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ALAN MELTZER The Life & Death Of An Indie Empire Builder MACKLEMORE & RYAN LEWIS Why Is The No. 1 Rap Song Not On Hip-Hop Radio? CES WRAP

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VIEWPOINT

26
JANUARY
2013

THIS WEEK
Volume 125
No. 3



Warner Music's Cameron Strang

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GUY FINLEY



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Welcome To The New Billboard

For more than a century, Billboard has informed, empowered and engaged the music world. Today, we relaunch the brand to be the most important and exciting property in music media. ¶ In short, Billboard is investing. And while it's true that we're investing in our core products—a more beautiful magazine, websites that start with the notion of community and discovery and build from there, and an app to read the weekly publication—we're really investing in our faith in music. In our faith in you. ¶ The new Billboard takes in the sweeping changes in the ways that fans experience music and the

complexities of the music industry, boils it all down and then lifts it up. The moment that 50,000 people erupt in unison at a concert. The discovery and love of a new artist, a new album, a new song. There is an inalienable bond between those who create the soundtracks of our lives and those who consume, and from the moment there has been an organized music business, there has been Billboard, leading and informing the essential conversation about music for both sides of the equation. We charted a course for vinyl, 8-tracks, CDs, digital downloads . . .

That today we remain the most trusted resource for fans and the industry alike should come as no surprise. Music on the social Web? The idea of playlisting and streaming? You read it first—and best—in Billboard.

The new magazine you hold in your hands today is a testament to our love of music and our love of the business that creates it—every facet, from the most

high-powered label executive or attorney to the artist at home, dreaming about building a career. The music industry is a dynamic place, and this book will serve your information needs more than ever, going deeper into the trends, technologies and ideas shaping your decisions. If you don't learn something that will help your business every issue, we aren't doing our jobs.

At the same time, this industry is fun. It parties. It lets its hair down. It gets excited about music and musicians that transcend and inspire. In our expanded Backbeat and feature sections, we'll deliver on that promise too. This magazine will be every bit as creative, sexy and smart as the industry it covers.

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With these innovations complementing a DNA of peerless credibility through the Billboard charts and authority, Billboard now connects brands, bands, fans and all other parts of today's disparate and dynamic music world in more perfect harmony than ever before.

The best in music just got better. Enjoy. ●

Bill Werde Editorial Director



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There's even more to the all-new Billboard magazine: For the first time, Billboard is available on the iPad. The Billboard iPad edition brings the magazine to life using the latest interactive tablet technology: videos, music, exclusive photos and more of the news and information you can only get from Billboard. A highlight is the Billboard charts on the iPad edition, which are expanded and playable on Spotify. The Billboard iPad edition is free to subscribers and available for \$99.99 per year or \$9.99 per month. Go to billboard.com/ipad.

New Look, New Chart

Billboard expands its coverage of the burgeoning dance scene by launching Dance/Electronic Songs, the first-ever ranking of the nation's top dance songs combining digital download sales (tracked by Nielsen SoundScan), radio airplay (monitored by Nielsen BDS) and streaming data (tracked by BDS from such services as Spotify, Muve, Slacker, Rhapsody, Rdio, Myspace, Xbox Music and Guvera) and reported club play from a select national panel of 140 club DJs.

Outside of club play data, Dance/Electronic Songs will match the methodology applied to Billboard's signature all-genre songs ranking, the Billboard Hot 100. Titles eligible for the chart will be determined based on a song's core sound and tempo, as they have been for our sales-based Dance/Electronic Digital Songs chart, which launched in 2010. Dance remixes of titles categorized as pop, rock, R&B, rap or another genre wouldn't make a song eligible for Dance/Electronic Songs, even if the title appears on Dance Club Songs or Dance/Mix Show Airplay.

Topping the inaugural Dance/Electronic Songs chart is "Scream & Shout" by Will.i.am & Britney Spears, followed by EDM trio Swedish House Mafia with "Don't You Worry Child" at No. 2.

Billboard is also expanding its menu of streaming charts with the launch of Streaming Songs. The chart ranks the top Web radio streams and on-demand audio titles from the leading streaming services mentioned above. This ranking represents the streaming portion of the Hot

100's data pool as well as Billboard's other hybrid genre charts for Country, R&B/Hip-Hop, R&B, Rap, Latin, Rock and now Dance/Electronic Songs.

Where On-Demand Songs, which launched in March 2012, measures consumer-activated audio plays on the aforementioned streaming services with on-demand functionality, Streaming Songs includes that data, as well as on-demand streams.

Macklemore & Ryan Lewis' "Thrift Shop" (featuring Wanz) holds the top spot on Streaming Songs with 1.5 million total streams in the United States.

Additionally, Billboard is launching the R&B Albums chart, which ranks the week's top R&B-only (non-rap) titles. R&B Albums, a companion chart to the recently launched R&B Songs, will serve as a 25-position distillation of the overall Top R&B/Hip-Hop Albums chart.

Rihanna's *Unapologetic*, which is bumped down to No. 2 on Top R&B/Hip-Hop Albums, claims the first-ever No. 1 on R&B Albums. ●

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TOP LINE



RADIO

Ryan Lewis and Macklemore

Why Isn't R&B Radio Shopping At The 'Thrift Shop'?

Macklemore & Ryan Lewis' hit is the nation's top seller and tops Billboard's Rap Songs chart. So why isn't hip-hop radio playing it?

By Gary Trust

Macklemore & Ryan Lewis' rap track "Thrift Shop," featuring Wanz, is seemingly a hit everywhere—except radio stations that specialize in rap, that is. ♪ The duo's ode to the joys of bargain-hunting ascends to the top of Billboard's Hot Digital Songs chart with 279,000 downloads sold, according to Nielsen SoundScan. The track, up 5-2 on the Billboard Hot 100 and 2-1 on Hot R&B/Hip-Hop Songs, has sold 1.6 million downloads since its release. Parent album *The Heist* opened at No. 1 on the Oct. 27 Top R&B/Hip-Hop Albums chart and has sold 237,000 copies. ♪ Distributed and promoted by Alternative Distribution Alliance (ADA), the group has roared up multiple Nielsen BDS-based Billboard airplay charts with "Thrift Shop." The song enters the top 10 on Rhythmic (14-9) and bullets on Alternative (17-17) and Mainstream Top 40 (25-23). While it crowns Hot R&B/Hip-Hop Songs and spends a second week

atop Rap Songs, both charts blend sales, streaming and all-format airplay data. It's only at No. 17 on Rap Airplay, thanks almost exclusively to its spins at rhythmic radio. It's nowhere to be found on the 50-position R&B/Hip-Hop Airplay chart.

Why is R&B/hip-hop radio, rap's foremost radio home, not opening its doors to "Thrift Shop"?

Granted, other titles in the Rap Songs top five haven't received a welcome on R&B/hip-hop airwaves, including Flo Rida's "I Cry" and Pitbull's "Don't Stop the Party," featuring TJR. Those songs are dance-heavy, however—a sound that R&B/hip-hop radio avoids. With its hip-hop-styled texture, "Thrift Shop" would, sonically, seem a fit for the format.

So, why isn't it? Perhaps most notably, R&B/hip-hop PDs haven't been formally serviced with the track and in radio in 2013, few programmers dare jump out on unpromoted tracks. It's easy to see why: With such a large number of stations publicly owned, a PD is more a businessman than ever before. Several companies have even dubbed the position the more corporate-sounding "brand manager." And with Arbitron's electronic Portable People Meter ratings management revealing tune-out on a song-by-song basis, PDs have less incentive than ever to take a chance on an unfamiliar track.

But is "Thrift Shop" unfamiliar? As surprising as it may seem, approximately half the R&B/hip-hop PDs that Billboard contacted were unaware of "Thrift Shop"—the best-selling song in the United States this week. "I have never heard of the song," two format PDs identically admitted.

ADA began working "Thrift Shop" to alternative radio, where the song first charted, debuting on the Alternative chart the week of Nov. 15. As ADA operates under the Warner Bros. umbrella, Warner's promotional team, encouraged by alternative radio's embrace, began promoting "Thrift Shop" to rhythmic, prompting a Rhythmic chart debut on Dec. 15, and mainstream top 40, spurring a Mainstream Top 40 bow two weeks later.

Warner is just now beginning its R&B/hip-hop promotional push. Label sources say that the song's traction at alternative was so sudden that R&B/hip-hop airplay wasn't a priority.

Sharing of titles is also more common among mainstream top 40, rhythmic and alternative—while R&B/hip-hop operates more in a separate radio sphere. Songs also most commonly build success at R&B/hip-hop radio before crossing to the bigger-box, almost exclusively hit-oriented top 40 and rhythmic formats, not the other way around. Now that a story has built at multiple genres, the label feels that the time might finally be right for R&B/hip-hop to join in.

A label source also doesn't feel that the song's lyrical content—comically praising 99 cent finds in a genre that's more typically luxury brand-conscious—will hinder its chances at R&B/hip-hop radio. PDs seem likewise unconcerned, or, again, unaware of the song's atypical slant.

While R&B/hip-hop WERQ Baltimore has yet to play "Thrift Shop," PD Al Payne sees its potential. "I've been watching the song's progress at one of my competitors, [rhythmic] WPGC [Washington, D.C.]. The video is great. We were watching it in my office this week and one of our promotions assistants came in screaming that she loved the song. Although we haven't been contacted by the label yet, we'll touch it in some way. With 55 million YouTube hits, we'd better." ●

.biz

SiriusXM added more subscribers to its satellite radio service in 2012 than any U.S. on-demand service has gained to date, including cable TV. It added 2 million net subscribers, finishing the year with 23.9 million.



DIGITAL

Music Subscription Battle Gets Real

As Muve rockets to be top player and Beats builds an A-team, the focus will be on taking on-demand music mainstream with better discovery, value proposition
By Glenn Peoples

The land rush for on-demand music subscription services is just really kicking into full swing in 2013.

First, Cricket Wireless' Muve Music surpassed 1.1 million subscribers less than two years after it launched. Next, Beats Electronics tapped highly regarded Topspin Media CEO Ian Rogers to be CEO of Daisy, the code name for its music subscription service that will later this year replace MOG, which Beats acquired in 2012.

These announcements came a month after the world's two leading on-demand subscription services revealed improvements to the way their users discover music. Spotify introduced a "follow" tab that allows users to get recommendations from friends, artists, influencers and media. Similarly, Paris-based Deezer launched artist pages to forge a better artist-fan relationship.

Mainstream customers demand mainstream products, and with the possible exception of Muve, existing subscription services simply aren't built for middle-of-the-road users. Muve is a unique combination of digital music and mobile service in a single, simple plan. "We found a model that works for consumers," Muve senior VP Jeff Toig says.

The other startups' numbers are encouraging, however. As of December, Spotify had 5 million paying subscribers worldwide and 1 million stateside and Deezer—not available in the United States—had 3 million subscribers worldwide. Both also have many more users of their free, ad-supported versions.

Numbers obtained by other entertainment subscription services suggest music subscriptions have only scratched the surface. Movie streaming service Netflix had more than 29 million streaming subscribers—25.1 million in the States—at the end of September. Hulu, the 5-year-old TV/movie streaming service, announced in December it had more than 3 million subscribers and \$695 million in annual rev-

enue. Satellite radio broadcaster SiriusXM ended 2012 with 23.9 million subscribers, up 2 million from 2011.

Subscription services' key progress lately has been their realization that size doesn't matter. Access to 10 million or 15 million tracks is worth more when products and services—apps, recommendations, charts and social features—are built on top of that massive catalog. No one wants to pay \$10 per month to find needles in haystacks.

Netflix recognized the importance of recommendations early on by offering a \$1 million prize in 2006 to the team that could beat its system for predicting how much a person will like a movie based on likes and dislikes of other movies.

But, arguably, value is where video services really trouble music streaming companies.

Unlimited streaming on both Netflix and Hulu costs \$7.99 per month, \$2 less than the customary \$10 monthly price of a music subscription service. Although video catalogs are smaller than that of music, they still give subscribers an enormity of choices given the price. And video subscribers can stream content from a wide variety of devices, from gaming consoles to Blu-ray players to connected high-definition TVs.

Because music subscription services can't just unilaterally lower their prices to get more customers—record labels have a say—they need to create more value. Muve created value by hiding the cost of music inside the price of a mobile phone bill. Consumers pay a single monthly fee for a mobile plan with unlimited music downloads, talk, text and Web. Convenience in billing and packaging has a value.

Rhapsody's partnership with pay-as-you-go carrier MetroPCS creates a similar offering and was made more competitive on Jan. 17 when the cost of the music mobile plan dropped to \$5 a month from \$10.

Beats' Daisy, due later this year, will try to create value by adding a cultural context and connecting artists with fans. The company hired musician Trent Reznor as chief creative officer to improve the way the service recommends music.

Muve creates value a second way: for the parent company. Cricket Wireless benefits by reducing customer churn, increasing the average revenue per customer and reducing the number of music streaming apps that use valuable network bandwidth. Toig won't share specific numbers other than to say Muve has penetrated 20% of Cricket's base. "The data are positive," he says. ●

TAKEAWAY: If on-demand services can convince consumers of their value with better features, the business can finally go mainstream.

From left: Daisy's Ian Rogers, Beats Electronics co-founders Dr. Dre and Jimmy Iovine and president/COO Luke Wood

THE Action



BANDIER GETS PAID

After pulling all the digital performance rights for

Sony/ATV and EMI Music Publishing's catalog from ASCAP and BMI, **Martin Bandier** went out and negotiated a 5% rate from Pandora, an increase of 25% over the rate that the radio service had been paying publishers. EMI Music Publishing was the first to pull digital rights from ASCAP for a portion of its catalog, but when Sony/ATV became administrator, it followed in EMI's footsteps and pulled the remainder of the EMI catalog as well from ASCAP and BMI.



KEEP SEARCHING

Mark Zuckerberg unveiled Facebook's

much hyped and rumored Graph Search, which was well-received by the tech community for the most part but got something of a shrug from the stock market. Shares trended down 5% soon after as Wall Street seemed to suggest that Facebook's plans are in no way the Google killer investors had hoped it would be. However, as noted on Billboard.biz, Graph Search could prove a rich, and cheap, resource for music marketers.



'IDOL' FATIGUE?

The hiring of a new cast of judges didn't seem

to help Fox's "American Idol" for its 12th-season premiere on Jan. 16. With a cast that now includes **Mariah Carey**, **Nicki Minaj** and **Keith Urban**, "Idol" attracted 17.8 million viewers, according to Nielsen's preliminary Fast National ratings. That was 19% lower than last year's debut, which was the lowest since its second season. Of that total, 7.7 million were in the 18-49 demographic. While those numbers sound impressive, consider that the 2008 premiere attracted 33.2 million viewers and in 2009, 30.1 million tuned in opening night.



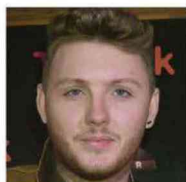
GRACENOTE GETS LYRICAL

Darryl Ballantyne's LyricFind

will now power Gracenote's lyric services as part of their new partnership. Perhaps surprisingly, Sony-owned Gracenote, whose database powers a range of music and video services, will not take an equity stake in LyricFind nor have an operational role in the company. But LyricFind will get new personal investment from veteran music startup venture capitalist Larry Marcus of Walden Venture Capital. Marcus is best-known as an early backer of Pandora and BandPage. Ballantyne says Toronto-based LyricFind can provide more robust lyric solutions, like worldwide licensing rights.



Labels. Subscription services are regarded as the business model that will eventually replace downloads and help bring stability and growth back to recorded music. But for these services to contribute real amounts and replace CD revenue, they need far more subscribers.



Artists. Subscription services seem intent on giving artists more tools to reach fans and generate revenue than download stores have provided them. In December, Deezer launched the Deezer4Artists platform that offers insight into top fans and streaming activity. Beats' Daisy will use Topspin's GoDirect to integrate artists' photos, videos and products for fans to see when they listen to songs. **James Arthur** is No. 1 on Deezer's U.K. chart this week.



Barclays Goes Hard

What does the new Brooklyn venue's explosive opening quarter mean to MSG and the metropolitan market?

By Ray Waddell

.biz

The Skate and Surf Festival will return after an eight-year hiatus to the Plaza Green at iPlay America in Freehold, N.J., on May 18-19, with A Day to Remember as headliner. Other performers include Macklemore & Ryan Lewis, Bayside and Andrew W.K.

Bonnaroo is getting even greener. The famously earth-conscious festival unveiled permanent solar panels to generate 20% of its energy needs.

When the \$1 billion Barclays Center opened in October of last year with eight sellouts from Jay-Z, the dynamic of the critical New York/New Jersey metropolitan concert marketplace shifted dramatically.

Given that the honeymoon period all new arenas enjoy is still ongoing, this story has yet to play out. For its part, Madison Square Garden is undergoing a nearly \$1 billion "transformation" that will make it a virtually new building. Across the river in New Jersey, Newark's Prudential Center and the Izod Center in East Rutherford continue to book big-name acts, and on Long Island, the venerable Nassau Veterans Memorial Coliseum is a distinctly different play and holds a warm place in the hearts of many artists.

But of all the possible story lines—Barclays vs. the Garden, Brookline vs. Manhattan, New Jersey vs. New York—the real deal here may not be just about a new arena play, but the emergence of a vibrant market.

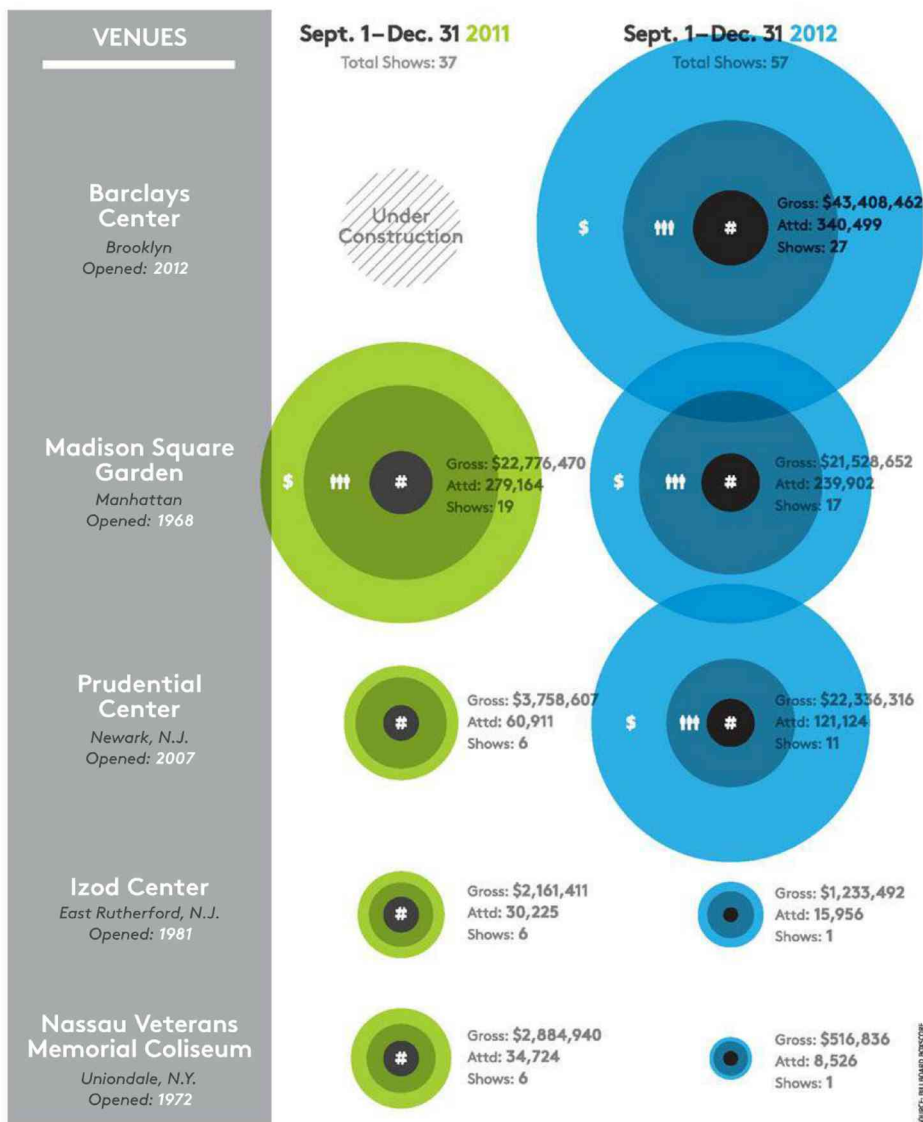
The accompanying graphic and its Billboard Boxscore data shows Barclays Center with a strong showing in its first three months, with 27 concerts ringing up \$43.4 million in grosses and 340,499 tickets sold. But, given no significant change in the other buildings' stats, and recognizing that many of the Barclays shows weren't part of a tour (Jay-Z, Barbra Streisand and the Rolling Stones, for example), the numbers say more about Brooklyn's gain than anyone's loss.

"People see us as a market now," Barclays Center VP of programming Sean Saadeh says. "Brooklyn's different from Manhattan, Brooklyn's different from Jersey. We're going to compete nicely, because we're a distinct market."

For several of those acts that were on tour—Justin Bieber, the Who, Leonard Cohen, Neil Young and Rush among them—the Brooklyn play wasn't at the expense of another building. The AEG Live-promoted tour by the Who, for example, booked dates at Barclays Center, Prudential Center (operated by parent AEG) and the Garden, and arrives at Nassau in February.

Debra Rathwell, who heads up AEG Live's New York office and books tours and one-offs throughout the region, says Barclays and Brooklyn are showing market clout in a broad way. "We were as successful with the Who as we were with Justin Bieber," she says. "Barclays came on really strong in 2012. They wanted to make a real statement, and they were very aggressive in serving the community."

It's important to note that the Garden's year-over-year results come with the caveat that the building has been dark for renovations for roughly 45% of each of the past two years—including September, which is shown in the illustrated time period. That will be the case this year, too, so the question is whether the Garden will return to its 2010 levels of concert bookings for that period: 27 shows, 395,079 in attendance and a



These are the numbers reported by venues and representative agents to Billboard Boxscore. "Shows" refers to concerts, not "family shows." While numbers would shift if family shows were included, the general dynamic would remain.

\$35 million gross, according to Boxscore.

Madison Square Garden Entertainment president Melissa Ormond believes it will. The "transformation" will in effect create a new building, but it's the intangibles that make the World's Most Famous Arena a must-play for many artists. So while losing those September avails cost the Garden some bookings, "there is always a tremendous demand for dates at the Garden and, to the degree people can, they route around our schedule," Ormond says.

Multiple factors, like its Manhattan location and stagehand costs, make the expense of doing business at the Garden higher than at other arenas in the region. "The calculation for expenses for Madison Square Garden and Brooklyn are completely different" is how a diplomatic Jason Miller, president of Live Nation New York, puts it.

While she doesn't exactly say "you get what you

pay for," Ormond does say that the Garden won't change its deal structures due to competitive factors. "It's still about great service to artists. We have very, very experienced production and marketing people; we're a full-service venue; we offer ticketing assistance; we offer a lot of incremental marketing at no charge to the artist," Ormond says.

Only time will tell, but, healthy competition notwithstanding, this market may have gained more than just 20,000 seats. "Wouldn't that be the best outcome if the competition in the market and an added building made it an even stronger entertainment market and even more fans were serviced?" Ormond says. "We're lucky we have a strong economy for the concert market."

TAKEAWAY: Barclays Center's first-quarter gross of \$43 million-plus appears to have opened up a whole new metropolitan market.

SOURCE: BILLBOARD BOXSCORE

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As the man who oversees Universal's operations in Spain, the United States and Latin America, Lopez spends roughly 70% of his time shuttling among his Miami Beach home base, Los Angeles, Mexico City, Rio de Janeiro, Buenos Aires and Madrid.

7.00 AM **Email and golf.** I rarely sleep more than four hours, because I have my different countries emailing me 24/7. The first thing I do when I'm up is turn on my iPad, answer emails and read the New York Times and El Nuevo Herald. I was able to get in nine holes of golf at Miami Beach Golf Club. I try to do that once a week when I'm in town. It takes me an hour-and-a-half. I go alone and clear my head.

9.00 AM **My favorite part of my job** is working directly with artists and their projects. I'm helping Gloria Trevi in the song selection for her new album, so we spoke over the phone as she was en route to the airport. We're in a rush to deliver this album because she'll be starring in her first soap opera in the spring and the theme song will be included. I also exchanged emails with Alejandro Sanz, who was up uncharacteristically early because he's filming his new video in Mexico. I may sign a new act he discovered.

10.00 AM **We're in the middle of our integration with EMI.** Today we had meetings between the regional office and the Latin American offices. We also had our first meeting with the financial, marketing and new-business departments of EMI to go over their 2012 results. We did the same with Universal last week. And, while on the subject of integration, I should add that EMI artist Belinda has recorded a duet for Universal artist Il Volo for the former's new Spanish-language release.

3.00 PM **Every two weeks we hold our programming** video conference to include Miami and Los Angeles staff. Afterward I spoke via Skype with [Spanish singer/songwriter] Ismael Serrano, who's in Buenos Aires visiting his girlfriend. We're in the middle of renegotiating his contract. When I have to speak long distance with artists, I prefer to use Skype rather than video conference.

7.00 PM **I met briefly with Enrique Iglesias** at my home to discuss his upcoming album. It's still some time away, but he wanted to go over some of the recordings and start discussing the release strategy. We prefer to meet in my home. We've been friends for a long time and he feels comfortable there.

9.00 PM **Dinner at home and a cigar.** Then back to returning emails until 2 or 3 a.m. Then I'm off to Mexico in the morning for a week. —Leila Cobo



Adult Top 40 Gets Hip

A turn away from pop to alternative hits is drawing ratings

By Paul Heine

A more musically receptive attitude is breathing new life into the adult top 40 format and helping it stand out on the radio. After long relying on mainstream top 40 crossovers to fill its playlist, the format is seizing more hits from alternative and exposing them to a wider audience.

Never before in its nearly 17-year history has Billboard's Adult Top 40 chart shared so many songs with the Alternative tally. The past two weeks, five former Alternative No. 1s roosted in its top 10: the Lumineers' "Ho Hey" (No. 1), fun.'s "Some Nights" (No. 7), Of Monsters and Men's "Little Talks" (No. 9), Imagine Dragons' "It's Time" (No. 8) and Alex Clare's "Too Close" (No. 10).

Programming executives say the influx is helping adult top 40 get its musical identity back. "The hits were mainly coming from mainstream top 40 before and that was hurting the format," CBS Radio

senior VP of programming Greg Strassel says. "It's in a much better position now because it can pull music from top 40 and country along with all these indie bands like Mumford & Sons and the Lumineers." Strassel is so bullish that he's proclaimed 2013 "the year of adult top 40."

With a larger and demographically wider audience, the format is being used by labels to broaden the base of acts that started at alternative and triple A. Four months after debuting at adult top 40, "Little Talks," a former triple A No. 1, has cracked the top 30 at mainstream top 40. "It's Time" logs its highest plays total (3,751) at mainstream top 40—after bowing last August at its adult counterpart. The format has also gone earlier and faster than mainstream top 40 on triple A No. 1s from Mumford & Sons ("I Will Wait") and Phillip Phillips ("Home") along with Ed Sheeran's "The A Team."

"It gives us a much broader audience base and more familiarity in the market" Republic Records senior VP of radio and video promotion David Nathan says. "The format has sped up and become more hip and more active." Both Clare and Of Monsters and Men experienced big sales spikes after their singles landed in the format's top 10, Nathan adds.

Even before the alternative invasion, adult top 40 was gaining ratings steam. It surged to a 4.4 share in persons ages 6-plus in fall 2011, up a half share from one year earlier, for its highest national audience ratings since Arbitron began tracking the format.



Of Monsters and Men's "Little Talks" got a sales boost after it went top 10 at adult top 40 radio.

The more inclusive mind-set is helping labels cycle more music through the format. Forty-nine songs went top 10 at adult top 40 in 2012, up from 45 in 2011. A decade ago just 38 songs reached the chart's top 10. Programmers liken today's climate to that of the mid-to late '90s, when musical sharing between a still-nascent adult top 40 and alternative helped produce massive hits from Third Eye Blind, Smash Mouth, Matchbox 20 and others. "The music crossing over from alternative now is some of the biggest music the format has seen in a long, long time," Entercom senior VP of programming Pat Paxton says.

TAKEAWAY: As adult top 40 solidifies an identity apart from the pop mainstream, the format gets stronger.



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The Deal

Rizvi Traverse Invests In SESAC

WHAT? SESAC, the Society of European Stage Authors and Composers, has a new majority owner in private equity firm Rizvi Traverse. According to reports, Rizvi Traverse paid \$600 million for a 75% stake in the company, which would give SESAC an \$800 million valuation. Billboard sources say that more likely the price was \$450 million for the 75% stake, which would result in a \$600 million valuation. An earlier auction yielded bids of only \$500 million-\$550 million, they say.

WHY? Rizvi Traverse probably bought in, due to SESAC's ability to produce a five-year 13% compound annual growth rate. Some see further growth opportunities in an expanded roster, or from diversifying into administration services, mechanical licensing or maybe even an international play. Beyond that, SESAC's model leaves plenty of room for investors to recapture cash. In the last three years, BMI has paid out to songwriters and publishers 85.5% of the \$2.7 billion it has collected; ASCAP has paid out nearly 87% of the \$2.9 billion it has collected, while SESAC has paid out only 47%, or \$167 million of the \$356 million in revenue it collected, according to sources. In its most recent fiscal year, SESAC produced \$41 million in EBITDA, while net publisher's share was \$68 million, on total revenue of \$128 million. That model leaves plenty of cash for dividend payouts to owners.

WHO? Rizvi Traverse, a private equity firm that has made equity investments in talent agency ICM, film studio Summit Entertainment, Playboy, Facebook and Twitter. Meanwhile, the sellers—Stephen Swid, Allen & Co., entertainment lawyer Freddie Gershon and Ira Smith—bought SESAC in 1992 for \$15 million. Along the way it sold 36% of SESAC to asset management firm Och-Ziff in a deal that valued SESAC at \$410 million in 2010.

If the original investors retain a 25% stake, and Rizvi Traverse bought out their other 39% stake and Och-Ziff's 36% stake, that means the latter received \$216 million on its \$147.6 million investment, while a \$140 million debt offering from 2010 was also probably retired, leaving the original owners with a \$94 million payout plus whatever dividends they paid themselves since 1992. For the last six years, that totaled \$18 million in dividends and \$158 million in dividend recapitalizations, or dividends funded by debt offerings.

IF? If new deep-pocketed owner Rizvi Traverse sees opportunity to grow SESAC, will it invest more funds for acquisitions? Or will it see SESAC as a safe cash-flow-producing investment like real estate, which produces predictable cash streams, and simply wait for dividends?

Meanwhile, SESAC management sees new growth opportunities in signing more international songwriters, and added revenue as digital service providers grow their revenue base. Currently, digital licensing accounts for only 2% of its revenue, while all broadcasting produces 60% of its revenue; general licensing to stores, concert halls, airlines, restaurants and bars brings in 25%; and foreign revenue accounts for about 13%. —Ed Christman

It's believed that private equity firm Rizvi Traverse bought a 75% stake in SESAC in a deal for \$450 million, which would give SESAC a valuation of \$600 million.



Artists. Since SESAC doesn't operate under a consent decree like other PROs, it can extract better payment terms from music licenses, which benefits its songwriters (like Bob Dylan) and publishers. Will the new owners tinker with royalty payments versus profit formula?



Other PROs. Will SESAC become more aggressive in making even larger advances, thus raising the stakes for big signings? SESAC is already stepping up the pressure on other PROs by making monthly royalty payments instead of quarterly payments.



Other publishing service providers. Will SESAC become involved in mechanical licenses, something that sources say it has considered in the past? Or will it compete with the Harry Fox Agency's Slingshot and companies like MRI, which provide administration services to digital music service providers?

SESAC BY THE NUMBERS

22K songwriters and publishers got

48.5% of SESAC's

\$128M in annual revenue

Further Dealings

In a single day (Jan. 11), **Britney Spears** confirmed departures from “The X Factor” and William Morris Endeavor, as well as the end of her engagement to former WME agent **Jason Trawick**. Spears left WME for Creative Artists Agency, CAA managing partner **Rob Light** confirmed, with himself and **Jeffrey Azoff** as responsible agents. Spears’ last tour in 2011 grossed \$37 million and drew nearly 400,000 to 39 shows, according to Billboard Boxscore. The agency will represent Spears worldwide and in all areas. Spears is currently working on a new album, her eighth since 1999’s...*Baby One More Time*, with such collaborators as **Will.i.am** and **Ester Dean**, and is rumored to be in negotiations to headline a Las Vegas show... Ailing U.K. music and entertainment retailer **HMV** suspended the trading of its shares and entered administration (the British equivalent of Chapter 11 bankruptcy protection) on Jan. 15. The troubled music company is the United Kingdom’s last major High Street music retailer and has more than 230 brick-and-mortar HMV stores in the United Kingdom and Ireland along with 9 **Fopp** outlets. It also has a 50% holding in U.K. digital retailer **7digital**, which powers HMV.com. It proposed that **Deloitte** be appointed administrator of the company and its subsidiaries, plac-

ing some 4,300 jobs at risk. “The board regrets to announce that it has been unable to reach a position where it feels able to continue to trade outside of insolvency protection, and in the circumstances therefore intends to file notice to appoint administrators to the company and certain of its subsidiaries with immediate effect,” HMV said in a statement... Independent labels trade group **Impala** and indie music companies raised concerns on Jan. 11 about a plan by **Sony Corp.** and **BMG Rights Management** to bid for former EMI label **Parlophone**, arguing an acquisition would give the music giants, particularly Sony, too much market power. **Universal Music Group** acquired EMI’s recorded-music business late last year and agreed to divest parts of it for market share and competition reasons. **Glassnote Records** was one label warning regulators that a Parlophone sale to Sony and BMG would hurt independent labels and artists. **Parlophone**, the home of such stars as **Coldplay** and **Kylie Minogue**, is seen as the crown jewel of the assets that Universal is selling in an auction process expected to take months. “The European Commission and the custodians they appointed have distorted the original intention” that the UMG asset sales should help smaller labels.

talk

Will the relaunched Myspace be a success as a social network?

Chris from CHARETTA: Artists need a better way to connect with fans than Facebook, and fans need a better way to find artists. There is a definite need in the market—can Myspace fill it?

IN Memoriam



Claude Nobs
1936-2013

EXECUTIVE TURNTABLE



APA's Andrew Ellis (left) and Alex Chaykin

report to APA president/CEO **Jim Gosnell**. With offices in Beverly Hills, New York and Nashville, APA’s music roster includes Flo Rida, Robert Plant, Paul Oakenfold, Judas Priest, Jack’s Mannequin and Daddy Yankee.

RECORD COMPANIES

Pascal Nègre, president at **Universal Music France, Italy, Middle East & Africa**, has been upped to Universal Music Group’s global head of new business.

Music industry veteran **Skip Bishop** launches new label **HitShop Records**, to be distributed by **Warner Music Nashville**. Bishop has enjoyed previous executive stints at **Bishop Bait & Tackle Marketing, RCA Records, MCA Records** and **Sony Music Nashville**.

PUBLISHING

Ole names **Lou Ragagnin** COO. He was president/COO for the **100th Grey Cup Festival** (2012) in Toronto.

DIGITAL

Music Mastermind appoints **James Mitchell** chief technology officer. He was VP of technology and engineering at **Muve Music**.

RADIO

Radio Disney Stations Group promotes **Jennifer Hansen** to VP of ad sales. She was executive director of sales.

—**Mitchell Peters**, exec@billboard.com

TOURING

APA Talent & Literary Agency in New York taps booking agents **Alex Chaykin** and **Andrew Ellis** to help expand the firm’s electronic and contemporary divisions, respectively. Chaykin previously spent three years as an agent in **William Morris Endeavor’s** electronic division and has already signed 20 new acts since joining APA, including **MAKJ**, **Project 46**, **Matt Nash** and

M|O|D. “We’re out there actively talking to managers and labels to find acts we can spend time developing,” says Chaykin, who will also serve as a VP in the firm’s concerts department. Ellis, meanwhile, was an agent at **Paradigm Talent Agency** since 2008 and brings with him such clients as **Brand New**, **Rocket From the Crypt**, **Manchester Orchestra** and **Dashboard Confessional**. Both are based in New York and

Claude Nobs, the much-admired founder/GM of the Montreux Jazz Festival, died Jan. 10 following a skiing accident near his home in Montreux, Switzerland, on Dec. 24. He was 76.

Immortalized as “Funky Claude” in the Deep Purple song “Smoke on the Water,” Nobs was born Feb. 4, 1936, in the Swiss village of Territet in the Vaud canton, and initially trained as a chef before joining the Montreux Tourist Board in 1960. The following year, he helped launch the Golden Rose Festival of Television (Rose D’Or) and began booking concerts by visiting blues artists. One of his first big shows was a 1964 co-production with British TV show “Ready Steady Go” featuring performances by the Rolling Stones and Petula Clark.

In 1966, Nobs traveled to New York and cold-called Atlantic Records co-founder **Nesuhi Ertegun**. “It was an instant connection. Then each time I had a dream or a wish, I would go to him,” Nobs told Billboard in an interview in 1996. The Montreux Jazz Festival subsequently bowed in 1967 and quickly became recognized as a key event in the world music calendar. In 1973, Nobs was appointed director of the Swiss branch of **WEA**, enabling him to attract ever bigger names to Montreux.

“Claude was a valued and trusted friend and brother to me for close to 40 years, but he was a valued and trusted friend to jazz and the artists who create it for his entire lifetime,” says music producer **Quincy Jones**, who began co-producing the Montreux Jazz Festival in the early ’90s. **International Talent Booking** director **Barry Dickins** calls Nobs “a very special man who I will miss greatly. He always put quality first and wasn’t governed by financial gain... I am looking forward to working with Claude again at the Heaven Jazz Festival, which I am sure he will put together.” —**Richard Smirke** ●



QUINCY JONES

80th Birthday

SPECIAL FEATURE

Join Billboard as we salute this music icon on his milestone birthday and acknowledge his remarkable six-decade career.

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TO ADVERTISE, CONTACT:

Aki Kaneko • 323.525.2299 • aki.kaneko@billboard.com

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EDITORIAL DIRECTOR
BILL WERDE

EDITORIAL

Editor JOE LEVY joe.levy@billboard.com
Deputy Editor Yvika Adagoke yvika.adagoke@billboard.com
Managing Editor Chris Woods chris.woods@billboard.com
Billboard.biz Editor Jem Aswad jem.aswad@billboard.com
Special Features Editor Thom Duffy thom.duffy@billboard.com
Executive Director of Content and Programming
for Latin Music and Entertainment Leila Cobo (Miami) leila.cobo@billboard.com
Executive Director of Content and Programming
for Touring and Live Entertainment Ray Waddell (Nashville) ray.waddell@billboard.com
Senior Correspondents
 Ed Christman (Publishing/Pets) ed.christman@billboard.com;
 Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hampp (Branding)
 andrew.hampp@billboard.com; Gail Mitchell (R&B) gail.mitchell@billboard.com;
 Alex Phan (Digital) alex.phan@billboard.com
Senior Editorial Analyst Glenn Peoples glenn.peoples@billboard.com
Correspondent Mitchell Peters mitchell.peters@billboard.com
Billboard En Español Editor Judy Cantor-Navas judy.cantor-navas@billboard.com
Copy Editor Christa Titus christa.titus@billboard.com
Associate Editor of Latin and Special Features Justino Aguilu justino.aguilu@billboard.com
Executive Assistant to the Editorial Director Emily Lichtenberg emily.lichtenberg@billboard.com
Contributing Editor, Billboard.biz Andy Gensler andy.gensler@billboard.com
International Lars Brandle (Australia), Rob Schwartz (Japan), Wolfgang Spahr (Germany)
Contributors Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Smitke, Mikael Wood

BILLBOARD.COM

Editor M. TYE COMER tye.comer@billboard.com
Managing Editor Jessica Letkemann jessica.letkemann@billboard.com
News Editor Marc Schneider marc.schneider@billboard.com
Features Editor Brad Wete brad.wete@billboard.com
Associate Editor Erika Ramirez erika.ramirez@billboard.com
Assistant Editor Jason Lipshutz jason.lipshutz@billboard.com
Social Media Editor Sarah Maloy sarah.maloy@billboard.com
Editorial Assistant Chris Payne chris.payne@billboard.com
Video Editor Hanon Rosenthal hanon.rosenthal@billboard.com
Assistant Video Editor Alex Blumberg alex.blumberg@billboard.com
Country News Editor Chuck Dauphin chuck.dauphin@billboard.com
Fashion Editor Gregory DellCarpi Jr. gregory.dellcarpi@billboard.com

DESIGN & PHOTOGRAPHY

Creative Director ANDREW HORTON andrew.horton@billboard.com
Photo Director Amelia Halverson amelia.halverson@billboard.com
Art Director Andrew Ryan and **Art Director, Billboard.com** Kate Glicksberg
Senior Designer Sandie Burke and **Designer** Jen Gilbert
Assistant Photo Editor Sarah Orr and **Junior Photo Editor** Emma Nuñez

CHARTS & RESEARCH

Director of Charts SILVIO PIETROLUONGO silvio.pietroluongo@billboard.com
Associate Director of Charts/Pets Keith Caulfield
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Chart Production Manager Michael Cusson
Associate Chart Production Manager Alex Vitoulis
Billboard Research Manager Gordon Murray gordon.murray@billboard.com

PUBLISHER

TOMMY PAGE

ADVERTISING & SPONSORSHIP

Vice President, Digital Brand Development JASON SHULMAN jason.shulman@billboard.com
Executive Director, East Coast Sales Bob Weil bob.wei@billboard.com
Director, Special Features and West Coast Sales Aki Kaneko aki.kaneko@billboard.com
East Coast Director of Sales Jason Kang jason.kang@billboard.com
East Coast Consumer Account Executive Alexandra Hartz alexandra.hartz@billboard.com
East Coast Consumer Account Executive Julian Holguin julian.holguin@billboard.com
Sponsorship/Business Development Manager Cebile Marquez cebile.marquez@billboard.com

Executive Director, Branded Entertainment and Integrated Jay Goldberg jay.goldberg@billboard.com
West Coast Director of Sales Kat Fisher kat.fisher@billboard.com
Nashville Lee Ann Prillig leeann.prillig@billboard.com
 (Labels), Cynthia Melow cynthiamelow@billboard.com (Touring)
Europe Frederic Fenucci frederic.fenucci@billboard.com
Managing Director/Latin Gene Smith gene.smith@billboard.com
Latin America/Miami Marcia Oliva

marcia.oliva@billboard.com
Asia-Pacific/Australia Linda Matich linda.matich@billboard.com
Classifieds/Pro Small Space Sales jeffrey.serrero@billboard.com
Japan Aki Kaneko aki.kaneko@billboard.com
Digital Account Manager Alyssa Convertini alyssa.convertini@billboard.com
Digital Account Manager Stephanie Hernandez stephanie.hernandez@billboard.com
Manager of Sales Analytics Mirna Gomez mirna.gomez@billboard.com

Executive Assistant/Advertising Coordinator Peter Lodola peter.lodola@billboard.com
Digital Sales Associate Gabrielle Ziegler gabrielle.ziegler@billboard.com

Marketing Manager Andrea Martin andrea.martin@billboard.com
Marketing Coordinator Taylor Johnson taylor.johnson@billboard.com

DIGITAL

General Manager STEVEN C. TOY steven.toy@billboard.com
Director, Product Development Caryn Rose
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MARKETING & CREATIVE SERVICES
Senior Marketing Director LILA GERSON lila.gerson@billboard.com
Senior Marketing Manager Kerri Bergman kerri.bergman@billboard.com
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LICENSING
Vice President, Business Development & Licensing ANDREW MIN andrew.min@billboard.com
Director, Licensing & Custom Media Diane Driscoll diane.driscoll@billboard.com
Director, Business Development & Licensing Susan Petersen susan.petersen@billboard.com
Manager, International Licensing & Sales Angeline Biesheuvel
Magazine Reprints Wright's Media 877-652-5295 or pm@wrightsmmedia.com

CIRCULATION COORDINATOR Meredith Kahn
 Subscriptions: Call 800-684-1873 (U.S. Toll Free); 845-267-3007 (International); or subscriptions@billboard.biz

PRODUCTION
Production Director TERENCE C. SANDERS
Associate Production Director Anthony T. Stallings
Associate Production Manager Roderge Leonard

CONFERENCES

Director NICOLE CARBONE nicole.carbone@billboard.com
Associate Director, Operations Juliet Dickley juliet.dickley@billboard.com
Operations Manager Elizabeth Hurst elizabeth.hurst@billboard.com

OPERATIONS
Group Financial Director Barbara Griener
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Shakira and Wyclef Jean at the Grammys in 2007.

LATIN NOTAS LEILA COBO

Grammy's Latin Problem

Despite 1 in 10 viewers of the telecast being from a Hispanic household, the show lacks a notable Latin presence



As the Grammy Awards approach, we are once again looking at the possibility of a ceremony devoid of Latin performers. In the past, this has been attributed to various factors: lack of compelling nominees with crossover appeal, artist unavailability, lack of lobbying from Latin labels and management, and increasing apathy from a Latin community that feels distanced from the Grammy process. Last, but not least, many believe the growth of the Latin Grammys has resulted in the Recording Academy's plunge in interest for the Latin categories. After all, why focus on Latin performers when they have their own three-hour show to shine?

THE BIG NUMBER

Percentage of Hispanic viewers who tuned in to the 2012 Grammy telecast.

11.2%

But if this is the status quo, then the status quo must change.

Hispanics are the largest minority in the country, and growing. Combine that with their increasing presence and influence on pop culture, and it makes a Latin absence on the Grammys anachronistic and simply not savvy from a business and ratings standpoint.

Mainstream TV is already attuned to

this. Witness the success of "Modern Family" and star **Sofia Vergara**, the highest-paid actress on TV. Or witness **Jennifer Lopez's** stint as a judge on "American Idol," or **Shakira's** upcoming stint on "The Voice."

What then, has happened with the Grammys? The last memorable Latin appearance on a mainstream Grammys show was **Ricky Martin's** groundbreaking bilingual performance of "The Cup of Life" in 1999. Since then, Lopez and **Marc Anthony** duetted in 2005 in a dated bedroom scene reminiscent of an '80s telenovela, Shakira and **Wyclef Jean** performed together in 2007, and there's been an occasional Latin presenter. There have been few others. And few Latin awards have been given out on the air.

The lack of an on-camera presence is demoralizing for the industry, so much so that many major Latin acts don't even bother attending the Grammys anymore.

Academy president **Neil Portnow** recognizes a desire for diverse acts within the constraints of a TV show. "Every year, we approach the telecast as a fresh canvas, and it's always a challenge to recognize as many genres as we might like," he says. "This isn't just a music show, it's also a TV show—so striking the right balance is consistently a challenge."

But the Grammys continue to be hugely important for Latin acts, particularly today when many of those acts are U.S.-born and -raised or their success has deep ties with the United States. This year's list of nominees, for example, include **Gerardo Ortiz** (up for best regional Mexican album), whose fan base is decidedly bilingual and bicultural; international star **Juanes** (best Latin pop album); and **Romeo Santos** (best tropical album). Last year, Bronx-born Santos also won an MTV Video Music Award and a Billboard Latin Music Award (top Latin album). The notion that there's no way to make any of these acts palatable to a mainstream Grammy audience, which was 11.2% Hispanic last year (according to Nielsen), is hard to fathom.

"If we were able to pull off the American Grammy, it would be the icing on the cake," says **Johnny Marines**, manager of Santos, whose camp has made overtures to Grammy show producers.

Portnow says there are still plenty of performer and presenter slots to be filled, "so stay tuned." ●

TAKEAWAY: The United States is changing, and the mainstream Grammys telecast should reflect that with a greater presence of Latin artists.

ON THE ROAD RAY WADDELL

Stoned Math

The Rolling Stones are earning great money—but does it make sense for the promoters?



Being a **Rolling Stone** is nice work if you can get it. And, apparently, they're staying on the job, with sources telling Billboard that the Stones are currently weighing options to follow up their lucrative 2012 mini-tour with more live dates this year.

The "home run" status of the Rolling Stones remains beyond debate. Five shows in December, promoted by Virgin Music and Australian promoter **Paul Dainty**, commemorated the band's 50th anniversary. They grossed \$38.7 million and moved 73,702 tickets, according to Billboard Boxscore. The breakdown was a \$17.1 million gross and 31,755 attendees for two shows at London's O2 Arena, \$7.3 million and 14,471 for a one-off at Barclays Center in Brooklyn and \$14.3 million and 27,476 for two gigs at the Prudential

Lady Gaga performing with the Rolling Stones in Newark, N.J., on Dec. 15.



Center in Newark, N.J.

Dainty didn't respond to a request for comment, but Billboard previously broke the news that the Stones received a \$25 million guarantee for a run of four shows, which ended up being London and Newark. Sources say the band was paid another \$5 million for the Brooklyn concert. And another source says the group spent \$11 mil-

lion on the appropriately Stones-esque production, and walked out of each show with 57% of gross ticket sales, plus all the merchandise revenue. VIP ticketing and bundles added to the take, but is generally not counted in Boxscore revenue. The ticket scale was roughly \$100-\$850.

