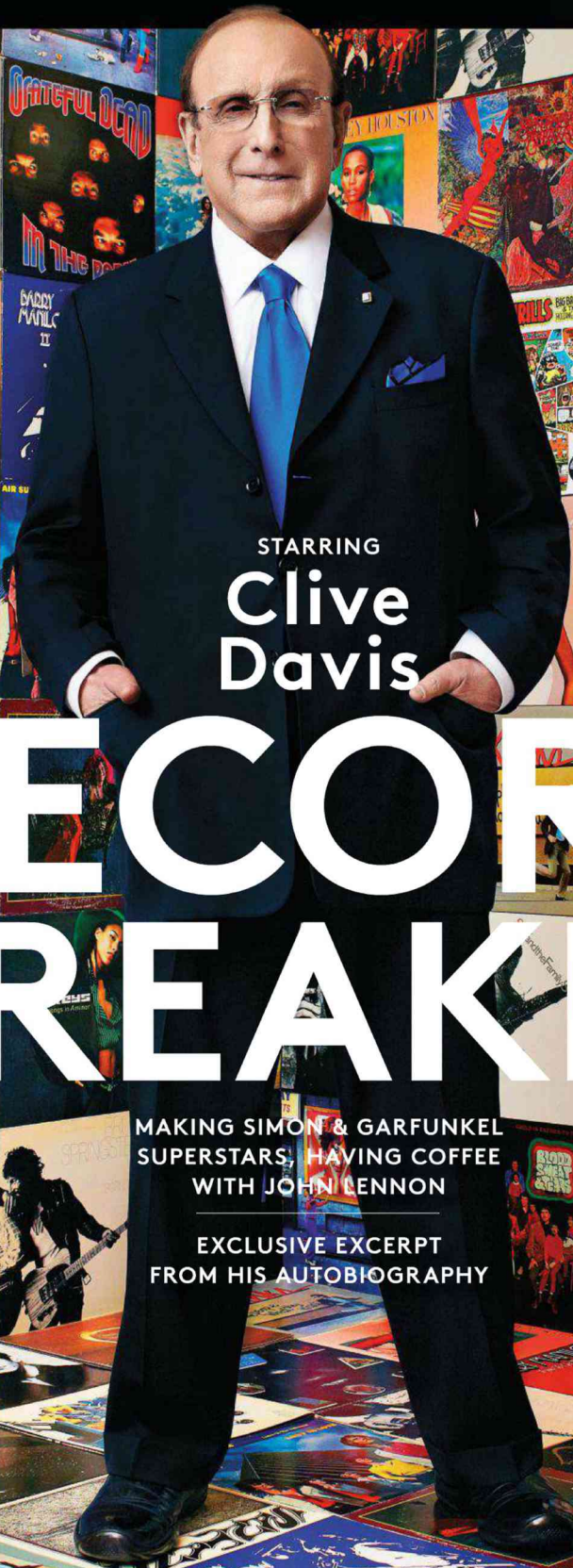


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THE POWER 100 ISSUE



STARRING
**Clive
Davis**

RECORD BREAKER

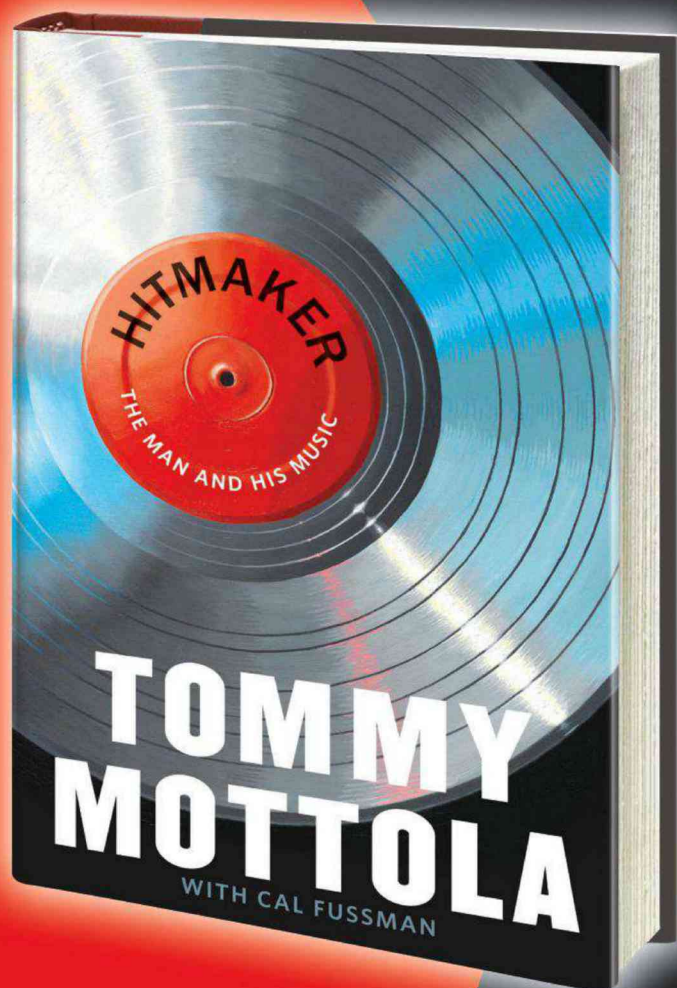
MAKING SIMON & GARFUNKEL
SUPERSTARS, HAVING COFFEE
WITH JOHN LENNON

EXCLUSIVE EXCERPT
FROM HIS AUTOBIOGRAPHY



UK £5.50

A CLASSIC AMERICAN SUCCESS STORY.



From the man who launched the careers and worked alongside of Mariah Carey, Celine Dion, Shakira, Jennifer Lopez, Beyoncé, Bruce Springsteen, Billy Joel, Michael Jackson, and many more... this is the story of how a kid from the Bronx became one of the music industry's most powerful executives.

"I've met a few legends in my life and Tommy Mottola is one of them. What Tommy did, in my opinion, is change the landscape of music and the music business." —Simon Cowell

"Tommy is a guru....He has created more superstars than anyone else." —Jennifer Lopez



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THE POWER 100

1. Lucian Grainge
2. Coran Capshaw
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6. Len Blavatnik
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11. Eddy Cue
& Robert Kondrk
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13. Frank Cooper
14. Stephen Cooper
15. Rob Stringer
16. Randy Phillips
17. Emmanuel Seuge
& Joe Belliotti
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& Craig Kallman
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Tom Corson
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97. Brian O'Connell
98. Jose Valle
99. Chris Tsakalakis
100. Roland Swenson

P.84 "Music is licensed more than ever before, and it continues to define people's lives."

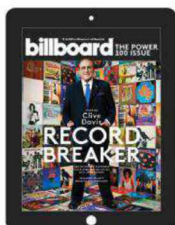
JODY GERSON

P.18 "Paul got straight to the point: 'I've decided to split with Artie,' he said. From a business standpoint, this was devastating news for Columbia. Simon & Garfunkel were standing in the highest tier of the most successful artists in the world at that point."

CLIVE DAVIS

P.90 "A lot of people refer to power as shooting a loaded gun. When you have to shoot the gun, you've lost the power. Other people's knowledge of your gun should be enough."

IRVING AZOFF



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My first memory of Lucian Grainge is him leaning over his desk, yelling at me. This was in his London office

in early 2009, when he was running the international business for Doug Morris, then-CEO of Universal Music Group. Grainge isn't a small man, and I remember my heartbeat stepping up a notch as I tried to sit impassively in the chair that I wished had been positioned a few feet further back.

I had asked Lucian about a particular decision Universal had made regarding a wireless music service. "You have no idea what it's like," he thundered. "Every decision we make sets a precedent. It's not easy to know the difference between those who want to help us and those who want to kill us!"

It was a moment, I felt, of raw honesty, and I respected Grainge all the more for his passion. This was a person—like so many on the Power 100 list—who simply burned to succeed. His desire to win was as palpable as his volume.

Power can be the ability to influence people with or without resistance. To cause or prevent an action. To act or to not act. In physics, power is the work/time ratio. But the most applicable definition of power that I found for this music industry at this moment—and the one that made me recall my first proper meeting with this year's No. 1 power broker, Lucian Grainge—was from Henry Kissinger. He defined it as "a vision of the future coupled with a capacity to bring it about." Kissinger, who wrote this for *Forbes* in 2009, knows a bit about power. He served as Secretary of State under Presidents Nixon and Ford, and his actions were central to improving Soviet relations during the Cold War, as well as initiating contact with China. Remember that next time you think things between publishers and digital services look hopeless.

A vision for the future. While some of their visions compete, and undoubtedly history will prove some of them to be wildly off base, there's not an executive anywhere near the top of this list who doesn't know the world they are working feverishly to create. You don't think major labels have a future? Lucian Grainge is doubling down. You think the rates you pay are onerous? Sorry Pandora, but Marty Bandier is on line one. The profit margins of the live business are too thin? Michael Rapino wants to build ancillaries and content and technology products and essentially own the fan experience in a way that changes the game. There are people on all sides of each of these leaders shouting why they are wrong, but they are making their visions become reality.

Rapino, Bandier, Grainge and others on this list have ended up in positions of incredible power and influence based on sterling track records that show that time and time again they weren't just able to make the right call, but they were willing to make it when others were not. These are paralyzing times, when information overload can lead quickly to inactivity. The men and women on this list act, and they act decisively.

This notion inspires, and that's why the Power 100 issue was created. Yes, the Billboard team and our combined centuries of experience endlessly debated the relative value of market share and revenue projections, cold streaks versus hit-filled histories to produce this ranking. But our chief goal is to encourage more of you readers to think about your vision of the future, and the leverage you have to bring it about. We're all blessed to have been given this life in music. This is not the time for conservatism or self-preservation. Let us one day look back on our time in the game and know that we chased the biggest and the boldest of ideas with everything we had. Love him or hate him, believe in his vision or don't, Lucian Grainge grabbed for his golden ring with Universal's acquisition of EMI. I'm proud to have a hand in this list that recognizes his accomplishments, the accomplishments of so many others, and may yet one day recognize yours.

What's stopping you? ●

A handwritten signature in black ink that reads 'Bill Werde'.

BILL WERDE, Editorial Director

Lucian Grainge

CHAIRMAN
UNIVERSAL MUSIC GROUP

POWER MOVE UMG's \$1.9 billion acquisition of EMI Recorded Music gave Grainge a market-share boost, and another label group to drive content, innovation and profits.

1 If "power" means moving markets or greenlighting massive spends, Universal Music Group chairman Lucian Grainge demonstrated a staggering penchant for it when UMG completed its \$1.9 billion acquisition of EMI's recorded-music assets in September 2012. Grainge is a fierce and tireless advocate for the recorded-music business.

"If you look at the profitability pool for all of music," he says, taking time to speak with Billboard from his suite at the Four Seasons on a recent visit to New York, "I'd think recorded music would be responsible for 60%-70% of it."

Grainge has structured Capitol Records Group, which came as part of the deal, as its own major label, plucking former Columbia COO Steve Barnett (No. 32) as chairman/CEO of CRG. "You should go in there and see whether I delivered in a matter of 12 or 14 weeks everything I said I was going to deliver," Grainge says. "I've taken EMI back to where it was 10 or 15 years ago, back to when [former president] Ken [Berry] and [wife/EMI executive] Nancy were there . . . when the label was alive."

Today, UMG's album market share is up to 40.6%, and as you'll see below, Grainge believes there's a lot of opportunity ahead.

—Bill Werde

Who are your mentors?

I don't think that one can be specific. I'm 52. By the time you get to 52, you've had so much life experience, both positive as well as negative, that they're the things that round you. There are philosophies that you learn from mentoring, and it doesn't necessarily have to be one individual.

The thing that I've learned the most from the two or three people who I've respected the most is that music, A&R people—the people that create music, that can spark, identify . . . bring things that sell—that's the king.

Is there a philosophy that has been a guiding principle for you, or that you think is very important throughout your rise to power?

Keep going. Charge. Just keep going.

When you're running an organization the size of the one that you're running, how do you create a culture of accountability?

I have one very simple philosophy that I think people who have worked with me have heard me say many times, which is that the fish stinks from the head.

So what does that mean to you?

That everybody in the organization should, frankly, operate the same way that I operate. And, that if they don't internalize it, when people behave badly, everybody else in the organization is likely to behave badly. If you behave well, then that filters down . . . I don't think that that's about this business or my job or this company. That's a philosophy in life.

The recorded-music industry—do you feel like it is in the middle of a turnaround? Do you feel like it's hit a bottom?

We've thought it before. We may not have expressed it. Different people may have implied different things depending upon what their corporate structure is. If you're in a public company and you make forecasts, you can't do that. So, I'm trained not to say things that can't be substantiated. I can only answer it in one way: You can see by my actions that I believe in this business. I believe in the economics. I believe in the data that I'm seeing because we invested.

When you look at the Nielsen SoundScan numbers for the last couple of years, the music business has basically been flat on the sale of albums, with singles up a bit. This year, it's early going, but you're up a few percentage points. If you look at the full revenue picture that is the potential of a recorded-music company, is it much better than that?

It's a very good question, and it's something we talk about internally a lot. You look at market share and fixed overheads and your variable overheads and you end up with a number. That is now not the case. Market share is not an indicator of profitability, whereas before it may have been. In terms of these businesses, our challenge as an industry is to monetize the usage of our product, of our content, of our right—that is not being monetized. The data shows and has proved that the enjoyment, the pleasure, the use, the interest in music has never been higher. Ironically, our ability to monetize that through distribution has never been lower. That's why I'm confident. That's why we continue to invest both in [mergers and acquisitions], strategically, in new artists, in our catalog development—everything. So, there are pieces of the income stream that are coming in. We're monetizing things that we've not monetized before, and they're coming in elsewhere in the balance sheet.

Can you give examples?

Video monetization is a small example. Videos for the first 30 years were a promotional cost. And now, it gives me great pleasure to hear our marketing people say, "We can spend a bit more on the video, make it better, because our assumption is that we're going to get it in this way." That's an obvious one. Performance rights. Neighboring rights. Satellite radio rights. All crucial to a part of what we're doing.

I want to talk a little bit about power.

Power is about who calls you and whose call you take. That's power. Power is a combination of the ability to write checks, the ability to make things happen, the ability to block things—political power, the ability to testify and the requirement to testify at a senate hearing and have five commissioners against zero in favor of what you said. Power is the ability to buy and sell businesses. Power is the ability to stop new services. Power is the ability to create new services. That's power. ●



"We're monetizing things that we've not monetized before."



Lucian Grainge
photographed in
Los Angeles.

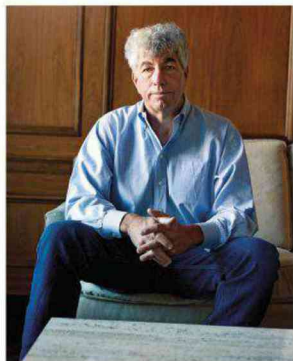
2

Coran Capshaw

FOUNDER/OWNER, RED LIGHT MANAGEMENT, STARR HILL PRESENTS; PARTNER, ATO RECORDS, TBD RECORDS

POWER MOVE

Quietly has taken stakes in monster festivals, including Bonnaroo, Lollapalooza and Austin City Limits; 60 managers in seven cities oversee wide range of careers, from DMB and Phish to Miley and Tiësto.



Coran Capshaw photographed in New York.

Coran Capshaw, the enigmatic dealmaker who runs the world's largest indie management company, hates interviews. When he does chat, however, rather than discussing his own landscape-changing industry moves, he usually limits his comments to supporting a given act: "Our wins come through the wins of the artists we work with," he says.

A former nightclub owner based in Charlottesville, Va., Capshaw launched Red Light Management with his sole client Dave Matthews Band, taking the lessons about fan community that he learned as a longtime Deadhead and applying them to the Internet age. The result helped steer DMB to superstardom. The act earned more than \$41 million on the road from just 41 shows in 2012, according to Billboard Boxscore, and its latest RCA release became the group's sixth consecutive studio album to debut at No. 1.

Along the way, Capshaw pioneered direct-to-fan marketing with MusicToday, bankrolled the initial Bonnaroo in 2002, launched labels ATO and TBD, and quietly invested in an array of music biz properties that includes promoter C3 Presents (No. 26). Red Light sister company Starr Hill Presents operates the nTelos Wireless Pavilion in Charlottesville and stages festivals with equity positions in Bonnaroo, Outside Lands, Wanderlust and Houston's Free Press. Through the C3 relationship, he has stakes in Lollapalooza and Austin City Limits Music Festival, with more properties of varying sizes pending.

Capshaw now employs about 60 managers overseeing the careers of nearly 200 artists, with offices in seven cities and a roster that includes Faith Hill, Phish, R. Kelly, Miley Cyrus, Drive-By Truckers, Alabama, Dierks Bentley, Franz Ferdinand and Victoria Justice, as well as the estates of John Denver and Jerry Garcia. This year, Red Light has already signed Kool & the Gang, Tiësto and Lionel Richie.

More growth for Red Light and other Capshaw businesses seems inevitable, but the expansion won't happen just for its own sake. "Growth needs to be natural, and for the common good," Capshaw says. Red Light has accumulated both management and executive talent through internal development and key people coming onboard from existing firms, with the equity of acumen rapidly expanding.

"Our artists benefit from our collective overall experience and knowledge in the marketplace, in every area," he says, and there have been few obstacles to hold them back. Since Capshaw doesn't answer to an owner, board of directors or investors, the buck stops at his own desk. And there are plenty of bucks to be had. —Ray Waddell

3

Martin Bandier

CEO, SONY/ATV MUSIC PUBLISHING

POWER MOVE

Orchestrated \$2.2 billion deal that united Sony/ATV Music Publishing with EMI Music Publishing, turning the company into the No. 1 song publisher in the world.

It's almost churlish to ask Marty Bandier about his biggest accomplishments in 2012. That's because he had two game-changing moments last year that affected not only him and his business, but also all of music publishing. First, he achieved the once-unthinkable act of uniting Sony/ATV with EMI Music Publishing, the massive company he had built during his 17 years there. Second, Bandier pulled Sony/ATV's catalog from ASCAP and BMI so it could negotiate better rates directly with digital music services like Pandora (parts of EMI's catalog had already been pulled from the performing rights organizations).

Bandier's \$2.2 billion EMI deal, brokered by former Sony exec Rob Wiesenthal, was complex but smart, and saw Sony/ATV take administrative control of EMI to become the world's No. 1 song publisher last June. "The good news is EMI is now back on track in terms of being a creative force after the uncertainty around its future for a couple of years," he says. The impact is already being felt—Sony/ATV was the top song publisher in third-quarter 2012, with 25.7% of the top 100 airplay songs, more than eight percentage points ahead of the next publisher. Billboard estimates the combined catalogs generate revenue of around \$1.3 billion.

His Pandora move also had major implications. Bandier managed to achieve a 25% increase in royalty rates, to 5% of revenue, from the online radio service, and he's likely to go after Spotify and others next. "The compulsory licenses were punitive and treated our songwriters like second-class citizens," he says. —Yinka Adegoke

4

Michael Rapino

CEO, LIVE NATION ENTERTAINMENT @RAPINO99

POWER MOVE

Amid major company changes, signed on for five more years—and oversaw \$2 billion in revenue and net income of \$58 million during third-quarter 2012.

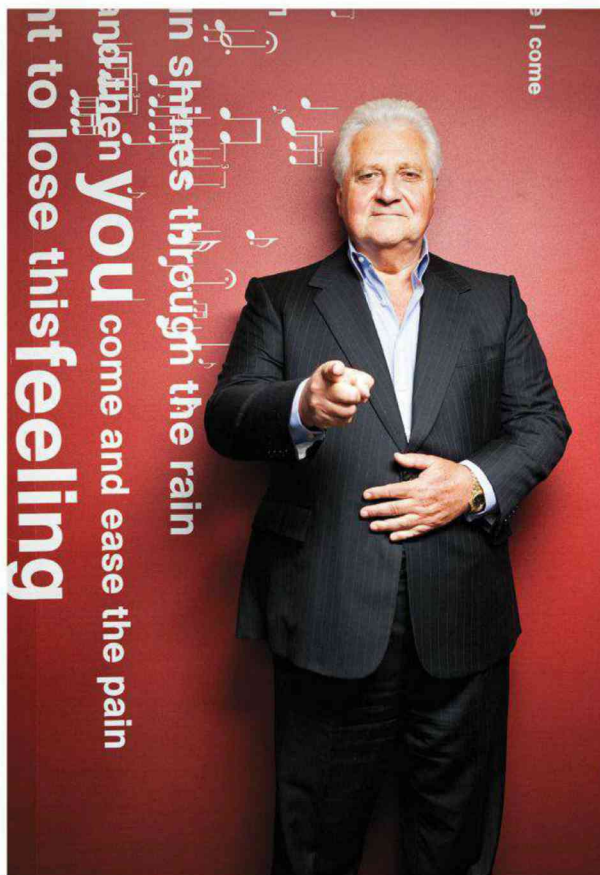


Michael Rapino's power quotient has been rising for both his strong survival instincts and his ability to improve numbers for Live Nation, the world's largest events promoter, ticketing firm and management company. He outlasted yet another boardroom shakeup with the resignation of chairman Irving Azoff on New Year's Eve, days after Rapino re-upped for five years. And the third quarter of 2012 delivered strong results, with nearly \$2 billion in revenue and net income of \$58 million, beating Wall Street's estimates.

Rapino's vision for the company is akin to a three-legged stool. Live Nation's global footprint in 41 countries is one leg. Second, a maximized focus on sponsorships involves 800 companies delivering \$150 million in profits. But it's Live Nation's relationships with consumers and artists that may provide the most sturdy support.

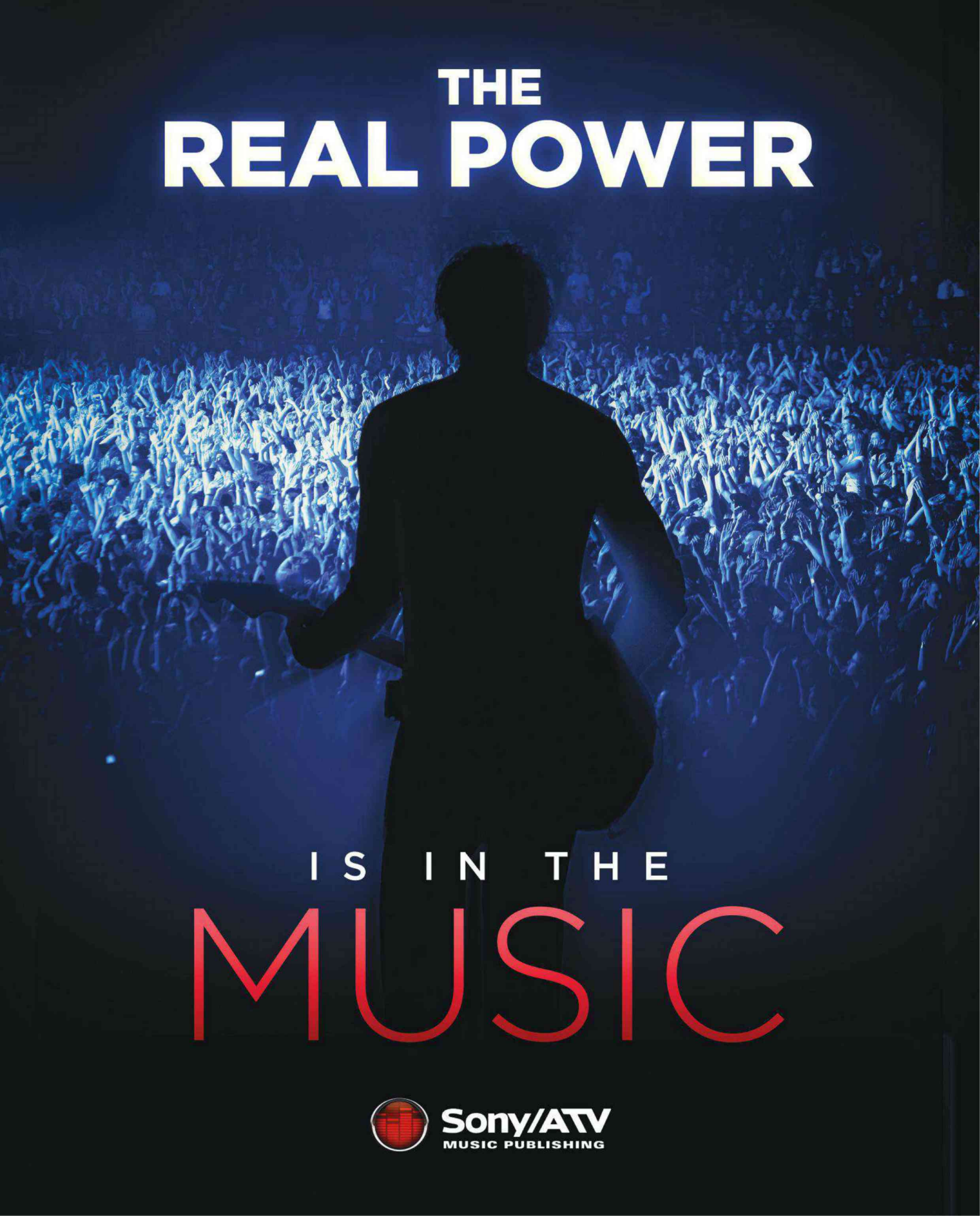
Of course, the stability of those legs hinges on butts. And after a challenging year industry-wide in 2010, Live Nation's sales for 2012 were up 15% through October, compared with the same span in 2011. Live Nation reports that by October 2012, it had already sold about 3 million advance tickets for shows in 2013, compared with about 900,000 such tickets by October 2011 for 2012 shows. When final numbers are calculated, Rapino is estimated to have increased revenue from 2010 to 2012 by 15%, adjusted EBITDA (earnings before interest, taxes, depreciation and amortization) by 25% and upped free cash flow 70%-75%.

No one writes more fat checks in the industry than Rapino—Live Nation says it invested \$2.5 billion in talent in 2012. But for every investment there must be a return, and finally there are signs that Live Nation is reaping what it has sown. The company produced Madonna's tour last year, making Live Nation the promoter for Billboard's top tour in six of the past 10 years. Between Live Nation events and its Ticketmaster division's scope, about 400 million tickets are moved annually. Live Nation's Artist Nation division has a roster of some 250 performers, with the acts playing into every Live Nation revenue stream. "We're still coming out of a tough global economy," Rapino says, "so continuing to obsess around how we price the product and reach consumers is the absolute challenge of 2013." —Ray Waddell



Martin Bandier photographed in New York.

THE REAL POWER



IS IN THE
MUSIC



Sony/ATV
MUSIC PUBLISHING

Doug Morris

CHAIRMAN/CEO
SONY MUSIC ENTERTAINMENT



POWER MOVE Investing big in creative centers—like Dr. Luke’s Kemosabe label and Patrick Moxey’s Ultra Records—continuing to grow market share and cleaning up the corporate structure of the Sony-BMG merger.

5

The Doug Morris-led Sony Music Entertainment last year came within striking distance of finally challenging Universal Music Group as the U.S. market-share champ in sales of albums plus TEA (track-equivalent albums). However, UMG held on with a share of 30.5% beating Sony’s 29.1% share.

And this year the gap will grow wider as UMG’s market share currently stands at 40.6% thanks to its acquisition of EMI Recorded Music, which closed Sept. 29.

Since coming onboard, Morris placed Antonio “L.A.” Reid (No. 40) at the helm of Epic, tapped Peter Edge and Tom Corson (No. 41) to lead RCA and revamped his international team by putting Germany’s Edger Berger in charge and bringing Nick Gatfield in to head Sony’s U.K. operation. He’s also cut a deal with Dr. Luke (No. 38) and his Kemosabe label, calling the producer his new “Jimmy Iovine.” Morris isn’t done yet, either—he just hired Patrick Moxey as president of Sony’s new electronic music division and acquired a minority stake in his Ultra label for \$15 million, sources say.

So far, these new label-management teams are treading water in terms of market share, as is Columbia, which is the largest label in the U.S. industry. “It all comes down to getting hits,” Morris says. “These creative centers are as good as I can put together. Now, the question is: Are they going to deliver?”

While waiting for dividends from his A&R investments, Morris managed to maintain Sony’s market-share growth momentum—it had been almost steadily on the rise since 2008 with a 24.4% share vs. UMG’s 32.3%. The 29.1% that Sony turned in for 2012 was up from 28.4% at the end of 2011. Beyond market share, one of Morris’ biggest contributions so far, according to company insiders, has been clearing out the dysfunctional corporate structure left over from the Sony-BMG merger, no small feat in itself. —Ed Christman



Doug Morris
photographed
in New York.

6

Len Blavatnik

FOUNDER/CHAIRMAN, ACCESS INDUSTRIES

POWER MOVE

A \$130 million stake in Deezer—the expanding French streaming service—grows music holdings that already include WMG and could encompass Parlophone.

A Russian-born, billionaire Harvard Business School graduate, Len Blavatnik orchestrates his growing empire through Access Industries, a holding company with a diversified portfolio, including ownership of Warner Music Group, the world’s third-largest music company. He is the only person who owns a major music group. Last year, Blavatnik expanded his music footprint by investing \$130 million for “a significant minority stake” in Deezer, a profitable French music streaming service.

This year, Blavatnik has cast his eye on EMI’s legendary Parlophone label, with a roster that includes Coldplay, Gorillaz, Kylie Minogue and Blur. Access is bidding against a number of other heavyweights, including a combined offer from Sony and BMG, for Parlophone, which has been put up for sale by Universal Music Group in order to secure the blessings of European antitrust officials for UMG’s acquisition of EMI.

Blavatnik, whose \$12.5 billion estimated net worth makes him the 72nd richest man in the world, according to Forbes magazine, easily can afford to outbid his rivals. But he’s unlikely to pay a penny more than he believes the business is worth. That disciplined approach—honed through his experience investing in oil, gas and chemical industries—means he has bowed out of a number of frothy transactions, including the sales of Metro-Goldwyn-Mayer in 2010 and EMI in 2011.

7

Rob Light

MANAGING PARTNER/MUSIC HEAD, CREATIVE ARTISTS AGENCY

POWER MOVE

With nearly 100 agents, Light’s CAA music department booked some 19,700 shows worldwide in 2012. That’s more than 10 million tickets, and \$820 million in gross.

An agent is only as powerful as the artists he represents, and CAA’s Rob Light had some of the most popular and powerful clients in the world working in 2012. “Real power,” Light says, “is the ability to influence in a consistent and positive way over a long period of time.” Speaking of a long time, Light has been running CAA’s music operation since 1998.

Six CAA music clients made Billboard Boxscore’s list of the top 25 touring acts for 2012, topped by Bruce Springsteen & the E Street Band with 2.2 million tickets sold. All of those acts will be working in 2013, as will Bon Jovi, one of the few acts in history to finish as Billboard’s top tour twice in a three-year period. CAA’s music department of nearly 100 agents in Los Angeles, Nashville, London and New York booked some 19,700 shows worldwide in 2012, with clients grossing \$820 million in ticket sales and moving more than 10 million tickets.

CAA is changing, broadening its influence on artist careers in other areas like sponsorships, media and philanthropy. In addition, the agency bolstered its roster of concert artists during the past year by adding Britney Spears, PSY, the Eagles, Journey, Eminem, Kanye West, Jennifer Lopez, Mary J. Blige, Pitbull and others.

With those names, those types of numbers and the power of the CAA roster, it’s easy to see why Light is optimistic about the future of music. But he also sees challenges ahead, including new ways to effectively reach consumers with so many entertainment options available. “That’s a challenge for the record business, for radio and for us,” he says. “How do we communicate with consumers in an effective, passionate, responsive way?” —Ray Waddell



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8

Tim Leiweke

PRESIDENT/CEO
ANSCHUTZ ENTERTAINMENT GROUP
@AEGWORLDWIDE

POWER MOVE

The top-grossing arena in the world (London's O2), the industry leading festival (Coachella), \$5 billion in real estate and key execs with new, long-term contracts—all part of Leiweke's strategy that may drive value to the tune of \$8 billion.



The architect behind Anschutz Entertainment Group, president/CEO Tim Leiweke delivered big-time for founder/owner—and now seller—Philip Anschutz, the Denver multimillionaire who put AEG on the block last November with a price tag that could ultimately reach \$8 billion.

That such a big number is even being floated stands as testament to Leiweke's skill of combining world-class theaters, arenas and stadiums with revenue-producing sports teams and live events, as well as such add-on businesses as ticketing, merchandising and sponsorships. AEG Live, the company's content arm that owns, operates and exclusively books 35 venues, has produced many of the highest-grossing tours of the last decade. AEG's festival division produces branded events including Coachella (which grossed an industry-leading \$47 million in 2012), Stagecoach and New Orleans' Jazz & Heritage Festival. AEG Live reported a total gross of \$576 million in 2012, second only to Live Nation, and is positioned for even higher grosses in 2013, Leiweke says, driven by both festivals and new tours by Bon Jovi, Taylor Swift, Kenny Chesney and Justin Bieber, among others.

AEG's real estate assets drive the business. Its arenas alone are estimated to be worth more than \$5 billion, with AEG either owning venues or holding long-term operating leases in major markets worldwide. Indeed, its entire portfolio of arenas, theaters, stadiums and clubs on five continents exceeds 100 buildings, with 42 million concert-goers attending AEG shows last year, according to the company.

Besides the real estate are other venue revenue streams that virtually print money: food concessions, on-site parking, corporate suites, sponsorships and AEG's new ticketing company, AXS, which could be operating in all of its buildings by year's end. These ancillaries hinge on strong bookings, and AEG's O2 in London was the top-grossing arena in the world last year, bringing in nearly \$110 million, according to Billboard Boxscore, with AEG's Staples Center in Los Angeles and Allphones Arena in Sydney placing third and seventh, respectively.

Perhaps preparing for the ownership change, Leiweke secured AEG's top executives with new, long-term contracts. He doesn't seem overly concerned about his own prospects, however. "I'll serve at the will and the mercy of the new owners," he says. "If it's not meant to be, I'm fairly certain I'll keep myself busy." —Ray Waddell

10

Jimmy Iovine

CHAIRMAN, INTERSCOPE GEFEN A&M
CEO, BEATS ELECTRONICS

POWER MOVE

With Interscope breaking artists as diverse as Kendrick Lamar and Phillip Phillips, Iovine prepares to leverage the Beats brand with a new curated streaming service.

The future of the music business lies in subscription services, Jimmy Iovine told Billboard in this year's first cover story (dated Jan. 12). The crystal ball pronouncement was no surprise, given audio company Beats Electronics' purchase of digital music service MOG and its proposed midyear relaunch as a "curated subscription service that doesn't exist right now."

According to label chief Iovine, a former engineer and producer who also heads up Beats, "The industry desperately needs subscription to get the business back to where it was, and everyone is on-board now." Beats, which has a 60% market share in North America in the premium headphone market, is looking to expand into Asia and South America this year.

Few executives wear as many hats as Iovine, who stepped away from day-to-day operations at Interscope Geffen A&M last year to assume the title of chairman, and oversaw recording projects as an in-house mentor on "American Idol" and restructured the financing of Beats. Interscope had a good year breaking Kendrick Lamar, Imagine Dragons and Lana Del Rey, as well as beginning work with Schoolboy Q, Jessie Ware and Jamie N Commons. Iovine was also the song picker who selected "Home" for Phillip Phillips to perform as his coronation single on the season 11 finale of "American Idol"; it has since sold 3.8 million downloads, according to Nielsen SoundScan.

"Jimmy is fantastic each week, preparing the singers for their next performance," says "American Idol" host Ryan Seacrest (No. 59). "He is instrumental in the growth process during the week-to-week phases of 'American Idol,' bringing incredible access to music and artists while also finding the right records and the right producers." —Phil Gallo

11

Eddy Cue & Robert Kondrk

POWER MOVE

Expansion to 68 new territories—and finally landing AC/DC and Kid Rock tracks—should help grow revenue of \$7.9 billion.

SENIOR VP OF INTERNET SOFTWARE
AND SERVICES; VP OF ITUNES
@CUE

Eddy Cue and Robert Kondrk run the world's largest entertainment store, iTunes, but their business actually encompasses much more than just music downloads.

A 24-year Apple veteran who now reports to CEO Tim Cook, Cue negotiated content deals for iTunes with Steve Jobs and, according to sources, continues to be involved with the biggest music deals today.

Cue oversees the iTunes store, App Store, iBookstore and iCloud services—including iTunes Match—as well as Maps, Siri and iAd, Apple's online advertising business.

Kondrk, promoted to VP of iTunes last year, is considered Cue's "first lieutenant," with the responsibility to grow iTunes' business every year, according to a company insider.

Though iTunes isn't adverse to throwing its weight around when needed, one major-label executive complimented Cue and Kondrk for allowing the company's staffers to retain their love of music while many competitors are driven solely by business metrics. "The folks at iTunes enjoy listening to music and will often get behind something just because they love an artist," the executive says.

The recipient of a makeover late last year, iTunes is so big that it earns more than any other single music company, generating revenue of approximately \$7.9 billion in 2012. Now operating in 119 countries after expanding to 68 new territories last year including Russia, South Africa, Hong Kong and Singapore, its music catalog made some notable additions, with AC/DC and Kid Rock finally joining the store, and Sony Music Entertainment selling Japanese artists more than eight years after the store first launched in the country. —Glenn Peoples

Jimmy Iovine
photographed
in Los Angeles.





Marc Geiger

HEAD OF MUSIC
WILLIAM MORRIS ENDEAVOR
@MARCGEIGER

POWER MOVE Seven of the top 25 tours of 2012, a number that may grow with the addition of more than 50 new clients—including Frank Ocean—to a roster that tops 1,000 acts.

9 A visionary who co-created the Lollapalooza tour and became an early advocate of linking artists and consumers through the Internet, Marc Geiger watches knowingly as the music industry continues its recent revolution (though he admits it's not moving nearly fast enough to suit him).

As chief of William Morris Endeavor's music division, Geiger understands the major changes that took place: Labels that once ruled the business struggle for power, while formerly bottom-dwelling concert promoters are now suddenly king of the hill.

All the while, WME's music division has been developing promising new talent while sustaining and building careers. WME led all agencies by representing seven of the top 25 tours in 2012 (including two acts in the top 10), which boasted a combined gross of nearly \$500 million, according to Billboard Boxscore.

WME signed more than 50 new clients in 2012, including Steve Aoki, Arctic Monkeys, Depeche Mode, Dr. Dre, Lauryn Hill, Carly Rae Jepsen, Norah Jones, Frank Ocean, Gotye and Tegan & Sara. Its client roster now tops 1,000 acts, booked by 98 music agents in Beverly Hills, Calif.; Nashville; New York; Miami; and London. An early believer in the growth of U.S. festivals, Geiger also saw the potential for global artists, such as Lady Gaga, to dominate the business.

As the industry's power base undergoes "a huge facelift" moving from recorded music to live performances, Geiger relishes the revolution. "The house was torn down and rebuilt completely, and it is still being rebuilt," he says. "A lot of the industry's larger-than-life personalities are not looked at the same way, or given the same sense of indulgence, because it's more of a business now, though one that has been severely challenged. And guess who has the most power out of everybody today? The consumer." —Ray Waddell

Marc Geiger
photographed
in Los Angeles.

Bob Pittman

CEO, CLEAR CHANNEL
@PITTMANRADIO

POWER MOVE Agreeing to pay a label performance royalties for the first time could be an industry game-changer.

12

Since arriving two years ago as chairman of media and entertainment, Bob Pittman has shaken up Clear Channel, the largest radio group in the country. After formally taking the top job in 2011, he has focused on getting the entire company to play to its greatest strengths. He's particularly proud of his team for developing a national programming platform with more than 239 million monthly listeners, making it the United States' largest broadcast network. "No one else comes close," he says of the platform's reach, which can target key demographics as required by advertisers.

Pittman, who started in radio as a teenager before helping develop other forms of media, including cable TV (MTV) and Internet companies (AOL, his own Pilot Group), is especially focused on ensuring that the radio business brings in advertising dollars in line with the industry's 94% reach, based on Arbitron data. Pittman says, "Our greatest accomplishment at Clear Channel is seeing the team gel and collaborate... with everyone from media planners to artist managers and labels."

Perhaps the best example of this collaboration was inking a groundbreaking performance rights royalty deal with independent country label group Big Machine. Pittman says other such arrangements may be coming with more indies and the majors. "We would like to do a major deal; it makes sense," he says. "The majors want to get paid, we want to make more money. We're trying to find a way to get there." —**Yinka Adegoke**



13

Frank Cooper

CHIEF MARKETING OFFICER, GLOBAL CONSUMER ENGAGEMENT OF PEPSI SPARKLING BEVERAGES
PEPSICO

POWER MOVE

Green-lit \$50 million marketing partnership with superstar Beyoncé.



Pepsi is the most powerful brand in terms of physical spending (with a record-breaking \$300 million spent on event sponsorship in 2012, according to sponsorship analytics firm IEG). PepsiCo's chief marketing officer of global consumer engagement, Frank Cooper, has been laboring to make Pepsi's dollars work especially hard for the music business. According to him, "Our creative process is to build things with the industry—a lot of people believe that's really the only way to create value."

Case in point: Reteaming with previous Pepsi pitchwoman Beyoncé for a multitiered endorsement deal that kicked off during the Super Bowl halftime show and continues with a global TV commercial along with support of Beyoncé's other creative projects, valued at a media spend north of \$50 million. That's on top of an original music strategy that has seen Pepsi tap Calvin Harris and Ne-Yo, as well as Kelly Clarkson, Lenny Kravitz, Aerosmith, Kid Rock and others, for custom Pepsi "anthems" with the NFL that never mention the soft drink.

Having previously held senior roles at Motown, Def Jam and Tommy Boy Gospel, Cooper understands the opportunity that comes with his position. "I don't depend on turning a profit off of the artist's music, so it frees you up to think about mutually beneficial relationships... This is purely about, 'Can we get together to create value that otherwise would not happen?' And that's what makes it fun." —Andrew Hampp



16

Randy Phillips

PRESIDENT/CEO
AEG LIVE

POWER MOVE

Has more than 2,000 live shows per year and a bevy of growing festivals, including Coachella.

On first glance, seeing that AEG Live's total Billboard Boxscore gross of \$576.4 million in 2012 was down \$225 million (28%) from 2011 might look disastrous. But the difference-maker between '12 and '11 is well accounted for by the lack of activity from AEG-promoted tours of 2011 like Bon Jovi and Usher (whose combined grosses well exceeded \$225 million). And, of course, Boxscore is all about gross, not net. Comparing the past two years, AEG Live's 2,134 shows reported in 2012 are virtually flat with 2011, a reflection of festival business growth, its regional offices, anchor venues and the one-off shows it promotes.

"One reason 2012 wasn't a disaster—whereas five years earlier it could have been, because then touring drove everything—is because the regional offices are doing incredibly well," Randy Phillips says. "Instead of this company being completely driven by touring, now we're evenly divided between festivals, regional offices, venues and touring."

Phillips cites Denver, once one of the most competitive promoter markets in the country, as an example of the company's regional dominance. "We now control Denver, with 70% of the [concert] market," he says. The festivals speak for themselves—AEG Live is partnered in the resurgent JazzFest, but the crown jewel is Coachella, now the highest-grossing festival in the world. Along with the strength of regionals and still-growing events, AEG Live will have a portfolio of major tours including Bon Jovi, Taylor Swift and Kenny Chesney.

"[AEG Live] will probably eclipse \$40 million this year in profits," Phillips says. "And, remember, we're debt-free." Still, the future is uncertain, with parent company AEG presently on the auction block. At the very least, Phillips will be working for new owners, but as AEG CEO Tim Leiweke (No. 8) puts it, "Randy is fine." —Ray Waddell

Randy Phillips photographed in Los Angeles.

NEW

14

Stephen Cooper

CEO
WARNER MUSIC GROUP

POWER MOVE

Restructured Warner Music into three units—labels, publishing and artist services—as he strengthened the balance sheet.



