,A.RISK) | BIG BEAT/OWSLA/RRP | | 16 |

| DANCE/ELECTRONIC ALBUMS™ | | | | | | |
|--------------------------|-----------|--|--------------------------------------|-------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | CERT. | WKS. ON CHART | |
| 1 | 1 | #1 DAFT PUNK DAFT LIFE/COLUMBIA | Random Access Memories | | 38 | |
| 2 | 2 | LADY GAGA STREAMLINE/INTERSCOPE/IGA | ARTPOP | | 12 | |
| 3 | 3 | AVICII PRMD/ISLAND/IDJMG | True | | 20 | |
| 5 | 4 | LINDSEY STIRLING LINDSEYSTOMP | Lindsey Stirling | | 72 | |
| 6 | 5 | ZEDD INTERSCOPE/IGA | Clarity | | 65 | |
| 7 | 6 | DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA | Settle | | 35 | |
| 4 | 7 | VARIOUS ARTISTS ULTRA | Ultra Dance 15 | | 2 | |
| 9 | 8 | JAMES BLAKE POLYDOR/REPUBLIC | Overgrown | | 31 | |
| 11 | 9 | M.I.A. N.E.E.T./XL/INTERSCOPE/IGA | Matangi | | 13 | |
| 10 | 10 | LINKIN PARK MACHINE SHOP/WARNER BROS. | Recharged | | 14 | |
| 13 | 11 | CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | 18 Months | | 66 | |
| 12 | 12 | KREWELLA KREWELLA/COLUMBIA | Get Wet | | 19 | |
| 8 | 13 | THE CRYSTAL METHOD TINY E | The Crystal Method | | 3 | |
| 14 | 14 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG | NOW That's What I Call A Workout 3 | | 7 | |
| 16 | 15 | ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG | This Is... | | 19 | |
| 15 | 16 | VARIOUS ARTISTS MINISTRY OF SOUND | Ministry Of Sound: Running Trax 2014 | | 4 | |
| 22 | 17 | DARKSIDE OTHER PEOPLE/MATADOR | Psychic | | 17 | |
| NEW | 18 | GRAMATIJK LOWTEMP | The Age Of Reason | | 1 | |
| 19 | 19 | DEADMAU5 MAUSTRAP/ULTRA | Album Title Goes Here | | 55 | |
| NEW | 20 | ACTRESS WERKDISCS/NINJA TUNE | Ghettoville | | 1 | |
| 24 | 21 | KASKADEE ULTRA | Atmosphere | | 12 | |
| RE | 22 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL | NOW That's What I Call Party Anthems | | 76 | |
| 18 | 23 | VARIOUS ARTISTS UKF | UKF Dubstep 2013 | | 7 | |
| 21 | 24 | VARIOUS ARTISTS ALL TRAP MUSIC/AEI | All Trap Music | | 8 | |
| NEW | 25 | BIBIO WARP | Green (EP) | | 1 | |

| DANCE/MIX SHOW AIRPLAY™ | | | | | | |
|-------------------------|-----------|---|--|---------------|--|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | | |
| 1 | 1 | #1 STAY THE NIGHT INTERSCOPE | Zedd Feat. Hayley Williams | 18 | | |
| 2 | 2 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 17 | | |
| 9 | 3 | RED LIGHTS MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC/UNIVERSAL | Tiesto | 4 | | |
| 3 | 4 | THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | Calvin Harris Feat. Ayah Marar | 20 | | |
| 4 | 5 | HEY BROTHER PRMD/ISLAND/IDJMG | Avicii | 11 | | |
| 5 | 6 | NOW OR NEVER ENHANCED | Tritonal Feat. Phoebe Ryan | 11 | | |
| 6 | 7 | TIMBER MR.305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 12 | | |
| 7 | 8 | STRANGERS CASABLANCA/REPUBLIC | Seven Lions With Myon & Shane 54 Feat. Tove Lo | 11 | | |
| 8 | 9 | DARE YOU CLOUD 9/ULTRA | Hardwell Feat. Matthew Koma | 4 | | |
| 10 | 10 | TAKE ME HOME BIG BEAT/RRP | Cash Cash Feat. Bebe Rexha | 24 | | |
| 12 | 11 | DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 4 | | |
| 14 | 12 | LAST CHANCE ULTRA | Kaskadee & Project 46 | 7 | | |
| 13 | 13 | POMPEII VIRGIN/CAPITOL | Bastille | 9 | | |
| 15 | 14 | ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | 27 | | |
| 11 | 15 | LEGACY PROTOCOL/ULTRA | Nicky Romero VS Krewella | 9 | | |
| 16 | 16 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 9 | | |
| 18 | 17 | YOUTH RCA | Foxes | 2 | | |
| 17 | 18 | REVOLUTION SPINNIN' | R3hab & NERVO & Ummet Ozcan | 2 | | |
| 22 | 19 | WIZARD SPINNIN'/CASABLANCA/REPUBLIC | Martin Garrix & Jay Hardway | 2 | | |
| 20 | 20 | LIKE SATELLITES MAGIC MUZIK/BLACK HOLE | Manufactured Superstars Feat. Danni Rouge | 11 | | |
| 24 | 21 | ENJOY THE RIDE KREWELLA/COLUMBIA | Krewella | 2 | | |
| 21 | 22 | BONELESS DIM MAK/ULTRA | Steve Aoki, Chris Lake & Tujamo | 8 | | |
| 19 | 23 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 10 | | |
| NEW | 24 | TEAM LAVA/REPUBLIC | Lorde | 1 | | |
| RE | 25 | MANY WAYS FLASHOVER/ROBBINS | Ferry Corsten Feat. Jenny Wahlstrom | 5 | | |



Daft Punk Darts Back

Daft Punk's *Random Access Memories*, which won the Grammy Awards for album of the year and best dance/electronic album, holds atop Dance/Electronic Albums and vaults 39-10 on the Billboard 200 with its biggest sales week since July 13, 2013 (30,000 units, up 300%, according to Nielsen SoundScan). Meanwhile, lead single "Get Lucky," the winner for record of the year and best pop duo/group performance, rebounds 4-2 on Hot Dance/Electronic Songs—the track's best position since Aug. 31, 2013, when it dipped 1-2 after a 13-week run at No. 1. "Lucky" is the Digital Gainer (112,000 units, up 122%) and Streaming Gainer (3.1 million U.S. streams, up 92%, according to Nielsen BDS). The song tops Dance/Electronic Streaming Songs (4-1) for the first time, having previously spent 14 weeks at No. 2. Also making waves on Hot Dance/Electronic Songs is album cut "Give Life Back to Music," which was serviced to radio by Columbia Records two days after the Jan. 26 Grammy telecast. The track, which debuted and peaked at No. 18 in June, re-enters at No. 25. Elsewhere on Hot Dance/Electronic Songs, Zedd's latest, "Find You," with Matthew Koma and Miriam Bryant, soars 25-11, aided by a 256% jump in download sales to 24,000. That sum places the track in the top 10 (21-8) of Dance/Electronic Digital Songs. On Dance Club Songs, "Go F**k Yourself" forcefully gives My Crazy Girlfriend its first No. 1 with its first chart entry, thanks to remixes from Richard Vission, Papercha\$er and Dave Aude, among others. It's the fourth Dance Club Songs No. 1 with the "F" word in the title since 2006—from the chart's inception in 1976 until then there were none.