The Stones' concert merch, overseen by Bravado, was excluded from the deal with the promoters, with revenue going entirely to the group. The numbers were staggering, with **Rich Krezwick**, president of Devils Arena Entertainment, which operates the Prudential Center, saying that merch per capita topped \$40, driven by excitement around the anniversary and the Stones' general status as "kings of merch." That would take on-site merch sales to more than \$1 million for the two Prudential shows, and if those numbers held relatively steady across the five concerts, the take would be upwards of \$3 million in gross sales for the run.

So, using those rough, unsubstantiated numbers, the Stones took home an estimated \$25 million for their five nights' work.

Considering that pay scale—and the clear enjoyment they derived from playing—it's easy to see why the band members might want to work more this year. According to sources, the Stones and their representatives met recently to discuss a wide range of offers, including outdoor festivals and arena residencies. The discussions, apparently, are ongoing, though it's believed the band wants to work primarily indoors, scuttlebutt about the band playing the Coachella festival in Indio, Calif., in April notwithstanding. While top headliners at the major festivals commonly command \$1 million for a performance, the Stones are in rarefied air and could be paid triple that.

At the very least, a limited tour, especially multiples at arenas in major markets that would greatly reduce production and transportation costs, seems likely. In fact, the pay-per-view of the final Newark show pretty much served as an infomercial for the band's still considerable performance chops. According to a source, those pitching the group are Live Nation in tandem with former Stones promoter **Michael Cohl**, and a joint venture of AEG Live, Virgin Music and Dainty, the latter two producers of the 2012 run, with New York promoter Bowery Presents and U.K.-based **Stuart Galbraith** on the ground in New York and London.

AEG, Dainty and Virgin and Live Nation and Cohl were the most serious bidders on the shows, as reported by Billboard. Initially, sources say, Cohl and Live Nation came in separately and then joined forces. In the opinion of one source familiar with the bids, "Cohl had the superior deal," particularly given his history with the band. But Dainty/Virgin won out at the reported \$25 million offer, with \$17 million of that to be recouped from the box office, \$4 million from sponsorships and another \$4 million from the PPV broadcast that, according to one source, underperformed and was the "Achilles' heel" of the deal. It's believed that Virgin Music approached the Stones dates as a branding play.

While the industry talk was that Dainty and Virgin took a bath on the Stones, it must not have been too painful if the two are indeed coming back for more. One thing is for certain: With the commercially successful, critically acclaimed 2012 performances behind them, the leverage, as ever, remains firmly with the Stones. ●

TAKEAWAY: By any metric of the live business, the Rolling Stones, in their 50th year, are the world's top touring earners.

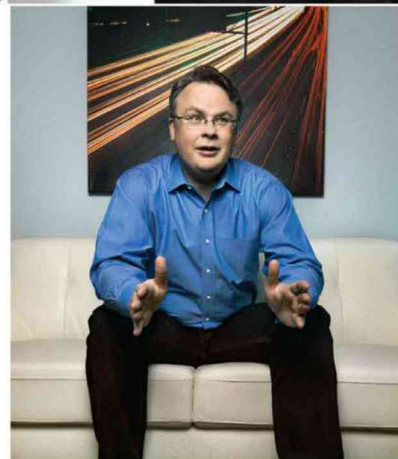


Top: MIDEM 2012 speakers included Music Dealers co-founder/president/CEO Eric Sheinkop (left) and Coca-Cola head of global entertainment and sports marketing Emmanuel Seuge, while this year's include Kobalt Music Group founder/CEO Willard Ahrdritz (far right).

PUBLISHERS PLACE ED CHRISTMAN

Why Are You Going To MIDEM?

The conference's shrinking attendance reflects the consolidation of the business but also sharpens its focus on new ideas



MIDEM attendance fell last year to just shy of 7,000. That's down 30% from 2011, when attendance was more than 10,000—one report even suggests it was closer to 12,000, which would be a 42% tumble in 12 years. Either way, MIDEM doesn't draw the way it used to, which begs the question: Is it worth your time?

For many industry players it can be a costly pain to go to Cannes when the weather isn't so great and there are beautiful beaches reminding you that you need to come back during the summer when you're not as busy. And, since the majors are self-contained entities, their attendees seem limited to the publishing, licensing and top digital executives nowadays. But for thousands of independent music companies, MIDEM represents an essential hub to do business with buyers and sellers in all the industry's disciplines from around the world. If you're smart and really know how to work the conference, the meetings that you have there can set your agenda for the year.

MIDEM remains a super-efficient way to do business, both with people from your own country and the increasingly important global market. How often do U.S. distributors get to visit all their labels that are scattered across the nation?

It's not just about subpublishing deals or distribution deals, or labels looking for partners to license their music and put it out in international markets. It's also about getting together with partners you already have and conducting business face-to-face. And with business partners spread around the world, the chance to keep everyone honest by looking each other in the eye and breaking bread can be just as valuable as an audit—and cheaper and friendlier too.

The convention also provides a forum for sitting down with the mobile and technology companies from global markets, or learning about the social-media platforms in different countries or which media and marketing tools work in which countries.

If you're a publisher, you may hear about subpublishing options or catalogs coming up for sale, or you might be able to establish a steady

product pipeline from deals made or begun at MIDEM.

The bottom line: MIDEM is a way to set up dozens of meetings that will help you and your business. But here's a tip: Leave 35% of your schedule open during your stay for impromptu get-togethers with new people you meet, because you never know where your next opportunity will come from.

MIDEM is always a learning experience. You can hear about new business trends, players and musical innovations, how fast the digital business is evolving and what is happening with vinyl and CDs in different markets. You can learn what the British music industry's legal community thinks of the master rights termination issues that are now front and center in the United States.

MIDEM is occasionally about hearing new music. It's certainly about eating great meals and drinking fine wine. It's also about creating new friendships with people from around the world and reaffirming old friendships from throughout the years. It's the kind of convention where you can be lauded for drunken tomfoolery at 3 a.m. and respected for your insight on industry issues at 10 a.m.

Finally, MIDEM is not to be underestimated as a forum for exchanging ideas and experiences in how to deal with industry issues. After all, if I have a penny and you have a penny and we exchange them, we each still have a penny. But if we exchange ideas, now we each have two ideas—as long as we don't drink too much after we trade them. ●

TAKEAWAY: MIDEM may not be what it used to be, but what it is, is still pretty worthwhile.



The major Sundance-related concert at Park City Live was the debut of Dave Grohl's Sound City Players (Jan. 18). GA tickets sold out in a minute.

QUESTIONS
Answered

Cameron Strang

Chairman/CEO, Warner/Chappell
Head of Warner Music Group West Coast operations

What did you wake up thinking about this morning? My wife and kids and how fortunate I am. I want to make sure I hit the day with the right attitude.

Describe a lesson you have learned from a failure. Of course, I'd rather not give names, but there has been talent that we didn't sign that I later wished we had. When we miss out like that, it only inspires me to be relentless about my focus on attracting the most fantastic artist and songwriter talent and the best executives in the music industry. I am always coming back to how I can improve things with my job so I won't be looking at missed opportunities.

What will define your career in the coming year? The success of Warner Music Group, Warner Bros. Records and Warner/Chappell, and within that the challenge of the music companies to provide service to the incredible acts and songwriters while finding the next wave of superstars and hit writers. I consider Rhino part of Warner/Chappell, although as separate companies under one unified management. There are definitely areas like finance and synch where Rhino and Warner/Chappell can work together, but it will be done with an eye toward growth. That is one of the keys for all the companies on the West Coast: We are committed to growth.

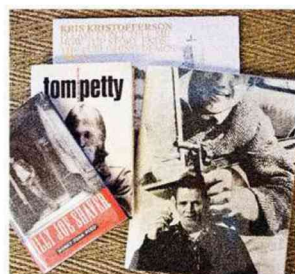
At Warner Bros. Records, it will absolutely continue to be a front-line record label, signing the best artists. We looked at the label to see what was best for the artist and what was best for the label. Some of the artists were not on the West Coast but are East Coast-based so we switched them to Atlantic. This will primarily impact Rick Ross' company, Maybach Music Group.

Who is your most important mentor and what did you learn? I have to name more than one: Howie Gabriel and Alan Becker [of RED], who gave me my first deal when I probably didn't deserve one. They helped underline for me the importance of being honest and being prepared to take risks.

Name a project that you're not affiliated with that has most impressed you in the last year. Although we now have a slight affiliation, Macklemore & Ryan Lewis are an incredibly successful indie project. I am impressed with the work that they have done to build their career, and the courage they have in their art and music is extraordinary.

Name a desert island album. Bob Dylan's *Desire*. It was the first album and first concert I ever went to when I was 13 years old. ♣

"Warner Bros. Records will absolutely continue to be a front-line record label, signing the best artists."



Favorite breakfast: "At the Hualalai restaurant on the Big Island, Hawaii, sitting outside watching the ocean."

Most memorable pre-WMG moment: "First time I saw 'Crazy Heart' at a screening in Hollywood with friends Stephen Burton, Ignacio McBurney and T Bone Burnett. We put out the soundtrack on New West and it went on to win a Golden Globe, Grammy and Academy Award."

Top: At home. Above left: In his office is a photo of Strang (left) with Steve Earle, Kris Kristofferson and Gary Briggs. "Kris and Steve are two of the best songwriters in America. I'm proud to have worked with them." Above right: "Shaver, the band Billy Joe Shaver had with his son Eddie, was the first record I produced and the first on the label I founded, New West."



Advice for young artists: "Be persistent, don't give up, learn to write great songs."

First music industry job: President/founder, New West



Left: At Warner Bros. with TJ Landig, Leslie Simon and Jaime Neely (from left). Strang doesn't take many meetings in his office. "I like to move around the company, hear new ideas." Above: "I'm very fortunate that I worked with Bruno [Mars] early on, signing him to my publishing company, Southside, now part of Warner/Chappell."

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BACKBEAT

CES Lets Freak Flag Fly

CEOs, pop princesses, metal gods and hip-hop bosses take to the Strip

Ke\$ha and **Afrojack** both took the stage at the iHeartRadio party at Haze Nightclub at the Aria Resort & Casino at Las Vegas' CityCenter on Jan. 9. At CES, Clear Channel announced that its iHeartRadio will be bringing new-school technology to old-school mobile: cars. iHeartRadio will be added to Chrysler's Uconnect and select 2014 GM infotainment systems, and a new made-for-driving app called iHeartRadio for Auto just launched to enable aftermarket products to incorporate the app. For more on CES, see page 34.



1 Arriving at the iHeartRadio event at Haze Nightclub for a live performance by Ke\$ha are (from left) Clear Channel CEO **Bob Pittman** with **Kimberly** and **Michael Beneville**.

2 Motörhead frontman **Lemmy Kilmister** displays his foray into the celeb-branded headphone market: Motörheadphones. They're made of all metal—naturally—and claim to be six to 10 times more powerful than standard headphones. Now that's metal!

3 At the CES keynote, Qualcomm CEO **Paul Jacobs** told the crowd to be ready for "Generation M" (as in mobile), and also had Big Bird on hand to demo a new Qualcomm app that reads text with a camera.

4 With 2012 revenue rising from \$298 million to \$519 million, Beats by Dr. Dre had plenty to celebrate at CES. The company did its partying at the Marquee Nightclub at the Cosmopolitan, with **Rick Ross** performing.

5 **John Sykes** (left) and **Tom Poleman** of Clear Channel at iHeartRadio's CES party at Haze.

T&E Report

New York
Fashion Week Feb. 7-14



EAT Tribeca's **Super Linda** is Cobra Starship frontman Gabe Saporta's (@GabrielSaporta) go-to for Mercedes-Benz Fashion Week vittles. "The downstairs is vibe-y and lounge-y" says Saporta, who has hit the New York event since he had to crash parties with fashionista friends. "It's fashioned after Argentinian cuisine. I'm from Uruguay, so it's a similar vibe." Saporta also name-checks **the**



Beatrice Inn (above) in the West Village, which Vanity Fair editor Graydon Carter recently reopened. "I think that will be the place to go this year." Meanwhile, Paper magazine's Mickey Boardman (@AskMrMickey), who writes the life-embracing Hey Mickey column (recent topic: "Celebrity Men I'm Embarrassed to Want to Sleep With"), says his NYFW is all about **Indochine** in NoHo. "The food is delicious," he says. "But it's the high-fashion equivalent of

'Cheers.' If Riccardo Tisci from Givenchy is in town, you'll see him there. It's Iman's favorite place... The fashion crowd loves it and goes all the time."

LISTEN DJ Eve Salvail (@evesalvail), a model/actress/DJ who regularly spins at NYFW events, recommends **Cielo** for the house-music heads. But for something a little more textured, she also suggests **the DL** on the Lower East Side. "I love that this place has three floors—three completely different experiences. It reminds me of my favorite club in the '90s, the Tunnel." Boardman says **Bow**, on the Bowery, is on the ups: "It seems like a lot of cool people have been going there... That will be a hot one for Fashion Week," he says, noting that DJ/fashion fan/fellow Paper worker May Kwok (@iamamayzing) spins there. Saporta opts for **the Cabin Down Below** in the East Village. "There's only a few rock 'n' roll places left," he says. "It feels speakeasy-ish. It's literally under a pizza place."

GO If you really want to know what's next, be sure to stop by **Milk Studios**, founded by Mazdack Rassi (@MazdackRassi). Milk curates the best young designers and showcases them for free. "Hang out and get a real taste of the New York fashion scene," Boardman says. "That's where all the cool designers are." And Saporta echoes the notion: "It's really become the place to go and see



a lot of shows," he says. "There's always interesting things going on. Last year I saw Wu-Tang play there for a fashion party."

PARTY Saporta and Boardman cite the Alexander Wang after-party as The One Not to Miss: It's a "barn-burner, all-night, get-shit-faced-and-slam-dance event," Boardman says. 2012 attendees included Russell Simmons, Jared Leto and A\$AP Rocky. But beware: Milk's Rassi was sucker-punched last year while Busta Rhymes was onstage. Boardman also calls a rarefied invite to the Diane von Furstenberg post-show dinner a sign that you've arrived. "It's like the Clive Davis Grammy party of Fashion Week," he says. Or test the limits of your contacts file and see if you can get into Purple magazine's party at **the Boom Boom Room** (above) in the Meatpacking District. Salvail calls her gig at the Costume Designers Guild Awards show a fave: "Last year, Clint Eastwood gave me a shout-out." —**Kerri Mason and Bill Werde**



From left: Mickey Boardman, Cobra Starship's Gabe Saporta and Eve Salvail



The ScanBizCards business card reader is compatible with a host of devices.

APP

Here's My Card

Although its optical character recognition software can't work miracles, the ScanBizCards business card reader can chew through an exec's stack of new contacts pretty quickly. Updated last November, ScanBiz Mobile Solutions' \$6.99 business card reader works with iPhone 5, 4S, 4 and 3GS; iPad 3 users; Android 2.2; and Windows Mobile 7.5 and 8. After users download the 11.2-megabyte app, they can snap a photo of a business card to import, then crop, scan, review and add to their address book. Under optimal conditions, imports take less than 25 seconds per card, but business card design has lost its mind in the 21st century.

Billboard used ScanBizCards on an iPhone 4S in normal lighting and got mixed results. For one-sided cards featuring large black text in a standard font set against a white background, ScanBizCards crushes it. But when some of our contacts' business cards got more inventive, the app runs into problems.

Developed by a three-person team in New York using the open-source Tesseract optical character recognition engine, ScanBizCards disdains busy backgrounds. Glossy card finishes, creative or tiny fonts, or text on multiple axes also stymie the software.

But amending character recognition errors is a snap, especially when using Apple's Siri for the company names. The app can link with Skype, LinkedIn, Calendar, Daylight and Salesforce CRMs, and the company offers a global device sync service for 99 cents per month and human transcription for 18 cents per card. The app boasts 27 features, including groups, 3-D coverflow and 22 languages. However, ScanBizCards crashed regularly following a successful contact addition, especially after tapping the "Add Another Contact" feature.

ScanBiz Mobile Solutions states that "scanning is only the beginning" for its app. If anything, the program functions perfectly as a judge of bad card design: If machine eyes can't easily scan your card, human eyes will probably find it bothersome as well. —**David Downs**

See Also CamCard

This scanning app also has an average user review score of four-and-a-half out of five stars in the Apple App Store, and was an Apple App Store 2012 Rewind top business app.

WorldCard Mobile

QR code scanning, links to social networks and a 16-language suite have made WorldCard Mobile a top business app in the App Store.

Business Card Reader

SHAPE Services' Android and iOS app offers yet another solution to business card clutter, albeit with mixed reviews and a \$4.99 price tag in the Android store.

TALK

@EITnd: L.A.M.B. is not listed on the Fall 2013 Mercedes-Benz New York City Fashion Week preliminary schedule.

@Trinidad-JamesGG: 40oz #ricch x Vintage-frames hat is on sale today <http://www.40ozRICH.com!> Got mines.

@TheSaturdays: Did you see us chatting away with @Joan_Rivers on @e-FashionPolice??

@Nash-FashWeek: Mark your calendars. Nashville Fashion Week will take place this year on April 2-6! #NF13



Gear

“Songs are classic. Production comes and goes, like fashion.”

Jeff Bhasker’s Hideaway Hit Factory



There’s not much that would otherwise draw Taylor Swift, Bruno Mars, fun., Dido and Lykki Li to an old pool house in Mar Vista, a modest neighborhood near Venice Beach in Los Angeles. But they happily make the trek because that’s where Jeff Bhasker’s (actually quite diminutive) Enormous Studios is tucked away.

Bhasker—who’s also worked with the Rolling Stones, Jay-Z, Beyoncé and Kanye West on *808s &*

Heartbreak and *My Beautiful Dark Twisted Fantasy*—believes the intimate space allows a sense of ease that helps generate the performances he’s looking for.

“Everyone feels quite comfortable here, so I always lobby for people to come by,” he says. “You don’t get a lot of studios with skylights and windows. I love it here.”

Despite his reputation for innovation, Bhasker is surprisingly old school about certain things. For one, he insists on pen and paper when it comes to writing, and hates laptops in the studio. “People who type on a BlackBerry or the computer—it’s not the same,” he says. “When they go to record it, they’re reading it off the laptop and it sounds like they’re ‘reading’ it in the performance. So I don’t let anyone do laptop or BlackBerry writing.”

He feels the same way about computer keyboard effects—synth plug-ins don’t compare to the sounds they mimic. Though nothing may compare to an actual piano (left). This one is a Schimmel (and, Bhasker notes, appears on the new Dido single, “Let Us Move On”). “It doesn’t matter what kind of piano you have as long as it’s real. There’s just something about it being in the room and not coming through speakers or being a fake keyboard. There’s something warm and genuine about it.

“Songs are classic. Production comes and goes, like fashion,” the producer says. “Now we’re going to wear skinny jeans—in a few years we’re going to wear baggy jeans. Production is the same way. So it’s important to dress the artist in clothes now that they don’t look stupid in.” —Emily Zemler



Name: Jeff Bhasker

Provenance: Born in Socorro, N.M.; graduated from Berklee College of Music

Big break: Co-producing Kanye West’s 2008 album, *808s & Heartbreak*

Grammy Awards: Best rap song wins in 2009 and 2012 for “Run This Town” by Jay-Z featuring Rihanna and Kanye West and West’s “All of the Lights,” respectively; 2013 nominee for fun.’s *Some Nights* and “We Are Young.”

Just so happy to be nominated: “It doesn’t matter if you win. It doesn’t make the music better—or worse, if we don’t win.”

Solo act: Bhasker plans to release an album of his own material under his alter ego, Billy Kraven, this year. “I’m like, ‘If these people can do it, why can’t I?’”



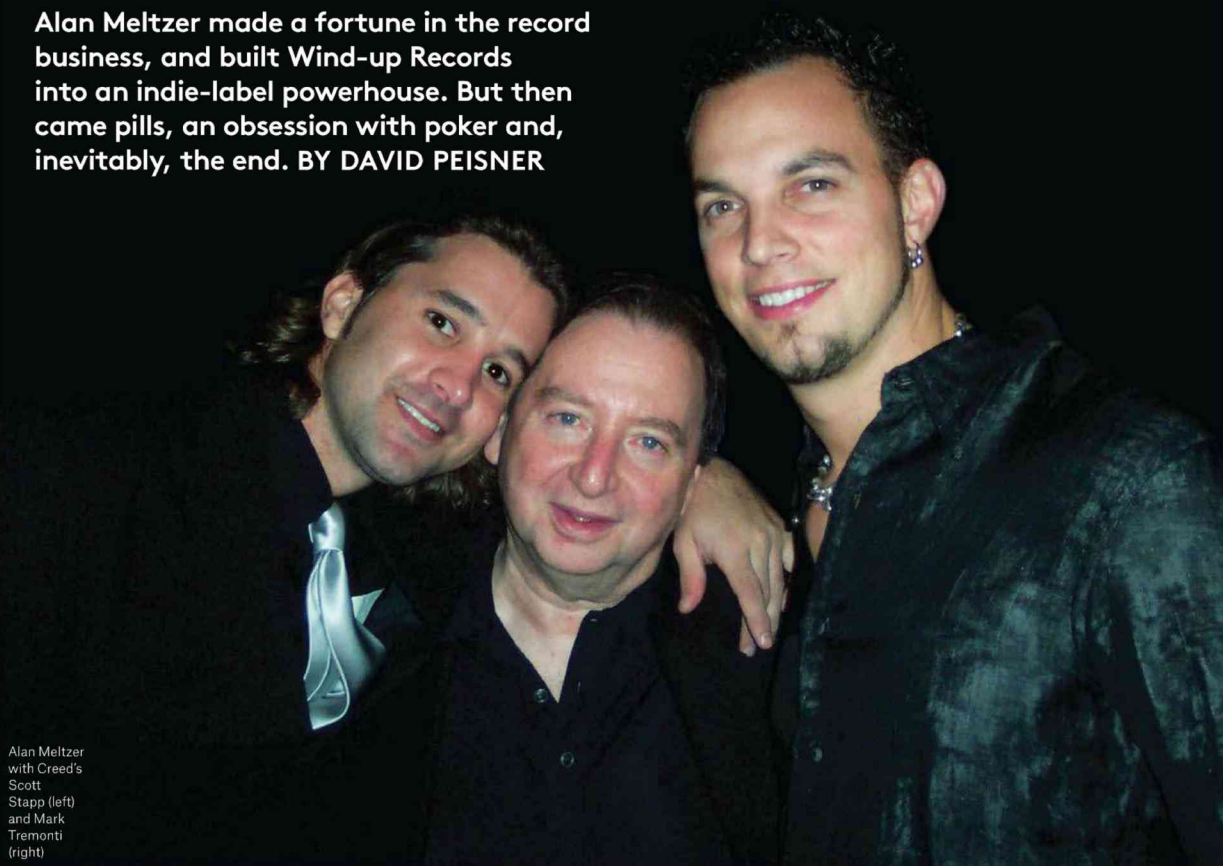
1. Smoke machine: “I just got this today. Look how much more awesome the studio is when it’s filled with smoke.”

2. MOOG Voyager/Juno 106/Juno 6 keyboards: “A lot of people use soft synth plug-ins on their computer, which are virtual. They’re good. But I like using the actual vintage ones. They sound better.”

3. Sony C800 Mic: “Keep the mic ready to go [to] capture that magic moment ... Alcohol helps.”

THE HIGH-STAKES RISE, AMBITION-FUELED LIFE AND
LONG DARK FALL OF
ROCK'S LAST GREAT
HUSTLER

Alan Meltzer made a fortune in the record business, and built Wind-up Records into an indie-label powerhouse. But then came pills, an obsession with poker and, inevitably, the end. BY DAVID PEISNER



Alan Meltzer with Creed's Scott Stapp (left) and Mark Tremonti (right)

IN

late 1971, as Led Zeppelin was set to release its massively anticipated fourth album, Alan Meltzer was running a record store in Connecticut called Rainbow Records. Meltzer was 27, still many years away from making multiple fortunes founding and selling CD One-Stop, a music wholesaler; investing in CDNow, an early online retailer; and building Wind-up Records into the most successful independent record label of its era. With the Zeppelin album dropping in a few days, Meltzer bought advertising time on tri-state area radio for a spot he'd created himself, the crux of which he related to Wind-up chief creative officer Gregg Wattenberg years later.

"The ad said that for a limited time only, Rainbow Records had arranged with Atlantic to have *Led Zeppelin IV* shipped directly from Atlantic's warehouse to Rainbow Records, 'so come in now and pre-order your copy,'" Wattenberg recalls. "It was all true: Every record store had their records shipped directly from the warehouse. But it was said in such a way that it sounded special. The next morning there was a line of 2,500 people so they could pre-order *Led Zeppelin IV*. They got it the same day as every other record store, but he locked up all that business."

The move was an early example of the gambles upon which Meltzer would build a 40-year run in the music business. During his rise, he earned a reputation as a colorful, nerdy and often ruthless executive who would say whatever needed to be said to close a deal, but also perform acts of overwhelming generosity for friends, associates and even strangers. At Wind-up, he defied the odds by betting big on fewer acts—marshaling his resources behind bands like Creed, Evanescence and Drowning Pool, turning them into some of the biggest bands of the late '90s and 2000s. In doing so, he built his independent label into a commercial force on par with the majors. In the late 2000s, as Wind-up struggled amid an industry-wide downturn, his health challenges multiplied and his marriage to Diana Meltzer—who was officially the label's A&R chief—careened toward an acrimonious end, his interests drifted into other areas: TV production, new online businesses and, most especially, poker, which he played frequently against top-flight professionals, occasionally on NBC's "Poker After Dark" and Game Show Network's "High Stakes Poker."

"Alan saw himself as an empire builder," says Derek Graham, who went to work for Meltzer at CD One-Stop during the mid-'80s and later spent 13 years at Wind-up. "He thrived on that excitement of building a company. Once the empire was built, I'm not sure it meant as much to him."

After his divorce, Meltzer sold Wind-up and five months later, took his own life, ending a dramatic and unlikely rise and fall.

"Alan was a character with conviction," says Steve Karas, who spent eight years at Wind-up and now runs SKH Music. "A lot of people with money want to

be in the music business but very few have the backbone. When you look back on the period after the Blackwells and Bransons and Alperets and Mosses, there weren't many Alans."

Meltzer was born in 1944 and grew up in Brooklyn. According to both Karas and Wattenberg, the stories Meltzer told about his early years seemed to mix truth with mythmaking.

"Even those close to him didn't necessarily have the complete picture of his origins," Karas says.

Meltzer was a musician himself, and, it seems, an actor who scored at least one small film role. He told tales of turns as a schoolteacher, a pretzel vendor and the owner of a junk shop who rummaged through trash at apartment buildings on Park Avenue, including one where he later owned a penthouse. He may or may not have gotten his start in the music business by peeling the "For Promotional Use Only" stickers from record company promo albums, then selling them at flea markets.

In the early '70s, Meltzer opened a record store in Brooklyn called Titus Oaks, which later expanded to locations in Huntington and Hicksville on New York's Long Island. Soon after, he added Rainbow Records to his fold. During the '70s, Meltzer, who'd already been married and divorced, met Diana, a former model. She too had been married before and had a young son named Michael, who took Meltzer's last name after the couple married in 1979. Together, the Meltzers made a striking pair: Diana, thin and wiry with a penchant for fishnet stockings, exotic hats and dark sunglasses, and Alan, who stood barely more than 5 feet tall but weighed about 300 pounds for most of his adult life, and wore a black shirt and black pants every day, almost without fail.

As the CD era dawned in the early '80s, Meltzer found himself struggling to keep his stores stocked, so in 1985, working out of his house in Ridgefield, Conn., he opened CD One-Stop, which focused initially on distributing CDs to mom-and-pop shops along the East Coast. The business expanded quickly, adding cassettes to its offerings, and moved its operations into an 180,000-square-foot warehouse.

In the midst of the company's rise, the Meltzers suffered a defining tragedy when Michael died in a car accident in 1991. The couple was devastated, and some close to them have suggested they never really recovered. Ira Stone, who'd met Meltzer in the mid-'80s, had become his best friend by this time.

"What more traumatic thing can happen to a parent?" Stone says. In the aftermath, Meltzer seemed to throw himself into his work.

In 1993, Meltzer sold CD One-Stop for a reported \$30 million to Alliance Entertainment, which had recently bought some of its competitors, including Bassin Distributors and Abbey Road One-Stop. The deal stipulated Meltzer would stay on as Alliance's president, but the arrangement proved rocky.

"At CD One-Stop, our mortal enemies were Bassin and Abbey Road," says Syd Schwartz, who started at CD One-Stop in 1989 and continued working with Meltzer until 2002. "We'd be meeting in Alan's office and in the middle of a sentence he'd stop, call one of the competitors and ask if they were having a 'going out of business' sale just to mess with them. After the merger, all these self-made guys had to work together without pissing each other off. It doesn't take a rocket scientist to figure it was going to be difficult to get everybody paddling in the same direction."

Joe Bianco, the then-Alliance CEO who'd orchestrated the roll-up, says that it was quickly clear Meltzer wasn't going to be satisfied with his role.

"Alan had grander ambitions," Bianco says. "He wanted to run the whole company and be important in the music business."

Meltzer tried to push Alliance into new areas, founding a company within the company called Hard Core Marketing, and helping initiate Alliance's 1994 purchase of British indie label Castle Communications. But ultimately he was frustrated by the competing visions within Alliance and

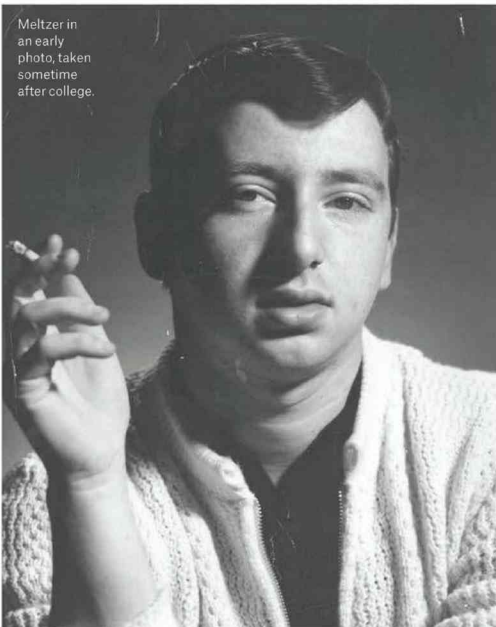
announced in a late-night fax in December 1994 that he was quitting.

Not long after, Meltzer was introduced to CDNow co-founder/CEO Jason Olim. Meltzer helped CDNow resolve a legal dispute that was hampering its ability to attract financing, and subsequently invested \$1.2 million.

"His price for the resolution was that his investment would be on terms favorable to himself, but he showed tremendous risk tolerance doing this deal before we'd properly been vetted," Olim says.

In 1998, CDNow went public and Meltzer earned somewhere in the neighborhood of \$20 million. According to Olim, at the time of the initial public offering, Meltzer was in a position to make even more money for himself but in doing so, would've shaken the confidence of the offering. Olim appealed to Meltzer, who backed off. Olim, who was in his mid-20s at the time, says that in this way Meltzer was always more than just an investor.

"He treated me like a son," he says. "He was really interested in what was going



Meltzer in an early photo, taken sometime after college.

on in my life. His son would've been about my age and he said a few times that he valued our relationship because he had that void there."

In 1995, when Meltzer bought Grass Records for \$950,000, it seemed like an unremarkable investment. The label had a slew of indie acts including the Wrens, Pollen and Brainiac, and Meltzer quickly arranged a distribution deal through BMG. In the first year or so, Grass released roughly two dozen records. None of them sold much.

"I remember Alan bringing in Conor Oberst—whose band, Commander Venus, was on Grass—to run a marketing meeting," Schwartz says. "Conor was an incredibly smart, precocious 15-year-old and Alan told us he had Conor run the meeting because he was a good deal smarter than any of us were ever going to be. If you knew Alan, something like that didn't bother you, but if you're a veteran executive and a 15-year-old tells you you can be doing a better job, that's going to rub you the wrong way."

Meltzer soon hired several executives from the CD One-Stop days, including Graham, Tony Bruno and Steve Lerner, who would become president of Grass and later Wind-up, but the fledgling operation continued to burn through staff, artists and money.

"It was a disaster," Graham says. "Alan had lost easily \$10 million in two years dumping out releases nobody wanted. I remember meeting with BMG people and one of them said, 'Grass is a joke. There are so many releases and all this stuff sucks and doesn't sell.'"

Largely because of this perception, Grass renamed itself Wind-up in 1997. That summer, the label signed a band from Orlando, Fla., called Creed. Its debut album, *My Own Prison*, arrived in August and Meltzer was ready to bet big on it.

"When he signed the band, he pushed the million dollars onto the table and said, 'We're going to go get it,'" Graham says. Wind-up had less than 12 employees and Meltzer became involved in every aspect of the album's rollout. At the time, radio was seen as almost the exclusive domain of major labels, but Meltzer hired a promotion staff that pushed the album to rock radio. When the dust cleared, *My Own Prison* had sold more than 6 million copies (according to Nielsen SoundScan) and Wind-up had a blueprint for the future.

"At that point, Alan made the decision and said, 'We're going to be a rock label,'" says Bruno, who worked at Wind-up until 2004. The label had put out records from heritage acts like Teddy Pendergrass and Dr. John. Bruno says the new directive was, "Drop them and move on."

Meltzer basked in Wind-up's success. He became tight with Creed frontman Scott Stapp, who he sometimes referred to as his "first-born son."

"He was a father figure to me," Stapp says. "Being a guy who was abandoned by his biological father then abused by his stepfather, and not ever feeling like I had a real father, with his situation with his son's death, that was something that really brought us together."

Creed's second album, *Human Clay*, came out in 1999 and was a bigger hit than the first, eventually selling more than 10 million copies. Learning from his experience with Grass, Meltzer focused nearly all the company's energy and resources during these years on a single band. In fact, during 1998 and 1999, the label released only three full-lengths by acts not named Creed. This became Wind-up's MO: fewer records but more money and attention dedicated to each one. In 2001, there were only three releases and two, Creed's *Weathered* and Drowning Pool's debut *Sinner*, were huge hits. The following year, there were five records; two—by Seether and 12 Stones—were strong sellers. By 2003, the output jumped to seven, including Finger Eleven's self-titled breakthrough and the first album by what would become the label's second superstar act, Evanescence. In a business used to a 10% success rate, Wind-up's batting average in the late '90s and early 2000s was unheard of.

"We'd put out four or five records a year and really stick with them," Bruno says. "It wasn't just throwing things at the wall, seeing what sticks. It was throwing it against the wall and then as it comes down, pick it back up, throw it up there and try something different. Alan went back to the Motown days: He didn't just sign an artist and put them in the studio. He'd send them to the gym to lose weight, to vocal coaches and acting lessons, and really develop them."

Meltzer was also demanding with his employees.

"He'd get involved in every detail from album artwork to print ads,"

Schwartz says. "He'd spend hours working with you, looking over your shoulder, making sure everything was just right. Then just when you thought you finally had it nailed, he'd change his mind and you'd be back to square one. He could drive you mental, but had an unbelievable knack for getting your best work out of you."

At his finest moments, Meltzer saw his artists and staff as family. When Drowning Pool frontman Dave Williams died in 2002, Meltzer bought Williams' parents the new house their son had always hoped to. When Dave Magee, the drummer for an early Wind-up band called Stretch Princess, was diagnosed with a brain tumor, Meltzer paid medical bills that reportedly exceeded \$100,000. Wind-up subsequently became one of the few labels to offer their artists health insurance.

With the label's success, Diana grew more involved. Current Wind-up CEO Ed Vetri was hired as CFO in 1999 and saw her role evolve.

"When I first started, Diana wasn't an employee," Vetri says. "She'd come in with her two Chihuahuas and be the crazy owner's crazy wife. My then-controller had to walk the dogs. But once Diana felt the excitement, she wanted to be a part of it. We called her 'head of A&R' but primarily she entertained artists when they came to town."

The extent of Diana's A&R role remains a point of debate. (She didn't return messages to be interviewed for this story.) She was frequently credited—often by her husband—as the company's ears, the person who discovered new artists and picked singles. Wattenberg first met her when he was offered an A&R position in 2003.

"She brought me to their apartment, showed me photos of her modeling days and asked if I wanted a massage," he said. "I said, 'No, thank you.' She asked if I wanted rice and beans. I said, 'No, thank



Ira Stone and Alan Meltzer with a private airplane (left), and in New York in 1999.

At first, Meltzer wasn't much of a poker player, but he improved quickly. There are YouTube clips of him winning more than \$400,000 in a single hand—and losing more than \$500,000.

you.' Then she asked if I would help pick her dog up from the dog spa. So I walk back from the dog spa carrying their little dog. Then I called Lerner and said, 'There's no chance in hell I'm taking this job.'" Nonetheless, later that year, he was convinced to, on the condition—he says—that he wouldn't have to deal with Diana. Inevitably though, he did.

"Alan just wanted her around because she was going crazy sitting at home in Connecticut," he says. "Originally, she got to just hang out with the bands but it turned into taking credit for bringing bands in. There were some A&R people that got thrown under the bus so Diana could look like a champ."

Meanwhile, her husband's interest in Wind-up was waning. The man who was once so intimately involved in every decision was, by 2003, spending a significant chunk of his time at the

Wind-up In Turnaround

"We don't believe rock is dead," new owners say—but diversification helps

In its fourth incarnation by Billboard's count, Wind-up Entertainment continues to build its rock roster, and is ready to diversify into alternative rock/crossover, according to label president/co-owner Ed Vetri.

After losing money in 2010, when founder Alan Meltzer and wife Diana were going through a divorce, the label was sold to Vetri and chief creative officer Gregg Wattenberg for an undisclosed sum in a deal that closed in April 2011. Since then, the company has been in the black, Vetri says.

While the label's best sellers for the last two years under the Vetri/Wattenberg reign have been roster mainstays like Evanescence and Seether—which between them have sold 1.3 million units in that time frame, according to Nielsen SoundScan—the label has also issued James Durbin's *Memories of a Beautiful Disaster*, which has sold 121,000 units since its fourth-quarter 2011 release. The jury is still out on whether other releases have lived up to expectations. For example, *King*, from jam band O.A.R., has sold 70,000 copies—great for an indie label, but the group's lowest-selling studio album to date. Releases from Bayside and Hawthorne Heights have scanned 40,000 and 25,000, respectively—again, respectable numbers for an indie label, but career lows for each band.

Wind-up has high hopes to break acts like Young Guns, the Virginmays and Jillette Johnson. The label has signed '90s act Filter, and Creed singer Scott Stapp—whose last album sold 395,000 copies—has a new record coming out this year.

Beyond the label, the company's publishing arm is making some noise, Vetri says, and other labels are tapping into its songwriters and producers. "We used to just use the studios for our bands and we have an apartment where they could stay when they were working here," he says. But now, "Universal recorded Phillip Phillips in our studios and our writers got the second track, 'Gone, Gone, Gone,' which will be the next single."

And as major labels dial back on rock acts, Vetri says Wind-up perceives an opportunity. "We will stay deeply committed to rock music, which is our core business, but we see an opportunity in alternative rock crossover, where we are about to dive in deeply," he says. "We don't believe rock is dead. We are doing very well now. It's been quite a turnaround for our little company."

—Ed Christman



Wind-up Records president/co-owner Ed Vetri

office playing online poker. He did make a major contribution to "Bring Me to Life," the breakthrough single from Evanescence's debut, *Fallen*, by suggesting the band add a rap to it, but according to Vetri, that was one of his last real contributions to the company. After the excitement and toil of building Wind-up, Meltzer seemed to find success dull.

"Alan would always put a black cloud over success," Vetri says. "When that Evanescence record came out, Alan got in his biggest depression. Too much success made him feel like he was losing control. The company was so much bigger—it was 60 or 70 employees. He didn't have that relationship with the artists anymore. It wasn't like it was with Creed."

Compounding this were myriad health issues relating to his weight, including serious back problems and arthritis, for which he took a host of prescription painkillers.

"He'd be very medicated," Vetri says. "He took Oxycontin, Vico-

din, Percocet and things of that nature like candy. It affected his day-to-day focus and his ability to stay awake in meetings."

Things got so bad that in 2003, Vetri and Lerner staged what Vetri described as "sort of an intervention." Meltzer took roughly eight months off, during which time he went to Arizona, lost a lot of weight, got his painkiller habit under control and became deeply interested in Buddhism. He returned to the office in 2004 healthier but the change didn't last.

In 2005, EMI offered Meltzer a deal reportedly worth more than \$100 million to buy Wind-up. The sale made sense: Here was a chance to make a lot of money and step away from a business he'd lost interest in, while still remaining involved in an advisory role. The deal was all but signed—some of the Wind-up staff were already in the EMI directory—when Meltzer pulled out at the 11th hour.

The reason he gave several senior executives was that he had cancer, specifically something called chronic myelogenous leukemia, or CML, which would prevent him from being able to carry out his advisory duties. It's unclear whether Meltzer actually had CML—which is treatable, frequently asymptomatic and has a long-term survival rate of more than 95%—but according to Vetri, after the deal died, "it never came up again."

"I think ultimately he just felt like he couldn't sell the company," Vetri says. "Ego-wise, it couldn't go on without him." Furthermore, by this point, as Vetri saw it, "the company really kept his marriage intact."

The aborted sale disappointed some senior staff who'd stood to profit handsomely and had grown weary of the Wind-up drama. According to several sources, Lerner, who'd been Meltzer's closest lieutenant since the CD One-Stop days, simply stopped coming to work for more than six months.

"Alan and Steve had a bit of a battle," Vetri says. "You know that yellow tape you put out when you're blocking off a murder scene? Alan put that across Steve's office when he left."

EMI came back the following year with another offer—this time for a reported \$60 million plus back-end incentives. Meltzer appeared ready to sell but again backed out late in the game. Following this, Lerner left for good.

Meanwhile, Wind-up was experiencing its first serious commercial setbacks. Creed had broken up, and the label poured money into Stapp's solo debut, *The Great Divide*, with little return. Meltzer himself became an erratic presence in the office.

"He'd have 10 ideas; two would be good," Wattenberg says. "The problem is he'd want you to follow through on all 10."

"For example, he was like, 'There's a big poker craze. Somebody's going to have a hit with a poker song.' He wanted to write the song and wanted me, as the A&R guy, to make one of our bands do it. So he wrote it, played me it and was like, 'You do your thing, make it sound good,' and make this band, Breaking Point, do it. I said, 'Alan, if I make them do it, I'm going to lose all credibility. They're going to hate me.' And he's like, 'Fuck 'em. What else do they got going on?'"

Meltzer also explored non-musical ventures including starting an online memorial service called the Eternal Space (which one person described as "Myspace for dead people"). "He got a little bored with music," Wattenberg says. "He looked at buying a couple of TV production companies, which in hindsight, was pretty visionary."

By 2007 though, most of Meltzer's energy was going toward poker. He took frequent trips to Atlantic City, N.J., and Las Vegas and was routinely bellying up to high-stakes tables stocked with professional

players. Brandon Adams, a poker pro, author and lecturer at Harvard Business School, met Meltzer at the Bellagio in early 2007. Meltzer was in Las Vegas because Evanescence was playing the very first show at the Palms' new indoor amphitheater.

"He mentioned he could only play for an hour because he had to be at the concert," Adams says. "Alan won one big hand, then another and never went to the concert. He stayed and played poker all night."

He and Adams became close. At first, Meltzer wasn't much of a poker player, Adams says, but he improved quickly. He'd always displayed a gambler's instinct in business, and the ruthless nature of the competition suited him. In 2009 and 2010, he appeared on "High Stakes Poker" and "Poker After Dark," but as time progressed, his health became so compromised that it was affecting his play.

"In the last couple of years, his A-game was on par with the top players but he only played his A-game about 30% of the time because his back wasn't good and he didn't have good energy," Adams says. "He'd be uncomfortable sitting for a long period. It would affect his play and his patience."

It also seemed to affect his marriage. Although he was betting big—there are YouTube clips of him winning more than \$400,000 in a single hand and losing more than \$500,000—and clearly

had an addictive personality, sources insist his gambling never had significant financial impact on either Wind-up or his total net worth. But as the label posted weaker sales amid a global economic crisis, poker apparently became an issue for Diana.

"The amounts Alan was gambling were small relative to the money he had," Adams says. "But Diana might have thought the business was suffering because of the time and money Alan was putting into gambling."

Wattenberg believes poker may have just been a symptom of deeper issues.

"She was definitely not thrilled he was playing poker all day long and hanging out with that world of people but like a lot of couples, they grew apart," he says.

Whatever the reasons, the Meltzers' divorce caused tremendous upheaval at Wind-up.

"It was about a year-and-a-half of torture," Vetri says. "By virtue of being married to him, Diana had half the stock." Vetri says that Wind-up sold publishing to finance what Meltzer suspected would become a long, drawn-out divorce. "I had to run the day-to-day and get a bunch of divorce lawyers' opinions on whether we should sign an artist."

As the divorce slogged on, according to Wattenberg, both Meltzers used Wind-up as "their piggy bank."

"They took private planes everywhere, car services were waiting 24/7," Wattenberg says. "It's their business, it's their right, but there was a real financial impact on the company."

Faced with two different bosses—neither of whom was a particularly stable presence during the best of times—engaging in shouting matches and conducting divorce meetings in the office, Wind-up employees tiptoed around the chaos as best they could. The timing, coming as the label was already struggling—its overall market share, which had hovered around 1% between 2000 and 2004, dropped to 0.26% by 2010—exacerbated the problems.

"They both grabbed all the working capital out of the company," Wattenberg says. "It couldn't have been a worse time to handcuff a company while the industry is already getting crushed. Artists are looking for money to make records. You can't sign bands. In this business, it's all about taking bets—you've got to double down on bands you think are going to do well. We couldn't double down on anything."

As this was going on, Wind-up got yet another



those visits grew more infrequent.

"I'd go visit him and it was insane," Vetri says. "Like Oscar Madison, just a disaster in how he organized his life. He was sloppy and really becoming reclusive."

His friend Ira Stone says that the two of them had planned on taking a handful of trips around this time but Meltzer kept cancelling at the last minute.

"He was having trouble walking," Stone recalls. "He'd fallen and broken his wrist, then fallen again and hurt the other wrist. Balance was getting to be tougher for him."

Vetri and Wattenberg sent trainers to Meltzer's apartment, including one who specialized in working with obese people, but Meltzer chased him away. Stone believes that by this time, he'd given up on getting healthy.

"He lived life to the fullest and felt like it caught up with him," he says. "Anyone that loved Alan wanted him to take the weight off and cut down on the painkillers, but he felt like it just wasn't possible towards the end."

As Vetri recalls, "Alan told me his body was failing his brain and he didn't want to go on like that." For a man who constantly sought to be in control, the idea of not being able to manage his own body must have been particularly galling.

Still, when Vetri spoke to Meltzer on Friday, Oct. 28, 2011, his former boss didn't seem particularly despondent. "Alan had very dark moments, but that day we had a conversation about reality television and one of the crazy shows he'd watch," he says. "He was just laughing on the phone. We made dinner plans for the following Wednesday."

That weekend, alone in his apartment, Meltzer took an overdose of his prescription painkillers and never woke up. A note was found at the scene.

Vetri says that Stapp was one of the few Wind-up artists who passed along condolences, an indication of how far Meltzer had drifted from the music business in his last few years. In January 2012, the *New York Post* ran a story about how Meltzer had left \$1 million to his chauffeur and \$500,000 to his doorman. Stone, who is the executor of Meltzer's estate, says that while the bequests are likely less than the *Post* reported—both the chauffeur and doorman are promised a percentage of the estate—

the sentiment behind the gifts is indicative of someone who took pride in never forgetting his humble roots.

"He'd do these random acts of kindness where he didn't expect anything in return," he says.

Diana, who left the music business after the divorce, saw things differently when quoted in the same *Post* story about her ex-husband's inheritance.

"He can leave it to whoever he wants," she said. "I could care less. If he wants to give it to the bums, he can give it to the bums. He could fuck a nun. I couldn't give a shit."

Wind-up, for its part, is nowhere near the lofty heights it scaled in the early 2000s, but its continuing existence is evidence of the mark Meltzer made.

"His legacy is Wind-up and what he taught me and Ed," Wattenberg says. "'Don't be afraid to be kooky. You've got to be a free thinker and take big chances.'"

No matter the circumstances, suicide almost always leaves more questions than answers. Many who were close to Meltzer felt like in the end he believed he had lived a full life, wanted to take back control from a body that had failed him and was ready to move on to the next chapter.

Meltzer was one of the last of a breed of independent, self-made music moguls. During an era when major labels had all the commercial clout, he proved that an indie with deep pockets and icy veins could compete with them and frequently win. While it's easy to cast his demise as a cautionary tale, it's also possible to see it as the natural evolution for a guy who clearly enjoyed the challenge of the unknown more than the comforts of success.