Before taking over the third-largest record company in the world in August 2011, Stephen Cooper didn't have any music industry experience, but he did helm an odd mix of other companies: Hawaiian Telecom, Krispy Kreme Doughnuts, Metro-Goldwyn-Mayer and Enron, to name just a few.

A common thread connects most of those firms: They all hired Cooper as CEO during market and corporate upheaval. The same could be said about Warner Music Group, which sits on the precipice of a crumbling empire whose outmoded business model must evolve to survive.

Though Len Blavatnik (No. 6) owns WMG through his holding company Access Industries, Cooper is regarded as the Hand of the King. The pair has a longstanding relationship, and Cooper is entwined in several other Blavatnik enterprises, including serving as a member of the supervisory board of LyondellBasell Industries. These ties therefore make Cooper's authority at Warner unquestioned.

The relationship works because Cooper is known for his restructuring. At Warner, this meant building a team that knows the music biz inside out, making up for his own lack of experience. Cooper elevated Cameron Strang (No. 36) and Matt Signore in a November shake-up that reorganized the company into three divisions—labels, publishing/catalog and artist/label services. He also hired Jon Platt (No. 82), a publishing exec with deep roots in R&B and hip-hop, and Rob Wiesenthal, one of the architects behind Sony's purchase last year of EMI's publishing. Cooper improved Warner's cash flow by refinancing the company's debts in November, taking advantage of lower interest rates while using a portion of the savings to pay down the principal. —Alex Pham

15

Rob Stringer

CHAIRMAN/CEO
COLUMBIA RECORDS

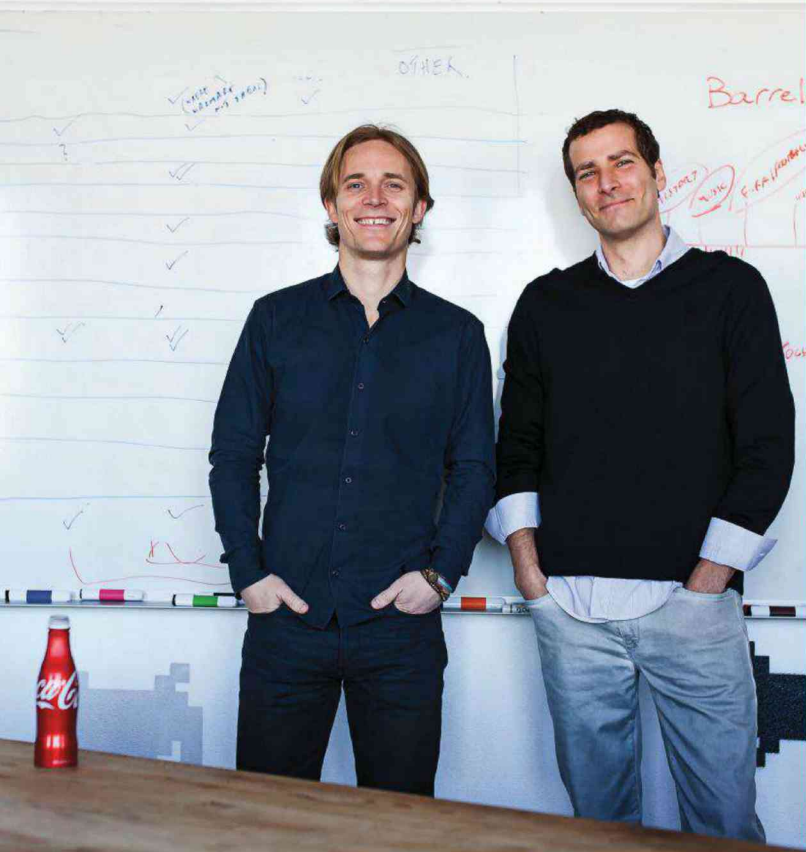
POWER MOVE

Had three of the top five-selling U.S. albums last year, and was the No. 1 U.S. label.

With Adele's powerhouse hit *21* driving Columbia's fortunes during the last two years, it's no surprise that Rob Stringer had the biggest U.S. label for the second year in a row, with an 8.7% market share. Boasting sales of 4.4 million units, according to Nielsen SoundScan, *21* was the highest-selling album of the year, and Columbia became the first label in the post-1991 SoundScan era to achieve that honor for a second consecutive year.

But it wasn't all about Adele. Undoubtedly, Columbia's breakout act for 2012 was One Direction, with albums *Up All Night* and *Take Me Home*, respectively, named the No. 3 (1.6 million) and No. 5 (1.3





Emmanuel Seuge (left) and Joe Belliotti photographed in Atlanta.

Emmanuel Seuge & Joe Belliotti

HEAD OF GLOBAL ENTERTAINMENT AND SPORTS MARKETING; ENTERTAINMENT MARKETING DIRECTOR, COCA-COLA

POWER MOVE Taking Coca-Cola from music sponsorships to the music business, with a strategic partnership with Spotify (plus a 10% stake) and three new divisions managing rights and royalties on its existing music.

17 If 1928 was a defining year for Coca-Cola when it first became a partner with the Olympics, then Emmanuel Seuge wants 2012 to be remembered as the year when Coke joined forces with Spotify. After announcing a strategic partnership in March, the two companies eventually revealed that Coca-Cola had become a minority investor (taking a 10% stake) and will play a key role helping the online firm expand to other territories, with Latin America a key target.

"This is going to be one of the most exciting years for the music industry because of what's happening in the streaming business," says Seuge, Coca-Cola's head of global entertainment and sports marketing.

Coke's sponsorship budget topped \$250 million in 2012, with Seuge and entertainment marketing director Joe Belliotti making music a central part of the company's Olympic tie-ins, using an original Mark Ronson song to anchor its Move to the Beat campaign. The song was re-created more than 3 million times by consumers through a mobile app and adapted by recording artists in 20-plus territories, inspiring Coca-Cola to launch three different divisions to collect royalties and manage rights and revenue on its previous music.

Look for Vitaminwater, Sprite, Fanta and Coke Zero to bring more music into the company's marketing in 2013—as well as Diet Coke, which just named Taylor Swift its spokeswoman. "Joe's teams have created a music-strategic framework for [us] as our markets around the world leverage music," Seuge says. —Andrew Hampp

18

Barry Weiss

CHAIRMAN/CEO, ISLAND DEF JAM MUSIC GROUP, REPUBLIC RECORDS

POWER MOVE Returning IDJ to profitability, and making UMG East Coast label operations one of Universal's key revenue components.



When Doug Morris (No. 5) jumped ship to head Sony Music, his successor, Lucien Grainge (No. 1), retaliated by setting off a tit-for-tat executive tug-of-war between the two majors that continues to this day. Grainge enticed RCA/Jive head Barry Weiss to join Universal Music Group as chairman/CEO of Island Def Jam Music Group and Republic Records, and in doing so won a decisive battle in the war.

With the help of longtime business collaborator Ivan Gavin and Island Def Jam president Steve Bartels (No. 47), Weiss has turned around the money-losing IDJ operation, and made the overall UMG East Coast label operations one of the more profitable Universal components, according to company insiders.

IDJ needed lots of work, sources say, due to the departure of talent visionary Antonio "L.A." Reid (No. 40) along with some of his lieutenants, which created a gaping A&R void. So Weiss set about expanding on what IDJ has been doing for years by boosting four repertoire centers—Island, Def Jam, Mercury and Motown—so the label group would have an array of A&R streams pouring into its marketing and promotion teams. Company insiders consider Weiss a workaholic, a leader who knows when to get involved and when to be hands off. He's overhauled several areas of the business, and hardly touched others, such as Republic, which he describes as a finely tuned machine. He's also one of the rare label execs who knows when to exercise restraint when chasing records.

Looking forward, Weiss is straight-ahead: "The challenge always is breaking new artists and making sure current artists on the roster remain vibrant and solid." —Ed Christman

19

Julie Greenwald & Craig Kallman

CHAIRMAN/COO; CHAIRMAN/CEO ATLANTIC RECORDS GROUP

POWER MOVE Growing market share with a combination of new artists (Ed Sheeran, Hunter Hayes, Grouplove) and proven hitmakers (Flo Rida, Zac Brown Band).



"You're talking to two very modest people here," says a self-deprecating Julie Greenwald about Atlantic's ongoing success with herself and Craig Kallman in charge. The group finished with a 6.9% market share in 2012, a small spike from 2011's 6.7%. "We don't get caught up in that, but in building a strong roster and label team... it's a creative home," she says.

Under Atlantic's roof are 2012 success stories like Grammy Award nominees Ed Sheeran, Hunter Hayes and fun., as well as Flo Rida, Zac Brown Band, upstart Grouplove and the Big Beat label (Skrillex, Martin Solveig). Leading the charge into 2013 are Bruno Mars, the return of Paramore and Atlantic's newly minted partnership with Rick Ross' Maybach Music Group.

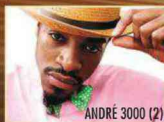
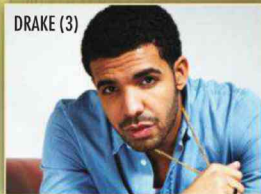
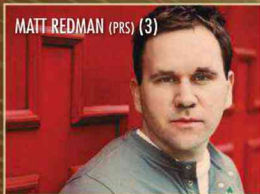
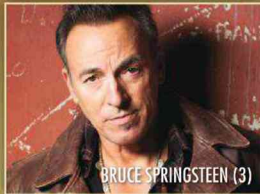
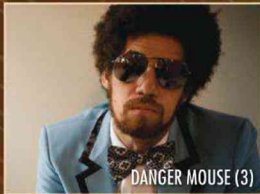
"That impressive roster, with Wale, Meek Mill and others, is going to change our 2013 significantly as we continue to broaden the MMG brand," Greenwald says. "We're sad that Lyor [Cohen, former Warner Music Group chairman/CEO of recorded music] isn't here, but we're 100% focused on pushing this company forward." (For more on Cohen, see page 26.)

For both Greenwald and Kallman, that push hinges on artist development, which is where Kallman derives his definition of power in the industry. "The days of stringing out a song, selling tons of albums and looking like you're doing a great job for the artist are long gone," he says. "Today, it's about rolling up your sleeves and getting into the nitty-gritty, contributing to an artist's career from the ground up. That's our raison d'être."

—Gail Mitchell

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TEGAN & SARA (SOCAN) • TENACIOUS D • FRANCOIS TÉTAZ (APRA) • CHRIS THILE • MICHAEL TILSON THOMAS • CHRIS TOMPKINS • TYRESE • U2 (PRS) • USHER • MANUEL VALERA NEW CUBAN EXPRESS • OSMO VÄNSKA (TEOSTO)
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Clive Davis photographed at Sony's penthouse office in New York.

20

Clive Davis

CHIEF CREATIVE OFFICER, SONY MUSIC
CHIEF ADVISER, NEW YORK UNIVERSITY'S CLIVE DAVIS
INSTITUTE OF RECORDED MUSIC

POWER MOVE

If a reunion with Aretha, a new album from Jennifer Hudson and his memoir recapping the last five decades of the music business wasn't enough, there's also throwing the industry's most hotly anticipated party each and every year.

Based on history alone, Clive Davis deserves a place on any music industry power list—and indeed, *Billboard* gave him his own special page apart from last year's inaugural tally. But there's plenty of current evidence as to why the chief creative officer of Sony Music, chief adviser of New York University's Clive Davis Institute of Recorded Music and golden-eared A&R legend is still just as powerful at age 80 as he has been throughout his nearly 50-year music career.

Start with his list of upcoming music projects, which include a much-anticipated reunion with Aretha Franklin, a third LP from Jennifer Hudson, the debut from 2012 U.S. "X Factor" winner Melanie Amaro and a new album with Carlos Santana. Davis is also co-producing a Broadway revival of "My Fair Lady," which his mentor at Columbia Records, Goddard Lieberson, was instrumental in bringing to Broadway in 1956. Then there's his memoir, "The Soundtrack of My Life," for which he received a substantial advance—and the most requests for major media coverage that publisher Simon & Schuster has seen since Bill Clinton's "My Life." Davis scored a keynote slot at South by Southwest in anticipation of the book's release, with more appearances to be confirmed.

And last but certainly not least, there are his efforts to memorialize his protégée Whitney Houston, including scoring Hudson for a last-minute tribute at the 2012 Grammys, executive-producing RCA's *I Will Always Love You: The Best of Whitney Houston* greatest-hits collection and an accompanying tribute special on CBS. It's no surprise, then, that the guest list for his legendary pre-Grammy gala was filled at its fastest rate ever for 2013—with Hudson, Bruno Mars, Taylor Swift, Katy Perry, Patti Smith, Frank Ocean, Lyor Cohen and Quincy Jones among the many bold-faced names expected, and who knows how many more are still calling Davis and pulling favors just for an invite. Now that's power. —**Andrew Hampp**



Negotiating Simon & Garfunkel's Troubled Waters

In an exclusive excerpt from his forthcoming autobiography "The Soundtrack of My Life," Clive Davis offers a front-row view to the triumphal rise—and dismantling—of one of the most iconic duos in music history

It's a joke—but only half a joke—among executives in the music industry that any conversation you have with an artist is invariably about that artist. That intense focus is necessary for their art—it helps give them the confidence to run the risks that great creativity requires. But it doesn't easily make for the mutuality that true friendship requires. Still, Paul Simon and I had sons the same age and we became neighbors on Central Park West. My high regard for his songwriting didn't hurt, of course—I personally felt that as a songwriter Paul Simon was in a class with Dylan and Lennon/McCartney, and that Simon & Garfunkel were qualitatively the equivalent of the Beatles—but we shared interests outside the music business and eventually grew close.

None of that made working with Simon & Garfunkel any easier. A notable example of how difficult it was occurred after the director Mike Nichols asked Paul if he would write new songs for his 1967 film "The Graduate." With some obvious exceptions, soundtrack albums at the time essentially amounted to souvenirs for people who had enjoyed the movie. Their commercial success depended less on the quality of the music than the box-office success of the film. However, I thought this project had real possibilities. Nichols had become one of the most important directors in the country after being nominated for an Academy Award for "Who's Afraid of Virginia Woolf?" His talent combined with Paul's songwriting seemed like a stellar match to me, so when Embassy Motion Pictures offered Columbia the soundtrack rights, I snapped them up.

The problems began when Nichols decided not to use the few new songs Paul had written for the film—a significant exception being a snippet of "Mrs. Robinson," named for the sultry character played by Anne Bancroft. He chose instead to use songs from previous Simon & Garfunkel albums, including versions of "The Sound of Silence" and "Scarborough Fair/Canticle." Paul wasn't happy about the whole experience of writing for the film, and when I asked him if there was enough music in

From the forthcoming book titled The Soundtrack of My Life by Clive Davis. Copyright © 2013 by Clive Davis. To be published by Simon & Schuster. Printed by permission.

it for an album, he said in no uncertain terms that there wasn't. Then, when the film opened and it was clear that it was going to be a blockbuster hit, I again asked Paul if we could somehow assemble a soundtrack album. Again he said no. Determined, I then went to the Columbia A&R man in charge of soundtracks and asked what he thought. He agreed with Paul.

Purely from a business standpoint, I felt Columbia was losing a major opportunity at a time when a big hit album could have really helped the company—not to mention help me continue to move things in the progressive direction I wanted. With relatively little effort we could have a soundtrack that was virtually guaranteed to be a major success. But I also firmly believed that the soundtrack could help propel Simon & Garfunkel to a new level of stardom, and also bring Paul some of the exceptional songwriting recognition he deserved. Their albums *Sounds of Silence* and *Parsley, Sage, Rosemary and Thyme* had done very well, but as “The Graduate” was being hailed as a definitive document of the era, finding a credible way to emphasize their association with it would be highly desirable. I just couldn't let that opportunity slip.

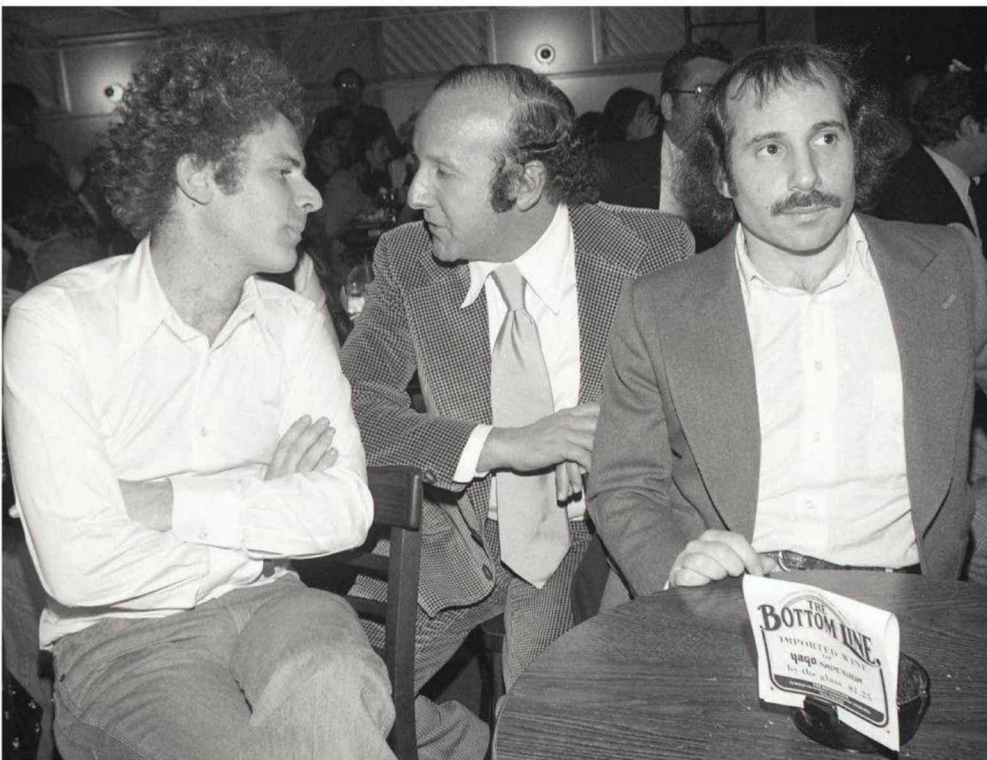
Finally, one day, in the middle of my work, I left the office and went to see “The Graduate” myself. As I sat in the theater and watched, it became obvious that the movie was terrific and was going to be enormously successful. What also became apparent to me was the potential solution to my problem. When Paul and my A&R man Ed Kleban told me that there wasn't enough music to put together a soundtrack album, they were thinking only of the Simon & Garfunkel songs in the film. But the composer Dave Grusin had written an instrumental soundtrack that was prominently used in the film. Vinyl albums typically contained somewhere between 35 and 40 minutes of music. We could very legitimately assemble a soundtrack for “The Graduate” that combined Grusin's score and the Simon & Garfunkel songs.

The only remaining problem—and it was far from insignificant—was convincing Paul and Artie that it was a good idea. I called Mort Lewis, who managed Simon & Garfunkel, and made my case. He was blunt: Paul did not want a soundtrack album, and Artie completely agreed with him. They were in the process of completing the *Bookends* album, and they didn't want a potential soundtrack either to delay the release of *Bookends* or confuse fans by cluttering the marketplace. I responded that the potential audience for the soundtrack was significantly larger than their own following, and would bring their music to new fans.

To seal the deal I spoke to Paul directly. I assured him that, in its marketing, Columbia would make it clear that this was not a Simon & Garfunkel album. They would not appear on the cover—which instead used the iconic seduction shot of a mesmerized Dustin Hoffman staring at the upraised, stocking-clad leg of Anne Bancroft. The large title on the cover would indicate that this was the official soundtrack album of “The Graduate,” and smaller type would read something like “Songs by Paul Simon” and “Performed by Simon & Garfunkel.”

Paul was adamant. “We've been working on *Bookends* a long time,” he said. “We are totally into it, and we think it's a major creative breakthrough. We don't want to wait six months to put it out.” He needn't have worried. Not only did I think it made good commercial sense to release the albums back to back, but, in order to keep Columbia fresh, I was experimenting with release strategies, and this unlikely move fit perfectly with that approach. I was convinced that once the two albums were out, Simon & Garfunkel would be superstars.

However reluctantly, Paul and Artie agreed to let me release the soundtrack to “The Graduate,” which I did in January 1968. Predictably, it proved tremendously popular, hitting the top of the charts and eventually reaching more than 2 million in sales. That beautifully set the table for the April release of *Bookends* and its classic first single, “Mrs. Robinson.” Both the single and the album shot to No. 1, and the album also went on to sell more than 2 million copies. Indeed, Simon & Garfunkel were now superstars. They had become household names all over the world.



From top: Clive Davis with Simon & Garfunkel in New York in 1975; with Sly Stone in Los Angeles, September 1973; and with Whitney Houston at her contract signing with Arista Records in New York, April 1983.

No good deed goes unpunished, alas, so relations between Simon & Garfunkel and Columbia, as well as with me personally, still grew tense at times. Despite the extraordinary career and financial benefits the soundtrack brought to them, Paul and Artie nursed a lingering resentment over its release. That puzzled me not only because it had worked out so well, but because I never would have done it without their agreement. There are definitely times when artists and executives don't see eye to eye. Perspectives just don't coincide. In this case, Paul and Artie were also upset because, in my ongoing effort to make variable pricing an accepted industry strategy, I had charged \$1 more than usual for *Bookends*. The anticipation for the album, which included a large poster, was so considerable that I figured it was a perfect moment to try it. That clearly didn't impede the album's sales, but in that countercultural heyday, it struck them as a hard-nosed business, Establishment-style decision, which I suppose it was.

I understood their concern, but as the president of a major record label, I did have concerns of my own. I needed blockbuster sales to offset the major decline we'd seen in the sales of Mitch Miller and Broadway show albums, and I felt the decision was profitable for the artists as well as for Columbia. I really didn't feel any particular need to apologize for it. Inevitably, their contract came up for renegotiation and, while I didn't detect any gratitude for my efforts to make Paul and Artie superstars, it immediately was made extremely clear to me that they expected to be paid in a way commensurate with that status. Fair enough. But the strong feelings on both sides didn't create an ideal environment for negotiations. Eventually I gave them a royalty appropriate to their importance, and they extended their contract with Columbia.

It's ironic that all these tensions and difficulties were occurring while we were having nothing but success. Making it even harder, I personally liked Paul and Artie a great deal both as people and as artists, and felt that I had much in common with them. During my years at Columbia there were probably no other artists I listened to more often purely for pleasure than Simon & Garfunkel. For all those reasons I began to try to repair whatever damage had been done to our relationship. Paul and I began to have lunch together, and as we grew more comfortable, he confided in me about some of the problems he was having with Artie. In particular, Artie had agreed to a role in Mike Nichols' movie “Catch-22,” which was being filmed in Mexico. Shooting was taking much longer than anticipated, and Paul was eager to complete work on the *Bridge Over Troubled Water* album. If you listen to Paul's song “The Only Living Boy in New York” on *Bridge*, you can get the feel for some of the emotions he was experiencing.

Finally the album was completed and, though it took a terrible toll on Paul and Artie's relationship, everyone was happy that it was done. I was invited to the studio to listen to the completed tracks with them and Paul's parents and brother. Those situations can sometimes be awkward; the artists are so deeply invested in what they just played for you that if you feel any reservations at all, it's nearly impossible to express them. That was not the case in this instance. I was moved by the

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SONY MUSIC

beauty and power of what I heard, and it was a pleasure to tell them so. I felt privileged to be in the room.

Knowing my conviction about the importance of hit singles, the conversation quickly turned to what the first single should be. We had released "The Boxer" as a single months before the album's release, and it had cracked the top 10. Now we were talking about the single that would announce the album and, hopefully, drive its sales. When Paul and Artie asked me what I thought, I said, "It just has to be 'Bridge Over Troubled Water.'" They were bowled over. It was not at all a standard move to choose a big ballad as an album's first single. They were convinced I would choose "Cecelia," a more rollicking track that would become a top five hit a few months later. "We love 'Bridge,'" Artie said, "and we planned to make it the album's title song. But do you really think it could be the album's first single?"

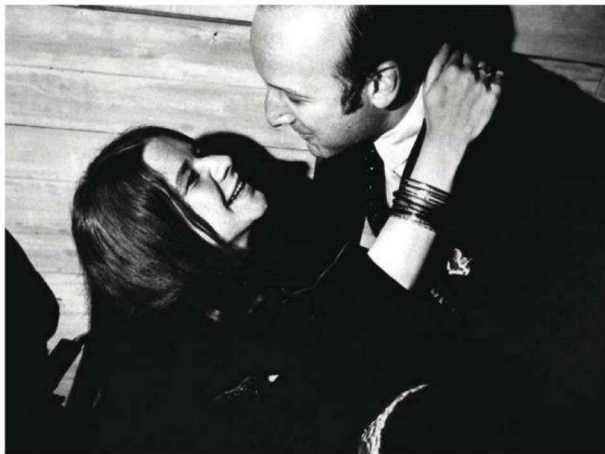
Because music was getting louder and heavier—Led Zeppelin and Jimi Hendrix, for example—releasing a ballad seemed like a counterintuitive strategy. And partly for that reason, it also seemed like the smartest strategy: Ignore the trend and let Simon & Garfunkel do what they do best—create beauty, touch people's hearts and define the cultural moment. And, most important of all, we had a stellar song that could accomplish all that. When you've truly got a great song, a potential all-timer, that trumps all the rules. "I can't be absolutely positive," I said. "But this is one time to go for a home run. It is the age of rock and this is a ballad—and a long one at that—but if it hits, it will become a classic." To this day, whenever I run into Artie on the street or at an event, he never fails to say, "Remember when you picked 'Bridge Over Troubled Water' to be the single? I still can't believe that!"

Released in January 1970 on the same day as the album to prevent any other song on the record from jumping out ahead of it to radio, "Bridge Over Troubled Water" won Grammys for song of the year and record of the year, and the album won for album of the year. The album spent 10 weeks at No. 1, and to date has sold more than 8 million copies in the United States alone. The album and song have also become markers for the end of the '60s and its great hopes, a consolation for all that was lost.

They also became a marker for the end of the ongoing collaboration between Simon and Garfunkel. Relations between Paul and Artie had become frayed beyond repair, unfortunately. As much as anything else, it was a case of two young artists whose ambitions and egos got in the way of the brilliance of their collaboration. Artie was seeking a film career in part because of feeling overshadowed by Paul's talents as a songwriter. Artie made about \$75,000 for his role in "Catch-22," while he made more than \$1 million at the time from *Bridge Over Troubled Water*, so he clearly wasn't acting for the money. Paul, on the other hand, grew jealous of the attention that Artie got as the group's main vocalist and "frontman." Unlike those in the know, casual fans might not realize that Paul wrote all the songs, and might view Paul merely as Artie's accompanist. Paul has said in interviews that when audiences erupted in applause after Artie completed the bravura close to "Bridge Over Troubled Water," he would be onstage thinking, "Yes, thank you, I wrote that song." That's not the way successful partners should be thinking.

So one day Paul called and said he wanted to meet with me at my office. When he arrived, he got straight to the point. "Before others find out, I want you to know that I've decided to split with Artie," he said. "I don't think we'll be recording together again." For all that I was aware of the difficulties they were having, I was still shocked. I was also torn in how I should respond. From a business standpoint, this was devastating news for Columbia. Simon & Garfunkel were standing in the highest tier of the most successful artists in the world at that point. They had become what I think of as an institution—a combination that is much larger and more significant than the sum of its parts. Even if the parts are not equal, together they mean more than any individual member. Rarely do solo artists, however successful they become, enjoy a success equivalent to institutional groups they leave. More personally, I understood Paul's frustrations, and his desire to have more control over his music. I simply believed there were ways to satisfy those concerns without breaking up the duo. I also knew how competitive Paul was and how much he valued success. It would be extremely difficult for him to achieve alone anything like the stratosphere he had reached with Simon & Garfunkel. I believed he was underestimating the challenge of what he was setting out to do, and that it was my job to be honest

Paul Simon (in sunglasses) and **Clive Davis** catch Bob Dylan and the Band at Madison Square Garden in January 1974 (right); with **Janis Joplin** in New York in 1968 (below).



with him and make clear the risk he was taking.

To a degree that I didn't fully understand at the time, Paul was not at all happy to hear this. Maybe my ideas just seemed so obvious to me that I didn't think sufficiently about how they might affect him. I read later in an interview that Paul wanted unqualified support from me, something that for both personal and professional reasons it was impossible for me to provide. It was simple: I did not want Simon & Garfunkel to break up.

Of course, Paul has gone on to an extremely successful solo career, and there's no doubt that he has personally lived with more fulfillment and less anguish by being able to proceed individually. I'm pleased, however, that he has also made room for occasional reunion tours with Artie. It's an arrangement not unlike what I originally hoped he might do, though in my fantasy scenario, he and Artie would have continued to record new material. That would have been the best of both worlds. Even *Graceland*, Paul's groundbreaking 1986 album, which was a commercial blockbuster, has not exceeded the staggering 14 million-plus sales of Simon & Garfunkel's *Greatest Hits*. There was a magic about that duo that would be tough for anyone to beat.

And speaking of institutions and solo artists, I had a memorable encounter with the definitive example of that contrast, and it was occasioned by my going to a studio in New York in 1973 to hear an early version of Paul's album *There Goes Rhymin' Simon*. He was extremely eager to play it for me, and I was knocked out by it. "Kodachrome," "American Tune," "Loves Me Like a Rock" and "Something So Right"—it seemed that one song after another was simultaneously thought-provoking and appealing. I was confident that he would do very well with it. Paul stayed in the studio to continue working on the album with the producer Roy Halee, and I left in an extremely good mood to go home.

I was still living at 88 Central Park West, and, as often happens with Jews, I got hungry for coffee and cake. So I met a friend and we went to a little coffee shop on Columbus Avenue and 72nd Street. We ordered, and as we were sitting there, my friend said, "My God, you'll never guess who's sitting behind us over there." It was John Lennon and Yoko Ono. No matter how many famous people you've met, a Beatle sighting is definitely a big deal, particularly then and particularly with Lennon, who so often seemed to go off the radar.

We had never met, but when I turned around to look at him, he saw me and gestured with his finger for me to come over to their booth. "Oh my God," I said. "What brings you here?" And Lennon said, "You know, we're going to move to the Dakota," the legendary New York building at the corner of 72nd Street and Central Park West, just a block from the café. I said, "I wish I had known you were in the neighborhood. I just came from the studio, where I heard Paul Simon's new album. I would have loved to have heard it with you, as someone from an iconic group who's also gone solo."

We discussed those issues a bit, and I told him how much I liked Paul's album. Then I asked him, "Do you listen to the radio a lot in order to keep current? Do you keep current?" I wanted to know if he kept track of what was happening when he was away from the music scene. He said, "I don't listen to the radio at all." I was flabbergasted. "Not at all?" I said. "When you're not recording, you really have no interest in knowing what else is happening? Not to copy, not to be imitative, just to hear what's going on? To see what else is out there?"

"No," he said. "I haven't listened to any new music at all." Then I said to him, "You know, I'm really shocked." He gave me one of those patented Lennon looks, half smiling, half well-aware of who he was, and he said, "Clive, let me ask you a question: Do you think Picasso went to the galleries to see what was being painted before he put a brush to canvas?" It was an unforgettable rejoinder, and a telling comment on the nature of true, unique creativity. ●



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Arthur Fogel

CHAIRMAN OF GLOBAL MUSIC/CEO OF GLOBAL TOURING, LIVE NATION ENTERTAINMENT

POWER MOVE

Along with a new five-year deal with Live Nation, he's got five of the 10 highest-grossing tours in history and a client base that runs from Neil Young to Rihanna.

The reigning monarch of global mega-tours, Fogel re-upped with Live Nation right before the Dec. 31 resignation of former chairman Irving Azoff, locking him in for another five years of what the company hopes will be a continued box-office boom.

With his tours grossing more than \$2.5 billion during the past seven years, Fogel helped mount five of the 10 highest-grossing tours in history, according to Billboard Boxscore. Low-key and rarely interviewed, he seems the antithesis of the grandiose, hyperbolic promoter of popular perception, a stereotype that he acknowledges with a laugh. Perhaps this plays in his favor, as long-term clients Sting, Neil Young, Rush and David Bowie—in addition to U2 and Madonna (both in the midst of long-term multirights deals with Live Nation)—continue using Fogel as their tour producer, as do newer stars Lady Gaga and Rihanna.

The heightened importance of Fogel's career signals a major change in the music business, with its power dynamic moving from recorded product to the performance sphere. "The live business has become the engine for the entire music industry, which is very different from when I first started," Fogel says. "As a result, companies in the live zone set up as global businesses are perfectly positioned for the financial shift." —Ray Waddell

22

Peter Edge & Tom Corson

CEO, PRESIDENT/COO, RCA RECORDS

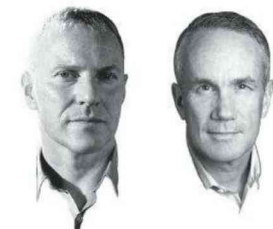
POWER MOVE

A rebranding year packed with superstar releases (P!nk, Alicia Keys) and breakthroughs (Miguel). Up next: Timberlake!

This time last year, Peter Edge and Tom Corson were opening the doors on a rebranded RCA Records and a combined roster of artists from the Jive, J and Arista imprints. During the course of 2012, the two executives guided a slate stacked with superstar releases (Chris Brown, P!nk, Alicia Keys, Pitbull, Kelly Clarkson, Usher), Grammy Award-nominated breakthroughs (Miguel) and buzzworthy newcomers (Walk the Moon).

Now they're ringing in 2013 with a one-two punch. Hip-hop wunderkind A\$AP Rocky debuted at No. 1 on the Billboard 200, while Justin Timberlake rocketed out of a seven-year hiatus with a No. 14 bow on Billboard's Pop Songs chart with "Suit & Tie." Up ahead: Timberlake's new album (*The 20/20 Experience*, March 19), the reinvention of Miley Cyrus ("She will surprise people," Edge says) and phenom Mikky Ekko.

Aiming to boost RCA's 2012 6.4% market share beyond 2011's 6.6%, Edge says that "merging labels and different cultures took a minute, but we're building a whole new music company that's breaking down the barriers. Breaking the rules to create something and then winning is just about the best feeling." A powerful feeling? "Power is a funny word," Corson says. "But it boils down to great artists, great relationships, a great team and keeping everything as open and transparent as possible. Do that, and chances are you'll end up with power." —Gail Mitchell



Peter Edge (left) and Tom Corson

23

Rio Caraeff

PRESIDENT/CEO, VEVO
@RIOZILLA

POWER MOVE

Huge global growth and surging ad rates put YouTube's largest channel partner in a powerful negotiating position.

Last year, Rio Caraeff's music video venture Vevo delivered \$100 million to artists and other music rights-holders—double what it had paid in the prior two years. What's more, he built up his entire business without charging its 239 million viewers a penny.



Rio Caraeff photographed in New York.



Since launching Vevo in 2009 as a joint venture among Sony Music Entertainment, Universal Music Group and Abu Dhabi Media Group, Caraeff has built a diverse global audience. International expansion was a priority in 2012, when Vevo expanded its coverage from four countries to 10. As a result, 3 billion of its 4 billion streams were outside North America. Its videos also became popular on more platforms, beefing up its mobile, tablet and connected-TV viewing by 420%. "The shift in viewing behavior is happening extremely rapidly," Caraeff says, "and we were able to shift right along with it."

Caraeff has been effective so far in persuading advertisers that Vevo deserved a substantially higher ad rate than what's being charged by everyone else online—including those at its biggest distribution partner, Google's YouTube. Vevo's rates and its split with YouTube have been the subject of intense negotiations between the two as they hammer out a deal for this year and beyond.

Caraeff and his team have two main points of leverage. First, Vevo continues to be YouTube's largest channel partner, delivering 50.5 million unique viewers to the site in December, according to comScore—about one in three audience members. Second, Vevo has had enormous success in driving up its ad rates. In the United Kingdom last year, Vevo grew its ad cost per 1,000 impressions more than tenfold, from more than €2 at the beginning of 2012 to more than €20 today.

So who will get the upper hand in the Vevo-YouTube deal? Caraeff wouldn't say, holding his cards close to his vest. "We're close [to getting a deal hammered out]," Caraeff says, "but we're not finished yet." —Alex Pham

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John Hogan

CHAIRMAN/CEO, CLEAR CHANNEL MEDIA AND ENTERTAINMENT

POWER MOVE

Unprecedented size and scale, and a commitment to staying nimble enough to connect 239 million listeners with music that makes them fans.

At the country's largest broadcasting company, responsibilities seem split between the two leading executives. Clear Channel CEO Robert Pittman (No. 12) frequently represents the company to the ad industry and shareholders, while chairman/CEO John Hogan mostly ensures that the product provides compelling content to the 239 million listeners who tune in each month to its 850 stations and digital platforms.

"No one has ever had the size and scale that Clear Channel has," Hogan says. And the company has set some lofty goals. "We want to be the very best media and entertainment company in the world," he adds. This comes at a time when the media environment is constantly evolving. "That's the biggest challenge and what keeps it fun."

But Hogan, who insists that he primarily just helps the people on his team excel at their jobs, believes the key is never losing sight of the only thing that hasn't changed: "It's still all about the connection between the artist and the fan," he says. "We just have to stay flexible and nimble enough to take advantage of all the different distribution platforms so we can help connect them." —Mike Stern



FOO FIGHTERS

GOTYE (APRA)

CARRIE UNDERWOOD

DON OMAR

ASAP ROCKY

PINK

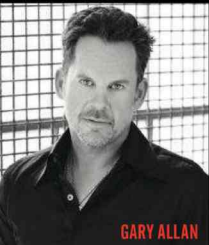
PITBULL

KESHA

FRANK OCEAN

ONE DIRECTION (PRS)

LADY GAGA



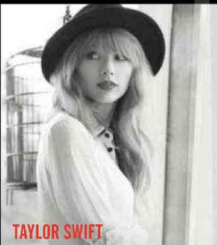
GARY ALLAN



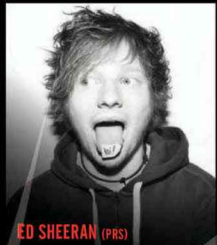
NICKI MINAJ



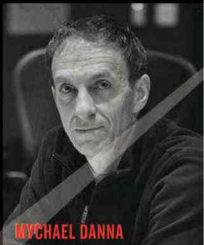
MACKLEMORE & RYAN LEWIS



TAYLOR SWIFT



ED SHEERAN (PRS)



MYCHAEL DANNA

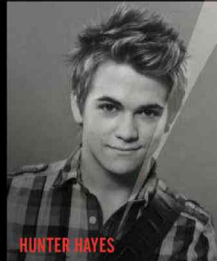
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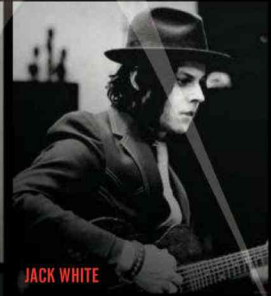
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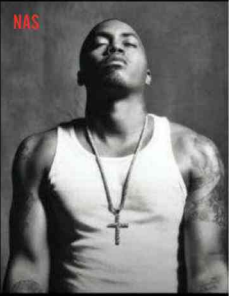
THE LUMINEERS



HUNTER HAYES



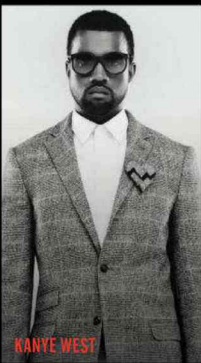
JACK WHITE



NAS



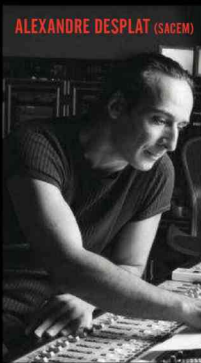
THE ALABAMA SHAKES



KANYE WEST



CHRIS TOMLIN



ALEXANDRE DESPLAT (SACEM)



MAROON 5



FUN



SWAKIRA



THE BLACK KEYS



RIHANNA

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25

Daniel Ek

CO-FOUNDER/CEO SPOTIFY
@ELDSJAL

POWER MOVE
Has paid out more than \$500 million to rights holders and ended any doubt music subscription services are here to stay.

2012 was the year that people stopped doubting the validity of music subscription services, Spotify co-founder/CEO Daniel Ek declares. "When we started a few years ago, no one thought streaming was real, and companies were mostly investing in download services," Ek says from his New York office. "But streaming will be the de facto way that people consume music, which is why there's renewed interest in the space from Google, Apple and other companies."

Subscription services exploded around the world in 2012, and they show no sign of disappearing. Launched in 2008, Spotify doubled its global subscriber base from 2.5 million in November 2011 to 5 million last December, with 1 million subscribers in the United States alone. Deezer, its main international competitor, ended the year with 3 million subscribers worldwide, while the U.S.-only Muvve Music more than doubled its phone-centric subscribers to reach 1.1 million last year.

Scandinavia may provide a sign of things to come. Services like Spotify helped drive recorded-music revenue up 14% in Sweden and 8% in Norway during 2012. These small countries may be ahead of the curve when it comes to adoption of streaming services due to quicker download speeds: Ek's hometown of Stockholm has offered a 100 MB download speed since 1999, while AT&T's new LTE service in Baltimore, for example, averages nearly 20 MB. Eventually, larger countries will catch up after their sluggish telecommunication companies make needed infrastructure investments. But with the U.S. population some 33 times larger than that of Sweden, the music industry is already thinking of the possible payoffs—to date, Spotify has shelled out \$500 million to rights holders, and the best is yet to come. —Glenn Peoples

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Charles Attal, Charlie Jones & Charlie Walker

PARTNERS, C3 PRESENTS
@C3CONCERTS

POWER MOVE
Expanded its stateside festival relationships; did AEG joint venture to purchase festival specialist Front Gate Tickets.

"We're not Live Nation, but we're not working out of Mom's basement either," says Charlie Walker, who is partnered in Austin-based concert producer C3 Presents with Charles Attal and Charlie Jones.

In addition to producing some of the highest-grossing U.S. music festivals last year, C3 expanded its international footprint through new partnerships for Australia and New Zealand's Big Day Out, as well as Lollapalooza fests in Chile and Brazil. "Over the next 24 months, there'll be expansion into other countries," Walker says, noting that new festivals are also being planned for North America.

Founded in 2007, C3 annually produces more than 800 concerts nationwide and last year ranked eighth among the world's top 25 highest-grossing promoters, earning \$79 million from 564 events, according to Billboard Boxscore. C3 produced two of the world's top 10 music festivals in 2012, with Chicago's Lollapalooza grosses topping \$25 million to wind up ranking second, while Austin City Limits placed third with grosses of \$16.8 million.

C3 expanded its stateside festival relationships in 2012, partnering with Metallica on Orion Music + More in Atlantic City, N.J.; MCP Presents on CounterPoint in Atlanta; and three restaurateurs for its hometown Austin Food & Wine Festival. In another partnership, C3 announced a joint venture with AEG last September to purchase Front Gate Tickets, which specializes in festival passes.

C3 also has a fledgling artist management division, which includes such acts as Delta Spirit, Thievery Corporation and Bassnectar. Other expansion projects include book publishing, yoga instruction and travel/festival tie-ins. —Mitchell Peters



FREE AGENT

Lyor Cohen: The Return

Lyor Cohen is on the verge of returning to the business he loves so much, following his exit in September from Warner Music Group, where he oversaw all of recorded music.

The business has been a far duller place without Cohen, and many—including Atlantic Records chairman/COO Julie Greenwald (No. 19), a longtime protégée and colleague—have missed his passion during the last six months. "Under Lyor's leadership, we had incredible success and an ability to break acts on a global basis," Greenwald says. She gives Cohen credit for global breakthroughs of fun. and Ed Sheeran. He also brought chart-toppers Macklemore & Ryan Lewis to WMG's Alternative Distribution Alliance.

Given that he spent much of his childhood moving between different countries, Cohen—more so than many other U.S. executives—sees the industry's future opportunities lying in global sales. He put a global priorities system into place at Warner Music, which was first implemented with breaking Bruno Mars internationally. "He made the world a smaller place for us here at Warner Music," Greenwald says.

It's a sign that he parted ways fairly amicably with Warner Music that his non-compete term has been relatively short.