—Gordon Murray

| DANCE CLUB SONGS™ | | | | | |
|-------------------|-----------|--|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 3 | 1 | #1 GO F**K YOURSELF CAPITOL | My Crazy Girlfriend | 9 | |
| 4 | 2 | GG DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 5 | |
| 2 | 3 | TAKE IT LIKE A MAN WARNER BROS. | Cher | 9 | |
| 5 | 4 | TSUNAMI DOORN/SPINNIN'/COLUMBIA | DVBBS & Bourgeois | 9 | |
| 9 | 5 | FOR ONCE IN MY LIFE SBB | Mel B | 7 | |
| 12 | 6 | HEY BROTHER PRMD/ISLAND/DJMG | Avicii | 6 | |
| 1 | 7 | POMPEII VIRGIN/CAPITOL | Bastille | 9 | |
| 10 | 8 | RIGHT THERE REPUBLIC | Ariana Grande Feat. Big Sean | 7 | |
| 11 | 9 | SATURDAY NIGHT WILL.I.AM/CHERRYTREE/INTERSCOPE | Natalia Kills | 8 | |
| 15 | 10 | HANDS UP IN THE AIR SONY MUSIC CANADA | Audio Playground | 5 | |
| 16 | 11 | SOMEBODY LOVES YOU RCA | Betty Who | 7 | |
| 6 | 12 | NEON LIGHTS HOLLYWOOD | Demi Lovato | 10 | |
| 7 | 13 | DO WHAT U WANT STREAMLINE/INTERSCOPE | Lady Gaga Feat. R. Kelly | 8 | |
| 21 | 14 | TAKE ME AWAY AUDACIOUS | Rokelle Feat. Dave Aude | 5 | |
| 14 | 15 | MAD AUDACIOUS | Vassy | 13 | |
| 17 | 16 | HIGHER ELECTRONIC KINGDOM | Deborah Cox Feat. Paige | 12 | |
| 8 | 17 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | 11 | |
| 19 | 18 | GAUDETE MUTE | Erasure | 6 | |
| 13 | 19 | YOU MAKE ME PRMD/ISLAND/DJMG | Avicii | 13 | |
| 23 | 20 | SATELLITE AUDACIOUS | Justin Caruso & Aude Feat. Christina Novelli | 6 | |
| 24 | 21 | WITH YOU D1 | Kimberly Davis | 5 | |
| 26 | 22 | ALONE TOGETHER DECAYDANCE/ISLAND/DJMG | Fall Out Boy | 4 | |
| 22 | 23 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE | Eminem Feat. Rihanna | 8 | |
| 18 | 24 | CRUCIFIED 2013 STOCKHOLM | Army Of Lovers | 8 | |
| 29 | 25 | THUNDERGOD CARRILLO | Danny Howard & Futuristic Polar Bears | 6 | |
| 32 | 26 | GAMES ASTRALWERKS/CAPITOL | Claire | 4 | |
| 37 | 27 | CANNONBALL COLUMBIA | Lea Michele | 4 | |
| 36 | 28 | NOW YOU'RE MINE SIDE FX PARTNERS | Kim Cameron | 4 | |
| 28 | 29 | WHAT TO DO NOW JUICY | Robbie Rivera & The EKGs | 10 | |
| 48 | 30 | BLOW PARKWOOD/COLUMBIA | Beyonce | 2 | |
| 33 | 31 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | 5 | |
| 27 | 32 | THURSDAY X2 | Pet Shop Boys Feat. Example | 11 | |
| 30 | 33 | LOVE ME AGAIN REPUBLIC | John Newman | 12 | |
| 20 | 34 | LOVED ME BACK TO LIFE COLUMBIA | Celine Dion | 12 | |
| 42 | 35 | BURN CHERRYTREE/INTERSCOPE | Ellie Goulding | 3 | |
| 43 | 36 | GIVE MALEA | Malea | 3 | |
| 44 | 37 | CAPTURE DAWN WOODS | Dawn Woods | 3 | |
| 31 | 38 | INCREDIBLE LAST QUARTER | Cary Nokey | 6 | |
| 25 | 39 | THE SPARK WALL/PM:AM/ISLAND/DJMG | Afrojack Feat. Spree Wilson | 12 | |
| 47 | 40 | WIZARD SPINNIN'/CASABLANCA/REPUBLIC | Martin Garrix & Jay Hardway | 2 | |
| 34 | 41 | UNCONDITIONALLY CAPITOL | Katy Perry | 12 | |
| 40 | 42 | ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | 25 | |
| HOT SHOT DEBUT | 43 | HOW I FEEL EFE | DJ Rockster Feat. Paul Cless | 1 | |
| 38 | 44 | BOOYAH Showtek Feat. We Are Loud! & Sonny Wilson SPINNIN'/POLYDOR/INTERSCOPE | | 15 | |
| NEW | 45 | RED LIGHTS MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC | Tiesto | 1 | |
| NEW | 46 | THE DRAGON FLIES SEA TO SUN | VenSun Feat. David Vendetta & Sylvia Tosun | 1 | |
| NEW | 47 | IF ONLY TONIGHT SEIZE THE DAY | Assia Ahhatt | 1 | |
| NEW | 48 | CELEBRATE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL | Empire Of The Sun | 1 | |
| NEW | 49 | HOW I FEEL POE BOY/ATLANTIC | Flo Rida | 1 | |
| NEW | 50 | DANSE CP | Mia Martina Feat. Dev | 1 | |

Hits of the World

February 15
2014
billboard

| EURO | | | | | |
|---------------|-----------|---|---|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 2 | 1 | RATHER BE ATLANTIC | Clean Bandit Feat. Jess Glynne | | |
| 1 | 2 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | |
| 6 | 3 | FEELIN' MYSELF WILL.I.AM/INTERSCOPE | will.i.am Feat. Miley Cyrus, French Montana, Wiz Khalifa & DJ Mustard | | |
| 3 | 4 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | | |
| 11 | 5 | READY FOR YOUR LOVE VIRGIN | Gorgon City Feat. MNEK | | |
| NEW | 6 | CRYING FOR NO REASON RINSE/AMMUNITION | Katy B | | |
| 5 | 7 | HEY BROTHER POSITIVA/PRMD/ISLAND | Avicii | | |
| RE | 8 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | | |
| 4 | 9 | BRAVEHEART RCA | Neon Jungle | | |
| 8 | 10 | I SEE FIRE WATERTOWER/DECCA | Ed Sheeran | | |

| UNITED KINGDOM | | | | | |
|----------------|-----------|---|---|--|--|
| SINGLES | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | RATHER BE ATLANTIC | Clean Bandit Feat. Jess Glynne | | |
| NEW | 2 | FEELIN' MYSELF WILL.I.AM/INTERSCOPE | will.i.am Feat. Miley Cyrus, French Montana, Wiz Khalifa & DJ Mustard | | |
| 2 | 3 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | |
| NEW | 4 | READY FOR YOUR LOVE VIRGIN | Gorgon City Feat. MNEK | | |
| NEW | 5 | CRYING FOR NO REASON RINSE/AMMUNITION | Katy B | | |
| 5 | 6 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | | |
| 4 | 7 | BRAVEHEART RCA | Neon Jungle | | |
| 6 | 8 | HEY BROTHER POSITIVA/PRMD/ISLAND | Avicii | | |
| RE | 9 | DRUNK IN LOVE PARKWOOD/COLUMBIA | Beyonce Feat. Jay Z | | |
| 7 | 10 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | | |

| FRANCE | | | | | |
|---------------|-----------|--|------------------------------------|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | |
| 2 | 2 | DERNIERE DANSE CAPITOL | Indila | | |
| RE | 3 | GET LUCKY DAFT LIFE/COLUMBIA | Daft Punk Feat. Pharrell Williams | | |
| 5 | 4 | ROYALS VIRGIN/UNIVERSAL | Lorde | | |
| NEW | 5 | INSTANT CRUSH DAFT LIFE/COLUMBIA | Daft Punk Feat. Julian Casablancas | | |
| 3 | 6 | ZOMBIE WATI.B | Maitre Gims | | |
| 10 | 7 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic | | |
| NEW | 8 | SIRENS CALL VF/TOT OU TARD | Cats On Trees | | |
| 6 | 9 | SOMEWHERE ONLY WE KNOW PARLOPHONE/WARNER | Lily Allen | | |
| 8 | 10 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | | |

| AUSTRALIA | | | | | |
|---------------|-----------|--|--|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | |
| 6 | 2 | SAY SOMETHING BLACK MAGNETIC/EPIC | A Great Big World & Christina Aguilera | | |
| 2 | 3 | SWING HUSSE/MINISTRY OF SOUND | Joel Fletcher & Savage | | |
| 5 | 4 | STRONG METAL & DUST/MINISTRY OF SOUND/POLYDOR/ISLAND | London Grammar | | |
| 3 | 5 | FREE BLACK BUTTER/ASYLUM | Rudimental Feat. Emeli Sande | | |
| RE | 6 | RIPTIDE LIBERATION | Vance Joy | | |
| 7 | 7 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | | |
| RE | 8 | ROYALS UNIVERSAL | Lorde | | |
| 8 | 9 | RUDE LATIUM/SONY MUSIC | MAGIC! | | |
| 10 | 10 | ADDICTED TO YOU POSITIVA/PRMD/ISLAND | Avicii | | |

| JAPAN | | | | | |
|---------------|-----------|---|-------------------------------------|--|--|
| JAPAN HOT 100 | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | SNOW MAGIC FANTASY TOY'S FACTORY | SEKAI NO OWARI | | |
| 4 | 2 | CHOCOLATE VICTOR | Reo leiri | | |
| 18 | 3 | KIMI NO TONARI PONY CANYON | Aiko | | |
| NEW | 4 | EGAO NO KIMI HA TAIYO SA UP-FRONT | Morning Musume.'14 | | |
| 33 | 5 | TSUKI AVEX-J-MORE | Namie Amuro | | |
| 3 | 6 | IMAGINE NAVUTAWAVE | USAGI | | |
| NEW | 7 | TAKAMONO ZU LANITS | μ's | | |
| 22 | 8 | ZUTTO UNIVERSAL | SPICY CHOCOLATE feat. HAN-KUN & TEE | | |
| NEW | 9 | OTONE NAGARETSUKI COLUMBIA | Kiyoshi Hikawa | | |
| 32 | 10 | GET LUCKY SONY | Daft Punk Feat. Pharrell Williams | | |

| GERMANY | | | | | |
|-----------|-----------|---|------------------------|--|--|
| SINGLES | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams | | |
| 2 | 2 | HARD OUT HERE PARLOPHONE/WARNER | Lily Allen | | |
| 3 | 3 | I SEE FIRE WATERTOWER/DECCA | Ed Sheeran | | |
| 5 | 4 | ATEMLOS DURCH DIE NACHT JEAN FRANKFURTER/POLYDOR/ISLAND | Helene Fischer | | |
| 4 | 5 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha | | |
| 8 | 6 | KIDS (2 FINGER AN DEN KOPF) FOUR | Marteria | | |
| 6 | 7 | LIEDER VERTIGO/CAPITOL/UNIVERSAL | Adel Tawil | | |
| NEW | 8 | OMG! FOUR | Marteria | | |
| 7 | 9 | CHANGES WEPLAY/CO. KG/FOUR | Faul & Wad Ad vs. PNAU | | |
| NEW | 10 | OF THE NIGHT VIRGIN | Bastille | | |

| CANADA | | | | | |
|----------------------------|-----------|--|--|--|--|
| BILLBOARD CANADIAN HOT 100 | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 4 | 1 | DARK HORSE CAPITOL/UNIVERSAL | Katy Perry Feat. Juicy J | | |
| 3 | 2 | SAY SOMETHING BLACK MAGNETIC/EPIC/SONY MUSIC | A Great Big World & Christina Aguilera | | |
| 1 | 3 | COUNTING STARS MOSLEY/INTERSCOPE/UNIVERSAL | OneRepublic | | |
| 2 | 4 | TIMBER MR. 305/POLO GROUNDS/RCA/SONY MUSIC | Pitbull Feat. Ke\$ha | | |
| 5 | 5 | LET HER GO BLACK CROW/NETWORK/SONY MUSIC | Passenger | | |
| 6 | 6 | TEAM LAVA/REPUBLIC/UNIVERSAL | Lorde | | |
| 9 | 7 | RUDE LATIUM/SONY MUSIC | MAGIC! | | |
| 8 | 8 | DEMONS KIDINAKORNER/INTERSCOPE/UNIVERSAL | Imagine Dragons | | |
| 7 | 9 | THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL | Eminem Feat. Rihanna | | |
| 33 | 10 | RADIOACTIVE KIDINAKORNER/INTERSCOPE/UNIVERSAL | Imagine Dragons | | |

| KOREA | | | | | |
|---------------------|-----------|--|------------------|--|--|
| KOREA K-POP HOT 100 | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | GOODBYE STARSHIP ENTERTAINMENT | Hyolin | | |
| 68 | 2 | FXKK U APOP ENTERTAINMENT | Gain | | |
| 3 | 3 | SOMETHING LOEN TREE | Girl's Day | | |
| 2 | 4 | MY DESTINY MUSIC & NEW | Lyn | | |
| 5 | 5 | SINGING GOT BETTER NEOWIZ INTERNET | Ailee | | |
| 6 | 6 | LA SONG LOEN TREE | Rain | | |
| NEW | 7 | I LOVE YOU YELLOW SUBMARINE | Just | | |
| 15 | 8 | MINISKIRT FNC ENTERTAINMENT | AOA | | |
| 7 | 9 | SOME OCCASIONAL SHOWERS LEESSANG COMPANY | Gary Feat. Crush | | |
| 12 | 10 | FRIDAY LOEN TREE | IU | | |