As Stone puts it, "Alan was a gambler from day one. Where anybody else would figure out all the reasons not to do something, if Alan wanted to, he went for it. And he went for it." ●

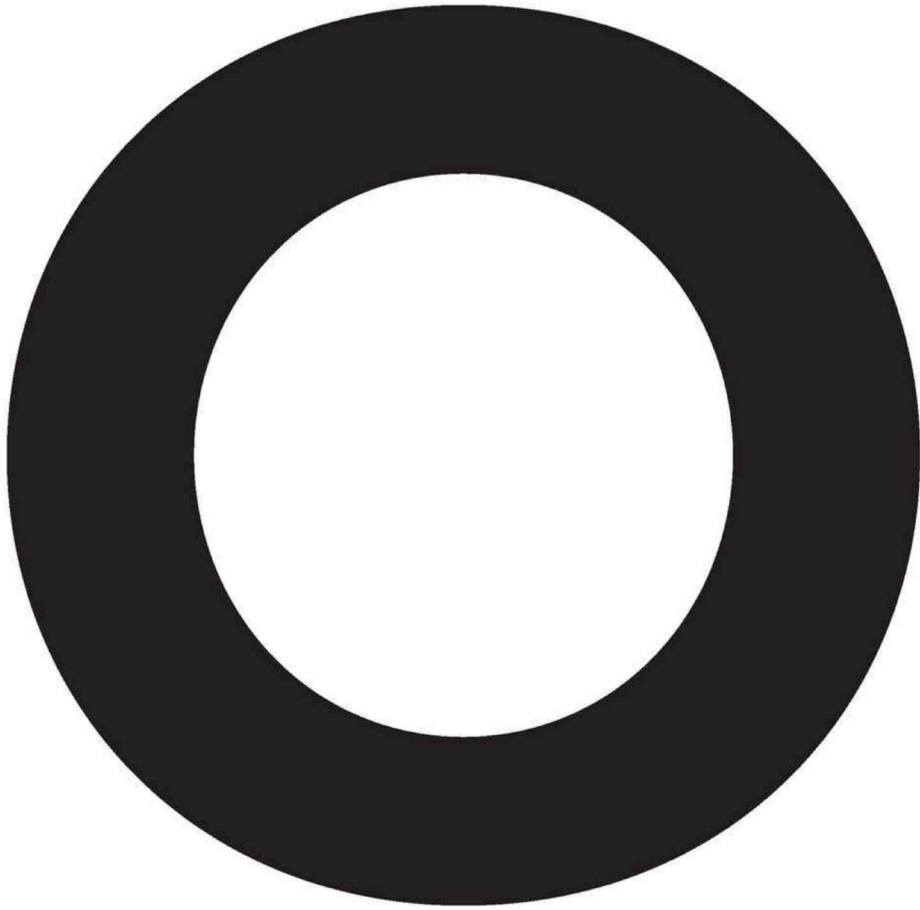


Top: Alan Meltzer on season five of GSN's "High Stakes Poker"; right: Diana Meltzer (in shades) with Evanescence in November 2011.

"Diana asked if I would help pick her dog up from the dog spa. So I walk back from the dog spa carrying their little dog. Then I called and said, 'There's no chance in hell I'm taking this job.'"

Behind the walls of his Paisley Park haven, **Prince** still conjures musical magic.

The



Word

More than three decades into his career, Prince is still selling out arenas, recording amazing music—and fighting as hard as he can for the ownership of his songs

by Gail Mitchell





// was reluctant to let you come,” says the man sitting in front of me, “until I heard that you’re planning to do a story about ownership.”

I have flown out from Los Angeles to the ice fields of Minneapolis (“Well, it’s back to the tundra,” says one of my fellow passengers as we touch down on a crisp 12-degree day) on 24 hours’ notice. I am hoping I will get a chance to discuss the spontaneous touring strategy Prince has raised to an innovative art in the last few years, as well as what plans he may have for his storehouse of unreleased material (his last album was 2010’s *20Ten*). And I’m planning to talk with him about his being chosen as Billboard’s 2013 Icon honoree at the Billboard Music Awards in May.

But I begin wondering how much of that we’ll get to when I get word from Prince’s manager, Julia Ramadan, that I should spend what little time I have to prepare by watching “The Adjustment Bureau” (more on this later), reading the Twitter feed of an apparent (and mysterious) Prince bootlegger and watching an online video discussion between a Prince superfan and the blogger Dr. Funkenberry. And now I’m worried that the interview I’ve come here for may not happen at all.

One thing you learn quickly about Prince: He doesn’t suffer fools or folks who don’t know what they’re talking about. For the next three hours, we ricochet back and forth on a variety of topics. Later, back at my hotel, I’ll be re-creating our conversation from memory. This is how Prince interviews have unfolded for many years. He remains adamant about not allowing reporters to record their conversations with him. (“Some in the past have taken my voice and sold it,” he says. “I can’t remember the incident that triggered it and it’s probably best that I don’t.”) And he still frowns at the idea of a reporter taking notes. (“That would be just like texting.”)

Later on, I will watch Prince audition a drummer. Right now, I’m involved in an audition of my own. “Let’s talk a little,” Prince says as I follow him into a second-floor conference room, “and see if we vibe first.” Without missing a beat and keeping steady eye contact, he makes a few comments about media ownership and control, then shoots out a question. How would I get the word out about, and then monetize a lyric video for, one of his new songs, “Screw Driver,” that I’d been shown a few minutes earlier? I tell him an online post will generate enough interest to get us to monetization—given the fan clamor for new Prince music, there’s a community ready to pay a nominal price to get their hands on said track. Nothing revolutionary, but Prince pauses and thinks it over. I think I may have passed the audition.

It’s a 40-minute drive from the airport to the Minneapolis suburb of Chanhassen, Minn. As the driver makes a left turn, two stark white buildings materialize seemingly out of nowhere. Other than a small gray sign at the foot of the driveway noting the address and where trucks should make deliveries, there is no signage or any other vehicles, let alone human activity. The cabbie, hesitant as to whether we’ve found the right place, keeps the meter running for the three minutes it takes for someone to come outside and let me in. But there’s no denying the aura: This is Paisley Park.

Ramadan—a tall, svelte recent USC graduate who met Prince during his run of 21 shows at the L.A. Forum (see story, page 31) and quickly ascended to management status—welcomes me and ushers me down a hallway with a light-blue carpet accented with stars and crescent moons. Album plaques line the walls. We arrive at the doorway of a cavernous soundstage, with an oddly elongated piano just outside. On it is the *Love Symbol*, first introduced on the 1992 album that marked his Artist Formerly Known As period.

The *Love Symbol* is emblazoned all around Paisley Park. Once inside the soundstage, you can’t miss it hanging on the wall facing the stage. And that’s when I first see the man himself, onstage, guitar in hand, rehearsing with a female backing trio: Donna Grantis on guitar, Ida Nielsen on bass, Hannah Ford Welton on

drums. The foursome is jamming tight and hard on “What If,” from contemporary Christian singer/songwriter Nichole Nordeman’s 2005 album *Brave*. (It’s about Jesus and non-believers—what if you’re right and he’s just another nice guy? But what if you’re wrong and there’s more than you ever dreamed of?) Motivating Ramadan and I to come forward as he continues to play, Prince directs us to come onstage. Lining the perimeter are assorted instruments, microphones, stereo equipment and—atop one mic stand—a cinnamon-colored wig.

Prince is rehearsing with this trio for performances that he cryptically says will begin in two days. (Two days after we speak, he announces six last-minute shows at Minneapolis’ Dakota Jazz Club. Tickets for all six, ranging from \$70 to \$250, sell out in one morning.) The ever-slender Prince—a strikingly ever-youthful advertisement for the maxim “black don’t crack”—is garbed in yellow pants and a long, oversized button-front white-and-yellow jersey emblazoned with “MPLS” on the front. His Afro is covered by an incongruous hat in the shape of a lion. His other eye-catching accessory: wedged silver shoes adorned with periodically flashing red lights. A full-fledged rock star, even in rehearsal.

Prince alternates between guitar and keyboards, and the songs they play spark to life with every touch he adds. “What If” is followed by new arrangements of two Prince songs—the spring funk-rocker “Cause and Effect” from 2010 and the vintage “Around the World in a Day” B-side “She’s Always in My Hair”—and all three songs provide a bird’s-eye view of Prince’s skills as an artist and multitasker. There’s the singer/songwriter for whom music remains a deep-rooted passion—and above all, fun. There’s the mesmerizing instrumentalist on guitar and keyboard, sounding just as improvisational, energetic and fresh as he did when he hit the scene in 1978. Then there’s also the teacher/mentor who gets off on finding and molding new talent.

He suggests the drummer take a solo on the end of the last song and has the trio go back and practice the last four bars with that in mind. Despite the cavernous feeling of the room, a camaraderie and warmth permeate the premises as he and the ladies go through their paces. Signaling the end of the practice session (“We work for 15 minutes and then take a break,” he says with a chuckle), he offers his hand to help me down the stairs and I’m spirited away to another office in the Paisley Park maze.

Here I meet a young man named Jason Franzen working on a computer, putting the finishing touches on a lyric video for the previously mentioned double-entendre rocker “Screw Driver.” Then it’s on to the second floor of the complex. As we’re walking down the hall to a conference room where we can sit and talk, Prince throws me for a loop: “I hear you may be writing about the ‘O’ word,” he says. It takes me a few minutes to understand what he’s referring to. There was a time in Prince’s career when “the ‘O’ word” might have had a more lascivious connotation. But the O word he’s referring to now is “ownership.”

It’s been the key issue for him since the dissolution of his nearly 20-year rela-

tionship with Warner Bros. Records in 1996. That year he released a final album of new material for the label, *Chaos and Disorder*. The album’s subsequent lack of commercial success underscored Prince’s dissatisfaction with Warner Bros., percolating since the 1992 release of the infamous Love Symbol album. In 1993, faulting Warner’s ineffective marketing as the reason for that project’s disappointing performance, he dropped the Prince moniker, began using Love Symbol as his stage name and wrote the word “slave” on his face. Seeking to emancipate himself from a label that he believed was now stifling his artistic freedom, Prince began issuing albums in quick succession (*Come*, *The Black Album* and *The Love Symbol Album*) to speed up the end of his contractual obligations.

And here’s where Prince’s request that I watch “The Adjustment Bureau” begins to make sense. The 2011 movie, starring Matt Damon and Emily Blunt, is about a man struggling to establish his own free will, pitted against a mysterious group of grey-suited men—the Adjustment Bureau—whose job is to make sure that people follow their predestined paths. Flashback to Prince’s storied fight against Warner Bros. “It was also about Madonna,” he says. “She was getting paid, but at the time we were selling more records and selling out concerts on multiple nights. It wasn’t about her. This was about business.”

Around the same time he was exiting Warner Bros., the musical visionary was setting his sights on the fledgling Web. His marketing of the CD boxed set *Crystal Ball* as an exclusive to online consumers was ahead of its time. But since then, Prince and the Internet have engaged in a doves-cry-like love/hate relationship. The artist has launched several sites through the years, including 2009’s LotusFlow3R.com, only to shut them down and leave his fans hanging. A host of cease-and-desist orders have been handed down to fans and websites for using his image without permission. And you’ll be hard-pressed to find any classic videos or performance footage of Prince on YouTube or anywhere else on the Web. (“I have a team of female black lawyers who keep an eye on such transgressions,” Prince says. “And you know they’re sharp,” he adds with a laugh.) In recent years, he’s bundled releases like 2004’s *Musicology*, 2007’s *Planet Earth* and 2010’s *20Ten* for free along with ticket purchases or in such newspapers as the Daily Mirror and the Mail.

As we talk, it’s clear that Prince thinks the music business is as artistically destructive as ever. He decries radio’s airplay stranglehold and sees playlists for both terrestrial and satellite radio subject to the demands of corporate boards. He laments there’s too much gaming of the system with the cost being fewer opportunities for minority ownership and the silencing of important voices in both business and the community. Ownership is control and power. “Those are the issues that a magazine like Billboard needs to be writing about,” he says. “Billboard needs to tell the truth, shake things up.”

Talk turns to his latest protégé, Andy Allo. “What does it take to get a record played these days?” he asks. He executive-produced Allo’s *Superconductor* (Allo Evolution), a funk and jazz romp through very Princely territory featuring Trombone Shorty and Maceo Parker and released in November. A guitarist/vocalist who joined Prince’s NPG band in 2001, she recently appeared on “Jimmy Kimmel Live!” But so far there’s no appreciable radio attention around her project.

His frustration with radio restrictions dovetails into his own music and the role of indie promoters, which can be a costly endeavor. “I’m selling out multiple nights, but how come I can’t get music on the radio? You have the indie promoters and you ask, ‘Who are you and where do you come from? What are your references? And can you guarantee your work [getting airplay]? No. But I have to make sure and guarantee mine, right?’”—a possible allusion to the no-pay, no-play gambit that most associate with the indie arena.

We turn to compulsory licensing, long a pet peeve of his. The compulsory was actually codified in 1909, mostly governing piano rolls. By the 1930s, record labels were using the compulsory to pay a statutory rate on songs. While that rate has grown over the years, the fundamental dynamics of how the compulsory allows for the licensing of songs has not. Prince says he doesn’t understand why people want to cover someone else’s songs. In the moment, I don’t think to mention the 1996 *Emancipation* album features his covers of “Betcha by Golly Wow!” and “I Can’t Make You Love Me,” but I do point out that he sometimes plays covers during his performances.

“I do pay performance royalties on others’ songs I perform live, but I’m not recording these songs and putting them up for sale,” he says. “Why do we need to hear another cover of a song someone else did? Art is about building a new foundation, not just laying something on top of what’s already there.” At this point he references Maroon 5’s cover of his “Kiss,” letting it be known he wasn’t thrilled by it. The group released the cover as a bonus track on the deluxe version of its 2012 *Overexposed* album. However, the deluxe version on iTunes no longer includes the “Kiss” cover. A source close to the situation says that Maroon 5 removed the cover when it learned that Prince didn’t approve. (Maroon 5 representatives were unable to clarify this point at press time.)

When I bring the discussion around to his being chosen as Billboard’s 2013 Icon honoree, attempting to get him to reflect on what’s been a remarkable career, he downplays the situation. “I thank Billboard for giving me this honor. It’s always nice to be recognized for what we’ve done here,” he says. “But I’m all about moving forward.”

Beyond finding and introducing new talent—like Allo, or the backing trio he was rehearsing with when I arrived—moving forward also means projects like the documentary he’s working on about bassist Larry Graham, who’s played with Sly & the Family Stone, Graham Central Station and Prince himself. Taking me into another room down the hall—where a tabletop is temptingly laden with CDs of vari-



Prince’s sprawling, hours-long concert jams have become the stuff of legend.

Schoolhouse Rock

Music of Prince benefit at Carnegie Hall to aid education charities

Prince doesn’t often lend his name to musical projects beyond his control, but can sometimes be swayed for the right cause.

Just ask longtime New York concert promoter and City Winery founder Michael Dorf, who was initially concerned he’d run into roadblocks when seeking approval to honor Prince during an upcoming benefit concert at Carnegie Hall. Luckily for Dorf, Prince has a soft spot for music education programs in need of funds.

“It took a while to reach the Prince camp, but I did speak to somebody and he was very excited about it,” Dorf says. The charity show, scheduled for March 7, will feature such acts as the Blind Boys of Alabama, PRINCESS (Maya Rudolph, Gretchen Lieberum) and Talib Kweli. The Roots will serve as the house band, with additional guests to be announced.

“The tricky thing about Prince’s songs for a concert like this is that most of his obvious hits seem taboo,” says Roots drummer and Prince fanatic Ahmir “Questlove” Thompson, who’s been tapped to help recruit talent for the concert. “So this night calls for radical reinterpretations.”

Prince tells Billboard he isn’t directly involved with the event, but that he plans to attend and firmly believes in the cause. Dorf expects the concert to net about \$105,000, which will be distributed to nonprofits including American Symphony Orchestra’s Music Notes, Fixing Instruments for Kids in Schools, Little Kids Rock and the Center for Arts Education.

There’s no saying if Prince will jump onstage during the show, but Thompson—who’s played with Prince in the past—promises at least 12 more “major surprises” that will be announced in the coming months. “With me onboard, we can cut through the red tape that’s usually involved with signing up people to participate,” the drummer says. —Mitchell Peters



Team Prince

MANAGER Julia Ramadan

CHART HISTORY From "Soft and Wet" to "Black Sweat," Prince has claimed 47 entries on the Billboard Hot 100, including 19 top 10s—with six of them going all the way to No. 1. In the 20-year span between 1980 and the end of 1999, Prince charted more Hot 100 entries (44) than any other act. His last album to chart on the Billboard 200, *LOUISFLOWER*, debuted at No. 2 on the April 18, 2009, chart and has sold 550,000, according to Nielsen SoundScan.

PUBLICITY Lori Lousarian, Rogers & Cowan

WEBSITE 20PR1NC3.com

ous songs—he pops in the documentary and gives me a peak of the rough cut. The planned 83-minute film is full of performance footage from such '70s shows as "Midnight Special," vintage photos and commentary from Graham. Halfway completed, the project has hit an impasse, and ownership is again the issue: Some \$500,000 is needed to clear Graham songs that Prince wants to integrate into the story. "Some of these songs have been sitting on the shelf for years and they've done nothing with them. Now this."

Before heading back downstairs, I spy a large, nearly floor-to-ceiling white cage across the hall. At first it appears empty so I'm wondering just what kind of animal it had contained. Approaching closer, I can see white doves, at least four or five of them, chilling inside. Their coos echo ethereally through the building as I descend the stairs.

We return to the same soundstage, where a young man named Ronald Bruner Jr. who looks no more than 30 is waiting to audition as a drummer. He explains he hails from Compton, Calif., and grew up playing to recordings by everyone from John Coltrane to Led Zeppelin. Settled behind the same drum kit as Hannah Ford Welton was playing earlier, Bruner proceeds to give the kit a fierce workout on improvised jazz- and funk-vibed tracks led by a female keyboardist named Cassandra O'Neal and bassist Andrew Gouche with Prince sliding in signature guitar licks of his own after standing off to the side and taking in Bruner's vibe. You can tell by Prince's face that he's pleased by the audition.

And then it's back to the conference room, where we talk about the recent leak of unreleased Prince material. A mysterious person with the Twitter handle 3rdeyegirl (whose Twitter bio describes her as an "International Art Thief") was posting links—since removed—to new material. Was this a publicity stunt or Prince himself? He counters that it was indeed a bootlegger. But why then is 3rdeyegirl's Twitter avatar pasted on the face of the drum kit on the soundstage I've seen him rehearsing on? Prince says it's just the girls (his backing trio and Ramadan) poking fun at the situation. "As a band, they don't even have a name. They're not 3rdeye."

So is a new album in the offing—the hope of many fans, as evidenced by responses following a recent Spree.com chat between super fan and TV/radio announcer Seth Everett and Prince blogger Dr. Funkenberry? Prince dismisses that notion—for now at least.

"That kind of album talk always comes up when something leaks," he says. "But I don't do albums anymore—I don't have a deal. I do songs." Will he be releasing those

Live Improvisation

Prince's touring strategy has put him at the vanguard of the concert business

The hallmarks of Prince's touring career reflect the same traits as his other endeavors: innovation, spontaneity and disregard for conventional wisdom.

Prince pioneered bundling recorded content into the ticket price in 2004 with the Concerts West-promoted Musicology tour. (Concerts West is a division of AEG.) Many of those shows were marked by an abbreviated lead-in between announcement and day-of-show that created a sense of urgency around ticket on-sales. Post-show plays at intimate venues that built buzz and added to Prince's mystique. The tour grossed \$87 million with 1.4 million in attendance at 91 shows, according to Billboard Boxscore.

Prince's special one-off performances, be they at Coachella in 2008 or the Super Bowl in 2009, served only to enhance his reputation with fans as a man whose shows can't be missed.

This aura carried over to Prince's residencies, another trend that found him at the vanguard. He signed up for a whopping 21-night stand at London's O2 Arena in 2007, taking extended plays out of the clubs or Las Vegas and into the big rooms. The O2 shows grossed \$22 million with 351,527 in attendance at 21 sellouts, according to Boxscore.

AEG Live had been the promoter behind that movement, but when Prince embarked on 2011's Welcome 2 America tour, he went with Live Nation. That tour also featured brief lead-in times and surprise announcements followed by nearly immediate on-sales. Social media gave his ambush strategy even more juice than previous treks.

Prince's decision to play 21 shows in Los Angeles came on the fly, but was typical of Welcome 2 America. "We had nine or 10 days to plan for the L.A. announcement, and that was a luxury, because I think we did Oakland on four days' notice and the Carolinas on five," Mark Campana, co-president of North American Concerts for Live Nation, told Billboard at the time. The run to the West Coast "was decided literally as the trucks were leaving the Carolinas. The drivers needed to know what direction to go, and Prince said, 'Head west.' By the time they were halfway across the country, they were told to go to Los Angeles, and we were announcing the shows and putting them on sale for the Forum. Spontaneity is in play on all levels."

So was affordable pricing. "In the case of Los Angeles, he wanted to have 85% of the tickets available at \$25," Campana said. And Prince's philanthropy played a role, with the artist leaving sizeable contributions in each market. "The money he's leaving behind in these communities is very much a part of Welcome 2 America," Campana said. —Ray Waddell

songs online? "If my fans want this, they will tell me what to do and how much they want to pay." The consensus of fans who participated in the chat-cast is that they'd be willing to spend money on his music if an equitable online solution could be determined. And indeed, a new site, 20PR1NC3.com, is being readied as we speak. The plan is for it to tease future projects—music, videos—for purchase.

Prince talks about playing new songs at his upcoming shows and relying less on his previous heavy ratio of hits. (Reviews of the first Dakota shows have the set lists running toward jams.) He also wants to reopen Paisley Park for concerts, as he's done in years past. He wants fans to get up close and personal, tossing out the idea of inviting two to four partygoers at a time to sit onstage with him and his band and feel what he feels from the music. "2013 is just about introducing talented, young musicians and doing something different musically," he says.

Speaking of young, from Ramadan to the auditioning drummer and his female backing trio, the 54-year-old Gemini is surrounding himself with and drawing inspiration from the next generation. "I don't talk to old people," he says. That's because even as things are quickly changing, "they try to find ways to stay static. Young folks are the ones with the ideas and constantly moving forward."

Three hours later, our chat is winding down. I ask Prince what he has planned for the evening. He considers taking the musicians into town so they can jump on a couple of jam sessions. If so, he says he'll give me a shout to see if I want to tag along (unfortunately, that shout doesn't happen). In the meantime, he takes me back downstairs through the kitchen where Ramadan is ready to take me to the hotel. He asks her to order me dinner to be delivered to my room. I must say Houlihan's cooks a mean salmon steak.

In the meantime, as the underground garage door shuts on the Paisley Park complex, I come away with more questions than answers. Is there a new album in the works? Is Prince considering a return engagement on the Internet? Where does he house that storied vault of songs? There's only one person in control who knows: Prince.

Thanking me for our chat as we leave the conference room, he can't resist one last double-check: "You didn't record this, right?"

Prince will receive the Icon Award and perform at the Billboard Music Awards on May 19. The show will be broadcast live from the MGM Grand in Las Vegas from 8 p.m.-11 p.m. EST on ABC.

ROCKY'S ROAD

In just 16 months, A\$AP Rocky has gone from zero to 130,000, running his mix of high-end fashion, art-world aspirations and Harlem bravado to a likely No. 1 debut album

By Jayson Rodriguez

It has taken remarkably little time for A\$AP Rocky to ascend to the throne. Today—Tuesday, Jan. 15, the release date of *Long.Live.A\$AP*. A\$AP (Polo Ground Music/RCA Records)—finds him onstage taping “Late Show With David Letterman,” sitting on a golden throne with a mic stand to the side. Next week will likely find him sitting atop the Billboard 200—*Long.Live.A\$AP* is a projected No. 1 debut, with sales tracking at 130,000.

But back in August 2011, Rocky was just another unknown rapper uploading a video to YouTube. That’s when he posted the eye-catching, retro-rap-inspired clip for “Peso.” A year and some change later, after a whirlwind of highlights—more than 17 million YouTube views for “Peso,” an unexpected invitation to tour with Drake, headlining New York radio station WQHT’s Summer Jam, a firm feel of Rihanna’s backside at MTV’s Video Music Awards (VMAs)—Rocky is a summation of everything in current hip-hop. At 24, he mixes New York swagger with a Southern inflection as easily as he mixes streetwear with fresh-off-the-runway European designs.

Not since Drake released his heavily anticipated *Thank Me Later* in 2010 has there been a new rap act that’s been as praised (for his artsy visuals, retro image and versatile sound) and prodded (for his fast track to stardom, unorthodox fashion and dismissal of New York’s traditional sound) as Rocky. His meteoric rise is certainly eyebrow-raising: Days before he’d even released his first proper mixtape, the acclaimed *LOVE.LIVE.A\$AP*, on Oct. 31, 2011, he signed a \$3 million recording contract off the strength of his then mostly online buzz.

“All of this was fast, I can’t front,” Rocky says. “It really got crazy [when] I dropped ‘Peso.’ I did that video and that’s when Drake called me, the bidding war started. All via the Internet. Tumblr. We got lucky. We were blessed.”

It’s been a nonstop push for Rocky ever since. He estimates that in the past year-and-a-half he’s performed anywhere from 200 to 300 dates. Those stops include an assortment of one-offs (headlining Coachella, rowdy gigs at CMJ Music Marathon and South by Southwest), a European summer run, opening for Drake on his Club Paradise tour last winter and headlining a domestic tour with his crew, the A\$AP Mob. He performed lead single “Goldie” with the Roots on “Late Night With Jimmy Fallon” in August, and then hit the stage at the VMAs the following month with Rihanna to spit his verse for her remix of “Cockiness (Love It).”

That song was the highlight of a collaboration-heavy 2012 for Rocky. He appeared in Lana Del Rey’s Camelot-themed “National Anthem” video, where he played JFK to the singer’s Jackie Kennedy. He also guested on standout cuts by T.I. (“Wildside”); Fat Joe, French Montana and Lil Wayne (“Yellow Tape”); Big Boi and electronica duo Phantogram (“Lines”); and labelmate Usher (“Hot Thing”).

“A\$AP represents a new breed of young, dope, hungry MCs,” T.I. says. “That’s why it was a no-brainer when the time came to decide whether or not to rock with him. His potential is limitless. He’s definitely one of the special ones.”

Rocky is the centerpiece of a new push into the rap world by RCA Records, previously known mostly for its success with pop, rock and R&B acts. On Jan. 3, the label announced the signing of Los Angeles rapper Kid Ink, who built his buzz with the video for “Time of Your Life,” which has amassed 12 million YouTube views. Meanwhile, the next A\$AP Mob member to blow is already in motion: The following week, Polo Ground Music/RCA announced a solo deal with A\$AP Ferg in the wake of his single “Work,” which has become a favorite in New York clubs and online, where the video, also featuring Rocky, has netted 1.5 million YouTube views.

“The crew, the movement, is starting to build, in a very real, organic way,” RCA Music Group president/COO Tom Corson says. “There’s no hype there. We’re keeping it real and we’re expecting it to stay that way. Because that’s who Rocky is and that’s his brand.”

LONG.LIVE.A\$AP is already bearing fruit for the label’s new urban focus, and A\$AP himself. The second single, “Fuckin’ Problems,” which features a stacked deck of heavy-hitters (Drake, Kendrick Lamar, 2 Chainz), became Rocky’s first real radio hit,



rising this week to No. 4 on the Hot R&B/Hip-Hop Songs chart and moving 779,000 units, according to Nielsen SoundScan. “Goldie,” the first official single from *LONG.LIVE.A\$AP*, only found modest success at radio. The Hit-Boy-produced record peaked at No. 65 on Hot R&B/Hip-Hop Songs in June, but it became a favorite with fans and critics, selling 161,000 copies.

WQHT has been a particularly strong and early supporter, making “Peso” a mixshow go-to, premiering “Goldie” and adding “Problems” to regular rotation. “A\$AP Rocky has been buzzing in the minor leagues for a while,” WQHT PD Ebro Darden says. “Now with [“Problems”] a true hit on all platforms, it will take his brand to the next level. It seems like his visual style and his music style clicked at the right time. People really like that he is bringing something new and from New York City.”

However, to look at the usual common denominators (radio, video airplay) is to miss the point of what Rocky is, according to management. “He’s connecting multiple points of interest,” says Chace “Infinite” Johnson, a former Priority Records and ArtistDirect executive who manages Rocky with Geno Sims (and a rapper himself; see story, opposite page). Indeed, Rocky’s made inroads with the R&B/hip-hop audience, but is comfortable ranging into the world of Del Rey’s hipster pop and even dubstep: Skrillex is featured

Team A\$AP Rocky

ALBUM TITLE *Long.Live.A\$AP*

RELEASE DATE Jan. 15

LABEL Polo Ground Music/RCA Records

MANAGEMENT Chace “Chace Infinite” Johnson, Geno Sims

PUBLISHER A\$AP Rocky Music Publishing/Sony/ATV Songs (BMI)

A&R A\$AP Rocky, A\$AP Yams, Bryan Leach, Chace “Chace Infinite” Johnson, Geno Sims

STUDIOS Clockwork Studios, Van Nuys, Calif.; Quad Studios, New York; others

PRODUCERS Hit-Boy, Clams Casino, T-Minus, Jim Jonsin, Rico Love, A\$AP Rocky, Finatik & Zac, Frank Romano, Birdy Nam Nam, Skrillex, Drake, Noah “40” Shebib, Hector Delgado, Friendzone, Danger Mouse, A\$AP Ty Beats, Soufien3000, Nikhil Seetharam

BOOKING Peter Schwartz and Joshua Dick, the Agency Group

ATTORNEY Damien Granderson, Davis Shapiro & Lewit

PUBLICITY Theola Borden and Roberto Santos, RCA Records

SITES ASVPxRocky.com, Facebook.com/asaprocky

TWEETS @asvpxrocky



TOP
5:30 p.m., "Late Show With David Letterman" at the Ed Sullivan Theater in New York
A\$AP Rocky surrounded by fans after performing on the show.

INSET
7:15-7:30 p.m., Power 105 FM with DJ Clue
Rocky is all gold smiles with A\$AP Ferg

LEFT
8 p.m.-midnight, album release party at the Hole
A\$AP Rocky embraces his grandmother (right) and another family member, and (far right) wilds for the night with A\$AP Ferg (far left) and RCA's Russ Jones (center)

on "Wild for the Night," and to wit, actually calls his phone during Rocky's interview with Billboard. He's performed at streetwear boutiques like Black Scale in Los Angeles, but also hit the stage at an Alexander Wang fashion show and Miami's Art Basel fair. Not to mention he's a darling of online music outposts like the Fader and Pitchfork. The video for "Goldie," which he co-directed, features Rocky flashing both gold fronts and red-bottom Christian Louboutin loafers, in between shots of malt liquor bottles in paper bags and beautifully shot Parisian panoramas—all these far-flung elements blend to form Rocky's unique aesthetic.

Johnson says Rocky and his team took this multi-pronged approach from the beginning. "It started for us with [streetwear brand] Alife and their Alife Sessions, which had a huge reputation for hosting performances at their [Manhattan] storefront for John Mayer and Questlove, Nas, all these different people," he says. "That was the first place people saw Rocky. They heard his music; 'Purple Swag' was out there. But it was just a downtown tastemaker phenomenon that lived online, on Tumblr.

"But then we did stuff to expose that secret to people," Johnson adds. "Early on, before Rocky was signed, we had him in line with Vice, the agency of record for Intel, and they had their Creators Project, so he performed at their CMJ [event] in [Brooklyn]. All these things galvanized people from multiple industries: gear heads, skaters, deep hip-hop heads."

Just as important, Rocky's diverse reach and image flowed naturally, bottom-up, from Rocky himself, according to Sims, a former Bad Boy A&R and advertising specialist at Berlin Cameron United. "People worry about standing next to a Coke bottle and call it branding," he says. "They should let the artist develop who they are and then brand them. Let the artist cultivate and grow to have their own identity and then you brand them."

Now that Rocky's cemented his own distinct personal brand, a blitzkrieg effort is under way to put his new album in the forefront. Earlier this month, MTV premiered the arty video for the title track, and his aforementioned appearance on "Letterman"—backed by an all-star triumvirate of Fool's Gold co-founder A-

Trak, veteran DJ Clark Kent and producer AraabMusik on turntables and samplers—pushed that song as well, along with newest single "Wild for the Night." Later this month, the rapper will shoot videos for "Wild" and "Angels." And in March he'll venture out on a 27-date North American outing opening for Rihanna.

Polo Ground and RCA Records executive Bryan Leetch calls it "super-serving" Rocky's audience. "He's got all these different kind of fans and he's probably one of the most unique artists to come along in a long time," Leetch says. "So we needed to find the type of records to naturally tie all those audiences together."

For Rocky, the challenge is to land a striking blow while taking aim at multiple targets. Armed with a slew of contributors both old (Clams Casino, A\$AP Ty Beats) and new (Santigold, Danger Mouse), Rocky looks forward to introducing the wider world to his personal universe—commercial expectations be damned.

"Hip-hop doesn't appreciate or understand me, at times," Rocky says. "And this is a big understanding: *LONG LIVE A\$AP*—here, clear as day. These are all my ideas, from the beginning to the end. I don't care to satisfy people. I really don't. Because when I started out with this shit it was all out of love and I was hoping they liked it. I still hope they like it—but I don't care to satisfy people because I'm just doing me." ●



The Infinite Perspective

Co-manager Chace Infinite helps engineer Rocky's dynamic collision of hip-hop and fashion—because he'd lived it

Chace "Chace Infinite" Johnson, A\$AP Rocky's co-manager, is an unlikely co-conspirator in the Harlem rapper's rise to fame. Johnson is a veteran rapper himself, half of heralded indie duo Self Scientific alongside producer DJ Khalil (Eminem, Drake, Dr. Dre). But he's also a veteran music operative, having held positions at Universal, Artist-Direct (director of marketing) and Priority Records (director of product development). Until recently, the California native also owned and operated New York clothing boutique Prohibit NYC. Rocky was a customer of his at Prohibit, where multiple worlds—underground and mainstream rap, indie blogs, high fashion, streetwear—intersect.

There's an increasing number of acts breaking online. How do you build more than a buzz and start to build a career and income?

It's about trial and error. And the nature of that beast is so fast, it changes a little bit every day. The Internet also breeds a phenomenon where artists are popular but don't have fans. And you don't know that until you do a show. People don't buy it or haven't been captivated enough to become consumers. What we're doing—I don't want to call it the "new model," because that's the old buzz term, like "synergy"—but we just try to understand the global youth market and how it's ticking at the moment.

You have a background in fashion. How did this help Rocky?

I've always been into clothes and shoes. I went to [fashion conference] MAGIC every year because I worked in the music industry. Having a real position at a label, I always dealt with people who had ownership or were close to a brand. So dealing with Rocky, I get it.

You're also an overlooked rapper. Did you ever think you'd end up managing another MC?

You never know what one opportunity is preparing you for. But every experience you learn something. If you would have told me 10 years ago [I'd] be working with a rapper from Harlem with a huge Southern influence, I would have asked if you were smoking crack. —JR

CES 2013

The Second Screen Takes Center Stage

Consumers carry mobile devices with them everywhere they go, which of course includes their living rooms. With mobile use rising consistently, the old dreams of interactive TV have begun to come true, and though screens are small, the stakes are large: A \$500 million market could swell to more than \$5 billion in the next five years. As consumers spend more time squinting at their small-screen devices, the entertainment business is thinking harder about how its content strategy is shaped by this powerful interactive platform.

By Alex Pham

While the big-screen TV sets captured many of the headlines at this year's Consumer Electronics Show in Las Vegas, it's the small screens that will run away with the bulk of consumer dollars in 2013.

Sales generated by tablets, smartphones, laptops and notebooks are projected to make up 51.7% of the \$1.1 trillion global consumer electronics business this year, up from 46.8% last year, according to the Consumer Electronics Assn., the trade group that puts on CES.

Much of that is driven by the mobile consumption of content on what the industry calls "the second screen." U.S. consumers are spending an estimated 130 minutes a day on tablets and mobile phones, compared with 170 minutes per day watching TV, according to the CEA. But while the amount of time spent with TVs has been steady for at least the past decade, time spent with second screens is rapidly rising.

Content creators are beginning to realize that much of that second-screen time is being spent while people are in front of the large screen. According to Nielsen, close to 40% of Americans use their tablets or smartphones while watching TV at least once a day, while 62% report doing so at least once a week. With more than half of Americans owning smartphones and tablets, that figure may not be surprising.

"We know that people have their smartphones or tablets with them full-time," said Guy Finley, executive director of the Second Screen Society, an interest group comprising movie and TV studios, technology companies and advertising firms. "The challenge is how to make them use it to interact with their content, and not with email, Twitter or 'Angry Birds.'"

Old-timers may recognize this effort as interactive TV, a term coined in the late '90s. That was when the show "Friends" was at the peak of its ratings and the meme repeated by nearly every interactive TV marketer was that it allowed viewers to buy the sweater that Jennifer Aniston wore on the show. Since then, the concept has gone by other names—"transmedia" and "multiscreen" being a couple of the passing buzzwords.

The promises these movements offered have never materialized, largely because the experiences were clunky and the technology to support it wasn't ready. Viewers didn't want to interact with their TV, preferring to lean back on their couches and be entertained. Most of the interactive features disrupted the TV shows they were watching, and there were other technical snafus. Internet connections were slow. Wireless connectivity wasn't widespread. And, for content creators, the cost of creating an infrastructure to support the interactions was prohibitive.

That has changed. Connectivity is no longer an issue, with the vast majority of homes now hooked up to high-speed Internet service. The proliferation of tablets and smartphones means second-screen interactions can happen on a separate screen without disrupting the flow of content on the big TV. These interactions are happening on apps, which have flourished, thanks to an infrastructure built by large, well-funded technology giants like Apple, Amazon and Google.

In addition, a new class of technology that automatically recognizes what people are watching or listening to is allowing companies to automatically trigger additional content on a second screen without people having to dig it up themselves.

Taking advantage of these second screens requires

SECOND SCREEN BY THE NUMBERS

a rethinking of content creation for both live events and episodic content, said Rob Gelick, senior VP/GM of digital platforms for CBS Interactive.

For instance, for the Grammy Awards, CBS worked with the Recording Academy to turn what once was a one-night event into a weeklong extravaganza that led up to a multiscreen experience on awards night.

Before the main event, CBS and the Academy staged behind-the-scenes videos, battle-of-the-bands social voting and red carpet live streams for secondary screens. During the event, audiences aggregated by second-screen outreach were pointed to the big screen, where CBS fed a continuous stream of companion content during the show, such as artist bios, a Grammy-branded "Words With Friends" social game and "Grammy Legends" videos. Using the Shazam app, which detected what was playing on the TV screen in real time, CBS streamed extra content to second screens relevant to what was happening live. CBS uses a similar strategy in broadcasting the Super Bowl.

The TV network is also retooling the way it creates its episodic shows, building out second-screen content during the scripting process, according to Gelick.

"Storytelling changes with the second screen," he said during the Second Screen Summit event at CES. "For 'NCIS,' our writers think about what assets they can create for the second screen."

Its CBS Connect app uses content recognition to detect what's being watched in order to push scene-by-scene extras to a second screen, direct the social conversation that already happens organically around its shows and, for live programs, conduct real-time chats and interviews with onscreen talent. Such content might include a blueprint of the crime scene, pieces of evidence that viewers can collect during the show in order to solve a whodunit or a plot synopsis from previous episodes that helps bring in new fans who otherwise pass on the program because they don't understand what's happening on the big screen.

Creators also should approach content in a less linear fashion, with the big-screen TV as the primary screen that drives engagement, CEA chief economist Shawn Dubravac said. Instead, viewers and listeners these days are just as likely to initially stumble on content on tablets and smartphones as they are by channel surfing.

"When that tablet is in my hand, it is my primary screen," Dubravac said. "Content developers will have to think strategically about the type of content they put on those devices and how they should best engage people on those devices. Because, as a user who's never engaged with that franchise before, that experience could dictate whether I will ever seek it out on my other screens." That means, for example, leaving compelling digital bread crumbs that lead people

to the other screens, wherever they first discover the content, and not just content that's left on the cutting-room floor.

Right now, the expense of creating second-screen experiences is regarded as "somewhere between a marketing vehicle and a pure content experience,"

Gelick said of CBS.

The second-screen market is still quite small—just \$490 million in 2012, generated primarily from advertising, according to the Second Screen Society, which projects that it could swell to \$5.5 billion in five years if the ecosystem remains on its current path of growth.

Source:
Second
Screen
Society



IN 2012, SOCIAL TV GREW

363%

ENDING THE YEAR WITH

800M+ SOCIAL COMMENTS ABOUT TV

40%

USE A SECOND SCREEN WHILE WATCHING TV DAILY

ENGAGEMENT COMES FROM

32%
ANDROID
USERS

52%
iOS
USERS

13

MILLION
SOCIAL
IMPRESSIONS
MADE ON
THE NIGHT
OF THE
GRAMMYS

"THE X FACTOR," MOST SOCIAL TV SHOW IN 2012, AVERAGED

600K

SOCIAL IMPRESSIONS

OF SMARTPHONE OWNERS...

29%
SHOP
ONLINE

46%
CHECK SOCIAL
NETWORKS

40%

TABLET OWNERS WHO USE THEIR TABLETS TO SEEK FURTHER INFORMATION ABOUT A PROGRAM

FOX CARRIED THE TOP
SOCIAL
SHOWS

3

35 MILLION

TABLETS WERE EXPECTED TO BE SOLD IN THE U.S. DURING THE 2012 CHRISTMAS HOLIDAY

FIVE TO WATCH FROM CES

These are the devices that should be on your gift list (or wish list)—and could have a major impact on consumer behavior in 2013.



A-HA
Free smartphone app for streaming audio in cars with Harman systems.



MOTÖRHEADPHONES
High-quality sound without overwhelming bass from Lemmy.

Other ways second-screen content can be monetized include commerce, such as event tickets; a freemium model, with micro-transactions for virtual goods similar to free-to-play games that sell extra downloadable content; and real-world merchandise, like that Jennifer Aniston sweater. There are also subscription fees for premium content. "Big Brother Live," for example, has "hundreds of thousands" of super-fans who pay \$15 per month to get round-the-clock access to four webcams in the house, Gelick said.

eBay has an app called "Watch With eBay" that recommends collectible items related to the show on TV. Amazon has been experimenting with a feature on its Kindle Fire called X-ray Vision that creates a list of actors currently onscreen and provides information from the IMDB database, according to Second Screen Society chairman Chuck Parker. It's then a short step to get that viewer to the Amazon store, he said.

There are a number of significant challenges that could hamper growth, Parker added. "The biggest challenge is the user experience. The experience has to be good enough that consumers will want to use it, but not so engaging as to be distracting to the content on the primary screen."

Taking advantage of these second screens requires a rethinking of content creation.

For now, the struggle in finding the right balance is the opposite—most second-screen apps are disappointing.

"I download a huge number of apps," said John Douglas, a product marketing manager at DG, a company that distributes about eight out of every 10 TV commercials in the United States that together generate more than 4.5 billion impressions per day. "I'm excited to check them out, but I'm constantly let down."

Another issue is scale. There simply aren't enough people using second-screen apps to interest advertisers, Parker said.

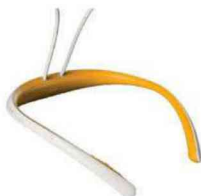
As a result, such apps suffer from a chicken-and-egg dilemma—content creators can't justify the cost of producing ancillary content because the audience numbers that drive advertising are low, but they're low because there's no content.

Mark Ghuneim, chief executive of Trendrr, which tracks and analyzes social engagements around TV content, said studios and labels should look at this issue another way.

"There's a behavioral shift among an entire generation of kids who think TV means YouTube," Ghuneim said. "So do you want to be where the kids are playing, or do you want to risk losing an entire generation of consumers?"



NESSIE BY BLUE MICROPHONE
USB mic that adds studio-quality features.



IRIVER ON EARPHONES
Measures heart rate and oxygen levels while piping music to your ears.



SONY XPERIA Z
Water-resistant smartphone can be used in the shower.



Spotify and Rdio are expected to launch in Japan in the coming months.

CES: THE TOP TALKING POINTS

INTERNET RADIO SERIOUSLY WANTS TO WIN AUDIO SPACE

Pandora and iHeartRadio, the top two Internet radio services in the United States, sent a similar message from the Consumer Electronics Show in Las Vegas: We're still pursuing the automobile. Pandora announced that Chrysler Group is the latest brand to integrate the service in its cars through Uconnect Access. Chrysler is one of 19 automotive brands in the States that offer Pandora in an in-dash entertainment system. More than 85 car models now include Pandora, with more on the way in 2013. Clear Channel said its iHeartRadio will also be added to Chrysler's Uconnect and select 2014 GM infotainment systems. According to Arbitron, 17% of mobile-phone owners surveyed used their device to listen to Internet radio in their cars in 2012, up from 11% in 2011.

CONTENT STILL HAS GREAT VALUE FOR CONGLOMERATES

Sony Corp. chief executive Kazuo Hirai emphatically told reporters at CES that his company doesn't intend to divest its movie, music and games units, despite having lost \$5.7 billion last year. "We are not selling," said Hirai, who formally took the reins of Sony nine months ago from Howard Stringer. Hirai, who cut his teeth in the company's U.S. music and games divisions before rising to the top rung in Tokyo, said Sony still believes in the synergies among content, services and devices—for example, Sony's efforts to drive ultra-high-definition 4K content. Hirai said Sony wants to own the 4K ecosystem—from content creation to theater distribution to at-home streaming and sales.

HEADPHONES + CELEBRITY = PROFIT MARGIN

Celebrity headphones were everywhere at CES. Monster recruited Sheila E., Sugar Ray Leonard, Nick Cannon and Xzibit, among others—each designed to appeal to a specific demographic. Even Ian Fraser Kilmister, aka Motörhead frontman Lemmy, was on hand to show off his all-metal Motörheadphones. 50 Cent unveiled Street by 50, a line of premium headphones, and also announced that Timbaland had joined SMS, 50 Cent's headphones company, as a new investment partner. (The mega-producer is now a principal and board member of



MOBILE-PHONE USERS WHO USE THEIR DEVICE TO LISTEN TO INTERNET RADIO



SIZE OF THE NORTH AMERICAN PREMIUM-HEADPHONE MARKET

SMS.) All plan to secure a piece of the fast-growing \$754 million North American premium-headphones market pioneered by Dr. Dre and Jimmy Iovine in creating Beats Electronics. The market for the devices surged 77% in unit sales in 2012 from 2011, according to market research firm NPDP Group.

SELL DOWNLOADS TO EVERYONE, NOT JUST SERVICE MEMBERS

iTunes, which started selling music downloads four years before Apple launched iTunes, said it is opening up its store to all buyers, not just members who pay a monthly fee that can be used as credit toward music purchases. Now anyone can buy music a la carte. Members will still enjoy 20%-50% discounts, but others must pay full retail. The company also announced a new discovery algorithm, dubbed Engineered Serendipity Project, or ESP. The feature is eMusic's take on personal recommendations, drawing upon user purchases, play patterns and the site's editorial review archives.

EVEN CHIPMAKERS ARE BRINGING THE SIZZLE

Qualcomm, whose chips power hundreds of millions of smartphones and tablets, brought the stars out at its first CES keynote speech. CEO Dr. Paul Jacobs is only the third person to kick off the show. (Microsoft's Bill Gates and Steve Ballmer have done it every other year.) And, perhaps realizing the pressure, he opted to punch up his discussion of the mobile generation with appearances by more than a half dozen celebrities including director Guillermo del Toro, NASCAR champion Brad Keselowski, "Sesame Street" icon Big Bird, Archbishop Desmond Tutu (in a recorded message), Alice Eve from the upcoming film "Star Trek: Edge of Darkness" and Maroon 5. Oh, and Qualcomm also unveiled its next-generation Snapdragon mobile chip, which boasts a 75% performance increase over its predecessor.

EDM GETS ITS OWN 'TV' CHANNEL

EDM entertainment company OneBeat and Microsoft are teaming for an app that will stream exclusive concerts, behind-the-scenes footage and other EDM coverage across the Xbox Live and Xbox 360 platforms. The app is set for a late-spring debut and was introduced to advertisers during CES. As an online content and advertising network built around EDM, OneBeat has already teamed with Steve Aoki, Fedde Le Grand, Digitalism and the Winter Music Conference for original content and events on its YouTube channel, working with brands like Trident on custom programs as well.

Reporting by Alex Pham, Glenn Peoples and Andrew Hampp.



20PR1NC3.com

**SPECIAL
FEATURE**



INDIE ICON

BILLBOARD TO HONOR BEGGARS GROUP CHAIRMAN MARTIN MILLS AT MIDEM

BY BILL WERDE

Martin Mills, chairman of the Beggars Group, in many ways helped create the idea of the indie label as we know it today.

From its London roots as a mobile disco, a small chain of record shops and the Beggars Banquet label, the company has grown into a global force.

Beggars is one of the biggest independent music groups in the United Kingdom and, worldwide, the largest owner-run group of labels in the alternative sphere, with a U.S. headquarters in New York, offices in Los Angeles and nine other international capitals, and joint-venture companies in Spain and Australia, according to a company profile.

Today, Beggars comprises four primary active labels: XL Recordings, in partnership with Richard Russell; 4AD; Rough Trade; and Matador.

Artists who have thrived through their association with Mills and Beggars Group labels are legion, including Gary Numan, Bauhaus, Cocteau Twins, the Cult, Dead Can Dance, the Pixies, Mercury Rev, the Prodigy, Radiohead, Cat Power, the White Stripes, the National, Interpol, Basement Jaxx, Badly Drawn Boy, TV on the Radio, the Horrors, Bon Iver, the xx, Tune-Yards, Grimes, Alabama Shakes and Vampire Weekend.

Oh, and a young XL Recordings superstar named Adele.

All the while, Beggars has prospered firmly outside of the ownership structure of the multinational major labels.