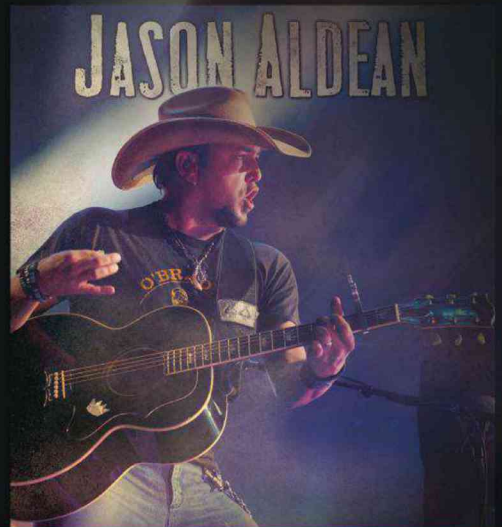
It's also important because Billboard has learned that Cohen is working on returning to the content creation side of the business rather than, as has been much speculated, a dedicated artist management role. He's hoping to combine his decades of experience as an independent with his insight as a top influencer at the majors to develop the type of business he believes the industry needs today, according to a source familiar with his plans.

In Cohen's world, content is still very much king and, in fact, it becomes even more important as he sees the upheaval in the distribution landscape settling down. "Lyor's an 'artist person'—he loves artists and lives for them," Greenwald says. "For him, 'artist development' is not just a buzzword, but an actionable item."

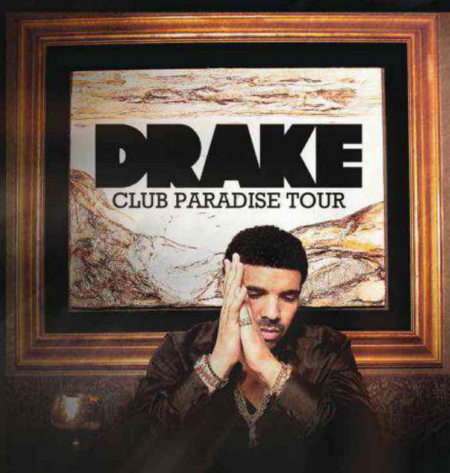
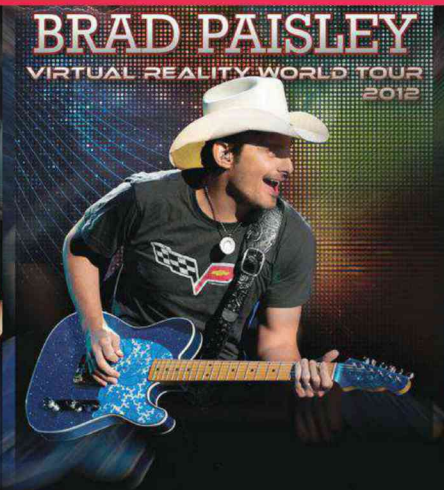
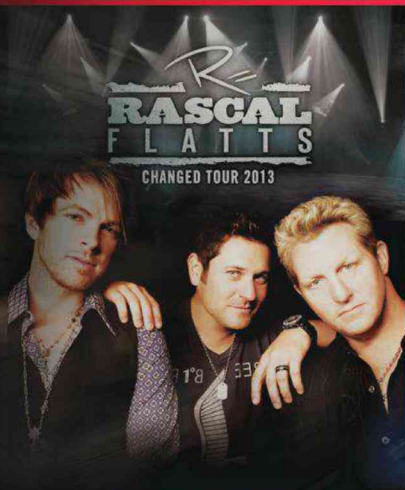
That is why, even in a currently undefined role, Cohen still wields power. Friends and rivals alike are curious to hear what his next move will be, and many are ready to work again with a rejuvenated Cohen, away from the restrictions and disciplines of a buttoned-down corporate structure. His record of breaking acts against all odds and championing his artists on a 360-degree basis will almost guarantee him an influence that many of his peers can only envy. —Yinka Adegoke

Lyor Cohen photographed in New York.





BILLBOARD POWER 100



THANKS TO OUR POWER LIST FOR MAKING 2012 A GREAT YEAR IN LIVE MUSIC.



27

Dan Mason

PRESIDENT/CEO
CBS RADIO

POWER MOVE

Expanded partnership with popular TuneIn app by adding 80 CBS music stations, for the first time enabling listenership on mobile devices anywhere in the United States.



Compared with broadcasters operating upwards of 500 stations, CBS Radio's portfolio of 127 stations in 28 markets might seem small. Yet CBS reaches nearly 70 million unique listeners every week because it owns stations in many of the country's largest cities, including the 10 biggest radio markets. "There's nothing wrong with radio in smaller markets," president/CEO Dan Mason says. "There's just a lot more national advertising dollars available in New York."

Under Mason, CBS programming emphasizes three primary formats: top 40, country and sports talk. To further its goals, the company even began meeting with labels to examine potential partnerships. "That's a major sea change from five years ago," he says. "These meetings never used to happen, but it's good for both industries and helps to re-ignite their natural relationship."

CBS' digital strategy is also tightly focused. Despite a recent deal putting all of its station streams on TuneIn, CBS is also using a localized digital strategy combining assets from radio with its TV properties. That approach dovetails with what Mason feels is CBS' most important focus: local broadcasting. "As long as we retain our localism, there will always be a place for radio," he says. "Our stations are involved in their local communities, and you don't get that from most online platforms." —Mike Stern

NEW

28

Zach Horowitz

CHAIRMAN/CEO
UNIVERSAL MUSIC PUBLISHING
GROUP

POWER MOVE

Aggressive A&R strategy resulted in signing breakout acts Miguel and Imagine Dragons.

Horowitz's Universal Music Publishing Group was the largest music publishing company until a Sony-led consortium acquired EMI Music Publishing and assigned it to Sony/ATV for administration. As it is, UMPG had revenue of \$858 million in its most recent fiscal year. Since assuming the UMPG helm, Horowitz has provided his team with more funding and allowed it to take on more risk so the company can pursue a more aggressive A&R strategy. Horowitz says his most important quality is to "enable the UMPG staff to follow their instincts in a way they haven't had a chance to do so in the past." Signings in 2012 included Billy Joel, Miguel and Imagine Dragons, while UMPG renewed its ties with other acts like Jörgen Elofsson (a writer on Kelly Clarkson's "Stronger").

Horowitz says UMPG will continue to play a leadership role in building a single database that contains all writer and publisher information. "It would save the industry tens of millions of dollars a year by eliminating duplication," he says, "and would be a game-changer that could simplify licensing in the future." —Ed Christman

Bryan (left) and Ronald Williams photographed in Miami.

29

Ronald "Slim" Williams & Bryan "Baby" Williams

FOUNDERS/CO-CEOS
CASH MONEY RECORDS

POWER MOVE

Sales of more than 500 million songs worldwide, with promises of a bigger 2013 in store.

Chart-topping powerhouse label Cash Money wrapped up 2012 in style, finishing the year as Billboard's No. 1 Rap Songs imprint (followed by sister company Young Money and distributor Republic claiming No. 1 Rap Songs Label), thanks to a formidable hit-making roster that includes Drake, Nicki Minaj, Tyga and Lil Wayne (the lattermost surpassing Elvis Presley with a total of 109 Billboard Hot 100 entries).

Capping the year by selling 500 million songs worldwide, Cash Money was responsible for 1.6% of Republic's market share for albums plus track-equivalent ones, according to Nielsen SoundScan. That's not even counting other sideline ventures, like Lil Wayne's Trukfit fashion line or expanding its roster to include top producers ranging from Detail to Cool & Dre to Bangladesh.

The Williams brothers' 2013 agenda is straightforward: stay hard on the music. "This should be one of our biggest years in music—period," Baby says. The Cash Money pipeline will be overflowing with releases from Lil Wayne, Tyga, Busta Rhymes, Mystikal, Ace Hood and Baby (aka Birdman), as well as projects outside the hip-hop realm such as Jay Sean and PJ Morton.

With an eye aimed at fortifying the label's international footprint, Baby says there's something even more gratifying for him and brother Slim: "What we're doing now—making our own power moves—came from hard grinding. Now we're seeing more rappers who want to be the next Cash Money. That's what I love about the game: more avenues of opportunity are opening up that help everyone achieve." —Gail Mitchell



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Lew Dickey photographed in Atlanta.

31

Lew Dickey

FOUNDER/CHAIRMAN/CEO
CUMULUS MEDIA

POWER MOVE

The \$2.5 billion purchase of Citadel Broadcasting, which added 320 stations and 53 markets to Cumulus' reach.

Since it was founded in 1997, more than 150 transactions have helped build Cumulus Media into America's second-largest radio broadcaster. But no single deal has had as much impact on the company and founder/CEO Lew Dickey than its \$2.5 billion purchase of Citadel Broadcasting, which closed last fall.

The sale combined Citadel's 320 stations in 50-plus markets with Cumulus' existing portfolio of 380 stations in 67 cities. After attrition and other moves, the new company now boasts 570 stations in 120 markets. In addition to its radio operations, Cumulus provides exposure for national, regional and local advertisers through targeted email, social media and other promotional campaigns. "Cumulus really grew up this year," Dickey says.

The Citadel acquisition demanded that two challenges be faced head-on: integration and turnaround. Bringing new stations into the fold was easy since Cumulus had made several previous purchases, while addressing the underperforming outlets was far tougher. "We've turned around radio markets over the years, but this was a lot to do all at once," Dickey says. "It required an entirely new level of bandwidth, so we had to really increase our infrastructure."

So far, the new Cumulus has validated Dickey's original reason for such a huge undertaking: the need to achieve more critical mass. "Major national advertisers are looking for large, integrated solutions to activate audiences," he says. "It's increasingly important to have the scale to compete effectively." —Mike Stern

30

Simon Cowell

CO-OWNER, SYCO ENTERTAINMENT

POWER MOVE

One Direction— assembled on Cowell's U.K. "X Factor"—had two 2012 albums with sales of more than 1 million.

The success of One Direction, the English/Irish boy band assembled on the U.K. version of Cowell's singing competition "The X Factor," supersedes the misfires from the U.S. edition of the show. In December, One Direction—signed to Cowell's Syco and Columbia—became the first act since 2005 to release two new albums with sales of more than 1 million units in a calendar year. The group's second set, *Take Me Home*, sold 540,000 copies its first week, according to Nielsen SoundScan, the third-largest debut of last year.

Cowell hoped "The X Factor" would create scores of new international stars, and for a brief moment it appeared One Direction might herald a British invasion of show-generated acts. However, U.K. performers Cher Lloyd, Rebecca Ferguson and Olly Murs have so far failed to duplicate their strong run of U.K. hits stateside.

Indeed, U.S. "X Factor" first-season victor Melanie Amaro has yet to release a full album, and each of her singles failed to take off. But the second-season winner, country act Tate Stevens, will put out an album through Syco/RCA Nashville, and Syco also scooped up third- and fourth-place U.S. winners Fifth Harmony and Emblem 3. Teen contestant Ella Henderson, who was voted off the U.K. show late last year in a surprise upset, signed a label deal with Sony and Syco.

"What we had to prove to the whole industry is that this is a process you can trust," Cowell told *Billboard* as "The X Factor" began

33

Mark Campana & Bob Roux

CO-PRESIDENTS OF NORTH AMERICAN CONCERTS
LIVE NATION ENTERTAINMENT

POWER MOVE

Huge tours from Rogers Waters, One Direction, Jason Aldean and others sold more than 20 million tickets, an increase of more than 8%.

Managing a diverse group of promoters across the continent is a tough gig, but Mark Campana and Bob Roux are making it work. The veteran promoters were upped to co-presidents of Live Nation's North American business at the end of 2010 with the mandate of rejuvenating the concert biz in North America, driven by empowerment of Live Nation's 15 local and regional offices in critical matters like marketing and talent buying.

"We're extremely proud of the amazing results achieved by our strong network of local promoters," Roux says. "We sold in excess of 20 million concert tickets, an increase of more than 8%, and built on our momentum from the previous year." He cites Live Nation's domestic touring team's success with such treks as Roger Waters, Jason Aldean, Drake, Journey, One Direction, Wiz Kalifa and Van Halen.

Given its size and scope, Live Nation promotes the lion's share of arena, theater and club shows on these shores, but, as the largest owner/operator of amphitheaters, its North American business is driven in large part by the success of the sheds in summer. As of Sept. 30, show attendance for its sheds was up 15% over 2011, the company says, and the number of shows also jumped 15% during the same period.

"When you're doing a few more shows, and the shows you're doing are selling well [and] attendance is up," Campana says, "that's when you know you're winning." —Ray Waddell



Steve Barnett

CHAIRMAN/CEO, CAPITOL MUSIC GROUP

POWER MOVE Helping steer Columbia to the No. 1 market-share spot for the third consecutive year.

32

Steve Barnett landed the most coveted job in the industry last year when he was named head of Capitol Music Group, a position that had practically every unemployed label president coming out of the woodwork hoping for a shot.

But Barnett did more in 2012 than score a new gig. He also helped guide Columbia Records to the No. 1 U.S. label market share in sales of albums plus track-equivalents for the third consecutive year. When the opportunity came along to head up Capitol, Barnett jumped at the chance to, in his words, “help bring the tower back to its former glory.” What music-loving executive wouldn’t want to revive the label that gave U.S. fans the Beatles, the Beach Boys and the Beastie Boys? (And that’s just the B’s.)

Universal Music Group insiders describe Barnett as aggressive and organized, and feel he came in with a great direction for Capitol. For his part, Barnett says the road map for the label’s resurgence was drawn up by UMG chairman/CEO Lucian Grainge (No. 1) and other senior management. The team he’s assembling to make it happen includes many EMI execs and staffers he calls “very talented,” but who have lacked the tools and resources to succeed—until now.

Up next is the tough part, but also the part that’s most fun: putting out the right artists and music. Capitol Music Group includes Blue Note, Christian Music Group and Caroline, which will be reintroduced as an independent distributor. While the team already in place works on projects now in the pipeline such as Swedish House Mafia and soulful Scottish sensation Emeli Sandé, the company will be making some announcements in the coming months about the label’s roster and release schedule. —**Ed Christman**

Steve Barnett
photographed
in Los Angeles.

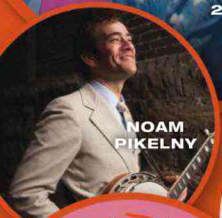


We Salute Our

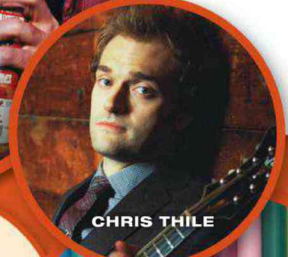
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COLDPLAY
2 NOMINATIONS



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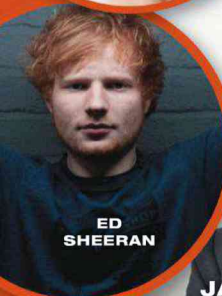
**SEAN
PAUL**



fun.
6 NOMINATIONS



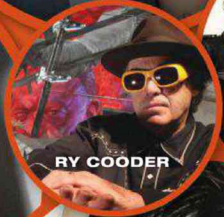
SIA



**ED
SHEERAN**



JANELLE MONÁE
3 NOMINATIONS



RY COODER



ELI YOUNG BAND



**JOHN
FULLBRIGHT**



SKRILLEX
3 NOMINATIONS



**JOAN
OSBORNE**



SALAAM REMI
2 NOMINATIONS



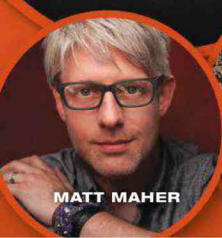
TOMMY TRASH



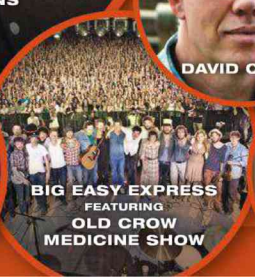
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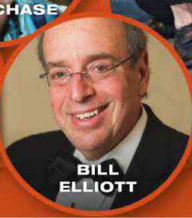
THE LUMINEERS
2 NOMINATIONS



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MEDICINE SHOW**



**BILL
ELLIOTT**



LECRAE

RECORD OF THE YEAR

"We Are Young"

fun.

Featuring

Janelle Monáe

ALBUM OF THE YEAR

Some Nights

fun.

Featuring

Janelle Monáe

SONG OF THE YEAR

"The A Team"

Ed Sheeran

SONG OF THE YEAR

"We Are Young"

fun.

BEST NEW ARTIST

fun.

BEST NEW ARTIST

The Lumineers

BEST POP DUO/
GROUP PERFORMANCE

"Some Nights"

fun.

Featuring

Janelle Monáe

AWARD

NOMINATED ARTISTS

BEST POP VOCAL ALBUM

Some Nights

fun.

BEST DANCE RECORDING

"Bangarang"

Skrillex*

BEST DANCE/ ELECTRONICA ALBUM

Bangarang

Skrillex*

BEST ROCK PERFORMANCE

"Charlie Brown"

Coldplay

BEST ROCK ALBUM

Mylo Xyloto

Coldplay

BEST R&B SONG

"Beautiful Surprise"

Salaam Remi

BEST RAP/SUNG COLLABORATION

"Wild Ones"

Flo Rida featuring Sia

Sia

BEST COUNTRY DUO/ GROUP PERFORMANCE

"Even If It Breaks Your Heart"

Eli Young Band

BEST CONTEMPORARY CHRISTIAN MUSIC SONG

"White Flag"

Matt Maher

BEST GOSPEL ALBUM

Gravity

Lecrae

BEST AMERICANA ALBUM

From The Ground Up

John Fullbright

BEST AMERICANA ALBUM

The Lumineers

The Lumineers

BEST BLUEGRASS ALBUM

Beat The Devil And Carry A Rail

Noam Pikelný

BEST BLUES ALBUM

Bring It On Home

Joan Osborne

BEST FOLK ALBUM

The Goat Rodeo Sessions

Chris Thile

BEST FOLK ALBUM

Election Special

Ry Cooder

BEST REGGAE ALBUM

Tomahawk Technique

Sean Paul

BEST MUSICAL THEATER ALBUM

Nice Work If You Can Get It
(Producers)

David Chase
& Bill Elliott

PRODUCER OF THE YEAR, NON-CLASSICAL

Salaam Remi

BEST REMIXED RECORDING, NON-CLASSICAL

"Promises" (Skrillex & Nero Remix)

Skrillex*

BEST REMIXED RECORDING, NON-CLASSICAL

"The Veldt" (Tommy Trash Remix)

Tommy Trash*

BEST LONG FORM MUSIC VIDEO

Big Easy Express

Featuring

Old Crow
Medicine Show

PARADIGM



34

Joel Katz

CHAIRMAN OF THE MEDIA, ENTERTAINMENT AND MEDIA GROUP, GREENBERG TRAURIG

POWER MOVE
Inked another major TV awards deal, this time for Latin Grammys on Univision over six years.



For Joel Katz, power is all about “the relationships you have and the business you can create from them.”

Those relationships include representing many of the field’s highest-ranking execs, such as Epic’s Antonio “L.A.” Reid, Columbia’s Rob Stringer, Universal Nashville’s Mike Dungan and Justin Bieber manager Scooter Braun, to name just a few on the Power 100 list. He also works with fellow attorney John Branca (No. 51) as co-counsel to the Michael Jackson estate, and advises numerous artists including Pitbull for his new global Sony Music pact and Justin Timberlake on non-music deals like his minority stake in the NBA’s Memphis Grizzlies.

Katz also leads on groundbreaking TV contracts, recently inking a six-year TV deal for the Latin Grammy Awards telecast with Univision worth \$75 million–\$100 million. During 2012, Katz also closed two larger, 10-year deals for the Grammys with CBS, including an option for the network to produce tie-in specials separate from the awards telecasts. The first program, “The Grammys Will Go On: A Death in the Family,” detailed behind-the-scenes reactions to Whitney Houston’s death last year on the eve of the awards. Katz’s work with the Recording Academy also includes extending the major labels’ deal for another six years on the Grammy nominations compilation. —**Yinka Adegoke**



Monte (left) and Avery Lipman photographed in New York.

35

Monte & Avery Lipman

CHAIRMAN/CEO; PRESIDENT/COO, REPUBLIC RECORDS

POWER MOVE
Breaking new acts like Gotye and Of Monsters and Men, and adding prime labels to a distribution roster that includes Big Machine and Cash Money.

If you’re looking for a distributing label deal with Universal Music Group (UMG), it seems Republic is the destination of choice. In addition to Big Machine and Cash Money, other prime labels including Rick Rubin’s American Recordings, Jason Flom’s Lava and Tom Whalley’s Seven Four Entertainment all go through Republic. Based on Nielsen SoundScan data, Billboard estimates Big Machine and Cash Money make up about 3% of the 73% market share in albums plus TEA (track-equivalent albums) that made Republic the third-largest label in the United States in 2012.

Labels like to do deals with Republic because the company has a proven track record of breaking new bands, and Republic started out in 1996 under Universal Records’ umbrella. As a result, Monte and Avery Lipman know how label chiefs want to be treated and how to nurture the distributing-label relationship. Other than Jimmy Iovine (No. 10) at Interscope, the Lipmans have the second-longest tenure running a front-line major. They feel their success has much to do with their business hustle and simplicity.

Monte says that, as a new label lacking catalog, Republic has no choice but to break newcomers like Gotye and Of Monsters and Men. UMG insiders cite another ingredient that helps propel Republic: Of all the UMG label heads, the Lipmans are the most engaged in using social media as a marketing tool. —**Ed Christman**

36

Cameron Strang

CHAIRMAN/CEO, WARNER/CHAPPELL MUSIC @WARNERCHAPPELL

POWER MOVE
Appointed CEO of Warner/Chappell two years ago, he’s now overseeing Warner Bros. and Rhino.

Cameron Strang’s entrepreneurial spirit was originally meant to give Warner/Chappell Music a jolt. Now he’s added recorded music to his résumé at Warner Music Group as well.

Strang, who became CEO of Warner/Chappell Music in January 2011 after WMG acquired his Southside

37

Chip Hooper

WORLDWIDE HEAD OF MUSIC, PARADIGM AGENCY

POWER MOVE
A joint venture with AM Only adds EDM superstars like Skrillex and David Guetta to a powerhouse roster that runs from DMB to BEP.

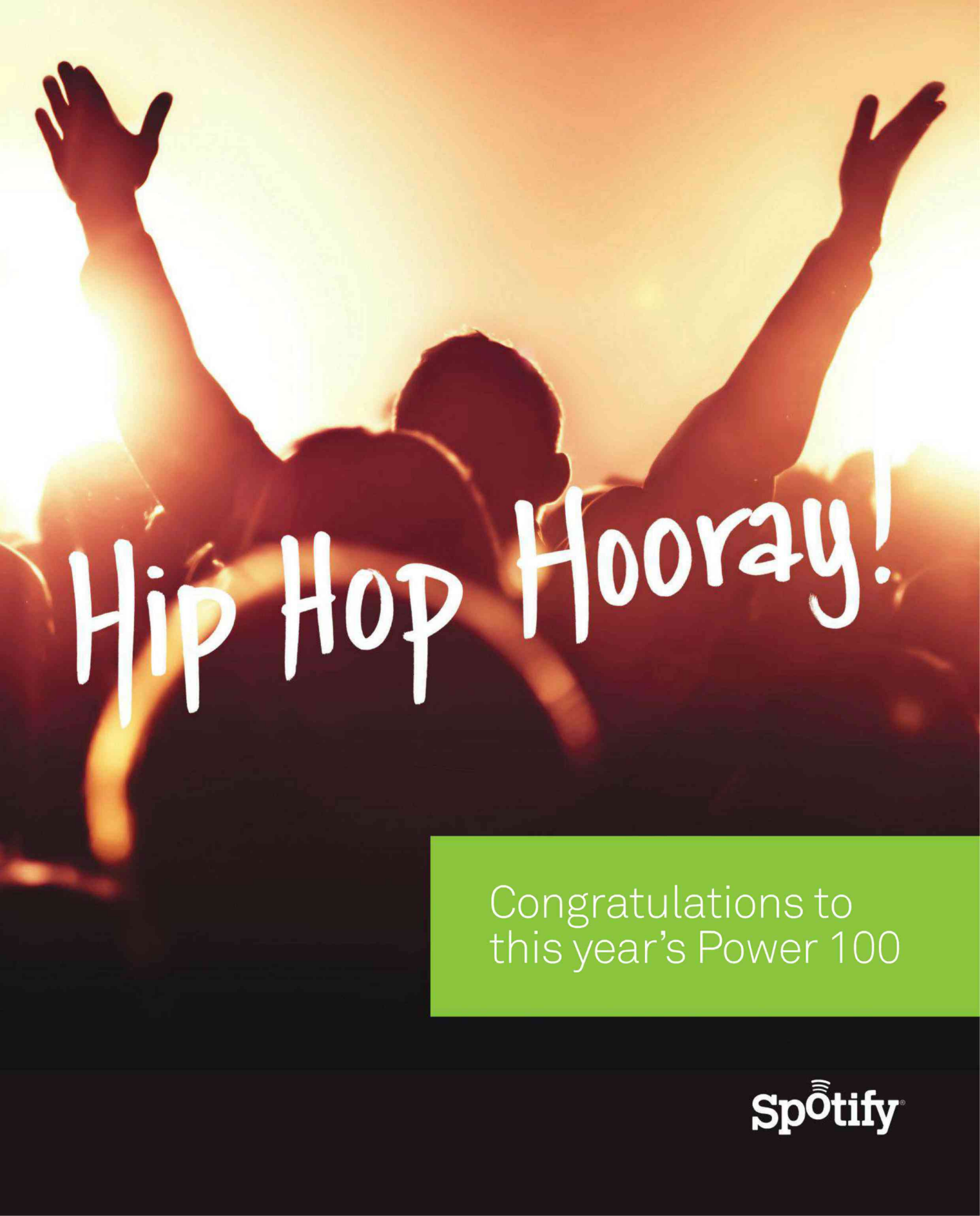
At the close of 2011, while everyone around the world was ringing in the new year, Paradigm was having its own celebration, thanks to a newly signed joint venture with powerhouse electronic dance music booking agency AM Only. Hooper, who oversees a 40-agent team working a roster of more than 700 artists, was instrumental in making the EDM deal happen and bringing in dozens of new clients, including Tiësto, David Guetta and Skrillex.

“In his 30-plus-year career, Chip has shown that he can develop an artist or two,” says AM Only CEO Paul Morris, citing Hooper’s insights as a primary reason for partnering with Paradigm amid offers from other top talent firms. “As our artists go from nightclubs and festivals into larger venues, Chip’s knowledge of the different rooms and deals is invaluable.”

The AM Only deal has already generated many millions from live revenue, but it’s just one of Paradigm’s major accomplishments in 2012 thanks to Hooper, who personally books Dave Matthews Band and Phish, as well as managing agents who handle tours for Coldplay, the Black Eyed Peas, Aerosmith and Toby Keith.

Indeed, a year rarely passes without Paradigm artists appearing in the top 25 highest-grossing tours, and 2012 was no exception. Last year, Coldplay ranked fifth among the year’s highest-earning tours, grossing \$147 million from 67 shows, while DMB hit No. 11, pulling in \$41.4 million from 41 concerts, according to Billboard Boxscore. Phish also had a stellar year, grossing nearly \$26 million from 33 shows.

“I’m helping steer agents, from young people getting started to people further along in their careers with strong rosters,” Hooper says. —**Mitchell Peters**



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38

Lukasz "Dr. Luke" Gottwald

SONGWRITER/PRODUCER
OWNER, KEMOSABE RECORDS
OWNER, PRESCRIPTION SONGS

POWER MOVE
He and his team of writers had their best year in 2012, with Ke\$ha's *Warrior* the standout.



Lukasz "Dr. Luke" Gottwald spent a good chunk of 2012 working with some of the biggest names in the game: Taylor Swift and B.o.B on "Both of Us," Nicki Minaj on "Va Va Voom," One Direction on "Rock Me" and Ke\$ha's *Warrior*, which he executive-produced.

But ask him what gets him really excited and he'll start rattling off the list of emerging artists he's just signed to his label, Sony imprint Kemosabe Records. "I'm really honored to have been able to sign Juicy J with Columbia," he says of the "Bandz a Make Her Dance" rapper. "And then there's Becky G. She's one of MTV's Artists to Watch for 2013, one of the new CoverGirls. She really is just blowing up. I feel honored to work with these talented artists."

The Dr. Luke realm of influence expanded even further in 2012, with more than 30 writers, singers, songwriters and producers signed to his Prescription Songs, from Benny Blanco (Maroon 5's "Payphone," featuring Wiz Khalifa) to Cirkut (Karmin's "Brokenhearted") to Ammo (Leona Lewis' "Glassheart") to "some industry heavyweights" he expects to announce shortly. Next up is taking the leap to TV and film, starting with MTV docu-series "Ke\$ha: My Crazy Beautiful Life" in April. He's exploring other opportunities with Sony consultants like Judy McGrath, former CEO of MTV Networks, as well.

Though Gottwald struggles with the word "power," he likens his influence to that of Jimmy Iovine (No. 10), a personal hero. "He knows how to connect the dots and he can fast track and put you to the right person," Dr. Luke says. "Being able to do that for people—for my writers and my artists—and being able to manifest their dreams feels really good." —Andrew Hopp

40

Antonio "L.A." Reid

CHAIRMAN/CEO
EPIC RECORDS

POWER MOVE
In a surprise turn, switched off the TV to focus on bringing his personal "x factor" to Epic.



"It was a challenging year," Antonio "L.A." Reid says, describing his double duty in 2012 as Epic chairman/CEO and "X Factor" judge. Though the TV show's second season was fun, Reid says his work at Epic signing artists, slating releases and restructuring the staff meant too much juggling of his responsibilities. "Not being able to give the label the focus it deserved was a bit damaging," he says now. "We did a lot, but not as much as we wanted."

Reid expects "lots of new music" this year at Epic, which claimed a market share of 2.64% in 2012 for albums plus TEA (track-equivalent albums), compared with 2011's nearly similar 2.56% share, according to Nielsen SoundScan. In addition to a platinum hit last year with Karmin's "Brokenhearted," Epic scored strong breakouts by rappers Ca\$h Out and Future. On the 2013 slate: Wallpaper, Ginny Blackmore and Watch the Duck, plus the recently announced joint venture with Sylvia Rhone's Vested in Culture, boasting Latin pop act Kat Dahlia, pop duo Quadron and R&B artist Deon Young.

"We have established artists like Avril Lavigne, Sara Bareilles, Ciara and the Script," Reid says, "but, for the most part, Epic is comprised of new and developing artists we're focused on breaking." As for what defines music industry power, Reid says, "I've never thought of myself as powerful—just fortunate, and honored to have worked with great people. Power is not something I aspire to. I just want to stay in the game." —Gail Mitchell



Scott Borchetta photographed in Nashville.

Scott Borchetta

PRESIDENT/CEO BIG MACHINE LABEL GROUP
@BIGMACHINE

POWER MOVE Reaching a direct royalty deal with Clear Channel could change the U.S. label/radio landscape forever.

39

It's been another groundbreaking year for Scott Borchetta and his country music company, which moved to swanky new offices in Nashville recently. Thanks in part to Big Machine's efforts, Taylor Swift's *Red* became the year's second-biggest-selling album, with more than 3.1 million units moved in 2012, according to Nielsen SoundScan. The carefully coordinated, multimillion-dollar marketing campaign, with retail partners ranging from Target to Walgreens, was almost a perfect case study on how to pitch a blockbuster album in the 21st century.

It hasn't just been all about Swift. Borchetta highlights another potentially big year in 2013 for label acts the Band Perry, Brantley Gilbert and Florida Georgia Line, as well as for Tim McGraw, the veteran superstar who was signed in 2012 after a two-decade run at Curb Records.

Even so, Borchetta, who founded Big Machine Label Group just eight years ago, doesn't cite having the top-selling country album as his finest achievement last year. Instead, he's beaming over becoming the first company to sign a direct performance royalty deal with the United States' biggest radio group, Clear Channel. "It's something we're proud about, because people have been trying for decades to get it done. It creates new revenue to invest in new artists." That deal was followed by an arrangement with fellow radio giant Entercom.

As a small, albeit successful, indie label, it could be risky for Big Machine to be the face for upheaval, challenging the entrenched ways that labels and radio have always worked together. But Borchetta believes those kinds of moves are exactly what the music industry needs: more risk-taking. —Yinka Adegoké

**Thank you for being the guy who gave me that first shot.
And for the many #1s ever since.
Congratulations, Scott!**

**We love you!
Taylor & 13 Management**



Trading Up

The associations and trade groups that help the industry channel its power in dealing with government and wider business matters

Rich Bengloff heads up the **American Assn. of Independent Music**, and his presence gives the organization a seat at the table for most industry discussions, including one for the SoundExchange board of directors. In the past year, A2IM was effective in tapping into governmental grant funds to help facilitate indie-label exporting.

BMI is one of the two leading performance rights organizations in the United States, with annual revenue around the \$900 million mark. **President/CEO Del Bryant**, who joined the organization in 1972, has led BMI since 2004.

Jim Donio has transformed the **National Assn. of Recording Merchandisers** from a brick-and-mortar trade association to a business trade group. Whether discussing CDs or digital formats, NARM helps buyers and sellers of music discuss and resolve issues that help create efficiencies in the music distribution pipeline and thus reduce costs.

SoundExchange president Michael Huppe is responsible for all regulatory, legal and political strategy for the organization that distributed \$462 million in digital performance royalties for sound recordings in 2012. He represented labels when he testified before a House subcommittee on webcasting royalties in November.

ASCAP, which had revenue approaching the \$1 billion mark in its most recent fiscal year, is engaged in rate litigation with Pandora, which is trying to rewrite the industry's royalty rate structure. **John A. LoFrumento**, who joined the organization in 1981, has led the company as CEO since 1997.

CEO since 2010, **Steve Moore** leads the **Country Music Assn.** in its efforts to raise awareness and support the growth of country music. In his 30-plus years of concert promotion and production, Moore has booked and built relationships with some of the biggest names in country.

Decades of talent buying with his family business, **Romeo Entertainment Group**, has given **Academy of Country Music's Bob Romeo** a currency within the industry. As CEO, he continues to promote the ACM's mission to support the country music industry and its charitable foundation, Lifting Lives.

RIAA chairman/CEO Cary Sherman has held his titles at the \$7 billion U.S. record industry's trade association since 2011. He was instrumental in negotiating the Copyright Alert System that Internet service providers will launch this year to reduce illegal downloading.

Michael Simon, who was recently named **president/CEO**, has led the charge in changing the **Harry Fox Agency** from an organization that mainly issued mechanical licenses for publishers and labels into a company that helps facilitate the licensing for digital music service providers. HFA, which is owned by the National Music Publishers' Assn., provides most of the funding to the NMPA.

The powerful **National Assn. of Broadcasters** represents the country's free, local radio and TV stations as well as broadcast networks. **President Gordon Smith** is sure to support legislation for lower webcasting royalties if introduced again this year—the NAB supported the Internet Radio Fairness Act in 2012.

—Ed Christman and Glenn Peoples



John Janick
photographed
in Los Angeles.

NEW

41

John Janick

PRESIDENT/COO
INTERSCOPE GEFGEN A&M

POWER MOVE

Makes the move to run the storied Interscope Geffen label and develop more acts like Imagine Dragons, Kendrick Lamar and Phillip Phillips.

Having solidified his indie cred as co-founder of label Fueled by Ramen (fun., Paramore, Fall Out Boy and Panic! at the Disco) while simultaneously co-helming the 2009 relaunch of Elektra Records (Bruno Mars, Cee Lo Green), John Janick is just four months into his new gig heading up Interscope Geffen A&M.

The industry vet ticks off four reasons why he changed positions: the supportive nature of executives Lucian Grainge (No. 1) and Jimmy Iovine (No. 10); the "amazing" staff; a strong roster of new and established artists; and, perhaps most important, the legacy of Interscope Geffen A&M, which has borne a solid brand.

"Given this challenging time in the music business, I want to do things differently and partner with artists in bigger ways," he adds. "We're positioned to do that." Posting a 7.9% market share in 2011, Interscope Geffen A&M finished 2012 with a quite close 7.6% share. —Gail Mitchell

NEW

42

Scooter Braun

OWNER
SB PROJECTS

POWER MOVE

YouTube sensation PSY and teen-pop star Justin Bieber's fifth No. 1 album, while also breaking Carly Rae Jepsen and the Wanted.

After signing Justin Bieber in 2009, just before the teen-pop phenom's meteoric rise, Braun didn't sign another artist for three years. But then came 2012, and his signings Carly Rae Jepsen, the Wanted and PSY became global sensations, two of them breaking YouTube records in the process. Bieber had a big year, too, of course, selling more than 1 million copies of third album *Believe*, according to Nielsen SoundScan; creating a highly lucrative fragrance franchise with Elizabeth Arden; and grossing more than \$45 million from 40 shows on his *Believe* tour, according to Billboard Boxscore.

Behind the scenes, his SB Projects and Silent Labs have become influential angel investors for new-tech companies like Stamped, Songza, Tynychat, SoJo Studios, Viddy and others. "We have a responsibility as an industry to think outside the box as culture cultivators, as Jimmy Iovine has told me many times," Braun says. —Andrew Hopp



JOHN JANICK PHOTOGRAPH BY BEN CLARK
SCOOTER BRAUN PHOTOGRAPH BY BRYCE DUFFY



— CLEAR CHANNEL MEDIA + ENTERTAINMENT —
CONGRATULATES
— THE 2013 BILLBOARD POWER 100 NOMINEES —



850+ RADIO STATIONS • **20,000** EVENTS A YEAR • **850+** WEBSITES
90+ SYNDICATED PROPERTIES • **1 MILLION** GLOBAL OUTDOOR BILLBOARDS
145 MILLION iHEARTRADIO APP DOWNLOADS



43

Robert Kyncl

VP/GLOBAL HEAD OF
CONTENT PARTNERSHIPS GOOGLE
@RKYNCL

POWER MOVE

Adding 77 more premium YouTube channels (including those from WMG and Bowery Presents); building Google+ and YouTube as music platforms with new music from Alicia Keys and Bruno Mars.

"Audience development is equally as important as great content," Robert Kyncl told the Wall Street Journal late last year. Just "by creating fantastic content and spending zero time on audience development, you are certain that you will not succeed on YouTube."

Helping movie studios, labels, sports leagues and broadcasters succeed with video on the Internet is just one area of Kyncl's job description. Thanks to his deepened ties with content partners around the world, Google added 77 premium channels to YouTube and brought its overall total up to 177. Among the players recruited by Kyncl and his team: Warner Music Group, the Bowery Presents and, through a label joint venture, Vevo, Universal Music Group and Sony Music Entertainment.

In addition, Kyncl oversaw a deal with hardware company Dell to sponsor four festivals for exclusive webcasts—the New Orleans Jazz & Heritage Festival, Bonnaroo, Lollapalooza and the Austin City Limits Music Festival. Things are going so well that Kyncl predicted that within three years 90% of all Web traffic will be video-related. Today, he says, YouTube ads bring in more revenue per hour than U.S. cable TV.

His task hasn't always been easy. Studios, labels and publishers have regarded the Silicon Valley giant with a wary eye, fearful its technology might devalue their assets and aid piracy. By leveraging the extensive ties he built during his years as VP of content at Netflix and as a manager at HBO, however, Kyncl helped Google come to terms with content owners.

This year, Kyncl is setting his sights on creating cross-product entertainment experiences similar to experiments last year with Alicia Keys and Bruno Mars. Both artists debuted new music on Google platforms Google+ and YouTube. The belief is that, by combining Google's various technologies in novel ways, the company can deliver even more marketing juice to the content partners crucial to Google's ambitions. —Alex Pham

44

Hartwig Masuch

CEO
BMG

POWER MOVE

Adding label assets to a publishing portfolio of around 1 million copyrights, and sparking talk of a bid to acquire Parlophone.



A music industry veteran who has virtually seen and done it all, Hartwig Masuch seems to be a man in a hurry, even today. That's because he's the executive tasked with restoring German media giant Bertelsmann (along with private equity partner KKR) back to the top of the music business through his handling of BMG.

"The strategic objective of our shareholders is to close in on the three majors," he says. During the last two years, BMG has focused mainly on publishing assets, picking up small to midsize song catalogs, including Bug Music and Cherry Lane, and most recently the Rosetta catalog divested by Sony/ATV. Masuch says his publishing division now has around 1 million copyrights.

Lately, BMG has also started acquiring recording assets, including Mute Records (home to Depeche Mode). But the big prize attracting most of the industry's attention is Parlophone—Masuch acknowledges interest, but will not say much more. It may be a little too much for BMG alone at this time, however. According to sources, BMG has teamed with Sony Music to pursue its interest in Parlophone and other EMI assets, which have to be divested under an agreement with regulators.

BMG's interest in label assets isn't contrary to its

NEW

45

Scott Sperling

CO-PRESIDENT
THOMAS H. LEE PARTNERS

POWER MOVE

The \$14 billion pool of capital he oversees includes an investment in Clear Channel and a commitment to consumers who love music.



When professional financiers turn their sights on the entertainment business, the interest is typically an ego play. But Scott Sperling possesses not only a passion for the music business but a pedigree dating back more than 30 years, when he promoted campus concerts as a Purdue undergrad and worked with a young band manager named Irving Azoff.

Since then, Sperling has risen to oversee a \$14 billion pool of capital at Thomas H. Lee Partners as one of the most respected private equity operators in the business, particularly when it comes to media assets. Until about 18 months ago, he managed the firm's sizable stake in Warner Music Group, which was sold to Access Industries, doubling the return for his fund's investors. While THL owns parts of Nielsen and Univision, Sperling's most direct stake in the music business today is through Clear Channel, the largest U.S. radio group. In 2010, Sperling and THL colleague Rich Bressler brought their friend and media veteran Bob Pittman (No. 12) back into an executive role at Clear Channel, where he now serves as CEO.

"We tend to have a long-term view of the music industry, and how it has evolved," Sperling says. "But the one thing which has never changed is that consumers around the world love music." —Yinka Adegoke

46

Nathan Hubbard

CEO
TICKETMASTER
@NATHANCHUBBARD

POWER MOVE

Digitizing every ticket in an ongoing effort to fight scalping; growing operating income by 17%.



Ticketing has emerged as one of the most important elements of the touring business, and Nathan Hubbard, the former half of Washington, D.C., folk-rock duo Rockwell Church, now oversees the world's most powerful company in that space.

Amid rising competition, Live Nation Entertainment-owned Ticketmaster remains at the top of its game, servicing more than 10,000 industry clients and moving 400 million-plus tickets annually. The company grew operating income by 17% in 2012 and boasts a 100% client renewal rate. Ticketmaster also draws strength from its 200 million-plus customer database, which allows clients to better target fans.

Live Nation Entertainment CEO Michael Rapino (No. 4) "gave me the opportunity to sit over this portfolio of assets for one reason: We're interested in changing the industry," says Hubbard, who was named CEO following the Live Nation-Ticketmaster merger in January 2010. (After Rockwell Church broke up, Hubbard earned an MBA and served as CEO of Coran Capshaw's fan club e-ticket site Music-Today, which Live Nation acquired in 2006.)

Hubbard plans to retain Ticketmaster's status as market leader by leading a trend toward ticket digitalization and improving the customer experience. "Over the past few weeks, we've digitized every ticket," says Hubbard, a strong opponent of scalping. "You can now log into your Ticketmaster account and transfer a ticket digitally and seamlessly to your friend. We're methodically going through the challenges of the buying experience and building great new products." The ultimate goal? Release "some pretty incredible products" in 2013 that will "fundamentally transform" the way fans buy, sell and transfer tickets. —Mitchell Peters



Jay Brown
photographed in
Los Angeles.





48

Tom Poleman

PRESIDENT OF NATIONAL PROGRAMMING PLATFORMS
CLEAR CHANNEL MEDIA AND ENTERTAINMENT

POWER MOVE

Using iHeartradio to experiment with programming resulted in a powerhouse digital EDM format taking over a terrestrial station.