| GREECE | | | |
|------------------|-----------|---|----------------------------------|
| ALBUMS | | | |
| COMPILED BY CYTA | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| | 2 | 1 HIGH HOPES COLUMBIA/SONY MUSIC | Bruce Springsteen |
| NEW | 2 | EDO LILIPOUPOLI BOX MINOS/EMI/UNIVERSAL | Various Artists |
| 9 | 3 | ME LENE GIORGO: 20 XRONIA GIORGOS MAZONAKIS: 2002-2013 HEAVEN | Giorgos Mazonakis |
| RE | 4 | O MOUSIKOS KOSMOS TOU: 104 IHOGRAF. 1960-1998 MINOS/EMI | Various Artists |
| RE | 5 | TIS PSYCHIS MOU TA TRAGOUDIA MINOS/EMI | Dimitris Mitropanos |
| NEW | 6 | ROMAIKI/LAIKI/I ALLI AGORA MINOS/EMI/UNIVERSAL | Various Artists |
| NEW | 7 | BRAHMS: VIOLIN CONCERTO/BARTOK DECCA/UNIVERSAL | Kavakos/Gewandhausorchester/Nagy |
| 3 | 8 | LOVE IN PORTOFINO SUGAR/ALMUD/DECCA/MINOS/EMI/UNIVERSAL | Andrea Bocelli |
| RE | 9 | NA M' EROTEFTEIS MINOS/UNIVERSAL | Stan |
| NEW | 10 | O LAOS TRAGOUDI THELEI MINOS/EMI/UNIVERSAL | Stratos Dionysiou |

| FINLAND | | | |
|---|-----------|---|---------------------------------------|
| DIGITAL SONGS | | | |
| COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 4 | 1 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams |
| NEW | 2 | VENALAIST RULETTII PME/WARNER | JVG Feat. Sanni |
| 1 | 3 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha |
| 3 | 4 | PUMMILLA TALLINNAAN WARNER | Tuomas Kauhanen Feat. Mikko |
| 2 | 5 | HEY BROTHER POSITIVA/PRMD/ISLAND | Avicii |
| 5 | 6 | SA ET OLE HULLU UNIVERSAL | Jana |
| NEW | 7 | KIINNI JAIT EMI | Jontte Valosaari Feat. Mikael Gabriel |
| RE | 8 | COUNTING STARS MOSLEY/INTERSCOPE | OneRepublic |
| RE | 9 | CAN'T REMEMBER TO FORGET YOU RCA | Shakira Feat. Rihanna |
| 6 | 10 | TSUNAMI DOORN/SPINNIN'/DISCO/WAX/SONY MUSIC | DVBBS & Borgeous |

| NETHERLANDS | | | |
|---|-----------|---|---------------------------------|
| DIGITAL SONGS | | | |
| COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 9 | 1 | MAG IK DAN BIJ JOU BREIJWERK PRODUKTIES | Claudia de Breij |
| 1 | 2 | ALL OF ME G.O.O.D./COLUMBIA | John Legend |
| 2 | 3 | HAPPY BACK LOT MUSIC/COLUMBIA | Pharrell Williams |
| 3 | 4 | FORMIDABLE MOSAERT | Stromae |
| 6 | 5 | DARK HORSE CAPITOL/VIRGIN | Katy Perry Feat. Juicy J |
| 4 | 6 | J'ME TIRE WATI.B | Maitre Gims |
| NEW | 7 | DE GLIMLACH VAN EEN KIND SBALL | Willeke Alberti & Johnny de Mol |
| 8 | 8 | JUBEL KLINGANDE | Klingande |
| RE | 9 | ORDINARY LOVE DISTANT HORIZON/DECCA | U2 |
| 7 | 10 | TIMBER MR. 305/POLO GROUNDS/RCA | Pitbull Feat. Ke\$ha |

| MEXICO | | | |
|-------------------------|-----------|---|---|
| AIRPLAY | | | |
| COMPILED BY NIELSEN BDS | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 1 | 1 | COUNTING STARS MOSLEY/INTERSCOPE/UNIVERSAL | OneRepublic |
| 3 | 2 | HERMOSA EXPERIENCIA DISCOS SABINAS | Banda Sinaloense MS de Sergio Lizarraga |
| 5 | 3 | TIMBER MR. 305/POLO GROUNDS/RCA/SONY MUSIC | Pitbull Feat. Ke\$ha |
| 2 | 4 | STORY OF MY LIFE SYCO/COLUMBIA/SONY MUSIC | One Direction |
| 6 | 5 | EL PERDEDOR UNIVERSAL | Enrique Iglesias Feat. Marco Antonio Solis |
| 7 | 6 | CAN'T REMEMBER TO FORGET YOU RCA/SONY MUSIC | Shakira Feat. Rihanna |
| 4 | 7 | NO QUERIAS LASTIMARME UNIVERSAL | Gloria Trevi |
| 8 | 8 | BURN CHERRYTREE/INTERSCOPE/UNIVERSAL | Ellie Goulding |
| 9 | 9 | VIVEME ATLANTIC/WARNER | Laura Pausini & Alejandro Sanz |
| 14 | 10 | RELACION CLANDESTINA DISA/UNIVERSAL | Chuy Lizarraga y Su Banda Tierra Sinaloense |