"Martin doesn't do drama," says Richard Russell, owner of XL Recordings and Mills' partner of 20 years. "All encounters are subtle. He never imposes himself on any situation. He's the most Zen non-Buddhist I've ever met. He is a tough man in many ways but he is fundamentally gentle."

In that tough but understated manner, Mills has steadily looked beyond his company's goals to the collective interests of the independent music sector. He has played a leadership role in organizations established to protect and advance the rights of indie companies including the Assn. of Independent Music, Impala, the American Assn. of Independent Music (A2IM), the Worldwide Independent Network and Merlin. Notably, Mills testified

before a congressional subcommittee on June 21, 2012, to voice the indie sector's concerns with the Universal Music Group-EMI merger.

In recognition of his achievements and contributions to the music industry, Mills will receive the Billboard Industry Icon Award on Jan. 27 at MIDEM.

Through four decades in the music business, Mills has never lost his enthusiasm, particularly for seeing bands live. During a late-fall visit to New York, he planned a visit to music club Maxwell's in Hoboken, N.J., to see Yo La Tengo—and recalled seeing Throwing Muses and Pixies for the first time, decades earlier, at the same venue. The following day, at Beggars' headquarters in Manhattan, he sat down to reflect on his life and times and success.

Thanks for taking the time to speak with Billboard today. We want to walk through some of the different moments of your career. You've not only had the good fortune and the good judgment to release some of the greatest music of modern times, but you've also inspired a lot of people in how you've blazed trails in the business.

Wow. Can we stop there?

I'd like to start at the very beginning—how you came to wind up on this music path.

Well, I come from an upper-middle-class English family, most of whom ended up in either government or education. So I came from that kind of background. But I was also a child of the '60s. I went to Oxford University, and I studied philosophy, politics and economics—from '67 to '70. All sorts of acts came through Oxford and Aylesbury, which was the nearest other town where artists played. I saw Pink Floyd early on, with Syd Barrett. Mott the Hoople came through. Music was incredibly important to me from the days when I used to listen to "Pick of the Pops," which was the top 40 show on the radio on Sunday afternoon, and tape it illegally on my reel-to-reel tape player, like everyone does.

I think the statute of limitations is up. You should continued on > pg 42

Martin Mills
photographed
at the
Beggars
Group USA
offices in New
York.

MARTIN MILLS: A FEW WORDS FROM FRIENDS AND COLLEAGUES AROUND THE WORLD...

SPECIAL MESSAGE FROM LAST YEAR'S ICON

I come from an indie background. All of my mentors were indie. Indies were responsible for setting trends and supporting new genres. Proof positive is that of the 41 nominees on the first ballot of the Rock & Roll Hall of Fame, 39 began their recording careers at indies. That's why during my first trip to London, early 1960s, I was shocked to discover that the three majors, EMI, Decca and Philips controlled about 90% of the market.

The first big wave of British indies started in the mid to late sixties with Chris Blackwell at Island, Chris Wright and Terry Ellis at Chrysalis, Simon Draper and Richard Branson at Virgin, Tony Stratton-Smith at Charisma, Nat Joseph at Transatlantic and Andrew 'Loog' Oldham at Immediate.

Martin Mills' Beggars Banquet, Ivo Watts-Russell's at 4AD, Daniel Miller's Mute, Geoff Travis' Rough Trade and Tony Wilson's Factory labels lead the second wave of indies in the mid 1970s. All of the above were floating in mostly uncharted waters and in my opinion, all deserve lifetime achievement awards.

What separates Martin Mills, and why he deserves to be the first Brit, is that Beggars has always been, and still remains, totally indie.

Martin has also helped launch other indie labels and the careers of great music men; first Ivo, and then Richard Russell at XL. Martin also supported and revived others including Rough Trade and the guys at Matador in the U.S.

Above all, Martin is and always has been honorable, a true English gentleman and a music man through and through.

Congratulations and all the best.

Seymour Stein

Chairman, Co-Founder Sire Records

You are an inspiration to all of us in the industry having built a brand from the ground up with integrity, fueled solely by your passion for the music. We are proud to work with you and Beggars Group.

Andrew Krents. Motta & Krents

Martin Mills has a very rare mixture of skills, human qualities and love for music. Without drama he has established a global player without losing the heart and conscience of a small indie. He is one of the clearest thinkers in our business and a hell of a businessman. The rest of the industry could learn a lot from him.

Tony Wadsworth. BPI (The British Recorded Music Industry)

Dear Martin, "Dankesehr" for your commitment and contribution to the independent music industry! One cannot praise enough the fact, that apart from your outstanding achievements as a music man, your excellent skills as a business man and your enthusiasm for great cars you always have in mind the benefit of the independent sector as a whole. Thank you so much again!

Michael Haentjes. Edel AG, Germany

“ABSOLUTELY FANTASTIC! MEGA CONGRATULATIONS! WE CAN'T THINK OF ANYONE MORE DESERVING OF THIS AWARD THAN YOU.

Jack & Sara Dimenstein and the entire Musikvertrieb team. Switzerland

Martin, we share a puritanical love of music, the foundation for our work. From you I learned it is possible to build a business on your passions; though substantially more challenging, very little else will ever be as rewarding.

Natalie Johns. Dig For Fire

Martin Mills is a very special man whose integrity, unswerving beliefs and dedication to the indie community is a rock to us all. He is also very calm and laid back. I have only seen him lose his temper once in over 20 years that was also very special! Thank you Martin from us all.

Alison Wenham. AIM

Congratulations on receiving Billboard's Industry Icon Award. You deserve it! You continue to be an inspiration and we're proud to be your distribution partner in Australia.

Ashley Sellers & Colin Daniels. Inertia

Martin, you have truly done it in your own way by ignoring all the "rules," achieving iconic status whilst remaining a gentleman of absolute integrity, with a forward looking business ethic, passion for music and for spotting real talent. Congratulations my good friend!

Fran Nevrkla. PPL

From indie label owner/founder to *Billboard Industry Icon*—I'm not sure that's a "promotion," but *it is* recognition of your ability to nurture exceptional artists and bring them to public acclaim. Well done, my friend. – Jac

Jac Holzman. Music Group

When is an icon a contrarian? When it's Martin Mills. In a business that too often celebrates followers it is good for all to recognize an original voice. Congrats.

Rick Dobbis. R-DOG

Martin – A well-deserved tribute in recognition of your deep and unwavering commitment to artists and the independent music sector... An authentic gentleman whose many accomplishments are matched by leadership with stellar example. Congratulations and best wishes!

Mark Levinsohn. Levinsohn Associates, P.C.

HAS HE MADE A PACT WITH SATAN?
How can one man have such great business acumen and great vision?
Such great musical taste and roster?
Be so charming and honourable?
Make so much money?
Have such poor dress sense (but a good sense of humour)...?!
Work at an independent record label???
THE ANSWER MUST BE YES!

Martin Goldschmidt. Cooking Vinyl and Essential Music

According to Bob Dylan: "A person is a success if they get up in the morning and get to bed at night and in between does what he wants to do." Well-deserved congratulations Martin on this distinguished award.

Jeff Gitter. Lubbock Fine Chartered Accountants

Independence means resistance, constant guerrilla warfare, against a system grinding us down. But it is in the face of adversity that businesses, and the men behind them, reveal themselves. The success of the Beggars Group and your invaluable commitment to independence give us good reasons to be optimistic. Thank you Martin!

Patrick Zelnik. Naïve

Congratulations Martin!

We are proud to be your partners at the forthcoming Rough Trade store & venue in Brooklyn. Looking forward to celebrating your achievement in person. All the best. Jim John Jesse & Bowery Presents

Jim Glancy

Bowery Presents

Intelligent
Informed
Insightful
Ingenuous
Influential
Intuitive
Innovative
Inspired
Inspiring
Intense
Inventive
Insane
Independent

Incredible story
Mr. Mills, well done!

Peter Baker

Rhythmethod Ltd

You gave us music to dream with and a vision to follow. Thank you for the fantastic opportunity working for Beggars. Sometimes dreams come true!

Christos Kariotis. Sony Music Greece

Martin Mills! A man to whom I owe the birth of my label because he gave me my first proper break in the music business. A true music man, a trusted guiding light and all round good egg! keep on rocking in the free world martin! Love and peas, korda.

Korda Marshall. Infectious

Martin has been opening doors to new music and seized opportunities in this changing world. From The Lurkers to Adele, it's been quite a ride. Congratulations Martin on your well-deserved Industry Icon Award. Select Distribution is proud to be celebrating it's 15th year representing Beggars Group in Canada.

Mr. Pierre Marchand

Groupe Archambault Inc.

Toutes mes félicitations Martin for this highly deserved award and thanks for sharing your view and love for music for so many years. Drinks will be on me next time you are in Paris.

Jean-Philippe Aline. Beggars Group France

Martin is proof that to be successful in this industry you do not have to be an a**hole. He has no ego and has the innate charm that enables him to always do the right thing. Martin will continue to find great music, fight the good fight and remain humble while doing so. He has all of my deepest respect and I can't wait to see what Martin does next!

Sid McCain. Caroline Distribution/EMI Label Services

Martin, congratulations on getting all those great records made....and good luck in your new role as Industry Icon - from all the Iberians.

Mark Kitcatt and everyone at Everlasting Popstock

Congratulations Martin. Your subversive socialist sympathies have finally paid off. Your efforts to unite the independent music community have been responsible for the founding of AIM, A2IM, Merlin, IMPALA and likely many more organizations and alliances that have contributed to a more diverse and exciting music business. And from what I can see, you are just getting started! Love Always,

Tom Silverman. Tommy BoY

You are one of my all-time favorite music geeks, and not just because we have similar musical brain wiring! You are like no one else I've ever met in music business, your enthusiasm and integrity is unsurpassed, keep being awesome please!

Hope Silverman. Rough Trade Shop NY

I have enjoyed Martin as a true watchdog of the ethics of independents ever since IMPALA was formed. The fact that he has also created much good music makes the success story even better.

Dag Haeggqvist. Gazell Records AB

Congratulations on your 2013 Industry Icon Award! Martin, your artists have provided the soundtrack to my life and Just Music is extremely proud to be representing the Beggars Group in South Africa.

Karl Anderson. Just Music

“**Martin Mills is the definition of independence. Building, running and developing his influential company, all the time finding new top class artists of various kinds. I highly appreciate our friendship and partnership, and look forward to an exciting future.**

Torgny Sjöö. Playground Music Scandinavia

Dearest mm, Yeah, you've done all these great things for the music business, blah blah blah. But more personally, you've done all these great things for me. Words can't express my appreciation. I couldn't live without mew. Congratulations on your most recent achievement. Vos mereo mereor is totus quod magis. Love, jw

Jen Wening. Town Real Estate

I wanted to work at PolyGram Canada simply because they distributed Beggars Banquet and 4AD records. Martin Mills is the reason I am in the music industry. He is a true mentor and visionary. I am honored to have represented his music and artists.

Livia Tortella. Warner Bros. Records

You may remember us. We run your Canadian operation. Canada is that big land mass just above the U.S.A. Before your M.B.E. you used to come and visit us, now we follow you on Twitter! Congratulations and continued success! Bob, David and Ronan

David Freeman. Beggars Group Canada

On behalf of the A2IM Board of Directors and staff we salute one of our founders and a true visionary leader of the worldwide independent music label movement.

Rich Bengloff. American Association of Independent Music ('A2IM')

Martin is a true visionary. His ability to see things from a totally different perspective has been of tremendous advantage not only in our business partnership, but in the indie world at large. Having him by my side at the negotiating table has been reassuring and re-enforcing. And as an ally and an advocate for the independent music world, we have all benefited from his tenacity. While always fair, his perseverance is unwavering, trust me I have been on the other side! Congratulations Martin, you are a true Icon.

Chris Lombardi. Matador Records

There's been no truer friend and colleague in my 25-year run in music than Martin Mills. Words cannot express my gratitude for my lifelong relationship with him and with the crew at Beggars Group, but I'm taking a shot at it here.

Dick Huey. Toolshed

“**Martin, Congratulations on this richly deserved award, and thanks for the music. Long may you run.**

Charles Caldas
Merlin BV

Congratulations Martin! You are truly an Icon, as well as an indie music Hero. Working with you is an honor, a privilege and a blast! Here's to Super Martin Mills! We Love You, Valerie and Micro

Valerie Lynch & Veronique 'Micro' Franzetti. Spin-Go!

When I was running Virgin Europe, I was always finalizing the Beggars / XL deals with Martin at Midem. However, negotiating with such a kind gentleman like him was tough! he always assessed his figures with such a great charming smile that no argument could be raised against him. He simply established the biggest indie group in Europe, he is now joining my heroes such as Blackwell and Ertegun.

Emmanuel De Buretel. Because Music

Before Beggars Banquet, Martin's first venture was called Giant Elf - he clearly loves a contradiction, and there's no doubt he's one himself. Cool yet passionate. Independent-minded yet majorly successful. Congratulations to a man of great integrity and the industry's favorite paradox.

Paul Robinson. Warner Music Group

Congratulations to a brilliant strategist and gruesome negotiator. Hats off for a curious, stubborn and innovative partner. Always hardworking, reliable and helpful. That sort of independent mind you respect also when you disagree. All the best! You and your team manifest that hard work and dedication pays off!

Jonas Sjöström. Playground Music

Congratulations to the man who can devour more Italian food in one sitting than anyone I've ever met!

Patrick Amory. Matador Records

Martin, Thank you for your fight on behalf of the independents. The artists needed you as a real "gunslinger" in the Wild West of the industry. Law and justice ultimately prevailed, so your french lawyer says : Merci !

Isabelle Wekstein. WAN Avocats

For his entire career, Martin has stuck to his guns of supporting good people and great artists through a consistently well balanced and long-term approach. His method has worked and the world is a better place for it. I thank him for the impact he's made on a huge number of our clients' careers.

Tom Windish. The Windish Agency

It's hard to think of anyone who has had more impact on independent music than Martin. Not only guiding the Beggars Group to greater achievements each year, but most importantly lending invaluable support to almost everyone within our industry.

Peter Donne. Rough Trade Retail Group

continued from > pg 39 **be OK.**

I still have memories of hearing "A Whiter Shade of Pale" or "Good Vibrations" and just being blown away by them. I remember listening to the "beat boom" in the '60s. The Rolling Stones, Yardbirds, Animals—those were my favorite bands. By the time I went to college, it was the hippie world: Incredible String Band, the Doors, Love, Van Morrison and all those things. And university was a lot of fun. I came out with a decent degree and I didn't do any work. In those days the general ambition was to do as little as you possibly could, for as long as you possibly could. Stay up until 4 a.m., get up at lunchtime, be on unemployment benefit for as long as you could.

After graduating from Oxford, Mills held a government job for more than two years, working for the Office of Population, Census and Surveys writing reports on reforming abortion laws. "When I left that," he recalls, "I said, 'I want to do something completely different.'" A friend was running a mobile disco under the name *Beggars Banquet*, named after the 1968 album from the Rolling Stones. The disco business by 1974 had given way to record shops selling albums, including those by American acts from Jackson Brown to Barry White. Mills and his original partner, Nick Austin, also took on concert promotion, diving in the deep end, presenting *Tangerine Dream* at the Royal Albert Hall in 1975.

What happened after two years of all of this was punk. Almost overnight there were these [record-shop delivery] vans showing up with 7-inch singles from, like, the Flaming Groovies, the Ramones, very early Stiff and Chiswick records. Suddenly, life changed.

It turned everything upside down. It turned shops upside down. It basically killed our [concert] promotion company—but it started a label, under one of our record stores, the one in Fulham.

The Lurkers, right?

The Lurkers started getting managed by [Mike Stone], the manager of our Fulham record shop. We talked to labels about doing a deal. No one wanted to.

Everybody already had one punk band. They only wanted one band in case [punk] happened. So we thought, "Let's put it out ourselves." That was a radical thought in those days. These days, a kid in a bedroom around the world can release stuff every minute of every day, but in those days there was no map. There was no one to tell you where to get your record printed, no distributors ready. You had to make it up as you went along.

The Lurkers' debut 7-inch single, "Shadow," with "Love Story" on the B-side, was released in late 1976—and marked the debut of *Beggars Banquet Records*. But the musical direction—and financial fortunes—of *Beggars Banquet* shifted when the label signed electronic music pioneer Gary Numan. The success of Numan, who scored three No. 1 albums in the United Kingdom between 1979 and 1980, came after a life-saving licensing deal with Warner Music U.K.—but also led *Beggars* to an identity crisis.

From the moment you have these three records in the top 20, what came next?

We were at that point totally dominated by Gary Numan. He was 99% of our record sales, and we were in fear of being just Gary Numan's record label. And we started 4AD because Ivo Watts-Russell and Peter Kent, our partners working the stores, they said, "Can we start a label?" We gave them £2,000 and said, "Off you go."

They wanted to get back to what *Beggars* had



Martin Mills (center) is feted by A2IM president **Rich Bengloff** (right) and Sire's **Seymour Stein**. Inset: With his family at Buckingham Palace, where he received an MBE in 2008. From left are son **Casper**, daughter **Francesca** and wife **Yvonne**.

been. It was part of a new independent scene with labels like Factory and Rough Trade and so on. One of the first things for 4AD was Bauhaus—so that was our next step really, signing Bauhaus.

Ivo has always had incredible taste. Bauhaus was the progenitor of that scene—and an awful lot of the bands we signed in the '80s [came out of] this sort of dark-wave Goth scene of the '80s.

Artists will say if a record had a red "A" for Atlantic, they knew it was a great soul record. For a generation of indie kids, 4AD had a similar reputation.

There were lots of other great labels as well. There was Factory, Rough Trade—loads. Independent distribution empowered so many people to make great music, so it was really a vibrant scene.

By the early to mid-'80s, albums from *Beggars Banquet* artists were achieving success in the United States. "Our first two big records in America were the *Modern English* album *After the Snow* [in 1982] and *Love and Rockets*' *Seventh Dream of Teenage Heaven* [in 1985]—both as imports. Both of these records sold 30,000-40,000 on import, which is literally unbelievable." In addition, in 1987, Watts-Russell guided the collaboration of two 4AD acts, *Colourbox* and *A.R. Kane* under the moniker *M/A/R/R/S*, in the recording of dance-pop single "Pump Up the Volume." It became the first independently distributed No. 1 hit on the U.K. charts and went top 20 on the *Billboard* Hot 100.

Did the success change the way you went about things at all?

It gave us security, I suppose. It was quite expensive to sign and market bands in the '80s.

It wasn't until the very end of the '80s—'89, by which point we had gotten to the Cult's *Sonic Temple*, and I was getting divorced from my business partner, which was a big and painful and litigious process—it wasn't until we were through that, that the business became secure for the first time. It was 10-15 years [before] you could go, "Ah, don't have to be scared about going bust." It was probably the early '90s before we actually had time to strategize,

before we did anything more than just react to what was in front of us.

So, we ultimately licensed *Modern English* to Seymour [Stein, co-founder of Sire Records] and *Love and Rockets* to Big Time Records [from Australia], which itself was licensed to RCA.

Seymour was always there. He was like the American A&R guy that was always around British bands.

By '87 or so we had eight or 10 licensing deals going on in America. We had an unbelievable number of deals to manage.

With singles regularly in the top 10 of influential *KROQ* Los Angeles, *Beggars* cut a licensing deal with *RCA Records* under *Bob Buziak*. *RCA* was "where we really started in America," Mills says, recalling when *Thirsty Ear* represented *Beggars* in the United States. Success followed at *RCA* for the *Charlatans*, *Peter Murphy*, *Love and Rockets*, and others.

Did you view these major-label deals in the United States as a necessary evil?

Not an evil; certainly necessary. It was a way of getting in the market. The gap between what a major and an independent could do was much wider then.

So the next chapter here is what turns into XL. Talk about the roots of XL.

The roots of XL lie in a thing called *City Beat*, and *City Beat* was this joint venture with a guy called Tim Parma who [with his brother, Chris] ran a dance record store in the West End. At that time, dance music was having a rebirth in a way that had many echoes of punk music's birth. It was similarly exciting.

The idea of XL was to release 12-inch singles that weren't chart-compatible. This was in '89, and rave music was bursting out. But it had an unbelievable run of hits, with artists like *SL2* and *Prodigy*.

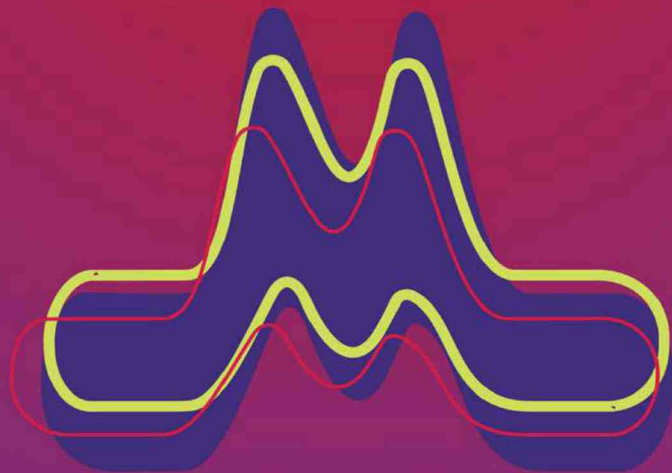
Richard Russell came in to work with Tim and Nick Halkes, who were running *XL/City Beat*. Within a pretty short period of time, Tim wanted to be bought out. So Richard ran the label, and that's the way it's been ever since. Twenty years ago, amazingly.

continued on > pg 44

THE BIG NUMBER

Number of weeks that Adele's *XL/Columbia* album 21 has spent at No. 1 on the *Billboard* 200 since its release in March 2011. That's the most weeks for any title since the album chart began using Nielsen SoundScan data in 1991.

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MERLIN

**THE GLOBAL RIGHTS AGENCY
REPRESENTING THE WORLD'S LEADING INDEPENDENTS**

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ENHANCING THE DIGITAL MARKETPLACE SINCE 2008

continued from > pg 42 **At XL, Prodigy must be another landmark release for you, with the success the group achieved on a global level following *The Fat of the Land* in 1997.**

During this whole period, dance music and independent rock music were converging. The band that first made that happen was Blondie, the first band to actually fuse rock and dance in a way that started a convergence of the two. So by the time Prodigy came along, Prodigy kind of were absolutely melding all those things: Rock gets you into Prodigy, dance gets you into Prodigy.

By the time they got to "Firestarter" . . . Now [that record] is part of the culture of the last 20 years. But at the time it was a radical record to be a No. 1 single and *The Fat of the Land* was a radical record but sold 7.5 million copies around the world and went No. 1 in 27 countries.

If you look at our milestones, Gary Numan was a milestone, Bauhaus were a milestone—not in terms of numbers but in influence. The Cult too, in terms of numbers. During this period [there] were also the Pixies and the Breeders, which were equally as important in the overall scheme of things.

And Beggars itself had a big renaissance in the early '90s with the Charlatans. It was an unusually commercial signing for us, probably the only signing we ever made where we knew it was going to be a hit before we signed it.

So the Charlatans was a big moment. 4AD was having this whole Boston scene: [Throwing Muses] turning into Belly, the Pixies turning into the Breeders. Obviously the Cocteau [Twins] and Dead Can Dance were getting bigger over here so 4AD was in that mold, and then XL.

Probably the next big moment was XL broadening out from being purely an electronic label, which started with Badly Drawn Boy. His first album was a big, big record for us—it was a Mercury Prize winner, it sold way past platinum in the U.K. and did fairly well here.

So that was the beginning of XL becoming the label it is now beyond Prodigy.

Signing the White Stripes was the next moment. In 2004, with the White Stripes' album *Elephant*, XL had an enormous year. Everything they touched turned to gold. And incredibly varied. There were the White Stripes, Basement Jaxx, Badly Drawn Boy, Lemon Jelly. An incredible year.

At what point did you realize you were having this global cultural influence? And what does that mean to you?

It means a hell of a lot. It goes back to the days of being a DJ. Beggars Banquet was a mobile disco for a long time. And I spent quite a lot of time DJ'ing at clubs. My greatest pleasure was turning people on to music and making music work in a context that got people to accept it, leading people to accept something they never knew they were going to accept.

Talk about when Ivo left 4AD. He wanted out—he was frustrated with the music business.

He just lost all passion for the business. He's got his passion for music back now—he's out of the business, but he's got it back now. He's still a good friend. But [there was] a 10-year plan to actually transition from the label that was Ivo's, to a label that would be compatible with the original spirit, but actually was a very modern label.

What was the pivot moment there?

I guess working with Bon Iver and Beirut, neither of which we worked with in America unfortunately, that was the European side of things. And then TV on the Radio—the bands that kind of started defining the new 4AD.

The other big thing that happened at this time—

which was momentous, really—was that we started talking to Matador. Beggars acquired half of Matador and combined the operations here in America.

It made an enormous difference to us, because it made us, in American terms, a local label, rather than an intruder. It's been a very productive relationship over the last 10 years.

Do you have a fairly standard approach to artist contracts?

No, no, we don't. We always have tried to be progressive in being more generous than the competition. We were paying full royalties on CDs way before other people. We were paying digital without deductions. We pay 50% on streaming income. I don't know whether we'll be able to do that forever. It feels like the right thing to do now. If a record goes out of print and an artist wants it back, we generally let them have it back. We try to be artist-friendly.

It's important to be fair. The reason people aren't fair is they can't afford to, or they've got an administrative structure that precludes doing things in a flexible manner. But it's really important.

As you're buying Matador, and you're revitalizing 4AD, the music business is going through an unprecedented change—the digital revolution.

We embraced digital very early on. We had our entire catalog up digitally through Liquid Audio in the last century, in 1999. We've been very ahead of the game. It's a big part of our business. We do all our own digital worldwide. We don't go through anyone else. It's all out of the U.K.—digitization, file storage, delivery, contracting, accounting, et cetera.

When we had our No. 1 [on the Billboard 200] with Vampire Weekend [and its XL album *Contra*], it would have been No. 1 just with what we did out of this U.S. office with Matador Direct [for physical distribution] and with the digital we do out of the U.K. You didn't need any Target or Best Buy sales. It would have been No. 1 without any of them.

At the same time as digital, something else was happening, which is the single market in Europe. The way independent labels had historically survived was

by doing the kind of individual licensed artist deals like we talked about in America, but also territorial license deals throughout Europe—a deal with Germany for a certain amount, and a deal with France for a certain amount.

We saw pretty early on that that world was going to change. We moved from license deals to have our own operations in each significant country. Not many indies have the scale to accomplish that. That's as much of a globalizing influence as the Internet. Now, we are truly a global company—we are sitting in our American office now, we employ 45 people here and 80 in the U.K. and another 30 around the world.

Has the digital revolution been good for your business?

Yes. It's posed problems. It's obviously enabled people to take our music for free. I was taping off the radio for free when I was 16. It's a much bigger problem now. What the Internet has allowed is for word-of-mouth to travel faster, and a company like us operates on word-of-mouth.

It's enabled the old gatekeepers to have less power, be less important, particularly radio. All the old ways by which the majors had dominated the market are less important and access to fans has become more important. And that has empowered everyone else who's not a big guy.

It [also] comes with . . . all kinds of scary things with legislation and business practices and so on. But the overall effect is incredibly positive. It allows people to discover music easy and fast. It also makes it more disposable, which is a negative that we have to deal with. It's important, especially as an indie label representing artists, that you represent them in a way that makes them not appear disposable and maintains what's special about them. What we tend to do well—and what the majors lose sight of—is that we don't overexpose.

We've clearly done it successfully with Adele, and the White Stripes. We drive with our foot as much on the brake as on the accelerator. It's a product of a creative working relationship and understanding what an artist wants to be. Most artists in our world don't want to become disposable. **continued on > pg 46**

.biz

An online tribute to Martin Mills with comments from XL Records owner **Richard Russell**, Merlin CEO **Charles Caldas**, PIAS Group CEO **Kenny Gats**, former IFPI chairman/CEO **John Kennedy**, Mute Records chairman **Daniel Miller**, former BPI chairman **John Preston** and others.

Plus, a video tribute to Mills featuring Sire Records co-founder **Seymour Stein**, Gary Numan and Vampire Weekend's **Ezra Koenig**.



Matador Records comes of age with a Las Vegas celebration (top left). **Martin Mills** with **Dean Wareham** of Galaxie 500, Luna and Dean & Britta (far right) and with **Gary Numan**.





water changes everything.

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continued from > pg 44 Credibility is a much overused word—but they want to remain real.

Obviously, Adele's success in the United States came, in no small part, through your relationship with Columbia. Has it been a good relationship?

Yeah, no regrets. Obviously if we'd done it ourselves, who knows? We might have been as successful, we might not. And that would have done incredible things for our own business in America. But it's been a productive partnership. Columbia has been great. They've obviously had enormous success. They have different strengths than we have. We knew early on, and Adele knew early on, that this was one record that needed access to the market in a way that maybe we couldn't do as well as they could, particularly with respect to radio. Radio was enormous on the second album, but it was TV that really drove her first album. And Columbia was amazing at getting TV.

They hammered her exposure.

Well, they did. They're a great, powerful company. And they've been great partners. No complaints.

Looking back at your career, what did co-founding Impala mean for you?

It goes back to [the Assn. of Independent Music]. I was one of the three people who co-founded AIM [in 1999]. Impala grew out of that good experience, and the reason it was founded was because there were rogue organizations around that were essentially being funded by telecommunication companies going around to the European Commission saying that the copyright didn't matter to independent companies, that it was only [important to] the majors.

And we thought, "Well, copyright matters just as much to us. It's our livelihoods." So we felt we had to set up an organization that would be strong about that. At the very same time, EMI and Warner tried to merge, back in 2002, so Impala was founded to protect independents' rights and to fight consolidation.

We believed from day one that a diverse market was better than a dominated market.

You fought more recently to prevent the Universal acquisition of EMI. Why did you think that was such a tough thing?

I don't have a problem with Universal as a company. If I were the manager of a pop artist I'd probably sign them to Universal. But when you get that degree of power, it's impossible not to use it. You instinctively use it. When you have 50% of the market, which in practice they do, around the world, you can write the rule book.

If I were the artistic community—obviously I'm part of that environment—I'd be dead scared. That's what dominance does. For the creative community, it's dangerous. For the business community, it's dangerous, because I believe in a diverse music market and the whole idea of dominance is to dominate, to control the airways, to control shelf space, and for every extra spot they get on a playlist, or spot in a store, that's a spot someone else doesn't have.

What bands are you working on today, as we think of the next generation of Beggars releases?

There are half a dozen bands across the labels who we're very interested in signing. They're in process at the moment. We've got this amazing band called Daughter on 4AD who are going to be really special. Daniel Glass [at Glassnote Records] has America; we have Europe. Rough Trade has signed this band called Palma Violets—everything that's great about a rock band. They're going to be riding the vanguard of guitar bands coming back, English guitar bands. There's always great stuff we're finding.



Top: Celebrating the 2010 opening of Beggars' office in Los Angeles, **Martin Mills** is joined by colleagues (from left) **Matt Harmon**, **Adam Carroll**, **Miwa Okumura**, **Chris Lombardi** and **Steve Knutson**. Far left: Mills talks with veteran Warner Music executive **Jac Holzman** (center) and **Patrick Amory** of Matador Records. Left: Mills in Brussels with **Michel Lambotin** of PIAS and Impala.



WHERE TO FIND BEGGARS GROUP ON TWITTER

@BeggarsUSpress offers news from 4AD, Rough Trade and XL Recordings.

@MatadorRecords has updates from the fourth key Beggars Group label.

@BeggarsPub is the handle of the Beggars Group publishing arm.

You were made a Member of the Order of the British Empire in 2008 by Queen Elizabeth II, which isn't necessarily consistent with the indie sensibility. But that's still pretty cool, right?

Ultimately the MBE was for services to music and to the industry. It was for doing good things, so I accepted. There are some things I get offered that I accept and others I don't. But I felt that was one to accept.

Why did you feel this Industry Icon Award was one to accept?

Because I appreciate Billboard. Billboard is a great read. It's an award from peers, which is nice. I don't particularly see it as self-congratulatory. And I don't perceive myself as really needing to be congratulated. But if it's an acknowledgment of achievement, then that's great and appreciated. Also, I follow Seymour. [Seymour Stein received the first Billboard Industry Icon Award at MIDEM in 2012.] So if it's good enough for Seymour, it's good enough for me.

When you wake up, what's on your mind?

I guess it's getting involved with new artists, getting great music out of existing artists. And, of course, survival, despite the fact we've had an incredibly successful time. With any independent, survival is always at the top of the list. I've thought over the last year or two that with the runaway-train success we've had with Adele, it's actually been quite stressful. I think of myself as driving a train, and in that train are the 150 people who work for us and the 500-600 people associated with bands that are assigned to us, and the people who depend on me and depend on my company for their living and a large part of the joy they get from life and music. So I feel I've got a responsibility in driving that train.

In the Adele years, that train was going very, very fast. And when you're going very fast, you have to be more vigilant about what's ahead of you. The opportunity to go off the tracks was that much greater.

You have to do an awful lot of forward thinking. I'm very lucky in having a great staff, great directors and great support. I've learned the art of delegating over the years—this company largely runs without me these days.

Except for the fact that you sign every check—and you only recently stopped working behind the record counter on Saturdays.

Apart from that [laughs]. But there are great people here, doing great day-to-day jobs, so I don't have to worry about that in the way that I used to.

When you look back on young Martin 35 years ago, what is the most important thing you've learned in that time?

To be lucky. Really. I have been lucky. This has become a career, and a successful career.

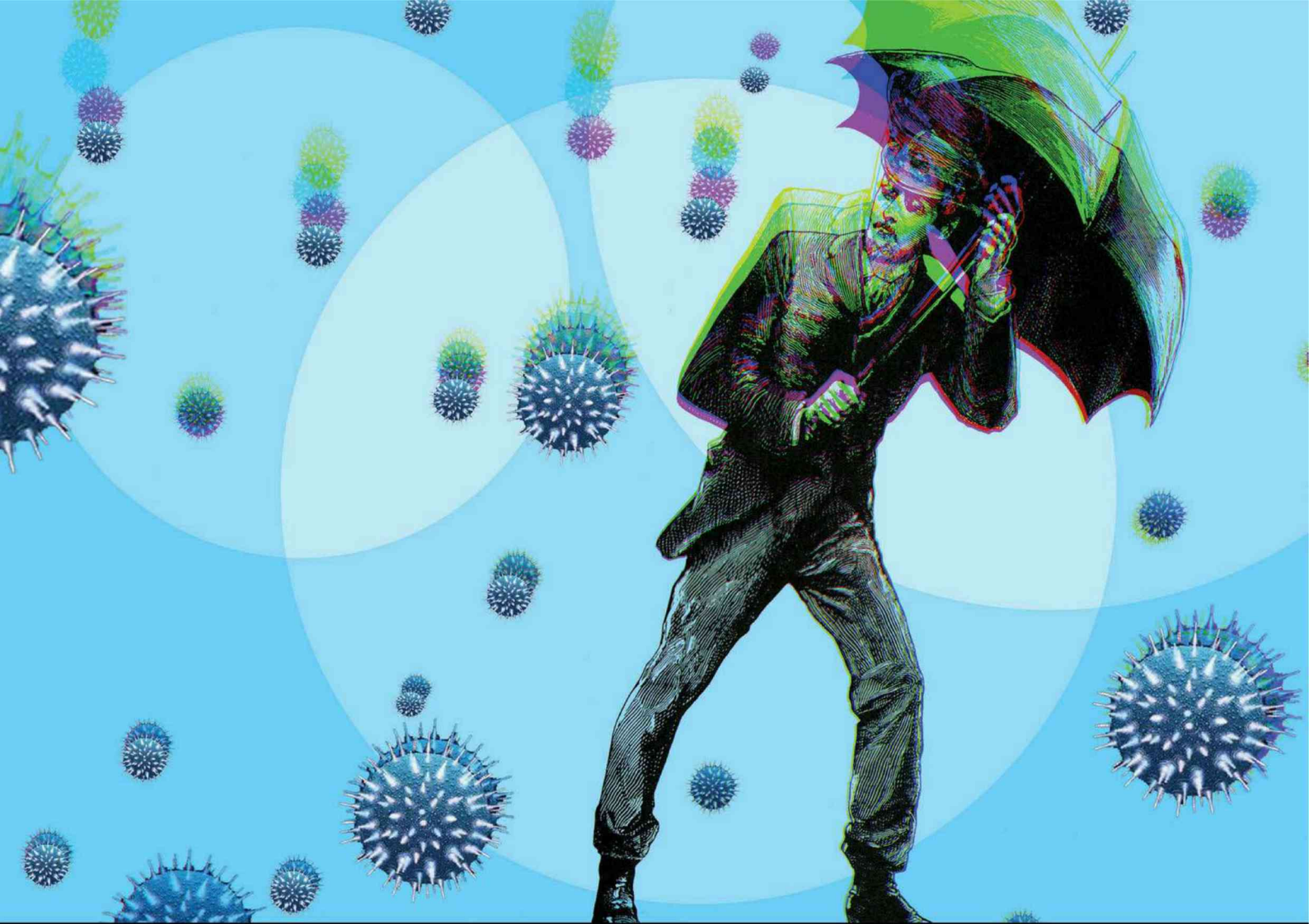
No one's lucky for 35 years, though.

I think I have been, largely. And you have to be. Running an independent label, you're really fighting the odds every single day. I'm astonished at the level of success I've achieved, but it's largely because the "I" isn't an "I," it's a "we." Many people have contributed to that success. I never would have put money on myself to achieve this, and I feel gratified and happy that I have.

It's also important to retain a connection with music, and it's important to remember what it is to be a fan of music. It's very easy to get ground down by the business of survival, and to forget how privileged you are. And there are moments in my life where I've met someone, or read something, or seen something that makes me think my senses have gotten dulled. Rewind from that. Appreciate music—not just music we're putting out, but music other people are putting out. You have to forget the privileged position you're in of watching shows from the side of the stage. Forget that, because that's not what it's about. What it's about is being a fan and discovering music.

Assistance provided by Nick Williams. ●

"I once spent quite a lot of time DJ'ing at clubs. My greatest pleasure was turning people on to music."



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NAVIGATING MIDEM

13 POINTS TO WATCH AT MIDEM 2013

As the world's largest trade fair for the music industry, MIDEM can be daunting to navigate. Last year's gathering drew more than 6,850 attendees from 77 countries, representing 3,120 companies, including 155 startups. This year's event, taking place Jan. 26-29 at the Palais des Festivals in Cannes, promises similar robust participation.

So, how best to manage MIDEM? Billboard offers this 13-point guide of what to watch in 2013, from a trans-Atlantic perspective. U.S.-based senior editorial analyst Glenn Peoples and U.K.-based contributor Richard Smirke have surveyed the trends, panels, showcases and more coming to Cannes, providing their priority picks.

The full MIDEM agenda can be found at midem.com while discussions can be followed on Twitter at #midem.

1. STARTUPS AND VENTURE CAPITALISTS

SoundCloud, the Echo Nest and Songkick all received an early boost at previous editions of MIDEM's digital startup competition, MIDEM-lab. The 30 finalists competing this year will no doubt be looking to make a similarly big splash in the music space. Deezer CEO Axel Dauchez and Amazon VP of digital music Steve Boom are among the jury members, with daily pitch sessions taking place at the Innovation Factory, a dedicated tech zone. For startups looking for funding, Walden Venture Capital managing director Larry Marcus will lead a panel session on "How to Get a VC Excited About Partnering With You" at 10:20 a.m. on Jan. 28. MIDEM Hack Day once again brings together 30 developers and gives them 48 hours to build game-changing apps that will be unveiled at 11:30 a.m. on Jan. 28.

2. ALL THINGS SOCIAL

Social media discussions are all over this year's MIDEM program, from the keynote with Blink-182's Mark Hoppus to a "Digital Deconstruction Workshop" in which three experts will critique and make suggestions for attendees' websites and social media strategies. Speakers will share their "how to" knowledge on everything from Instagram to Pinterest. Panelists speaking about the power of social media range from Tumblr's music evangelist to the GM of the San Francisco Symphony. On the innovation side of things, the presentations during MIDEMlab will include business model pitches by startups in the marketing and social engagement category.

3. GOING MOBILE

Taking place amid the many "how to" panels will be a few discussions that will peer into a future of ubiquitous connectivity. Imagine listening to Internet radio in your car and always having a fast download speed. The session "Toward a Connected Life" at 3:30 p.m. on Jan. 28 will offer three distinct perspectives about how the entertainment industry can partner with cities and manufacturers to make content more accessible. Participating will be Paul Mascarenas, chief technology officer for Ford; T.J. Kang, senior VP of media services for Samsung Electronics; and Jean-Louis Missika, Paris' deputy mayor in charge of innovation. On Jan. 29 at 10:30 a.m., mobile and digital executives will discuss "Where to Find Innovation in Mobile Music."

4. BIG DATA

The music industry is a few years into the data revolution, and big data is a regular topic at conferences. "Music as Data-Informed Business," at 2:30 p.m. on Jan. 28, will feature representatives from Nielsen, Next Big Sound, EMI Music and the Danish collection society Koda discussing how to make data-informed decisions rather than uninformed, gut-driven ones. Data is also at the heart of music licensing. "GRD, It's Started!," at 10:50 a.m. on Jan. 29, will give an update on the Global Repertoire Database that aims to provide a single, worldwide repository with authoritative information to be used by digital service providers, authors' societies and music publishers.

5. AFTER THE EMI DEALS

The absorption of EMI Recorded Music and EMI Music Publishing by, respectively, Universal Music Group and Sony/ATV Music Publishing was one of the top music business stories of 2012. The ongoing ramifications of those deals are sure to be a dominant talking point at MIDEM. Guidance on how to successfully navigate the newly reconfigured music landscape will be provided by the MIDEM Academy (Jan. 26-29), as well as numerous other panels, discussions and workshops. Of particular note are "Next Gen Managers: Multi-Tasking, Social Media and Sourcing New Revenue Streams" at 4:10 p.m. on Jan. 26; "Brands, Bands and Content: How Access Became the New King" at 10:30 a.m. on Jan. 28; and "Next Gen Labels: Beyond the Hype Factor," moderated by Glassnote Entertainment Group CEO Daniel Glass, on Jan. 28 at 4:10 p.m.

6. I FOUGHT THE LAW... AND WON

As the music business becomes ever more fragmented and diversified, the need for strong legal counsel across all levels is essential. At 10 a.m. on Jan. 27, "What You Need to Know in 2013: The Legal Update for Entertainment and Technology" will examine the complexities and potential pitfalls of today's industry. On the same day at noon, attorney Bernard Resnick will lead a master class on "Negotiating a Branding Deal." The panel session "I Love My Lawyer! How Creative Counsel Support Growth & Innovation" follows, also on Jan. 27, at 2:30 p.m. MIDEM attendees seeking one-on-one advice should head to the Networking Village at 10 a.m. on Jan. 28 for a chance to "Meet the Lawyers." Further expert insight can be gained at the "Understanding International Digital Music Licensing" panel at 2:30 p.m. on Jan. 29.

7. RIGHTS REVERSION

Copyright law in the United States allows rights to revert back to artists after 35 years for works created after Jan. 1, 1978. This means a slate of titles became the legal possession of the artist or composer starting Jan. 1. But the commencement of this reversion has also brought many thorny legal questions about the nature and timing of works. Were they works for hire? Were they part of contracts that began before 1978? The keynotes and panels won't focus on rights reversion, but don't be surprised if lawyers attending MIDEM discuss this important topic among themselves.

8. DRAWING A CROWD

During 2012, crowd-funding truly came of age with Amanda Palmer becoming its most famous proponent by raising \$1.2 million through Kickstarter. At 10:40 a.m. on Jan. 26, Kevin Wortis, who heads label services for Palmer and other artists at Girlie Action, will offer a first-hand perspective on how to build a successful direct-to-fan strategy. At 11:30 a.m. the same day, singer/songwriter Julia Nunes will discuss how she raised more than \$75,000 through Kickstarter and generated some 50 million YouTube views without major-label backing. Also



Mark Hoppus of Blink-182 (left) and Deezer CEO Alex Dauchez will share their insights during MIDEM.



appearing as part of the "Artists Speak to Artists" program will be Paul D. Miller, aka DJ Spooky, whose iPhone app has been downloaded more than 10 million times. Further entrepreneurial advice for independent artists can be picked up from a crowd-funding workshop held at 2:30 p.m. on Jan. 26.

9. MORE BRANDS AND AGENCIES

Last year's MIDEM saw an increased focus on brands and agencies. MIDEM 2013 boosts that commitment, with the creation of a new Brand Central area, set to become the hub of advertising activity. At 4:40 p.m. on Jan. 28, American Express executive VP/chief marketing officer John Hayes will discuss monetizing content through AmEx's "Unstaged" concert series. Throughout the conference, case studies will be presented on music partnerships by Heineken, Reebok, Swarovski and car manufacturer MINI, among others. Meanwhile, this year's MIDEM marketing competition will be split into two categories: most innovative use of music/partnership with an artist in a marketing campaign and best music placement in advertising. Winners will be announced at 3:10 p.m. on Jan. 28.

10. REMEMBER BRICK-AND-MORTAR?

With so much attention being given to new business models, it's easy to forget that most music consumers—outside of such places as Sweden and Norway—still buy music the old-fashioned way: at brick-and-mortar stores. Traditional retail and physical formats are hardly out of new ideas. On-demand manufacturing is used to help on-

line retailers carry titles while reducing their physical inventories. Some retailers are putting a great emphasis on customer service. Among genres that still rely on physical retail is classical music. "When Traditional Retailing Still Works" will examine the strength of classical record stores at 4:15 p.m. on Jan. 26.

11. MEETING CLASSICAL NEEDS

In a 2012 interview with Billboard, MIDEM director Bruno Crolet singled out the classical music industry as "a specific community with specific needs." This year's MIDEM aims to address those needs with an increased number of panels specifically targeting classical artists, labels and publishers. New this year is the Classical Bar and Discussion Lounge, a dedicated area for networking and debate. Naxos of America CEO Jim Selby and Virgin Classics president Alain Lanceron are among those leading the sessions. At 2:30 p.m. on Jan. 28, Chinese classical pianist Lang Lang will share how he utilized technology and brand partnerships to reach a global audience. The same day at 5:10 p.m., X5 Music Group CEO Johan Lagerlöf will explore exploiting classical in the digital space during "How the Music Industry Manages Innovation."

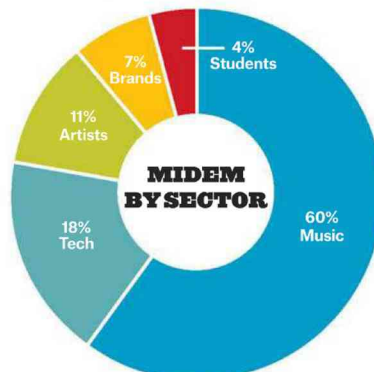
12. PUTTING ARTISTS FIRST

From crowd-funding to new business models, many of today's innovations focus on how to better serve the artist. A keynote address at 10:30 a.m. on Jan. 29 will feature Kobalt Music Group founder/CEO Willard Ahdriz. Kobalt was built to better service its songwriters through improved transparency, modern infrastructure and reduction in collection time. Like Kobalt, many people are trying to find ways to give the artist a larger share of the pie. On Jan. 26 at 3:30 p.m., attorney Martin F. Frascogna will discuss the pros and cons of the "anti-360 deal," a type of contract between artists and lifestyle brands that gives intellectual property ownership to artists.

13. DON'T MISS THE PITCHES

Some of the most illuminating and fun panels at MIDEM are pitch sessions in which attendees hear from advertising or gaming executives on why select songs would or wouldn't work for a campaign or game. At 2:30 p.m. on Jan. 28, Tim Riley and Brandon Young from Activision Blizzard will listen to songs that have a chance to be used in an upcoming, unannounced Activision Blizzard driving/racing game. The following day at 2:30 p.m., Josh Rabinowitz of Grey Worldwide will host a pitch session for music to be used in a campaign for restaurant chain Red Lobster (tracks will have been submitted ahead of time through Sonicbids). ●

A BREAKDOWN OF THE BUSINESS ACTIVITIES OF THE 6,800-PLUS MIDEM ATTENDEES



SOURCE: MIDEM.COM

MUSIC

HIP-HOP

His Story In The Making

Big Sean hits the studio to put finishing touches on his delayed second album

By Gail Mitchell

Tucked away in a homey studio inside a nondescript corner building located deep in North Hollywood, one of 2013's most promising bids for hip-hop glory is taking shape.

"This album is going to surprise a lot of people," says Big Sean, as he works on his year-in-the-making sophomore album, *Hall of Fame*. "People will love the honesty of it, the storytelling. It's just great production with good melodies and good-ass raps. There's a different taste for everybody."

That's the creative game plan behind *Hall of Fame*. Initially scheduled for release in December, the hotly anticipated album is now slated for the first quarter. Big Sean began recording the set a year ago during downtime between touring to promote his 2011 debut, *Finally Famous*—which has sold 366,000, according to Nielsen SoundScan, and peaked at No. 3 on the Billboard 200—and recording his fourth mixtape, *Detroit*. At the time of this interview, in mid-December, the album was 75% completed.

But if the four songs Big Sean previewed for Billboard (including a then-unfinished track with Nas) are any indication, *Hall of Fame* is worth the wait. Resonating melodies and beats, raps brimming with impact and meaning—those are the album's calling cards. One example is the searing "World Ablaze," which features an inspirational message about not giving up. In it, Big Sean raps, "How am I gonna believe in paradise if I don't see the sand? The only palm trees I got is this weed off in my hand."