Whether he's breaking a band, selling a product or funding a charity, artist-savvy programmer Tom Poleman harnesses Clear Channel's 850 radio stations and associated digital assets to work in unison. Under Poleman, the company began holding two-day music meetings so labels could play their new projects for top station programmers. At one event early last year, attendees were so smitten by the sophomore outing from fun. that an artist integration program was tied to the release in which hundreds of free promotional CDs were distributed. The move was credited with helping send the young group's career into overdrive. Such actions "create a personality behind the music," Poleman says.

Artist development is a top priority for the former WHITZ New York programmer, who books the annual iHeartRadio Music Festival in Las Vegas and oversees its concert webcasts. In addition, Poleman and his team use the iHeartRadio service as a digital playground to experiment with long-tail programming. For example, after an EDM channel quickly became one of the service's most popular offerings, it was folded into a Boston FM outlet, giving a format that was virtually nonexistent on the U.S. radio dial a broadcast home. "We're always challenging ourselves to think differently," he says. Last November that involved synchronizing music by Alicia Keys on four New York stations with a light show atop the Empire State Building.

Poleman doesn't take his job and its attendant power for granted. "You never have the position forever," he says, "so you just hope that while you're able to influence people, you do some good." —Paul Heine



49

Jay Brown

CO-FOUNDER/PRESIDENT
ROC NATION

POWER MOVE

An integrated family approach that combines management of producers, writers and performers into hit records and tours.

"Actions speak louder than words" might be Roc Nation's business philosophy, considering the company's silence until it has something real that's ready to be announced. "We have things we're working on for this year and next," Jay Brown says. "But we wait until the time is right to put it out there and talk about it." For example, to reveal its first major 2013 move—signing Timbaland to its management roster—Roc Nation posted a photo of the award-winning producer/artist in a recording studio with company founder Jay-Z and the caption: "We would like to welcome Timbaland to the Roc Nation family!"

And "family" is exactly how Brown refers to the company, which is becoming a formidable force in the arenas of management (handling acts Rihanna, Wale and Melanie Fiona; producers Stargate and No ID; and writers Andrea Martin and Makeba Riddick), label releases (including work by Jay-Z, J. Cole, Calvin Harris and Rita Ora), as well as music publishing (signing songwriter Philip Lawrence and producer Ben Harrison).

"Building relationships while doing what you love to do—that's happiness and power," Brown says. "We're a family here, and we'll do everything to support this family." Joining the management side in 2012 were artists Meek Mill, M.I.A. and Shakira, with Rihanna ringing in another banner year as 2012's Unapologetic picked up where 2011's Talk That Talk left off. As for 2013, Brown only mentions that Jay-Z's Made in America festival will return.

"We're true entrepreneurs, creating things we love to do," he says. "The challenge is to keep thinking outside the box, which is something you have to continue to do to survive." —Gail Mitchell

47

Steve Bartels

PRESIDENT/COO
ISLAND DEF JAM MUSIC GROUP

POWER MOVE

In 2012, IDJ delivered Rihanna's first No. 1 album and breakthroughs from 2 Chainz and Frank Ocean.

With the departure of Antonio "L.A." Reid (No. 40) nearly two years ago, IDJMG created a void that Bartels filled by using his knowledge gained from more than a half-dozen years with the company, originally serving as president of Island since May 2004 and adding the title of COO at IDJMG in early 2005.

An avid cyclist who takes his Cannondale road bike with him on most out-of-town trips, Bartels says, "I look at everything like a race," including his job, which sees him out most nights with label artists. The day Billboard spoke to him, he'd spent the afternoon with Bon Jovi at a SiriusXM broadcast, and was ready for an evening in the studio with Mariah Carey. "It sounds like fun, but I take this very seriously," he says. "You're carrying the artists' dreams in your hands."

While his background involved radio promotion and catalog marketing—he's the guy behind the *Ultimate Dance Party* series of the late '90s—Bartels has been stepping up his game on the artist-relations front, letting acts know they have a real home with the company. "It's important artists feel comfortable and able to talk about their issues, and for us to be able to talk to them about doing great things for their [image]," he says.

During the past year, IDJ delivered Rihanna's first No. 1 album (*Unapologetic*), helped 2 Chainz and Frank Ocean break through and detailed plans for Justin Bieber to bring his audience along as he grows from teen idol to serious artist.

People who have worked with Bartels know him as a motivator who can mentor younger staff, yet light a fire under them when needed. He's also credited with IDJ's exemplary execution. "When they have a potential hit album," a Universal insider says, "you can be sure nothing falls through the cracks." —Ed Christman





Mike Dungan

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP NASHVILLE
@UMGNASHVILLE

POWER MOVE Early move to Universal Music Group Nashville followed by absorption of Capitol Nashville.

50

Mike Dungan was on a hot streak at Capitol Nashville when he left for Universal Music Group Nashville in early 2012. Known for being an honest broker, Dungan's direct style would come in handy later in the year amid all the merger upheaval. "He is not afraid to tell you what he thinks, but he also is always willing to listen, which makes him truly a great partner," says John

Peets of Q Prime South, manager of Capitol Nashville artist Eric Church.

Dungan became chairman/CEO of UMG Nashville five months before Universal closed its acquisition of EMI. In effect, he got a five-month head start on deciding how best to merge the two divisions. "This really allowed me to plan what I thought it was going to take and build the structure around it," says Dungan, now that the dust has fully settled. "We have a killer, absolutely killer, team in place."

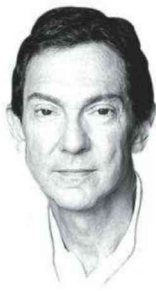
UMGN's roster includes Sugarland, Josh Turner, George Strait, Jamey Johnson, Easton Corbin, David Nail and artists who thrived under his leadership at Capitol: Lady Antebellum, Dierks Bentley, Keith Urban, Luke Bryan, Little Big Town and Darius Rucker. (It was Dungan's idea to rebrand former Hootie & the Blowfish frontman Rucker as a country act.)

The label group's 2013 release schedule should help notch another strong year. Gary Allen released a new album in January, while Bryan—whose *Tailgates & Tanlines* sold 1.1 million units and 5 million tracks in 2012 (according to Nielsen SoundScan)—will release *Spring Break 5... Here to Party* on March 5. Later in the year will see studio albums by Strait, Randy Rogers Band, Alan Jackson, Rucker and Lady A, as well as a live set by Church. The latter four albums should help Capitol Nashville's track-equivalent album (TEA) market share rebound after falling to 0.6% in 2012 from 1.6% in 2011, while Universal Music South's combined labels had a TEA share of 2.9% in 2011 and 1.4% in 2012. What a difference a year—and a merger—can make. —Glenn Peoples

51 John Branca

PARTNER
ZIFFREN BRITTENHAM

POWER MOVE
As co-executor of the Michael Jackson estate, has helped build it into a huge money-spinner.



John Branca plays two major roles in the music business. Firstly, as a partner at Ziffren Brittenham, where he represents clients ranging from Justin Timberlake and Simon Cowell (No. 30) to the Beach Boys and Carlos Santana, and also handles their major deal transactions. Perhaps even more notable, he serves as co-executor of the Michael Jackson estate, which has provided him with an international profile as well as the most identifiable measure of accomplishments in the last year.

An executive producer of "Michael Jackson: The Immortal World Tour by Cirque du Soleil," which grossed more than \$147 million in 2012 with some 1.4 million tickets sold, according to Billboard Boxscore, Branca is developing a permanent Las Vegas show with Cirque du Soleil to open in the summer. According to court filings last summer, the estate had generated revenue of \$475 million as of May 31. "We are so proud that in three years this has grown to become the biggest celebrity estate in history," Branca says. "Obviously, the credit goes to Michael Jackson and his unique talent."

The attorney has also been involved in one of the largest publishing deals of the last few years, advising Sony Corp. as part of a consortium that took control of EMI Music Publishing in a \$2.2 billion transaction. He sits on the boards of Sony/ATV (a joint venture with the Jackson estate) and EMI Music Publishing, and has been advising on investment of some of its assets. He is also advising Ron Perelman's MacAndrews & Forbes in the hunt for various music assets, including the highly desired Parlophone label. —Yinka Adegoke

52 Tim Westergren

FOUNDER, PANDORA
@TIMWESTERGREIN

POWER MOVE
Supported controversial legislation that could have reduced statutory rates Pandora pays for sound-recordings performance.

No matter how many new radio and subscription services appeared last year, Pandora Media continued to grow at an extraordinary rate. "We're really in the 'big scale' category now," says Tim Westergren, who co-founded the Oakland, Calif.-based Internet radio service as an offshoot of the Genome Music Project mapping similarities across different songs.

Listeners have never had so many options for free streaming music. iHeartRadio, Slacker and TuneIn are all potential adversaries to Pandora, while Spotify also launched a radio service. Microsoft debuted a new ad-supported service called Xbox Music, Myspace relaunched as a music discovery site, and even Apple is expected to launch its own personalized radio service shortly.

Yet Pandora is still growing both its active listener totals and listener hour figures as if impervious to competitive threats. Westergren believes it's because no other firm has a relationship with listeners like Pandora does, thanks to the company's policy of quickly answering emails and his own personal hands-on approach, such as attending 400 town hall meetings to guide users through their problems and concerns. "People view Pandora as human, and they feel a certain connection to it," he says.

Still, all isn't perfect for Pandora. Generating more than \$380 million in revenue during its last four quarters, royalties have increasingly become a burden as the company tries to better monetize smartphone listening, which now accounts for about 70% of total listening hours. Last year, Pandora also supported controversial legislation that could have reduced the statutory rates it pays for the performance of sound recordings. The months ahead promise more legislative battles, more competition, more shakeout. —Glenn Peoples

TOTALLY BLOWN AWAY

2012 TOP FEMALE COUNTRY TOURING ARTIST

Shows: 54
Tickets Sold: 476,051
Gross: \$27,957,886



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53

Lia Vollack

PRESIDENT OF WORLDWIDE MUSIC/EXECUTIVE VP OF THEATRICAL, COLUMBIA PICTURES

POWER MOVE
Platinum soundtrack singles from Adele and Pitbull, to cap box-office domination.



Sony/Columbia Pictures was the top film distributor in the United States in 2012, with its 19 films released during the year plus six holdovers pulling in \$1.8 billion, according to Box Office Mojo. The studio also produced two of the most talked-about singles from movies: Pitbull's 1.6 million-seller "Back in Time" and Adele's James Bond theme "Skyfall," a Golden Globe winner and Academy Award nominee that has sold 1.4 million, according to Nielsen SoundScan.

Then there's Becky G, the 15-year-old singer/rapper that Lia Vollack tapped for "Hotel Transylvania."

"I like to feel I'm supporting new artists," Vollack says, noting that Becky G's producer, Dr. Luke (No. 38), will have a role in several 2013 Sony film soundtracks, including "The Smurfs 2," which will have new and established artists. "The Smurfs" earned \$142.6 million domestically and \$421.1 million internationally, "so we're really looking for an artist with appeal overseas, as well as domestically. We'll have another Bond film [in 2014], and it will be a challenge to follow Adele."

When it comes to music at Sony Pictures, Vollack oversees the creative, budgets and marketing. A key project will be the One Direction concert film slated for Aug. 30. "The Justin Bieber film [in 2011] hit a good balance between the documentary on his life, behind the scenes and performance," she says. "For artists with this kind of fan base it can work, but it has to be timed at the right point in their career."

Vollack's new role supervising the adaptation of Sony movies into musicals hasn't yet moved past the script stage. "The development process in theater is so much slower," she says. "It's like animation. I'm impatient, so I'm trying to change it." —Phil Gallo

54

Willard Ahdriz

FOUNDER/CEO
KOBALT MUSIC GROUP

POWER MOVE
New partnership with STIM means Kobalt clients can access EU revenue much faster; new label services department means Kobalt has more than publishing to offer artists.

Willard Ahdriz had a distinct vision in mind when he put together the first slide presentation announcing his Kobalt Music Group in 2000: Kobalt would pay artists more money faster than any other publishing company, and with more transparency. Twelve years later, boasting more than 1,200 clients and a catalog of 250,000-plus copyrights, Kobalt has now developed enough revenue (an estimated \$125 million in its 2012 fiscal year) and market share to become the fourth-largest publisher following the Sony ATV/EMI merger, according to the Harry Fox Agency.

The payment speed and business transparency regarding Ahdriz's company increased at MIDEM in January, when Kobalt announced a partnership with the Swedish Performing Rights Society (STIM) affecting Kobalt's overseas rights for digital services in all 27 member countries of the European Union. The new service lets clients access their revenue as soon as one month after the music is used—far faster than other publishers' usual nine-to-12-month windows.

"The vision is coming through executed," Ahdriz says. "The speed of change is increasing, as there's been an enormous shift from PC to mobile music usage over the last 12 months. The exciting part is activating mobile payments on a global scale." No wonder Kobalt recently added Paul McCartney's post-Beatles catalog and, beginning next year, all of Dave Grohl's Nirvana and Foo Fighters copyrights to its already impressive roster.

Kobalt offers more than publishing skills to its artists. A new label services division, KLS, has just released Nick Cave & the Bad Seeds' first album without longtime label Mute, and other high-profile clients will also release material on KLS later this year. —Andrew Hampp

55

Cliff Burnstein & Peter Mensch

OWNERS, Q PRIME

POWER MOVE
Helping drive the release of Led Zeppelin's "Celebration Day" as a multimedia affair; building up younger clients like the Black Keys and Eric Church.

Longtime owners of powerhouse artist management firm Q Prime, Cliff Burnstein and Peter Mensch don't spend a lot of time worrying about their status in the music business.

"We're very isolated and independent," Mensch says. "We're not part of the empires of Irving Azoff or Coran Capshaw [No. 2], who each have hundreds of artists."

Q Prime's approach is simple: "We just manage the acts we man-



Willard Ahdriz photographed in New York.

age," Mensch says. "We don't go play golf and shit. Some lawyers like us, some record companies hate us."

It's a formula that has worked for more than 30 years. With offices in New York, London and Nashville, Mensch and Burnstein built Q Prime's client roster to include Metallica, Josh Groban, Red Hot Chili Peppers, Muse, the Black Keys, Snow Patrol and Eric Church.

Last year, the Chili Peppers, Snow Patrol, Church and the Black Keys collectively grossed \$81 million from 202 concerts, according to Billboard Boxscore.

With 13 in-house radio promotion people, Q Prime acts earned No. 1 airplay hits at five different formats in 2012.

Mensch and Burnstein, who also manage Jimmy Page, played a key role in the late-2012 release of Led Zeppelin's "Celebration Day" 2007 reunion album, which debuted at No. 9 on the Billboard 200. "Celebration Day" was a multimedia affair, including a concert film as well as a home video release tied into the album's debut.

"Peter and Cliff were a significant driving force in making sure 'Celebration Day' was well taken care of," Rhino Entertainment president/CEO Kevin Gore says, adding that he's working with Q Prime on future Zeppelin releases. "They're also looking ahead to the long-term play, which is how the Led Zeppelin catalog behaves going forward." —Mitchell Peters

56

Neil Portnow

PRESIDENT/CEO, THE RECORDING ACADEMY

POWER MOVE
Topping the ratings of the Academy Awards with the 2012 Grammy telecast.

Neil Portnow's 10th anniversary last year as chief of the Recording Academy saw the Grammy Awards organization achieve multiple milestones.

The Feb. 12, 2012 telecast, the day after Whitney Houston's death, attracted more than 39 million viewers, its second-largest audience in history and the first time it topped the ratings for the Academy Awards. In social media, the Grammys became the most popular program on TV, with 13 million mentions.

Two nights before the Grammys, the Recording Academy's MusiCares charity raised \$6.5 million at a dinner honoring Paul McCartney—and, by year's end, a 20th-anniversary drive took in another \$12.5 million. Also in 2012, CBS and the Grammys signed a 10-year deal that ensures a longtime home for the awards show, the nominations concert and a new "Grammys Presents" special that launched last year with a salute to Houston.

Through the Grammy Foundation, music educators will also receive honors for the first time in 2014.

During this coming year, Portnow says, "We'll continue to push for the diversification of our membership in genre, gender, geography and age, and we have international initiatives likely to reach a strong point." In the works are TV projects in China, the United Kingdom and other areas of Europe.

Expect to see other tie-ins in 2013 beyond awards shows and concert events. "We have the most robust sponsor partnerships ever," Portnow adds, "and we're looking to put more products in the market, such as a high-end digital watch with Gucci." —Phil Gallo



Neil Portnow photographed in Los Angeles.

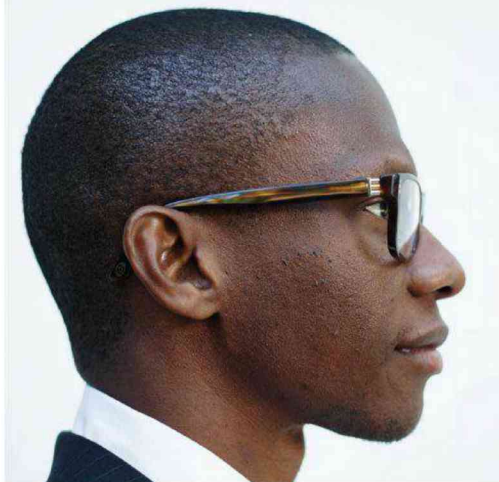
WILLARD AHDRIZ PHOTOGRAPH BY MATT FURMAN
NEIL PORTNOW PHOTOGRAPH BY JOSEPH LLANES

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Troy Carter
photographed
in Los Angeles.



NEW

57

Troy Carter

FOUNDER/CEO
ATOM FACTORY

POWER MOVE

As client Lady Gaga brings her tour stateside and gears up to dominate the fourth quarter with a multimedia release, Carter has quietly put together an investment portfolio in cutting-edge companies.

We all know how far Lady Gaga has come in the four years since “Just Dance” and “Poker Face” made her the biggest breakout female pop star since Madonna. But consider the mini-empire that her manager, Troy Carter, has been building with his company Atom Factory, quietly situated in a trendy warehouse space across the street from the Sony Pictures studio lot in Culver City, Calif.

Not only does Carter’s firm have investments in more than 40 companies (Rap Genius, Uber, Spotify, DJZ, Scan and TextNow to name a few), but it’s also preparing its first consumer product, Pop Water, for a Southern California launch this month. Gaga herself has almost nothing to do with the investments with few exceptions, such as her Little Monsters social network—evidence that Carter and Atom Factory have begun to carve out their own niche in the budding “Silicon Beach” tech scene in Los Angeles.

“I wouldn’t say I’m against the artists being the face of these companies, I’m just sensitive to what that means,” Carter says. “It’s more about, ‘How can we create a better fan experience?’” That doesn’t mean we shouldn’t expect more big things from Carter and Gaga—the Born This Way Ball tour grossed \$168 million in its first 85 shows, according to Billboard Boxscore, and is just now hitting U.S. shores. Her third studio album, *Artpop*, is due in the fourth quarter, accompanied by an interactive app and a documentary helmed by controversial photographer Terry Richardson. —Andrew Hampp

NEW

58

Paul Chibe

VP OF MARKETING
BUDWEISER

POWER MOVE

A partnership with Jay-Z that yielded a \$5 million-grossing first-time festival in Made in America.



Chibe spent a decade marketing to millennials at candy factory Wrigley, using branded entertainment (including Chris Brown’s Doublemint jingle “Forever”) as a key campaign tactic. For the past two years, however, Chibe has moved on to sell beer to many of those same young adults, now in their 20s, as Budweiser’s VP of marketing—also using music as a key tactic.

Last Labor Day, Chibe partnered with Jay-Z, Live Nation and ad agency Translation for Budweiser’s Made in America festival in Philadelphia, a two-day music event that grossed \$5 million in ticket sales and attracted nearly 80,000 people, according to Billboard Boxscore. The company also brought new life to Stevie Wonder’s classic “Superstition” through an NFL spot, and repped with Pitbull as a spokesman for Bud Light, each campaign giving the brand an awareness boost among multicultural fans in the process.

All this isn’t quite enough for Chibe as he evaluates his upcoming plans for 2013. “One thing I want to do for Anheuser-Busch is continue to raise the bar,” he says, no pun intended. Noting that plans are already in the works with Jay-Z for a second Made in America, he says, “Just because we had success last year doesn’t mean that being just as good is acceptable. We have to push to make things better, and continue to surprise [audiences] with what we’re doing as marketers with music.” —Andrew Hampp

59

Ryan Seacrest

RADIO/TV HOST, TV PRODUCER

POWER MOVE

His expanding production empire now includes a music cable channel, AXS, launched with Mark Cuban and AEG.

Seacrest has built a major production empire within NBC and E!, assumed an expanded role as executive producer/host of “Dick Clark’s New Year’s Rockin’ Eve” and also joined Mark Cuban and AEG to launch a new music cable channel, AXS TV. But he singles out his daily work in radio—as morning host at Los Angeles pop powerhouse KIIS-FM and nationally syndicated host (“On Air With Ryan Seacrest”)—as the job that keeps him most closely connected with the music industry.

“You’re in the midst of products and singles, that goes back to the old-school excitement of hearing what’s being sent to the station this week, or who’s coming by to perform,” Seacrest says. “Without coming into that office every day, I wouldn’t be in that mix.”

Seacrest, who continues to host “American Idol” on Fox and reaches about 18 million viewers per show, feels that the past year was particularly good for new artists at pop radio.

“Guitars and strings weren’t part of people’s vocabulary [a year ago], but with the Lumineers and fun. breaking through, we have great records coming onto pop playlists,” he says. “Now it’s R&B with Frank Ocean and Miguel—the Jay-Z and Justin [Timberlake] track [“Suit & Tie”] has that vibe. We’re going to see R&B move into the pop world during the next quarter.” —Phil Gallo

NEW

60

Allen Grubman

PARTNER GRUBMAN, INDURSKY, SHIRE & MEISELAS

POWER MOVE

Expanding his firm’s reach beyond core music clients to the TV/entertainment/sports worlds sets up moves in an ever more related media landscape.

Super lawyer Grubman is one of only a few people in the music industry whose phone call everyone else will immediately take. Represented by his firm is a long list of platinum sellers: Madonna, U2, Bruce Springsteen, the Eagles, Kiss, Lady Gaga, Rod Stewart, Tony Bennett, Shania Twain and the Whitney Houston estate. His client roster also includes such new acts as Swedish House Mafia, Carly Rae Jepsen, Afrojack and songwriter Ester Dean.

In addition, his firm handles a who’s who of industry executives including fellow Power 100 honorees Clive Davis, Doug Morris, Jimmy Iovine and Lucien Grainge. Beyond the music industry, he also represents TV execs, hoops heroes, pop gurus and others, ranging from Dr. Mehmet Oz, Diane Sawyer and Martha Stewart to Barbara Walters, Les Moonves and LeBron James.

Grubman believes his firm’s biggest accomplishment in the last year was to continue its growth beyond a core music business clientele into the broader media-entertainment business, including film, TV, books, theater, videogames and sports. This involvement across diverse entertainment fields benefits his music clients, he says, because “everything is interrelated nowadays.” In fact, he adds, these times require multiple revenue streams to enrich artists, so the firm’s presence in those related industries helps make it more valuable than ever to clients. —Ed Christman

Allen
Grubman
photographed
in New York.



TROY CARTER PHOTOGRAPH BY BRYCE DUFFY
ALLEN GRUBMAN PHOTOGRAPH BY MIKE MCGREGOR

Daniel Glass
photographed
in New York.

61

Daniel Glass

OWNER
GLASSNOTE

POWER MOVE

Mumford & Sons' *Babel* sold 600,000 in its first week, and broke a Spotify record with 8 million streams.

The one-time quintessential major label executive, Glass has recast himself as the owner of Glassnote, among the most sought-after independent labels with a distribution deal that's up for grabs in March. With the competition for indie distribution rising, thanks to the revival of Caroline and the emergence of InGrooves as a physical player, look for Glass to make the most of his pending free-agent status.

The multiplatinum act Mumford & Sons is the crown jewel of the Glassnote roster, but the label has several other developing stars, with half of the roster's 14 acts hitting the 100,000-unit sales mark in the United States. That's a .500 batting average in an industry where .100 is considered the norm.

Glass says he follows a simple formula, which so far has yet to fail him. "We sign the best live bands, love them and nurture them, and we also have a team comprised of the best people working on behalf of our artists," he says.

Glass, who was a top radio promotion executive before becoming president at major labels SBK, EMI and Universal Records, says that one of his best learning experiences was his stint at the now-defunct Artemis Records, where he discovered how to balance support for the artists' vision of their music with indie economics. —Ed Christman

62

Robert Greenblatt

CHAIRMAN
NBC ENTERTAINMENT

POWER MOVE

On the heels of the Olympics, the fall season of "The Voice" made gains and launched songs onto the Billboard Hot 100.

During the past two TV seasons, Robert Greenblatt has programmed NBC using popular music as a driving force. "The Voice" turned a corner in its first fall run, generating hits for contestants while also serving as a solid platform for fourth-quarter releases from established stars. In "Smash," NBC created a scripted show that attracted 6.8 million viewers for the first season, according to Nielsen; generated weekly releases of singles; and, in early February, spawned a second soundtrack through Columbia.

"Any time you can 'event-ize' music—and 'The Voice,' 'Smash,' the Grammys and 'American Idol' make an event out of music—it helps cut through the clutter," says Greenblatt, a former Showtime TV executive who entered the Broadway scene in 2009 as a producer of "9 to 5: The Musical." Booking powerhouse divas for "Smash" and "The Voice" was part of the event strategy: "Having talent like Jennifer Hudson and Christina Aguilera clearly helps, too."

Sony releases songs from "Smash" while Republic handles releases from "The Voice." Now in its third season, performances from "The Voice" cracked the Billboard Hot 100 and Hot Digital Songs charts for the first time late last year.

"It really benefited from being on the heels of the Olympics," Greenblatt says, "and, on the third time around, we were more forensic with the format and found a genuine star in the winner, Cassadee Pope." With new mentors Usher and Shakira taking over for popular judges Aguilera and Cee Lo Green in March, "there will be a new element of unpredictability."

NBC's current development slate includes several music offerings that could follow in the footsteps of "The Voice" and "Smash." A children's version of "The Voice" is on tap, and other shows are "percolating" on the scripted front. At Christmas, NBC will air a live staged version of "The Sound of Music," and the cancelled a cappella competition "The Sing-Off" might make a holiday-season return. —Phil Gallo

63

Dennis Arfa

PRESIDENT, ARTIST GROUP INTERNATIONAL

POWER MOVE

Sold company he founded to Ron Burkle, but the billionaire investor made sure he kept the veteran agent to oversee a roster of some 60 acts.

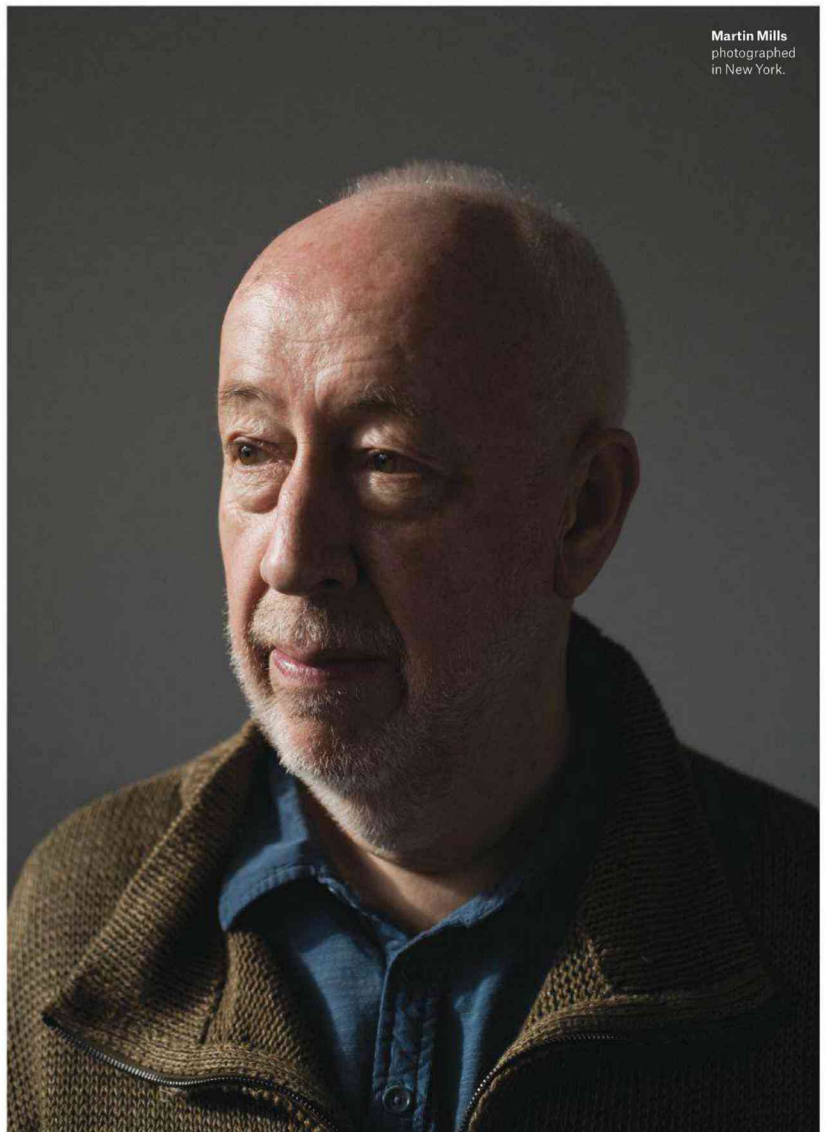
Whether it's his business acumen, instincts for synergistic tour packaging or willingness to impart lessons learned during a 40-year career as a top agent that earned him the nickname "the Professor," Dennis Arfa's rep as a pitbull negotiator is anything but abstruse.

Beyond a roster of some 60 acts including longtime client Billy Joel—as well as Metallica, Linkin Park, Rod Stewart, Mötley Crüe and Rush—Arfa's sage industry skills surely played a role in his company Artist Group International being the debut acquisition by Y Entertainment Group, part of billionaire Ron Burkle's investment firm Yucaipa.

The industry is still waiting to see what Y will do, and "several things are moving forward," Arfa says. (Beyond the AGI buy, there's only been a minority stake taken in controversial showbiz indie Relativity Media.) "We're trying to do it right, not just throw things against the wall and see what sticks. If you don't do it smart, it comes back to haunt you."

Meanwhile, AGI and its team of agents are booking winning tours including Kiss/Mötley Crüe and Linkin Park/Incubus. Joel plans to play Jazzfest this year, and the industry hopes the arena home run artist will follow with more live dates.

Asked about the ephemeral concept of power, Arfa says, "The power is always with the artist... And anybody who doesn't understand the limitations of that power is doomed to not have any." —Ray Waddell



Martin Mills
photographed
in New York.

NEW 64

Martin Mills

CHAIRMAN, BEGGARS GROUP
@BEGGARSUPPRESS

POWER MOVE

Many majors would envy Mills' success in the last two years, but he's been resolutely powerful and effective in standing up for the indie community in front of Congress against Universal's EMI acquisition.

No one in the independent music community has the stature of Martin Mills, chairman of Beggars Group and Billboard's 2013 Industry Icon honoree. Mill's various stints in the '70s as a DJ, record shop clerk, live promoter and punk manager put him on the path to build Beggars, which now has four separate labels: XL Recordings, in partnership with Richard Russell; 4AD; Matador; and Rough Trade.

Today, Beggars describes itself as the largest owner-run group of labels in the alternative world, and, certainly, alt acts across the spectrum scored success with the company. Cocteau Twins, the Pixies, the Cult, the Prodigy, the White Stripes and Vampire Weekend, among others, have contributed to Beggars' reputation and its annual revenue of €50 million. And that was before XL's triumph with Adele, whose 21 has sold more than 10 million units on XL/Columbia in the United States, according to Nielsen SoundScan.

Mills is praised by peers for putting the collective cause of independent music first, playing a key role in forming organizations to protect the interests of indie companies. That's why he joined colleagues to issue an "independent manifesto" at MIDEM on Jan. 28 and testified in June 2012 before a congressional subcommittee to raise the indie world's objections to Universal Music Group's merger with EMI.

"When a company owns 50% of the market—if you're a producer, a songwriter or an artist—a company that big can dictate terms," Mills says. "That's what dominance does. For the creative community [and] for the business community, it's dangerous." —Thom Duffy



congratulations

Clint Higham

and all of the 2013 Billboard Power 100 honorees

MORRIS
ARTISTS MANAGEMENT, LLC.

DALE MORRIS
& ASSOCIATES, INC.

KENNY CHESNEY

Martina McBride

JAKE OWEN

NEW

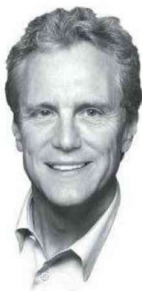
65

John Sykes

PRESIDENT
CLEAR CHANNEL ENTERTAINMENT ENTERPRISES

POWER MOVE

Global audience of 19 million for the 12-12-12 benefit (and \$50 million raised) point to powerful TV translations of Clear Channel franchises like the Jingle Ball concerts.



As Clear Channel evolves from a radio behemoth into a broader media/entertainment company, it's banking on former VH1 president John Sykes to spearhead expansion into TV, live events and digital channels, using strategic music partnerships to fuel the transformation.

Two recent mega-events gave an indication of things to come. The star-studded 12-12-12 benefit at New York's Madison Square Garden, which Sykes co-produced, was seen by a global audience of 19 million and raised more than \$50 million for Hurricane Sandy relief. Sykes also cut a deal with the CW Network to air a two-hour version of last year's iHeartRadio Music Festival, with a repeat airing on New Year's Eve drawing 1.3 million viewers. "Both shows demonstrated the power of this company when you point all of our 850 stations in the same direction," Sykes says.

Clear Channel's radio bullhorn reaches 239 million listeners a month, and those numbers deliver access to artists who can help create content to differentiate the company from competitors. For example, Sykes worked on a large-scale, cross-platform campaign with NBC for last year's bow of the network's "The Voice," featuring a live iHeartRadio webcast of performances by finalists and judges from the House of Blues in West Hollywood.

Future initiatives will expand signature franchises—including the company's annual Jingle Ball concerts and performances from its intimate iHeartRadio theater in New York—to TV and the Web. Also in the works is an entirely new concert series. "Music is still a juggernaut on TV," Sykes says. "We see opportunities to create one-of-a-kind entertainment experiences wrapped around music, and our TV network and streaming partners have expressed lots of interest." —Paul Heine

67

Jan Jeffries

SENIOR VP OF CORPORATE/PROGRAMMING
CUMULUS MEDIA

POWER MOVE

Debuting its soon-to-be-national Nash FM brand in New York—and bringing country back to that market for the first time in 17 years, a media story in itself.

As the gatekeeper of Cumulus Media's music programming decisions across all formats since 2007, Jan Jeffries is ultimately responsible for the chain's on-air musical imprint. With more than four decades in broadcasting, and a résumé that includes operating his own consulting firm and serving as president of Stratford Research, Jeffries keys in on the essentials to radio's growth: "The medium will thrive as it learns new ways to incorporate social media into the marketing mix," he says.

With only Clear Channel owning more stations than Cumulus (the latter's count stands at 525 in 110 cities), Jeffries is tasked with translating a centralized programming structure into local sounds for each market. His strategy? It's "a combination of the right music, talent that has a clear understanding of the station image and consistent local involvement."

Such design was on display recently when the company stunted for a weekend before flipping its newly acquired 94.7 FM frequency in New York to country Nash FM, the market's first full-time country station in more than a decade. For two days, the signal surfed sample formats, including blocks of New York- and New Jersey-centric songs. (The Nash FM brand is being adopted on the company's entire slate of 83 country stations, in addition to a magazine and concerts.)

Despite the short time span, all ears were on the nation's biggest media market and listeners wondered what permanent format the station would adopt. "It goes back to theater of the mind," Jeffries says. "Having a blank canvas and an arsenal of ideas helped make it entertaining. Stations should challenge themselves to break the shell of what's expected." —Gary Trust



Jennifer Breithaupt
photographed in Los Angeles.



Jennifer Breithaupt

SENIOR VP OF EXPERIENTIAL MARKETING, CITI

POWER MOVE Citi presales of concert tickets grew 10% year over year and set an industry record with \$17 million of the total gross of Madonna's *MDNA* tour.

NEW

66

Concert-related credit card packages are at an all-time high in terms of competition, and Jennifer Breithaupt is helping Citi come out on top. In partnership with Live Nation since 2007, Citi Private Pass has helped sell card members more exclusive presale tickets, preferred seating and VIP packages than any of its competitors—covering more than 5,000 music events in 2012, to be precise, with a 10% year-over-year increase in ticket sales. For example, Madonna's *MDNA* tour booked \$17 million of its total gross from Citi presales—an industry record—and 50 more of the year's top 100 tours benefited in some way from Citi programs.

Not that Citi is just focusing on blockbusters. "Our base is diverse," Breithaupt says. "They buy everything from a Jay-Z VIP experience or a lawn ticket to see Jason Aldean to club shows with emerging artists." Breithaupt's priority in 2012 also turned to enhancing the in-show experience, from creating a Citi Sky Deck (a private card member lounge at select venues) to hosting Citi/AAdvantage members-only concerts with acts like Maroon 5 and Alicia Keys. (The latter also appeared in a national ad campaign that premiered new single "Girl on Fire.")

Breithaupt is rarely surprised anymore by Citi members' passion for tunes (more than 50% of its customers purchase music products), but leave it to a certain boy band to defy even her wildest expectations. "It was fascinating to witness the magic of One Direction, and its ability to sell out two consecutive tours at virtually the same time," she says. "The 2013 tour sold out instantly, more than a year in advance of the actual show dates." —Andrew Hampp

Power Cities: How The Music Hubs Do Business



Clockwise from top left: Los Angeles, Miami, New York and Nashville.



It's the same industry, but, aside from the long hours, the similarities end there: Lunch meetings are de rigueur in Nashville, but don't even try to get an Angeleno to brave midday traffic. Jeans are considered dressed up in Miami, while New Yorkers love a label. Here, pros around the country give the inside scoop. —Anne Marie O'Connor

Los Angeles



WHAT'S YOUR Dress code?

"I wear jeans, a sweater and sneakers."
—Marcus Grant,
talent manager at the Collective

Miami

BEACH-Y

"Never a suit unless it's a ceremony," says Jesus Lopez, chairman of Universal Music Latin America and Iberian Peninsula. Afo Verde, chairman/CEO of the Latin region, Spain and Portugal for Sony Music Entertainment, says, "If you're dressed, you're meeting the code."

Nashville

CASUAL CHIC

Mary Ann McCready, president of management firm Flood, Bumstead, McCready & McCarthy, prefers jeans, but dresses up with Chanel or Gucci blazers when she has outside meetings. For men, the look is way more casual. "I wear golf shirts and jeans," Sony Nashville head of A&R Jim Catino says.

New York

STYLE CONSCIOUS

"I'm either in a dress or jeans and a nice top, but always have heels on or in my bag," Primary Wave Music PR director Anne Watkins says. "I wear black Theory Haydin pants and vintage combat boots," RCA Records head of A&R Keith Naftaly says. "But I dress up too. I have quite a few Varvatos ties."

WHAT'S YOUR "Meeting" meal?



DINNER

"I never take breakfast meetings because I'm usually working," Ryan Seacrest says. "And I eat lunch out of a container every day in our office. So I try to reserve dinners for social and business meetings," often at favorite spots like Madoe, Bouchon (above) or Cut.

BREAKFAST

Never mind the fancy hotels of South Beach. Lopez prefers to take his breakfast meetings old-school style, at Jerry's Deli in Miami Beach, across from his office—occasionally enjoyed after a few links of golf at Miami Beach Golf Club.



LUNCH

"Lunch is my preference for a 'meeting meal,'" Sony Nashville CEO Gary Overton says. "The phones usually get quiet during the lunch hour. My favorite place to go is Sunset Grill (above)—there are always lots of industry people in there to connect with." Colleague Jim Catino agrees: "Lunch is a great time to stay in front of songwriters and publishers and network."

"I don't believe there is a power lunch in our industry—lunch is for slackers. I'm pure meetings."
—Antonio "L.A." Reid,
chairman/CEO of Epic Records

WHAT'S YOUR After-work ritual?

HOMeward BOUND

"Ideally, I go home to help the kids with homework, then go out to a show," Sony/ATV Music Publishing co-president Jody Gerson says. "When I get home, I head to my music room to listen with fewer distractions," says Jon Platt, president of creative for North America at Warner/Chappell Music Publishing.

RIDE THE WAVES

"Surfing. Miami has some amazing waves from time to time, believe it or not," says Jorge Mejia, Sony/ATV senior VP for Latin America and U.S. Latin, who also relaxes by playing the piano. "I am constantly writing pieces for solo piano. When I get home I always play for a long while."

CHECK OUT A BAND

"I have a music event two or three nights a week," Big Machine VP of A&R Allison Jones says. Sony Nashville's Overton leaves the office around 6 for showcases most evenings: "After work is a good time to go see aspiring artists, an inspirational reminder of why I love what I do," he says.

LIVIN' LARGE

"I'll go to a Knick or Yankee game, or dinner with friends," Sony/ATV Music Publishing chairman/CEO Martin Bandier says. "I end the day with a cigar, then go home and go to bed," Reid says.

HOW MANY COCKTAILS ARE APPROPRIATE AT A Work event?

ONE OR TWO

"One to two at the most," Gerson says. "Never three. And never, ever get drunk at a business function." "Depends on who you're talking to," Grant says. "I never drink around clients."



"If you're not the designated driver, red wine until you drop."
—Afo Verde,
Sony Music Entertainment

TWO TO THREE

"Nashville is definitely a drinking town," Jones says. "Two to three drinks is acceptable. Beyond that, call a car service." "It's usually best to have at least one less drink than your guest," Overton says.

"Depends on how you hold your liquor."
—Martin Bandier,
Sony/ATV Music Publishing





Clint Higham
photographed
in Nashville.

68 Clint Higham

POWER MOVE

Kenny Chesney's Brothers of the Sun was the top country tour, with \$96.4 million, according to Billboard Boxscore; Higham has built a multifaceted marketing, promotion and booking operation in Morris Management.

PRESIDENT
MORRIS MANAGEMENT GROUP

Though Clint Higham has a year left on the contract that connects Morris Management Group to Front Line—now Artist Nation—his flagship client Kenny Chesney is a “free agent” of sorts, not contractually obligated to either of them. Working closely with Higham, Chesney remains one of the most powerful and consistent earners in country music history. Of course, Chesney, known for his loyalty, could leave his current arrangement and rejoin Higham if the manager opted to renegotiate his deal, join up with another firm or return to the independent ranks. All of this places Higham, who declined to comment on such speculation, in a position that not all Artist Nation managers with high-profile clients enjoy.

The Morris Management roster also includes rising country star Jake Owen, who will support red-hot Jason Aldean this year before testing the headlining waters himself, and Martina McBride, who will release what Higham terms a “blue-eyed soul” record in-house in the fall. Launching McBride’s record isn’t a stretch for Higham’s team at Morris Management, which is representative of the modern, multifaceted management company, with full-time marketing, digital, promotion and touring/booking staff. Both Chesney and Owen are booked in-house, while McBride is a Creative Artists Agency client. “We really try to approach careers from an angle bigger than just the current single on the radio,” Higham says. “It’s an army, but you have more of a say now that the record companies don’t have as much artist development support.” —Ray Waddell

NEW 69 Guy Oseary

POWER MOVE

Oversaw one of the top 10 highest-grossing tours of all time, Madonna’s *MDNA* tour; has used A&R instincts to build an investment portfolio of new-tech firms and startups.

PARTNER
A-GRADE INVESTMENTS

Oseary hasn’t actually been a music executive since exiting his role at Maverick in the early 2000s. But in addition to overseeing Madonna’s hugely successful *MDNA* tour (one of the top 10 highest-grossing tours ever with \$305 million from 85 shows, according to Billboard Boxscore), Oseary has been playing an A&R role of sorts to startup companies both individually and with his fund A-Grade Investments alongside partners Ashton Kutcher and Ron Burkle.