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2014
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| CONCERT GROSSES | | | | |
|-----------------|--|--|----------------------------|--|
| | GROSS PER TICKET PRICE(S) | ARTIST VENUE DATE | ATTENDANCE CAPACITY | PROMOTER |
| 1 | \$3,409,720 (\$4,433,400 RAND) \$99.02/\$29.71 | BRUCE SPRINGSTEEN & THE E STREET BAND FNB STADIUM, JOHANNESBURG FEB. 1 | 55,385 SELLOUT | BIG CONCERTS |
| 2 | \$1,848,788 (\$1,856,300 RAND) \$88.25/\$49.03 | BRUCE SPRINGSTEEN & THE E STREET BAND BELLVILLE VELODROME, CAPE TOWN, AFRICA JAN. 26, 28-29 | 23,973 THREE SELLOUTS | BIG CONCERTS |
| 3 | \$1,498,828 \$89.50/\$69.50 | GEORGE STRAIT, MARTINA MCBRIDE SAP CENTER, SAN JOSE, CALIF. JAN. 30 | 17,500 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 4 | \$1,207,942 \$150/\$32.50 | JAY Z PHILIPS ARENA, ATLANTA DEC. 27 | 14,533 SELLOUT | LIVE NATION |
| 5 | \$1,175,723 \$89.50/\$69.50 | GEORGE STRAIT, MIRANDA LAMBERT VALLEY VIEW CASINO CENTER, SAN DIEGO JAN. 31 | 13,697 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 6 | \$1,163,425 \$165/\$45 | ELTON JOHN PHILIPS ARENA, ATLANTA NOV. 16 | 14,846 SELLOUT | LIVE NATION |
| 7 | \$1,126,850 (\$1,254,861 CANADIAN) \$136.05/\$64.21 | ELTON JOHN BUDWEISER GARDENS, LONDON, ONTARIO FEB. 3 | 9,166 SELLOUT | LIVE NATION |
| 8 | \$914,440 \$99.50/\$49.50 | BILLY JOEL VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. JAN. 22 | 12,112 SELLOUT | LIVE NATION |
| 9 | \$716,585 \$75/\$65 | WIDESPREAD PANIC PHILIPS ARENA, ATLANTA DEC. 31 | 11,276 SELLOUT | LIVE NATION |
| 10 | \$665,598 (\$731,812 CANADIAN) \$79.58/\$63.21 | KEITH URBAN, LITTLE BIG TOWN, BRETT ELDRIDGE BUDWEISER GARDENS, LONDON, ONTARIO JAN. 23 | 8,626 SELLOUT | LIVE NATION |
| 11 | \$656,540 (\$1,522,228 REAIS) \$409.74/\$107.83 | YUSUF CITIBANK HALL, SAO PAULO, BRAZIL NOV. 16-17 | 4,132 6,262 TWO SHOWS | T4F-TIME FOR FUN |
| 12 | \$640,572 \$68.50/\$30 | TRANS-SIBERIAN ORCHESTRA AMWAY CENTER, ORLANDO, FLA. NOV. 30 | 11,699 17,210 TWO SHOWS | LIVE NATION |
| 13 | \$636,645 \$99.50/\$54.50 | MICHAEL BUBLÉ MODA CENTER, PORTLAND, ORE. NOV. 16 | 7,569 SELLOUT | BEAVER PRODUCTIONS |
| 14 | \$630,136 (\$726,197 AUSTRALIAN) \$87.68/\$79.01 | AVICII, WILL SPARKS, NEW WORLD SOUND PERTH ARENA, PERTH, AUSTRALIA JAN. 27 | 8,131 9,384 | FUTURE MUSIC GROUP |
| 15 | \$629,408 \$99.50/\$54.50 | MICHAEL BUBLÉ PEPSI CENTER, DENVER NOV. 20 | 9,620 10,600 | BEAVER PRODUCTIONS |
| 16 | \$621,509 \$72.50/\$32.50 | TRANS-SIBERIAN ORCHESTRA BOK CENTER, TULSA, OKLA. DEC. 19 | 11,915 SELLOUT | STONE CITY ATTRACTIONS |
| 17 | \$619,829 (\$4,078,476 KRONA) \$120.82/\$68.39 | DEPECHE MODE MALMÖ ARENA, MALMÖ, SWEDEN DEC. 9 | 6,946 SELLOUT | LIVE NATION |
| 18 | \$604,737 \$59.50/\$39.50 | THE AVETT BROTHERS, SHOVELS & ROPE TIME WARNER CABLE ARENA, CHARLOTTE, N.C. DEC. 31 | 12,566 SELLOUT | NS2, ZALI PRESENTS |
| 19 | \$598,447 \$59/\$39 | BRAD PAISLEY, CHRIS YOUNG, DANIELLE BRADBERRY XCEL ENERGY CENTER, ST. PAUL, MINN. NOV. 16 | 11,920 SELLOUT | LIVE NATION |
| 20 | \$598,048 \$72/\$34 | TRANS-SIBERIAN ORCHESTRA VERIZON CENTER, WASHINGTON, D.C. DEC. 4 | 10,922 12,793 | LIVE NATION |
| 21 | \$597,939 \$150/\$125/\$89/\$49 | ALEJANDRO FERNÁNDEZ ALLSTATE ARENA, ROSEMONT, ILL. NOV. 24 | 5,636 9,770 | CARDENAS MARKETING NETWORK |
| 22 | \$596,584 (\$638,160 CANADIAN) \$121.48/\$74.55 | GLITTER & GOLD NYE: HARDWELL, DYRO, TITUS 1, DOM G & OTHERS BMO CENTRE, CALGARY DEC. 31 | 6,800 SELLOUT | THE UNION |
| 23 | \$591,619 \$70/\$34.50 | TRANS-SIBERIAN ORCHESTRA BRIDGESTONE ARENA, NASHVILLE DEC. 8 | 11,015 14,231 | LIVE NATION |
| 24 | \$587,926 \$71/\$31 | TRANS-SIBERIAN ORCHESTRA ALLIANT ENERGY CENTER, MADISON, WIS. DEC. 13 | 9,746 11,686 TWO SHOWS | FRANK PRODUCTIONS |
| 25 | \$560,573 \$125/\$69 | JOE BONAMASSA FOX THEATRE, ATLANTA NOV. 22-23 | 5,933 9,086 TWO SHOWS | J & R ADVENTURES |
| 26 | \$551,445 (\$7,229,500 PESOS) \$51.18 | GLORIA TREVI AUDITORIO BANAMEX, MONTERREY, MEXICO NOV. 29-30 | 10,774 12,796 TWO SHOWS | OCESA-CIE |
| 27 | \$551,067 \$69.50/\$35 | JOHN MAYER, PHILLIP PHILLIPS BRIDGESTONE ARENA, NASHVILLE DEC. 4 | 8,441 SELLOUT | AEG LIVE |
| 28 | \$547,710 \$169/\$129/\$89/\$69 | ALEJANDRO FERNÁNDEZ BARCLAYS CENTER, BROOKLYN, N.Y. NOV. 21 | 4,422 7,312 | CARDENAS MARKETING NETWORK |
| 29 | \$547,318 \$69.50/\$49.50/\$39.50 | ZAC BROWN BAND, TROMBONE SHORTY & ORLEANS AVENUE SAP CENTER, SAN JOSE NOV. 16 | 8,355 9,000 | ANOTHER PLANET ENTERTAINMENT |
| 30 | \$541,610 \$250/\$125/\$100/\$65 | JILL SCOTT, LUKE JAMES, FIVEOLOGY, DJ PREMIER RADIO CITY MUSIC HALL, NEW YORK DEC. 31 | 5,146 5,943 | LIVE NATION, MSG ENTERTAINMENT |
| 31 | \$538,427 \$66.50/\$46.50 | JOHN MAYER, PHILLIP PHILLIPS NEW ORLEANS ARENA, NEW ORLEANS DEC. 7 | 8,516 10,000 | BEAVER PRODUCTIONS |
| 32 | \$538,370 \$175/\$160/\$100/\$75 | SEA OF DREAMS NEW YEAR'S EVE: THIEVERY CORPORATION & OTHERS BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO DEC. 31 | 5,657 6,000 | ANOTHER PLANET ENTERTAINMENT, SUNSET PROMOTIONS |
| 33 | \$532,489 \$77/\$46 | JERRY SEINFELD ORPHEUM THEATRE, MINNEAPOLIS JAN. 16-17 | 7,651 7,776 THREE SHOWS | HENNEPIN THEATRE TRUST |
| 34 | \$524,519 \$65.50/\$55.50/ \$45.50/\$25.50 | ZAC BROWN BAND, DUGAS, AJ GHENT RUPP ARENA, LEXINGTON, KY. DEC. 14 | 9,598 15,424 | JAM PRODUCTIONS, OUTBACK CONCERTS, SOUND EVENTS |
| 35 | \$522,038 \$67.50/\$47.50 | JOHN MAYER, PHILLIP PHILLIPS FRANK ERWIN CENTER, AUSTIN, TEXAS DEC. 6 | 8,629 11,124 | LIVE NATION |