"The deeper message of the song is just that sometimes you've got to be there for people and tell them everything's going to be all right," Big Sean says. "Sometimes that helps them."

So does a little humor, as Big Sean shows on the lighthearted lead single, "GUAP." "I like having fun; I've done some dumb-ass songs," says Big Sean, who likes to have "American Dad," "Family Guy" or a movie playing on a flat screen in the studio to help keep him energized. "But you also have to balance it out; talk—but not preach—about real shit while keeping a bit of inspiration, hustle mentality and wittiness. I'm still the nice guy who cares. But I'm not trying to be the same person I was when I was living with my mama two years ago and didn't have gas money. It's all part of growing up, and I feel I've done a good job of incorporating that into my album."

Co-managers Kevin Liles and Michael Brinkley say they don't want to rush that process. There's no need to: As Liles points out, Sean has remained very visible on radio since 2011's *Finally Famous*. Aside from the hits spun off the set, there are high-profile guest spots on popular tracks by Justin Bieber, Lil



ARTIST: Big Sean
ALBUM: *Hall of Fame*
LABEL: G.O.O.D. Music/Def Jam
PRODUCERS: No I.D., Key Wane
MIXER: Rob Kinelski
MANAGERS: Kevin Liles, KWL Management; Mike Brinkley, On the Brink Music
PUBLISHER: Universal Music Publishing
TWITTER: @bigsean

Wayne and mentor Kanye West's G.O.O.D. Music compilation ("Mercy" and "Clique"), plus the release of *Detroit*. The latter, according to Def Jam, has racked up more than 1 million downloads (see chart history, above).

"We're basing the release date not just on what's right for retail, radio or the Internet; we're basing it on the brand," Liles says. "One of our biggest mandates with a sophomore album is to have an extended point of view. Talking about and doing the same things don't sound like longevity. That's why we're taking more time. We want Sean to be the product of his experiences."

Those experiences include headlining a sold-out concert in his hometown of Detroit last December, receiving two Grammy Award nods (for "Mercy")

and launching a series of introspective vlogs for fans that underscore Big Sean's philosophy.

Engaging his 3.6 million Twitter followers and 2.7 million Facebook fans through these vlogs is Def Jam's focus right now, with a second single slated before the album arrives. Also in the wings, according to Def Jam VP of marketing Akinah Rahaan, is a fully functioning app that will further extend the Big Sean brand.

In the meantime, Big Sean and his small studio crew (usually only one or two other people, including mixer Rob Kinelski) will keep working to ensure the rapper's *Hall of Fame* status. "We're just trying to find the right vibe," Big Sean says. "You've got to find the potential in songs, which is probably one of the hardest things to do." ●

CHART HISTORY



Hot 100

Big Sean left his biggest mark with a guest verse on Justin Bieber's "As Long As You Love Me," which hit No. 6 and has sold 2.3 million, according to Nielsen SoundScan.

The Billboard 200

His 2011 debut, *Finally Famous*, bowed at No. 3 (No. 2 on Top R&B/Hip-Hop Albums) and has moved 366,000. Meanwhile, the G.O.O.D. Music compilation *Cruel Summer*, which featured him on four songs, peaked at No. 2 (No. 1 on Top R&B/Hip-Hop Albums) and has moved 417,000.

Grammys

He landed his first nominations with G.O.O.D. Music's "Mercy," which is up for best rap song and best rap performance and also features Kanye West, 2 Chainz and Pusha T.

THE BIG NUMBER

Big Sean's "Dance (A\$\$)," featuring Nicki Minaj, peaked at No. 10 on the Hot 100 and has sold

2.4M

UNITS

ARTIST: Ra Ra Riot
 ALBUM: *Beta Love*
 LABEL: Barsuk
 MANAGER: Josh Roth, Light Fiction Management
 PRODUCER: Dennis Herring
 PUBLISHER: self-published, administered by House of Hassle
 CHART HISTORY: *The Rhumb Line* (2008), No. 109; Billboard 200, 80,000 sold; *The Orchard* (2010), No. 36, 46,000.
 TWITTER: @rarariot

ROCK

Let The Beat Build

Ra Ra Riot moves away from its signature classical-pop hybrid on third disc

By Emily Zemler

The new, more danceable sound on Ra Ra Riot's third album, *Beta Love*, was no accident. The disc, out Jan. 22 on Barsuk, shifts away from the orchestral drama of the New York band's 2008 debut, *The Rhumb Line*, and 2010's *The Orchard*. "Doing something different was really deliberate," violinist Rebecca Zeller says during a break in band rehearsal. "Something that people would have a more physical response to—that was a specific goal."

In many ways, the buoyant new material is a homecoming for the former college band. "The sound reminds me of where we started from," Zeller adds. "When we formed back at Syracuse [University] we were playing house parties, and the goal then was to have people dancing."

Ra Ra Riot initially began penning *Beta Love* in the summer of 2011 while still touring for *The Orchard*, aiming to write, record and release a new disc



as quickly as possible. That urgent timeline didn't come to fruition, largely because the group wanted to schedule time with producer Dennis Herring (Elvis Costello, Counting Crows, the Hives). The band was also sidelined by the departure of cellist Alexandra Lawn in early 2012, which contributed to the evolution in the act's sound.

Working with Herring last spring at his Sweet Tea Studios in Oxford, Miss., meant stepping away from the self-production of *The Orchard* and really extending themselves musically. "If you think you're only capable of reaching a certain standard, you're not going to push yourself past that," Zeller says. "So when someone feels you can do better and requires that of you, while it's difficult, it's very rewarding."

The title track was ultimately premiered as the album's flagship song in mid-November on NPR, because, according to the band's manager Josh Roth of

Light Fiction Management, it "just wrapped up everything really well." The group has since released several additional tracks, including first single "Dance With Me," which may get an eventual push to radio.

"One of the things we were doing differently this time is that we wanted to get more of the music out there than in the past," Roth says. "So we've been slowly releasing songs over the last three-and-a-half months—letting people sit with it and become familiar, but still keeping some of the mystery to it at the same time."

The band will support the album with extensive touring through March, including a four-show Asia trek and an album-release show at Music Hall of Williamsburg in Brooklyn, which will be streamed live on Bowery Presents' YouTube channel and accompanied by the premiere of several new songs. Roth thinks *Beta Love* could become Ra Ra Riot's biggest release to date, thanks to past groundwork and the band's new sound.

"They've built a really great fan base," Roth says. "Hopefully this record will put us in a position where we can really expand upon that."

According to Zeller, though, the real indication of growth is that the band has finally graduated to a tour bus. "I don't think I'll ever not appreciate that," she says. "It is life-changing." ●



DEAP VALLY BLOSSOMING ON CHERRYTREE

In its short career, this Los Angeles blues-rock duo has already received heckling from Marilyn Manson, encouragement from filmmaker Vincent Gallo and awkward but inspirational advice from musician/producer Kim Fowley. Most important, the group's fuzzed-out guitars and in-your-face vocals caught the ear of Cherrytree chairman Martin Kierszenbaum, who recently signed the group to a U.S. deal on Cherrytree/Interscope. (It's signed to Communion/Island overseas.) Managed by Red Light, Deap Vally spent part of 2012 touring Europe and is currently recording its full-length debut with producer Lars Stalfors (the Mars Volta, Matt & Kim). "We're trying to get a raw sound that reflects us live," says drummer Julie Edwards, who started Deap Vally in 2010 with vocalist/guitarist Lindsey Troy. A four-song EP will be available for pre-order on March 29, with "Lies" serving as the lead single. "The EP is a simple way for people to



buy into the club of Deap Vally," Kierszenbaum says. "If we do our A&R right, people get hooked that way. Once they're hooked, we super-serve them and treat them as our core fan base." Signed with Four Song Night Publishing, the act recently landed a synch for "Ain't Fair" on CW's "The Vampire Diaries." Booked by Creative Artists Agency, Deap Vally is scheduled for numerous stateside festivals this summer following a mid-April stop at Coachella. —Mitchell Peters

"The sound reminds me of where we started from. We were playing house parties, and the goal then was to have people dancing." —REBECCA ZELLER, RA RA RIOT



Cat Thomas, PD, CBS Las Vegas. The Cab and Imagine Dragons are two local bands that are ready to explode. The Cab's "Endlessly" has been a big hit for us. Imagine Dragons are amazing. It's cool to see them breaking through nationally.



LoveSick Radio has been playing around town while here writing with Mark Spiro. I got to listen to some of the new stuff and it's amazing—a really unique sound. They played the Grammy Block Party and opened for the Fray and Bon Jovi at New Jersey's Meadowlands two years ago.



New Hollow is from my hometown of Columbus, Ohio. They're young, good-looking guys that girls are going to love. They write their own songs and have three or four that I would bet are top 10 hits. I saw them play in Columbus and was crazy impressed.



ALL-NIGHTER: U.K. darling **Kate Nash** has announced plans for a headlining homeland tour following the announcement of new single "3 AM" (Feb. 18) and album *Girl Talk* (March 4). Booked by the Richard de la Font Agency, the tour will kick off in Nottingham, England, at the Rescue Rooms (April 6) and make stops including Oran Mor in Glasgow, Scotland (April 14) and the 100 Club in London (May 1).



BEEP BEEP: Promoting new album *Anything in Return*, chillwave guru **Toro Y Moi** has added North American dates to an already expansive trek across Europe, with **Dog Bite**, **Wild Belle** and **Sinkane** opening select shows. Booked by the Windish Agency, the North American run launches in Phoenix at the Crescent Ballroom (Jan. 30) and will hit 9:30 Club in Washington, D.C. (Feb. 10), Metro in Chicago (Feb. 19) and elsewhere.

RISEING TIDE: Nashville pop/rock outfit **Dinner and a Suit** will head out on a string of dates through February and March, joined by the **Rocketboys**, **Mike Mains** and the **Branches** on select dates. Following a mention on the MTV Buzzworthy blog as well as in Seventeen magazine's "17 Bands Everyone Should Be Talking About," the group sets off from Czar Bar in Kansas City, Mo. (Feb. 15) before hitting High Watt in Nashville (Feb. 17) and Rockwood Music Hall in New York (Feb. 27) and appearing at South by Southwest in Austin (March 13-15).

SPELLBOUND: Electro duo **Crystal Castles** have announced a tour spanning the United States, Mexico and Europe. Booked by the Windish Agency, the run will start in the Eastern Hemisphere, landing at Big Day Out in Sydney (Jan. 18) and Akasaka Blitz in Tokyo (Jan. 30) before hitting Alcatraz in Milan (Feb. 24) and Rockefeller in Oslo (March 5). Heading west, they'll play the Pepsi Center in Mexico City (April 12), Tabernacle in Atlanta (April 17), Roseland Ballroom in Portland, Ore. (Feb. 29) and Ram's Head in Baltimore (May 11).

—Nick Williams



ARTIST Local Natives

ALBUM *Hummingbird*

LABEL Frenchkiss Records/
Infectious Music

MANAGER Phil Costello,
Red Light

PRODUCERS Local Natives,
Aaron Dessner

PUBLISHER Universal Music

CHART HISTORY *Gorilla Manor*
(2010), No. 3 Heatseekers
Albums, No. 160 Billboard
200, 117,000 sold

TWITTER @localnatives

THE BIG NUMBER

Debut position of Local Natives' first release, 2010's *Gorilla Manor*, on Billboard's Heatseekers Albums chart.

3

ROCK

Local No More

Looking to expand their reach, Los Angeles' Local Natives went nationwide to make their second album

By Phil Gallo

When Local Natives did a radio concert and interview in December for noncommercial KCRW Santa Monica, Calif., the quartet took turns answering the questions of music director Jason Bentley. It was the perfect metaphor for the Los Angeles indie rockers' one-for-all, all-for-one inner workings.

"We always joke that it's a barely functioning democracy," says Taylor Rice, who shares lead vocal duties with Kelcey Ayer. "It extends to the songwriting, a process that's really collaborative, and artwork. We had an intense three-hour meeting on artwork for a single. We take a vote to make decisions."

Score one for democracy: Fueled by word-of-mouth, heavy touring and critical acclaim, Local Natives' 2009 debut, *Gorilla Manor*, has sold 117,000 units, according to Nielsen SoundScan, peaked at No. 3 on Heatseekers Albums and drew positive comparisons to Fleet Foxes and Arcade Fire. The album set the perfect foundation for their more mature, expansive second set, *Hummingbird*, due stateside Jan. 29 via Frenchkiss Records.

Paul Hanly, GM of Frenchkiss, attributes the band's success to its hands-on work ethic: "They are the definition of a band with creative control. They are involved in everything. Matt the drummer was uploading art to me over the weekend for a lightbox display. These guys are always working."

Frenchkiss is keeping up with their own determined push: In October, the label released album track "Breakers" online; first single "Heavy Feet" premiered on KCRW in early January and is now being worked at radio, with a video debuting at the end of the month. Local Natives will perform a release-day in-store at Amoeba Hollywood, and Frenchkiss is putting a billboard over the store. iTunes, Barnes & Noble and Best Buy are in talks for promotional campaigns, and the band's booked for a Feb. 5 performance on "Late Night With Jimmy Fallon."

Hummingbird was initially scheduled for an October release;

the move to Jan. 29 cleared it out of the fourth-quarter clutter. "Putting it out at a time where there isn't that much competition can get it some placements it wouldn't otherwise get," Hanly says. "It also gives the band time to develop the live show."

Together since 2008, Rice, Ayer, Ryan Hahn and Matt Frazier fixed up an abandoned building in the Silver Lake section of Los Angeles for writing and recording sessions in summer 2011. A second set of sessions occurred at Joshua Tree, where they rented a geodesic dome for living and working. More recording followed in Montreal and, once Aaron Dessner of the National came onboard as co-producer, in Brooklyn for about 10 weeks at his studio.

"The first period was experimenting," Rice says. "There was a big dynamic change. *Gorilla Manor*'s songs were all created live—it's all about what can 10 hands in one room do. We wanted to expand the palette and didn't worry about how we would be able to play the new songs live. We recorded as we wrote, and that opened us up to push in places."

Moving around, Rice adds, was intentional. "We wanted to put ourselves in a space where we would continue to push ourselves. We weren't in a state of equilibrium where everything is comfortable."

Local Natives resume touring Jan. 28 with hometown shows at the Henry Fonda Theatre and the El Rey, followed by a return to Brooklyn on Feb. 1 and a quick European tour. The band returns home for South by Southwest and a run from March 15 to April 27 before yet another European trek and numerous festival dates. They will be on the road into 2014.

"It's exciting to go to these cities where we now have these little relationships," Rice says. "We've been to Chicago six times, but now we have all these new places—we're playing Rhode Island for the first time. To get to new places is truly awesome." ●

"They are the definition of a band with creative control. They are involved in everything."

—PAUL HANLY, FRENCHKISS RECORDS

Reviews

David Bowie

Where Are We Now? (4:08)

PRODUCER: Tony Visconti

WRITER: David Bowie

PUBLISHER: Nipple Music, administered by RZO Music (BMI)

LABEL: ISO/Columbia



SINGLE

Bowie's Back

Leave it to David Bowie to ask the question, in song, that we'd all like to put to him—namely, where the hell has he been? It's been a good nine years of seclusion for the rock auteur, and a decade since his last album. The stately, subdued and atmospheric "Where Are We Now?," which precedes March's *The Next Day*, doesn't provide a lot of answers, though its references to Berlin landmarks like Potsdamer Platz, Nurnberger Strasse and the KaDeWe store indicate he's been spending some time in the city that inspired his late-'70s albums *Low*, *Heroes* and *Lodger*.

There, the characteristically open-ended lyrics tell us, he's been "a man lost in time . . . just walking the dead." Produced by frequent Bowie collaborator Tony Visconti, "Where Are We Now?" boasts some of the ambience of that Berlin trilogy and also shares a slow-burn commonality with a number of U2 ballads, particularly in the gently propulsive bridge that leads to the song's instrumental outro, a lush, winding pattern that just cries out for the Edge's spiraling guitar heroics. It's a gentle but certainly welcome return of the Thin White Duke. —GG

The subdued and atmospheric "Where Are We Now" shares a slow-burn commonality with a number of U2 ballads.

LIVE

ARTIST: PURITY RING

VENUE: Webster Hall, New York

DATE: Jan. 11

Two types of dancing occurred at Webster Hall on the first of two sold-out nights for Montreal band Purity Ring: goth sway and a pitched-down grind more commonly found at a Mad Decent show than that of a critically acclaimed 4AD act. But the booty moves weren't totally out of place. Corin Roddick, Purity Ring's producing half, lists French Mon-

tana's "Pop That" and trap master Baauer's "Harlem Shake" as two of his top tracks of 2012. His beats are similar to those midtempo models—a little funky, a little spacey—even as frontwoman Megan James sings about seawater, rib cages and eyelid holes. Clothed in a black swing dress, she moved about confidently during the 45-minute set, occasionally tilting a construction light to flood her face "Blair Witch" style with conscious (but not overly theatrical) spookiness. —KM



SINGLES

ROCK

BON JOVI

Because We Can (4:00)

PRODUCERS: Jon Bon Jovi, John Shanks

WRITERS: Jon Bon Jovi, Richie Sambora, Billy Falcon

PUBLISHERS: various

LABEL: Island

Bon Jovi's new single is the kind of stadium-shaking anthem the group produces so effortlessly: layered harmonies, shimmering guitars, big beats and infectious positivity. This is Tommy and Gina of "Livin' on a Prayer" grown up and shaking off a middle-age malaise of take-out food, TV and a lack of "technicolor kisses" with resolute affirmations like, "He said forever, and he'll never let her down." —GG

DANCE

NEON TREES

FEATURING KASKADE

Lessons in Love (All Day, All Night) (3:48)

PRODUCERS: Justin Meldal-Johnsen, Kaskade

WRITERS: Tyler Glenn, Ryan Raddon, Finn Bjarnson, John Hancock

PUBLISHERS: various

LABEL: Mercury Records

Neon Trees trade in the slick pop of their past singles for darkly lit new wave on "Lessons in Love (All Day, All Night)." With surging beats courtesy of producer Kaskade, "Lessons" plays like a dancefloor remix of an Interpol track. Neon Trees' signature hooks aren't lost, though; they're just a little rougher around the edges. —JM

COUNTRY

EASTON CORBIN

All Over the Road (2:43)

PRODUCER: Carson Chamberlain

WRITERS: Carson Chamberlain, Ashley Gorley, Wade Kirby

PUBLISHERS: various

LABEL: Mercury Records

In keeping with the laid-back vibe of previous single "Lovin' You Is

Fun," Easton Corbin offers another dose of inviting country-pop with the title track off his latest LP. "It's hard to drive with her hand over here on my knee/Have a little mercy on me," Corbin playfully pleads to an officer who has pulled his car over. We'll pleasantly go along for the ride. —JM

POP

JUSTIN TIMBERLAKE
FEATURING JAY-Z

Suit & Tie (5:27)

PRODUCER: Timbaland

WRITERS: various

PUBLISHERS: various

LABEL: RCA Records

Timberlake's long-awaited musical return is a smattering of stylish pop with multiple segments that congeal impressively. Yet "Suit & Tie" isn't the artifact from another planet that we've been expecting from one of top 40's most dynamic vocal presences. The sumptuous, fairly straightforward love song reinforces JT's silky-smooth image that's existed for a decade. Time will tell what new tricks he has up his sleeve. —JL

HIP-HOP

P.A.P.I. FEATURING
FRENCH MONTANA,
PUSHA T & 2 CHAINZ

Tadow (4:10)

Producers: Illa Da Producer, Infa Red Black Ops

Writers: Victor Santiago, Karim Kharbouch, Terrence Thornton, Tauheed Epps

Publisher: OfiDaYelzaBulb (BMI)

LABEL: self-released

After a six-year hiatus, Queens MC N.O.R.E. returns with a name change (P.A.P.I., short for Power Always Proves Intelligence) and a hypnotizing new song. The single hits hard with a bass-heavy beat and a slick hook, but lacks a whiff of substantial wordplay—especially unfortunate since it features hot guests like French Montana, 2 Chainz and Pusha T. —ER

LEGEND
&
CREDITS

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

CONTRIBUTORS:

Phil Gallo, Gary Graff, Dan Hyman, Steven J. Horowitz, Jason Lipshutz, Kerri Mason, Jill Menze, Deborah Evans Price, Erika Ramirez, Lindsey Weber

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



SEE ALSO:

Spreaker

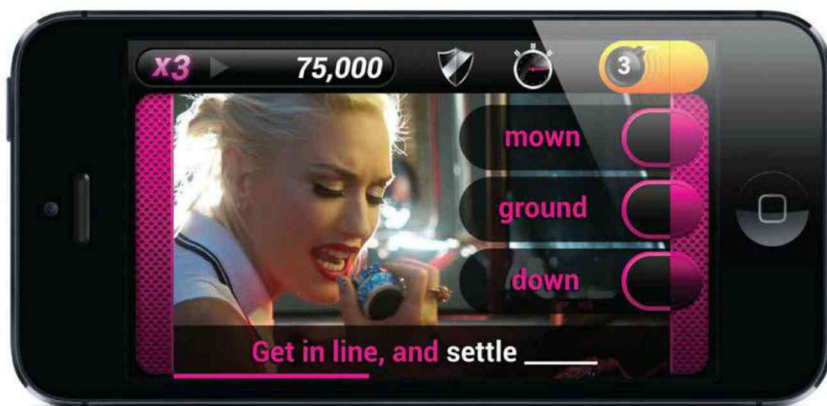
A radio/podcast app that allows users to broadcast live from any location, Spreaker encourages users to "Talk to the World," whatever their interests may be.

MetroLyrics

A fully licensed free service with more than 160,000 users, MetroLyrics has become a go-to source for lyrics.

Online Pianist

A free piano tutorial with a reservoir of classical standards and popular hits, Online Pianist caters to beginners and experts alike.



Do you know the answer? Lyroke requires users to put on their lyrical thinking caps.

APP

Karaoke-Shy? Try Lyroke

Originally a Facebook-only game, Lyroke went mobile for both iPhone and Android devices at the end of 2012, and touts deals with Universal Music U.K., Sony and EMI Music—meaning users can play along to songs by Carly Rae Jepsen, LMFAO, OneRepublic and No Doubt, among others. The name is an amalgamation of "lyrics" and "karaoke," and the game is for those who want to prove their musical expertise but lack the confidence to belt out their favorite songs in a karaoke bar. Users watch music videos and fill-in-the-blank with multiple-choice lyrics that appear onscreen. Speedy tappers and musical aficionados will prevail, but repeat plays (or some time alone with the radio) might also help one's score.

Created by London-based social entertainment company We R Interactive, which also developed

the rising football game I AM PLAYR, Lyroke resembles popular app SongPop (which pits users against each other guessing song titles from short clips) and other apps tangentially related to karaoke. Like the smarter of these games, Lyroke is mindful of the fact that on-the-go players aren't likely to sing directly into their phones while commuting or killing time.

Lyroke has so far streamed 1 million full-length music videos, and encourages users to acquire new clips by earning "star points" through gameplay or purchasing videos in bundles of \$1.99, \$4.99, \$14.99 or \$39.99. With in-game purchasing as a barrier to advancement, will users end up shelling out for additional clips—or drop out after the free perks end? The choice all depends on the intensity of their silent-karaoke addiction.—LW

ALBUM

Tegan & Sara's New Beat

Heartthrob is an assured game-changer for sibling duo Tegan and Sara Quin. Following 2009's *Sainthood*, which took its tightly wound rock cues from producer Chris Walla, the pair recruited Greg Kurstin (Kelly Clarkson, P!nk) to helm a synth-pop fantasia. The results are often staggeringly positive: First single "Closer" effortlessly twirls around its aggressively flirtatious refrain; "Drove Me Wild" mines the deep reserves of M83's electro-pop fever dreams. Most impressively, the Quin sisters maintain their sense of identity—they're still powering through broken romances and giving into sensory pleasures while complementing each other's vocal strengths.—JL



Tegan & Sara
Heartthrob
PRODUCERS: various
LABEL: Vapor/Warner Bros.
RELEASE DATE: Jan. 29

CHART HISTORY: *Sainthood* (2009), No. 21 Billboard 200, No. 7 Alternative Albums, 110,000 sold

ALBUMS

CLASSICAL

ANDREA BOCELLI

Passione
Producer: David Foster
Label: Sugar/Verve Music Group
Release Date: Jan. 29

Passione reunites Andrea Bocelli with David Foster following their 2006 effort, *Amore*. There are no sharp edges here, just the world's most popular tenor singing internationally beloved standards with corner-bar intimacy, rather than La Scala grandeur. "La Vie en Rose," sung "Unforgettable"-style with the late Edith Piaf, is pure pleasure.—KM

SOUL

TORO Y MOI

Anything in Return
Producer: Chaz Bundick
Label: Carpark Records
Release Date: Jan. 22

Chaz Bundick used previous releases as Toro Y Moi to explore ambling disco-lite motifs. *Anything in Return* is more pop, tightening the arrangements without shedding the Glo-Fi appeal. Bundick brings his vocals to the foreground with Beatles-invoking harmonies on standout "Studies," though his signature hazy affect still hovers over the album.—SJH

COUNTRY

RANDY HOUSER

How Country Feels
Producer: Derek George
Label: Stoney Creek Records
Release Date: Jan. 22

Randy Houser's soulful voice infuses these Delta-tinged tunes with passion and authority, from the hit title track and the poignant autobiographical closer "Route 3 Box 250 D" to the spirited romantic anthem "Runnin' Outta Moonlight" and the gorgeous power

ballad "Wherever Love Goes," a duet with Kristy Lee Cook.—DEP

AMERICANA

KRIS KRISTOFFERSON

Feeling Mortal
Producer: Don Was
Label: KK Records
Release Date: Jan. 29

At 76, Kris Kristofferson spends more than 30 minutes singing about "that old man there in the mirror." With some full-bodied exceptions, these 10 songs are stark, reflective and confessional. Greg Leisz's pedal steel and the world-weary but still defiant husk of Kristofferson's vocals enhance their moody ambience.—GG

ROCK

THE JOY FORMIDABLE

Wolf's Law
Producers: Ritzzy Bryan, Rhydian Dafydd
Label: Canvasback Music/Atlantic Records
Release Date: Jan. 22

On its 2011 debut, the Joy Formidable unloaded walls of scuzzed-out, Sonic Youth-ian guitar mayhem. The Welsh noise-rock trio's latest album is every bit as jarring—a sky-lit, grandiose affair. Grimy riffs come fast and furious, only rarely tempered by more nuanced, orchestral-aided decrees.—DH

POP

AARON NEVILLE

My True Story
Producers: Don Was, Keith Richards
Label: Blue Note
Release Date: Jan. 22

The heavenly qualities of Aaron Neville soar over a dozen doo-wop classics on his Blue Note debut. A supporting band provides a solid bottom end to contrast his smoothness; rougher tracks "Gypsy Woman," "Ting a Ling" and "Money Honey" work best. Keith Richards' guitar lines add a rootsy spark.—PG



.biz

Sony Classical is resurrecting historic Okeh Records as its primary jazz imprint, with releases from John Medeski and David Sanborn & Bob James already on deck.

Down Under pop icon Kylie Minogue is taking a hiatus from music and has parted ways with her manager of 25 years, Terry Blamey.



Chris Tomlin has won a Grammy, two Billboard Awards and 18 Dove Awards.

CHRISTIAN

Praise Worthy

Pre-order campaigns help drive Chris Tomlin's new album to the top of the charts

By Deborah Evans Price

Some artists seek to reinvent themselves on each project, but Chris Tomlin is quick to admit he's not that guy.

"The goal has always been the same for my music—to write songs and create them in a way that gives people a voice to worship God," says Tomlin, whose new Sixstepsrecords album, *Burning Lights*, debuts at No. 1 on the Billboard 200 with 73,000 sold, according to Nielsen SoundScan. It's Tomlin's first No. 1 on the chart, and just the fourth Christian album ever to claim the top spot.

"Hopefully it's the next step forward," the Atlanta-based singer/songwriter/worship leader says. "It's not different in vision, because that has remained the same throughout—to make records full of songs of worship. But I do feel this is the best one I've been able to make so far."

The numbers certainly reflect that: Tomlin's opening week is his best sales frame yet, surpassing the 63,000 he moved with 2010's *Glory in the Highest: Christmas Songs of Worship*.

Tomlin's current single, "Whom Shall I Fear (God of Angel Armies)," is No. 5 on the Christian Songs chart. The album got a further boost from his recent radio tour and an appearance at the Passion conference (Jan. 1-4), which attracted 60,000 young people to Atlanta's Georgia Dome.

"It was incredibly special for Chris and our Sixstepsrecords and Passion family to launch the release of *Burning Lights* at Passion 2013," says Mike McCloskey, head of artist development and management at Sixstepsrecords. "Even more so was experiencing several of the songs from the album written specifically for that moment come to life in the Georgia Dome."

Even before Passion, Tomlin had been working diligently to expose the new music. "Chris does a tremendous job conveying his heart behind these songs," says David Sylvester, VP of marketing at EMI Christian Music Group, which distributes Sixstepsrecords. "[He] built anticipation by giving retailers an early preview. Our retail partners built compelling presale promotions that started as early as August. Consumers who pre-ordered the album got early music, and our iTunes pre-order launched in late October, very close to the impact date on our single. The longer presale campaigns really helped build awareness with consumers, especially over the holidays when store traffic was at its peak."

During the past decade, Tomlin has become one of the Christian genre's top artists, earning a Grammy, two Billboard Awards and 18 Dove Awards, along with one platinum album and four gold ones. "He has an incredible work ethic and was dedicated to making the best possible record," Sylvester says. "There were several times where the record could have been finished. But Chris pushed on, reaching for a few additional songs, and he delivered some incredible songs that really took the record to a new level."

On *Burning Lights*, Tomlin is backed by guest appearances from Christy Nockels, Phil Wickham, Kari Jobe and Lecrae. "I was looking for a way to bring out a piece of scripture in spoken-word form, and there is no one better than Lecrae. His flow is actually from Ezekiel:37," Tomlin says of the Atlanta-based rapper, who's featured on "Awake My Soul."

Tomlin hopes to encourage his audience on such tunes as "Whom Shall I Fear"—which he describes as "a song about opening our eyes, truly seeing that we are not a people of fear but a people of faith"—and "God's Great Dance Floor."

"You can't help but dance and sing when you get a glimpse, a taste of the grace of God," he says. "God's grace is the dancefloor I'm singing about." ●

THE Numbers

The Golden Globe Awards

The 70th annual Golden Globe Awards logged its best Nielsen ratings in six years. The NBC ceremony (Jan. 13) marked Adele's first public appearance since giving birth in October. During the telecast, Adele and Paul Epworth won best original song for "Skyfall," from the James Bond film. (Epworth was absent.) Having peaked at No. 8 on the Billboard Hot 100, "Skyfall" is the first Golden Globe-winning song to have also reached the top 10 since 1998, when Celine Dion's No. 1 "My Heart Will Go On" earned best original song.



Nielsen reports that the awards telecast earned 19.7 million viewers overall—its largest audience since 2007 (20 million) and up 17% compared with last year (16.9 million).



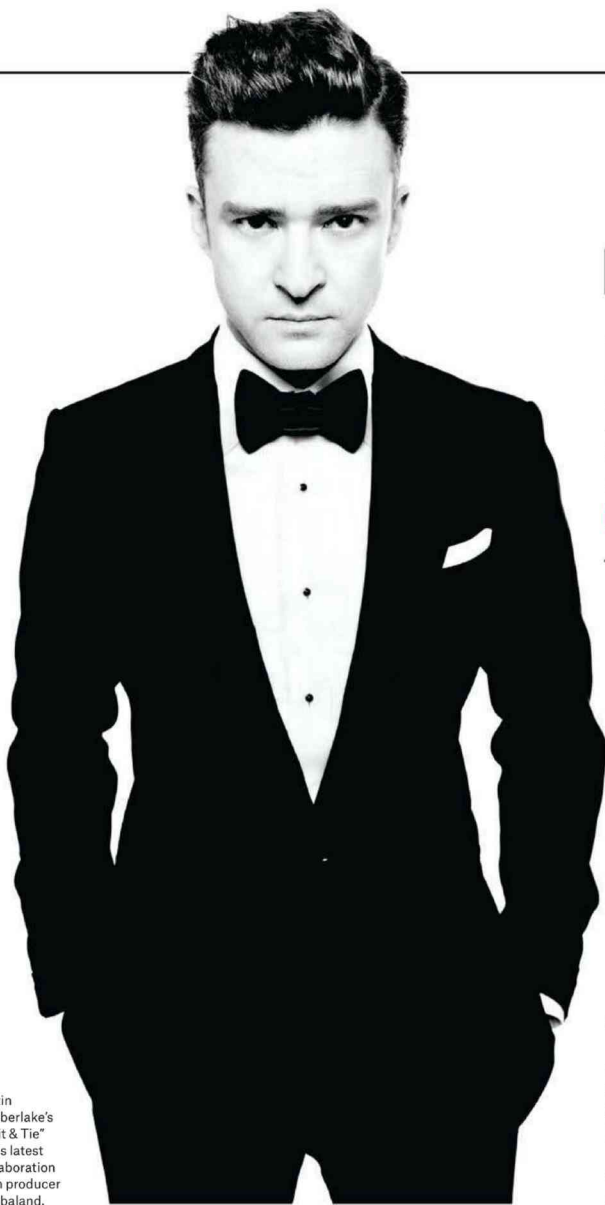
Robyn's "Dancing on My Own" earned a 101% sales gain in the week ending Jan. 13, according to Nielsen SoundScan. The song was heard twice, when HBO's "Girls" won trophies.



The combined sales last week of the five soundtracks nominated for best original score, including the winning "Life of Pi." Of that sum, John Williams' "Lincoln" score comprised 39%.



Downloads of "Skyfall" slipped by 18%, despite its win. Watch for a possible gain next week, as the market tallies a full week's worth of impact from the Golden Globes. —Keith Caulfield



Justin Timberlake's "Suit & Tie" is his latest collaboration with producer Timbaland.

POP

Encore

Justin Timberlake and Destiny's Child surprise fans with new comeback tracks—and very different receptions

By Erika Ramirez

What year is it? Last week, two legends that ruled the R&B and pop charts from the late '90s through mid-2000s made surprise returns to music when both Justin Timberlake and Destiny's Child released their first original songs in years.

Destiny's Child struck first, on Jan. 10, when Beyoncé broke the news on Facebook. "Nuclear," the group's first new song since 2005, arrived 24 hours later on Mashable.com. The Pharrell Williams-produced track will be included on a new Destiny's Child compilation, *Love Songs* (Jan. 29, Legacy Recordings).

Timberlake, meanwhile, announced his return on Jan. 11 with a video and clock on his website, which counted down to the Jan. 13 midnight release of his Timbaland-produced single, "Suit & Tie," featuring Jay-Z. The svelte song, Timberlake's first new material since 2007, precedes his third solo set, *The 20/20 Experience*, due later this year on RCA Records.

Despite the similar introductions, the songs met very different reactions. Legacy has yet to service "Nuclear" to radio, and it's had minimal airplay. According to reporting PDs, mostly at R&B/hip-hop radio, the song has been placed 77 times since Jan. 11. The track's official SoundCloud stream has received 470,000 plays.

"The song doesn't come and hug you," Big Bank, PD at WCKX Columbus, Ohio, says. "The reception's been 50/50. Nobody's busting down doors asking us to play it."

"Suit & Tie" is another matter entirely, debuting at No. 84 on the Billboard Hot 100 and rocketing onto multiple formats after RCA serviced radio and iTunes simultaneously. It also drew attention to Timberlake's Vevo channel, where he experienced an 82% jump in weekly video views, with more than 3.4 million plays. In comparison, Destiny's Child received slightly more than 1 million Vevo views, a 28% increase.

"'Suit & Tie' doesn't sound like anything else out," says Sharon Dastur, PD at Pop Songs chart panelist WHTZ New York. "For some, it'll be a slow build; others love it after the first listen, including myself. We welcome Justin back with open arms." ●



'Survivor' Turned Hitmaker

It isn't often one goes from starring in reality TV show "Survivor" to co-writing a No. 1 hit. Chase Rice, the runner-up of 2010's "Survivor: Nicaragua," found his way to Nashville, and now the indie singer/songwriter sits atop the Hot Country Songs chart as a co-writer of Florida Georgia Line's "Cruise." He's also gaining steam with his own song, "How She Rolls," which is bubbling under the threshold of the Country Airplay tally.

From SoCal To San Fran

Mowgli's peppy rock single "San Francisco" grants the Southern California band its first entry on a Billboard chart as the cut arrives at No. 36 on Alternative. The Photo Finish/Island group, which cites influences ranging from Edward Sharpe & the Magnetic Zeros to Johnny Cash, has sold 5,000 downloads of the song, according to Nielsen SoundScan.

'Say You' Redux

The current trend of Latin tropical acts reviving popular English songs from decades past continues with bachata newcomer Omar Camacho, better-known as Jeyro. The young New Yorker's debut single, "Say You, Say Me," which samples Lionel Richie's 1985 Billboard Hot 100 No. 1 of the same name, debuts at No. 34 on Tropical Airplay. Jeyro's career sprang from his piano prowess, studio experience and limited touring in the Northeast.

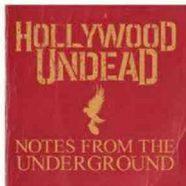
Cab Ride To Top 40

While rock band the Cab has been bouncing around the Billboard charts the past few years with some success, a major airplay hit has eluded the Las Vegas act. However, it looks like the Z/Republic quartet is on the verge of a breakthrough, thanks to the single "Endlessly." The cut is a mere handful of spins away from debuting on the Mainstream Top 40 chart, while the tune's video, starring 2010 Academy Award nominee Hailee Steinfeld, is also drawing notice.

Reporting by Keith Caulfield and Rauli Ramirez.

—Steven J. Horowitz

Battle Plan: Hollywood Undead



Two years after its sophomore album, *American Tragedy*, masked rap-rock sextet Hollywood Undead returns with *Notes From the Underground* (A&M/Octone), which debuts at No. 2 on the Billboard 200 this week, the band's highest position yet.

3 MONTHS AGO

While mixing *Notes*, Hollywood Undead released a free download, "Dead Bite," on AOL's Noisecreep on Oct. 19, immediately followed by a lyric video. The group then teased its newly designed masks on Instagram, revealing the final photo with lead single "We Are" on Oct. 29. After servicing the song to active rock and alternative radio, it released webisodes and gradually rolled out content, like album artwork and the track list. "It's important to make fans feel they're part of this process," A&M Octone VP of marketing Nina Webb says. "They feel empowered... finding out info as it's being created."

1 MONTH AGO

Promotion was in full swing. On Dec. 10, the group debuted the video for "We Are," directed by Slipknot's Shawn Crahan; announced the Underground tour, which commenced on release day; launched a pre-order on iTunes; and hosted a live Web chat. It also released behind-the-scenes footage from the "We Are" shoot and lyric videos. For member Johnny 3 Tears, it was up to the label to steer the ship. "You're waiting for other people to do their jobs," he says. "There's some nervousness, but we felt pretty confident that we had done the best record we could have done."

THIS WEEK

Notes avoided leaks until a week before its release. Climbing to the top of the iTunes chart with the deluxe edition, the collective began breaking at radio with "We Are," which A&M/Octone president/CEO James Diener says is a sign of what's to come. "The record is just getting started at active rock, which is their core format," he says. "They're not a traditional radio band, but we can tell from stations that are playing 'We Are' that the reaction is just beginning." On album release day, the band celebrated with the first Underground tour performance at Hollywood's Key Club.

UP NEXT

Though the album arrived in the United States on Jan. 8, A&M/Octone staggered *Notes*' release in international markets by two weeks and will begin promotional efforts soon. Hollywood Undead may release "Another Way Out" as a second single. The band recorded more songs than it could fit on the LP, hoping to release an EP by year's end. "There are a lot of songs that didn't go on the record that people would care about," Johnny 3 Tears says. "We just can't wait to get more songs out there."

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CHARTS

OVER THE COUNTER KEITH CAULFIELD

Chris Tomlin Earns First No. 1 On Billboard 200

'Burning Lights' only fourth Christian set to rule chart



Singer/songwriter **Chris Tomlin** claims his first No. 1 album on the Billboard 200 as his *Burning Lights* opens atop the list with 73,000 sold, according to Nielsen SoundScan. The Christian music veteran's new set also arrives at No. 1 on the Christian Albums chart, giving Tomlin his fourth leader on that tally.

Tomlin's debut earns the largest sales week for any Christian or gospel set since **Casting Crowns'** *Come to the Well* debuted at No. 2 on Nov. 5, 2011, with 99,000.

It's also Tomlin's best sales frame yet, surpassing the 63,000 he moved during the Thanksgiving frame of 2010 with *Glory in the Highest: Christmas Songs of Worship*. But his personal best is also the smallest sales number to claim the No. 1 slot on the Billboard 200 since Sept. 15, 2012, when fellow Christian act **tobyMac** bowed atop the list with *Eye on It* (69,000).

That said, *Burning Lights* is only the fourth Christian album to hit No. 1 on the Billboard 200. *Eye on It* became the third just last year—and the first in 15 years. Before that, one must scroll back to the fall of 1997, when **LeAnn Rimes'** *You Light Up My Life—Inspirational Songs* led the list for three nonconsecutive weeks. A few months earlier, the first Christian No. 1 came from **Bob Carlisle's** fluke hit album *Butterfly Kisses (Shades of Grace)*. It spent two straight frames at No. 1 in late June and early July.

In the past couple of years, more and more Christian and gospel albums have been staking claim to high debuts on the Billboard 200. Last year there were 11 top 10 bows by Christian and gospel titles, while in 2011 there were eight. Among 2012's top 10 arrivals were top five entries from **David Crowder Band's** *Give Us Rest Or (A Requiem Mass in C [The Happiest of All Keys])* (No. 2), **Passion's** *White Flag* live album (No. 5), **Lec-**



rae's *Gravity* (No. 3) and *Eye on It*.

Some Christian and gospel albums are able to stand out stronger in their debut weeks, thanks to a devoted fan base and successful prerelease promotions that amplify first-week sales.

For example, Tomlin's debut is bolstered by non-traditional sales generated through churches, at this month's Passion Conference in Atlanta and from pre-orders. Tomlin performed at the annual Passion Christian gathering, which drew 60,000 college-aged attendees this year and, according to label sources, was watched by more than 100,000 viewers online.

Collectively, all sales from Passion-related purchases, church sales and the like amounted to 40% of *Burning Lights'* bow. Another 30% came from digital downloads. The sizable digital share is a bit larger than digital's share of the entire Christian and gospel albums market in 2012. Last year, downloads accounted for 23% of all Christian and gospel albums sold.

Many Christian and gospel acts are finding new visibility on the Billboard 200 thanks to the accessibility of digital retail. That's a change from the pre-digital era, when one couldn't count on mainstream physical retailers to stock a wealth of Christian titles.

It's assumed that *Burning Lights'* sales will significantly erode in sales next week and not hold on to the No. 1 slot. Because its debut was inflated by pre-orders and event-related purchases, it's unlikely it will be able to sustain this level of sales for a second week. The last No. 1 Christian set, *Eye on It*, fell by 63% in its sophomore stanza (moving from 69,000 to 26,000). Tomlin will step aside for another new No. 1—**A\$AP Rocky's** major-label debut, *Long.Live.A\$AP*. Industry prognosticators suggest the A\$AP Worldwide/Polo Grounds/RCA set is likely to top the list with around 130,000 sold.

Last week's No. 1 album, the "Les Misérables" soundtrack, slips to No. 3 with 52,000 (down 44%) while the "Pitch Perfect" soundtrack rises to a new high of No. 5 (up two slots) with 45,000 (down 13%). In turn, this week marks the first time since 1999 that there have been two non-concert theatrical film soundtracks (that didn't come from a TV series) in the top five. The last time the feat occurred was on July 17, 1999, when "Wild Wild West" was No. 4 and "Tarzan" No. 5. That year was arguably the last in the red-hot era for soundtracks in the mid- to late '90s, where a staggering number of film soundtracks reached the top five. Between 1997 and 1999, 24 film soundtracks hit the region. Comparably, since the start of 2011, only six film sets have climbed to the top five: "Les Miz," "Pitch Perfect," "The Twilight Saga: Breaking Dawn Part 2," "Rock of Ages," "The Hunger Games" and "Tron: Legacy." ●

TOTAL DIGITAL CHRISTIAN ALBUM SALES, 2012
5.3 MILLION
● 11%

NONTRADITIONAL SALES FOR CHRISTOMLIN'S *BURNING LIGHTS*
29,000
40% OF DEBUT WEEK

"THRIFT SHOP" DOWNLOAD SALES THIS WEEK
279,000
● 18%



Chart Beat

Adding to pop radio's folk invasion, which includes the Lumineers' "Ho Hey" and Ed Sheeran's "The A Team," Mumford & Sons' "I Will Wait" enters Mainstream Top 40 at No. 36, marking the band's first entry on the airplay chart. With another folk-tinged track on the tally, PDs believe that the sound brings an appropriate amount of variety to the format. "Too much of any one sound is never a great thing. But, the best-testing songs are the ones we should play most often," WRNW Milwaukee PD Dave Adams says. The station "has always leaned a little more adult anyway, so our listeners expect to hear these folk hits." —Gary Trust

THE BIG NUMBER

Number of top 10 debuts on the Billboard 200 in 2012 by Christian and gospel albums



MARKET WATCH

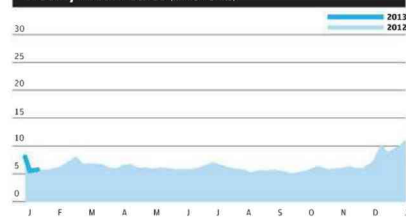
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,094,000	2,390,000	28,827,000
Last Week	6,255,000	3,065,000	34,528,000
Change	-18.6%	-22.0%	-16.5%
This Week Last Year	5,098,000	2,130,000	28,557,000
Change	-0.1%	12.2%	0.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

	2012	2013	CHANGE
Overall Unit Sales			
Albums	10,897,000	11,349,000	4.1%
Digital Tracks	61,322,000	63,355,000	3.3%
Store Singles	101,000	143,000	41.6%
Total	72,320,000	74,847,000	3.5%
Album w/TEA*	17,029,200	17,684,500	3.8%

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

Digital Track Sales

2012	61.3 million
2013	63.4 million

Sales by Album Format

	2012	2013	CHANGE
CD	6,160,000	5,655,000	-8.2%
Digital	4,571,000	5,455,000	19.3%
Vinyl	163,000	216,000	32.5%
Other	3,000	24,000	700.0%

Sales by Album Category

	2012	2013	CHANGE
Current	5,062,000	5,735,000	13.3%
Catalog	5,834,000	5,614,000	-3.8%
Deep Catalog	4,648,000	4,426,000	-4.8%

Current Album Sales

2012	5.1 million
2013	5.7 million

Catalog Album Sales

2012	5.8 million
2013	5.6 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 not more than 36 months.