During the past three years, Oseary has had a hand in the growth of companies including Groupon, Airbnb, Vita Coco, Pop Chips and Uber, with music companies like Spotify, INDMusic and SoundCloud also on his roster. In all of his moves, he says the decision to invest in a company is



Guy Oseary
photographed in
Los Angeles.



70 Cortez Bryant & Gee Roberson

POWER MOVE

Big brand deals for Nicki Minaj (Pepsi, Elizabeth Arden, “American Idol”) and Lil Wayne (Mountain Dew, Macy’s, Beats by Dr. Dre).



Cortez
Bryant



Gee
Roberson

no different from the way he spotted talent at a record label.

“Since doing A&R at 17 and 18 years old, I can feel something in my blood, a gut instinct,” he says. “My gut has gotten me into more good things than bad things.”

Though Madonna only occasionally gets involved with Oseary’s investments (A-Grade investments Shazam, Vyclone and Fab all promoted *MDNA*’s album launch and tour), Oseary credits her for his desire to constantly push the limits. “She never gave me any limitations,” he says. “Others box people into categories, Madonna does not. She only sees endless possibilities.” —Andrew Hopp

CO-CEOS
THE BLUEPRINT GROUP

To say 2012 was a busy year for Cortez Bryant and Gee Roberson’s Blueprint Group is an understatement. For starters, the company scored lucrative deals with Pepsi and Mountain Dew for its management clients Nicki Minaj and Lil Wayne, respectively. Lil Wayne also launched his Trukfit clothing line in such outlets as Macy’s and Dillards, while Minaj further mainstreamed herself by way of a new Pink Friday fragrance (in association with Elizabeth Arden) and a judging stint on “American Idol.” And that’s before factoring in both of those artists’ successful tours.

Blueprint’s other clients include T.I., who released the No. 1 album *Trouble Man: Heavy Is the Head* and bowed the popular VH1 reality series “The Family Hustle,” and producer Hit-Boy, of “N****s in Paris” fame.

Roberson himself made a transition from Geffen chairman to head of Blueprint Records, distributed by Interscope Geffen A&M. “Knocking down barriers in corporate America while overcoming different types of opposition and wrong stereotypes—that’s a blessing to say the least,” he says. “We love it when things go beyond what a partner thinks will happen in a particular space.”

The year ahead promises even more activity, like the full rollout of Lil Wayne’s Beats by Dr. Dre, a partnership that encompasses both home and portable speakers, and the ramp-up of Blueprint as a label, along with multiple co-branding, fashion and touring partnerships. “It’s about adding building blocks to the foundation every year,” Roberson says. “Sustaining longevity amidst the ups and downs . . . that’s the definition of power in this crazy game.” —Gail Mitchell

71 Sean Parker

POWER MOVE

With Spotify helping some markets return to growth, he’s a former disruptor turned problem solver.

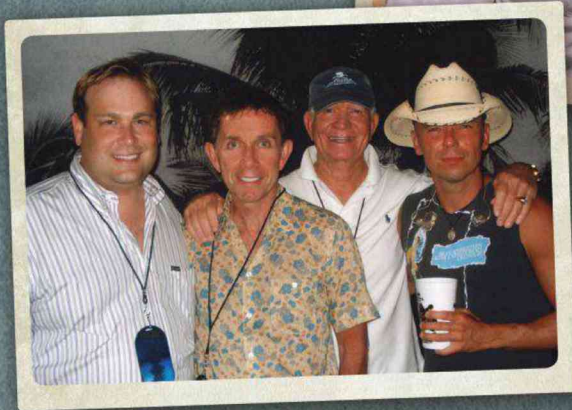
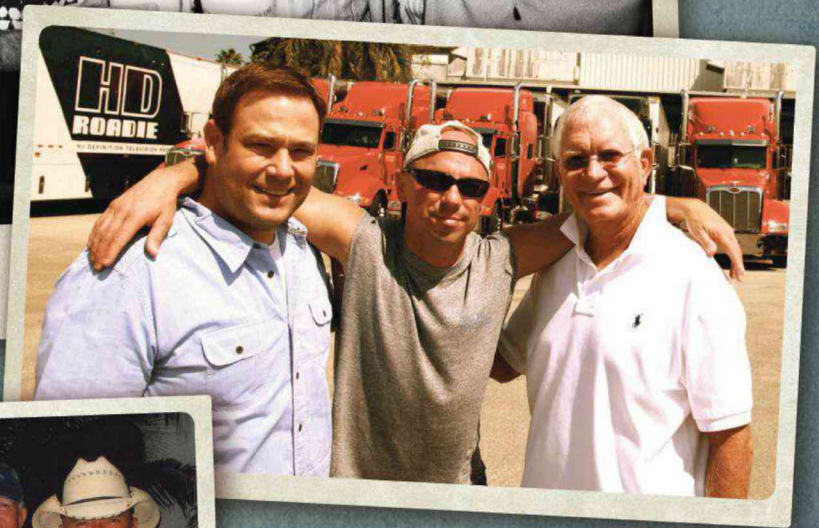
EXECUTIVE GENERAL PARTNER
FOUNDERS FUND
@SPARKER

Some people see the music industry for what it is. But Sean Parker sees it for what it could become. When he co-founded Napster, the record industry was enjoying an all-time financial high, but Parker dramatically altered the course of how recorded music was distributed and monetized, with entire companies and careers irrevocably altered or even destroyed as a result.

Tom Silverman, founder of Tommy Boy Entertainment (who interviewed Parker at the 2012 New Music Seminar), says the tech kingpin’s power is turning a belief into a reality. “Sean is both a player and a visionary, a rare combination,” Silverman says. “He sees a different world and acts as if it is already manifest. Spotify is a perfect example.”

As executive general partner at venture capital firm Founders Fund and a Spotify board member, Parker now tempts the record industry with a solution for its many problems: an on-demand subscription service operating on a global scale. With 5 million current subscribers and a steadily growing user base, Spotify is the world’s biggest subscription service and is helping some markets return to growth. Last year, recorded-music revenue was up 7% in Norway and 14% in Sweden.

Parker is rarely a silent partner in his investments. In December, he interviewed Lars Ulrich of Metallica, which sued Napster in 2000 for copyright infringement, when Spotify added the band’s music to its service. He has appeared on late-night TV, becoming something of a pop-culture touchstone after Justin Timberlake portrayed him in “The Social Network,” the 2010 film about Facebook. But less visible was Parker’s role in bringing together Spotify and Facebook, having served at the latter as president during its early days. Often a mysterious presence who’s equally worshipped and reviled, his influence on the future of music is undeniable. —Glenn Peoples



Clint,

You are not only a great manager...
but a great friend. I couldn't be
more proud of you, pal. Thanks for
living the dream with me!!

Kenny

72

Rich Lehrfeld

VP OF GLOBAL SPONSORSHIP MARKETING AND ACCESS
AMERICAN EXPRESS

POWER MOVE

Up to 40% of AmEx's 102 million members have indicated they attend concerts or engage in music; it sold 1.3 million tickets last year.



American Express sold more than 1.3 million concert tickets in 2012 through deals with Ticketmaster, AEG, the Bowery Presents and other venue partners. While that figure might pale in comparison to rival Citi, it's just one piece of the much larger music portfolio managed by AmEx's Rich Lehrfeld.

"Unstaged," the company's long-running concert initiative with video site Vevo, had 22 million views in 2012, with fans streaming exclusive live concerts from Usher, Kenny Chesney, Jack White and the Killers. Tallying viewer averages of 26 minutes per person for the entire campaign, the latter three shows also helped the acts sell a combined 10,000 albums through iTunes links on their "Unstaged" pages. This year, a new pact with Brooklyn's Barclays Center should further boost AmEx's share of ticketing. There's still plenty of room for growth—among AmEx's 102 million card members, 40% have indicated that they attend concerts or otherwise engage in music, giving Lehrfeld an audience of 40 million fans to reach through various distribution outlets (email blasts, mobile apps, social media and a recently launched interactive TV channel in 55 million homes).

"When we sit down with artists, the conversation is, 'How can we help your business?'" Lehrfeld says. "We want to work with managers and promoters to find new ways to target consumers and find people interested in the artist, as opposed to just mass-blasting certain publications or radio. Digital, social and mobile allows for new ways to target." —Andrew Hampp

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Raul Alarcón Jr.

PRESIDENT/CHAIRMAN
SPANISH BROADCASTING SYSTEM

POWER MOVE

Rebranded from a radio play to a vertically integrated Latin media giant, including Mega TV network with stations in seven markets with original content.

With 20 Spanish-language stations in the top U.S. Hispanic markets (including WSKQ New York), SBS' clout has skyrocketed in the past year. The company recently rebranded itself from a simple radio operation to a vertically integrated Latin media giant that includes the Mega TV network, which owns stations in seven markets and distributes original content through DirectTV and U-verse; LaMusica.com, a top Hispanic website with a million unique visitors per month; and concert promoter SBS Entertainment, which produces close to 50 shows annually.

"We are no longer a terrestrial radio broadcaster; now we're a company dedicated to entertaining Hispanics in any and all ways," says Raul Alarcón Jr., the hands-on chief who has worked at SBS ever since his father founded the operation in 1983. When Alarcón took over, he went public and expanded operations. "A company's success depends on its ability to adapt," he says. "Nothing is impossible as long as you can resist the inertia that stems from conventionality."

Alarcón successfully refinanced the company's long-term debt in 2012, a "strategic imperative [to] pave the way for future growth and expansion." —Leila Cobo

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Peter Luukko

PRESIDENT/COO, COMCAST-SPECTACOR
CHAIRMAN, GLOBAL SPECTRUM

POWER MOVE

Comcast-Spectacor's various units are firing on all cylinders with more than \$4 billion in revenue and growth at its facility management and ticketing units.

"We have a mantra," says Peter Luukko, president/COO of Philadelphia-based sports and entertainment giant Comcast-Spectacor. "How do we do more for you?"

That approach has helped the combined entities of Comcast-Spectacor bring in more than \$4 billion in annual revenue.

Luukko oversees a multifaceted firm that touches every portion of the music fan's experience, from venue management and concessions to ticketing and sponsorships. It also owns the NHL's Philadelphia Flyers and the city's Wells Fargo Center, which ranked ninth on Billboard's list of the top-grossing arenas of 2012.

"Power is your ability to integrate," Luukko says, pointing to such like-minded companies as Live Nation and AEG. "It's not as simple as being really good at one facet of the business."

Luukko is also chairman of Comcast-Spectacor subsidiary Global Spectrum, the fastest-growing business in public assembly facility management. It has a portfolio of around 120 arenas, stadiums and convention centers worldwide.

Its U.S. ticketing division gave the firm an advantage in the highly competitive business. Paciolan had its "greatest marketing success" last year serving more than 500 clients, selling between 100 million and 120 million tickets in the last year. —Mitchell Peters

75

Jesus Lopez

CHAIRMAN/CEO
UNIVERSAL MUSIC LATIN AMERICA & IBERIAN PENINSULA

POWER MOVE

Doubled Universal Music Latin's profitability during the last five years and grown revenue 30% in that period. With EMI, its market share is up to 44.1%.

Lopez heads the biggest Latin music operation in the United States, even larger now with Universal's recent acquisition of EMI. "We've grown 30% [worldwide] in the past five years," Lopez says. "Considering the systematic drop in the market, it's an amazing achievement."

In 2012, Universal Music Latin Entertainment—home to Marco Antonio Solís, Juanes, Enrique Iglesias and the late Jenni Rivera—commanded a 39.5% U.S. album market share that grows to 44.1% after adding EMI's Latin assets. Lopez notes that 45% of 2012's revenue came from album sales while the rest came from digital, sponsorships, synchs, management and merchandising, including the "Voice" franchise in Latin America that falls under his purview.

As head of a global corporation, Lopez oversees far more than album or track sales in a single country. He measures success not just by market share but by profitability that has "doubled in the past five years," he says.

Lopez points to his wide range of artists with pride. His company is still a magnet for both established acts like Alejandro Sanz and such developing artists as 3BallMTY that are geared toward a different U.S. Latin consumer seeking bilingual acts. —Leila Cobo



Raul Alarcón Jr.
photographed in
Miami.

CONGRATULATIONS PETER LUUKKO



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NEW

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Anne Stanchfield

DIVISIONAL MERCHANDISE MANAGER OF ENTERTAINMENT
TARGET

POWER MOVE

More than three dozen albums with Target-exclusive content, including from key artists like Taylor Swift and One Direction.



One of music retail's most powerful executives is also one of its newest arrivals. Anne Stanchfield, Target's divisional merchandise manager of entertainment, just stepped into her role overseeing music buying for the big box's 1,782 U.S. stores at the beginning of 2013. She's already rolling up her sleeves to lead strategy, partnerships and inventory for a company that's declined in market share recently (5.5% in 2011 compared with 7.8% the prior year, according to estimates) but has risen in its impact on major releases.

In 2012, Target released nearly 40 albums with exclusive content and, in some cases, spent upwards of \$7 million on prerelease TV campaigns, delivering major exposure to artists. Taylor Swift's *Red* became the company's largest-selling title last fall when it sold more than 400,000 copies at Target stores. The company also commanded a 55% market share of physical first-week sales of One Direction's *Take Me Home* by moving 95,000 copies of an exclusive edition.

Next on Stanchfield's list: exclusive editions of Josh Groban's just-released *All That Echoes* and Mindless Behavior's sophomore album. And Stanchfield is open to re-evaluating Target's digital strategy, including the iTunes deal discontinued by former entertainment VP John Butcher. "We're always looking for a plan that best meets our guests' needs, whether it's online or in stores," she says. —Andrew Hampp

NEW

77

Scott Greenstein

PRESIDENT/CHIEF CONTENT OFFICER
SIRIUSXM RADIO

POWER MOVE

An emphasis on what Greenstein calls "handcrafted" programs builds trust with artists and listeners—and drives top-line revenue.



As SiriusXM sharpens its focus on special programming, why are so many major artists—from Bruce Springsteen and Bob Dylan to Tim McGraw and Eminem—willing to partner on original content?

With the satellite broadcaster's revenue primarily provided by subscriber fees, president/chief content officer Scott Greenstein isn't beholden to advertisers or Arbitron ratings, allowing SiriusXM to develop shows with only listeners in mind. In addition, his team mostly works from the gut, rather than using collaborative filtering or other analytical tools like many competitors.

"We program as human beings, not algorithms," Greenstein says. "Artists trust what we do because we don't have an agenda."

The results have been impressive for new owner Liberty Media, which appears to be taking over SiriusXM at a decisive time. Already the largest broadcaster when measured by top-line revenue, the company finished 2012 with 23.9 million subscribers, a net gain of 2 million, and it expects to generate more than \$3.7 billion in revenue this year. It's quite a change from 2008-10, when SiriusXM struggled against bankruptcy and faced a dangerous free-fall as a penny stock. In the past year, shares have hovered between \$2 and \$3.

Along with music, programming like news/talk, sports play-by-play and Howard Stern are also part of the success. "It's a mistake to assume people are one-dimensional," Greenstein says. "We have several shows for everyone, and they tend to be more handcrafted than what might exist anywhere else." —Mike Stern

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Melissa Lonner

SENIOR PRODUCER
NBC NEWS, NBC SPORTS

POWER MOVE

Booking One Direction before its chart-topping album was released; parlaying Olympics ratings gold into five consecutive days of "Today" concert programming.

A year after producing entertainment segments during the Super Bowl and the Olympics and attracting the largest crowds that the "Today" summer concert series has seen, Melissa Lonner is starting to book artists for 2013 and working on a new partnership for the series. "The summer concerts are such a known entity we want to expand and make it a bigger destination," she says, "so artists benefit from the exposure and can partner with other entities."

During the London Olympics, "Today" won the morning ratings and attracted an average audience of 6 million total viewers, according to Nielsen. Part of its post-Olympics strategy to hold onto viewers was an expansion of the weekly concert series to five consecutive days in August. "Today" won in both total viewers and the 25-54 demo during the 2011-12 season that ended Sept. 23, but started the new season behind ABC's "Good Morning America."



David Israelite
photographed in
Washington, D.C.

Among the year's highlights: the booking of PSY that coincided with the digital release of "Gangnam Style" as a single, Carly Rae Jepsen at her peak, Aerosmith—"on their best behavior"—and One Direction, which was inked long before the boy band was a chart-topper.

This year, Lonner "has a lot of dates on hold" for the summer bookings but nothing solid yet. The early art of the planning is balancing established and young acts and ensuring that performers in the same genre don't appear back to back.

The toughest part of the job comes from people who are new to the business. "Artists are more focused on touring than making television appearances," she says. "The people who have been around understand the importance of doing TV. Our job is to entertain audiences and help sell tickets. Too many artists think they'll tweet about their shows and then call back about dates when tickets aren't selling." —Phil Gallo

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David Israelite

PRESIDENT
NATIONAL MUSIC PUBLISHERS' ASSN.

POWER MOVE

Vital negotiations with digital power players that have turned the NMPA from a simple trade association into a publishing industry revenue generator.

What gives the president of a trade association power? A digital company that wants to launch a 15 million-song service would have the nearly impossible task of licensing tracks from every major and independent publisher unless it went through the NMPA. David Israelite is leading the NMPA into its digital future by changing what it means to lead a trade association.

"He's kind of a rainmaker for our business," says Songs Music Publishing CEO Matt Pincus, who lauds Israelite for both his political savvy and revenue generation. Cameron Strang (No. 36), chairman/CEO of Warner/Chappell and head of Warner Music Group's West Coast operations, feels that Israelite is dialed into Capitol Hill and his understanding of issues facing publishing "is second to none."

The NMPA does the traditional things every trade group does: lobbying the legislative and executive branches of the government; representing members in rate proceedings; protecting their copyright in the courts. Israelite says \$50 million in court litigation has returned more than \$503 million from settlements ranging from Limewire's file-sharing operation to illegal lyric sites.

The association also plays an unusual and increasingly vital role by representing the publishing industry in business negotiations. Google, Apple, Amazon, YouTube and others have worked with the NMPA out of necessity. "It's not only efficient—I don't think they could do it without us," Israelite says. Think of that the next time you click on a song purchase. —Glenn Peoples



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Gary Overton photographed in Nashville.

Gary Overton

CHAIRMAN/CEO, SONY MUSIC NASHVILLE
@SONYNASHVILLE

POWER MOVE Chart-toppers from Carrie Underwood and Kenny Chesney, with more on the way from Chesney, Brad Paisley, Jake Owens and Chris Young.

NEW **81**

As cutting-edge technologies force country labels to grapple with a new way of life, Sony Music Nashville chairman/CEO Gary Overton says one rule hasn't changed: "You can't fake a hit." And Overton has kept delivering them since he took the company reins in 2010.

Sony Music Nashville, which includes Christian label Provident, didn't miss a beat last year: Judged by track-equivalent album market share, the company came in at 3.08% in 2012 versus 3.11% in 2011, according to Nielsen SoundScan. Carrie Underwood's *Blown Away* spent two weeks atop the Billboard 200 and seven weeks at No. 1 on Top Country Albums. Kenny Chesney's *Welcome to the Fishbowl* spent three weeks at No. 1 on Top Country Albums. Miranda Lambert's 2011 *Four the Record* continued to sell in 2012, as did her side project Pistol Annies. Even newcomer Casey James scored a top 20 hit with the single "Crying on a Suitcase."

Judged by album and track sales and radio activity, last year Sony was "right at the top of the heap when it comes to Nashville labels," says Overton, who joined the company in 2010 after 13 years heading EMI's Nashville publishing operation. With upcoming albums from Chesney, Brad Paisley, Jake Owens and Chris Young, as well as new acts like the Henningsens (which he signed to a publishing deal while at EMI), Overton likes his chances in 2013 too. —Glenn Peoples

NEW **80**

POWER MOVE Expansion of Coachella to two weekends made it the highest-grossing, best-attended music festival in the world. The Coachella music cruise offered brand expansion and a chance to own the conversation in both December and April.

Paul Tolle

PRESIDENT, GOLDENVOICE
@GOLDENVOICE

Since launching in 1999, the Coachella Valley Music & Arts Festival at the Empire Polo Club in Indio, Calif., has arguably become the most culturally significant American music event, as well as the highest-grossing and most well-attended music festival in the world. Paul Tolle is the brains behind the blockbuster.

In 2012, an unprecedented expansion featuring sold-out, back-to-back weekends with identical lineups pushed the Goldenvoice/AEG Live-produced Coachella to No. 1 on Billboard's tally of the top 10 highest-earning festivals, grossing \$47.3 million and drawing more than 158,000 fans across six days, according to Billboard Boxscore.

Overseeing a 60-person staff at Goldenvoice that promotes an estimated 1,000 concerts every year, Tolle's name is nonetheless synonymous with the one event.

Unlike other major festivals decided by large committees, Tolle personally books every act at Coachella. In addition to helping boost the careers of new acts, the event has served as a high-paying platform for veteran headliners. Some booking agents have even been fired after their artists didn't get onto the lineup, Tolle revealed in a 2012 Billboard cover story.

Last year also marked the debut of a musical cruise, S.S. Coachella, which featured such acts as Pulp, Hot Chip, Yeasayer and Sleigh Bells. "Paul created an incredibly powerful brand based on two simple things: great music and an incredible fan experience," says Tom Windish, whose influential Windish agency has booked dozens of buzzworthy acts at Coachella through the years. "Many festivals try to emulate the unique feeling of Coachella, but it remains in a class of its own." —Mitchell Peters

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Jon Platt

PRESIDENT OF CREATIVE, NORTH AMERICA
WARNER/CHAPPELL MUSIC PUBLISHING

"Congratulations to one of the best people in this industry, Jon Platt, on his new position as head of Warner/Chappell." That tweet from Rihanna last September laid to rest any industry speculation as to where Platt, EMI Music Publishing's former president of North America creative, would land following the acquisition of his company by Sony/ATV Music Publishing and others.

During his 17-year tenure at EMI, Platt's signings included Jay-Z, Beyoncé, Kanye West, Drake and Rick Ross. Just four months into his new gig, Platt hit the ground running and scored Mike Will Made It—co-producer of West's platinum single "Mercy"—as his first inking (with Warner/Chappell VP of A&R Ryan Press). Hinting that several other new signings will be "game-changers," Platt points to talents Katy Perry, Kendrick Lamar, Dr. Dre, fun., Brantley Gilbert and breakout band Grouplove, all of whom helped push Warner/Chappell to No. 1 in market share during second-quarter 2012. Platt is shooting for a similar pole position across the board in 2013.

"There are people who hit it out of the park maybe once or twice, and you don't hear from them again," he says. "But consistent excellence is not an accident. It goes back to serving our songwriters, being there for them every step of the way and giving them every opportunity to get every dollar they deserve. It's about making sure the users of music understand its value." —Gail Mitchell



NEW **83**

POWER MOVE The second-largest digital retailer went heavy on cloud innovations like AutoRip and a scan-and-match service, and continued to make noise with strategic heavy discounting.

Bill Carr

VP OF DIGITAL, AMAZON

While the industry may be more infatuated by digital music outlets Muve, Spotify and YouTube, Amazon is still the United States' second-largest generator of digital music revenue for labels, behind iTunes. When sales of physical CDs are factored into the mix, the only larger music accounts are iTunes and Walmart.

There was some head-scratching around the industry, however, as Amazon divvied up its digital and physical music operations last year. Carr, the longtime leader of Amazon's music efforts, is said by sources to still carry strong influence on the physical side, which is now led by Ryan Reddington and Kevin Milligan.

Besides continuing its reputation as one of the industry's largest accounts, Amazon added constant innovations and product enhancements during the past year. It continued to distinguish itself from the competition with strategic-heavy discounting; added a scan-and-match cloud service after reaching a deal with the major labels; and added its AutoRip component, which allows placement in the cloud of all CDs and MP3s ever purchased from Amazon by a customer at no extra charge. Increasing its cloud clout, Amazon affixed Cloud Player apps to plenty of new devices, including the iPhone, iPod Touch, Samsung TVs, Roku and Sonos.

In an email to Billboard, Carr says he's not caught up in the industry's power games. He points out that his, and Amazon's, top priority is looking for new ways to empower consumers: "We want the customer to have the power . . . to choose where they buy their music, what devices they listen to it on and how they want to store and manage their music libraries." —Ed Christman

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JOSE VALLE
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Jody Gerson
photographed
in Los Angeles.

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Jody Gerson

CO-PRESIDENT
SONY/ATV MUSIC PUBLISHING

POWER MOVE

Signing A\$AP Rocky, Azealia Banks and fun. members Jack Antonoff and Andrew Dost.

Last year's biggest success and greatest challenge for Jody Gerson was Sony/ATV's acquisition of EMI Music Publishing—the latter a company the Los Angeles-based executive spent 17 years helping build before joining Sony/ATV in 2008. Boosted by its administration of EMI's songs, Sony/ATV became the top-ranked publisher in Billboard's most recent Publishers Quarterly, boasting a 25.7% share.

"This is a transformative moment for Sony/ATV," she says. "We went from being a small, yet mighty, global company to the world's largest music publisher. The challenge was not getting so caught up in the workload of integrating the company, and not forgetting about why I get to do what I do: identify, sign and work with talent."

Gerson credits a "quickly combined and cohesive team" for closing deals with emerging new talents like A\$AP Rocky, Azealia Banks, Clams Casino, Mikky Ekko and fun. members Jack Antonoff and Andrew Dost, as well as nurturing superstar acts Lady Gaga, Enrique Iglesias, Jeff Bhasker and Pharrell Williams.

Defining power as "having the confidence to surround oneself with a strong team of people who achieve success together," Gerson is incredibly optimistic about the future. "Music is licensed more than ever before, and it continues to define people's lives," she says. "This year, I intend to branch out and expand my relationships above and beyond the usual business. There are many new ways to discover and hear music . . . and I want to be on that music publishing forefront." —Gail Mitchell

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Paul Rosenberg

PRESIDENT
SHADY RECORDS

POWER MOVE

Working with longtime partner Eminem on his eighth studio album and with 50 Cent on his much-delayed *Street King Immortal*.

Paul Rosenberg relied on Shady partner Marshall Mathers, better known as Eminem, to keep the label on track last year, and together the pair released rap supergroup Slaughterhouse's *Welcome To: Our House*, which bowed at No. 2 on the Billboard 200.

For Rosenberg, industry power isn't defined by a label's daily accomplishments but, rather, a long-term goal achieved over time. Last year, the 41-year-old executive, who has managed Eminem throughout his career, facilitated new Slaughterhouse deals with Casio and

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John Frankenhimer

PARTNER/CHAIRMAN EMERITUS
LOEB & LOEB, MUSIC INDUSTRY GROUP

POWER MOVE

Helped launch "Nashville" TV series; sale of Criterion Music; sees private equity moves in 2013.



An attentive fly on the wall of John Frankenhimer's Los Angeles office would likely learn enough to get a juris doctorate in business law. As founder of Loeb & Loeb's Music Industry Group, Frankenhimer represented clients across the spectrum—from tiny tech startups and indie imprints to performing legends and major labels.

After spending the last two decades building the practice for Loeb, Frankenhimer and his colleagues aren't narrowing their diverse range of deals, as evidenced by the Criterion Music sale, launching Gaylord Entertainment's "Nashville" TV series and the expansion of Bonnaroo producer Superfly Presents. In addition, Frankenhimer himself continues to represent heavyweights Quincy Jones, Warner Music Group and independent label Glassnote Records.

What's next for 2013? "Renewed interest in the private equity world in the music business," Frankenhimer says, hinting at another busy year for his firm. "The interest goes in cycles. It got frothy a few years ago, but the high valuations led to a pullback. Now, both institutional investors and wealthy individuals are quietly coming back into the market . . . The more interesting work will be the smaller deals, the rollups and venture funding—there's a lot of opportunity for people to build viable and important companies." —Alex Pham

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Tifanie Van Laar-Frever

SENIOR BUYER
WALMART

POWER MOVE

Walmart is the CD format's last stand in the United States, despite label frets over low pricing.

When labels typically interact with executives at Walmart—the second-largest music seller in the United States—they usually deal with Tifanie Van Laar-Frever. Sure, she reports to entertainment property merchandising VP Chris Nagelson, but he rarely gets involved in music transactions. Van Laar-Frever's power is still somewhat limited because—unlike rival Target, which buys and handles its own music section—the Bentonville, Ark.-based Walmart uses rackjobber Anderson Merchandisers to manage its day-to-day music operations.

"If you're debuting an album with sales of 200,000 units or more, that's Walmart's sweet spot, and Tifanie is very involved," a senior label sales executive says. "Beyond that, Walmart is reliant on Anderson."

In the past year, Walmart continued to distinguish itself by aggressively discounting music. Its placement of a CD stand in a "power aisle" outside the music/video department keeps driving significant sales of \$5 CDs, helping to prolong the life of the format. Walmart is also teaching consumers to purchase music at various prices, merchandising CDs by grouping various albums together under separate price points.

Major-label executives appreciate the sales volume Walmart generates, but are frustrated by its constant downward pressure on pricing. A particular sore point is Walmart's apparent inability to understand that recording contract terms legally inhibit a label's ability to immediately comply with lower-pricing requests. But as 2013 unfolds, anxious label execs are closely watching Walmart to see if it'll alter the management habits of its music department, and how Van Laar-Frever might figure in those changes. —Ed Christman





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THOUGHT LEADER

Paul McGuinness

Managing director, Principle Management; manager, U2

When Paul McGuinness, managing director of Principle Management, believes in something, he has the ears of the fan, artist and industry communities like few others. That certainly could be said for U2, the group he took on as four Dublin rookies who are now the biggest band in the world. And the same could be said for his ongoing defense of creative content in the digital age.

While managing U2 creates the platform, McGuinness' power as a thought leader comes through his innate ability to start a dialogue surrounding complex industry issues that even fans can understand—he has the power and the pulpit. He created a stir by publicly airing his thoughts on Internet service providers and piracy at MIDEM four years ago, and he made that case in an even more pointed way at a MIDEM session this year. Both moments created global headlines. "Ultimately, it is in [technology sector stakeholders'] interest that the flow of

content will continue, and that won't happen unless it's paid for," McGuinness said. "Though there is some improvement in the digital environment in terms of people getting paid, the vast majority of content distributed through their pipes is not paid for. That's, in my view, utterly, utterly wrong."

McGuinness believes the subscription model is ultimately the best solution. "I would hope in a few years' time we'll be sitting in a room saying, 'What was all that fuss about? Why did it take so long to get it together?'"

Meanwhile, there are rumblings that U2 is gearing up for a new record/tour cycle that could begin next year. The band's last tour in 2010-11, 360°, blew up the paradigm for rock tours on technical and production levels, as well as its final numbers. The total gross of \$736.4 million and total attendance of 7.3 million, according to Billboard Boxscore, are each the highest in history, and will likely stand for a very long time.

—Ray Waddell & Andrew Hampp

NEW

88

Molly Peck

DIRECTOR OF ADVERTISING AND SALES PROMOTION
CHEVROLET

POWER MOVE

The use of fun's "We Are Young" was a Super Bowl touchdown for Chevrolet in 2012. Peck, a General Motors vet, scores points for her appointment at the company.



Chevrolet started 2013 with a new tag line ("Find New Roads"), a new advertising strategy (using the Grammy Awards as its launchpad versus the Super Bowl for the first time) and a new marketing head in Molly Peck, who previously worked on Cadillac.

One thing that hasn't changed is the powerful auto brand's commitment to music. From its heavily integrated presence at South by Southwest to long-standing marketing partnerships with the Grammys, the Country Music Assn. and the Billboard Music Awards, Chevy has a more diverse and extensive music strategy than any of its competitors. And a heftier budget, too—the brand spent \$622 million on measured advertising from January to November 2012, according to Kantar Media, far more than other active music supporters like Hyundai (which spent \$262 million during that period.)

"We know that music is a shorthand for our messages... It's a big part of American culture and we have a rich history with it," Peck says, citing Chevy's unpaid shout-outs in iconic oldies, including Don McLean's "American Pie" and Bob Seger's "Night Moves." As the brand proved during last year's Super Bowl spot featuring fun.'s "We Are Young," it can even turn hit songs into bona fide smashes.

"Our agency [Goodby] is exceptionally good at finding the right music to bring the spot to life and make consumer connections," Peck says, noting that the Find New Roads campaign will be anchored by another big synth. "We want to continue that track record." —Andrew Hampp

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Martin Karl "Max Martin" Sandberg

SONGWRITER/PRODUCER; CO-FOUNDER, MARATONE

POWER MOVE

The ASCAP songwriter of the year two years running branched out across genres, and helped Taylor Swift move in a decidedly pop direction—with major success.

How does one remain the most in-demand pop songwriter for more than a decade? By constantly updating your sound and collaborators, in the way that Max Martin has done.

The reclusive Swede—who penned many of the biggest hits for the Backstreet Boys, Britney Spears and 'N Sync—had his most diverse year yet in 2012, co-writing smashes for Maroon 5 ("One More Night"), Usher ("Scream") and Christina Aguilera ("Your Body") with new right-hand man Shellback, as well as contributing production skills for Nicki Minaj ("Va Va Voom"), Katy Perry ("Part of Me," "Wide Awake"), Justin Bieber ("Beauty and the Beat") and Ke\$ha ("C'mon"). It's no surprise that Martin was named ASCAP songwriter of the year in 2011 and 2012 (his first back-to-back honors since he won the title in 1999, 2000 and 2001). It's also no shock that Martin and his collaborators at production house Maratone and publishing arm MXM helped boost the 2012 market share for his publisher Kobalt in both total revenue and the top 40.

Martin's creative influence is stronger than ever. He not only guided Taylor Swift in making the leap into pure pop, but also encouraged her to make "We Are Never Ever Getting Back Together," one of the most-referenced song titles in recent memory. "I've always been fascinated by how Max Martin can just land a chorus," Swift told Billboard in October. "He comes at you, and hits you, and it's a chorus—all caps, with exclamation points." —Andrew Hampp

NEW

90

Jeff Toig

SENIOR VP
MUVE MUSIC
@CRICKETNATION

POWER MOVE

After wireless carrier Cricket added music subscription service Muve to all new Android plans in August, the sign-up rate increased to 50% of new customers.

Jeff Toig is in charge of the most important song service you may never have heard of: Muve Music. Launched by pay-as-you-go wireless carrier Cricket in January 2010, Muve has quietly amassed 1.1 million U.S. subscribers in just two years.

Unlike stand-alone on-demand subscription services that charge \$10 a month for unlimited access to music on mobile phones, Muve comes free with unlimited talk, text and Web plans on new Android phones. Actually, the service only feels "free" to consumers because it's already part of the pricing of the cellphone's other services.

Toig has effectively killed two birds with one stone: He's found a way to improve Cricket's average revenue per user (customers seem willing to trade up to the higher-priced plans that include "free" mu-

sic) while generating revenue for an industry in dire need of successful new business models. Since its launch, both labels and distributors have been pleased with the service's success.

According to Toig, who previously served as Cricket's VP of product management, the company's research shows Muve customers aren't buying other music or signing up with outside services. "We're bringing customers into a legal digital music relationship in a completely new way," he says.

About one in five Cricket customers is a Muve subscriber. That ratio has been growing since Cricket added Muve to all new Android plans last August. According to Toig, half of new Cricket customers now sign up for a plan that includes Muve. —**Glenn Peoples**

NEW

91

POWER MOVE

With more than 300,000 attending his marquee event, his company has attracted bids at \$100 million valuations.



Pasquale Rotella

FOUNDER
INSOMNIAC EVENTS

Insomniac Events, the company that's reportedly lining up \$100 million bids from suitors including Live Nation and SFX Entertainment, was founded by Pasquale Rotella in 1993. Since then, its offerings have grown from illegal warehouse parties for a few hundred people to multiple-stage festivals that bring in hundreds of thousands of kids. And Rotella himself has become the Willy Wonka of EDM.

"Dance music has exploded, and some from the rock world have tried to treat it the same way, because that's what they're trained to do," Rotella says. "But that's not where the culture comes from."

That insight, plus his marquee event, Electric Daisy Carnival—attracting a reported 300,000 to the Las Vegas Motor Speedway in 2012—helped make Rotella the biggest player in the EDM festival market, as well as its most desirable acquisition.

Those who pursue him, however, may also have to carry his legal baggage. Rotella was arrested in March 2012 on corruption charges, stemming from dealings with the Los Angeles Coliseum around the 2010 EDC, and the case is expected to go to trial later this year. Reports have cast him and former partner Reza Gerami as responsible for a string of drug-related deaths at Insomniac events. Yet Rotella's profile in the industry and on social media is hardly that of a shady promoter. —**Kerri Mason**

NEW

92

POWER MOVE

Madison Square Garden still racked up \$46 million in concert grosses even with nearly half its annual bookings lost due to renovations.

Melissa Ormond

PRESIDENT, MSG ENTERTAINMENT

As a 25-year veteran of the touring industry, Melissa Ormond has proved she's plenty tough, parlaying her experience on the promotion side of the concert business to become president of MSG Entertainment last year, after serving as the division's COO since 2008.

Ormond oversees booking and production operations at Madison Square Garden in New York, the adjacent Theater at Madison Square Garden and high-profile Manhattan venues like Radio City Music Hall and the Beacon Theatre. Also under her watch: the Chicago Theatre, the Wang Theatre in Boston and the Forum in Los Angeles, the lattermost undergoing a massive renovation that will soon make it a fierce competitor in a highly competitive market again.

After spending years as the highest-grossing arena in the world, even while undergoing a \$1 billion "transformation" that has cost it bookings for about 45% of the year, the Garden still finished seventh in the world in 2012 at \$46 million in grosses from 57 shows that drew more than half a million people, according to Billboard Boxscore. Radio City Music Hall finished first again in its category, with the Theater at MSG coming in ninth, the Beacon third and the Chicago eighth.

Ormond admits that working around the Garden's

93

POWER MOVE

Driving ratings with original programming and deeper music relationships.



Debra Lee

CHAIRMAN/CEO, BET NETWORKS

BET Networks' diverse slate of original programming, awards shows and specials continues to post viewer and ratings gains under Lee's stewardship. The recent Billboard Women in Music honoree counts the BET Awards and Hip-Hop Awards (2.9 million and 3.1 million viewers, respectively, according to Nielsen), the revamped flagship music variety show "106 & Park" and its new artist marketing campaign called "Music Matters" as the reasons for BET's seven-year status as the leading ad-supported cable network in prime time among African-American viewers.

Taking a page from 2012's weekend-long Soul Train Awards in Las Vegas, the 2013 BET Awards will morph into the BET Experience at L.A. Live (June 28-30) for three days and nights of various events tied to the annual ceremony. Also on tap is "Being Mary Jane," a new show starring Gabrielle Union, with a soundtrack that's "so different from what you hear in other places," Lee promises.

Lee, who joined BET in 1986 and held several different positions before becoming CEO in 2005, says, "We can't emphasize enough the importance of music on BET... We continue to look for ways to get musical artists involved in their own shows, while also making music an important part of what we do every day." That agenda, Lee adds, is what helps define her personal view of power: "It's the ability to develop and greenlight appealing content that also defines our brand." —**Gail Mitchell**

Melissa Ormond photographed in New York.



ROTELLA: BRUNA ZEPF/PWIMAGE/GETTY IMAGES

NEW

94

Anya Grundmann

DIRECTOR/EXECUTIVE PRODUCER
NATIONAL PUBLIC RADIO

POWER MOVE
Shifted NPR from niche tastemaker to sales driver across genres.



Want to see NPR's power work in real time? Listen to its popular news programs like "Weekend Edition" or "All Things Considered"—whenever an artist is featured, hit "refresh" on his or her newest album's Amazon page, and watch its rankings jump up the charts.

Such editorial prowess demonstrates just how NPR Music director/executive producer Anya Grundmann and her team work across the radio company's platforms to share a deep appreciation of music with listeners. Whether it's the increasingly popular album-preview show "First Listen," stalwart programming like the Tiny Desk concerts or an expanded events series that secured 2012 streaming deals with New York venues Le Poisson Rouge, the Village Vanguard and Celebrate Brooklyn at the Prospect Park Bandshell, NPR Music delivers wider audiences than almost any of its peers. Maybe that's why the New York Times, Pitchfork and Vice are racing to add their own album-streaming services and concert activations. The company is getting more diverse in the genres it covers, too, adding a 24/7 hip-hop channel and an alt-Latin radio channel in 2012 to broaden its offerings.

"Our audience has big ears," Grundmann says, "and we have very powerful platforms for connecting people with music. We want to get better telling that story because it's very powerful." Look for NPR Music to create more interactive experiences between its audience and major artists, just as it did by organizing a "flash choir" to perform an original Philip Glass piece in New York's Times Square last summer. "We loved that participatory work," Grundmann says, "and we're looking to commission another artist to do that again." —Andrew Hamp

NEW

95

Afo Verde

CHAIRMAN/CEO OF THE LATIN REGION, SPAIN & PORTUGAL
SONY MUSIC ENTERTAINMENT

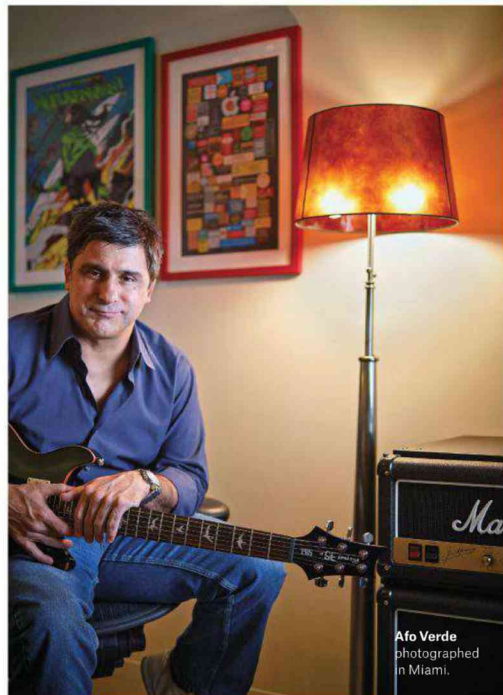
POWER MOVE
Sony's first exec to run Latin America, as well as Spain and Portugal, is pushing for 360 deals across the territories.

Marking the first time in Sony's history that a Latin region executive also has oversight of Spain and Portugal, Verde's new responsibilities that began with his promotion last February underscore his increased ability to break artists and market product on a global scale. Today, Verde oversees offices in 13 countries, and plans to open up Peru later this year.

"Consolidating Spain and Portugal and strengthening our relationship with our American labels has been a big achievement,"

he says. Key crossover acts Pitbull, Romeo (who had the top-selling Latin album of 2012) and Shakira, for example, are joint signings with RCA, and Verde's marketing of Adele (Columbia) resulted in more than 2 million albums sold.

Verde, a respected composer/producer who made albums for rock powerhouses Soda Stereo and Los Fabulosos Cadillacs, began his label career as an A&R executive and he still values repertoire, most recently signing Carlos Vives, Cristian Castro, Babasonicos and Michel Teló to 360 deals. Under Verde's command, each territory has to bring at least one major, non-traditional deal per year, ensuring profitability beyond conventional music sales. The executive's own involvement starts at a project's inception, "and we all work together



Afo Verde
photographed
in Miami.



toward the same objective," he says.

Tackling the U.S. Latin market, Verde says, is now a priority after consolidating the Latin American region, and he began last year with a new management structure. Home to other mega-stars like Marc Anthony, Chayanne and Ricky Martin—all of whom will release new albums in 2013—Sony U.S. Latin's album market share (26.8% in 2012) is second only to Universal Music Latin Entertainment's (39.5%), but their distributed market share of tracks is virtually identical—38.1% vs. 38.7% for Universal (including EMI).

"I have two rosters," Verde says. "My artists who trust this company, and the people who work for it. And I want them all to have the most opportunity that's possible." —Leila Cobo

NEW

96

Aaron Rosenberg

PARTNER
MYMAN GREENSPAN FINEMAN FOX ROSENBERG & LIGHT

POWER MOVE
Already the go-to lawyer for the young set, PSY performed at his wedding.