Springsteen's High Hopes In South Africa

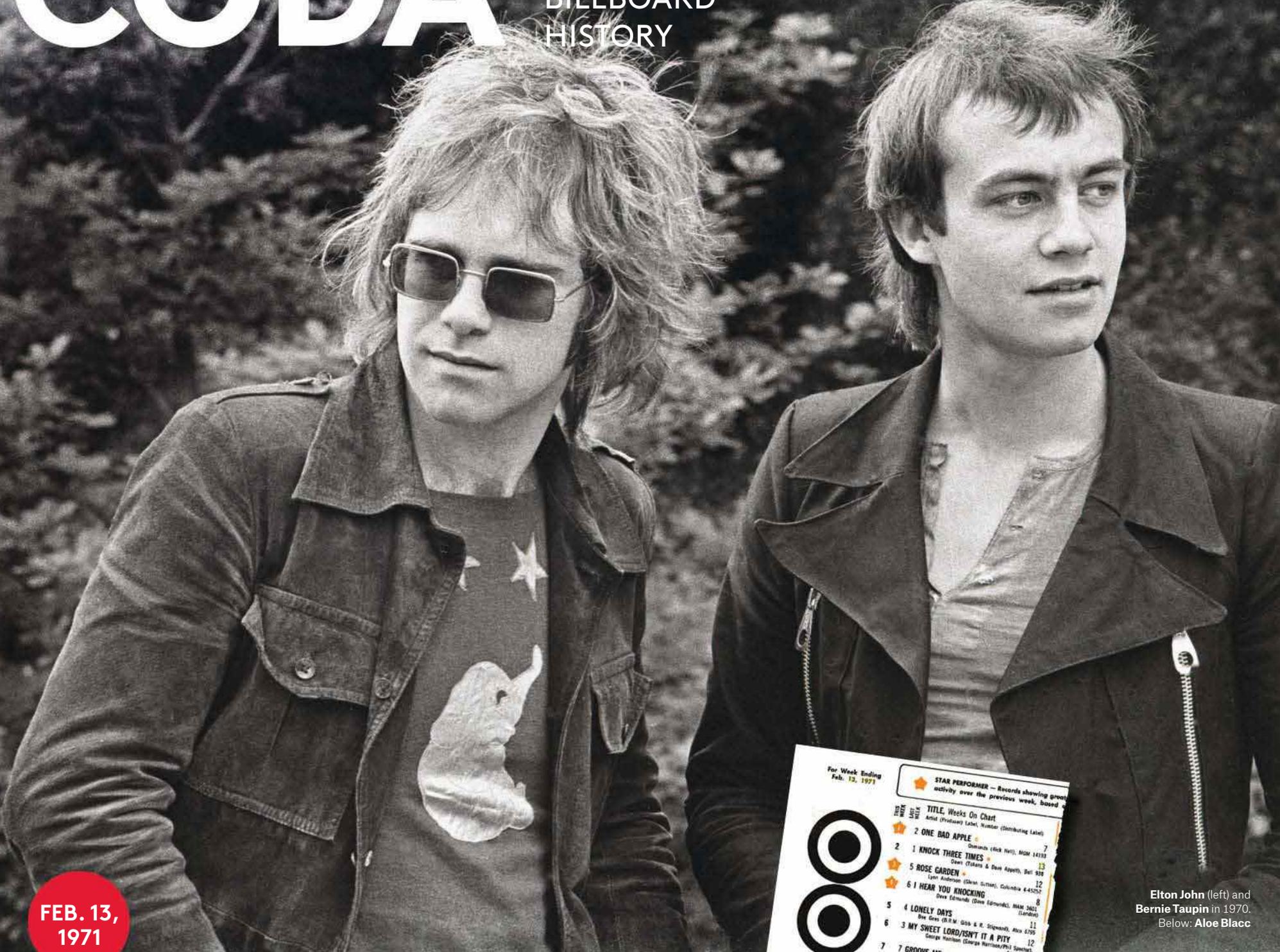
Bruce Springsteen (above) tops the chart with ticket sales reported from the first two dates of his 2014 tour in support of the Billboard 200 No. 1 *High Hopes*, released in January. The tour, on which Springsteen is joined by **the E Street Band**, launched in South Africa with performances in two markets during his first concert tour in the country.

The opener was a three-night engagement at the Bellville Velodrome indoor sports arena located in Cape Town. The sold-out concerts on Jan. 26, 28 and 29 grossed \$1.8 million, earning the tour the No. 2 spot on the chart. Ranking atop the list is the first stadium performance on the *High Hopes* tour, a Feb. 1 concert at FNB Stadium in Johannesburg. With a sellout crowd at the city's soccer venue, the largest stadium in Africa, the Boss raked in \$3.4 million in ticket sales.

A seven-city trek through Australia and New Zealand began Feb. 5 with the rock legend's first concert in the city of Perth, but his performances in Sydney, Melbourne and Brisbane mark a return engagement from just a year ago. (Those three markets were covered in March 2013 during the *Wrecking Ball* tour.) This year's Oceania leg is set to run through February and wrap with two shows in Auckland, New Zealand, at the beginning of March. —*Bob Allen*

CODA

REWINDING BILLBOARD HISTORY



**FEB. 13,
1971**

For Week Ending Feb. 13, 1971

100

★ **STAR PERFORMER** — Records showing greatest activity over the previous week, based on...

| RANK | TITLE | Weeks On Chart |
|------|-------------------------------|----------------|
| 1 | ONE BAD APPLE | 7 |
| 2 | KNOCK THREE TIMES | 13 |
| 3 | ROSE GARDEN | 12 |
| 4 | HEAR YOU KNOCKING | 8 |
| 5 | LONELY DAYS | 11 |
| 6 | MY SWEET LORD/ISN'T IT A PITY | 12 |
| 7 | GROOVE ME | 12 |
| 8 | YOUR SONG | 12 |
| 9 | IF I WERE YOUR WOMAN | 12 |
| 10 | MAMA'S PEARL | 12 |
| 11 | IF YOU COULD READ MY MIND | 12 |
| 12 | WATCHING SCOTTY GROW | 12 |

Elton John (left) and Bernie Taupin in 1970. Below: Aloe Blacc

Elton's First Top 10, 'Your Song,' Charts Again After 43 Years

"You can tell everybody," Aloe Blacc announces over a blast of triumphant horns, "I'm the man." And the singer/songwriter's new pop/R&B hit is making that boast come true, as "The Man" scales a host of charts.

Having already reached the Digital Songs top five and the Billboard Hot 100's top 20, this week the track enters three radio airplay tallies: Triple A (No. 23), Adult R&B

(No. 30) and Rhythmic (No. 33), and it continues scaling Adult Top 40 (37-30) and Mainstream Top 40 (33-28). Fueling its ascent is a synch in a Beats by Dr. Dre TV ad featuring NBA player Kevin Garnett, which is scheduled to run through April.

If the "you can tell everybody" lyric and melody sound familiar, that's because they incorporate Elton John's classic "Your Song," which 43 years ago this week was wrapping a four-week peak at No. 8 on the Hot 100. It became John's first of 27 top 10s, a sum that places him in a tie for fifth-best of all time. He logged 16 of those top 10s in the '70s, the most of any act that decade.