For week ending Jan. 13, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

January 26
2013

billboard




WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 LOCKED OUT OF HEAVEN THE SMEETSINGTONS, J.B.HASKER, E.HAYNE, M.ROBINSON (BRUNO MARS, P.LAWRENCE, J.LEVINE)	Bruno Mars ATLANTIC		1	15
10	5	2	DG SG THRIFT SHOP R.LEWIS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		2	15
			<p>The track crowns Hot Digital Songs (2-1), hiking by 18% to 279,000 downloads sold, according to Nielsen SoundScan. It rules the new Streaming Songs survey (see page 66), registering 1.5 million streams (up 17%) and charges 38-22 on Hot 100 Airplay (44 million audience impressions, up 33%), according to Nielsen BDS.</p> 				
4	4	3	HO HEY R.HADLOCK (W.SCHULTZ, J.FRAITES)	The Lumineers DUATONE	▲	3	32
2	3	4	AG I KNEW YOU WERE TROUBLE , Taylor Swift MAX MARTIN, SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	▲	2	13
3	2	5	DIAMONDS STARGATE, BENNY BLANCO (S.FURLER, B.LEVIN, M.S.ERIKSEN, E.HERMANSEN)	Rihanna SRP/DEF JAM/IDJMG	▲	1	16
12	8	6	SCREAM & SHOUT will.i.am & Britney Spears LAZY JAY (W.ADAMS, J.MARTENS, J.BAPTISTE)	will.i.am & Britney Spears INTERSCOPE		6	7
15	11	7	DON'T YOU WORRY CHILD AXWELLS, S.INGROSSO, S.ANGELLO (J.MARTIN, M.ZITRON, AXWELLS, S.INGROSSO, S.ANGELLO)	Swedish House Mafia Feat. John Martin ASTRALWORKS/CAPITOL		7	17
			<p>The EDM trio scores its first Hot 100 top 10 with its first chart entry. The cut ranks at No. 2 on the new Dance/Electronic Songs chart (see page 79).</p> 				
5	7	8	BEAUTY AND A BEAT Justin Bieber Featuring Nicki Minaj MAX MARTIN, ZEDD (MAX MARTIN, A.ZASLAVSKY, S.KOTECHE, OT.MARAJ, JOSHUA BROWN, V.SLANO/YONG)	Justin Bieber Featuring Nicki Minaj RCA		5	14
9	6	9	HOME D.PEARSON (D.PEARSON, G.HOLDEN)	Phillip Phillips 19/INTERSCOPE	▲	6	29
11	10	10	I CRY THE FUTURISTICS, SOFLY & NIUS, P.BAUMER, M.HOOSENSTRATEN (D.LILLARD, A.SCHWARTZ, I.KHAJAOUDIRIAN, R.JUDRIN, P.MELI, B.RUSSELL, S.CUTLER, J.HULL, M.CAREN)	Flo Rida POE BOY/ATLANTIC		6	16
8	9	11	ONE MORE NIGHT MAX MARTIN, SHELLBACK (A.LEVINE, SHELLBACK, S.KOTECHE, MAX MARTIN)	Maroon 5 ARM/OCTONE/INTERSCOPE		1	30
18	16	12	TRY G.KURSTIN (BUSBEE, B.WEST)	P!nk RCA		12	12
14	13	13	GIRL ON FIRE Alicia Keys Featuring Nicki Minaj ALICIA KEYS, J.BHASKER, S.REMI (ALICIA KEYS, J.BHASKER, S.REMI, W.SQUIER)	Alicia Keys Featuring Nicki Minaj RCA		11	19
13	15	14	SOME NIGHTS J.BHASKER (N.RUESS, A.DOST, J.ANTONOFF, J.BHASKER)	fun. FUELED BY RAMEN/RRP	▲	3	47
21	19	15	IT'S TIME B.DANNER, IMAGINE DRAGONS (D.REYNOLDS, W.SERMON, B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	15	32
7	12	16	DIE YOUNG DR.LIKE, BENNY BLANCO, CIRKUT (K.SEBERT, L.GOTTWALD, B.LEVIN, N.RUESS, H.WALTER)	Ke\$ha KEMOSABE/RCA		2	16
31	17	17	DON'T STOP THE PARTY Pitbull Featuring TJR TJR (A.C.PEREZ, J.BROZDIL, S.K.J.GARCIA, L.MARTINEZ, GOMEZ, J.M.L.HIBBERT)	Pitbull Featuring TJR MR. 305/POLO GROUNDS/RCA		17	13
26	22	18	F**KIN PROBLEMS N.SHEBIB (B.MAYERS, N.SHEBIB, S.GARRETT, A.GRAHAM, J.EPPS, B.DUCKWORTH)	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	●	18	11
16	18	19	THE A TEAM J.GOSLING, E.SHEERAN (E.SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC		16	27
40	24	20	SWEET NOTHING Calvin Harris Feat. Florence Welch C.HARRIS (C.HARRIS, F.WELCH, K.HARPOON)	Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		20	10
20	20	21	SWIMMING POOLS (DRANK) Kendrick Lamar T-MINUS (K.DUCKWORTH, J.WILLIAMS, N.S.EETHARAM)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	●	17	22
6	14	22	GANGNAM STYLE P.JAI-SANGY, GUN-HYUNG (J.S.PARK, G.HYO)	PSY SCHOOLBOY/REPUBLIC	▲	2	19
36	30	23	CATCH MY BREATH SOUND KOLLECTIV (K.C.LARSON, J.HALBERT, E.OLSON)	Kelly Clarkson 19/RCA		23	12


WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
22	21	24	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STARGATE, REVA BLACK, BLACK (S.C.SMITH, S.FURLER, T.E.HERMANSEN, M.JAY, R.FELDO, M.DOS CAVAL)	Ne-Yo MOTOWN/IDJMG	●	6	24
42	34	25	DAYLIGHT A.LEVINE, MDL, MAX MARTIN (A.LEVINE, MAX MARTIN, SAMM, M.LEVY)	Maroon 5 ARM/OCTONE/INTERSCOPE		25	6
28	32	26	HALL OF FAME The Script Featuring will.i.am D.O'DONOGHUE, M.SHEEHAN, J.BARRY (D.O'DONOGHUE, M.SHEEHAN, J.BARRY, J.HARRY)	The Script Featuring will.i.am PHONOGEMIC/EPIC	●	26	16
38	27	27	LITTLE TALKS Of Monsters And Men OF MONSTERS AND MEN, A.ARNARSSON (N.B.HILMARSDOTTIR, R.THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	27	34
30	33	28	I'M DIFFERENT DJ MUSTARD (T.EPPS, D.MCFARLANE)	2 Chainz DEF JAM/IDJMG		28	9
23	26	29	CLIQUE Kanye West, Jay-Z, Big Sean HT-BOYS, WEST (C.HOLLIS, S.M.ANDERSON, K.O.WESTS, C.CARTER, J.E.FAUNT, TEROV IV)	Kanye West, Jay-Z, Big Sean G.O.O.D./DEF JAM/IDJMG	▲	12	19
19	23	30	CRUISE J.MOI (B.KELLEY, HUBBARD, J.MOL, C.RICE, J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	16	22
25	31	31	WANTED D.HUFF, H.HAYES (T.VERGES, H.HAYES)	Hunter Hayes ATLANTIC NASHVILLE/WMM/RRP	▲	16	38
46	35	32	I WILL WAIT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	●	23	23
39	40	33	BETTER DIG TWO D.HUFF (B.CLARK, S.MCANALY, ROSEN)	The Band Perry REPUBLIC NASHVILLE	●	33	11
44	36	34	ADORN MIGUEL (M.J.PIMENTEL)	Miguel BYSTORM/BLACK ICE/RCA		17	24
41	44	35	EVERY STORM (RUNS OUT OF RAIN) G.ALLAN, G.DROMAN (G.ALLAN, M.WARREN, H.LINDSEY)	Gary Allan MCA NASHVILLE	●	35	15
33	37	36	LITTLE THINGS J.GOSLING (E.SHEERAN, F.EVAN)	One Direction SYCO/COLUMBIA		33	9
34	28	37	TOO CLOSE DIPLO, SWITCH, A.RECHTSCHAID (A.CLARE, J.DUGUID)	Alex Clare REPUBLIC	▲	7	42
29	38	38	NO WORRIES Lil Wayne Featuring Detail DETAIL (D.CARTER, M.C.FISHER, B.WILLIAMS, J.PREYAN, R.DAZ)	Lil Wayne Featuring Detail YOUNG MONEY/CASH MONEY/REPUBLIC		29	19
17	25	39	WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift MAX MARTIN, SHELLBACK, D.HUFF (T.SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	▲	1	23
27	29	40	CALL ME MAYBE J.RAMSY (J.RAMSY, S.C.R., J.EPSEN, T.CROWE)	Carly Rae Jepsen 604/SCHOOLBOY/INTERSCOPE	▲	1	47
51	49	41	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSEY)	Imagine Dragons KIDINAKORNER/INTERSCOPE		41	20
48	43	42	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra W.DE BAKER (W.DE BAKER, L.BONFA)	Gotye Feat. Kimbra SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	▲	1	54
35	41	43	BANDZ A MAKE HER DANCE Juicy J Feat. Lil Wayne & 2 Chainz MIKE MADE-IT (M.J.WILLIAMS II, J.HOUSTON, D.CARTER, T.EPPS)	Juicy J Feat. Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA	●	29	18
			HOT SHOT DEBUT				
44	44	44	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON, C.TOMPKINS, J.ROBBINS)	Blake Shelton WARNER BROS. NASHVILLE/WMM		44	1
45	46	45	THINKIN BOUT YOU FRANK OCEAN, S.TAYLOR (FRANK OCEAN, S.TAYLOR)	Frank Ocean DEF JAM/IDJMG	●	32	27
52	52	46	THE ONLY WAY I KNOW Jason Aldean With Luke Bryan & Eric Church M.K.NOX (D.L.L.MURPHY, B.HAYS, LIP)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW		46	10
54	51	47	HOW COUNTRY FEELS D.GEORGE (V.MCCEE, H.W.MOBLEY, N.THASHER)	Randy Houser STONEY CREEK		47	15
97	65	48	C'MON DR.LIKE, BENNY BLANCO, CIRKUT (K.SEBERT, L.GOTTWALD, B.LEVIN, MAX MARTIN, B.MCKEE, H.WALTER)	Ke\$ha KEMOSABE/RCA		48	4
			<p>A No. 47 re-entry on Hot Digital Songs (42,000, up 66%) fuels the song's Hot 100 lift. It bounds 57-36 on Hot 100 Airplay.</p> 				
50	45	49	LIGHTS R.STANNARD, A.HOWES (E.GOULDING, R.STANNARD, A.HOWES)	Ellie Goulding CHERRYTREE/INTERSCOPE	▲	2	56
32	42	50	VA VA VOOM DR.LIKE, KODOL KOJAE (OT.MARAJ, L.GOTTWALD, J.GRIGG, MAX MARTIN, H.WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		22	13
57	50	51	GOODBYE IN HER EYES K.STEGALL, Z.BROWN (Z.BROWN, D.BURRETT, S.LEGG, L.D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		48	14

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).
 - Numerical noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond).
 - Numerical 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 (Platinum). Numerical 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).
 - Numerical noted with Platinum symbol indicates song's multi-platinum level.
 - Awards**
 - HG (Heatseeker Graduate)
 - PS (Pace Setter for largest % album sales gain)
 - GG (Greatest Gainer for largest volume gain)
 - DG (Digital Sales Gainer)
 - AG (Airplay Gainer)
 - SG (Streaming Gainer)
- Visit billboard.biz/chartslegend for complete rules and explanations.

FROM TOP: GREG NISSEN, FREDRIK SMOGENSEL, WJ TSAI
 THE WEEK'S NEW RE-ENTRY CORRECTS TRACKS FROM LAST WEEK, CREDITED BY NIELSEN SOUNDSCAN AND CHARTING ACTIVITY DATA BY NIELSEN BDS. SONGS ARE LISTED IN ORDER OF THEIR WEEKLY SALES GAIN, OR WERE RECEIVING A RE-ENTRY.
 *RIAA CERTIFICATION BASED ON SALES THROUGH JAN. 20, 2013. PROMOTIONS LISTED ARE FOR COMPLETE SALES AND EXPLANATIONS. © 2013. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
99	53	53	SOUNDTRACK VISIONA ROMANTICA/LANA VISTA/SEVEN FOUR/REPUBLIC	Django Unchained		53	3
57	42	54	KEYSHIA COLE GEFFEN/IGA	Woman To Woman		10	8
58	41	55	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	27
69	48	56	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	15
51	36	57	FRANK OCEAN DEF JAM/IDJMG	Channel Orange		2	27
NEW		58	TWENTY ONE PILOTS FUELED BY RAMEN	Vessel		58	1
				The duo, tipped in our Bubbling Under column (Jan. 12), takes a bow with its third full-length album—and first for a major label. The set starts with 7,000 and is led by the single “Holding On to You,” which maintains its bullet at No. 35 on Alternative.			
38	51	59	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	14
71	50	60	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	58
56	67	61	NE-YO MOTOWN/IDJMG	R.E.D.		4	10
NEW		62	NEWSTED CHOPHOUSE	Metal (EP)		62	1
98	63	63	CHRISTINA AGUILERA RCA	Lotus		7	9
34	47	64	BLINK-182 BLINK-182	Dogs Eating Dogs (EP)		23	4
68	69	65	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	117
NEW		66	SOUNDTRACK HBO/FUELED BY RAMEN	Girls: Volume 1: Music From The HBO Original Series		66	1
				HBO series' companion set (6,000) also enters the Soundtracks chart at No. 6—the highest-charting HBO soundtrack on the tally since Flight of the Conchords' <i>I Told You I Was Freaky</i> hit No. 2 in November 2009.			
-	185	67	GG TIM MCGRAW CURB	Number One Hits	▲	27	76
				A number of greatest-hits albums earn large increases this week, courtesy of an iTunes promotion to best-of collections. McGraw's is up by 91% to 6,000.			
89	57	68	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		14	28
79	70	69	GREEN DAY REPRISE/WARNER BROS.	Tre!		13	5
NEW		70	GUSTER OCHO MULE	Live Acoustic		70	1
76	59	71	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43	●	1	23

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	181	72	PS JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	243
				The 37th-biggest-selling album of the SoundScan era (1991-present) increases its cumulative sales to 8.3 million this week. It's up by 75%, thanks to iTunes (see No. 67).			
59	60	73	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	9
83	61	74	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	15
186	84	75	JEREMY CAMP BEC/EMI CMG	We Cry Out: The Worship Project		15	19
107	81	76	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	16
RE-ENTRY		77	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	43
42	68	78	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/IGA	Kiss		6	17
135	93	79	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda		74	6
77	58	80	BRIDGIT MENDLER HOLLYWOOD	Hello My Name Is...		30	11
92	64	81	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	2	30
103	71	82	ALABAMA SHAKES ATO	Boys & Girls		8	37
81	74	83	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	1	41
166	87	84	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	5
122	91	85	LEE BRICE CURB	Hard 2 Love		5	36
149	95	86	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	6
93	56	87	VARIOUS ARTISTS G.O.O.D./DEF JAM/IDJMG	Kanye West Presents GOOD Music Cruel Summer		2	16
73	89	88	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UME	GRRR!	●	19	9
138	124	89	TOBYMAC FOREFRONT/EMI CMG	Eye On It		1	20
134	97	90	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	36
40	105	91	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	●	1	78
104	80	92	TOBY KEITH SHOW DOG-UNIVERSAL	Hope On The Rocks		6	11
-	184	93	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲	53	66
161	133	94	AWOLNATION RED BULL	Megalithic Symphony		87	62
115	90	95	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	62
189	172	96	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	66
152	128	97	GARY CLARK JR. WARNER BROS.	Blak And Blu		6	12
125	99	98	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		14	9



Q&A Alt-J's Gus Unger-Hamilton

Your debut album, *An Awesome Wave*, just climbed into the top 100 of the *Billboard* 200 for the first time. How much of a priority is U.S. success for Alt-J?

Success in America is touted as this Quixotic thing that some [British] bands chase and hardly any ever really achieve. We're not looking to be the next Beatles. I think we view any success in the U.S. as a bonus and a massive surprise.


The album was released in the United Kingdom last May. Is it strange seeing it pick up momentum stateside months later?

It is strange, but with the Internet, we were doing shows in America before the album came out, and people already knew all the songs on the album. Once you release an album anywhere, it's really being released globally.

The album won the Mercury Prize in November; this week you were nominated for three BRIT Awards. Has the quick success been overwhelming?

It's been insane. Last year we were on tour so much that we had to focus on things day to day and couldn't find time to sit back and think about how well it was all going. For the holidays, we took a few weeks off to reflect on what a big year it was. —Jason Lipshutz

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
183	146	154	FLORENCE + THE MACHINE REPUBLIC	Lungs ▲		14	129
182	149	155	SOUNDTRACK WATERTOWER	Project X		12	24
113	92	156	THE AVETT BROTHERS AMERICAN/REPUBLIC	The Carpenter		4	16
88	82	157	THE KILLERS ISLAND/IDJMG	Battle Born		3	17
-	160	158	ORIGINAL LONDON CAST RECORDING FIRST NIGHT	Les Miserables ▲		106	17
127	155	159	RASCAL FLATTS BIG MACHINE/BMLG	Changed ●		3	41
-	178	160	TAMELA MANN TILLYMANN	Best Days		14	18
NEW	161	161	RUSSELL MOORE & IIRD TYME OUT BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrass		161	1
Cracker Barrel-exclusive set earns Moore his first No. 1 on Bluegrass Albums, after notching two earlier top 10s in 2009 and 2011. The set also bows atop the Heatseekers Albums tally.							
129	130	162	CHRIS BROWN RCA	Fortune		1	27
165	119	163	PASSION PIT FRENCHKISS/COLUMBIA	Gossamer		4	16
-	161	164	IN THIS MOMENT CENTURY MEDIA	Blood		15	16
RE-ENTRY	165	165	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	Experience Hendrix: The Best Of Jimi Hendrix ▲		133	43
164	167	166	MATCHBOX TWENTY EMBLEM/ATLANTIC/AG	North		1	18
162	150	167	LECRAE REACH/INFINITY	Gravity		3	15
96	106	168	ROSS LYNCH WALT DISNEY	Austin & Ally (Soundtrack)		27	16
The co-star of Disney Channel's "Ally & AJ" could see another chart arrival in the near future, as his band R5 is prepping the release of its debut EP, <i>Loud</i> , on Feb. 19.							
139	109	169	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	36
102	138	170	TAYLOR SWIFT BIG MACHINE/BMLG	Taylor Swift ▲		5	272
178	177	171	THIRD DAY ESSENTIAL/PLG	Miracle		10	10
199	200	172	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL	NOW That's What I Call Disney		34	10
-	125	173	BRANDY CHAMELEON/RCA	Two Eleven		3	9
174	137	174	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 1		7	7
198	157	175	THE CIVIL WARS SENSIBILITY	Barton Hollow ●		10	96
145	174	176	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry ▲		4	111
190	162	177	SOUNDTRACK WATERTOWER	Rock Of Ages		5	20
NEW	178	178	ANGELS & AIRWAVES TO THE STARS	Stomping The Phantom Brake Pedal		178	1
RE-ENTRY	179	179	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	How Great Is Our God: The Essential Collection		40	23

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
196	179	180	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	115
NEW	181	181	RAY CHARLES CHARLY	Hit The Road, Jack		181	1
The amazingly thrifty-priced compilation (158 songs for \$5.99 on iTunes) was released in December and climbs onto the list with 3,000. On the new R&B Albums tally, it starts at No. 11.							
-	188	182	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers ▲		3	129
142	159	183	DEADMAUS MAUSTRAP/ULTRA	Album Title Goes Here		6	11
188	166	184	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	17
78	134	185	NO DOUBT INTERSCOPE/IGA	Push And Shove		3	13
148	171	186	AC/DC COLUMBIA/LEGACY	Back In Black ▲		4	143
RE-ENTRY	187	187	DAVID BOWIE EMI/CAPITOL	Best Of Bowie ▲		70	23
-	199	188	PINK FLOYD CAPITOL	Dark Side Of The Moon ▲		1	820
RE-ENTRY	189	189	PRINCE WARNER BROS.	The Very Best Of Prince ▲		66	31
158	170	190	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲		1	176
RE-ENTRY	191	191	BENJAMIN GIBBARD BARSUK	Former Lives		34	3
 <p>After an interview and performance on Comedy Central's "The Colbert Report" (Jan. 10), his album gains by 249% to its best sales week (3,000) since October.</p> <p>—Keith Caulfield</p>							
-	148	192	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	28
170	180	193	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲		98	35
RE-ENTRY	194	194	STEVIE WONDER MOTOWN/UTV/UMI	The Definitive Collection ▲		35	51
RE-ENTRY	195	195	FLEETWOOD MAC WARNER BROS.	Greatest Hits ▲		14	35
RE-ENTRY	196	196	HOLLYWOOD UNDEAD A&M/OCTONE/IGA	Swan Songs ●		22	83
RE-ENTRY	197	197	NEIL DIAMOND COLUMBIA/LEGACY	The Very Best Of Neil Diamond: The Studio Recordings		45	33
RE-ENTRY	198	198	KELLY CLARKSON 19/RCA	Stronger ▲		2	60
RE-ENTRY	199	199	PASSION SIXSTEPS/SPARROW/EMI CMG	Passion: White Flag		5	7
-	196	200	3 DOORS DOWN REPUBLIC	The Greatest Hits		100	4

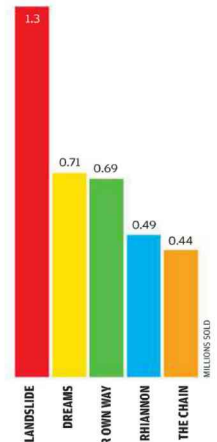
FLEETWOOD MAC

The Mac is back... on the Billboard 200. The band's *Greatest Hits* album, which has been absent from the list since last July, returns at No. 195 with a 66% gain in sales, according to Nielsen SoundScan. The set, first released in 1988, sold slightly more than 2,000 copies thanks to an iTunes promotion touting best-of compilations for as low as \$7.99.

2013 brings big news for the Rock and Roll Hall of Fame inductee. On Jan. 29, Rhino Records will release a deluxe reissue of its 1977 album *Rumours*, while the band itself regrouping for a tour that launches April 4 in Columbus, Ohio.

It's likely the set list will feature some of the band's biggest-selling digital songs, like "Landslide." Below are Fleetwood Mac's top five digital songs.

—Keith Caulfield



Hot 100 Breakout

January 26
2013
billboard

HOT 100 AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	15	
2	2	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	16	
3	3	HO HEY DUALTONE	The Lumineers	14	
7	4	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	7	
4	5	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	25	
5	6	I CRY POE BOV/ATLANTIC	Flo Rida	15	
6	7	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	11	
9	8	TRY RCA	P!nk	10	
8	9	HOME 19/INTERSCOPE	Phillip Phillips	21	
15	10	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	10	
14	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	15	
12	12	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	18	
11	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	22	
13	14	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	27	
10	15	DIE YOUNG KEMOSABE/RCA	Ke\$ha	16	
16	16	ADORN BYSTORM/BLACK ICE/RCA	Miguel	24	
21	17	SCREAM & SHOUT INTERSCOPE	will.i.am Feat. Britney Spears	6	
20	18	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	12	
25	19	CATCH MY BREATH 19/RCA	Kelly Clarkson	9	
19	20	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	14	
24	21	HOW COUNTRY FEELS STONEY CREEK	Randy Houser	13	
38	22	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		5	
18	23	GOODBYE IN HER EYES ATLANTIC/SOUTHERN GROUND	Zac Brown Band	14	
22	24	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	12	
32	25	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	9	
36	26	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	8	
33	27	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	6	
31	28	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	7	
17	29	TOO CLOSE REPUBLIC	Alex Clare	26	
34	30	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	14	
37	31	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	6	
28	32	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	49	
NEW	33	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	1	
43	34	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	8	
35	35	WANTED ATLANTIC NASHVILLE/WMN/RBP	Hunter Hayes	27	
57	36	C'MON KEMOSABE/RCA	Ke\$ha	2	
30	37	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	17	
47	38	BEGIN AGAIN BIG MACHINE	Taylor Swift	12	
48	39	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	14	
27	40	BEER MONEY MCA NASHVILLE	Kip Moore	16	
55	41	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	6	
29	42	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	15	
26	43	TIL MY LAST DAY VALORY	Justin Moore	16	
51	44	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	8	
42	45	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	13	
44	46	LIGHTS CHERRYTREE/INTERSCOPE	Ellie Goulding	38	
41	47	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	15	
50	48	LITTLE TALKS REPUBLIC	Of Monsters And Men	8	
49	49	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	42	
53	50	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	8	

HOT DIGITAL SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.			15
1	2	I KNEW YOU WERE TROUBLE. BIG MACHINE	Taylor Swift	▲	13
4	3	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears		8
3	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars		15
7	5	HO HEY DUALTONE	The Lumineers	▲	32
10	6	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin		16
5	7	HOME 19/INTERSCOPE	Phillip Phillips	▲	30
11	8	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR		10
8	9	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj		14
6	10	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	21
9	11	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	▲	16
12	12	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		19
NEW	13	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton		1
16	14	TRY RCA	P!nk		11
19	15	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	●	12
22	16	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	●	15
28	17	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		9
13	18	I CRY POE BOV/ATLANTIC	Flo Rida		15
NEW	19	THE MOMENT I KNEW BIG MACHINE	Taylor Swift		1
33	20	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5		5
21	21	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	24
17	22	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	▲	39
26	23	CATCH MY BREATH 19/RCA	Kelly Clarkson		10
18	24	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	23
29	25	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	●	11
NEW	26	IF I LOSE MYSELF MOSELEY/INTERSCOPE	OneRepublic		1
15	27	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5		28
14	28	DIE YOUNG KEMOSABE/RCA	Ke\$ha		16
31	29	I'M DIFFERENT DEF JAM/IDMG	2 Chainz		7
27	30	LITTLE THINGS SYCO/COLUMBIA	One Direction		9
24	31	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	29
23	32	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran		22
30	33	WANTED ATLANTIC NASHVILLE/WMN	Hunter Hayes	▲	38
37	34	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	●	15
32	35	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	19
20	36	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE/REPUBLIC	Taylor Swift	▲	21
49	37	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons		10
RE	38	KISS YOU SYCO/COLUMBIA	One Direction		2
35	39	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	▲	19
34	40	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	35
36	41	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	23
62	42	CUPS UME	Anna Kendrick		2
25	43	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	▲	47
46	44	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		17
50	45	SKYFALL XL/COLUMBIA	Adele	▲	15
38	46	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		11
RE	47	C'MON KEMOSABE/RCA	Ke\$ha		2
40	48	ANYTHING COULD HAPPEN CHERRYTREE/INTERSCOPE	Ellie Goulding		14
NEW	49	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		1
NEW	50	ALL GOLD EVERYTHING THINKITSAGAME/DEF JAM/IDMG	Trinidad James		1

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

SALES DATA COMPILED BY
nirxsen
SoundScan
HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio and/or 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. 1-49 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 50-99 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 100-149 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 150-199 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 200-249 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 250-299 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 300-349 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 350-399 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 400-449 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 450-499 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 500-549 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 550-599 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 600-649 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 650-699 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked by total airplay and/or sales activity for the week. 700-749 stations, encompassing pop, adult, rock, country, R&B/Hip-Hop, Contemporary R&B, Urban Contemporary, Gospel, Americana, Blues, Jazz, Folk, and Country. Songs are ranked

Streaming Songs Chart Debuts

This week, Billboard debuts the all-encompassing Streaming Songs chart, which is a breakout of the same streaming music sources that factor into the Billboard Hot 100.

The new chart blends Web-radio streams with on-demand streams (see story, page 4). Macklemore & Ryan Lewis' "Thrift Shop" starts out in the No. 1 position, the same rung it holds on the On-Demand Songs tally in its 13th week.

Arriving on On-Demand Songs are the Lumineers, who bow at No. 43 with "Stubborn Love" (400,000 streams). The track is the second radio-promoted single from the band's self-titled debut album, and follows "Ho Hey," which remains steady at No. 4 in its 27th week on the tally (1 million streams, up 10%).

The rise in popularity of "Stubborn Love" is partially due to its continued success at radio. It spends its fourth week at No. 1 on Triple A and becomes the Greatest Gainer on Alternative, rising 19-16.

—William Gruger



Social/Streaming

January 26
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSOURCE PAGE	WKS. ON CHART
2	1	#1 16 WKS TRAPHIK WWW.MYSPACE.COM/TRAPHIK	103
1	2	DJ BL3ND WWW.MYSPACE.COM/BLENDZYY	104
3	3	SUNGHU JUNG WWW.MYSPACE.COM/SUNGSUNGHU	100
5	4	NOISIA WWW.MYSPACE.COM/DENOISIA	103
4	5	PORTA WWW.MYSPACE.COM/PORTA1	100
6	6	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	94
9	7	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	94
16	8	SKREAM WWW.MYSPACE.COM/SKREAMUK	16
13	9	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	59
7	10	BORGORE WWW.MYSPACE.COM/BORGORE	76
10	11	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	93
11	12	FOALS WWW.MYSPACE.COM/FOALS	24
12	13	UMEK WWW.MYSPACE.COM/DJUMEK	63
14	14	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	7
18	15	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	87
15	16	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	71
19	17	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN	93
17	18	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	48
RE	19	NOSAJ THING WWW.MYSPACE.COM/NOSAJTHING	6
20	20	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC1	11
29	21	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	8
23	22	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	91
8	23	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	62
RE	24	CONGOROCK WWW.MYSPACE.COM/CONGOROCK	2
27	25	MEYTAI COHEN WWW.MYSPACE.COM/DEWATERPRIEST	55
35	26	YUNA WWW.MYSPACE.COM/YUNA	45
28	27	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	81
21	28	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	82
22	29	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	39
26	30	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	31
25	31	PITTY WWW.MYSPACE.COM/BANDAPITTY	89
38	32	SHLOHMO WWW.MYSPACE.COM/SHLOHOSHUN	29
32	33	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	78
RE	34	CULT OF LUNA WWW.MYSPACE.COM/CULTOFLUNA	2
24	35	METRONOMY WWW.MYSPACE.COM/METRONOMY	92
47	36	FAR TOO LOUD WWW.MYSPACE.COM/FARTOLOUD	13
NEW	37	DELOREAN WWW.MYSPACE.COM/DELOREAN	1
30	38	HADOUKEN! WWW.MYSPACE.COM/HADOUKEN	54
48	39	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	20
50	40	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	19
39	41	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	79
43	42	BREAKBOT WWW.MYSPACE.COM/DOTHEFLUNKYBO	11
RE	43	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	38
33	44	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	34
37	45	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	67
49	46	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	23
31	47	ROHFF WWW.MYSPACE.COM/ROHFFOFFICIAL	9
45	48	PAN-POT WWW.MYSPACE.COM/PANPOT	11
40	49	JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN	29
RE	50	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRIKWOLF	13

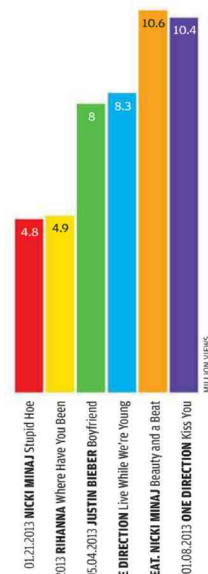
SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 51 WKS JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	112
2	2	ONE DIRECTION SYCO/COLUMBIA	62
5	3	BRITNEY SPEARS RCA	109
4	4	TAYLOR SWIFT BIG MICHIGAN	112
3	5	RIHANNA SIRYONEF/JA/IDMIG	112
6	6	BRUNO MARS ATLANTIC	101
15	7	BEYONCE PBR/ROW/COLUMBIA	111
8	8	SELENA GOMEZ HOLLYWOOD	110
9	9	KATY PERRY CAPITOL	112
7	10	PSY YG/SCHOOLBOY/REPUBLIC	23
13	11	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	111
17	12	ALICIA KEYS RCA	58
12	13	PITBULL MR. 305/RAIUSU ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	110
14	14	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	112
19	15	JENNIFER LOPEZ ISLAND/IDMIG	98
10	16	SHAKIRA SONY MUSIC LATIN/EPIC	112
21	17	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	111
26	18	ADELE XL/COLUMBIA	102
16	19	LADY GAGA STREAMLINE/RON/IVE/INTERSCOPE	112
38	20	JUSTIN TIMBERLAKE RCA	83
20	21	DAVID GUETTA WHAT A MUSIC/STRAIBERS/CAPITOL	112
24	22	LINKIN PARK MACHINE SHOP/WEAVER BROS.	112
18	23	MICHAEL JACKSON MJ/EPIC	102
32	24	WIZ KHALIFA ROSTRUM/ATLANTIC	108
28	25	DEMI LOVATO HOLLYWOOD	102
27	26	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	80
29	27	AVRIL LAVIGNE EPIC	109
23	28	MAROON 5 A&A/CAPITOL	51
25	29	USHER RCA	100
34	30	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	101
36	31	MILEY CYRUS HOLLYWOOD	41
22	32	CHRIS BROWN RCA	110
35	33	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	100
30	34	PINK R2D/ISLAND/COLUMBIA	76
NEW	35	DAVID BOWIE R2D/ISLAND/COLUMBIA	1
33	37	ED SHEERAN ELEKTRA	9
47	38	2PAC DEATH ROW	9
44	39	COLDPLAY CAPITOL	108
11	40	THE BLACK EYED PEAS INTERSCOPE	104
39	41	CHRISTINA AGUILERA RCA	15
RE	42	BOB MARLEY TUFF GONG/ISLAND/UMG	59
40	43	FLO RIDA POE BOY/ATLANTIC	46
37	44	CARLY RAE JEPSEN G4/SCHOOLBOY/INTERSCOPE	30
41	45	ARIANA GRANDE REPUBLIC	16
45	46	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	108
49	47	THE BEATLES APPLE/CAPITOL	30
43	48	JENNETTE MCCURDY CAPITOL NASHVILLE	3
42	49	WILL.I.AM INTERSCOPE	4
RE	50	MARIAH CAREY ISLAND/IDMIG	10



THE VEVO CHALLENGE

One Direction remains at No. 2 on the Social 50 despite a strong surge in overall online activity for the week, held at bay by Justin Bieber. This isn't the only One Direction title denied by Bieber in the past seven days. During the charting week, the group made a bid to break Vevo's 24-hour views record with its new music video for "Kiss You," which debuted Jan. 7. According to Vevo, with 10.4 million views in 24 hours, "Kiss You" fell just 200,000 views short of the record held by Bieber and Nicki Minaj's "Beauty and a Beat."

—William Gruger



ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (WKS) HO HEY DUALTONE	The Lumineers	16
2	2	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	15
4	3	TRY RCA	P!nk	12
3	4	HOME 19/INTERSCOPE	Phillip Phillips	31
5	5	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	25
7	6	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	38
6	7	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	30
9	8	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	25
8	9	LITTLE TALKS REPUBLIC	Of Monsters And Men	26
12	10	CATCH MY BREATH 19/RCA	Kelly Clarkson	13
14	11	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	7
13	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15
11	13	FEEL AGAIN MOSLEY/INTERSCOPE	OneRepublic	20
15	14	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	14
17	15	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	8
16	16	WANTED ATLANTIC/NASHVILLE/RRP	Hunter Hayes	11
18	17	OVERJOYED EMBLEM/ATLANTIC	matchbox twenty	11
19	18	MERMAID COLUMBIA	Train	6
21	19	MADNESS HELIUM-3/WARNER BROS.	Muse	10
20	20	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	9
27	21	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	6
23	22	BETWEEN THE RAINDROPS Geffen/INTERSCOPE	Lifeshove Feat. Natasha Bedingfield	16
24	23	LESSONS IN LOVE (ALL DAY, ALL NIGHT) MERCURY/IDMG	Neon Trees Feat. Kaskadee	9
22	24	DIE YOUNG KEMOSABE/RCA	Ke\$ha	15
25	25	93 MILLION MILES ATLANTIC/RRP	Jason Mraz	12

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (5 WKS) MADNESS HELIUM-3/WARNER BROS.	Muse	21
3	2	LITTLE BLACK SUBMARINES NONE/SUCH/WARNER BROS.	The Black Keys	28
2	3	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	23
5	4	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	35
6	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
4	6	HO HEY DUALTONE	The Lumineers	37
7	7	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	20
8	8	CARRY ON FUELED BY RAMEN/RRP	fun.	14
11	9	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	47
10	10	THE PIT DANGERBIRD	Silversun Pickups	18
9	11	TAKE A WALK FRENCHISS/COLUMBIA	Passion Pit	36
12	12	KILL YOUR HEROES RED BULL	AWOLNATION	32
14	13	TOO CLOSE REPUBLIC	Alex Clare	36
15	14	BREATHING UNDERWATER METRIC/MOM + POP	Metric	16
13	15	WE COME RUNNING YOUNGBLOOD HAWKE	Youngblood Hawke	23
19	16	GG STUBBORN LOVE DUALTONE	The Lumineers	7
17	17	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	11
16	18	BEEEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	16
20	19	TIGHTROPE RCA	Walk The Moon	15
18	20	LET YOURSELF GO REPRIS/WARNER BROS.	Green Day	17
21	21	CHANGE A&M/OCTONE/INTERSCOPE	Churchill	16
22	22	TEMPEST REPRIS/WARNER BROS.	Deftones	11
24	23	MISS ATOMIC BOMB ISLAND/IDMG	The Killers	11
23	24	LET'S GO FADER LABEL	Matt And Kim	12
26	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	9

ACTIVE ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 (4 WKS) CARRY ON WARNER BROS.	Avged Sevenfold	16
3	2	ABSOLUTE ZERO ROADRUNNER/RRP	Stone Sour	21
2	3	ENEMIES ATLANTIC	Shinedown	20
1	4	BEEEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	16
7	5	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	21
9	6	TEMPEST REPRIS/WARNER BROS.	Deftones	14
8	7	STAND UP CHALK & TIE	All That Remains	20
5	8	CHALK OUTLINE RCA	Three Days Grace	22
10	9	SAME OLD TRIP EPIC	Chevelle	18
6	10	STANDING IN THE SUN DIK HAYD/CAPITOL	Slash Feat. Myles Kennedy & The Conspirators	24
11	11	THE PRIDE PROSPECT PARK	Five Finger Death Punch	14
13	12	BONES WIND-UP	Young Guns	24
12	13	ONE LIGHT REPUBLIC	3 Doors Down	12
21	14	GG HOLLOW VIRGIN/CAPITOL	Alice In Chains	4
17	15	ALIVE VIRGIN/CAPITOL	Adelitas Way	15
19	16	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	7
16	17	LEFT FOR YOU RAZOR & TIE	Nonpoint	26
14	18	LET YOURSELF GO REPRIS/WARNER BROS.	Green Day	17
20	19	HIGHER RAZOR & TIE	P.O.D.	11
18	20	LET'S RIDE TOP DOG/ATLANTIC/RRP	Kid Rock	15
23	21	BRING IT EPOCHAL	Trapt	13
22	22	SAVE ME REPUBLIC	Hinder	15
24	23	I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA	Otherwise	11
31	24	FREAK LIKE ME ATLANTIC	Halestorm	5
25	25	ONE MORE LIE WIND-UP	Aranda	9



Yes They 'Can'

Fueled by hourly plays at several Clear Channel Media and Entertainment-owned stations on the track's first day of availability (Jan. 7), Bon Jovi's "Because We Can" debuts on Adult Contemporary at No. 21 and Adult Top 40 at No. 30 as the Greatest Gainer on both charts. The song previews the band's 12th studio album, *What About Now*, due March 26.

Kelly Clarkson, meanwhile, widens her lead for the most Adult Top 40 top 10s among women (12), as "Catch My Breath" climbs 12-10. She pushes further ahead of Sheryl Crow, Katy Perry and P!nk (10 each). Among all acts, only Goo Goo Dolls (14), Maroon 5 and Matchbox 20 (13 each) have tallied more top 10s, while Train also boasts 12.

On Country Airplay, Tim McGraw's "One of Those Nights" lifts 12-9. The song is his 48th top 10, dating to his first, "Indian Outlaw," which reached the region the week of March 26, 1994. Since that frame, he boasts the most top 10s among all artists, with his latest hit padding his lead by two over runner-up George Strait.

A new No. 1 reigns on Active Rock, as Avenged Sevenfold jumps 4-1 with "Carry On." The track is the group's fifth leader on the list and fourth among its last five entries, following 2010's "Nightmare" and 2011's "Welcome to the Family" and "So Far Away."

-Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (3 WKS) GOODBYE IN HER EYES ATLANTIC/SOUTHERN GROUND	Zac Brown Band	18
3	2	HOW COUNTRY FEELS STONEY CREEK	Randy Houser	38
6	3	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	20
7	4	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	13
8	5	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	17
9	6	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	11
5	7	BEER MONEY MCA NASHVILLE	Kip Moore	30
2	8	TIL MY LAST DAY VALORY	Justin Moore	44
12	9	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	11
10	10	BEGIN AGAIN BIG MACHINE	Taylor Swift	16
11	11	TIP IT ON BACK CAPITOL NASHVILLE	Dierks Bentley	22
13	12	TORNADO CAPITOL NASHVILLE	Little Big Town	16
16	13	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	10
14	14	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	14
17	15	MERRY GO 'ROUND MERCURY	Kacey Musgraves	20
18	16	CRYING ON A SUITCASE 19/COLUMBIA NASHVILLE	Casey James	31
20	17	LET THERE BE COWGIRLS BIGGER PICTURE	Chris Cagle	29
15	18	EL CERRITO PLACE BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	18
19	19	BEER WITH JESUS VALORY	Thomas Rhett	21
21	20	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	13
22	21	I DRIVE YOUR TRUCK CURB	Lee Brice	7
32	22	GG SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	2
24	23	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	13
23	24	SAY GOODNIGHT REPUBLIC NASHVILLE	Eli Young Band	22
25	25	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	11

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (19 WKS) ADORN BYSTORM/BLACK ICE/RCA	Miguel	30
2	2	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	22
5	3	DON'T JUDGE ME RCA	Chris Brown	20
3	4	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	19
4	5	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	42
6	6	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	14
8	7	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	13
10	8	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James	9
9	9	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	11
7	10	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	26
13	11	WICKED GAMES XO/REPUBLIC	The Weeknd	16
15	12	NEVA END A-I/JFREEBANDZ/EPIC	Future	12
12	13	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	16
14	14	DICED PINEAPPLES MAYBACK/SUP-N-SLIDE/DEF JAM/IDMG	Rick Ross Feat. Wale & Drake	22
11	15	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	19
16	16	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	14
25	17	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	4
17	18	DANCE FOR YOU PARKWOOD/COLUMBIA	Beyonce	42
18	19	POP THAT BAD BOY/INTERSCOPE	French Montana Feat. Rick Ross, Drake, Lil Wayne	31
26	20	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	11
22	21	TRUST AND BELIEVE Geffen/INTERSCOPE	Keyshia Cole	12
27	22	YOU & I MO-BI/CAPITOL	Avant Feat. Keke Wyatt	18
19	23	DIVE IN SONGBOOK/ATLANTIC	Trey Songz	25
24	24	MY LOVE IS ALL I HAVE RCA	Charlie Wilson	13
20	25	ICE REPUBLIC	Kelly Rowland Feat. Lil Wayne	24

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (3 WKS) DIAMONDS SRP/DEF JAM/IDMG	Rihanna	16
2	2	I CRY POE BOVI/ATLANTIC	Flo Rida	17
3	3	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	13
4	4	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	20
6	5	WHO BOOTY COOL KID CARTEL/EPIC	Jonh Hart Feat. iamSU	13
5	6	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	18
10	7	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	11
7	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	23
14	9	GG THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	7
9	10	ADORN BYSTORM/BLACK ICE/RCA	Miguel	23
13	11	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	14
8	12	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	11
15	13	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	7
11	14	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	13
12	15	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	16
18	16	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	8
19	17	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	17
16	18	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	14
17	19	WICKED GAMES XO/REPUBLIC	The Weeknd	12
21	20	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	9
23	21	REST OF MY LIFE DTP/DEF JAM/IDMG	Ludacris Feat. Usher & David Guetta	9
22	22	CELEBRATION REZEVOR/DGC/INTERSCOPE	Game	17
20	23	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	18
26	24	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	5
24	25	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	6

Digital Songs

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billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton		1	
NEW	2	#2 THE MOMENT I KNEW BIG MACHINE	Taylor Swift		1	
1	3	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	31	
3	4	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	●	11	
4	5	WANTED ATLANTIC/WMN	Hunter Hayes	▲	42	
5	6	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	●	15	
2	7	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	▲	21	
7	8	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church		13	
6	9	BLOWN AWAY 19/ARISTA NASHVILLE	Carrie Underwood	▲	34	
8	10	TORNADO CAPITOL NASHVILLE	Little Big Town		14	
9	11	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes		10	
16	12	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw		11	
11	13	HOW COUNTRY FEELS STONEY CREEK	Randy Houser		20	
12	14	MERRY GO 'ROUND MERCURY	Kacey Musgraves		15	
15	15	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood		6	
13	16	GOODBYE IN HER EYES SOUTHERN GROUND/BIGGER PICTURE	Zac Brown Band		15	
NEW	17	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker		1	
10	18	PONTOON CAPITOL NASHVILLE	Little Big Town	▲	34	
NEW	19	CHANGE YOUR MIND ABC STUDIOS/LIONS GATE/BIG MACHINE	Clare Bowen & Sam Palladio		1	
18	20	I DRIVE YOUR TRUCK CUB	Lee Brice		5	
17	21	BEGIN AGAIN BIG MACHINE	Taylor Swift	●	15	
20	22	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley		15	
34	23	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		9	
32	24	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait		7	
14	25	HARD TO LOVE CUB	Lee Brice	▲	39	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO WANI/ORBANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	126	
3	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		14	
6	3	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & P-Tain	Machete/UMLE		28	
5	4	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	140	
2	5	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		158	
7	6	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		42	
8	7	HEROE INTERSCOPE/UMLE	Enrique Iglesias		158	
14	8	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		15	
4	9	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		26	
16	10	POR QUE LES MIENTES Tito El Bambino - El Patron Feat. Marc Anthony ON FIRE/SIENTE			12	
10	11	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		115	
15	12	ZUMBA ORBANATO/MACHETE/UMLE	Don Omar		20	
11	13	HASTA QUE SALGA EL SOL ORBANATO/MACHETE/UMLE	Don Omar		37	
19	14	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		72	
18	15	INCONDICIONAL TOP STOP	Prince Royce		43	
13	16	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		122	
20	17	CORRE! Jesse & Joy Feat. La Republika WARNER LATINA			54	
9	18	BALADA (T'CHE T'CHERE T'CHE T'CHE) PANTANAL/RGE/SONY MUSIC LATIN	Gustavo Lima		22	
12	19	LIVIN' LA VIDA LOCA C2/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		156	
RE	20	EL AMOR SIENTE	Tito "El Bambino"		58	
22	21	DUTTY LOVE ORBANATO/MACHETE/UMLE	Don Omar Feat. Natty Natasha		44	
23	22	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		139	
35	23	LA PREGUNTA NELFLOW	J Alvarez		25	
21	24	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	156	
38	25	PEGATE MAS SONY MUSIC LATIN	Dyland & Lenny		21	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 HO HEY DUALTONE	The Lumineers	▲	36	
1	2	HOME 19/INTERSCOPE	Phillip Phillips	▲	34	
4	3	IT'S TIME KIDINAORNER/INTERSCOPE	Imagine Dragons	▲	39	
3	4	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	47	
6	5	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	50	
5	6	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran		35	
9	7	RADIOACTIVE KIDINAORNER/INTERSCOPE	Imagine Dragons		25	
7	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	23	
8	9	TOO CLOSE REPUBLIC	Alex Clare	▲	26	
14	10	SAIL RED BULL	AWOLNATION	●	93	
NEW	11	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi		1	
12	12	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		54	
10	13	EVERYBODY TALKS MERCURY/IDMG	Neon Trees	▲	48	
NEW	14	WHERE ARE WE NOW? RZO/ISO/COLUMBIA	David Bowie		1	
15	15	MADNESS HELIUM-3/WARNER BROS.	Muse		21	
13	16	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIR/IXL/RRP	Goye Feat. Kimbra	▲	58	
11	17	WE ARE YOUR FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	59	
16	18	STUBBORN LOVE DUALTONE	The Lumineers		9	
28	19	CARRY ON FUELED BY RAMEN/RRP	fun.		11	
RE	20	KISS ME ELEKTRA/ATLANTIC	Ed Sheeran		3	
17	21	ROLLING IN THE DEEP XL/COLUMBIA	Adele	▲	91	
35	22	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit		27	
21	23	PARADISE CAPITOL	Coldplay	▲	70	
27	24	MOUNTAIN SOUND OF MONSTERS AND MEN	REPUBLIC		13	
20	25	SET FIRE TO THE RAIN XL/COLUMBIA	Adele	▲	61	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 SCREAM & SHOUT WILL.I.AM	will.i.am & Britney Spears		1	
2	2	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		18	
1	3	GANGNAM STYLE SCHOOLBOYREPUBLIC	PSY	▲	24	
3	4	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/RBC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		14	
4	5	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	56	
5	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	●	13	
7	7	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	55	
17	8	DON'T WAKE ME UP RCA	Chris Brown		34	
17	9	REST OF MY LIFE DTP/DEF JAM/IDMG	Ludacris Feat. Usher & David Guetta		10	
8	10	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	42	
9	11	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	102	
11	12	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	19	
14	13	CINEMA ULTRA	Benny Benassi Feat. Gary Go		95	
13	14	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	106	
10	15	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO	▲	76	
15	16	MAKE IT BUN DEM BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex & Damian "Jr. Gong" Marley		14	
12	17	POUND THE ALARM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		29	
20	18	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	62	
16	19	FEEL SO CLOSE ULTRA	Calvin Harris	▲	71	
21	20	PROMISES MTA/MERCURY/CHEERYS/INTERSCOPE	Nero	●	63	
18	21	WE FOUND LOVE SRP/DEF JAM/IDMG	Rihanna Feat. Calvin Harris	▲	45	
19	22	GIVE ME EVERYTHING MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ne-Yo, Afrojack & Nayer		45	
26	23	MIDNIGHT CITY M83/MUTE/CAPITOL	M83	●	65	
25	24	FIRST OF THE YEAR (EQUINOX) BIG BEAT/ATLANTIC/RRP	Skrillex	●	79	
22	25	WHERE HAVE YOU BEEN SRP/DEF JAM/IDMG	Rihanna	▲	40	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		20	
2	2	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	▲	15	
3	3	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		19	
4	4	F*CKIN' PROBLEMS ASAP ROCKY Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		●	12	
5	5	I'M DIFFERENT DEF JAM/IDMG	2 Chainz		15	
6	6	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	24	
7	7	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	▲	19	
8	8	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		19	
NEW	9	WE STILL IN THIS B**** REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		1	
13	10	ALL GOLD EVERYTHING THINKS/GAME/DEF JAM/IDMG	Trinidad James		6	
9	11	BANDZ A MAKE HER DANCE Juicy J Feat. Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA		●	18	
21	12	POUR IT UP SRP/DEF JAM/IDMG	Rihanna		8	
10	13	LOVE SOSA GLORY BOY/INTERSCOPE	Chief Keef		8	
14	14	GUAP G.O.O.D./DEF JAM/IDMG	Big Sean		12	
23	15	WICKED GAMES XO/REPUBLIC	The Weeknd		13	
18	16	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		12	
11	17	THINKIN BOUT YOU DEF JAM/IDMG	Frank Ocean	●	31	
19	18	REMEMBER YOU RSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd		16	
24	19	BATTLE SCARS 157 & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		11	
15	20	POP THAT BAD BOY/INTERSCOPE	French Montana Feat. Rick Ross, Drake, Lil Wayne	●	31	
16	21	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne		13	
12	22	MERCY G.O.O.D./DEF JAM/IDMG	Kanye West, Big Sean, Pusha T, 2 Chainz	▲	41	
17	23	BIRTHDAY SONG DEF JAM/IDMG	2 Chainz Feat. Kanye West		25	
22	24	NO LIE DEF JAM/IDMG	2 Chainz Feat. Drake		36	
26	25	LOSE YOURSELF SHADY/INTERSCOPE	Eminem	▲	158	