This 35-year-old lawyer in Los Angeles has juice. So much juice, in fact, that his wedding last year not only took place on the Paramount Studios lot but also managed to feature a surprise performance by PSY.

Aaron Rosenberg's client roster would be impressive for any attorney, let alone one under 40—Jennifer Lopez, Justin Bieber, Jessica Simpson, John Legend, Ciara, Brandy and Diane Warren, to name a few. Some choose him over more experienced attorneys because they want to be more connected with a younger generation, Rosenberg modestly acknowledges. For others, it may be his Ivy League schooling—he has an undergrad degree in government and a law degree from Harvard. Mostly, he feels it's because he makes himself available 24/7 to his clients.

Rosenberg's powerful mentors include Strauss Zelnick, who gave him an internship at BMG Entertainment, and Steve Gawley, executive VP of business and legal affairs at Universal Music Group. The two provided Rosenberg with a glimpse of what it was really like to be a music attorney. "I saw that you could play an integral role in an entertainer's career, as opposed to being sidelined as a mere scrivener," Rosenberg says while flying from a Lopez movie premiere in Las Vegas to the close of Bieber's North American tour in Miami.

But forget glittery pop stars like Bieber and Lopez. What was it like to work with Death Grips, the California hip-hop noise act known for leaking its Epic Records album months prior to the official release, and then posting an outraged memo from a label executive on Facebook? "You sign up hoping there will never be a dull moment," Rosenberg says with a chuckle. "And this industry doesn't disappoint." —Alex Pham

NEW

98

Jose Valle

PRESIDENT
UNIVISION RADIO

POWER MOVE
Pushing the Univision network to premier Latin acts on a national level.

Since being named to his post in March 2011, Valle has changed managers and programmers, and, most recently, partnered with labels for artist promotion and development. With 70 owned and operated stations in 17 markets, reaching more than 16 million listeners per week, Univision Radio's average audience share in operating markets stands at a stable 9.9%. It's the kind of important reach that Valle is leveraging in his innovative partnerships, and with Univision Communications as a whole.

For the first time in years, for instance, the network is premiering artist singles at a national level, starting with tracks by Alejandro Sanz, Carlos Vives, Pitbull and Prince Royce. In an example of cross-departmental promotion, Vives' debut was boosted by a private Univision Radio show and a performance on Univision Network's "Premios lo Nuestro."

"Internally, we were an outlier at Univision in the past," Valle says. "That has changed tremendously, partially because our abilities have improved and [Univision president/CEO] Randy Falco sees the ability of radio."

During the past year, Valle launched Univision America, the AM unit of Univision Radio, which airs in 10 major cities and can be heard online. He also spearheaded the Univision Radio app, which has been downloaded 1.2 million times. The challenge for 2013, he says, is divided between old-fashioned and new-school broadcasting or, as he puts it, "winning over the air, while growing our digital audience." —Leila Cobo



Brian O'Connell photographed in Nashville.

Brian O'Connell

PRESIDENT OF COUNTRY TOURING
LIVE NATION

POWER MOVE Developed country music "season ticket" for fans, playing a huge role in country's live success.



When it comes to artist development and building headlining careers, country is clearly the hot spot of the live music business, and Brian O'Connell is country music's top talent buyer. Handling six headlining tours in 2012 while launching the Watershed Festival at the Gorge in George, Wash., O'Connell also kept busy setting up nine more tours, plus another new festival, for this year.

Live Nation country tours mounted in 2012 included Rascal Flatts, Brad Paisley, Toby Keith, Jason Aldean and the amphitheater runs of Miranda Lambert and Lady Antebellum. Four of those performers—Aldean, Lady A, Paisley and Rascal Flatts—ended up among the top 25 tours of the year, grossing a combined \$140 million, according to Billboard Boxscore.

O'Connell works his client chain like so: In Aldean's first year as a headliner, 2011, he grossed \$28 million and sold about 800,000 tickets. During his second year, with Luke Bryan in the second slot, Aldean upped his take to \$40 million and nearly 1 million tickets sold. This year, Aldean added sold-out stadiums to his route, while Bryan will play amphitheaters on his own headlining tour.

O'Connell's development of the Megaticket promotion—basically a "season ticket" for country fans in a given market, so they can hold onto the same seat for anywhere between four and 10 shows—played a huge role in country's live success. The Megaticket "exposes the fans to more acts and creates a sense of community, which is what I preach every day," O'Connell says. "We want our new acts to play in front of as many people as they possibly can." —Ray Waddell



Chris Tsakalakis

PRESIDENT, STUBHUB
@CTSAK

POWER MOVE
Inked deal with AEG that helps legitimize the secondary ticketer.

Secondary ticket sellers probably get even less respect than the late Rodney Dangerfield. But under the leadership of Chris Tsakalakis, StubHub struck a deal with sports/entertainment powerhouse AEG that will further legitimize his company as the most powerful secondary ticketer in the United States.

The new partnership, announced in November 2012, adds tickets from eBay-owned StubHub to listings on AEG's AXS ticketing service, beginning in second-quarter 2013. StubHub will also become the office fan-to-fan marketplace for more than 30 AEG facilities. Additionally, the pact integrates global buildings as StubHub expands internationally.

"We see this as an opportunity for us not only to partner with a large player in the entertainment industry, but also to increase the presence that we have with concerts," Tsakalakis says.

Ticket sales from concerts account for about 25% of StubHub's business in the United States, with sports leading at 70%. Ticket reselling remains a sensitive subject throughout the music industry, even as concert sales make up StubHub's fastest-growing division.

"Last year, the value of concert tickets sold on StubHub grew 66% versus the previous year," Tsakalakis says, adding that the spike was no accident. "We very much focused on increasing our awareness." He points to StubHub's Ticket Oak advertising campaign that features an animated tree as the company's mascot. "We really focused on outlets that would get to ticket buyers."

StubHub expanded into the United Kingdom in 2011 and plans moving further into Europe later this year. "What's interesting about the U.K. and most of Europe is that the majority of what we sell there is concert tickets," he says. —Mitchell Peters



Roland Swenson

CO-FOUNDER/MANAGING DIRECTOR
SOUTH BY SOUTHWEST MUSIC AND MEDIA CONFERENCE
@SXSW

POWER MOVE
SXSW attendance up more than 22%; brand expands to Las Vegas.

The South by Southwest conference in Austin—celebrating its 27th year in March—has become the go-to event for three major industries: film, music and digital. And the leadership of managing director Roland Swenson has been a key constant of SXSW.

"I describe South by Southwest as a promotional tool for creative people, and the companies they work with, to advance their careers," Swenson says. "That's what we set out to do from the beginning, and we're able to provide that to most of our participants."

Indeed, SXSW continues to help raise the profile of up-and-coming artists and serves as a platform for veteran acts and music executives delivering highly buzzed keynotes. Last year's festival showcased more than 2,200 acts, with 547 of them coming from 49 countries. SXSW has also grown in attendance through challenging times—registration hit 60,047 in 2012, a notable jump from 49,126 the previous year.

"We've ridden out a lot of cycles in economic downturns," Swenson says, citing the 2008 financial meltdown. "When the industry was freaking, we held on and continued to thrive. [In bad times], an event like ours can be even more important for people to get together and discuss ideas and trends, and look for new ways to do business."

SXSW will further expand its brand this summer with SXSW V2V, a two-day event at Las Vegas' Cosmopolitan in mid-August. "It's going to be focused on start-ups and raising investment for new companies," Swenson says, adding that V2V has been well-received within the music industry. "Considering how far in the future it is," he says, "we're happy with the response so far." —Mitchell Peters



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CHARTS

OVER THE COUNTER KEITH CAULFIELD

'Believe' It: Justin Bieber's No. 1

18-year-old collects fifth No. 1 on Billboard 200



Justin Bieber achieves his fifth No. 1 album on the Billboard 200 as *Believe Acoustic* debuts atop the list with 211,000 sold, according to Nielsen SoundScan.

With the arrival, he becomes the only artist to have notched five No. 1 albums before turning 19 years old. (He turns 19 on March 1.) He was previously tied with *Miley Cyrus*, who had also claimed four leaders before she turned 19. Bieber's new album also gives him a No. 1 album for four years straight—something only nine earlier acts have done in the nearly 57-year history of the Billboard 200.

Believe Acoustic performed strongly with digital retailers, as 75% of its sales were generated by downloads. That robust digital share was expected, thanks in part to strong pre-orders through iTunes. Industry sources suggest that iTunes pre-orders equated to 20%-25% of the album's overall first-week. The set became available for pre-order more than a month before its release—on Dec. 21, 2012—likely benefiting from download gift card redemptions after Christmas.

Believe Acoustic features eight acoustic and/or live tracks originally found on Bieber's *Believe* studio album, released last year. *Acoustic* also includes three new recordings. The original *Believe* opened with 374,000 at No. 1 on the Billboard 200 dated July 7, 2012.

Bieber leads a debut-filled top four on the Billboard 200 this week, as **Andrea Bocelli**, **Tegan & Sara** and **Charlie Wilson** also arrive at Nos. 2-4, respectively. Bocelli collects his seventh top 10 set with *Passione*, shifting 94,000 copies at No. 2. He's yet to earn a No. 1 album, though he's now earned a pair of No. 2 sets. His earlier runner-up title was 2009's *My Christmas*, which spent five consecutive weeks at No. 2.

The new Bocelli album is also available in Spanish. It's titled *Pasión*, and it charts separately. It debuts at No. 59 with 7,000 sold and also bows atop Top Latin

Albums. On the latter tally, it's Bocelli's second No. 1, following 2009's *Mi Navidad*, which was the Spanish version of *My Christmas*.

So far this year, thanks to some surprising sales at the top of the Billboard 200, there have been only two weeks where the No. 1 album sold fewer than 100,000 copies. The "Les Misérables" soundtrack started off the proper sales year with just 92,000 at No. 1 (on the chart dated Jan. 19), while the next week, **Chris Tomlin's** *Burning Lights* was tops with 73,000. Since then, we've had three straight weeks of No. 1s with more than 100,000. It's expected that the No. 1 album next issue will also exceed 100,000 copies. Without factoring in impact from the Feb. 10 Grammy Awards, **Josh Groban's** *All That Echoes* could start atop the list with around 130,000.

While the Super Bowl happened on the final day (Feb. 3) of this issue's SoundScan tracking week, the game's halftime performer—**Beyoncé**—still sees some mighty sales gains on the charts.

In terms of sales figures, Beyoncé's album catalog (solo and with **Destiny's Child**) sold 20,000 in the week ending Feb. 3, up 197% compared with the previous week. Splitting the two acts apart, Beyoncé sold 9,000 (up 119%) while Destiny's Child shifted 11,000 (up 328%). The latter number is inflated thanks to the new release *Love Songs*, which bowed Tuesday, Jan. 29. The compilation sold 6,000 copies and debuts at No. 72 on the Billboard 200.

Love Songs features one new recording, "Nuclear," which moved 4,000 downloads last week (its debut frame). It was Destiny's Child's fourth-largest seller for the week, after "Say My Name" (6,000; up 231%), "Survivor" (5,000; up 168%) and the halftime-featured "Independent Women (Part 1)" (4,000; up 550%).

As for overall song sales, Beyoncé and Destiny's Child shifted 167,000 downloads for the week (up 132%). Beyoncé's own songs moved 122,000 (up 103%) while Destiny's Child's sold 44,000 (up 286%). The best-selling song for either act during the week was Beyoncé's "Halo," which moved 19,000 downloads (up 338%). The song closed the diva's halftime performance. Further impact from the Super Bowl show could be felt next week, after a full seven days' worth of sales are registered post-game.

The publishing Song Index, which formerly appeared weekly in print, is now available as a printable PDF on Billboard.com and Billboard.biz each week. It's been expanded to include an additional six charts, among them Hot Rock Songs, Christian Songs and Dance/Electronic Songs. Also available on Billboard.com and Billboard.biz is an Artist Index denoting artist activity on a few dozen charts. The Song and Artist Indexes are updated each Thursday. ●

BEYONCÉ & DESTINY'S CHILD'S ALBUM SALES, WEEK ENDING FEB. 3
20K
● 197%

DOWNLOADS SOLD OF BEYONCÉ'S 'HALO'
19K
● 338%

TOTAL NIELSEN VIEWERS OF SUPER BOWL 2013 (VERSUS 2012)
108.4M
● 3%



Maroon 5 Matches Mark As "Daylight" darts 12-9 on Adult Top 40, Maroon 5 ties Goo Goo Dolls' record for the most top 10s (14) in the chart's 17-year history. Matchbox 20 follows with 13 (not including Rob Thomas' nine as a solo act), while Kelly Clarkson and Train each boast 12. "Daylight" concurrently becomes Maroon 5's 10th Mainstream Top 40 top 10 and debuts on Adult Contemporary at No. 30. Goo Goo Dolls, meanwhile, make their own news on Adult Top 40, as "Rebel Beat" debuts at No. 36. The song, available for purchase in the iTunes store as of Feb. 12, previews the band's 10th studio album (and first since 2010), *Magnetic*, due May 7.

—Gary Trust

THE BIG NUMBER

75

Percentage of first-week sales for Justin Bieber's *Believe Acoustic* that were downloads.

For The Record

Nielsen SoundScan reprocessed its charts after the page featuring the Heatseekers Albums tally had been sent to the printer. On the chart, Ducktails' *Flower Lane* should be No. 15, not No. 25. On the Pacific Regional Heatseekers chart, it debuts at No. 8.



Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,254,000	2,416,000	25,804,000
Last Week	4,920,000	2,357,000	26,674,000
Change	6.8%	2.5%	-3.3%
This Week Last Year	5,813,000	2,063,000	26,386,000
Change	-9.6%	17.1%	-2.2%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	27,159,000	26,492,000	-2.5%
Digital Tracks	141,577,000	143,649,000	1.5%
Store Singles	241,000	331,000	37.3%
Total	168,977,000	170,472,000	0.9%
Album w/TEA*	41,316,700	40,856,900	-1.1%

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

Album Sales	
2012	27.2 million
2013	26.5 million

Sales by Album Format			
	2012	2013	CHANGE
CD	15,927,000	13,319,000	-16.4%
Digital	10,854,000	12,629,000	16.4%
Vinyl	371,000	497,000	34.0%
Other	7,000	46,000	557.1%


Sales by Album Category			
	2012	2013	CHANGE
Current	12,632,000	13,186,000	4.4%
Catalog	14,527,000	13,306,000	-8.4%
Deep Catalog	11,592,000	10,544,000	-9.0%



Current Album Sales	
2012	12.6 million
2013	13.2 million

Catalog Album Sales	
2012	14.5 million
2013	13.3 million

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

For week ending Feb. 3, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS ON CHART
43	50	49	NO WORRIES DETAIL (D.CARTER,N.C.FISHER, B.WILLIAMS,J.A.PRYOR,N.DJAZZ)	Lil Wayne Feat. Detail YOUNG MONEY/CASH MONEY/REPUBLIC		29	22
63	53	50	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		50	8
47	42	51	HOW COUNTRY FEELS D.GEORGE (V.MCGHEE,W.MOBLEY,N.THRASHER)	Randy Houser STONEY CREEK	●	42	18
59	56	52	TORNADO J.JOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE		52	13
57	54	53	WICKED GAMES DOC,C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY) XO/REPUBLIC	The Weeknd		53	14
61	57	54	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DUBOIS,J.K.LOVEFACE)	Brad Paisley ARISTA NASHVILLE		54	18
60	55	55	BALL RICO LOVE,EARL AND E (C.J.HARRIS, JR., RICO LOVE,E.HOODLE,GOUVY,I.D.CARTER)	T.I. Feat. Lil Wayne GRAND HUSTLE/ATLANTIC		50	16
65	61	56	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.		56	24
87	65	57	TROUBLEMAKER S.ROBSON (O.MURS,S.ROBSON,C.KELLY,T.DILLARD)	Olly Murs Feat. Flo Rida SYCO/COLUMBIA		57	3
62	59	58	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC NASHVILLE/WMIN		55	11
HOT SHOT DEBUT		59	NOTHING LIKE US J.BIEBER,G.GUDWIN (J.BIEBER)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		59	1
			<i>As Believe Acoustic launches atop the Billboard 200 (see page 70), this piano ballad bonus track enters Hot Digital Songs at No. 16 (75,000). The set's acoustic "As Long As You Love Me" arrives at No. 40 on Hot Digital Songs (45,000) and No. 98 on the Hot 100, where the original reached No. 6 in September.</i>				
NEW		60	YOLO NOT LISTED (NOT LISTED)	The Lonely Island Feat. Adam Levine & Kendrick Lamar REPUBLIC		60	1
		61	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	61	22
39	45	62	LITTLE THINGS J.GOSLING (E.SHEERAN,F.BEVAN)	One Direction SYCO/COLUMBIA	●	33	12
69	67	63	MERRY GO 'ROUND L.LAIRDS,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES, L.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY NASHVILLE		63	8
72	71	64	NEVA END MIKE WILL,MADE-IT (N.WILBURN,M.L.WILLIAMS II,P.R.SLAUGHTER)	Future A-1/FREEBANDZ/EPIC		64	9
81	75	65	CARRY ON J.BHASKER (FUN,J.BHASKER)	fun. FUELED BY RAMEY/RRP		65	5
66	64	66	CUPS C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BLACKET, H.UNSTALL,B.HARRIS,J.FREEMAN)	Anna Kendrick UME		64	6
80	76	67	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARV)	Lee Brice CURB		67	5
76	73	68	WHO BOOTY RAY SMOOVY (D.L.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH)	Jonn Hart Featuring IamSU! COOL KID CARTEL/EPIC		68	8
NEW		69	I LOVE IT P.BERGER,C.ATKINSON,L.EKLOW	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP		69	1
77	72	70	TIP IT ON BACK B.BEAVERS,L.WOOTEN (K.KENNEDY,R.COPPERMAN,J.M.NITE)	Dierks Bentley CAPITOL NASHVILLE		70	11
78	70	71	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DIALTONE		70	8
68	69	72	REMEMBER YOU C.MONTAGNESE,DPAT (C.J.THOMAS,A.TESFAYE,C.MONTAGNESE, A.BALSHIE,L.DOUGLASS,E.LUMPKIN)	Wiz Khalifa Featuring The Weeknd ROSTRUM/ATLANTIC/RRP		63	11
64	60	73	ANYTHING COULD HAPPEN J.ELIOTE.GOULDING (E.GOULDING,J.ELIOT)	Ellie Goulding CHERRYTREE/INTERSCOPE	●	47	17
70	74	74	DON'T JUDGE ME THE MESSENGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELLIZZER)	Chris Brown RCA		67	14
73	78	75	BEGIN AGAIN D.HUFF,N.CHAPMANT,SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	7	18

2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS ON CHART
-	99	76	FEEL THIS MOMENT A.MESSINGER,N.ATWEH,A.LAMBROSA (A.C.PEREZ,C.PEREZ,N.ATWEH,C.KREVIK,TURK,A.MESSINGER, N.LAMBROSA,LUNARIG,C.C.ROBERTS,P.WALKER,B.HORNEY,T.FROLOV)	Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		76	2
56	66	77	GOODBYE IN HER EYES K.STEGALL,Z.BROWN (Z.BROWN,M.DURRETTE, S.LEIGH,J.D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		48	17
52	62	78	VA VA VOOM DR.,LUKE,KODOL,KOJAK (O.T.MARALL,L.GOTTWALD, A.GRIFF,MAX.MARTIN,R.J.WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		22	16
67	77	79	LOVE SOSA YOUNG CHOP (K.COZART,PITTMAN)	Chief Keef GLORY BOYZ/INTERSCOPE		56	8
79	80	80	KISS YOU C.FALK,DAIMI (SHELLBACK,B.YACOUB,C.FALK, S.KOTECHA,K.LUNDIN,K.FOGELMARK,A.NEDLER)	One Direction SYCO/COLUMBIA		65	6
			 The boy band nets its highest debut so far on the Mainstream Top 40 airplay chart, as the power-pop song begins at No. 30.				
88	81	81	BATTLE SCARS PRO J (W.JACO,G.SEBASTIAN,D.HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 1ST/ATLANTIC		73	6
-	89	82	MAMA'S BROKEN HEART F.LIDDELL,C.AINLAY,G.WORF (B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		82	2
89	82	83	IF I DIDN'T HAVE YOU N.V.(S.THOMPSON,K.THOMPSON,SELLERS,J.ENKINS)	Thompson Square STONEY CREEK		82	5
71	79	84	GUAP KEY WANE,YOUNG CHOP (S.M.ANDERSON,D.M.WEIR,B.T.PITTMAN,A.IZQUIERO, D.CAMPER, JR.,J.O.WEST,A.MARTIN,K.ANELSKA,GOLDSTEN)	Big Sean G.O.O.D./DEF JAM/IDJMG		71	8
-	96	85	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.CLAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		85	2
93	84	86	TAKE A WALK C.ZANE,M.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCHKISS/COLUMBIA		84	22
98	92	87	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.JAMES)	George Strait MCA NASHVILLE		87	5
95	88	88	CRYING ON A SUITCASE LINDSEY,C.JAMES (L.T.MILLER,T.SAPIRO,N.THRASHER)	Casey James 19/COLUMBIA NASHVILLE		88	7
97	93	89	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		89	4
-	68	90	DOPE M.ROBERTS (M.NGUYEN,STEVENSON,M.L.ROBERTS II, M.ROBERTS,J.JACKSON,C.C.BRODUS JR.,C.WOJTEK,A.YOUNG)	Tyga Feat. Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		68	2
NEW		91	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) A.ANDERSON,P.ASTROM,R.MURPHY (T.E.HERMANNSEN, M.SERENISEN,S.SCHITTLAM,D.S.CALAM,HADFIELD,S.FURLER)	Glee Cast 20TH CENTURY FOX TV/COLUMBIA		91	1
			With a cover of Ne-Yo's No. 6 hit (now at No. 38), the TV troupe logs just its third entry this season. Still, it's the cast's record-extending 206th Hot 100 hit.				
			—Gary Trust				
83	83	92	BEER MONEY B.JAMES (K.MOORE,B.DAILY,VERGES)	Kip Moore MCA NASHVILLE		51	20
91	86	93	RUFF OPS: MICKEY/LIKE A VIRGIN/HIT ME... C.BECK,M.KILIAN (M.CHAPMAN,A.CHINN,T.KELLY,B.STENBERG,E.SCHWARTZ,DEAN,M.S.ERIKSEN, T.E.HERRMANN,S.WILHELM,L.AZOR,BABYFACE,M.JONES,C.HANNIBAL,T.RILEY,STEWART,R.VICI)	The Barden Bellas, The Treblemakers & The BU Harmonics UME		86	5
92	85	94	BELLAS FINALS: PRICE TAG/DON'T YOU... C.BECK,M.KILIAN (L.GORISHI,L.GOTTWALD,C.KELLY,B.SIMMONS, JR.,J.FORSEY,S.SCHIFF, A.C.PEREZ,S.C.SMITH,KAYAN DE WALL,K.CAN,BRUNO MARS,PLAINTIFF & A.LEVINE,WALTON,C.)	The Barden Bellas UME		85	6
-	98	95	BITCH, DON'T KILL MY VIBE SOUNWAVE (K.DUDCOWORTH,M.SPEARS,BRAUN, VINDAHILL,LYKKE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		95	3
-	97	96	LET THERE BE COWGIRLS K.STEGALL (C.CAGLE,K.TRIBBLE)	Chris Cagle BIGGER PICTURE		96	2
NEW		97	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA		97	1
NEW		98	AS LONG AS YOU LOVE ME (ACOUSTIC) J.BIEBER,D.KANTER,J.GUDWIN (R.JERINS, A.LINDAL,N.ATWEH,J.BIEBER,S.M.ANDERSON)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		98	1
NEW		99	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/50A/50B POP		99	1
NEW		100	LOVEEEEEEE SONG FUTURE (N.WILBURN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS)	Rihanna Featuring Future SRP/DEF JAM/IDJMG		100	1

YOU WANT ME DOWN ON EARTH, BUT I AM UP IN SPACE.

"I LOVE IT," ICONA POP

Q&A Icona Pop's Aino Jawo & Caroline Hjelt



Your single "I Love It," featuring Charli XCX, debuts at No. 69 on the Billboard Hot 100 this week. It's incredibly catchy, but it's also interesting how furious the vocals and lyrics are. Jawo: The song was written when we were living in London and didn't have anything. We were home writing with our friend Patrik Berger, and he played us this track he wrote with Charli XCX, who we had met in London a couple of times. We were like, "Rewind. We want to do that song," and asked if we could do it our way. We wanted to express the anger that happens when you go through heartache—a "break-free" song, in a way.

The use of the song on HBO's "Girls" is partially responsible for its chart debut. How did that opportunity come up? Hjelt: When we lived in London, we saw "Girls" and loved it. When we first heard about the song's placement [months ago], we got so excited. We were like, "Yes, of course, please!" Everyone was telling us, "We just heard your song on 'Girls.'"


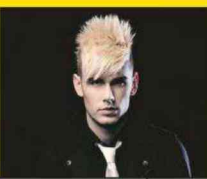
Does that mean that your debut album, which follows 2012's *Iconic EP*, is almost ready? Jawo: We're working on it right now. It doesn't feel too far away. There's a couple of songs that we want to rerecord, and we don't want to rush that. —Jason Lipshutz



ONE DIRECTION, COLUMBIA RECORDS; ICONA POP, FREDRICK CTDALL; "TELE"; LIDDY CHENTYOK; BEEBEER; BEN WHITS

SALES DATA COMPILED BY NIELSEN BDS. THE WEEK'S BEST-SELLING ALBUMS AND SINGLES ARE LISTED BY GENRE. *INDICATES NEW ARTISTS. **INDICATES NEW ALBUMS. ***INDICATES NEW SINGLES. ALL FIGURES IN THOUSANDS UNLESS OTHERWISE NOTED. © 2013 NIELSEN BDS. ALL RIGHTS RESERVED.

The Billboard 200

February 16
2013
billboard

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	1
		NEW 2	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	1
		NEW 3	TEGAN AND SARA VAPOR/WARNER BROS.	Heartthrob		3	1
		NEW 4	CHARLIE WILSON RCA	Love, Charlie		4	1
3	3	5	SOUNDTRACK LIME	Pitch Perfect		3	15
5	8	6	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox		2	8
9	6	7	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	19
-	1	8	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	2
7	2	9	THE LUMINEERS DUALTONE	The Lumineers	●	2	44
4	9	10	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	15
2	5	11	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	3
		NEW 12	LOCAL NATIVES FRENCHKISS	Hummingbird		12	1
 <p>It's a big week for the Los Angeles band, as it scores its best sales week yet (26,000) and a new chart high with its second album. It follows the slow but steady success of its 2010 <i>Gorilla Manor</i> debut, which peaked at No. 106 and has sold 120,000.</p>							
1	7	13	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	3
-	4	14	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		4	2
		NEW 15	COLTON DIXON 19/SPARROW/EMI CMG	A Messenger		15	1
<p>The former "American Idol" contestant also takes a bow at No. 1 on Christian Albums, selling 22,000. He's the third "Idol" finalist to reach the top of the Christian tally, following Clay Aiken and Mandisa.</p> 							
15	14	16	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	17
6	10	17	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables: Highlights From The Motion Picture Soundtrack		1	7
12	22	18	ADELE XL/COLUMBIA		21	10	102
13	23	19	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	11
		NEW 20	HATEBREED RAZOR & TIE	The Divinity Of Purpose		20	1
16	20	21	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	15
18	15	22	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times		10	9
10	13	23	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	12

WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
11	12	24	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	2	22
19	21	25	FUN. FUELED BY RAMEN	Some Nights	▲	3	50
8	16	26	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	11
		NEW 27	BEN HARPER WITH CHARLIE MUSSELWHITE STAX/CONCORD	Get Up!		27	1
28	29	28	ED SHEERAN ELEKTRA	+		5	34
20	17	29	P!NK RCA	The Truth About Love	▲	1	20
25	30	30	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	21
23	24	31	ALICIA KEYS RCA	Girl On Fire	●	1	10
30	26	32	MAROON 5 ASM/OCTONE/IGA	Overexposed	▲	2	32
14	28	33	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	7
37	37	34	GG CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	40
<p>A \$7.99 sale price at iTunes lifts the album's download sales by 84% while its overall climb is 32%. In the set's 40 weeks on the chart, it has yet to sell fewer than 10,000 copies in a week. This issue, its total sales rise to 1.3 million.</p> 							
27	25	35	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	16
17	32	36	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	13
29	31	37	HUNTER HAYES ATLANTIC NASHVILLE/WMN	Hunter Hayes	●	18	51
		NEW 38	GRATEFUL DEAD GRATEFUL DEAD/RHINO	Dave's Picks Volume 5: Pauley Pavilion, UCLA, Los Angeles, CA: 11/17/73		38	1
33	36	39	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	33
		RE-ENTRY 40	FLEETWOOD MAC WARNER BROS.	Rumours	◆	1	151
49	41	41	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	61
-	11	42	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	2
		NEW 43	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013: 30 Of The Year's Top Gospel Artists And Songs		43	1
<p>The <i>Wow Gospel</i> series has charted at least one title on the list each year since its first release, <i>Wow Gospel 1998</i> (which peaked at No. 100). The new <i>Wow Gospel</i> also starts at No. 1 on the Gospel Albums chart, where it's the 20th No. 1 for the franchise. To date, the <i>Wow Gospel</i> albums have sold 5.8 million.</p> 							
38	39	44	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	150
35	34	45	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	44
22	33	46	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	Burning Lights		1	4
40	38	47	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	78

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
24	27	48	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	8
36	40	49	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	11
48	42	50	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	18
46	53	51	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul		5	11
58	63	52	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	25
47	50	53	THE WEEKND XO/REPUBLIC	Trilogy	●	4	12
57	46	54	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	80
43	49	55	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	9
-	18	56	VARIOUS ARTISTS ROBIN HOOD/THE MADISON SQUARE GARDEN COMPANY/COLUMBIA	12-12-12 The Concert For Sandy Relief		9	5
42	48	57	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	47
NEW	58	58	FLUX PAVILION CIRCUS/BIG BEAT/ATLANTIC/AG	Blow The Roof		58	1
<p>The 24-year-old DJ/producer gives the Big Beat label its fifth top 100 album since relaunching in 2010. On the Dance/Electronic Albums chart, it debuts at No. 1—the second leader on the tally for Big Beat (following Skrillex's <i>Bangarang</i> EP last year).</p>							
NEW	59	59	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion		59	1
52	55	60	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	30
88	52	61	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	176
51	47	62	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	53
-	127	63	BON JOVI ISLAND/IDJMG	Greatest Hits	●	5	45
-	45	64	AARON NEVILLE BLUE NOTE	My True Story		45	2
45	56	65	JENNI RIVERA FONOVIISA/UMLE	La Misma Gran Senora		38	8
61	66	66	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	11
50	57	67	KE\$HA KEMOSABE/RCA	Warrior		6	9
62	87	68	KEYSHIA COLE GEFFEN/IGA	Woman To Woman		10	11
NEW	69	69	TOMAHAWK IPECAC	Oddfellows		69	1
54	58	70	JENNI RIVERA FONOVIISA/UMLE	Joyas Prestadas: Pop		51	8
56	71	71	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	7
NEW	72	72	DESTINY'S CHILD MUSIC WORLD/COLUMBIA/LEGACY	Love Songs		72	1
72	152	73	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	246
59	68	74	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	120
83	80	75	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	19

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	35	76	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	2
93	82	77	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	64
-	83	78	RODRIGUEZ LIGHT IN THE ATTIC	Cold Fact		78	6
76	62	79	ALABAMA SHAKES ATO	Boys & Girls		8	40
68	64	80	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	18
66	74	81	TIM MCGRAW CURB	Number One Hits	▲	27	79
31	59	82	HOLLYWOOD UNDEAD A&M/OCTONE/IGA	Notes From The Underground		2	4
53	67	83	LED ZEPPELIN SWAN SONG/ATLANTIC	Celebration Day		9	11
79	75	84	LEE BRICE CURB	Hard 2 Love		5	39
70	92	85	FRANK OCEAN DEF JAM/IDJMG	Channel Orange		2	30
-	199	86	EMELI SANDE CAPITOL	Our Version Of Events		28	12
<p>A pair of TV performances last week on NBC's "Today" (Jan. 29) and CBS' "Late Show With David Letterman" (Feb. 1) help push the set to its best sales week (5,000; up 105%) since last June.</p>							
55	72	87	THE GAME REZERVOIR/DGC/IGA	Jesus Piece		6	8
NEW	88	88	DA T.R.U.I.T.H. XIST/INFINITY	Love Hope War		88	1
71	65	89	TOBYMAC FOREFRONT/EMI CMG	Eye On It		1	23
41	61	90	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story of the Wild Ones		7	4
-	19	91	BAD RELIGION EPITAPH	True North		19	2
NEW	92	92	EMMY ROSSUM WARNER BROS.	Sentimental Journey		92	1
44	73	93	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		9	4
90	84	94	TRAIN COLUMBIA	California 37		4	42
-	117	95	RODRIGUEZ HEY DAV/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	7
81	88	96	FLO RIDA POE BOV/ATLANTIC/AG	Wild Ones		14	31
NEW	97	97	REND COLLECTIVE EXPERIMENT REND COLLECTIVE EXPERIMENT/INTEGRITY	Campfire: Worship & Community Reimagined		97	1
112	110	98	DEFTONES REPRISE/WARNER BROS.	Koi No Yokan		11	12
86	85	99	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	17
RE-ENTRY	100	100	BEYONCE PARKWOOD/COLUMBIA			4	▲
101	99	101	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	77



Q&A Andrea Bocelli

Your new album, *Passione*, which bows at No. 2 on the Billboard 200 this week, consists mostly of Latin standards. You did a similar repertoire in 2006 with *Amore*. Why did you return to this concept?

It's true there's a fil rouge [common thread] that binds the new album to *Amore*. The great success it encountered, almost 5 million records sold, encouraged us to conceive a sort of second volume. But *Passione* is something more—it's high-temperature love, a title that conveys the meaning of a hot rush of love and a sweet sensual torment.

What is the significance of this repertoire to you?

When little more than a teenager, I approached pop music as a piano bar-pianist in Tuscany. I used to play many of the songs which are now on *Passione*. Every song in the lineup has a meaning in my history as a musician and as a man. I'm pleased [to] have done justice to songs which only a few know in the States—songs that decades ago made an entire generation dream.

The duets with Jennifer Lopez and Nelly Furtado were unexpected.

I am honored [to] have performed "Quizás, Quizás, Quizás" with Jennifer Lopez, an eclectic artist who, thanks to the charismatic power of her voice and her soft sensuality, managed to make this song particularly convincing. Nelly is a volcanic personality, a great performer, and her performance of a classic such as "Corcovado" is confirmation. —Leila Cobo

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
RE-ENTRY	157		SOUNDTRACK HBO/FUELED BY RAMEN	Girls: Volume 1: Music From The HBO Original Series		66	3	
			The soundtrack to the hit HBO show bounds back onto the list with a 72% gain after two of its songs were featured in the Jan. 27 episode.					
	69	131	158	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMJ	Legend: The Best Of Bob Marley And The Wailers	10	18	253
	122	165	159	NE-YO MOTOWN/IDJMG	R.E.D.		4	13
RE-ENTRY	160		KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl		2	32	
RE-ENTRY	161		FLEETWOOD MAC REPRISE/WARNER BROS.	The Very Best Of Fleetwood Mac		12	50	
			After the band's classic <i>Rumours</i> album earned a 35th-anniversary reissue last week—in various expansive configurations—it re-enters the chart at No. 40 with 11,000 sold (up 527%).					
RE-ENTRY	162		VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		161	9	
	145	125	163	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry		4	114
NEW	164		RODRIGUEZ LIGHT IN THE ATTIC	Coming From Reality		164	1	
	100	150	165	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	81
RE-ENTRY	166		CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection		125	3	
			Previously only available as a digital album, the "Voice" winner's set was issued on CD for the first time last week, thus sparking its 552% overall sales gain. On Heatseekers Albums, it re-enters at No. 2.					
	-	126	167	TIM MCGRAW CURB	Tim McGraw & Friends		126	2
	184	147	168	THIRD DAY ESSENTIAL/PLG	Miracle		10	13
	172	177	169	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give		1	118
	173	198	170	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery		1	131
NEW	171		ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Iconic (EP)		171	1	
	107	154	172	SUSAN BOYLE SYCO/COLUMBIA	Standing Ovation: The Greatest Songs From The Stage		12	12
NEW	173		FICTION FAMILY ROCK RIDGE	Fiction Family Reunion		173	1	
	98	158	174	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!		5	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
NEW	175		JENNI RIVERA CINTAS ACUARIO	Parrandera Rebelde y Atrevida		175	1	
RE-ENTRY	176		PINK FLOYD CAPITOL	Dark Side Of The Moon	15	1	822	
	153	146	177	AARON LEWIS BLASTER/WMN	The Road		30	10
	118	168	178	GREEN DAY REPRISE/WARNER BROS.	Tre!		13	8
	179	185	179	AC/DC COLUMBIA/LEGACY	Back In Black	22	4	146
	185	167	180	KELLY CLARKSON 19/RCA	Stronger		2	63
	-	187	181	MARIAH CAREY COLUMBIA/SONY MUSIC	Greatest Hits		52	13
	116	163	182	DEADMAU5 MAUISTRAP/ULTRA	Album Title Goes Here		6	14
RE-ENTRY	183		MATTHEW WEST SPARROW/EMI CMG	The Story Of Your Life		42	10	
			The Christian artist's 2010 album logs its best sales week (3,000; up 180%) since Christmas of 2011, thanks to sale pricing and promotion at the influential Family Christian chain of stores. —Keith Caulfield					
	155	106	184	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers		3	132
	65	128	185	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 22		3	29
NEW	186		SHARON NEEDLES SHARON NEEDLES	PG-13		186	1	
	163	180	187	TOBY KEITH SHOW DOG-UNIVERSAL	Hope On The Rocks		6	14
	104	137	188	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMJ	GRRR!		19	12
	-	181	189	THE XX YOUNG TURKS	XX		92	46
RE-ENTRY	190		PRINCE AND THE REVOLUTION WARNER BROS.	Purple Rain (Soundtrack)	13	1	75	
	178	142	191	PASSION PIT FRENCHCRISIS/COLUMBIA	Gossamer		4	19
	152	171	192	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	65
	74	86	193	THE LONE BELLOW DESCENDANT	The Lone Bellow		74	3
	134	120	194	TAYLOR SWIFT BIG MACHINE/BMLG	Speak Now	4	1	119
RE-ENTRY	195		TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	19	
	129	148	196	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	13
	-	60	197	TORO Y MOI CARPARK	Anything In Return		60	2
NEW	198		JENNI RIVERA CINTAS ACUARIO	Simplemente...La Mejor!		198	1	
RE-ENTRY	199		VARIOUS ARTISTS UNIVERSAL/EM/SONY MUSIC/CAPITOL	NOW That's What I Call A Workout		115	2	
RE-ENTRY	200		CHRISTINA PERRI ATLANTIC/AG	lovestrong.		4	48	



'Drag' Divas Make Splash

The charts are a drag this week, thanks to the queens of the hit TV show "RuPaul's Drag Race."

The Logo TV reality competition program, where contestants compete for the title of "America's Next Drag Superstar," just launched its fifth season last week (Jan. 30). Singer/entertainer RuPaul—who has quite the Billboard chart history himself—created the show and serves as its host and one of its judges.

This week, two of its former contestants—**Sharon Needles** (above) and **Willam**—make a splash on the charts.

Needles, the fourth-season winner, makes her Billboard chart debut with her album *PG-13*. It enters at No. 9 on Dance/Electronic Albums, No. 4 on Heatseekers Albums and No. 186 on the Billboard 200. The effort sold 3,000 copies in its first week, according to Nielsen SoundScan. Interestingly, Needles' first week eclipses the bow of RuPaul's last album, *Glamazon*. It shifted 2,000 upon its bow in 2011. *PG-13* features guest turns from RuPaul, Scissor Sisters' Ana Matronic, Amanda Lepore and Jayne County. Willam, meanwhile, bows at No. 6 on Comedy Digital Songs with "Boy Is a Bottom." The tune—a racy parody of Alicia Keys' "Girl on Fire"—sold 3,000 downloads last week. It features fellow drag performers Detox (who is currently competing on "Drag Race") and Vicky Vox. —Keith Caulfield



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Hot 100 Breakout

February 16
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	18
2	2	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	10
3	3	HO HEY DUALTONE	The Lumineers	17
6	4	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	13
4	5	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	14
5	6	TRY RCA	P!nk	13
8	7	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	8
9	8	SCREAM & SHOUT INTERSCOPE	will.i.am Feat. Britney Spears	9
7	9	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	19
10	10	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	28
11	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	18
15	12	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	9
12	13	HOME 19/INTERSCOPE	Phillip Phillips	24
14	14	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	4
18	15	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	10
13	16	I CRY POE BOY/ATLANTIC	Flo Rida	18
19	17	CATCH MY BREATH 19/RCA	Kelly Clarkson	12
16	18	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	21
17	19	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	30
23	20	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	9
20	21	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	15
26	22	THE ONLY WAY I KNOW BROKEN BOW	Jason Akean With Luke Bryan & Eric Church	11
22	23	ADORN BYSTORM/BLACK ICE/RCA	Miguel	27
21	24	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	12
25	25	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	15
28	26	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	11
29	27	C'MON KEMOSABE/RCA	Ke\$ha	5
35	28	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	4
30	29	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	17
24	30	DIE YOUNG KEMOSABE/RCA	Ke\$ha	19
33	31	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	9
34	32	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	17
27	33	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) Me!Yo MOTOWN/IDMG	Ne-Yo	25
36	34	LITTLE TALKS REPUBLIC	Of Monsters And Men	11
32	35	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	17
40	36	TORNADO CAPITOL NASHVILLE	Little Big Town	11
42	37	ALL GOLD EVERYTHING THIRTSAGAME/DEF JAM/IDMG	Trinidad James	8
37	38	BEGIN AGAIN BIG MACHINE	Taylor Swift	15
38	39	WANTED ATLANTIC NASHVILLE/WMN/RBP	Hunter Hayes	30
31	40	HOW COUNTRY FEELS STONEY CREEK	Randy Houser	16
41	41	TIP IT ON BACK CAPITOL NASHVILLE	Dierks Bentley	11
39	42	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	52
44	43	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	8
43	44	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	11
46	45	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	11
45	46	SOMEBODY'S HEARTBREAK ATLANTIC NASHVILLE/WMN	Hunter Hayes	9
49	47	WICKED GAMES XO/REPUBLIC	The Weeknd	10
50	48	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Feat. iamSU	9
52	49	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	4
57	50	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton	3

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT. WKS. ON CHART
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	18
4	2	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	11
2	3	I KNEW YOU WERE TROUBLE. BIG MACHINE	Taylor Swift	16
6	4	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	19
5	5	HO HEY DUALTONE	The Lumineers	35
3	6	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	3
28	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	5
7	8	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	18
12	9	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber Feat. Nicki Minaj	17
9	10	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	8
8	11	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	3
11	12	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	22
NEW	13	YOLO REPUBLIC	The Lonely Island Feat. Adam Levine & Kendrick Lamar	1
13	14	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	12
14	15	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	15
NEW	16	NOTHING LIKE US SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber	1
10	17	HOME 19/INTERSCOPE	Phillip Phillips	33
16	18	TRY RCA	P!nk	14
15	19	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	18
26	20	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton	4
19	21	CATCH MY BREATH 19/RCA	Kelly Clarkson	13
23	22	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	27
25	23	LITTLE TALKS REPUBLIC	Of Monsters And Men	32
20	24	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	14
17	25	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	13
21	26	C'MON KEMOSABE/RCA	Ke\$ha	5
18	27	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	18
24	28	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	24
38	29	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	13
39	30	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	4
22	31	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	19
29	32	WANTED ATLANTIC NASHVILLE/WMN	Hunter Hayes	41
NEW	33	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) 20TH CENTURY FOX TV/COLUMBIA	Get!Get!	1
36	34	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	26
32	35	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	10
30	36	I CRY POE BOY/ATLANTIC	Flo Rida	18
31	37	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	26
NEW	38	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RBP	Icona Pop Feat. Charli XCX	1
45	39	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	2
NEW	40	AS LONG AS YOU LOVE ME (ACOUSTIC) SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Justin Bieber	1
47	41	ALL GOLD EVERYTHING THIRTSAGAME/DEF JAM/IDMG	Trinidad James	4
41	42	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	22
33	43	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	31
34	44	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	25
37	45	CUPS UMK	Anna Kendrick	5
RE	46	A THOUSAND YEARS SUMMIT/CHOP SHOP/ATLANTIC/RBP	Christina Perri	38
48	47	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	4
42	48	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	38
35	49	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	42
44	50	DIE YOUNG KEMOSABE/RCA	Ke\$ha	19

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

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or single releases scheduled for the first time. 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50. HOT DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales activity as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs paid for by subscribers. Includes songs downloaded from iTunes and other digital music retailers. Includes songs downloaded from YouTube. Includes songs downloaded from Amazon.com. Includes songs downloaded from Google Play. Includes songs downloaded from Spotify. Includes songs downloaded from Pandora. Includes songs downloaded from iHeartRadio. Includes songs downloaded from SiriusXM. Includes songs downloaded from TuneIn. Includes songs downloaded from Slacker. Includes songs downloaded from Rdio. Includes songs downloaded from Last.fm. Includes songs downloaded from SoundCloud. Includes songs downloaded from YouTube Music. Includes songs downloaded from Amazon Music. Includes songs downloaded from Apple Music. Includes songs downloaded from Google Play Music. Includes songs downloaded from Spotify. Includes songs downloaded from Pandora. Includes songs downloaded from iHeartRadio. Includes songs downloaded from SiriusXM. Includes songs downloaded from TuneIn. Includes songs downloaded from Slacker. Includes songs downloaded from Rdio. Includes songs downloaded from Last.fm. Includes songs downloaded from SoundCloud. Includes songs downloaded from YouTube Music. Includes songs downloaded from Amazon Music. Includes songs downloaded from Apple Music. Includes songs downloaded from Google Play Music. Includes songs downloaded from Spotify. 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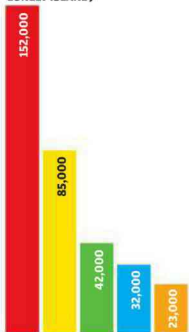
Tide Rises For Lonely Island's 'Yolo'

Comedy trio the Lonely Island graced NBC's "Saturday Night Live" for the first time this season on Jan. 26, appearing in a digital short set to the song "Yolo," featuring the episode's host Adam Levine and musical guest Kendrick Lamar. The track was released digitally on Jan. 27 and sold 9,000 downloads after less than a day, according to Nielsen SoundScan (a sum strong enough for it to debut at No. 1 on Comedy Digital Songs last week).