This isn't the first time "Your Song" has helped rocket a new artist to stardom. Before breaking in the United States with "Lights" and "Burn," Ellie Goulding's cover of John's 1971 hit topped the U.K. Digital Songs chart for two weeks in 2010. —Gary Trust



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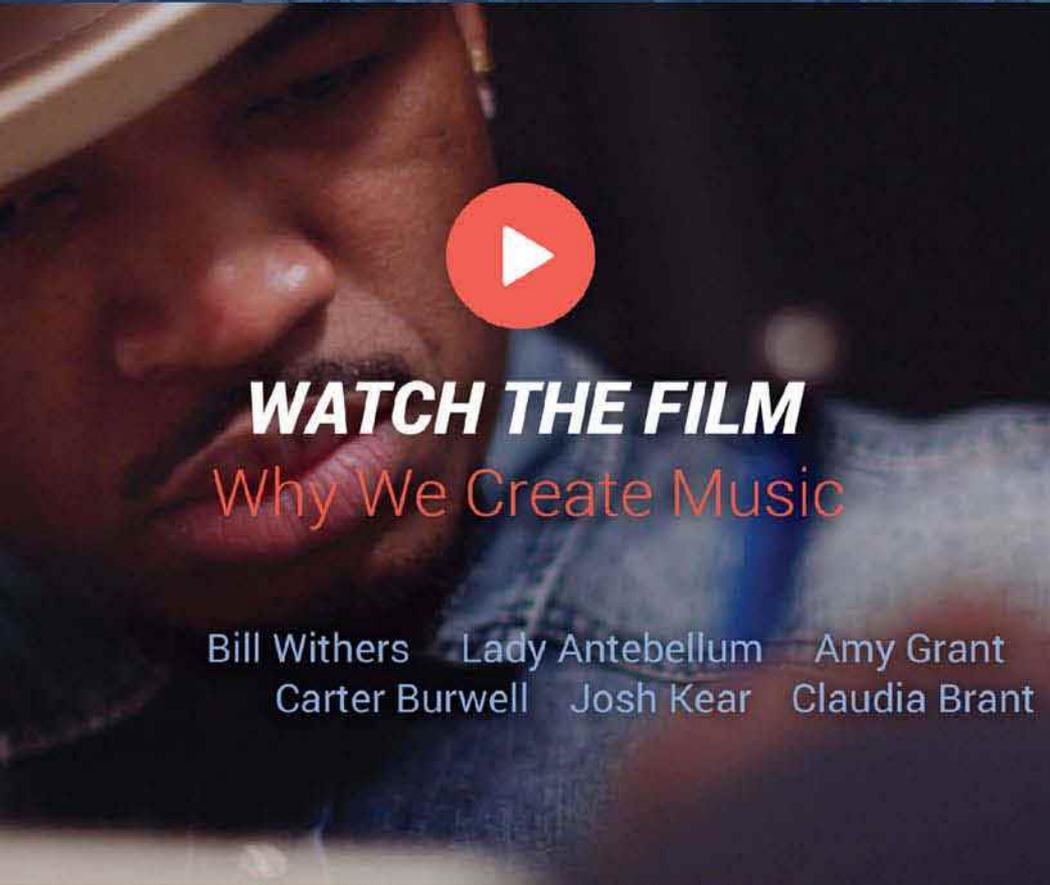
HEAR THE SONG



EXPLORE THE TIMELINE



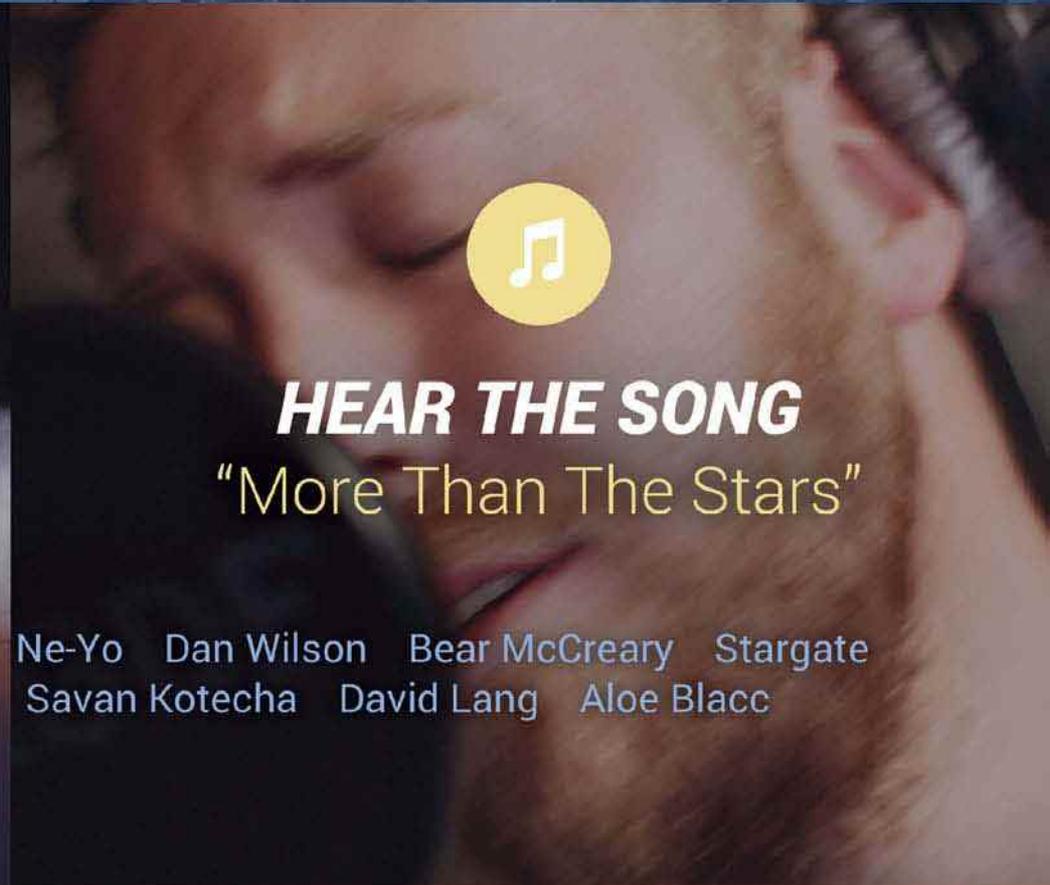
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Bill Withers Lady Antebellum Amy Grant
Carter Burwell Josh Kear Claudia Brant



HEAR THE SONG

"More Than The Stars"