NEW AGE™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 NOTHING ELSE MATTERS IT ALL LEADS TO THIS/ATCO/RHINO	Scala & Kolacny Brothers		3	
4	2	A THOUSAND YEARS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		36	
NEW	3	MISSION: IMPOSSIBLE MASTERWORKS/SONY MASTERWORKS	The Piano Guys Feat. Lindsey Stirling		1	
3	4	RIVER FLOWS IN YOU ENIS	Yiruma		158	
1	5	ONLY TIME REPRISE/WARNER BROS.	Enya		158	
11	6	TITANIUM / PAVANE MASTERWORKS/SONY MASTERWORKS	The Piano Guys		12	
8	7	BETHOVEN'S 5 SECRETS MASTERWORKS/SONY MASTERWORKS	The Piano Guys/Lyrcum Orchestra		49	
13	8	WHAT MAKES YOU BEAUTIFUL MASTERWORKS/SONY MASTERWORKS	The Piano Guys		24	
18	9	THE CELLO SONG MASTERWORKS/SONY MASTERWORKS	The Piano Guys		39	
15	10	PEPONI (PARADISE) MASTERWORKS/SONY MASTERWORKS	The Piano Guys		50	
5	11	ORINOCO FLOW (SAIL AWAY) REPRISE/WARNER BROS.	Enya		158	
12	12	GOOD MORNING BEAUTIFUL MODDY/BRICKHOUSE/EKUL	Jim Brickman Feat. Luke McMaster		8	
6	13	RETURN TO INNOCENCE VIRGIN/CAPITOL	Enigma		158	
10	14	LORD OF THE RINGS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		7	
23	15	ROLLING IN THE DEEP MASTERWORKS/SONY MASTERWORKS	The Piano Guys		29	
9	16	SILENCE THE ENGINE/ARISTA/NETTWERK	Delerium Feat. Sarah McLachlan		158	
7	17	NOW WE ARE FREE DECCA	Hans Zimmer & Lisa Gerrard		149	
25	18	SOMEWHERE OVER THE RAINBOW / SIMPLE GIFTS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		37	
17	19	NEVER ALONE SLG	Jim Brickman Feat. Lady Antebellum		156	
RE	20	SADENESS (PART 1) REPRISE/WARNER BROS.	Enigma		155	
RE	21	CREEP IT ALL LEADS TO THIS/RHINO	Scala & Kolacny Brothers		71	
16	22	CARIBBEAN BLUE REPRISE/WARNER BROS.	Enya		148	
RE	23	PACHELBEL MEETS U2 JON SCHMIDT	Jon Schmidt		28	
RE	24	BOURNE VIVALDI MASTERWORKS/SONY MASTERWORKS	The Piano Guys		24	
RE	25	CELLO WARS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		12	

Launch Pad

January 26, 2013
billboard

HEATSEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 NEW RUSSELL MOORE & IIRD TYME OUT	BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrass	1	1
3	1	2	VOLBEAT	VERTIGO/REPUBLIC	Beyond Hell/Above Heaven	1	98
13	4	3	LORD HURON	IAMSOUND	Lonesome Dreams	3	14
32	6	4	ALLEN STONE	STICKY/STONES/ATO	Allen Stone	4	23
18	5	5	TIG NOTARO	SECRETLY CANADIAN	Live (EP)	5	10
12	8	6	FATHER JOHN MISTY	SUB POP	Fear Fun	2	29
		7	NEW PHILIP H. ANSELMO/WARBEAST	HOUSECORE	War Of The Gargantuas (EP)	7	1
		8	RE-ENTRY SKY FERREIRA	CAPTOL	Ghost (EP)	8	2
16	12	9	BEN HOWARD	UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	39
19	11	10	KREWELLA	KREWELLA	Play Hard (EP)	10	5
9	22	11	GG IRIS DEMENT	FLARELLA	Sing The Delta	2	15
6	10	12	CROWN THE EMPIRE	RISE	The Fallout	1	8
		13	WALK OFF THE EARTH	COLUMBIA	R.E.V.O. (EP)	13	4
15	7	14	PASSENGER	BLACK CROW/NETTWERK	All The Little Lights	7	9
22	16	15	WILD NOTHING	CAPTURED TRACKS	Nocturne	1	10
23	13	16	DJANGO DJANGO	RIBBON	Django Django	13	7
8	15	17	CHRIS MANN	FAIR CRAFT/REPUBLIC	Roads	1	11
1	3	18	CASSADEE POPE	REPUBLIC	The Voice: The Complete Season 3 Collection	1	4
39	26	19	DELTA RAE	SIRE/WARNER BROS.	Carry The Fire	11	18
14	17	20	NERO	MIA/ME/CURY/CHERRYTREE/INTERSCOPE/IGA	Welcome Reality	5	65
		21	NEW THE REVELLE	AUSTIN STONE WORSHIP	Instrumental Songs For Study & Reflection	21	1
21	20	22	PALOMA FAITH	EPIC	Fall To Grace	2	6
		23	NEW OBB	CURB	OBB (EP)	23	1
20	18	24	THOMAS RHETT	VALORY/BMG	Thomas Rhett (EP)	3	16
7	39	25	CAPTURE THE CROWN	SUMERIAN	'Til Death	7	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	NEW FROGGY FRESH	TYLER'S CASSIDY	Money Maker: Re-Loaded	26	1
33	19	27	SHOVELS AND ROPE	SHRIMP/DUALTONE	O' Be Joyful	1	13
40	38	28	JONATHAN & CHARLOTTE	SYCO/COLUMBIA	Together	5	11
26	29	29	TWO STEPS FROM HELL	TWO STEPS FROM HELL	Skyworld	19	10
		30	DALEY	DALEYMUSIC/POLYDOR/REPUBLIC	Alone Together (EP)	30	4
34	27	31	WILL REAGAN AND UNITED PURSUIT	UNITED PURSUIT	Endless Years	4	5
31	28	32	OTHERWISE	CENTURY MEDIA	True Love Never Dies	2	22
		33	NEW PENNY & SPARROW	PENNY & SPARROW	Tenboom	33	1
		34	THE NEIGHBOURHOOD	REVEOLVE/COLUMBIA	I'm Sorry... (EP)	34	2
		35	NEW MUTINY WITHIN	MUTINY WITHIN	Mutiny Within 2: Synchronicity	35	1
		36	NEW FRANZ WELSER-MOST/VIENNA PHILHARMONIC	SONY CLASSICAL/SONY MASTERWORKS	Neujahrskonzert: New Year's Concert, 2013	36	1
		37	NEW ALERTA ZERO	FONOVIS/UMLE	Invencibles	37	1
36	34	38	LIONNE LA HAVAS	NONESUCH/WARNER BROS.	Is Your Love Big Enough?	1	13
		39	NEW BROADCAST	WARP	Berberian Sound Studio (Soundtrack)	39	1
		40	RE-ENTRY NICK WATERHOUSE	INNOVATIVE LEISURE	Time's All Gone	33	2
		41	RE-ENTRY JASON GRAY	CENTRICITY/EMI CMG	A Way To See In The Dark	20	9
11	21	42	WOE, IS ME	VELOCITY/RISE	Genes[is]	2	8
29	30	43	DANIEL HOPE/NOZZERTHAUS KAMMERORCHESTER BERLIN (DE RIDDER)	DC/DRECA CLASSICS	Recomposed by Max Richter: Vivaldi's Four Seasons	15	9
43	43	44	DEE ANTWOOD	ZEP RECORDS/DOWNTOWN	Ten\$ion	2	25
24	41	45	KNIFE PARTY	EASTFORM	100% No Modern Talking (EP)	24	20
37	31	46	JD MCPHERSON FEAT. JIMMY SUTTON AND ALEX HALL	HISTYLE/ROUNDER/CONCORD	Signs & Signifiers	1	21
		47	THE HEAVY	COUNTER/NINJA TUNE	The Glorious Dead.	5	12
		48	YOUNGBLOOD HAWKE	REPUBLIC	Youngblood Hawke (EP)	3	4
		49	NEW SUPER JUNIOR-M	S.M.	Break Down	49	1
		50	NEW JOE LOVANO/USFIVE	BLUE NOTE	Cross Culture	50	1

HEATSEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
3	1	#1 NEW ALL GOLD EVERYTHING	Trinidad James	6
2	2	WICKED GAMES	The Weeknd	12
7	3	CUPS	Anna Kendrick	4
4	4	LOVE SOSA	Chief Keef	8
6	5	MERRY GO 'ROUND	Kacey Musgraves	13
8	6	WHO BOOTY	Jonn Hart Featuring iamSU	10
9	7	BELLAS FINALS: PRICE TAG/DONT YOU ...	The Barden Bellas	5
11	8	RIFF OFF	The Barden Bellas, The Treblemakers & The BU Harmonics	3
12	9	TAKE A WALK	Passion Pit	25
5	10	I DREAMED A DREAM	Anne Hathaway	3
10	11	CRYING ON A SUITCASE	Casey James	19
16	12	BEER WITH JESUS	Thomas Rhett	15
13	13	YOUNG & GETTIN' IT	Meek Mill Featuring Kirko Bangz	15
14	14	DID IT FOR THE GIRL	Greg Bates	22
	15	NEW TROUBLEMAKER	Olly Murs Feat. Flo Rida	1
17	16	LOVE AND WAR	Tamar Braxton	6
	17	NEW TURN AROUND	Conor Maynard Feat. Ne-Yo	1
19	18	HATE BEIN' SOBER	Chief Keef Feat. 50 Cent & Wiz Khalifa	4
18	19	LITTLE BLACK SUBMARINES	The Black Keys	17
15	20	ON MY OWN	Samantha Barks	3
24	21	TROJANS	Atlas Genius	7
23	22	REMEMBER WHEN (PUSH REWIND)	Chris Wallace	4
25	23	10,000 REASONS (BLESS THE LORD)	Matt Redman	23
21	24	POOL MASHUP	The Barden Bellas	3
22	25	TREBELS FINALS	The Treblemakers	3

REGIONAL HEATSEKERS #1 ALBUMS™



Sky Ferreira
 Following Sky Ferreira's U.S. TV debut on NBC's "Late Night With Jimmy Fallon" on Jan. 7, the singer's Ghost EP returns to Heatseekers Albums with a big gain. The set, released in October, re-enters the list at No. 8 with a 167% sales increase and its second-best sales week yet (1,000 sold), according to Nielsen SoundScan.

SOUTH ATLANTIC

1	RUSSELL MOORE & IIRD TYME OUT	Take Care
2	JOSEPHONSECA	Voy A Comerete El Corazon (EP)
3	DELTA RAE	Carry The Fire
4	VOLBEAT	Beyond Hell/Above Heaven
5	DALEY	Alone Together (EP)
6	GREMAL MALDONADO	Yo
7	ALLEN STONE	Allen Stone
8	LORD HURON	Lonesome Dreams
9	SHOVELS AND ROPE	O' Be Joyful
10	KREWELLA	Play Hard (EP)

MOUNTAIN

1	VOLBEAT	Beyond Hell/Above Heaven
2	CAPTURE THE CROWN	'Til Death
3	SARA WATKINS	Sun Midnight Sun
4	JENNY OAKS BAKER	Noel: Carols Of Christmas Past
5	CLIVE ROMNEY	I Am A Child Of God: Songs For Children 2013
6	KREWELLA	Play Hard (EP)
7	PHILIP H. ANSELMO/WARBEAST	War Of The Gargantuas (EP)
8	ALLEN STONE	Allen Stone
9	PASSENGER	All The Little Lights
10	BEN HOWARD	Every Kingdom

Country

January 26
2013

billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	#1 CRUISE J.MOI (B.KELLEY,C.HUBBARD,J.MOL,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	25
3	3	2	SG WANTED D.HUFF,F.R.HAYES (T.VERGE,S.HAYES)	Hunter Hayes ATLANTIC/WMN	▲	1	47
5	4	3	BETTER DIG TWO D.HUFF,B.CLARK,S.MCANALLY,R.ROSEN	The Band Perry REPUBLIC NASHVILLE	●	3	11
6	5	4	EVERY STORM (RUNS OUT OF RAIN) G.LALL,MORE,H.LINDSEY	Gary Allan MCA NASHVILLE	●	4	20
1	2	5	WE ARE NEVER EVER GETTING BACK TOGETHER MAY,MARTIN,SHELLBACK,D.HUFF (T.SWIFT,M.MARTIN,SHELLBACK)	Taylor Swift BIG MACHINE	▲	1	22
-	45	6	AG SURE BE COOL IF YOU DID S.HENRICKS (D.LAWSON,C.TOMPKINS,J.ROBINS)	Blake Shelton WARNER BROS./WMN	▲	6	2
7	8	7	THE ONLY WAY I KNOW M.KNOX (D.L.MURPHY,B.HAYSLEIP)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	7	13
8	7	8	HOW COUNTRY FEELS D.GEORGE (V.MCGEE,H.WAMBLE,V.N.THRASHER)	Randy Houser STONEY CREEK	●	7	38
10	6	9	GOODBYE IN HER EYES K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,S.LEIGH,J.D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	5	18
18	14	10	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DUBOIS,J.L.OWEN)	Brad Paisley ARISTA NASHVILLE	●	10	17
21	15	11	ONE OF THOSE NIGHTS B.GALL,MORE,T.MCGRAW (L.LAIRD,R.C.LAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE	●	11	11
15	11	12	TORNADO L.JOYCE (N.HENNING,M.MAI)	Little Big Town CAPITOL NASHVILLE	●	11	16
9	13	13	SOMEBODY'S HEARTBREAK D.HUFF,R.HAYES (A.DOFF,F.LAIRD,D.HAYES)	Hunter Hayes ATLANTIC/WMN	●	9	12
4	9	14	BLOWN AWAY M.BRIGHT (L.KEAR,C.TOMPKINS)	Carrie Underwood 1947 NASHVILLE	▲	2	31
20	16	15	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,K.KEAR,J.L.LINDSEY)	Carrie Underwood 1947 NASHVILLE	●	15	9
		16	HOT SHOT DEBUT THE MOMENT I KNEW N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	16	1
12	10	17	BEER MONEY B.JAMES (K.MOORE,B.DALEY,VERGE)	Kip Moore MCA NASHVILLE	●	7	30
11	12	18	TIL MY LAST DAY J.STOVER (B.D.MAHER,J.MOORE,J.S.TOVER)	Justin Moore VALORY	●	7	44
19	20	19	MERRY GO 'ROUND L.LAIRD,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY	●	19	20
13	18	20	BEGIN AGAIN D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	10	16
14	17	21	KISS TOMORROW GOODBYE J.STEVENS (L.BRYAN,J.STEVENS,S.MCANALLY)	Luke Bryan CAPITOL NASHVILLE	●	3	27
25	22	22	TIP IT ON BACK B.BEAVERS,L.WOOTEN (T.KENNEDY,R.COPPERMAN,J.M.NITE)	Dierks Bentley CAPITOL NASHVILLE	●	22	22
16	19	23	HARD TO LOVE K.JACOBS,M.MCCURE,L.BRICE (B.MONTANA,J.OZIER,B.G.LOVER)	Lee Brice CURB	▲	4	36
27	25	24	I DRIVE YOUR TRUCK K.JACOBS,M.MCCURE,L.BRICE (L.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice CURB	●	24	6
29	27	25	DG IF I DIDN'T HAVE YOU N.V.(C.THOMPSON,K.THOMPSON,J.SELLES,P.JENKINS)	Thompson Square STONEY CREEK	●	25	11
30	28	26	GIVE IT ALL WE GOT TONIGHT L.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,J.JAMES)	George Strait MCA NASHVILLE	●	25	8
26	26	27	BEER WITH JESUS L.JOYCE (THOMAS RHETT,R.HUCKABY,L.MILLER)	Thomas Rhett VALORY	●	26	21
28	29	28	LET THERE BE COWGIRLS K.STEGALL (C.GOSSEL,F.TIBBELL)	Chris Cagle BIGGER PICTURE	●	28	29
24	23	29	EL CERRITO PLACE B.CANNON,K.CHESENY (K.GATTS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	17	18
35	31	30	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,K.KINGS,B.HAYSLEIP)	Chris Young RCA NASHVILLE	●	30	9
31	30	31	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,C.LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	30	13
		32	NEW WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	32	1
32	32	33	SAY GOODNIGHT M.WRUCKE (K.E.LAM,M.PEIRCE,J.P.WHITE)	Eli Young Band REPUBLIC NASHVILLE	●	32	22
33	34	34	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,NICHOLS)	Dustin Lynch BROKEN BOW	●	33	6
		35	NEW CHANGE YOUR MIND NOT LISTED (NOT LISTED)	Clare Bowen & Sam Palladio ABC STUDIOS/LIONS GATE/BIG MACHINE	●	35	1
46	40	36	MAMA'S BECK HEART F.LIBELLI (C.ARMSTRONG,B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert ARISTA NASHVILLE	●	36	3
42	36	37	MORE THAN MILES D.HUFF (D.DODD,B.GIBERT)	Brantley Gilbert VALORY	●	36	4
39	37	38	HOPE ON THE ROCKS L.KETH (L.KETH)	Toby Keith SHOW DOG/UNIVERSAL	●	37	7
38	35	39	AMERICAN HEART B.GALL,MORE,F.HILL (S.MCLEON,T.BEAVERS)	Faith Hill WARNER BROS./WAR	●	35	14
40	38	40	TELESCOPE D.HUFF (C.P.BARLOW,H.LINDSEY)	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	36	12
41	39	41	CAN'T SHAKE YOU M.SERLETIC (T.GOSSIN,S.BENTLEY,V.S.LATER)	Gloriana EMBLEM/WARNER BROS./WAR	●	39	11
22	33	42	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	2	14
-	44	43	WHISKEY S.HENRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN	●	43	2
47	43	44	DON'T RUSH D.HUFF (B.SANDERS,A.HEMBLY,D.CHAPMAN)	Kelly Clarkson Featuring Vince Gill RCA/COLUMBIA NASHVILLE	●	23	8
48	42	45	MOONSHINE ROAD K.BROOKS (K.BROOKS,S.SATCHER)	Kix Brooks ARISTA NASHVILLE	●	42	6
-	49	46	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,J.L.NIEMANN (L.L.NIEMANN,L.BRICE,J.STONE)	Jerrold Niemann SEA GRAYE/ARISTA NASHVILLE	●	46	2
-	48	47	WHEN THE RIGHT ONE COMES ALONG T.BONE BURNETT (G.MIDDLEMAN,D.JAVIS,S.ZIMMERMAN)	Sam Palladio ABC STUDIOS/LIONS GATE/BIG MACHINE	●	35	4
		48	NEW CHANGED D.HUFF,RASCAL FLATTS (G.LEVON,AL.THRASHER,R.MOBBLEY)	Rascal Flatts BIG MACHINE	●	48	1
		49	RE-ENTRY WRONG SONG T.BONE BURNETT,M.KNOX (M.GREEN,S.SAACS,J.YEARY)	Connie Britton & Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	39	2
		50	NEW BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.BORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	12	
3	2	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	6	
5	3	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	75	
6	4	SOUNDTRACK Nashville: The Music Of Nashville Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: The Music Of Nashville Season 1: Volume 1	●	5	
7	5	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	18	
4	6	JASON ALDEAN BROKEN BOW	Night Train	▲	13	
9	7	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	66	
8	8	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	77	
2	9	CARRIE UNDERWOOD 1947 NASHVILLE/SMN	Blown Away	▲	37	
10	10	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	27	
11	11	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	30	
14	12	LEE BRICE CURB	Hard 2 Love	●	38	
13	13	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks	●	11	
17	14	BRANTLEY GILBERT VALORY/WMN	Halfway To Heaven	●	141	
18	15	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	63	
12	16	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Own The Night	▲	70	
19	17	AARON LEWIS BLASTER/WMN	The Road	●	9	
20	18	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	41	
16	19	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	●	38	
21	20	JUSTIN MOORE VALORY/BMLG	Outlaws Like Me	●	82	
23	21	DUSTIN LYNCH BROKEN BOW	Dustin Lynch	●	21	
25	22	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels	●	73	
26	23	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 UNIVERSAL MUSIC/CUNIVERSAL/UMG	Now That's What I Call Country: Volume 5	●	31	
29	24	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	72	
32	25	DWIGHT YOAKAM VIA/WARNER BROS./WMN	3 Pears	●	17	
24	26	GEORGE STRAIT RCA NASHVILLE/SMN	Icon: George Strait	●	70	
22	27	JAMIE JOHNSON RCA NASHVILLE/SMN	Living For A Song: A Tribute to Hank Cochran	●	13	
35	28	CHRIS YOUNG RCA NASHVILLE/SMN	Neon	●	79	
31	29	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Home	●	49	
27	30	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	42	
34	31	COLT FORD AVERAGE JOES	Declaration Of Independence	●	24	
28	32	EASTON CORBIN MERCURY/UMGN	All Over The Road	●	17	
30	33	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	32	
41	34	ELI YOUNG BAND REPUBLIC NASHVILLE/BMLG	Life At Best	●	74	
39	35	CHRIS CAGLE BIGGER PICTURE	Back In The Saddle	●	29	
42	36	ALAN JACKSON ARISTA NASHVILLE/LEGACY	Playlist: The Very Best Of Alan Jackson	●	14	
43	37	SOUNDTRACK ATLANTIC/WMN	Footloose (2011)	●	68	
43	38	BLACKBERRY SMOKE SOUTHERN GROUND	The Whippoorwill	●	23	
40	39	GLORIANA EMBLEM/WARNER BROS./WMN	A Thousand Miles Left Behind	●	24	
36	40	SCOTTY MCCREERY 1947/MERCURY/INTERSCOPE/UMGN	Clear As Day	▲	67	
44	41	LOVE AND THEFT RCA NASHVILLE/SMN	Love And Theft	●	25	
46	42	OLD CROW MEDICINE SHOW ATO	Carry Me Back	●	26	
49	43	JOSH TURNER MCA NASHVILLE/WMN	Punching Bag	●	31	
47	44	JOHNNY CASH COLUMBIA NASHVILLE/LEGACY	The Greatest: The Number Ones	●	23	
45	45	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	40	
52	46	GARY ALLAN MCA NASHVILLE/UMGN	Icon: Gary Allan	●	45	
54	47	THE LACS AVERAGE JOES	190 Proof	●	41	
56	48	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Thirty Miles West	●	32	
		HOT SHOT DEBUT SOUNDTRACK MADISON GATE	Justified: Music From The Original Television Series	●	1	
53	50	TOBY KEITH SHOW DOG/UNIVERSAL	Clancy's Tavern	●	64	



Shelton's 'Cool' Is Hot

Blake Shelton soars from No. 45 to No. 6 in his second week on Billboard's sales/airplay/charting hybrid Hot Country Songs chart with "Sure Be Cool If You Did." Its leap is fueled heavily by a No. 1 bow on Country Digital Songs (see page 70), where it starts with 98,000 first-week downloads sold, according to Nielsen SoundScan. Shelton scores his first leader on the latter list since "God Gave Me You" in 2011.

In addition to its strong sales start, "Sure" claims Airplay Gainer honors on Hot Country Songs, as it charges 32-23 on Country Airplay (see page 69) with a 155% increase to 11 million audience impressions, according to Nielsen BDS.

"Sure" marks Shelton's 16th Hot Country Songs top 10, 12 of which have reached No. 1. Fellow format veteran Brad Paisley also pads his Hot Country Songs top 10 total, as "Southern Comfort Zone" jumps 14-10. On Country Airplay, it lifts 8-5 (29 million, up 6%). The track is his 29th Hot Country Songs top 10.

Bob Dylan returns to Hot Country Songs as a writer, as Darius Rucker's recording of "Wagon Wheel" debuts at No. 32 (25,000 downloads sold). Dylan wrote the song with Ketch Secor of Old Crow Medicine Show. With Rucker's start, Dylan logs his first Hot Country Songs appearance as a writer since 1998, when Garth Brooks' version of "To Make You Feel My Love" reigned for a frame. —Gary Trust

SHELTON: JESS HARRINGTON

SALES DATA COMPILED BY
nielsen
SOUNDSCAN
HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RATED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SALES DATA COMPILED BY NIELSEN BDS. SEE PAGE 70 FOR MORE ON COUNTRY ALBUMS. THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RATED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. AIRPLAY GAINERS: ALBUMS THAT GAINED THE MOST AIRPLAY IN THE WEEK ENDING JAN. 21-27, 2013. CHARTS ENDING JAN. 21, 2013. *HOT SHOT DEBUT: A NEW RELEASE THAT ENTERED THE CHART AT NO. 1.

Rock

January 26
2013
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE	▲	39
2	2	2	HOME D.PEARSON (D.PEARSON,G.HOLDEN)	Phillip Phillips 19/INTERSCOPE	▲	17
3	3	3	SOME NIGHTS J.BHASKER (N.RUESS,A.DOST,LANTONOFF,J.BHASKER)	fun. FUELED BY RAMEN/RBP	▲	37
5	5	4	IT'S TIME J.DARRIE (M.SHEARAN,DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	45
4	4	5	THE A TEAM J.GOSLING,E.SHEERAN (E.SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC		22
7	6	6	LITTLE TALKS OF MONSTERS AND MEN,A.JARNARSSON (N.B.HILMARSDOTTIR,U.THORHALLSSON)	Of Monsters And Men REPUBLIC	▲	44
8	8	7	I WILL WAIT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE	●	23
6	7	8	TOO CLOSE DIPLO,SWITCH,A.RECHTSCHAID (A.CLARE,L.DUGUID)	Alex Clare REPUBLIC	▲	35
9	9	9	SG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		16
10	10	10	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.		21
11	11	11	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		15
12	12	12	TAKE A WALK J.ZANE (N.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCH/ISS/COLUMBIA		33
13	13	13	AG CARRY ON J.BHASKER (FUN,J.BHASKER)	fun. FUELED BY RAMEN/RBP		34
15	16	14	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		15
14	14	15	MOUNTAIN SOUND I.KING (N.B.HILMARSDOTTIR,U.THORHALLSSON,A.R.HILMARSSON)	Of Monsters And Men REPUBLIC		17
-	40	16	BECAUSE WE CAN J.BON JOVI,L.SHANKS (BON JOVI,R.SAMBORA,B.FALCON)	Bon Jovi ISLAND/IDMG		2
21	19	17	ON TOP OF THE WORLD ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		15
17	15	18	LITTLE BLACK SUBMARINES DANGER MOUSE,THE BLACK KEYS (E.AUERBACH,P.CARNEY,B.BURTON)	The Black Keys NONESUCH/WARNER BROS.		27
19	17	19	TROJANS ATLAS GENIUS (K.W.H. JEFFERY,M.J. JEFFERY,S.R. JEFFERY,D.SELL)	Atlas Genius FROGS HEAD/WARNER BROS.		21
HOT SHOT DEBUT		20	WHERE ARE WE NOW? D.VESCONTI (D.BOWIE)	David Bowie SOUL/UMG		1
25	30	21	DG KISS ME E.SHEERAN (E.SHEERAN,J.FRANKS,J.FROST)	Ed Sheeran ELEKTRA/ATLANTIC		7
27	21	22	FLOWERS IN YOUR HAIR R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		15
16	18	23	CHALK OUTLINE D.GILMORE (THREE DAYS GRACE,B.STOCK,C.WISEMAN)	Three Days Grace RECA		22
23	20	24	BABEL M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE		15
36	25	25	SLOW IT DOWN R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		11
40	27	26	CLASSY GIRLS R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		10
24	26	27	GIVE ME LOVE J.GOSLING,E.SHEERAN (E.SHEERAN,J.GOSLING,C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		8
20	24	28	CARRY ON M.ELEZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.		10
38	29	29	LOVER OF THE LIGHT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE		15
41	32	30	LESSONS IN LOVE (ALL DAY, ALL NIGHT) L.MELIA (J.PONCELA,LAZARUS (D.GUN,B.RADONOVIC,S.HARRISON,L.HANCOCK,C.CAMPBELL,Z.BRODEUR,C.ALLEN)	Neon Trees Feat. Kaskade MERCURY/RED		3
-	37	31	DEAD SEA R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		5
-	39	32	SUBMARINES R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		5
22	28	33	LEGO HOUSE J.GOSLING (E.SHEERAN,J.GOSLING,C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		12
29	31	34	ENEMIES R.CAVILLO (R.SMITH,D.BASSETT,E.BASS)	Shinedown ATLANTIC		12
NEW		35	DEAD BITE G.BOICE (J.DOG,JOHNNY 3 TEARS,C.SCENE,D.BOICE,G.BOICE)	Hollywood Undead AMMO/OCTONE/INTERSCOPE		1
37	35	36	STARS J.SCOTT,POTTER (G.POTTER)	Grace Potter & The Nocturnals RAGGED COMPANY/VEVO/BROSD		8
NEW		37	HOLLOW ALICE IN CHAINS,A.RASQUINEZ (L.CANTRELL)	Alice In Chains VIRGIN/CAPITOL		1
26	34	38	DRUNK J.GOSLING (E.SHEERAN,J.GOSLING)	Ed Sheeran ELEKTRA/ATLANTIC		10
NEW		39	KISS THE RING NOT LISTED (NOT LISTED)	My Chemical Romance REPRISE/WARNER BROS.		1
-	47	40	BIG PARADE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUAL TONE		3
32	33	41	BEEN AWAY TOO LONG A.KASPER,SOUNDGARDEN (C.CORNELL,B.SHEPHERD)	Soundgarden SEVEN FOUR/REPUBLIC		16
48	42	42	SPECTRUM (SAY MY NAME) P.EPWORTH (F.WELCH,P.EPWORTH)	Florence + The Machine REPUBLIC		13
28	22	43	GONE, GONE, GONE G.WATTENBERG (D.FURHMANN,C.CORRIGAN,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		8
33	36	44	ABSOLUTE ZERO A.DOTTRELL (C.TAYLOR,DOTTRELL,D.RAND,R.MAYORGA)	Stone Sour ROADRUNNER/RBP		19
-	43	45	WHISPERS IN THE DARK M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/CLASSNOTE		14
RE-ENTRY		46	CLOSER G.KURSTIN (T.QUIN,S.QUIN,G.KURSTIN)	Tegan And Sara VAPOR/WARNER BROS.		3
35	44	47	HEAVEN NOR HELL VOLBEAT (M.POLSEN)	Volbeat VERTIGO/REPUBLIC		7
34	41	48	RIDE R.RUBIN (L.DEL REY,J.PARKER)	Lana Del Rey POLYDOR/INTERSCOPE		15
NEW		49	ROUND AND ROUND ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		1
RE-ENTRY		50	TIPTOE IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE		2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 HOLLYWOOD UNDEAD AMMO/OCTONE/IGA	Notes From The Underground		1	
NEW	2	BLACK VEIL BRIDES DUAL TONE	Wretched		1	
3	3	THE LUMINEERS DUAL TONE	The Lumineers	●	41	
NEW	4	DROPPICK MURPHYS BORN & BREED	Signed And Sealed In Blood		1	
1	5	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Babel	▲	16	
2	6	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	8	
4	7	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions		19	
6	8	FUN. FUELED BY RAMEN	Some Nights	●	47	
7	9	ED SHEERAN ELEKTRA	+		31	
5	10	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	41	
8	11	MUMFORD & SONS GENTLEMAN OF THE ROAD/CLASSNOTE	Sigh No More	▲	143	
9	12	LED ZEPPELIN SWIN SONG/ATLANTIC	Celebration Day		8	
10	13	KID ROCK TOP GUN/ATLANTIC/AG	Rebel Soul		8	
11	14	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die		50	
NEW	15	TWENTY ONE PILOTS FUELED BY RAMEN	Vessel		1	
13	16	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	58	
NEW	17	NEWSTED CHOPHOUSE	Metal (EP)		1	
12	18	BLINK-182 BLINK-182	Dogs Eating Dogs (EP)		4	
NEW	19	SOUNDTRACK HBO/FUELED BY RAMEN	Girls: Volume 1: Music From The HBO Original Series		1	
16	20	GREEN DAY REPRISE/WARNER BROS.	Tre!		5	
NEW	21	GUSTER OCHO MULE	Live Acoustic		1	
14	22	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		9	
15	23	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		15	
RE	24	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		30	
17	25	ALABAMA SHAKES ALTO	Boys & Girls		38	
25	26	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		4	
26	27	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMG	GRRR!	●	9	
42	28	GG AWOLNATION RED RILL	Megalithic Symphony		63	
27	29	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	63	
41	30	GARY CLARK JR. WARNER BROS.	Blak And Blu		12	
34	31	TAME IMPALA MODULAR	Lonerism		7	
24	32	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		9	
18	33	TRAIN COLUMBIA	California 37		39	
20	34	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss		28	
29	35	THREE DAYS GRACE RECA	Transit Of Venus		15	
33	36	THE XX YOUNG TURKS	Coexist		14	
32	37	DEFTONES REPRISE/WARNER BROS.	Koi No Yokan		9	
23	38	DAVE MATTHEWS BAND BAMA TRAGS/RECA	Away From The World	●	18	
35	39	SOUNDGARDEN SEVEN FOUR/REPUBLIC	King Animal		9	
36	40	GREEN DAY REPRISE/WARNER BROS.	Dos!		9	
19	41	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things		29	
40	42	LIFEHOUSE IGA	Almeria		4	
37	43	GREEN DAY REPRISE/WARNER BROS.	Uno!		16	
28	44	THE AVETT BROTHERS AMERICAN/REPUBLIC	The Carpenter		18	
22	45	THE KILLERS ISLAND/UMG	Battle Born		17	
38	46	PASSION PIT FRENCH/ISS/COLUMBIA	Gossamer		15	
47	47	IN THIS MOMENT CENTURY MEDIA	Blood		19	
50	48	MATCHBOX TWENTY EMBLEM/ATLANTIC/AG	North		19	
RE	49	THIRD DAY ESSENTIAL/PLG	Miracle		9	
44	50	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 1		12	

Bowie Bounds Back

David Bowie returns to Billboard's charts, as "Where Are We Now?" enters Hot Rock Songs at No. 20. The song concurrently launches on Rock Digital Songs at No. 14 and Alternative Digital Songs (viewable at Billboard.biz/charts) at No. 10 with 28,000 downloads sold, according to Nielsen SoundScan. The track also begins on a host of international charts (see pages 80-81).

The existence of "Where Are We Now?" remained virtually a secret up until its surprise release on Jan. 8. The day before, Bowie's son, film director Duncan Jones, tweeted: "Heh heh heh...I know something you don't know." The single previews Bowie's 28th studio album, *The Next Day*, due March 12.

Bowie first drew chart ink more than 40 years ago: In the April 15, 1972, issue, his fourth studio set, *Hunky Dory*, entered the Billboard 200, while classic cut "Changes" debuted on the Billboard Hot 100.

On Top Rock Albums, Boston-based quartet Guster charts its first title since 2010, as *Live Acoustic* starts at No. 21 with 6,000 copies sold. The band recorded the 16-song set, the physical version of which is available exclusively on the band's website, with the Guster String Players in April in Tarrytown, N.Y. It includes "Do You Love Me?," which rose to No. 9 on the Triple A airplay chart in 2010.

—Gary Trust



R&B/Rap

January 26
2013

billboard

R&B SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 DIAMONDS STARGATE, BENNY BLANKO (S.FURLER, B.LEVIN, M.S.ERIKSEN, T.F.HERMENSEN)	Rihanna SRP/DEF JAM/IDM/G	▲	1	15		
2	2	2	GIRL ON FIRE ALICIA KEYS, J.BHASKER, S.REMI (ALICIA KEYS, J.BHASKER, S.REMI, W.SQUIER)	Alicia Keys Featuring Nicki Minaj RCA		2	15		
3	3	3	ADORN MIGUEL (M.J.PIMENTEL)	Miguel BYSTORM/BLACK ICE/RCA		2	15		
4	4	4	THINKIN BOUT YOU FRANK OCEAN, S.TAYLOR (FRANK OCEAN, S.TAYLOR)	Frank Ocean DEF JAM/IDM/G	●	4	15		
5	5	5	WICKED GAMES DOC, MONTAGNESE, THE WEEKND (A.TESFAYE, C.MONTAGNESE, D.MCKINNEY)	The Weeknd XO/REPUBLIC		5	13		
6	6	6	DON'T JUDGE ME THE MESSENGERS (C.M.BROWN, N.ATWEH, A.MESSINGER, M.PELLIZZERI)	Chris Brown RCA		6	15		
8	8	7	POUR IT UP MIKE WILL MADE-IT, J.BO (M.J.WILLIAMS, J.G.BARNER, J.THOMAS, T.THOMAS, R.FENTY)	Rihanna SRP/DEF JAM/IDM/G		7	8		
7	7	8	WHO BOOTY RAW SMOOV (D.J.GRIZZELL, S.A.WILLIAMS, K.KHARBOUCH)	Jonn Hart Featuring iamSU COOL KID CARTEL/EPIC		7	13		
NEW	NEW	9	SUIT & TIE TIMBALAND, JUSTIN TIMBERLAKE, JACOB JOHNSON (TIMBERLAKE, T.MOSLEY, S.C.CARTER, J.HARMON, J.FRANTZ, R.E.STUART, L.SONNEN, S.TYLL)	Justin Timberlake Featuring Jay Z RCA		9	1		
11	11	10	DO YOU... L.DUPLESSIS, A.ALTINO, MIGUEL (M.J.PIMENTEL, J.DUPLESSIS, A.ALTINO, N.PRESCO)	Miguel BYSTORM/BLACK ICE/RCA		10	14		
10	10	11	LOVE AND WAR D.CAMPER, JR. (M.RIDDOCK, L.DANIEL, S.BRAXTON)	Tamar Braxton STREAMLINE		5	6		
9	9	12	TRUST AND BELIEVE D.CAMPER, JR., G.BANKS (M.M.COLE, D.CAMPER, JR., J.WILSON, G.BANKS)	Keyshia Cole GEEFEN/INTERSCOPE		8	9		
13	12	13	BRAND NEW ME ALICIA KEYS (ALICIA KEYS, A.E.SANDE)	Alicia Keys RCA		12	7		
12	13	14	LOVEEEEEEE SONG FUTURE (N.WILBURN, R.FENTY, D.ANDREWS, G.S.JACKSON, L.S.ROGERS)	Rihanna Featuring Future SRP/DEF JAM/IDM/G		12	8		
15	14	15	YOU & I KAJUR, AVANTI, HENRY (M.AVANTI, J.KINNSON, A.HENRY)	Avant Featuring Keke Wyatt MO-BI/CAPITOL		14	15		
16	15	16	MY LOVE IS ALL I HAVE W.MORRIS, MORRIS, C.WILSON, D.MORRIS, C.WILSON, M.WILSON, M.PABAN)	Charlie Wilson RCA		13	10		
20	18	17	M.I.A. TONE THE BEAT, BULLY (G.GRANDERRIO, A.KINTIMEHIN, A.TUCKER)	Omarion & Wale MAYBACH/WARNER BROS.		17	5		
21	20	18	TEARS OF JOY CHUCK HARMONY, KELLY (C.KELLY, HARMON)	Faith Evans PROLIFIC/EONE		18	4		
18	21	19	COCKINESS (LOVE IT) S.CRAWFORD (C.PILAY, D.ABERNATHY, S.CRAWFORD, R.FENTY)	Rihanna Featuring A\$AP Rocky SRP/DEF JAM/IDM/G		18	15		
19	19	20	NOBODY'S BUSINESS T.NASH, LOS DAMYSTRO (T.NASH, R.FENTY, C.MCKINNEY, C.M.BROWN, M.JACKSON)	Rihanna Featuring Chris Brown SRP/DEF JAM/IDM/G		15	7		
14	17	21	SORRY JASPER, CIARA (C.P.HARRIS, J.T.CAMERON, E.WILLIAMS)	Ciara EPIC		14	15		
24	22	22	PYRAMIDS MALAY, FRANK OCEAN, D.KEITH (FRANK OCEAN, L.HO)	Frank Ocean DEF JAM/IDM/G		22	10		
23	23	23	SUPER RICH KIDS FRANK OCEAN, D.KEITH (FRANK OCEAN, L.HO)	Frank Ocean Featuring Earl Sweatshirt DEF JAM/IDM/G		23	9		
NEW	NEW	24	WHEN A MAN LIES R.KELLY (R.S.KELLY)	R. Kelly RCA		24	1		
NEW	NEW	25	NEWS FOR YOU NOT LISTED (NOT LISTED)	Eric Benet PRIMARY WAVE/JORDAN HOUSE/CAPITOL		25	1		

R&B ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
-	1	#1 RIHANNA SRP/DEF JAM/IDM/G	Unapologetic	●	1				
-	2	ALICIA KEYS RCA	Girl On Fire		1				
-	3	THE WEEKND XO/REPUBLIC	Trilogy	●	1				
-	4	KEYSHIA COLE GEEFEN/IGA	Woman To Woman		1				
-	5	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		1				
-	6	FRANK OCEAN DEF JAM/IDM/G	Channel Orange		1				
-	7	NE-YO MOTOWN/IDM/G	R.E.D		1				
-	8	WHITNEY HOUSTON RCA	I Will Always Love You: The Best Of Whitney Houston		1				
-	9	CHRIS BROWN RCA	Fortune		1				
-	10	BRANDY CHAMELEON/RCA	Two Eleven		1				
-	11	RAY CHARLES CHARLY	Hit The Road, Jack		1				
-	12	TREY SONGZ SONGROCK/ATLANTIC/AG	Chapter V		1				
-	13	RIHANNA SRP/DEF JAM/IDM/G	Talk That Talk	▲	1				
-	14	ELLE VARNER MBK/RCA	Perfectly Imperfect		1				
-	15	R. KELLY RCA	Write Me Back		1				
-	16	USHER RCA	Looking 4 Myself		1				
-	17	SOLANGE TERRIE/BE	TRUE		1				
-	18	BEYONCE PARKWOOD/COLUMBIA	4	▲	1				
-	19	MARY MARY MUSIC/COLUMBIA	Go Get It (Soundtrack)		1				
-	20	EMELI SANDE CAPITOL	Our Version Of Events		1				
-	21	ALLEN STONE STORYSTONE/SATO	Allen Stone		1				
-	22	MARY J. BLIGE MAYBACH/WARNER BROS.	My Life II...The Journey Continues (Act I)	●	1				
-	23	SOUNDTRACK EPIC	Think Like A Man		1				
-	24	DESTINY'S CHILD COLUMBIA/LEGACY	Playlist: The Very Best Of Destiny's Child		1				
-	25	MARVIN GAYE S.O.U.L.: MARVIN GAYE: VOLUME 2 CLEPTRA/SONY MUSIC CMG	Marvin Gaye: Volume 2		1				

B.o.B, Timberlake Arrive In Style

Based solely on two days of airplay, Justin Timberlake's comeback record, "Suit & Tie" (see story, page 57) debuts at No. 9 on Hot R&B Songs (opposite page) and No. 27 on Hot R&B/Hip-Hop Songs. Of the 36 million listener impressions it accrued Monday and Tuesday, which counted toward the Hot 100 Airplay chart that these lists are based on, 4.4 million (or about 12%) came from R&B/hip-hop stations. The track is expected to climb higher on the charts next week as digital sales, streaming and a full week of airplay data come into the fold.

Atlanta's B.o.B also debuts high with his mixtape cut "We Still in This B****," featuring T.I. and Juicy J. On Hot Rap Songs, the rowdy party continuer opens at No. 23, while on Hot R&B/Hip-Hop Songs, it bows at No. 29, his second-best chart position next to 2010's No. 5-peaking "Motin' on You," featuring Bruno Mars. "Still in This" sold 41,000 downloads in its first week of availability, bolstering these debuts as well as its No. 10 landing on Rap Digital Songs (viewable on Billboard.biz).