Following its first full sales tracking week, "Yolo" (short for "You only live once") rockets into Hot Digital Songs at No. 13 with 85,000 sold (up 79%), as well as the Billboard Hot 100 at No. 60. The Hot Digital Songs rank is the act's best, topping the No. 20 peak of "I Just Had Sex," featuring Akon, the week of Jan. 8, 2011. Despite its higher Hot Digital Songs placement, "Yolo" trails the 152,000 that "Sex" sold for the group's highest weekly sales frame.

As the graph below shows, of the five titles to log the highest sales totals on Comedy Digital Songs (dating to the chart's Jan. 23, 2010, inception), all are by the Lonely Island. —Gary Trust

TITLES WITH THE TOP WEEKLY SALES ON COMEDY DIGITAL SONGS (ALL WERE RELEASED BY THE LONELY ISLAND)



"I Just Had Sex," feat. Akon, Jan. 8, 2011
 "Yolo," feat. Adam Levine & Kendrick Lamar, Feb. 16, 2013
 "Jack Sparrow," feat. Michael Bolton, May 28, 2011
 "The Creep," feat. Nicki Minaj, Feb. 19, 2011
 "3-Way (The Golden Rule)," feat. Justin Timberlake & Lady Gaga, June 11, 2011

Social/Streaming

February 16
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MUSIC PAGE	WKS. ON CHART
1	1	#1 DJ BL3ND WWW.MYSPACE.COM/BLNDJZY	107
3	2	SUNGH4 JUNG WWW.MYSPACE.COM/JUNGSUNGH4	103
4	3	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	106
2	4	NOISIA WWW.MYSPACE.COM/DENOISIA	106
15	5	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/DEATHCREW77	94
5	6	PORTA WWW.MYSPACE.COM/PORTAL	103
RE	7	TESLA BOY WWW.MYSPACE.COM/TESLABOYSOUND	2
16	8	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	96
7	9	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	97
10	10	UMEK WWW.MYSPACE.COM/DJUMEK	66
8	11	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	97
13	12	BORGORE WWW.MYSPACE.COM/BORGORE	78
9	13	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	62
49	14	STEVE RYAN WWW.MYSPACE.COM/EVERYRYANBAND	2
RE	15	ONRA WWW.MYSPACE.COM/ONRA	34
RE	16	JAKWOB WWW.MYSPACE.COM/JAKWOB	5
11	17	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	90
17	18	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	74
25	19	MEYAL COHEN WWW.MYSPACE.COM/MEYALCOHEN	58
6	20	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	60
NEW	21	GUTS WWW.MYSPACE.COM/GUTSLEIENHURLEUX	1
12	22	SKREAM WWW.MYSPACE.COM/SKREAMLIK	19
21	23	ROHFF WWW.MYSPACE.COM/ROHFFOFFICEL	11
22	24	JAKE MILLER WWW.MYSPACE.COM/JAKEMILLERMUSIC1	14
RE	25	DEPORTIVO WWW.MYSPACE.COM/DEPORTIVOOFFICIAL	2
18	26	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	51
33	27	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	41
19	28	MAREK HEIMMANN WWW.MYSPACE.COM/MAREKHEIMMANN	96
29	29	PITTY WWW.MYSPACE.COM/BANDAPITTY	92
NEW	30	TOCOTRONIC WWW.MYSPACE.COM/TOCOTRONIC	1
26	31	METRONOMY WWW.MYSPACE.COM/METRONOMY	95
27	32	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	84
24	33	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	11
36	34	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	34
28	35	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	85
31	36	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	42
38	37	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	23
30	38	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODSANASTRONAUT	81
34	39	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	22
NEW	40	THY ART IS MURDER WWW.MYSPACE.COM/THYARTISMURDER	1
32	41	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN	32
46	42	CULT OF LUNA WWW.MYSPACE.COM/CULTOFLUNA	4
20	43	FELIX CARTAL WWW.MYSPACE.COM/FELXCARTAL	10
35	44	YUNA WWW.MYSPACE.COM/YUNA	48
RE	45	SALVA WWW.MYSPACE.COM/SALVAREATS	4
39	46	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE	50
23	47	VILLAGERS WWW.MYSPACE.COM/VILLAGERS	3
41	48	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHETFALL	37
RE	49	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	14
RE	50	GIRL TALK WWW.MYSPACE.COM/GIRLTALK	72

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
4	1	#1 BEYONCE PARKWOOD/COLUMBIA	114
2	2	JUSTIN BIEBER SCHOOLBOY/BAYMOND BRAUN/ISLAND/IDMG	115
3	3	RIHANNA SRP/DEF JAM/IDMG	115
6	4	BRITNEY SPEARS RCA	112
5	5	ONE DIRECTION SYCO/COLUMBIA	65
7	6	TAYLOR SWIFT BIG MACHINE	115
8	7	BRUNO MARS ATLANTIC	104
1	8	SHAKIRA SONY MUSIC LATIN/EPIC	115
12	9	SELENA GOMEZ HOLLYWOOD	113
11	10	KATY PERRY CAPITOL	115
9	11	INEMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	114
14	12	LADY GAGA STREAMLINE/POLYVE/INTERSCOPE	115
13	13	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	115
10	14	ALICIA KEYS RCA	61
17	15	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	113
15	16	JUSTIN TIMBERLAKE RCA	86
16	17	JENNIFER LOPEZ ISLAND/IDMG	101
25	18	AVRIL LAVIGNE EPIC	112
24	19	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	114
20	20	DAVID GUETTA WHAT A MUSIC/STRAVA/DEF JAM/CAPITOL	115
30	21	MAROON 5 ABAC/COXONE	54
22	22	USHER RCA	103
RE	23	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	3
21	24	LINKIN PARK MACHINE SHOP/WARNER BROS.	115
26	25	DEMI LOVATO HOLLYWOOD	105
19	26	MICHAEL JACKSON MJI/EPIC	105
27	27	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	104
18	28	ADELE XL/COLUMBIA	105
28	29	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	103
34	30	SKRILLEX BIG BEAT/OWNS/ATLANTIC	83
23	31	CHRIS BROWN RCA	113
33	32	THE BLACK EYED PEAS INTERSCOPE	107
32	33	PINK RCA	79
36	34	MACKLEMORE & RYAN LEWIS MACKLEMORE/ADA/WARNER BROS.	3
35	35	MILEY CYRUS HOLLYWOOD	44
39	36	THE BEATLES JEP/EPIC/LITTON	33
31	37	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	91
38	38	PSY YG/SCHOOLBOY/REPUBLIC	26
40	39	KESHA KEMOSABE/RCA	53
RE	40	WILL.I.AM INTERSCOPE	5
46	41	CHRISTINA AGUILERA RCA	17
37	42	WIZ KHALIFA ROSTRUM/ATLANTIC	111
RE	43	PINK FLOYD HARVEST/CAPITOL	6
43	44	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	111
50	45	FLO RIDA PGE 30/ATLANTIC	49
44	46	ED SHEERAN ELEKTRA	12
41	47	COLDPLAY CAPITOL	111
RE	48	2PAC DEATH ROW	11
45	49	BOB MARLEY TUFF GONG/ISLAND/UMG	62
29	50	ARIANA GRANDE REPUBLIC	18



Beyoncé's Super Social Super Bowl

With a week of televised promotion leading up to the Super Bowl on Feb. 3—combined with her headlining halftime performance—it's no surprise that Beyoncé surges to the No. 1 spot on the Billboard Social 50.

This is her first time at the top in the 114 weeks she's resided on the chart. She takes the throne with a 42% boost in weekly fan acquisition, adding 794,000 followers across multiple online platforms.

For the game, Twitter fans created the #Beyoncebowl hashtag that was used in 200,000-plus tweets since the Sunday broadcast, according to Twitter. Her account (@beyonce) gained 108,000 new followers for the week, an 86% boost over the previous frame.

Her audience gains on Twitter were dwarfed by the numbers she posted on Instagram. During the charting week she gained more than 375,000 new followers to her account, @baddiebey—a 116% increase in growth over the previous week. According to a post-game blog post published by Instagram, more than 200 photos per second were posted about Beyoncé alone during her halftime performance.

She built momentum for the broadcast on her YouTube channel as well, posting rehearsal footage each day for four days leading up to the Super Bowl. Each video received between 100,000 and 600,000 views, culminating in a 505% increase in her weekly YouTube channel views.

—William Gruger

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
RE	1	#1 GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	25
1	2	DIAMONDS SRP/DEF JAM/IDMGM	Rihanna	15
4	3	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	10
2	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	10
3	5	KISS YOU SYCO/COLUMBIA	One Direction	5
6	6	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	16
5	7	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	14
7	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	8
11	9	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	26
10	10	AS LONG AS YOU LOVE ME SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Big Sean	22
8	11	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	44
9	12	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	47
10	13	LIVE WHILE WE'RE YOUNG SYCO/COLUMBIA	One Direction	18
12	14	SHE WOLF (FALLING TO PIECES) WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	19
14	15	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	20

MYSPACE SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	5
3	2	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	25
4	3	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	11
5	4	SUITS & TIE RCA	Justin Timberlake Feat. Jay Z	2
2	5	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	5
13	6	ROLLING IN THE DEEP XL/COLUMBIA	Adele	91
11	7	SOMEONE LIKE YOU XL/COLUMBIA	Adele	80
7	8	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
17	9	LOVE THE WAY YOU LIE WEB/SIDWAYS/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	90
12	10	SET FIRE TO THE RAIN XL/COLUMBIA	Adele	73
NEW	11	MOVES LIKE JAGGER A&M/OCTONE/INTERSCOPE	Maroon 5 Feat. Christina Aguilera	56
9	12	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	13
14	13	TRY RCA	P!nk	9
19	14	HALO MUSIC WORLD/COLUMBIA	Beyonce	11
NEW	15	WHATEVER YOU LIKE GRAND HUSTLE/ATLANTIC	T.I.	2

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	PEGBOARD NERDS
2	SAM LACHOW
3	RITON
4	THE POLISH AMBASSADOR
5	MAGDA
6	ESKMO
7	A.D.D+
8	DRENCE
9	PLASTIC PLATES
10	HOLLY HERNDON
11	JON BELLION
12	THE UNDERACHEIVERS
13	MOON HOCH
14	HUDSON TAYLOR
15	ON AN ON

Radio Airplay

February 16
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	11
4	2	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	14
5	3	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	17
2	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	18
3	5	HO HEY DUALTONE	The Lumineers	17
7	6	GG SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	9
6	7	TRY RCA	P!nk	13
13	8	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	8
11	9	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	10
10	10	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	12
8	11	I CRY POE BOY/ATLANTIC	Flo Rida	19
18	12	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	11
17	13	C'MON KEMOSABE/RCA	Ke\$ha	7
9	14	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	23
14	15	SUITS & TIE RCA	Justin Timberlake Feat. Jay Z	3
16	16	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	15
12	17	DIAMONDS SRP/DEF JAM/IDMGM	Rihanna	19
19	18	CATCH MY BREATH 19/RCA	Kelly Clarkson	14
21	19	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	16
23	20	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	19
20	21	DIE YOUNG KEMOSABE/RCA	Ke\$ha	19
25	22	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	6
30	23	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	3
24	24	WANTED ATLANTIC/NASHVILLE/RBP	Hunter Hayes	12
27	25	LITTLE TALKS REPUBLIC	Of Monsters And Men	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HOME 19/INTERSCOPE	Phillip Phillips	23
3	2	WIDE AWAKE CAPITOL	Katy Perry	29
4	3	I WON'T GIVE UP ATLANTIC/RBP	Jason Mraz	41
5	4	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	21
2	5	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	38
8	6	DRIVE BY COLUMBIA	Train	48
7	7	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	32
9	8	RUMOUR HAS IT XL/COLUMBIA	Adele	42
6	9	STRONGER (WHAT DOESN'T KILL YOU) 19/RCA	Kelly Clarkson	49
10	10	PAYPHONE A&M/OCTONE/INTERSCOPE	Maroon 5	35
12	11	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	23
11	12	BLOW ME (ONE LAST KISS) RCA	P!nk	26
15	13	GG CATCH MY BREATH 19/RCA	Kelly Clarkson	6
13	14	50 WAYS TO SAY GOODBYE COLUMBIA	Train	25
14	15	GOOD TIME 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	Owl City & Carly Rae Jepsen	19
17	16	TRY RCA	P!nk	5
18	17	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	6
20	18	HO HEY DUALTONE	The Lumineers	5
24	19	BECAUSE WE CAN ISLAND/IDMGM	Bon Jovi	4
21	20	BRAVE REPRISE/WARNER BROS.	Josh Groban	3
25	21	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	5
22	22	MY OH MY CAPITOL	Tristan Prettyman	17
19	23	GOOD MORNING BEAUTIFUL MOODO/BRICKHOUSE/EKUL	Jim Brickman Feat. Luke McMaster	18
26	24	NEXT TO ME CAPITOL	Emeli Sande	3
23	25	SKYFALL XL/COLUMBIA	Adele	18

ON-DEMAND SONGS: The week's top on-demand play requests and plays from authorized licensed digital music subscription services. RADIO AIRPLAY: The week's most popular current music tracks across various genres, ranked by radio airplay detections, except for Country and Rhythmic, which are ranked by audience impressions, as measured in impressions by Nielsen BDS. Songs are ranked in order of if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronic only, monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2013, Entertainment Weekly Inc. and Nielsen Company. All rights reserved.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (1 WK) HO HEY DUALTONE	The Lumineers	19
2	2	TRY RCA	P!nk	15
3	3	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	18
4	4	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	10
5	5	HOME 19/INTERSCOPE	Phillip Phillips	34
6	6	CATCH MY BREATH 19/RCA	Kelly Clarkson	16
7	7	LITTLE TALKS	Of Monsters And Men	29
9	8	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	28
12	9	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	11
11	10	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	18
14	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	9
13	12	WANTED ATLANTIC/NASHVILLE/RRP	Hunter Hayes	14
15	13	MERMAID COLUMBIA	Train	9
18	14	MADNESS HELIUM 3/WARNER BROS.	Muse	13
19	15	GG CARRY ON FUELED BY RAMEN/RRP	fun.	5
16	16	OVERJOYED EMBLEM/ATLANTIC	matchbox twenty	14
21	17	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	3
17	18	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	17
20	19	LESSONS IN LOVE (ALL DAY, ALL NIGHT) MERCURY/IDJMG	Neon Trees Feat. Kaskade	12
24	20	DON'T YOU WORRY CHILD A&M/OCTONE/INTERSCOPE	Swedish House Mafia Feat. John Martin	6
23	21	BETWEEN THE RAINDROPS GEFEN/INTERSCOPE	Lifeshave Feat. Natasha Bedingfield	19
26	22	BECAUSE WE CAN ISLAND/IDJMG	Bon Jovi	4
27	23	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	12
36	24	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	2
32	25	NEXT TO ME CAPITOL	Emeli Sande	4

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (18 WKS) MADNESS HELIUM 3/WARNER BROS.	Muse	24
2	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
3	3	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	31
4	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	26
7	5	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	23
5	6	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	38
6	7	HO HEY DUALTONE	The Lumineers	40
9	8	THE PIT DANGERBIRD	Silversun Pickups	21
8	9	CARRY ON FUELED BY RAMEN/RRP	fun.	17
11	10	STUBBORN LOVE DUALTONE	The Lumineers	10
10	11	TAKE A WALK FRENCH/RRP	Passion Pit	39
13	12	BREATHING UNDERWATER METRIC/MOM + POP	Metric	19
12	13	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
16	14	SAFE AND SOUND CAPITAL CITIES	Capital Cities	12
14	15	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ LAZY HOOKS/CAPITOL	Macklemore & Ryan Lewis Feat. Wanz	14
18	16	SWEATER WEATHER I/R/EVOLVE/COLUMBIA	The Neighbourhood	8
17	17	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	6
15	18	TIGHTROPE WALK THE MOON	Walk The Moon	18
25	19	TIMELESS MAJOR/DORNO/ISLAND/IDJMG	The Airborne Toxic Event	2
19	20	CHANGE A&M/OCTONE/INTERSCOPE	Churchill	19
20	21	HERO NETTWERK	Family Of The Year	6
37	22	GG NOW FUELED BY RAMEN/RRP	Paramore	2
23	23	PANIC STATION HELIUM 3/WARNER BROS.	Muse	3
24	24	CARRIED AWAY FRENCH/RRP/COLUMBIA	Passion Pit	7
22	25	TEMPEST REPRISE/WARNER BROS.	Deftones	14

ACTIVE ROCK™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 (1 WK) STAND UP RAZOR & TIE	All That Remains	23
1	2	HEAVEN NOR HELL VERTIGO/REPUBLIC	Volbeat	24
2	3	CARRY ON WARNER BROS.	Avenge Sevenfold	19
4	4	TEMPEST REPRISE/WARNER BROS.	Deftones	17
7	5	HOLLOW VIRGIN/CAPITOL	Alice In Chains	7
5	6	ABSOLUTE ZERO ROADRUNNER/RRP	Stone Sour	24
6	7	SAME OLD TRIP EPIC	Chevelle	21
9	8	BONES WIND-UP	Young Guns	27
8	9	BEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	19
11	10	ONE LIGHT REPUBLIC	3 Doors Down	15
10	11	ENEMIES ATLANTIC	Shinedown	23
12	12	CHALK OUTLINE RCA	Three Days Grace	25
14	13	ALIVE VIRGIN/CAPITOL	Adelitas Way	18
15	14	WHERE DID THE ANGELS GO ELEVEN SEVEN	Papa Roach	10
16	15	FREAK LIKE ME ATLANTIC	Halestorm	8
13	16	THE PRIDE PROSPECT PARK	Five Finger Death Punch	17
17	17	HIGHER RAZOR & TIE	P.O.D.	14
18	18	THE HIGH ROAD RCA	Three Days Grace	7
19	19	BRING IT EPIC/AL	Trapt	16
20	20	I DON'T APOLOGIZE (1000 PICTURES) CENTURY MEDIA/RED	Otherwise	14
21	21	ONE MORE LIE WIND-UP	Aranda	12
22	22	DANCING WITH THE DEAD PALEHORSE/ADA	10 Years	10
24	23	WE ARE A&M/OCTONE/INTERSCOPE	Hollywood Undead	12
27	24	DECAY 7BROS/ADA	Sevendust	3
28	25	GLUTTONY CENTURY MEDIA/RED	Buckcherry	6



Muse Ties Alternative Record

With an 18th week atop Alternative, Muse's "Madness" matches the longest stay at No. 1 in the airplay survey's 24-year history. The track equals the 18-week domination of Foo Fighters' "The Pretender" in 2007. Muse also boasts the next title on the list of those with the most weeks atop Alternative: The British trio spent 17 weeks at No. 1 with "Uprising" in 2009-10. "Madness" appears on Muse's sixth studio album, *The 2nd Law*, which became its highest-charting entry on the Billboard 200 when it debuted at No. 2 the week of Oct. 20, 2012. It's sold 280,000 copies to date, according to Nielsen SoundScan. The song rises 18-14 on Adult Top 40 and, fittingly, given its title, will accompany CBS' promotional coverage of the NCAA March Madness basketball championship next month.

—Gary Trust

ACTS WITH THE MOST WEEKS AT NO. 1 ON ALTERNATIVE

Weeks at No. 1, Title, Artist, Year Reached No. 1

- 18, "Madness," Muse, 2012
- 18, "The Pretender," Foo Fighters, 2007
- 17, "Uprising," Muse, 2009
- 16, "Boulevard of Broken Dreams," Green Day, 2004
- 16, "It's Been Awhile," Staind, 2001
- 16, "Scar Tissue," Red Hot Chili Peppers, 1999
- 15, "What I've Done," Linkin Park, 2007
- 15, "Sex and Candy," Marcy Playground, 1997
- 14, "Dani California," Red Hot Chili Peppers, 2006
- 14, "By Your Side," Red Hot Chili Peppers, 2002

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (1 WK) THE ONLY WAY I KNOW BROKEN BOW	Iason Aldican With Luke Bryan & Eric Church	16
1	2	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	23
3	3	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	14
5	4	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	20
6	5	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	14
9	6	TORNADO CAPITOL NASHVILLE	Little Big Town	19
4	7	HOW COUNTRY FEELS STONEY CREEK	Randy Houser	41
8	8	BEGIN AGAIN BIG MACHINE	Taylor Swift	19
7	9	TIP IT ON BACK CAPITOL NASHVILLE	Dierks Bentley	25
10	10	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	13
11	11	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	17
12	12	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	5
13	13	MERRY GO 'ROUND MERCURY	Kacey Musgraves	23
14	14	I DRIVE YOUR TRUCK CUBB	Lee Brice	10
15	15	CRYING ON A SUITCASE 19/COLUMBIA NASHVILLE	Casey James	34
17	16	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	16
16	17	LET THERE BE COWGIRLS BIGGER PICTURE	Chris Cagle	32
18	18	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	16
19	19	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	14
25	20	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	2
20	21	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	7
NEW	22	GG PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	1
21	23	HOPE ON THE ROCKS SHOW DOG-UNIVERSAL	Toby Keith	13
22	24	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	13
23	25	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	9

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (23 WKS) ADORN BYSTROM/BLACK ICE/RCA	Miguel	33
2	2	F**KIN PROBLEMS A&AP WEIRL/DWIDE/POLO GROUNDS/RCA	A\$AP Rocky	14
3	3	GG POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	7
4	4	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDJMG	Trinidad James	12
6	5	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	16
8	6	NEVA END A-1/FREEBANDZ/EPIC	Future	15
11	7	POETIC JUSTICE TOP DAWG/AF/TERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	14
7	8	DON'T JUDGE ME DEF JAM/IDJMG	Chris Brown	23
9	9	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz	17
5	10	SWIMMING POOLS (DRANK) TOP DAWG/AF/TERMATH/INTERSCOPE	Kendrick Lamar	25
10	11	WICKED GAMES XO/REPUBLIC	The Weeknd	19
13	12	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	17
18	13	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	5
16	14	MY LOVE IS ALL I HAVE RCA	Charlie Wilson	16
14	15	THINKIN BOUT YOU DEF JAM/IDJMG	Frank Ocean	45
17	16	TRUST AND BELIEVE GEFEN/INTERSCOPE	Keyshia Cole	15
12	17	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	22
27	18	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	7
23	19	LOVE AND WAR STREAMLINE	Tamar Braxton	8
15	20	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	19
24	21	BRAND NEW ME RCA	Alicia Keys	11
20	22	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	21
21	23	CLIQUE G.O.O.D./DEF JAM/IDJMG	Kanye West, Jay-Z, Big Sean	22
19	24	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	29
22	25	DANCE FOR YOU PARRWOOD/COLUMBIA	Beyonce	37

ADULT R&B™				
LAST WEEK	THIS WEEK	TITLE / PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (1 WK) GG MY LOVE IS ALL I HAVE RCA	Charlie Wilson	15
1	2	ADORN BYSTROM/BLACK ICE/RCA	Miguel	27
3	3	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	21
4	4	TEARS OF JOY PROLIFIC/EONE	Faith Evans	21
5	5	ALONE TOGETHER DALEYMUSIC/POLYDOR/REPUBLIC	Daley Feat. Marsha Ambrosius	38
7	6	DON'T MIND MATRIBACH/GEFFEN/INTERSCOPE	Mary J. Blige	33
6	7	LATELY BLUE NOTE/CAPITOL	Anita Baker	26
10	8	WHEN A MAN LIES RCA	R. Kelly	16
9	9	NEWS FOR YOU PRIMARY WAVE/JORDAN HOUSE/CAPITOL	Eric Benet	12
11	10	BRAND NEW ME RCA	Alicia Keys	11
12	11	LOVE AND WAR STREAMLINE	Tamar Braxton	8
14	12	THINKIN BOUT YOU DEF JAM/IDJMG	Frank Ocean	12
13	13	DANCE FOR YOU PARKWOOD/COLUMBIA	Beyonce	16
17	14	SWEETER MR. SOLANE/EONE	Brian McKnight	4
8	15	GIRL ON FIRE RCA	Alicia Keys	22
15	16	LOSE TO WIN 19/RCA	Fantasia	5
18	17	BEST OF ME VOLTRON RECORDS/CAPITOL	Tyrese	15
16	18	I PROMISE SOBE	Urban Mystic	18
20	19	COLD WAR RCA	Marsha Ambrosius	8
22	20	LOST & FOUND NONESUCH/WARNER BROS.	Lianne La Havas	14
23	21	UGLY PART OF ME BIGHSHINE	Avery * Sunshine	20
21	22	DIVE RCA	Usher	19
24	23	GIVE ME YOU PLUS 1/CAPITOL	Tamia	10
RE	24	SOPHISTICATED LADY TOP NOTECH	John Michael	21
25	25	YOU'RE MY MUSIC	Brian Culbertson Feat. Noel Gourdin	12

Digital Songs

February 16
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billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton		4	
3	2	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	●	14	
1	3	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	●	18	
4	4	WANTED ATLANTIC/WMN	Hunter Hayes	▲	45	
5	5	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	34	
7	6	TWO BLACK CADILLACS J9/ARISTA NASHVILLE	Carrie Underwood		9	
9	7	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw		14	
10	8	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church		16	
6	9	HOW COUNTRY FEELS STONEY CREEK	Randy Houser		23	
17	10	MAMA'S BROKEN HEART RCA	Miranda Lambert		5	
11	11	TORNADO CAPITOL NASHVILLE	Little Big Town		17	
8	12	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	▲	24	
13	13	MERRY GO 'ROUND MERCURY	Kacey Musgraves		18	
16	14	I DRIVE YOUR TRUCK CURB	Lee Brice		8	
12	15	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes		13	
18	16	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line		10	
15	17	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker		4	
14	18	BLOWN AWAY J9/ARISTA NASHVILLE	Carrie Underwood	▲	37	
19	19	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait		10	
20	20	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		12	
23	21	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley		18	
22	22	PONTOON CAPITOL NASHVILLE	Little Big Town	▲	37	
21	23	GOODBYE IN HER EYES SOUTHERN GROUND/BIGGER PICTURE	Zac Brown Band		18	
RE	24	CHICKEN FRIED HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band	▲	142	
27	25	BEGIN AGAIN BIG MACHINE	Taylor Swift	●	18	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO YANIS/ORBANATO/MACHETE/JMILE	Don Omar & Lucenzo	▲	129	
2	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		17	
NEW	3	QUIZAS QUIZAS QUIZAS SUGAR/VERVE/VENEMUSIC/UNIVERSAL MISC. LATIN/VG/JMILE	Andrea Bocelli Feat. Jennifer Lopez		1	
4	4	WAGA WAGA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	143	
3	5	ALGO ME GUSTA DETI MACHETE/JMILE	Wisin & Yandel Feat. Chris Brown & T-Pain		31	
5	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		161	
9	7	ZUMBA ORBANATO/MACHETE/JMILE	Don Omar		23	
8	8	ECHA PA'LLA (MANOS PA'Rriba) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		29	
6	9	HEROE INTERSCOPE/JMILE	Enrique Iglesias		161	
10	10	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		45	
11	11	POR QUE LES MIENTES ON FIRE/SIENTE	Tito El Bambino & El Patrón Feat. Marc Anthony		15	
7	12	VOLVI A NACER GAIWA/WK/SONY MUSIC LATIN	Carlos Vives		18	
12	13	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		118	
NEW	14	PERFIDIA SUGAR/VERVE/VG	Andrea Bocelli		1	
14	15	HASTA QUE SALGA EL SOL ORBANATO/MACHETE/JMILE	Don Omar		40	
16	16	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		125	
18	17	LA PREGUNTA NELFLOW	J Alvarez		28	
13	18	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		75	
20	19	PEGAITO SUAVECITO FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC	Elvis Crespo Feat. Fito Blanco		11	
25	20	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		142	
15	21	COMO LE GUSTA A TU CUERPO GAIWA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		2	
21	22	BALADA (T'CHE TCHERERE T'CHE T'CHE) PANTANAL/RGE./SONY MUSIC LATIN	Gustavo Lima		25	
45	23	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm		3	
24	24	SUERTE EPIC/SONY MUSIC LATIN	Shakira		159	
19	25	INCONDICIONAL TOP STOP	Prince Royce		46	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 HO HEY DUALTONE	The Lumineers	▲	39	
2	2	HOME J9/INTERSCOPE	Phillip Phillips	▲	37	
3	3	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	42	
4	4	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	53	
8	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	28	
7	6	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	26	
5	7	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran		38	
6	8	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	50	
9	9	SAIL RED BULL	AWOLNATION	▲	96	
10	10	MADNESS HELIUM3/WARNER BROS.	Muse		24	
15	11	CARRY ON FUELED BY RAMEN/RRP	fun.		14	
13	12	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		57	
12	13	STUBBORN LOVE DUALTONE	The Lumineers		12	
16	14	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	62	
14	15	TOO CLOSE REPUBLIC	Alex Clare	▲	29	
17	16	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Goyte Feat. Kimbra	▲	61	
NEW	17	CLOSER VAPOR/WARNER BROS.	Tegan And Sara		1	
50	18	LANDSLIDE REPRISE/RHINO	Fleetwood Mac		13	
18	19	EVERYBODY TALKS MERCURY/IDMG	Neon Trees	▲	51	
19	20	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit		30	
20	21	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men		16	
26	22	THUNDERSTRUCK COLUMBIA/LEGACY	AC/DC		11	
27	23	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		9	
21	24	ROLLING IN THE DEEP L/COLUMBIA	Adele	▲	94	
44	25	CARRY ON WAYWARD SON KIRSHNER/COLUMBIA/LEGACY	Kansas		11	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	▲	4	
2	2	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		21	
3	3	SWEET NOTHING DECONSTRUCTION FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	●	17	
4	4	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	27	
25	5	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Feat. Charli XCX		2	
5	6	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	59	
8	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/ULTRA	Pitbull Feat. Christina Aguilera		10	
6	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMG	Ne-Yo	●	16	
7	9	BANGARANG BIG BEAT/OWSL/ATLANTIC/RRP	Skrillex Feat. Sirah	●	58	
9	10	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	45	
10	11	REST OF MY LIFE DTP/DEF JAM/IDMG	Ludacris Feat. Usher & David Guetta		13	
11	12	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	22	
14	13	CINEMA BENNY BENASSI	Benny Benassi Feat. Gary Go		98	
17	14	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO	▲	79	
NEW	15	POP BOTTLES FOOD & BE/LU/INTERSCOPE	Sky Blu Feat. Mark Rosas		1	
13	16	DON'T WAKE ME UP RCA	Chris Brown		37	
19	17	LEVITATE SURFACE HOUSE	Hadouken!		2	
15	18	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	105	
16	19	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	109	
28	20	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	●	68	
18	21	FEEL SO CLOSE ULTRA	Calvin Harris	▲	74	
21	22	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	65	
23	23	PROMISES MTA/MERCURY/CHERRYTREE/INTERSCOPE	Nero	●	66	
22	24	POUND THE ALARM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		32	
24	25	WE FOUND LOVE SRP/DEF JAM/IDMG	Rihanna Feat. Calvin Harris	▲	48	

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		23	
2	2	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		3	
3	3	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z		3	
4	4	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		22	
5	5	F*CKIN' PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	●	15	
9	6	POUR IT UP SRP/DEF JAM/IDMG	Rihanna		11	
6	7	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	▲	18	
8	8	I'M DIFFERENT DEF JAM/IDMG	2 Chainz		18	
12	9	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDMG	Trinidad James		9	
11	10	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	27	
7	11	DOPE YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross		2	
13	12	CLIQUE G.O.O.D./DEF JAM/IDMG	Kanye West, Jay-Z, Big Sean	▲	22	
15	13	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		15	
14	14	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		22	
16	15	BATTLE SCARS 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian		14	
17	16	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef		11	
21	17	WICKED GAMES XD/REPUBLIC	The Weeknd		16	
18	18	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne		16	
NEW	19	SCREAM & SHOUT REMIX INTERSCOPE	will.i.am & Britney Spears		1	
19	20	GUAP G.O.O.D./DEF JAM/IDMG	Big Sean		15	
24	21	NEVA END A1/FREEDBANDZ/EPIC	Future		9	
NEW	22	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		1	
10	23	BAD ASS Kid Ink THE ALBUM GROUP/BB/RCA	Kid Ink Feat. Meek Mill & Wale		2	
RE	24	HALO MUSIC WORLD/COLUMBIA	Beyonce	▲	16	
28	25	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future		10	

CLASSICAL™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 CRYSTALLINE BRIDGEOTONE	Lindsey Stirling		20	
NEW	2	QUIZAS QUIZAS QUIZAS SUGAR/VERVE/VENEMUSIC/UNIVERSAL MISC. LATIN/VG/JMILE	Andrea Bocelli Feat. Jennifer Lopez		1	
3	3	YOU RAISE ME UP 143/REPRISE/WARNER BROS.	Josh Groban		161	
2	4	TIME TO SAY GOODBYE NEMO STUDIO/IDMG/EM CLASSICS	Sarah Brightman & Andrea Bocelli		161	
4	5	ELEMENTS BRIDGEOTONE	Lindsey Stirling		20	
NEW	6	PERFIDIA SUGAR/VERVE/VG	Andrea Bocelli		1	
NEW	7	LA VIE EN ROSE SUGAR/VERVE/VG	Andrea Bocelli Feat. Edith Piaf		1	
6	8	A THOUSAND YEARS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		38	
13	9	THE PRAYER EPIC	Celine Dion With Andrea Bocelli		152	
9	10	THRIFT SHOP BRIDGEOTONE/TYLER WARD	Tyler Ward & Lindsey Stirling		3	
5	11	MOONLIGHT SONATA NOT LISTED	Ludwig Van Beethoven		158	
7	12	SHADOWS BRIDGEOTONE	Lindsey Stirling		15	
8	13	BETHOVEN BAGATELLE IN A MINOR "FUR ELISE," WOJ. NO. 59 X5	Janusz Polozon		137	
NEW	14	LOVE ME TENDER SUGAR/VERVE/VG	Andrea Bocelli		1	
15	15	DOWNTON ABBEY - THE SUITE CARNIVAL/MASTERPIECE/DECCA	The Chamber Orchestra of London		15	
NEW	16	CORCOVADO SUGAR/VERVE/VG	Andrea Bocelli Feat. Nelly Furtado		1	
25	17	TO WHERE YOU ARE 143/REPRISE/WARNER BROS.	Josh Groban		142	
12	18	SKYRIM: MAIN THEME JOPYPAD	Lindsey Stirling & Peter Hollens		15	
18	19	SUITE FOR SOLO CELLO NO. 1 IN Yo-Yo Ma SONY CLASSICAL/SONY MASTERWORKS	Yo-Yo Ma		154	
11	20	ALL I ASK OF YOU REALLY USEFUL/DECCA/EM CLASSICS	Sarah Brightman		144	
14	21	DEBUSSY: CLAIR DE LUNE NOT LISTED	Claude Debussy		155	
17	22	MOON TRANCE BRIDGEOTONE	Lindsey Stirling		11	
23	23	TURANDOT, ACT III: NESSUN DORMA! LONDON/DECCA CLASSICS	Luciano Pavarotti		139	
NEW	24	TITANIUM / PAVANE MASTERWORKS/SONY MASTERWORKS	The Piano Guys		7	
21	25	LORD OF THE RINGS: CONCERNING HOBBITS SILVA CLASSICS/SILVA AMERICA	City of Prague Philharmonic Orch.		11	

Launch Pad

February 16, 2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	PEAK POS.	WKS. ON CHART
	7	2	#1 VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven	1	101
RE-ENTRY		2	CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection	1	6
	50	3	GG ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Iconic (EP)	3	2
HOT SHOT DEBUT		4	SHARON NEEDLES SHARON NEEDLES	PG-13	4	1
	36	5	THE SATURDAYS FASCINATION/MERCURY/IDMG	Chasing The Saturdays (EP)	5	2
NEW		6	ZEDS DEAD MAD DECENT	Hot Sauce (EP)	6	1
	6	4	RUSSELL MOORE & IIRD TYME OUT BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrassed	1	4
NEW		8	ROCK CANDY FUNK PARTY I & R ADVENTURES	We Want To Groove	8	1
NEW		9	BLIE SKY RIDERS JUREAM	Finally Home	9	1
RE-ENTRY		10	PALOMA FAITH EPIC	Fall To Grace	2	8
NEW		11	AREA 11 YOGGCAST STUDIOS	All The Lights In The Sky	11	1
NEW		12	LEAGUES BUFALATONE	You Belong Here	12	1
RE-ENTRY		13	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	14
NEW		14	WAKE OWL VAGRANT	Wild Country (EP)	14	1
	21	28	ALLEN STONE STICKY STONES/ATO	Allen Stone	4	26
	15	24	DJANGO DJANGO RIBBON	Django Django	13	10
	12	15	FATHER JOHN MISTY SUB POP	Fear Fun	2	32
	17	21	LORD HURON IAMSOUND	Lonesome Dreams	3	17
	10	22	KREWELLA KREWELLA	Play Hard (EP)	10	8
NEW		20	TRIXIE WHITLEY STRONG BLOOD	Fourth Corner	20	1
	14	16	BEN HOWARD UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	42
	18	20	CROWN THE EMPIRE RISE	The Fallout	1	11
RE-ENTRY		23	TRINIDAD JAMES THINKTYS/GAME/DEF JAM/IDMG	Don't Be S.A.F.E.	23	5
NEW		24	JULIE TRUE TRUEHEART	Find Rest: Live Soaking Worship Music	24	1
NEW		25	DUCKTAILS DOMINO	Flower Lane	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	PEAK POS.	WKS. ON CHART
	25	1	KAT EDMONSON SPINNERETTE	Way Down Low	1	6
NEW		27	THAO & THE GET DOWN STAY DOWN RIBBON	We The Common	27	1
NEW		28	LATE NIGHT ALUMNI ULTRA	The Beat Becomes A Sound	28	1
NEW		29	CHRIS POTTER ECON/DECCA	Sirens	29	1
RE-ENTRY		30	WAX THE WASHINGTON ADMINISTRATION/SCRUBLIFE	Continue	3	2
	19	35	DELTA RAE SIRE/WARNER BROS.	Carry The Fire	11	21
	29	37	THE NEIGHBOURHOOD [RE]VOLV/COLUMBIA	I'm Sorry... (EP)	29	5
	5	33	FIDLAR MOM + POP	FIDLAR	5	2
	3	34	CAMPER VAN BEETHOVEN 429/SLG	La Costa Perdida	3	2
	2	12	DAWN RICHARD OUR DAWN	Goldenheart	2	3
NEW		36	DALE WATSON AND HIS LONESTARS RED HOUSE	El Rancho Azul	36	1
NEW		37	SKINNY LISTER SUNDAY BEST/SIDEDUMMYY	Forge & Flagon	37	1
NEW		38	HART RAMSEY & THE NCC FAMILY CHOIR PRAYER CLOSE/EONE	Next Now!	38	1
	37	42	OTHERWISE CENTURY MEDIA	True Love Never Dies	2	25
NEW		40	JULIE TRUE TRUEHEART	Spirit To Spirit	40	1
	31	31	PUSENGER BLACK CROW/NETTWERK	All The Little Lights	7	12
	26	44	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE/GA	Welcome Reality	5	68
	32	43	DALEY DALEY/MUSIC/POLYDOR/REPUBLIC	Alone Together (EP)	30	7
NEW		44	K-O5 CROWN LOYALTY/NETTWERK	Black On Blonde	44	1
	9	45	NOSAJ THING INNOVATIVE LEISURE	Home	9	2
	8	46	VOIVOD IRON GANG FACTORY/CENTURY MEDIA	Target Earth	8	2
RE-ENTRY		47	PARQUET CHOURTS WHAT'S YOUR RUPTURE?	Light Up Gold	30	2
NEW		48	MEIKO FANTASY/CONCORD	You And Me (EP)	48	1
	38	38	JASON GRAY CENTRICITY/EMI CMG	A Way To See In The Dark	20	12
NEW		50	PATRICIA BARBER CONCORD JAZZ/CONCORD	Smash	50	1

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	#1 WICKED GAMES YOUR PUBLIC	The Weeknd	15
	4	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	4
	2	SAIL RED BULL	AWOLNATION	32
	3	MERRY GO 'ROUND MERCURY	Kacey Musgraves	16
	3	CUPS UME	Anna Kendrick	7
	6	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Featuring IamSul!	13
NEW	7	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icona Pop Featuring Charli XCX	1
	8	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef	11
	8	TAKE A WALK FRENCHKISS/COLUMBIA	Passion Pit	28
	11	CRYING ON A SUITCASE TVO/COLUMBIA NASHVILLE	Casey James	22
	10	RIFF OFF... UME	The Barden Bellas, The Treblemakers & The BU Harmonics	6
	9	BELLAS FINALS: ... UME	The Barden Bellas	8
NEW	13	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	1
	13	LOVE AND WAR STREAMLINE	Tamar Braxton	9
	20	MY LOVE IS ALL I HAVE RCA	Charlie Wilson	2
	16	REMEMBER WHEN (PUSH REWIND) THINKSAY	Chris Wallace	7
	15	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	10
NEW	18	BUGATTI SIXTEPS/SPARROW/EMI CMG	Ace Hood Feat. Future & Rick Ross	1
	17	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXTEPS/SPARROW/EMI CMG	Chris Tomlin	3
	12	BAD ASS THA ALUMNI/ROCK/RS/RCA	Kid Ink Featuring Meek Mill & Wale	2
	18	HATE BEIN' SOBER GLORY BOYZ/INTERSCOPE	Chief Keef Feat. 50 Cent & Wiz Khalifa	7
	22	10,000 REASONS (BLESS THE LORD) SIXTEPS/SPARROW/EMI CMG	Matt Redman	26
	21	LITTLE BLACK SUBMARINES NONE/SUCH/WARNER BROS.	The Black Keys	20
	25	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	2
	19	POOL MASHUP: JUST THE WAY YOU ARE/JUST A DREAM UME	The Barden Bellas	6

REGIONAL HEATSEKERS #1 ALBUMS™



Rock band Volbeat has been a constant presence on the Heatseekers Albums chart for 101 weeks with its breakthrough album *Beyond Hell/Above Heaven* (2-1). Now, the Danish group is prepping the release of its fourth album, *Outlaw Gentlemen & Shady Ladies*, due April 9 on Vertigo/Republic. The band's North American tour launches the month before, on March 6, in Dallas at the Palladium Ballroom. *Beyond Hell/Above Heaven* has generated three No. 1 singles on the Active Rock chart: "A Warrior's Call," "Still Counting" and "Heaven Nor Hell." — Keith Caulfield

1	ICONA POP	Iconic (EP)
2	SHARON NEEDLES	PG-13
3	THE SATURDAYS	Chasing The Saturdays (EP)
4	ZEDS DEAD	Hot Sauce (EP)
5	BLUE SKY RIDERS	Finally Home
6	ROCK CANDY FUNK PARTY	We Want To Groove
7	LATE NIGHT ALUMNI	The Beat Becomes A Sound
8	CASSADEE POPE	The Voice: The Complete Season 3 Collection
9	FATHER JOHN MISTY	Fear Fun
10	PALOMA FAITH	Fall To Grace

1	VOLBEAT	Beyond Hell/Above Heaven
2	ZEDS DEAD	Hot Sauce (EP)
3	CASSADEE POPE	The Voice: The Complete Season 3 Collection
4	SHARON NEEDLES	PG-13
5	PALOMA FAITH	Fall To Grace
6	THE SATURDAYS	Chasing The Saturdays (EP)
7	BLUE SKY RIDERS	Finally Home
8	ICONA POP	Iconic (EP)
9	CLIVE ROMNEY	I Am A Child of God: Songs For Children 2013
10	ROCK CANDY FUNK PARTY	We Want To Groove

HEATSEKERS ALBUMS™: This chart tracks the album by genre of the week, as defined by Nielsen SoundScan. It includes all albums that have been released in the U.S. since 1991. If an album is re-released, it will be tracked as a new album. HEATSEKERS SONGS™: This chart tracks the single of the week, as defined by Nielsen SoundScan. It includes all singles that have been released in the U.S. since 1958. If a single is re-released, it will be tracked as a new single. REGIONAL HEATSEKERS #1 ALBUMS™: This chart tracks the #1 album in each of the five major regions of the U.S. as defined by Nielsen SoundScan. It includes all albums that have been released in the U.S. since 1991. If an album is re-released, it will be tracked as a new album. SALES DATA COMPILED BY NIELSEN SOUNDSCAN. © 2013 NIELSEN SOUNDSCAN. ALL RIGHTS RESERVED.