Ne-Yo Dan Wilson Bear McCreary Stargate
Savan Kotecha David Lang Aloe Blacc



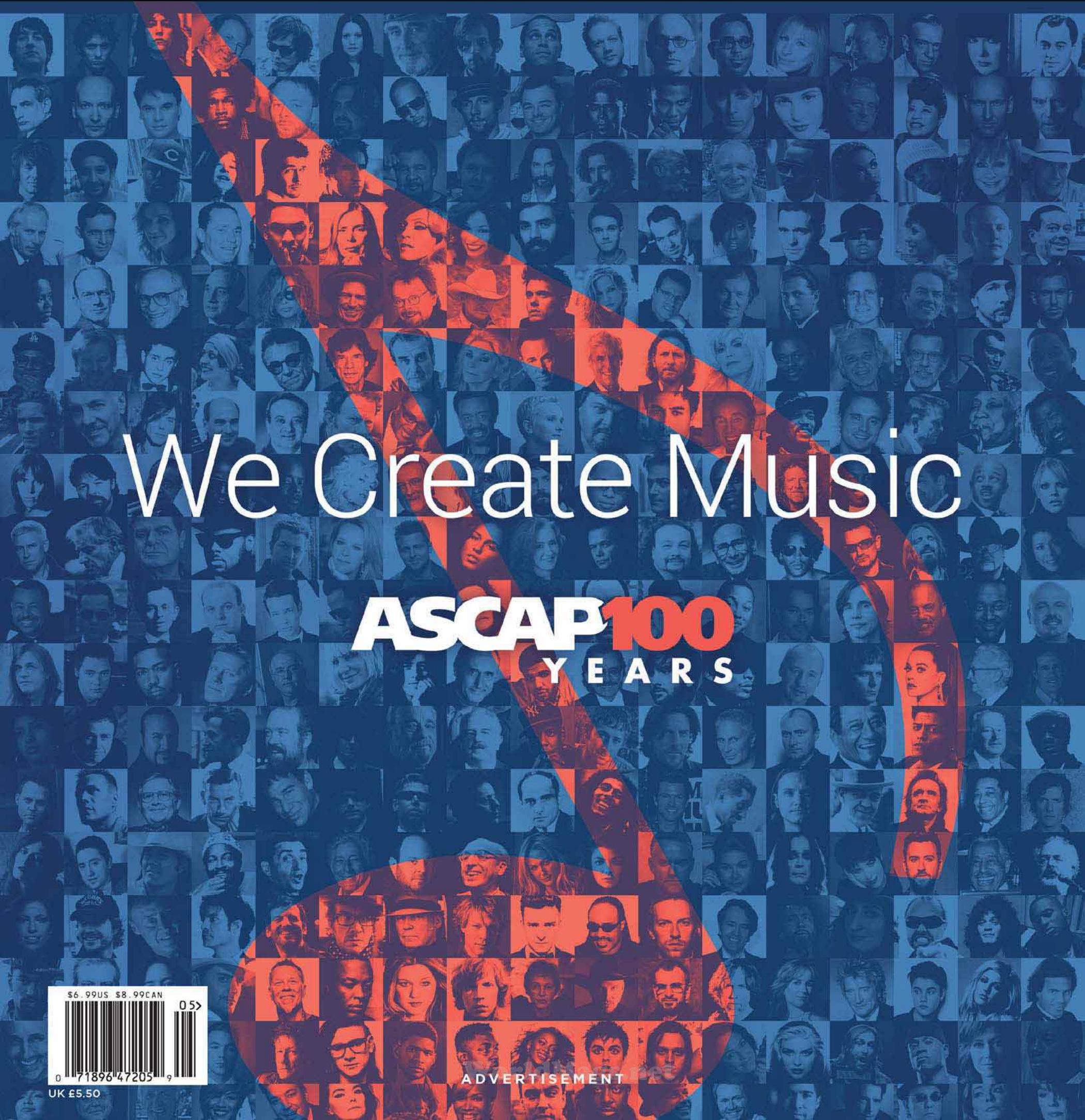
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YEARS

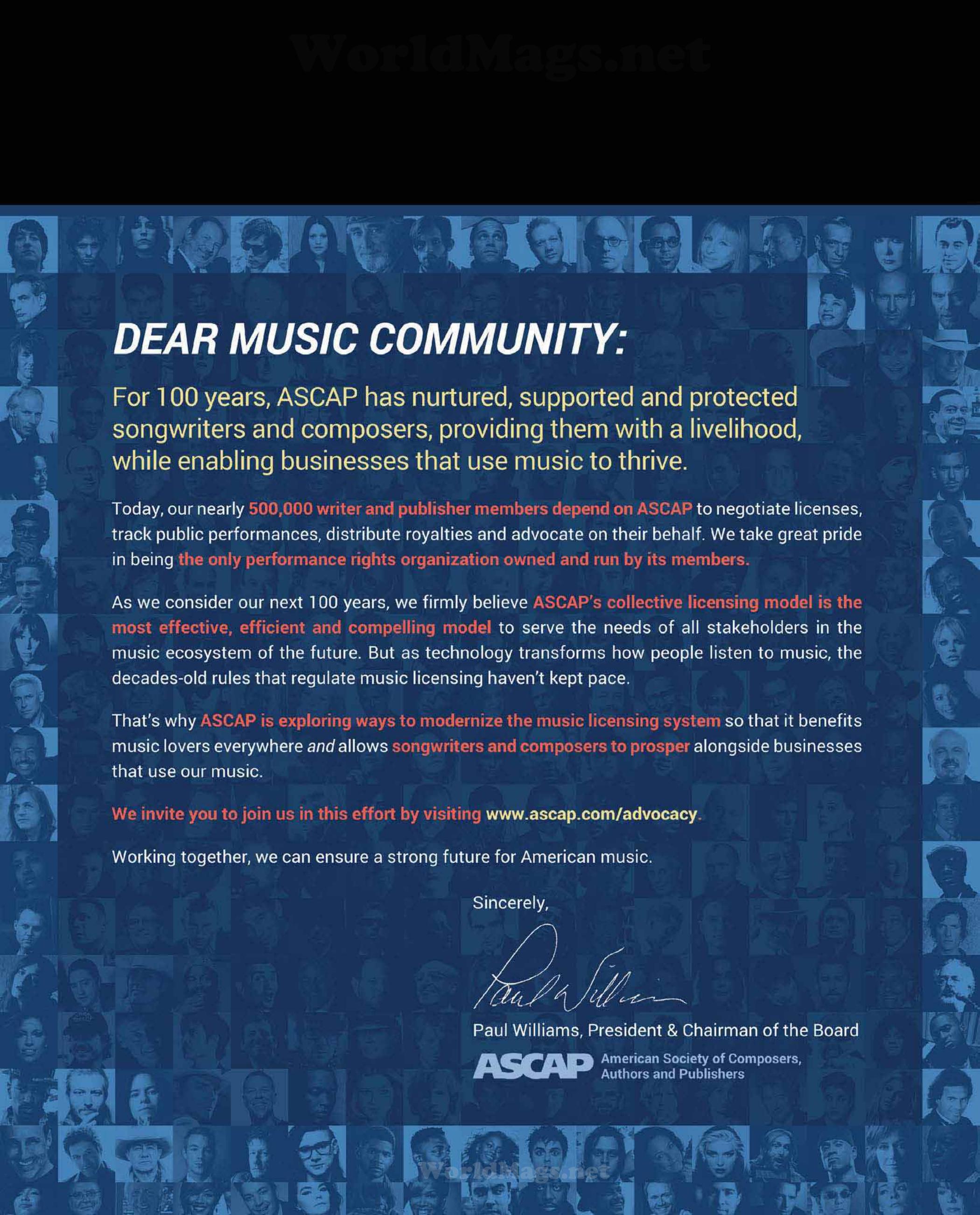
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DEAR MUSIC COMMUNITY:

For 100 years, ASCAP has nurtured, supported and protected songwriters and composers, providing them with a livelihood, while enabling businesses that use music to thrive.

Today, our nearly **500,000 writer and publisher members depend on ASCAP** to negotiate licenses, track public performances, distribute royalties and advocate on their behalf. We take great pride in being **the only performance rights organization owned and run by its members.**

As we consider our next 100 years, we firmly believe **ASCAP's collective licensing model is the most effective, efficient and compelling model** to serve the needs of all stakeholders in the music ecosystem of the future. But as technology transforms how people listen to music, the decades-old rules that regulate music licensing haven't kept pace.

That's why **ASCAP is exploring ways to modernize the music licensing system** so that it benefits music lovers everywhere *and* allows **songwriters and composers to prosper** alongside businesses that use our music.

We invite you to join us in this effort by visiting www.ascap.com/advocacy.

Working together, we can ensure a strong future for American music.

Sincerely,



Paul Williams, President & Chairman of the Board

ASCAP American Society of Composers,
Authors and Publishers