Lastly, this is the inaugural week of the Top R&B Albums chart, which breaks out R&B releases from the rest of the R&B/hip-hop albums pack for the first time. Despite being down 24% to 21,000 copies, Rihanna's *Unapologetic* is the first to top the chart. —Rauli Ramirez



RAP SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
2	1	1	#1 THRIFT SHOP R.E.IEWS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/ADA/WARNER BROS.		1	15		
3	2	2	I CRY THE FLOTTISTS, SPY & MUSA, NABUCCO, HODGETT, TOLU, SCHWARTZ, KUKU, ANDRINA, LONIE, GAZELLE, LUTHE, KILL, CAREN	Flo Rida RCA		1	16		
9	3	3	DON'T STOP THE PARTY T.I.R. (AL.PALACE, J.JOZDZIO, SKY, L.GARCIA, L.MARTINEZ, GOMEZ, WILLYN, J.HIBBERT)	Pitbull Featuring T.I.R. MOT. 305/POLO GROUNDS/RCA		3	15		
6	6	4	F**KIN PROBLEMS N.SHEBIB (N.MAYERS, N.SHEBIB, S.CARRETTA, G.GRAHAM, E.P.P.S., C.DUCKWORTH)	A\$AP Rocky ASAP WORLDWIDE/POLO GROUNDS/RCA	●	4	11		
4	5	5	WIMMING DOLLS (DRANK) T.MINUS (K.DUCKWORTH, W.WILLIAMS, N.S.EETHARAM)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	●	3	20		
1	3	6	GANGNAM STYLE P.SY (P.SY, JANG, Y.GUN, H.YUNG, U.S.PARK, G.H.YOO)	PSY SCHOOL BOY/REPUBLIC	▲	1	16		
8	8	7	I'M DIFFERENT D.MUSTARD (T.EPPS, D.MCFARLANE)	2 Chainz DEF JAM/IDM/G		7	14		
5	7	8	CLIQUE HIFROCK, WEST (C.HOLLS, S.M.ANDERSON, K.WEST, S.C.CARTER, J.FAUNT, T.EROY II)	Kanye West, Jay-Z, Big Sean G.O.O.D./DEF JAM/IDM/G	▲	2	18		
7	9	9	NO WORRIES DETAIL (D.CARTER, N.C.FISHER, B.WILLIAMS, J.A.PREYAN, R.DIAZ)	Lil Wayne Featuring Detail YOUNG MONEY/CASH MONEY/REPUBLIC		7	17		
10	10	10	BANDZ A MAKE HER DANCE MIKE WILL MADE-IT (M.L.WILLIAMS, L.HOUSTON, D.CARTER, T.EPPS)	Juicy J Featuring Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA	●	5	21		
20	14	11	ALL GOLD EVERYTHING D.GALLASPY (N.WILLIAMS)	Trinidad James THINKITSAGAME/DEF JAM/IDM/G		11	5		
16	11	12	BALL RICO LOVE, EARL AND E (C.HARRIS, JR., RICO LOVE, E.HOOD, E.GOODY II, D.CARTER)	T.I. Featuring Lil Wayne GRAND HUSTLE/ATLANTIC		10	13		
19	16	13	POETIC JUSTICE L.EVILE, L.E.DUCKWORTH, E.MOJANA, A.GRAHAM, J.S.HARRIS, B.JACKSON, S.LEWIS	Kendrick Lamar Featuring Drake TOP DAWG/AFTERMATH/INTERSCOPE		13	12		
14	12	14	POP THAT L.EE OF THE AMAZINZ (R.HARRISON, C.WHIT, ROBERTS, S.GRAHAM, D.CARTER, J.L.MORRIS, C.CAMPBELL)	French Montana Feat. Rick Ross, Drake, Lil Wayne BAD BOY/INTERSCOPE		2	26		
17	18	15	REMEMBER YOU C.MONTAGNESE (D.RYAN, C.T.HOMAS, J.TESFAYE, C.MONTAGNESE, S.BAL SHE, L.DOUGLAS, S.E.LUMPKIN)	Wiz Khalifa Featuring The Weeknd ROSTRUM/ATLANTIC/RRP		13	11		
15	17	16	LOVE SOSA YOUNG CHOP (C.COZART, P.PITTMAN)	Chief Keef GLOBY BOYZ/INTERSCOPE		15	5		
12	13	17	MERCY L.FTID (L.WEST, S.TAFT, L.ANDERSON, T.HORNY, C.T.PHIBBS, D.BEAGLE, R.BEL, D.BILLINGS)	Kanye West, Big Sean, Pusha T, 2 Chainz G.O.O.D./RCA/FELLA/DEF JAM/IDM/G	▲	1	40		
11	15	18	BIRTHDAY SONG SONNY DIGITAL, K.WEST, B.WHIEZY (T.EPPS, K.WEST, S.C.LINAE, ZUORNE, B.WHITFIELD)	2 Chainz Featuring Kanye West DEF JAM/IDM/G		7	22		
18	20	19	GUAP Y21 WAZZING, CHOP (S.MARSDEN, S.DUNN, D.PATRICK, J.LOVEDRICK, CAPPEL, J.L.A.DWES, L.WHITFIELD, JUNG, S.EAGLE, GLOZ)	Big Sean G.O.O.D./DEF JAM/IDM/G		18	7		
13	19	20	NO LIE MIKE WILL MADE-IT (T.EPPS, A.GRAHAM, M.L.WILLIAMS II)	2 Chainz Featuring Drake DEF JAM/IDM/G		1	33		
24	21	21	NEVA END MIKE WILL MADE-IT (N.WILBURN, M.L.WILLIAMS II, P.R.SLAUGHTER)	Future A-1/FREEBANDZ/EPIC		21	7		
21	22	22	CELEBRATION SAP (J.ZAY, C.E.M.BROWN, M.NGUYEN, T.EVENSEN, D.CARTER, L.THOMAS, J.KING)	Game Feat. Chris Brown, Tyga, Wiz Khalifa & Lil Wayne REZERVOR/DIG/INTERSCOPE		19	16		
NEW	NEW	23	WE STILL IN THIS B**** MIKE WILL MADE-IT (MIKE WILLIAMS II, J.L.WILLIAMS II, M.HORNER, BROSS, J.HARRIS, L.JACKSON)	B.o.B Featuring T.I. & Juicy J REBELROCK/GRAND HUSTLE/ATLANTIC		23	1		
-	24	24	BATTLE SCARS PRO J (W.JACO, G.SEBASTIAN, D.HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		24	2		
-	25	25	BITCH, DON'T KILL MY VIBE SOUNDWAVE (K.DUCKWORTH, M.SPEARS, BRAUN, VINDAL, L.LYKKE, SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		23	6		

RAP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
2	1	#1 T.I. Trouble Man: Heavy Is The Head GRAND HUSTLE/ATLANTIC/AG	Heavy Is The Head	●	4				
1	2	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.D city	●	12				
3	3	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		14				
4	4	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		6				
7	5	THE GAME REZERVOR/DIG/IGA	Jesus Piece		5				
6	6	PITBULL MOT. 305/POLO GROUNDS/RCA	Global Warming		8				
8	7	2 CHAINZ DEF JAM/IDM/G	Based On A T.R.U. Story	●	22				
6	7	CHIEF KEEF GLOBY BOYZ/INTERSCOPE/IGA	Finally Rich		4				
10	8	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		28				
12	10	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	41				
9	11	VARIOUS ARTISTS G.O.O.D./DEF JAM/IDM/G	Kanye West Presents GOOD Music Cruel Summer		17				
13	12	FUTURE A-1/FREEBANDZ/EPIC	Pluto		39				
11	13	MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares		11				
14	14	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM/IDM/G	God Forgives, I Don't	●	24				
16	15	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	61				
15	17	BIG BOI DEF JAM/IDM/G	Vicious Lies And Dangerous Rumors		5				
15	17	MGK 1ST/19X/BAD BOY/INTERSCOPE/IGA	Lace Up		14				
18	18	SOUNDTRACK WATERTOWER	Project X		36				
19	19	LECRAE REACH/INFINITY	Gravity		19				
21	20	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	Tha Carter IV	▲	72				
22	21	JAY Z KANYE WEST RCA-FELLA/ROC NATION/DEF JAM/IDM/G	Watch The Throne	▲	72				
24	22	NAS DEF JAM/IDM/G	Life Is Good		26				
RE	23	MAC MILLER ROSTRUM	Blue Slide Park		37				
20	24	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Strange Clouds		26				
RE	25	LUPE FIASCO 1ST & 15TH/ATLANTIC/AG	Food & Liquor II: The Great American Rap Album Pt. 1		14				

SALES DATA COMPILED BY NIELSEN BDS
NIELSEN BDS
SOUNDSCAN

REGIONAL MEXICAN SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 MI PROMESA DISA/UMLE	Pesado	30	
1	2	SOLO VINE A DESPEDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	22	
3	3	CABECITA DURA DISA/UMLE	La Arrolladora Banda el Limón de René Camacho	31	
5	4	Y AHORA RESULTA DISA/UMLE	Voz de Mando	17	
4	5	EL PRIMER LUGAR FONOVISA/UMLE	La Original Banda el Limón de Salvador Lizarraga	21	
6	6	MIRANDO AL CIELO FONOVISA/UMLE	Roberto Tapia	37	
8	7	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	24	
11	8	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	12	
9	9	SIN RESPIRACION FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	46	
10	10	VACIANDO BOTELLAS DISA/UMLE	Fidel Rueda	27	
7	11	LA MISMA GRAN SENORA FONOVISA/UMLE	Jenni Rivera	11	
12	12	EN RESUMEN DISA/UMLE	Banda Los Recoditos	25	
14	13	NUBE BLANCA FONOVISA/UMLE	El Trono de Mexico	19	
13	14	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	11	
15	15	GENTE BATALLOSA DISA/UMLE	Calibre 50 Feat. Banda Carnaval	31	

LATIN POP SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 VOLVI A NACER GAURA/WK/SONY MUSIC LATIN	Carlos Vives	16	
3	2	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	24	
2	3	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	12	
4	4	GG LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	8	
6	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	12	
7	6	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	8	
11	7	SE VENDE UNIVERSAL MUSIC LATIN/UMLE	Alejandro Sanz	11	
10	8	PEGAÍTO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	12	
5	9	FINALLY FOUND YOU REPUBLIC	Enrique Iglesias Feat. Sammy Adams	18	
12	10	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/PICA	Pitbull Feat. TJR	11	
15	11	DIAMONDS SIRI/DEF. JAM/ADMG	Rihanna	10	
9	12	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ) PANTANAL/RGE./30 LIVE/SONY MUSIC LATIN	Gustavo Lima	30	
14	13	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	15	
13	14	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull	26	
19	15	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	6	

TROPICAL SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 GG QUE SEAS FELIZ TOP STOP	Tito Nieves	6	
1	2	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	12	
5	3	DEJAME CAMBIARTE LA VIDA PAL RUFFO/LP	Charlie Cruz	19	
2	4	VOLVI A NACER GAURA/WK/SONY MUSIC LATIN	Carlos Vives	16	
6	5	ESTAS AHÍ? SONY MUSIC LATIN	Gilberto Santa Rosa	16	
8	6	PEGAÍTO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	18	
4	7	BUM, BUM, BUM HARDY/MANIA	Juan Esteban	12	
10	8	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	13	
7	9	INFIEL CACHO/UMLE	Karlos Rose	9	
15	10	DESDE QUE NO ESTAS HANDY/SONY MUSIC LATIN	Fonseca	9	
9	11	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	19	
13	12	LA PREGUNTA NIELFLOW	J Alvarez	24	
11	13	REGALAME UN MUACK MACHETE/UMLE	Chino & Nacho	12	
14	14	DAY 1 TOP STOP	Leslie Grace	5	
19	15	ME LLAMARE TUYO KTRV/SONY MUSIC LATIN	Victor Manuelle	12	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	5	
2	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	45	
3	3	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	5	
4	4	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Año 2012	13	
5	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey	5	
6	6	SIGGNO FREDDIE	El Mundo Se Acabo	4	
10	7	LOS TUCANES DE TIJUANA FONOVISA/UMLE	Antologia: 25 Años	4	
7	8	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	9	
NEW	9	ALERTA ZERO FONOVISA/UMLE	Invencibles	1	
8	10	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	16	
9	11	TIERRA CALI VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Entregate	11	
12	12	VARIOUS ARTISTS DISA/UMLE	Corridos #1's 2012	9	
13	13	CALIBRE 50 DISA/UMLE	Grandes Exitos	12	
11	14	LOS TEMERARIOS VIRTUS	Mi Vida Sin Ti	13	
17	15	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/UMLE	Mi Razon de Ser	7	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	45	
2	2	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	16	
3	3	MANA WARNER LATINA	Exiliados Es La Bahia	20	
4	4	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	48	
6	5	THALIA SONY MUSIC LATIN	Habitame Siempre	8	
9	6	ARJONA METAMORFOSIS/WARNER LATINA	Independiente	67	
7	7	VARIOUS ARTISTS UNIVERSAL MUSIC LATIN/UMLE	Latino #1's 2012	9	
5	8	VARIOUS ARTISTS POPULAR	Hecho Con Sabor A Puerto Rico	7	
8	9	SHAKIRA EPIC/SONY MUSIC LATIN	Sale El Sol	114	
11	10	CAMILA SONY MUSIC LATIN	Dejarte De Amar	149	
13	11	CAMILO SESTO VERSE	20 Grandes Exitos	21	
12	12	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN/UMLE	Celebrando Al Principe	9	
14	13	MARCO ANTONIO SOLIS HABABU/FONOVISA/UMLE	Una Noche de Luna	29	
17	14	YURIDIA SONY MUSIC LATIN	Para Mi	47	
16	15	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	49	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	8	
3	2	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	8	
1	3	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	11	
4	4	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	63	
5	5	PRINCE ROYCE TOP STOP/AG	Phase II	40	
10	6	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	6	
8	7	JOSEPH FONSECA VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Voy A Comerme El Corazon (EP)	37	
7	8	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	9	
6	9	GREMAL MALDONADO UNIVERSAL MUSIC LATIN/UMLE	Yo	4	
9	10	MANNY MANUEL VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Contra La Marea	9	
12	11	HECTOR ACOSTA "EL TORITO" D.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	21	
11	12	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	9	
13	13	VICOR LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	46	
18	14	N'KLABE NULIFE/SONY MUSIC LATIN	La Salsa Vive	28	
15	15	VICTOR MANUELLE SONY MUSIC LATIN	Busco Un Pueblo	51	

Jazz/Classical/World

January 26
2013

billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
3	1	#1 FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	61	
2	2	DIANA KRALL VERVE/JG	Glad Rag Doll	16	
1	3	TONY BENNETT RPM/COLUMBIA	Viva Duets	12	
4	4	TONY BENNETT RPM/COLUMBIA	Duets II	70	
6	5	CHRIS BOTTI COLUMBIA	Impressions	39	
5	6	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	46	
9	7	SOUNDTRACK MADISON GATE	Midnight In Paris	57	
13	8	BIG BAD VOODOO DADDY SAVOY JAZZ/S.G.	Rattle Them Bones	19	
NEW	9	JOE LOVANO/USFIVE BLUE NOTE	Cross Culture	1	
8	10	GREGORY PORTER MOTEMA	Be Good	45	
7	11	PAUL MCCARTNEY MPL/HEAR/CONCORD	Kisses On The Bottom	50	
11	12	MELODY GARDOT DECCA/VERVE/JG	The Absence	33	
10	13	THE BAD PLUS DO THE MATH/ONE	Made Possible	13	
16	14	PINK MARTINI HEINZ	Retrospective	55	
12	15	BRANFORD MARSALIS QUARTET MARSALIS	Four M's Playin' Tunes	19	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 ESPERANZA SPALDING NIGHTMUNO HEADS UP/CONCORD	Radio Music Society	44	
2	2	BRIAN CULBERTSON VERVE/JG	Dreams	31	
6	3	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE	Grace And Mercy	16	
4	4	MARCUS MILLER 3 DEUCES/CONCORD JAZZ/CONCORD	Renaissance	23	
22	5	MEDESKI MARTIN & WOOD INDROCK	Free Magic	6	
7	6	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	30	
3	7	PAUL HARCADISTE TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 1	30	
8	8	EUGE GROOVE SHANACHE	House Of Groove	16	
14	9	STREETWIZE SHANACHE	Feelin' Sexy	11	
13	10	PET METHENY METHENY/NORWESCH/WARNER BROS.	Unity Band	31	
12	11	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio Recovered: The Remix	14	
10	12	FOURPLAY HEADS UP/CONCORD	Esprit de Four	17	
9	13	TROMBONE SHORTY VERVE FORECAST/JG	For True	70	
17	14	THE RIPPINGTONS FEAT. RUSS FREEMAN PEAKPHONE	Built To Last	20	
15	15	LEE RITENOUR CONCORD	Rhythm Sessions	16	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 BACKSTAGE PASS WOODWARD AVENUE	Paul Brown Feat. Bob James	15	
6	2	CHAMPAGNE LIFE CONCORD JAZZ/CMG	Gerald Albright / Norman Brown	9	
5	3	LET'S BOUNCE BAJA/TSR	Nils	19	
7	4	SONNYMOON HEADS UP/CMG	Fourplay	17	
2	5	INNER CITY BLUES (MAKE ME WANNA HOLLER) ARTISTRY/MACK AVENUE	Richard Elliot	18	
4	6	THE VILLAGE CONCORD/CMG	Lee Ritenour	16	
10	7	HOUSE OF GROOVE SHANACHE	Euge Groove	21	
13	8	DON'T WALK AWAY MACK AVENUE	Jonathan Butler	20	
8	9	MONTUNO BAY FRAZZY FROG	Marc Antoine	16	
11	10	MAGICAL NORDIC NIGHTS	Jonathan Fritzen Feat. Boney James	23	
3	11	LATER TONIGHT VERVE	Brian Culbertson	18	
9	12	FINGERLERO CONCORD JAZZ/CMG	George Benson	13	
19	13	NEVER GIVING UP TIMELESS WORLD	David Wells & Chris Geith	6	
12	14	BETWEEN US CUTMORE	Nicholas Cole	25	
14	15	PANDORA'S BOX ULTIMATE VIBE	Chris Standring	17	

Christian/Gospel

January 26
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billboard

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 VARIOUS ARTISTS CAPITOL	Fifty Shades of Grey: The Classical Album	18	
11	2	FRANZ WELSER-MOST/VIENNA PHILHARMONIC SONY CLASSICAL/SONY MASTERWORKS	Neujahrskonzert: New Year's Concert 2013	2	
6	3	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey	6	
3	4	DANIEL HOPE/CONZERTHAUS KAMMERORCHESTER BERLIN DECCA CLASSICS	Recomposed By Max Richter	13	
2	5	BENEDICTINES OF MARY, QUEEN OF APOSTLES DECCA	Advent At Ephesus	8	
10	6	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey	47	
5	7	SOUNDTRACK FOCUS FEATURES/ABCDO	Moonrise Kingdom	34	
8	8	VARIOUS ARTISTS LIFESCAPES/MOOD MEDIA	Lifescapes: Classical Stress Relief	45	
12	9	JOYCE DIDONATO/ILL COMPLESSO BAROCCO VIRGIN CLASSICS/EMI CLASSICS	Drama Queens	10	
9	10	JENNY OAKS BAKER SHADOW MOUNTAIN	Noel: Carols Of Christmas Past	11	
13	11	ALISA WELLESER/DANIEL BARENBOIM/STATAUSKAPPELLE BERLIN DECCA/CD/DECCA CLASSICS	Elegiac Carols: Cello Concerto	9	
7	12	PHOENIX CHORALE CHANDOS	Northern Lights: Choral Works By Ola Gjeilo	11	
15	13	AUDIOMACHINE AUDIOMACHINE	Chronicles	29	
NEW	14	ETHEREA VOCAL ENSEMBLE/CLOUTIER/MURCHIE DELLOS	Hymn To The Dawn	1	
14	15	LEIF OVE ANDSNES/MAHLER CHAMBER ORCHESTRA SONY CLASSICAL/SONY MASTERWORKS	The Beethoven Journey	3	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
3	1	#1 THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	15	
1	2	LINDSEY STIRLING BRIDGE/TONE	Lindsey Stirling	17	
2	3	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	15	
4	4	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/IGA	We Are Love	8	
5	5	MORMON TABERNALE CHOIR MORMON TABERNALE CHOIR	Teach Me To Walk In The Light...	2	
7	6	CHRIS MANN FAIRCRAFT/REPUBLIC	Roads	11	
8	7	ANDREA BOCELLI SUGAR/DECCA	Concerto: One Night In Central Park	61	
12	8	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	11	
9	9	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	6	
11	10	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA	Il Volo ...Takes Flight	46	
10	11	LONDON PHILHARMONIC ORCHESTRA IS	The Greatest Video Game Music 2	7	
13	12	2CELLOS MASTERWORKS/SONY MASTERWORKS	2Cellos	68	
NEW	13	KATHERINE JENKINS DECCA	Music From The Movie	1	
14	14	LONDON PHILHARMONIC ORCHESTRA XS	The Greatest Video Game Music	53	
6	15	ANDRE RIEU ANDRE RIEU/POLYBUME	Home For The Holidays	11	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
NEW	1	#1 SUPER JUNIOR-M S.M.	Break Down	1	
2	2	CELTIC WOMAN MANHATTAN	Believe	51	
5	3	SOUNDTRACK 20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL/SONY MASTERWORKS	The Descendants	59	
1	4	GIRLS' GENERATION S.M.	I Got A Boy	2	
4	5	DEAD CAN DANCE PIAS	Anastasis	22	
15	6	RODRIGO Y GABRIELA AND C.U.B.A. RUBYWORKS/ATO	Area 52	31	
6	7	CELTIC THUNDER CELTIC THUNDER/DECCA	Voyage	46	
7	8	VARIOUS ARTISTS MOOD MEDIA	Lifescapes: Afternoon In Paris	43	
9	9	VARIOUS ARTISTS MOOD MEDIA	Lifescapes: Just Relax: Maui	41	
NEW	10	NOLWENN LEROY DECCA	Nolwenn	1	
8	11	ANTIBALAS DARTPHONE	Antibalas	12	
3	12	CELTIC WOMAN MANHATTAN	Home For Christmas	14	
11	13	GAELIC STORM LOST AGAIN	Chicken Boxer	14	
12	14	THE CHIEFTAINS BLACKROCK/NEAR/CONCORD	Voice Of Ages	33	
13	15	JAKE SHIMABUKURO HITOMORI/MALIBU	Grand Ukulele	15	

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 REDEEMED FERVENT/WORD-CURB	Big Daddy Weave	35	
2	2	I NEED A MIRACLE ESSENTIAL/PLG	Third Day	20	
5	3	ONE THING REMAINS SIXSTEPS/SPARROW/EMI CMG	Passion Feat. Kristian Stanfill	24	
3	4	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	43	
4	5	FORGIVENESS SPARROW/EMI CMG	Matthew West	32	
6	6	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin	17	
7	7	GOOD TO BE ALIVE CENTRICITY	Jason Gray	37	
10	8	YOU ARE I AM FAIR TRADE	MercyMe	21	
9	9	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	29	
11	10	YOUR LOVE NEVER FAILS INPOP	newsboys	19	
8	11	JESUS IN DISGUISE MONODIE/REUNION/PLG	Brandon Heath	25	
13	12	KINGS & QUEENS FAIR TRADE	Audio Adrenaline	12	
14	13	WHO YOU ARE CENTRICITY	Unspoken	26	
12	14	ALL THINGS POSSIBLE FAIR TRADE	Mark Schultz	24	
16	15	RECKLESS BEC/TOOTH & NAIL	Jeremy Camp	17	
17	16	PROMISES SPARROW/EMI CMG	Sanctus Real	20	
18	17	ALREADY THERE BEACH STREET/REUNION/PLG	Casting Crowns	13	
21	18	RIGHT BESIDE YOU ESSENTIAL/PLG	Building 429	23	
20	19	STEAL MY SHOW FOREFRONT/EMI CMG	tobyMac	9	
19	20	EVEN IF BEC/TOOTH & NAIL	Kutless	22	
22	21	YOU ARE 19/SPARROW/EMI CMG	Colton Dixon	13	
23	22	ONLY A MOUNTAIN WORD-CURB	Jason Castro	22	
24	23	HIS KIND OF LOVE FERVENT/WORD-CURB	Group 1 Crew	14	
25	24	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	2	
36	25	GG CARRY ME SPARROW/EMI CMG	Josh Wilson	2	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 IT'S NOT OVER (WHEN GOD IS IN IT) INTEGRITY/COLUMBIA	Israel & New Breed Feat. James Fortune & Jason Nelson	31	
1	2	TAKE ME TO THE KING TILLYMANN	Tamela Mann	34	
4	3	HOLD ON JAMES FORTUNE & FIYA Feat. Monica & Fred Hammond FIYA WORLD/LIGHT/EONE	33		
3	4	FIFA & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life	31	
5	5	AWESOME INSPIRED PEOPLE	Pastor Charles Jenkins & Fellowship Chicago	50	
6	6	TESTIMONY TYSOCT	Anthony Brown & group therAPY	28	
7	7	SHIFTING THE ATMOSPHERE VERTYRICA	Jason Nelson	54	
9	8	LET THE CHURCH SAY AMEN RIVERPHIO	Andrea Crouch Feat. Marvin Winans	66	
11	9	GOD'S UP TO SOMETHING GOOD PRAYER CLOSET	Hart Ramsey & The NCC Family Choir	19	
8	10	TURNING AROUND FOR ME VMAN/EMI GOSPEL	VaShawn Mitchell	26	
10	11	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	13	
12	12	GOD'S GOT IT PAJAM/VERTYRICA	J Moss	24	
14	13	LORD OF ALL EVIDENCE GOSPEL/LIGHT/EONE	J.J. Hairston & Youthful Praise Feat. Bishop Hezekiah Walker	14	
13	14	I BELONG TO YOU DELIVERY ROOM/LIGHT/EONE	William McDowell	18	
15	15	KEEP ME OILNIT	Patrick Dopson	41	
16	16	YOU REIGN VERTYRICA	William Murphy	17	
19	17	SUNDAY MORNING MY BLOCK/COLUMBIA	Mary Mary	10	
18	18	GREATER IS COMING LUNJEAL	Jekalyn Carr	17	
22	19	I'VE SEEN HIM DO IT VERTYRICA	Kurt Carr & The Kurt Carr Singers	7	
21	20	I STILL HAVE A PRAISE INSIDE OF ME SAVOY/MALACO	Georgia Mass Choir Feat. Ree Wilton Biggman	23	
23	21	JESUS WILL EMI GOSPEL	Anita Wilson	10	
NEW	22	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	1	
28	23	I WILL LIFT HIM UP F HAMMOND/VERTYRICA	Fred Hammond	15	
30	24	I'M GLAD I DON'T LOOK LIKE WHAT I BEEN THROUGH FLOW	Bishop Richard "Mc Clell" White	9	
24	25	DRAW ME CLOSE / THY WILL BE DONE MLW	Marvin Winans	18	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
1	1	#1 CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	Burning Lights		1
1	2	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		16
2	3	TOBYMAC FOREFRONT/EMI CMG	Eye On It		20
3	4	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well		65
NEW	5	CAPITAL KINGS GOTE/COLUMBIA/PLG	Capital Kings		1
NEW	6	ONE WORSHIP DREAM/EMI CMG	One Worship: Volume II		1
4	7	LECREA REACH/INFINITY	Gravity		19
5	8	THIRD DAY ESSENTIAL/PLG	Miracle		10
9	9	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	How Great Is Our God		61
12	10	PASSION SIXSTEPS/SPARROW/EMI CMG	Passion: White Flag		40
8	11	LEE STROBEL MARANATHA/EMI CMG	The Invitation Narrated...		20
14	12	JAMIE GRACE GOTE/COLUMBIA/PLG	One Song At A Time		69
7	13	JESUS CULTURE WITH MARTIN SMITH JESUS CULTURE/INTEGRITY/COLUMBIA/PLG	Live From New York		8
21	14	GG FOR KING & COUNTRY FERVENT/WORD-CURB	Crave		47
15	15	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	10,000 Reasons		57
20	16	SOUNDTRACK WATERFOWER/EMI CMG	Joyful Noise		39
10	17	TENTH AVENUE NORTH REUNION/PLG	The Struggle		21
6	18	FLYLEAF ASB/OCTONE/EMI CMG	New Horizons		11
17	19	MERCYME FAIR TRADE/PLG	The Hurt & The Healer		34
24	20	MATTHEW WEST SPARROW/EMI CMG	Into The Light		16
13	21	NEWSBOYS INPOP/EMI CMG	God's Not Dead		60
19	22	ISRAEL & NEW BREED INTEGRITY/COLUMBIA/PLG	Jesus At The Center: Live		22
32	23	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	Sing Like Never Before		4
11	24	BRITT NICOLE SPARROW/EMI CMG	Gold		42
22	25	BIG DADDY WEAVE FERVENT/WORD-CURB	Love Come To Life		34

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
2	1	#1 TAMELA MANN TILLYMANN	Best Days		23
1	2	LECREA REACH/INFINITY	Gravity		19
5	3	SOUNDTRACK WATERFOWER	Joyful Noise		53
3	4	MONTELL JORDAN AND VICTORY WORLD MUSIC MUSIC WORLD/LAUCID	Stale Heaven		5
8	5	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)		36
6	6	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live		23
9	7	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done		6
7	8	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II		8
11	9	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERTYRICA	WOW Gospel 2012		51
14	10	VASHAWN MITCHELL VMAN/EMI GOSPEL/EMI CMG	Created4This		20
10	11	JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EONE	Life Music		16
16	12	J MOSS PAJAM/VERTYRICA	V4...The Other Side Of Victory		24
13	13	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor		21
12	14	TRIP LEE REACH/INFINITY	The Good Life		40
15	15	MARVIN SAPP VERTYRICA	I Win		42
17	16	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/EMI GOSPEL/EMI CMG	The Best Of Both Worlds		31
22	17	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL/MUSIC WORLD	The Experience		17
20	18	WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE	Arise: The Live Worship Experience		62
18	19	BISHOP PAUL S. MORTON TEHILLAH/LIGHT/EONE	Best Days Yet		9
21	20	THE RANCE ALLEN GROUP TYSOCT/TASES	Amazing Grace		7
23	21	VINCENT THARPE & KENOSIS EPM	Live In Memphis		11
32	22	GG ZACARDI CORTEZ BLACKSMOKE/WORLDWIDE	The Introduction		33
25	23	MARVIN L WINANS MLW	The Praise + Worship Experience		29
4	24	JAMES FORTUNE & FIYA FIYA WORLD/LIGHT/EONE	Identity		52
19	25	RENEE SPEARMAN FEATURING D.J. ROGERS JDI	Who's To WOW!		11

TRADITIONAL CLASSICAL ALBUMS: The weekly Top 100 traditional classical albums chart is compiled by Nielsen SoundScan. CHRISTIAN SONGS: The weekly Top 100 Christian songs chart is compiled by Nielsen SoundScan. GOSPEL SONGS: The weekly Top 100 gospel songs chart is compiled by Nielsen SoundScan. WORLD ALBUMS: The weekly Top 100 world albums chart is compiled by Nielsen SoundScan. CLASSICAL CROSSOVER ALBUMS: The weekly Top 100 classical crossover albums chart is compiled by Nielsen SoundScan. CHRISTIAN ALBUMS: The weekly Top 100 Christian albums chart is compiled by Nielsen SoundScan. GOSPEL ALBUMS: The weekly Top 100 gospel albums chart is compiled by Nielsen SoundScan. WORLD ALBUMS: The weekly Top 100 world albums chart is compiled by Nielsen SoundScan. CLASSICAL CROSSOVER ALBUMS: The weekly Top 100 classical crossover albums chart is compiled by Nielsen SoundScan. CHRISTIAN SONGS: The weekly Top 100 Christian songs chart is compiled by Nielsen SoundScan. GOSPEL SONGS: The weekly Top 100 gospel songs chart is compiled by Nielsen SoundScan. WORLD ALBUMS: The weekly Top 100 world albums chart is compiled by Nielsen SoundScan. CLASSICAL CROSSOVER ALBUMS: The weekly Top 100 classical crossover albums chart is compiled by Nielsen SoundScan. CHRISTIAN ALBUMS: The weekly Top 100 Christian albums chart is compiled by Nielsen SoundScan. GOSPEL ALBUMS: The weekly Top 100 gospel albums chart is compiled by Nielsen SoundScan.

ITALY			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist
2	1	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti
3	2	NOI UNIVERSAL	Eros Ramazzotti
1	3	LA SESION CUBANA UNIVERSAL	Zucchero
7	4	L'AMORE E UNA COSA SEMPLICE CAPITOL/EMI	Tiziano Ferro
10	5	UNA STROIA SEMPLICE SUGAR/WARNER	Negramaro
6	6	TAKE ME HOME SYCO/SONY MUSIC	One Direction
4	7	LIVE KOM 011: THE COMPLETE EDITION CAPITOL/EMI	Vasco Rossi
5	8	L'ULTIMA THULE CAPITOL/EMI	Francesco Guccini
RE	9	INEDITO ATLANTIC/WARNER	Laura Pausini
NEW	10	ADRIANOLIVE CLAN CELENTANO/UNIVERSAL	Adriano Celentano

BRAZIL			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist
1	1	AGAPE AMOR DIVINO SONY MUSIC	Padre Marcelo Rossi
4	2	CARROSSEL: VOLUME 2 BUILDING	Various Artists
2	3	SAMBAS DE ENREDO 2013 UNIVERSAL	Diversos
3	4	TAKE ME HOME SYCO/COLUMBIA/SONY MUSIC	One Direction
7	5	A HORA E AGORA SOM LIVRE	Jorge & Mateus
8	6	ESTOU AQUI SONY MUSIC	Padre Fabio de Melo
NEW	7	MEUS ENCANTOS UNIVERSAL	Paula Fernandes
NEW	8	AO VIVO: EM JERUSALEM SONY MUSIC	Roberto Carlos
9	9	REDESCOBRIR UNIVERSAL	Maria Rita
10	10	Z1 XL/COLUMBIA	Adele

SWEDEN			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist
NEW	1	WHERE ARE WE NOW? R2D/ISO/COLUMBIA	David Bowie
2	2	EN APA SOM LIKNAR DIG EVA/EMI	Darin
4	3	ASTROLOGEN EVA/EMI	Darin
7	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars
NEW	5	UNCOVER TEN/UNIVERSAL	Zara Larsson
3	6	GANGNAM STYLE YG/SCHOOL BOY/REPUBLIC/ISLAND	PSY
RE	7	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
6	8	HANDERNA MOT HIMLEN RAZZIA/FAMILY TREE	Petra Marklund
5	9	DON'T YOU WORRY CHILD SMM/VIRGIN	Swedish House Mafia Featuring John Martin
NEW	10	BECAUSE WE CAN ISLAND	Bon Jovi

GREECE			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist
1	1	ENNOITAI MINOS/EMI	Nikos Oikonomopoulos
3	2	ALKOOLIKES OI NYHTES MINOS/EMI	Pantelis Pantelides
2	3	I TRIPLA MINOS/EMI	Haris Alexiou
4	4	MINOS 2013 MINOS/EMI	Various Artists
6	5	ALL THE TIME MINOS/EMI	Various Artists
5	6	THE BRIGHT SIDE OF THE ROAD MINOS/EMI	Various Artists
NEW	7	MASSIVE HITS 2013 UNIVERSAL	Various Artists
7	8	TAFTOTITA MINOS/EMI	Stelios Rokkos
9	9	SOU HROSTAO AKOMA ENA KLAMA MINOS/EMI	Peggy Zina
8	10	TAKE ME HOME SYCO/SONY MUSIC	One Direction

Boxscore

January 26
2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE CAPACITY	PROMOTER	
1	\$4,594,270 \$70/\$60	PHISH	MADISON SQUARE GARDEN, NEW YORK DEC. 28-31	73,569 FOUR SELLOUTS	LIVE NATION	
2	\$3,164,760 \$195/\$210 \$145.68/\$64.75	ANDRÉ RIEU	LG ARENA, BIRMINGHAM, U.K. DEC. 18-20	26,586 29,700 THREE SHOWS	ANDRÉ RIEU PRODUCTIONS	
3	\$3,077,700 \$1,903.140 \$145.55/\$64.69	ANDRÉ RIEU	O2 ARENA, LONDON DEC. 16-17	26,511 28,600 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS	
4	\$2,501,820 \$2,390.156 AUSTRALIAN \$260.03/\$103.03	MARIAH CAREY, NICK CANNON, ANDREW DE SILVA	ALLPHONES ARENA, SYDNEY JAN. 3	13,371 SELLOUT	RETRAF ENTERTAINMENT, UAE PRESENTS	
5	\$2,224,511 \$175/\$30	WISIN Y YANDEL & JENNIFER LOPEZ	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO DEC. 21-22	22,186 25,125 TWO SHOWS	NO LIMIT ENTERTAINMENT, PACO LOPEZ	
6	\$1,901,010 \$117.88/\$55 \$145.13/\$64.50	ANDRÉ RIEU	MANCHESTER ARENA, MANCHESTER DEC. 13-14	16,591 18,000 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS	
7	\$1,680,220 \$250/\$175/\$140/\$55	CELINE DION	THE COLISEUM AT CAESARS PALACE, LAS VEGAS JAN. 9, 12-13	10,476 11,380 THREE SHOWS	CONCERTS WEST/AG LIVE, CAESARS ENTERTAINMENT	
8	\$1,670,880 \$1,290.960 \$122.96/\$58.24	ANDRÉ RIEU	O2, DUBLIN DEC. 8-9	16,604 16,812 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS	
9	\$1,668,920 \$13.037/\$4.45 \$144.78/\$64.35	ANDRÉ RIEU	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW DEC. 2, 12	16,428 16,728 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS	
10	\$1,631,685 \$200/\$75/\$55	NEW YORK COMEDY FESTIVAL: KEVIN HART	MADISON SQUARE GARDEN, NEW YORK NOV. 10	24,901 25,587 TWO SHOWS	CAROLINE'S ENTERTAINMENT	
11	\$1,546,870 \$90/\$85/\$60/\$55	FURTHUR	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO DEC. 29-31	23,338 THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT	
12	\$1,255,394 \$1,162.670 PESOS \$130.66	MIGUEL BOSÉ	AUDITORIO NACIONAL, MEXICO CITY NOV. 8	9,608 SELLOUT	OCESA-CIE	
13	\$1,176,670 \$891.235 \$96.38/\$42.25	ANDRÉ RIEU	LANKESH ARENA, COLOGNE, GERMANY JAN. 1-2	13,909 18,000 TWO SHOWS	ANDRÉ RIEU PRODUCTIONS, ROLAND N THEME KONZERTVERANSTALTUNG	
14	\$1,131,210 \$1,674.004 \$92.02/\$59.28	AIDA NIGHT OF THE PROMS: ANASTACIA, NATURALLY 7	O2 WORLD, HAMBURG DEC. 8-9	18,314 19,850 TWO SHOWS	FUNK MEDIA	
15	\$1,107,371 \$4,938.775,000 GUARANTEE \$403.60/\$40.36	LADY GAGA, THE DARKNESS, LADY STARLIGHT	JOCKEY CLUB, ASUNCIÓN, PARAGUAY NOV. 26	26,481 SELLOUT	LIVE NATION GLOBAL TOURING, LIVE NATION/LIVE AMERICA, TAF-TIME FOR FOLK LATIN AMERICA, TAF-TIME FOR FOLK	
16	\$1,069,192 \$1,093.025 CANADIAN \$247.24/\$48.42	LEONARD COHEN	ROGERS ARENA, VANCOUVER NOV. 12	8,628 SELLOUT	CONCERTS WEST/AG LIVE	
17	\$1,065,285 \$1,065.178 CANADIAN \$183.02/\$47.50	NEIL YOUNG & CRAZY HORSE, LOS LOBOS, THE SADIES	SCotiABANK SADDLEDOME, CALGARY NOV. 13	10,367 SELLOUT	LIVE NATION GLOBAL TOURING	
18	\$1,060,067 \$86.50/\$66.50	ZAC BROWN BAND, LEVI LOWREY	MADISON SQUARE GARDEN, NEW YORK NOV. 17	13,444 SELLOUT	LIVE NATION	
19	\$1,057,670 \$1,665.810 \$145.15/\$64.51	ANDRÉ RIEU	METRO RADIO ARENA, NEWCASTLE, U.K. DEC. 15	9,577 SELLOUT	ANDRÉ RIEU PRODUCTIONS	
20	\$1,053,730 \$999.642 AUSTRALIAN \$86.65/\$108.42	JENNIFER LOPEZ, KATE ALEXA	BRISBANE ENTERTAINMENT CENTRE, BRISBANE DEC. 18	5,773 6,047	FRONTIER TOURING CO.	
21	\$1,042,608 \$254.50/\$54.50	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, EVEREST	TD GARDEN, BOSTON NOV. 26	10,130 SELLOUT	LIVE NATION GLOBAL TOURING	
22	\$1,015,154 \$85/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN	PEPSI CENTER, DENVER JAN. 7	13,629 SELLOUT	AEG LIVE	
23	\$1,014,769 \$1,444.50/\$94.50/ \$64.50/\$44.50	AEROSMITH, CHEAP TRICK	MADISON SQUARE GARDEN, NEW YORK NOV. 20	11,894 13,173	LIVE NATION	
24	\$1,007,579 \$79.50/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN	ENERVOLUTIONS ARENA, SALT LAKE CITY JAN. 5	14,693 SELLOUT	AEG LIVE	
25	\$993,107 \$325/\$250/\$175/\$99	THE BLACK KEYS	THE JOINT, HARD ROCK HOTEL, LAS VEGAS DEC. 30-31	7,227 8,024 TWO SHOWS	CONCERTS WEST/AEG LIVE	
26	\$985,153 \$79.50/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN	AT&T CENTER, SAN ANTONIO JAN. 12	14,653 SELLOUT	AEG LIVE	
27	\$974,452 \$79.50/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN	VERIZON ARENA, NORTH LITTLE ROCK, ARK. JAN. 10	14,849 SELLOUT	AEG LIVE	
28	\$971,482 \$900,000 FRANCS \$71.24	DIE TOTEN HOSEN, BROILERS	HALLENSTADION, ZÜRICH DEC. 5	13,688 SELLOUT	STARCLICK ENTERTAINMENT	
29	\$966,739 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	TD GARDEN, BOSTON NOV. 16	11,927 12,135	AEG LIVE	
30	\$951,849 \$254.50/\$129.50/ \$49.50/\$29.50	LEONARD COHEN	BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 20	9,540 SELLOUT	CONCERTS WEST/AEG LIVE	
31	\$951,026 \$258/\$51	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, EVEREST	WELLS FARGO CENTER, PHILADELPHIA NOV. 29	10,137 SELLOUT	LIVE NATION GLOBAL TOURING	
32	\$950,168 \$85/\$35	KEVIN HART	PHILIPS ARENA, ATLANTA DEC. 1	13,606 SELLOUT	LIVE NATION	
33	\$930,461 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE	PRUDENTIAL CENTER, NEWARK, N.J. DEC. 6	10,936 11,494	AEG LIVE	
34	\$925,944 \$253.50/\$53.50	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, EVEREST	BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 3	12,656 SELLOUT	LIVE NATION GLOBAL TOURING	
35	\$925,390 \$713.887 \$51.51/\$50.55	DIE TOTEN HOSEN, ROYAL REPUBLIC	O2 WORLD, HAMBURG NOV. 27-28	23,499 24,380 TWO SHOWS	BLINDFISH PROMOTION	



A Phish Story

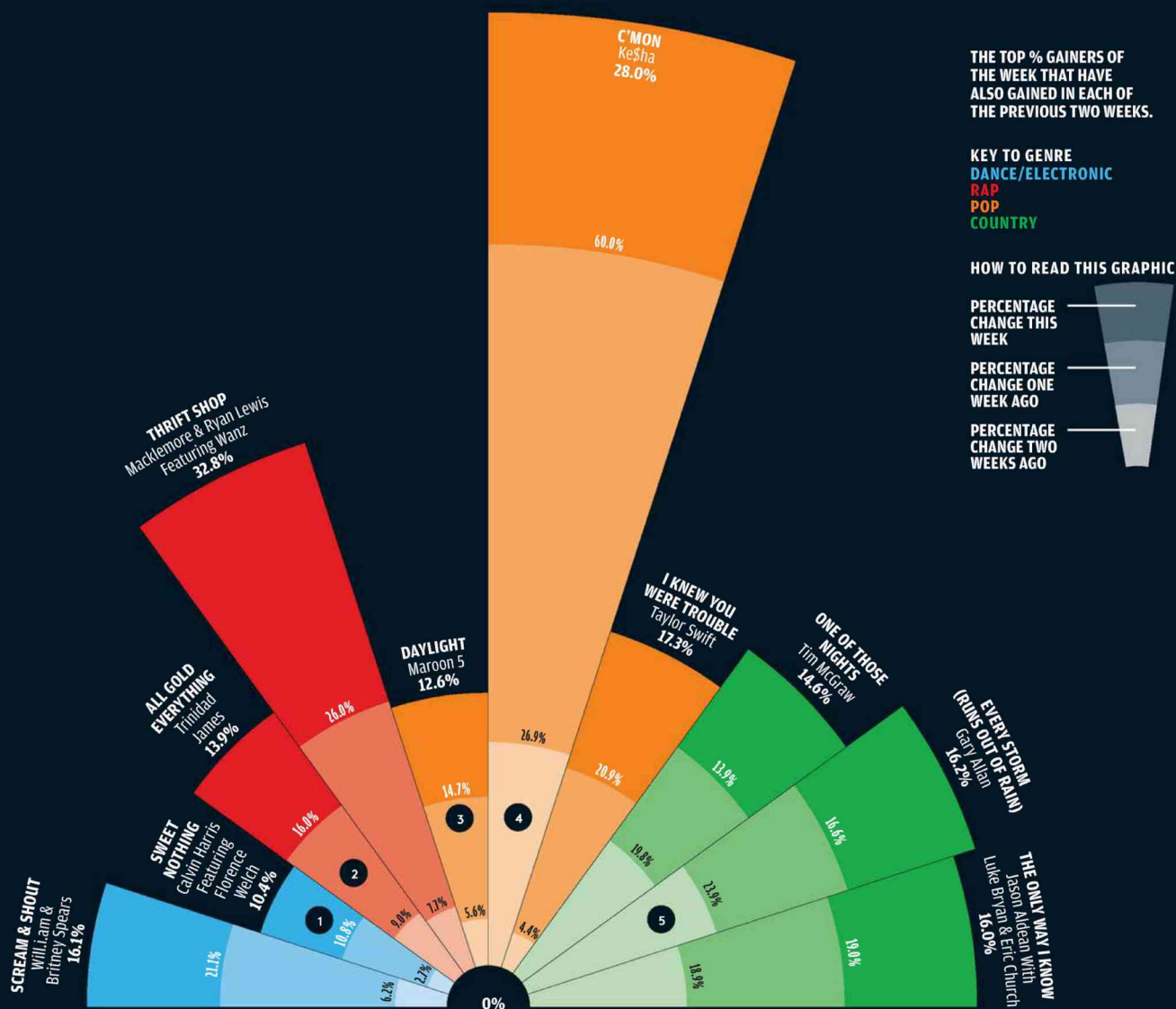
Phish spent the summer months of 2012 playing outdoor amphitheaters during its tour through U.S. cities, but the jam band ended the year with its annual string of concerts at Madison Square Garden in New York leading up to New Year's Eve. The group played four consecutive nights beginning Dec. 28 and earns this week's No. 1 Boxscore ranking with the \$4.6 million gross. Live Nation produced the four-show run with a combined total of 73,569 tickets sold for all performances. 2012 marked the third year in a row that Phish has wrapped the year at the famed Manhattan arena with sold-out concerts. Attendance was down slightly from the previous year's four-show stint that drew slightly more than 75,000 fans, but with a slight hike in ticket prices in 2012, the gross ended up higher by about \$200,000.

In San Francisco another jam band rang in the new year with packed crowds for the final three nights of 2012 as 23,338 fans filled the Bill Graham Civic Auditorium to see the band Furthur led by former Grateful Dead members Bob Weir and Phil Lesh. Furthur charts at No. 11 with a gross of \$1.5 million from its three-night run produced by Bay Area promoter Another Planet Entertainment. The Black Keys also land among the top-grossing concerts of the week, earning the No. 25 ranking from its New Year's Eve double-show appearance in Las Vegas. The rock duo played at the Joint, the 4,000-seat concert venue at the Hard Rock Hotel, selling a total of 7,237 tickets for both nights.

Another notable New Year's Eve concert that was reported to Billboard but isn't on the chart is the sold-out co-headlining performance by Coldplay and Jay-Z at Brooklyn's Barclays Center that drew more than 16,000 fans. It grossed more than \$2.8 million and charted at No. 9 in last week's issue. —Bob Allen

CODA

This Week's Trend Report: Biggest Hot 100 Airplay Movers



1
CALVIN HARRIS
This Week: 28
Last Week: 31
2 Wks Ago: 38
With the song's 24-20 ascension on the Billboard Hot 100, Calvin Harris has now reached the top 10 on that list with all four of his chart entries as an artist (all occurring within the past 15 months). He hit No. 1 with a featured listing on Rihanna's "We Found Love," No. 12 with "Feel So Close" and No. 17 with "Let's Go" (feat. Ne-Yo).

2
TRINIDAD JAMES
This Week: 53
Last Week: 64
2 Wks Ago: 70
New Island Def Jam signee Trinidad James steps up the Hot 100 Airplay chart with his debut effort while holding down a top 10 slot for a second week on R&B/Hip-Hop Airplay (10-8). On the sales side, "All Gold Everything" shifts 39,000 downloads (up 17%), arriving at 170,000 total since its release.

3
MAROON 5
This Week: 27
Last Week: 33
2 Wks Ago: 40
Maroon 5's *Overexposed* passed 1 million units last week (it now stands at 1.04 million). The set's third single shows a sharp spike on the Hot 100 Airplay ranking as it bids to follow the two prior releases ("Payphone," "One More Night") to No. 1, where they spent a cumulative 14 weeks.

4
KESHA
This Week: 36
Last Week: 57
2 Wks Ago: -
Ke\$ha's follow-up to the No. 2 Hot 100 hit "Die Young" continues its rise on Hot 100 Airplay, increasing by 28% to 33 million impressions. On the Hot 100, "C'mon" posts an even healthier 37.5% increase enhanced by a 66% spike in downloads (to 42,000), according to Nielsen SoundScan.

5
GARY ALLAN
This Week: 25
Last Week: 32
2 Wks Ago: 41
Veteran country singer Gary Allan (he's been a country chart staple since 1996) has his biggest Hot 100 Airplay hit to date and reaches the top five of Country Airplay (6-3) for the first time since "Watching Airplanes" peaked at No. 2 in 2008. On the airplay/sales/streaming/hybrid Hot Country Songs, "Every Storm (Runs Out of Rain)" rises 5-4.



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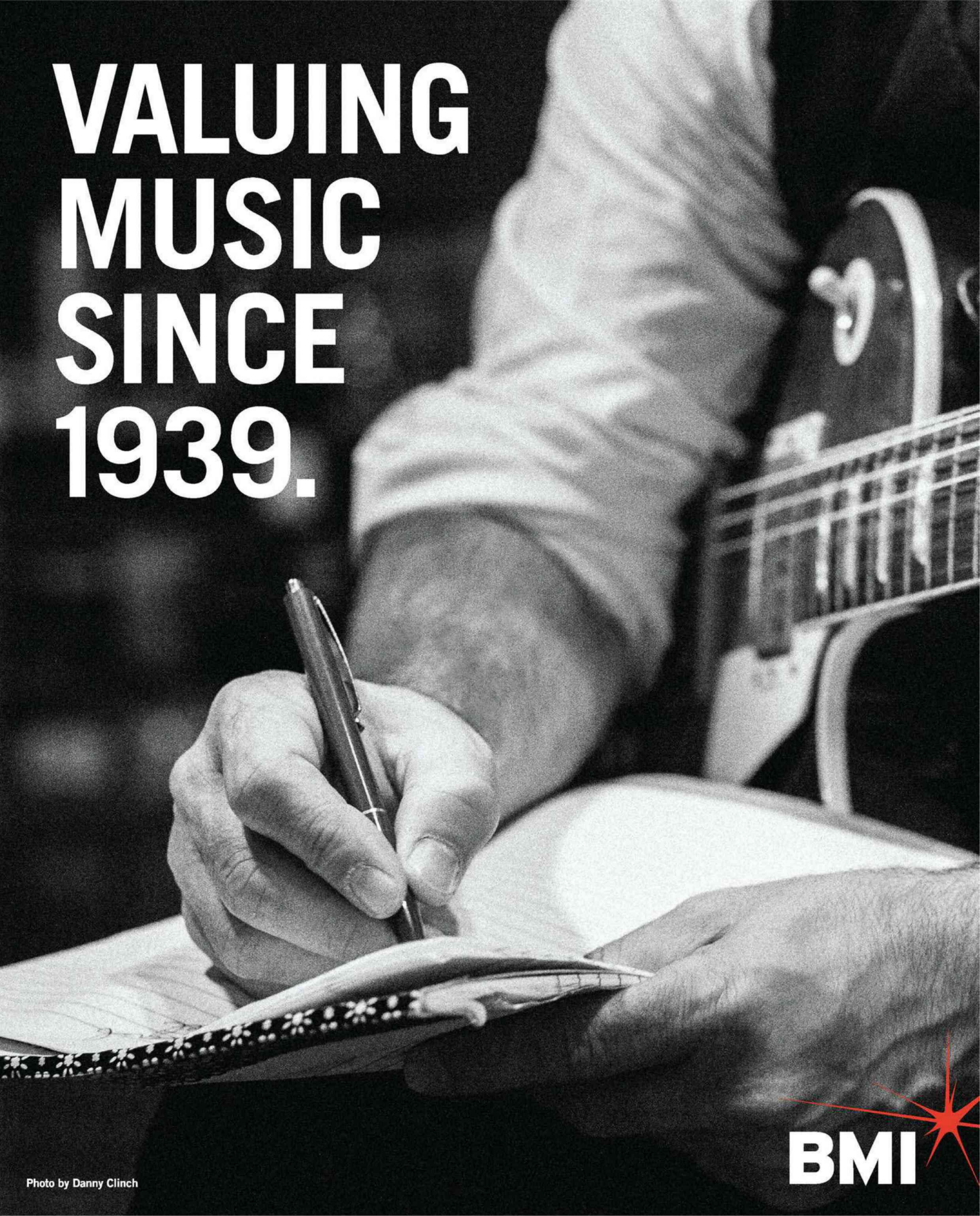


Photo by Danny Clinch

BMI