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	2	1	#1 BETTER DIG TWO D.HUFF (B.CLARK,S.MCANALLY,ROSEN)	The Band Perry REPUBLIC NASHVILLE	●	1 14
2	1	2	EVERY STORM (RUNS OUT OF RAIN) G.ALLAN,G.DROMAN (E.ALLEN,M.WARREN,L.LINDSEY)	Gary Allan MCA NASHVILLE	●	1 23
3	3	3	WANTED D.HUFF,H.HAYES (T.VERGES,H.HAYES)	Hunter Hayes ATLANTIC/WMN	▲	1 50
8	7	4	DG SURE BE COOL IF YOU DID S.HENDRICKS (B.CLARK,S.MCANALLY,J.ROBBINS)	Blake Shelton WARNER BROS./WNR	●	4 5
5	5	5	THE ONLY WAY I KNOW M.MOX (D.L.MURPHY,H.HAYES)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	5 16
4	4	6	CRUISE J.MOI (B.KELLEY,HURBARD,J.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1 28
9	8	7	ONE OF THOSE NIGHTS B.GALLIMORE,T.MCGRAW (L.LAIRD,R.CRAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE	●	7 14
14	10	8	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,J.LINDSEY)	Carrie Underwood JIVE/ARISTA NASHVILLE	●	8 12
7	6	9	HOW COUNTRY FEELS D.GEORGE (V.MCGHEE,H.MOBLEY,N.THRASHER)	Randy Houser STONE CREEK	●	6 41
11	11	10	TORNADO J.DIJOYCE (N.HEMBLY,D.MAID)	Little Big Town CAPITOL NASHVILLE	●	10 19
12	12	11	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DUBOIS,J.KLOVELACE)	Brad Paisley ARISTA NASHVILLE	●	10 20
6	9	12	WE ARE NEVER EVER GETTING BACK TOGETHER MAY WASTIN,SHELLBACK (D.HUFF (T.OFF),MAY WASTIN,SHELLBACK)	Taylor Swift BIG MACHINE	▲	1 25
13	13	13	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.DORFF,L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC/WMN	●	9 15
16	15	14	MERRY GO 'ROUND L.LAIRD,S.MCANALLY,MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY	●	14 23
20	18	15	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,L.YEARBY)	Lee Brice CURB	●	15 9
18	17	16	TIP IT ON BACK B.BEAVERS,L.WOOTEN (T.KENNEDY,R.COOPER,MAN,L.MNITS)	Dierks Bentley CAPITOL NASHVILLE	●	16 25
17	19	17	BEGIN AGAIN D.HUFF (C.HAPMAN),SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	10 19
10	14	18	GOODBYE IN HER EYES K.STEGALL,Z.BROWN (Z.BROWN,J.DURBETT,S.LEIGH,D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	5 21
15	16	19	BLOWN AWAY M.BRIGHT (J.KEAR,C.TOMPKINS)	Carrie Underwood JIVE/ARISTA NASHVILLE	▲	2 34
29	25	20	MAMA'S BROKEN HEART L.HOBELL,C.ARLIN,R.YOUNG (B.L.APKIN,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	20 6
24	21	21	IF I DIDN'T HAVE YOU N.V.GS,THOMPSON,K.THOMPSON,K.SULLIVAN,J.KENNING	Thompson Square STONE CREEK	●	21 14
19	20	22	KISS TOMORROW GOODBYE J.STEVENS (L.BRYAN,J.STEVENS,S.MCANALLY)	Luke Bryan CAPITOL NASHVILLE	●	3 30
30	27	23	SG GET YOUR SHINE ON J.MOI (L.HURBARD,B.KELLEY,L.CRAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	23 16
26	26	24	GIVE IT ALL WE GOT TONIGHT T.BROWN,G.STRAIT (B.BRIGHT,P.DONNELL,J.JAMES)	George Strait MCA NASHVILLE	●	24 11
-	24	25	CRYING ON A SUITCASE C.LINDSEY,C.JAMES (L.MILLER,L.SAPIRO,L.THRASHER)	Casey James 19/COLUMBIA NASHVILLE	●	24 25
27	28	26	LET THERE BE COWGIRLS K.STEGALL (C.CAGLE,K.TRIBBLE)	Chris Cagle BIGGER PICTURE	●	26 32
31	30	27	I CAN TAKE IT FROM THERE J.STROUD (C.YOUNG,R.JAKINS,B.HAYSLEIP)	Chris Young RCA NASHVILLE	●	27 12
25	29	28	WAGON WHEEL F.BROOKS (B.BROOKS,S.L.SCHNE)	Darius Rucker CAPITOL NASHVILLE	●	25 4
37	34	29	CHANGED D.HUFF,RASCAL FLATTS (G.LEVOUX,L.THRASHER,J.MOBLEY)	Rascal Flatts BIG MACHINE	●	29 4
32	32	30	SHE CRANKS MY TRACTOR B.BEAVERS,L.WOOTEN (D.LYNCH,B.BEAVERS,S.NICHOLS)	Dustin Lynch BROKEN BOW	●	30 9
36	33	31	HOPE ON THE ROCKS T.KEITH (T.KEITH)	Toby Keith SHOW DOG/UNIVERSAL	●	31 10
35	35	32	MORE THAN MILES D.HUFF (L.DODD,B.GILBERT)	Brantley Gilbert VALORY	●	32 7
41	36	33	WHISKEY S.HENDRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN	●	33 5
-	42	34	AG DOWNTOWN P.WORLEY,LADY ANTEBELLUM (L.LAIRD,S.MCANALLY,N.HEMBLY)	Lady Antebellum CAPITOL NASHVILLE	●	34 2
HOT SHOT DEBUT		35	PIRATE FLAG B.CANNON,K.CHESEY (B.COOPER,MAN,L.MURPHY)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	35 1
-	44	36	LIKE JESUS DOES J.DIJOYCE (C.BETHARD,M.COSWELL)	Eric Church EMI NASHVILLE	●	36 2
39	38	37	CAN'T SHAKE YOU M.SERLETIC (G.GOSNICKS,BRENTLEY,S.LATLER)	Gloriana EMBLEM/WARNER BROS./WNR	●	37 14
43	39	38	DON'T RUSH D.HUFF (B.SANDERS,N.HEMBLY,D.HAPMAN)	Kelly Clarkson Featuring Vince Gill JIVE/RCA/COLUMBIA NASHVILLE	●	23 11
-	47	39	ANYWHERE WITH YOU J.MOI,B.CLAWSON (B.HAYSLEIP,L.MURPHY,L.YEARBY)	Jake Owen RCA NASHVILLE	●	39 2
46	43	40	ONLY GOD COULD LOVE YOU MORE D.BRAINARD,L.NIEMANN (L.NIEMANN,L.BRICE,J.STONE)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	●	40 5
-	46	41	AMERICAN BEAUTIFUL P.WORLEY (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,B.BEAVERS)	The Henningensens ARISTA NASHVILLE	●	41 2
50	48	42	RUNNIN' OUT OF AIR J.LEO (M.JENKINS,S.MCANALLY,J.OSBORNE)	Love And Theft RCA NASHVILLE	●	42 3
40	40	43	AMERICAN HEART B.GALLIMORE,F.HILL (J.SINGLETON,L.BEAVERS)	Faith Hill WARNER BROS./WNR	●	35 17
47	50	44	MOONSHINE ROAD K.BROOKS (B.BROOKS,S.L.SCHNE)	Kix Brooks ARISTA NASHVILLE	●	42 9
RE-ENTRY		45	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORVOLLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	45 3
NEW		46	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	46 1
38	45	47	TELESCOPE D.HUFF (C.BARLOWE,H.LINDSEY)	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	36 15
-	41	48	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.KLOVELACE,A.GORLEY)	Randy Houser STONE CREEK	●	41 2
NEW		49	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	49 1
NEW		50	HOME TO ME D.HUFF (C.SMITH,B.HAMBROOK)	Sarah Darling BLACK RIVER	●	50 1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	●	2	
2	2	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	15	
4	3	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/UMGN	Here's To The Good Times	●	9	
7	4	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	21	
9	5	GG CARRIE UNDERWOOD JIVE/ARISTA NASHVILLE/SMA	Blown Away	▲	40	
5	6	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	16	
8	7	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	69	
3	8	RANDY HOUSER STONE CREEK/BMG	How Country Feels	●	2	
10	9	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	78	
6	10	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG		●	8	
11	11	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	80	
12	12	ZAC BROWN BAND RCA NASHVILLE/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	30	
15	13	MIRANDA LAMBERT RCA NASHVILLE/SMA	Four The Record	●	66	
13	14	LEE BRICE CURB	Hard 2 Love	●	41	
16	15	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	144	
17	16	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	44	
25	17	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMA	Welcome To The Fishbowl	●	33	
18	18	TIM MCGRAW A&R	Tim McGraw & Friends	●	2	
19	19	AARON LEWIS BLASTER/WMN	The Road	●	12	
21	20	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks	●	14	
26	21	PISTOL ANNIES RCA NASHVILLE/SMA	Hell On Heels	●	76	
22	22	DUSTIN LYNCH BROKEN BOW/BMG	Dustin Lynch	●	24	
20	23	KIP MOORE RCA NASHVILLE/UMGN	Up All Night	●	41	
29	24	JAKE OWEN RCA NASHVILLE/SMA	Barefoot Blue Jean Night	●	75	
24	25	JUSTIN MOORE VALORY/BMG	Outlaws Like Me	●	85	
30	26	CHRIS YOUNG RCA/SMA	Neon	●	82	
14	27	ELI YOUNG BAND REPUBLIC NASHVILLE/BMG	Life At Best	●	77	
HOT SHOT DEBUT		KRIS KRISTOFFERSON RCA	Feeling Mortal	●	1	
23	29	KATIE ARMIGER COLD RIVER	Fall Into Me	●	3	
NEW		BLUE SKY RIDERS 303REAM	Finally Home	●	1	
27	31	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	35	
28	32	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Home	●	52	
31	33	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Own The Night	▲	73	
35	34	GEORGE STRAIT MCA NASHVILLE/UMG	Icon: George Strait	●	73	
36	35	COLT FORD AVERAGE JOES	Declaration Of Independence	●	27	
33	36	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/TUNE	NOW That's What I Call Country: Volume 5	●	34	
45	37	PS BLACKBERRY SMOKE SOUTHERN GROUND	The Whippoorwill	●	26	
37	38	JAMEY JOHNSON MERCURY/UMGN	Living For A Song: A Tribute to Hank Cochran	●	16	
39	39	EASTON CORBIN MERCURY/UMGN	All Over The Road	●	20	
44	40	LOVE AND THEFT RCA NASHVILLE/SMA	Love And Theft	●	28	
38	41	LIONEL RICHIE MERCURY/UMGN	Tuskegee	▲	45	
34	42	DWIGHT YOAKAM VIA/WARNER BROS./WNR	3 Pears	●	20	
46	43	GARY ALLAN MCA NASHVILLE/UMG	Icon: Gary Allan	●	48	
42	44	CHRIS CAGLE BIGGER PICTURE	Back In The Saddle	●	32	
40	45	SOUNDTRACK ATLANTIC/WMN	Footloose (2011)	●	71	
41	46	GLORIANA EMBLEM/WARNER BROS./WNR	A Thousand Miles Left Behind	●	27	
43	47	JOSH TURNER MCA NASHVILLE/UMGN	Punching Bag	●	34	
51	48	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	43	
47	49	ALAN JACKSON ARISTA NASHVILLE/LEGACY	Playlist: The Very Best Of Alan Jackson	●	17	
50	50	THE LACS BACKROAD/AVERAGE JOES	190 Proof	●	44	



Chesney Unfurls 'Pirate' Banner

Kenny Chesney ropes the Hot Shot Debut at No. 35 on Hot Country Songs with "Pirate Flag," the lead track from his upcoming *Life on a Rock* album, due April 30. The song also checks in at No. 22 on the Nielsen BDS-driven Country Airplay tally (see chart, page 77), where it becomes Chesney's record-extending eighth song to open in the chart's top 25 in the 23-year-old BDS era. Garth Brooks, with four top 25 debuts, ranks second.

Chesney's new track premiered Jan. 31 on his No Shoes Radio stream, and a videoclip debuted Feb. 8 on cable outlets CMT and Great American Country. The swirl of activity around "Flag" builds demand for Chesney's No Shoes Nation tour, which kicks off March 16 in Tampa, Fla.

Released digitally Feb. 5, "Flag" should see a strong second-week improvement in rank on Hot Country Songs. A similar bump is also a sure bet for Lady Antebellum's "Downtown," which arrived at digital retailers the same day. The latter title flies 42-34 in its second week on Hot Country Songs, where it draws Greatest Gainer applause for the chart's biggest overall airplay surge (up 75% to 14.5 million audience impressions). The song previews the trio's upcoming fourth studio album, which hasn't yet been titled or scheduled, but is expected in the spring.

—Wade Jensen

CHESNEY: DANNY CLINCH

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN BDS. AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. COUNTRY AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. AIRPLAY: THE WEEK'S MOST POPULAR COUNTRY SONGS, TRACKED BY RADIO AIRPLAY AND SALES IMPRESSIONS, AS MEASURED BY NIELSEN BDS. 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HOT LATIN SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 LIMBO C.SALDANA,G.RIVERA,RIVERA (L.A.I.PALACIOS,G.RIVERA,R.SALDANA)	Daddy Yankee EL CARTEL/CAPTOL, LATIN		1	16		
2	2	2	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & T-Pain L.ALDONELLI,C.BEADY (L.MORERA,LUNA),J.VEGUILLA,MALAVEJ,E.ADONELLI,C.BRITZ,PAINC,M.BROWN,MACHETE/UMLE			1	27		
3	3	3	POR QUE LES MIENTES? Tito El Bambino + El Patron Feat. Marc Anthony TITO,EL BAMBINO,L.BERRIOS NEVES (TITO "EL BAMBINO",L.BERRIOS NEVES)	On Fire/Siente		1	15		
10	4	4	Y AHORA RESULTA L.A.GAYOLA,G.CASOVALA (L.ROSARIO)	Voz de Mando DISA/UMLE		4	16		
7	7	5	AG ZUMBA ORFANATO MUSIC GROUP (W.DLANDRON,C.RAMOS,R.MENDEZ,R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE		5	14		
39	8	6	COMO LE GUSTA A TU CUERPO A.CASTRO,L.VIVES (L.VIVES,A.CASTRO)	Carlos Vives Feat. Michel Telo GAIWA/WK/SONY MUSIC LATIN		6	3		
11	10	7	LLEVAME CONTIGO J.MUNIN (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		6	18		
6	6	8	PEGAITO SUAVECITO SORSO MUSICA,JORJANS (E.CESPEDES,ESTELACANASHIRO,L.MOSQUERA)	Elvis Crespo Feat. Fito Blanco FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC		6	18		
5	5	9	CABECITA DURA F.CAMACHO TIRABO (L.CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		4	29		
15	12	10	SG ADIVINA DEL RECORDS,N.TORRES (L.L.DIAZ)	Noel Torres DEL/SONY MUSIC LATIN		10	13		
8	9	11	ECHA PA'LLA (MANOS PA'RRIBA) L.SALDANA,BUDDELTOORNB (ALEPEREZ,LOROBALDIAGAS,SADULTOROBDO)	Pitbull MR.305/FAMOUS ARTIST/SONY MUSIC LATIN		2	28		
13	13	12	DG LLORAR LIZARRAGA (LIZARRAGA LECKE (LIZARRAGA HIERTA (LECKE,LIZARRAGA HIERTA,LECKE,MARIO DOMM)	Jesse & Joy Feat. Mario Domm WARNER LATINA		12	11		
9	15	13	MI PROMESA M.A.ZAPATA,MONTALVO,F.LIJOZONDO (M.A.ZAPATA,MONTALVO)	Pesado DISA/UMLE		5	24		
12	14	14	SOLO VINE A DESPDIRME G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		2	16		
14	16	15	INCONDICIONAL S.GEORGE,G.RIOAS (G.RIOAS,S.GEORGE,D.SANTACRUZ)	Prince Royce TOP STOP		2	40		
17	18	16	SAN LUNES E.LUNA,A.REYNA,A.BREYES (G.ORTIZ)	Banda La Trakalosa DISCOS SABINAS		16	19		
4	11	17	VOLVI A NACER C.VIVES,A.CASTRO (C.VIVES,A.CASTRO)	Carlos Vives GAIWA/WK/SONY MUSIC LATIN		1	19		
19	17	18	LA MISMA GRAN SENORA J.RIVERA (H.AGUILAR CABRERA)	Jenni Rivera FONOVISA/UMLE		9	13		
27	26	19	TE ME VAS S.GEORGE,G.RIOAS (G.RIOAS,G.GOMEZ,E.DAVILA JR.)	Prince Royce TOP STOP		19	4		
16	19	20	EL PRIMER LUGAR L.OZADORA ALGAIN (L.OZADORA ALGAIN,ALGARIN,N.DIAZ)	La Original Banda el Limon de Salvador Lizarraga FONOVISA/UMLE		8	21		
24	22	21	LA PREGUNTA A.LOZADORA ALGAIN (L.OZADORA ALGAIN,ALGARIN,N.DIAZ)	J Alvarez NELFLOW		21	13		
23	21	22	VACIANDO BOTELLAS F.RUEDA (F.RUEDA)	Fidel Rueda DISA/UMLE		21	20		
21	20	23	AMOR CONFUSO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz DEL/SONY MUSIC LATIN		3	54		
22	25	24	AMOR EXPRESS F.CAMACHO TIRABO (L.CHAVEZ ESPINOZA)	Banda Sinaloense MS de Sergio Lizarraga ASL/DISA/UMLE		22	12		
25	27	25	SE VENDE L.BREYES COPELLO,A.SANZ (A.SANZ)	Alejandro Sanz UNIVERSAL MUSIC/LATINO/UMLE		23	9		
31	32	26	LA MEJOR DE TODAS A.LIZARRAGA,LIZARRAGA (L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE		26	10		
36	28	27	ME LLAMARE TUYO E.DAVILA JR. (O.HERRERA,DAVILA JR.)	Victor Manuelle KRYVAY/SONY MUSIC LATIN		27	10		
38	30	28	ME GUSTABA D.HORRIGOS (L.L.DIAZ,VIDRIO)	Hnos. Vega Jr. DISCOS SABINAS		28	6		
30	29	29	NUBE BLANCA A.TORRES FLORES (L.LOZADORA MORALES)	El Trono de Mexico FONOVISA/UMLE		27	15		
32	33	30	TU NO TIENES LA CULPA J.ALVAREZ (L.ZAR)	Julian Alvarez y Su Norteno Banda ASL/DISA/UMLE		30	6		
37	34	31	CUANDO SE VA EL AMOR L.BREYES COPELLO (G.GARCIA)	Kany Garcia SONY MUSIC LATIN		31	5		
26	31	32	MANIAS C.ALARA (R.ORNELAS)	Thalia SONY MUSIC LATIN		26	11		
29	36	33	TE DESEO NOT LISTED (NOT LISTED)	Wisin & Yandel WV		29	9		
43	43	34	MORE L.IRIBA,ROME (K.VAZQUEZ,R.PINA)	Zion, Jory y Ken-Y PINA		34	5		
34	35	35	SIN TI NO VIVO EL RON (H.PLANCART)	Tierra Cali VICTORIA/VENEMUSIC		34	10		
42	40	36	AMOR REAL C.BEADY (K.GONZALEZ,A.TORRES-ABRELL,V.FEGUILLA,MALAVEJ)	Gocho Feat. Yandel & Wayne Wonder NEW ERA/SUMMA		6	20		
47	39	37	TODO Y NADA NOT LISTED (NOT LISTED)	Los Canarios de Michoacan DISA/UMLE		37	3		
45	42	38	DAY 1 S.GEORGE (G.MARTINEZ,A.MIYARES,D.SANTACRUZ,S.MARCEDES)	Leslie Grace TOP STOP		38	5		
44	38	39	NECESITA UN HOMBRE C.LIZARRAGA (L.CHAVEZ ESPINOZA)	Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE		38	6		
41	37	40	REGALAME UN MUACK R.APONTE (L.A.MIRANDA PEREZ,M.J.MENDOZA DONATTI,P.VILLATORO)	Chino & Nacho MACHETE/UMLE		27	12		
40	45	41	BESOS AL AIRE L.HERNANDEZ (L.L.DIAZ,A.SIERRA,L.A.INZUNZA,E.NEGRETE RINCON)	3BallMTY Feat. America Sierra & Smoky FONOVISA/UMLE		30	18		
33	41	42	MENTIROSA EL DASA,J.SEPULVEDA (L.LARAJU)	El Dasa DISA/UMLE		32	14		
		43	SE ME OLVIDO QUE TE AMABA C.BENCOSEME (D.MONCINI)	Frank Reyes PREMIUM LATIN		43	1		
		44	INFIEL NOT LISTED (NOT LISTED)	Karlos Rose CACA/TANG/UMLE		44	1		
	48	45	TE AMO (PARA SIEMPRE) R.MARTINEZ,R.J.MUNOZ (R.J.MUNOZ)	Intocable GOD/UMLE		45	2		
		46	JURAMOS AMARNOS NOT LISTED (NOT LISTED)	Ramon Ayala y Sus Bravos del Norte FREDDIE		46	1		
		47	LE DIO PA MI R.C.PIER GEREZ (R.C.PIER GEREZ)	Clasico BN		47	1		
46	47	48	AGUAJE ACTIVADO L.TIRABO CASTANEDA (PANCHO)	Calibre 50 DISA/UMLE		46	3		
	50	49	MAS Y MAS D.C.ROSA,E.MARTIN-MORALES (D.C.ROSA,L.GOMEZ ESCOLAR,J.SHURI)	Draco Rosa Feat. Ricky Martin SONY MUSIC LATIN		49	2		
		44	ME PUEDES PEDIR LO QUE SEA NOT LISTED (NOT LISTED)	Marconi A Duetto Con Eiza Gonzalez WARNER LATINA		44	2		

TOP LATIN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
	1	#1 ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion		1				
1	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		8				
2	3	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop		49				
3	4	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda		63				
4	5	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		2				
NEW	6	SOLIDO FREDDIE	Inolvidable		1				
NEW	7	NOEL TORRES SONY MUSIC LATIN	La Estructura		1				
NEW	8	GG RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres		2				
NEW	9	ROCIO DURCAL SONY MUSIC LATIN	Eternamente		1				
5	10	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta		8				
6	11	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		23				
12	12	WISIN & YANDEL MACHETE/UMLE	Lideres		31				
9	13	SIGGNO FREDDIE	El Mundo Se Acabo		7				
10	14	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King		13				
17	15	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1		65				
15	16	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?		51				
7	17	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's		11				
14	18	ALEJANDRO SANZ SONY MUSIC LATIN/UMLE	La Musica No Se Toca		19				
13	19	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto		11				
8	20	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Ano 2012		16				
41	21	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs		53				
11	22	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012		12				
16	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey		8				
53	24	PS RICARDO ARJONA SONY MUSIC LATIN	Canciones de Amor: Love Songs		23				
23	25	DON OMAR ORFANATO/MACHETE/UMLE	Don Omar Presents MTO2: New Generation		40				

LATIN AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
5	1	#1 COMO LE GUSTA A TU CUERPO GAIWA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	2					
3	2	Y AHORA RESULTA DISA/UMLE	Voz de Mando	16					
7	3	GG ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	11					
4	4	LIMBO EL CARTEL/CAPTOL, LATIN	Daddy Yankee	16					
1	5	POR QUE LES MIENTES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	15					
2	6	CABECITA DURA DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	29					
11	7	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	12					
6	8	PEGAITO SUAVECITO FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC	Elvis Crespo Feat. Fito Blanco	17					
9	9	MI PROMESA DISA/UMLE	Pesado	24					
13	10	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	19					
10	11	SOLO VINE A DESPDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	24					
8	12	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	27					
23	13	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	17					
12	14	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	11					
22	15	DON'T YOU WORRY CHILD ASTRALWORKS/CAPTOL	Swedish House Mafia Feat. John Martin	4					
19	16	VACIANDO BOTELLAS DISA/UMLE	Fidel Rueda	20					
16	17	EL PRIMER LUGAR FONOVISA/UMLE	La Original Banda el Limon de Salvador Lizarraga	21					
15	18	ECHA PA'LLA (MANOS PA'RRIBA) MR.305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull	28					
18	19	LA MISMA GRAN SENORA FONOVISA/UMLE	Jenni Rivera	14					
14	20	VOLVI A NACER GAIWA/WK/SONY MUSIC LATIN	Carlos Vives	19					
25	21	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	10					
24	22	ME LLAMARE TUYO KRYVAY/SONY MUSIC LATIN	Victor Manuelle	11					
20	23	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	11					
27	24	SE VENDE UNIVERSAL MUSIC/LATINO/UMLE	Alejandro Sanz	9					
30	25	LA PREGUNTA NELFLOW	J Alvarez	8					



New No. 1s Around On Airplay Charts

For only the second time since Billboard expanded its Latin chart offering to include genre radio charts, new No. 1s (all different titles) litter every Latin airplay subgenre chart as well as the overall list. Carlos Vives' "Como le Gusta a Tu Cuerpo," featuring Michel Telo, jumps 5-1 on the all-encompassing Latin Airplay chart. **Voz de Mando's** (above) "Y Ahora Resulta," Daddy Yankee's "Limbo" skips 3-1 on Latin Pop Airplay, Chino & Nacho's "Regalame un Muack" hops 4-1 on Tropical Airplay, and Don Omar's "Zumba" steps 2-1 on Latin Rhythm Airplay. The only other time each Latin radio survey honored a new and distinct No. 1 in the same week was in the May 3, 1997, frame when Enrique Iglesias' "Solo en Ti," Los Tigres del Norte's "Mi Sangre Prisionera," Feys' "Azucar Amargo" and Frankie Negron's "Inolvidable" reached the summit of Hot Latin Songs (which was an airplay-only chart at the time), Regional Mexican Airplay, Latin Pop Airplay and Tropical Airplay, respectively. Latin Rhythm Airplay didn't exist at the time.

Returning to this week's new leaders, Vives picks up his sixth No. 1 on Latin Airplay and his second in a row while Voz de Mando achieves its first No. 1 in its three-year chart history. Daddy Yankee notches his second chart-topper on Latin Pop Airplay behind last year's "Lumbava (Prestige)." Chino & Nacho post their fourth front-runner on Tropical Airplay, and Omar scores his 10th leader on Latin Rhythm Airplay, tying him with Daddy Yankee for most by a solo artist. —Raul Ramirez

SALES DATA COMPILED BY
NIELSEN
BDS

REGIONAL MEXICAN AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
2	1	#1 Y AHORA RESULTA	Voz de Mando	20	
1	2	CABECITA DURA	La Arrolladora Banda El Limón de René Camacho	34	
4	3	GG ADIVINA	Noel Torres	15	
3	4	MI PROMESA	Pesado	33	
6	5	SAN LUNES	Banda La Trakalosa	27	
5	6	SOLO VINE A DESPEDIRME	Gerardo Ortiz	25	
10	7	VACIANDO BOTELLAS	Fidel Rueda	30	
7	8	EL PRIMER LUGAR	La Original Banda El Limón de Salvador Lizárraga	24	
9	9	LA MISMA GRAN SENORA	Jenni Rivera	14	
11	10	AMOR EXPRESS	Banda Sinaloense M5 de Sergio Lizárraga	14	
13	11	EN RESUMEN	Banda Los Recoditos	28	
12	12	NUBE BLANCA	El Trono de México	22	
8	13	MIRANDO AL CIELO	Roberto Tapia	40	
14	14	ME GUSTABAS	Hnos. Vega Jr.	10	
15	15	TU NO TIENES LA CULPA	Julión Álvarez y Su Norteno Banda	11	

LATIN POP AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
3	1	#1 LIMBO	Daddy Yankee	15	
1	2	ALGO ME GUSTA DE TI	Wisin & Yandel Feat. Chris Brown & T-Pain	27	
7	3	ZUMBA	Don Omar	11	
2	4	POR QUE LES MIENTES?	Tito El Bambino + El Patron Feat. Marc Anthony	15	
5	5	LLORAR	Jesse & Joy Feat. Mario Domm	11	
6	6	PEGAITO SUAVECITO	Elvis Crespo Feat. Fito Blanco	15	
12	7	GG COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Teló	2	
4	8	VOLVI A NACER	Carlos Vives	19	
13	9	LLEVAME CONTIGO	Romeo Santos	18	
9	10	SE VENDE	Alejandro Sanz	14	
8	11	DON'T STOP THE PARTY	Pitbull Feat. TJR	18	
10	12	LOCKED OUT OF HEAVEN	Bruno Mars	9	
17	13	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	5	
11	14	FINALLY FOUND YOU	Enrique Iglesias Feat. Sammy Adams	21	
15	15	BALADA (T'CHE T'CHERE T'CHE T'CHE)	Gustavo Lima	33	

TROPICAL AIRPLAY™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
4	1	#1 GG REGALAME UN MUACK	Chino & Nacho	15	
1	2	INFIEL	Karlos Rose	12	
2	3	POR QUE LES MIENTES?	Tito El Bambino + El Patron Feat. Marc Anthony	15	
3	4	QUE SEAS FELIZ	Tito Nieves	9	
16	5	TE ME VAS	Prince Royce	4	
5	6	LIMBO	Daddy Yankee	16	
13	7	DAY 1	Leslie Grace	8	
10	8	LLEVAME CONTIGO	Romeo Santos	22	
17	9	COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Teló	2	
8	10	DESDE QUE NO ESTAS	Fonseca	12	
15	11	COMO AGUA DEL CIELO	H.O.M.	9	
12	12	NO SOY UN HOMBRE MALO	Hector Acosta "El Torito"	4	
7	13	ESTAS AHÍ?	Gilberto Santa Rosa	19	
14	14	ME LLAMARE TUYO	Victor Manuelle	15	
9	15	PEGAITO SUAVECITO	Elvis Crespo Feat. Fito Blanco	21	

REGIONAL MEXICAN ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 JENNI RIVERA	La Misma Gran Senora	8	
2	2	JENNI RIVERA	Joyas Prestadas: Banda	48	
3	3	VARIOUS ARTISTS	Las Bandas Románticas de América 2013	2	
NEW	4	SOLIDO	Inolvidable	1	
NEW	5	NOEL TORRES	La Estructura	1	
4	6	VOZ DE MANDO	Y Ahora Resulta	8	
6	7	SIGGNO	El Mundo Se Acabo	7	
5	8	VARIOUS ARTISTS	Radio Exitos: 2012	16	
7	9	VARIOUS ARTISTS	Banda #1's 2012	12	
8	10	RAMON AYALA Y SUS BRAVOS DEL NORTE	Regresa El Rey	8	
10	11	GERARDO ORTIZ	El Primer Ministro	19	
9	12	VARIOUS ARTISTS	Corridos #1's 2012	12	
16	13	EL TRONO DE MEXICO	Lo Mejor de El Trono de México	39	
11	14	VARIOUS ARTISTS	Las Bandas Románticas De América 2012	51	
14	15	LOS BUKIS	Iconos: 25 Exitos	39	

LATIN POP ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
NEW	1	#1 ANDREA BOCELLI	Pasion	1	
1	2	JENNI RIVERA	Joyas Prestadas: Pop	48	
8	3	RICARDO ARJONA	Solo Para Mujeres	2	
NEW	4	ROCIO DURCAL	Eternamente	1	
2	5	MANA	Exiliados Es La Bahía	23	
4	6	JESSE & JOY	Con Quien Se Queda El Perro?	51	
3	7	ALEJANDRO SANZ	La Música No Se Toca	19	
12	8	ALEJANDRO FERNANDEZ	Canciones de Amor: Love Songs	52	
15	9	RICARDO ARJONA	Canciones de Amor: Love Songs	23	
5	10	ARJONA	Independiente	70	
NEW	11	LOS BUKIS	Romances	1	
RE	12	ROCIO DURCAL	Canciones de Amor: Love Songs	19	
13	13	KANY GARCIA	Kany García	23	
6	14	VARIOUS ARTISTS	Latino #1's 2012	12	
7	15	THALIA	Habitame Siempre	11	

TROPICAL ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
2	1	#1 ROMEO SANTOS	The King Stays King	14	
4	2	ROMEO SANTOS	Formula: Vol. 1	66	
1	3	PRINCE ROYCE	# 1's	11	
3	4	TITO "EL BAMBINO"	Invicto	11	
5	5	PRINCE ROYCE	Phase II	43	
14	6	GILBERTO SANTA ROSA	Canciones de Amor: Love Songs	44	
15	7	VARIOUS ARTISTS	Canciones De Amor: En Salsa	2	
12	8	GREMAL MALDONADO	Yo	7	
6	9	GILBERTO SANTA ROSA	Gilberto Santa Rosa	12	
8	10	TITO NIEVES	Que Seas Feliz	9	
10	11	MANNY MANUEL	Contra La Marea	12	
9	12	HECTOR ACOSTA "EL TORITO"	Con El Corazon Abierto	24	
13	13	JOSEPH FONSECA	Voy A Comerte El Corazon	40	
7	14	RUBEN BLADES/SEIS DEL SOLAR	Todos Vuelven: Live	12	
11	15	JUAN LUIS GUERRA 440	Coleccion Cristiana	49	

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
NEW	1	#1 EMMY ROSSON	Sentimental Journey	1	
1	2	DUKE ELLINGTON	In Grand Company	3	
NEW	3	MILES DAVIS QUINTET	Live In Europe 1969: The Bootleg Series Vol. 2	1	
NEW	4	ROCK CANDY FUNK PARTY	We Want To Groove	1	
3	5	DIANA KRALL	Glad Rag Doll	19	
2	6	FRANK SINATRA	Sinatra: Best Of The Best	64	
4	7	TONY BENNETT	Viva Duets	15	
NEW	8	CHRIS POTTER	Sirens	1	
5	9	TONY BENNETT	Duets II	73	
8	10	PATRICIA BARBER	Smash	2	
7	11	CHRIS BOTTI	Impressions	42	
9	12	SOUNDTRACK	Midnight In Paris	60	
6	13	ROBERT GLASPER EXPERIMENT	Black Radio	49	
10	14	PAUL MCCARTNEY	Kisses On The Bottom	53	
13	15	TONY BENNETT	Isn't It Romantic?	42	

CONTEMPORARY JAZZ ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
NEW	1	#1 JEFFREY OSBORNE	A Time For Love	1	
1	2	JOSE JAMES	No Beginning No End	2	
2	3	KAT EDMONSON	Way Down Low	37	
5	4	BRIAN CULBERTSON	Dreams	34	
6	5	JONATHAN BUTLER	Grace And Mercy	19	
9	6	GERALD ALBRIGHT / NORMAN BROWN	24/7	33	
8	7	EUGE GROOVE	House Of Groove	19	
4	8	ESPERANZA SPALDING	Radio Music Society	47	
RE	9	RICHARD ELLIOT	In The Zone	34	
13	10	TROMBONE SHORTY	For True	73	
11	11	FOURPLAY	Esprit de Four	20	
7	12	PAUL HARCADISTE	The Chill Lounge: Volume 1	33	
20	13	THE RIPPINGTONS FEAT. RUSS FREEMAN	Built To Last	23	
NEW	14	VARIOUS ARTISTS	Cover Story: Smooth Jazz Plays The Classic Hits!	1	
10	15	MARCUS MILLER	Renaissance	26	

SMOOTH JAZZ SONGS™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 CHAMPAGNE LIFE	Gerald Albright / Norman Brown	12	
2	2	BACKSTAGE PASS	Paul Brown Feat. Bob James	18	
3	3	THE VILLAGE	Lee Ritenour	19	
4	4	LET'S BOUNCE	Nils	22	
5	5	MONTUNO BAY	Marc Antoine	19	
8	6	WISH I WAS THERE	Vincent Ingala	4	
15	7	MACEO!	Patrick Lamb	4	
6	8	INNER CITY BLUES (MAKE ME WANNA HOLLER)	Richard Elliot	21	
7	9	SONNYMOON	Fourplay	20	
14	10	NO STRESS	Paul Hardcastle	2	
16	11	YOU'RE AMAZING	David Benoit	8	
11	12	SMOOTH	Cal Harris Jr. Feat. Elan Trotman	10	
19	13	ONE FOR SHORTY	Acoustic Alchemy	9	
12	14	HOUSE OF GROOVE	Euge Groove	24	
18	15	NEVER GIVING UP	David Wells & Chris Geith	9	

ITALY			
ALBUMS			Artist
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	INNO Z-MUSIC/RCA/SONY MUSIC	Gianna Nannini
	2	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti
	4	LA SESION CUBANA UNIVERSAL	Zucchero
	3	NOI UNIVERSAL	Eros Ramazzotti
	9	IN A TIME LAPSE PONDERRA MUSIC AND ART/DECCA/UNIVERSAL	Ludovico Einaudi
NEW	6	TUTTA N'ATA STORIA BLUE DRAG	Pino Daniele
	7	L'ULTIMA THULE CAPITOL/EMI	Francesco Guccini
	5	UNA STROIA SEMPLICE SUGAR/WARNER	Negramaro
	6	L'AMORE E UNA COSA SEMPLICE CAPITOL/EMI	Tiziano Ferro
	8	LIVE KOM 011: THE COMPLETE EDITION CAPITOL/EMI	Vasco Rossi

GREECE			
ALBUMS			Artist
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	ALKOOLIKES OI NYHTES MINOS/EMI	Pantelis Pantelides
	2	RRRR! THE ROLLING STONES/ABKCO/POLYDOR/UNIVERSAL	The Rolling Stones
	3	ENNOEITAI MINOS/EMI	Nikos Oikonomopoulos
	4	I TRIPLA MINOS/EMI	Haris Alexiou
	5	MINOS 2013 MINOS/EMI	Various Artists
RE	6	EARINI ISIMERIA MINOS/EMI	Hristos Zerbinos & Miltos Logiadis
NEW	7	EDO LILOPOULO BOX MINOS/EMI/UNIVERSAL	Various Artists
	7	TAKE THE CROWN FABRILL/ISLAND/UNIVERSAL	Robbie Williams
RE	9	THE BRIGHT SIDE OF THE ROAD MINOS/EMI	Various Artists
	8	AN ... UNIVERSAL	Soundtrack

NORWAY			
DIGITAL SONGS			Artist
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
	3	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
NEW	3	KANSKJE DU BEHOVER NOEN TV2/EMI	Lene Marlin
	4	AFTERSKI DJ BROILER	DJ Broiler
NEW	5	NOTHING LIKE US SCROBLOBY/RAYMOND BRAUN/ISLAND	Justin Bieber
RE	6	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
	6	I FEED YOU MY LOVE MACHO	Margaret Berger
	5	DIAMONDS SRP/DEF JAM	Rihanna
	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons
RE	10	RUNNING TO THE SEA DOG TRIUMPH/EMI	Royksopp & Susanne Sundfor

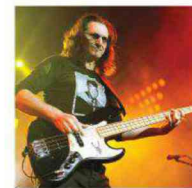
DENMARK			
DIGITAL SONGS			Artist
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	UNITED COPENHAGEN/UNIVERSAL	Nik & Jay Feat. Lisa Rowe
	2	ONLY TEARDROPS SONY MUSIC	Emmelie de Forest
	1	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
	6	UNBREAKABLE DISCORWAX/SONY MUSIC	Mohamed Ali
	4	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift
	3	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
NEW	7	ILD I MIT LIV UNIVERSAL	Puls
	7	BETTER THAN YOURSELF (CRIMINAL MIND PT.2) COPENHAGEN/UNIVERSAL	Lukas Graham
NEW	9	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons
NEW	10	I COULD BE THE ONE AVICE AG/UNIVERSAL	Avicii vs Nicky Romero

Boxscore

February 16, 2013

billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$1,454,498 (\$89.50/\$69.50)	GEORGE STRAIT, MARTINA MCBRIDE ENERGY SOLUTIONS ARENA, SALT LAKE CITY JAN. 25	17,645 SELLOUT	THE MESSINA GROUP/AEG LIVE
2	\$1,036,388 (\$89.50/\$69.50)	GEORGE STRAIT, MARTINA MCBRIDE IDAHO CENTER, NAMPA, IDAHO JAN. 26	12,065 SELLOUT	THE MESSINA GROUP/AEG LIVE
3	\$742,544 (\$124/\$49)	RUSH AT&T CENTER, SAN ANTONIO NOV. 30	9,396 10,150	LIVE NATION GLOBAL TOURING
4	\$742,155 (\$1,153.16/\$1.65 REAS) (\$120.78/\$38.65)	JORGE E MATEUS CREDICARD HALL, SAO PAULO NOV. 21, 23-24	16,076 16,161 THREE SHOWS	T4F-TIME FOR FUN
5	\$723,379 (\$233/\$41.50)	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, EVEREST PATRIOT CENTER, FAIRFAX, VA. NOV. 30	8,006 8,081	LIVE NATION GLOBAL TOURING
6	\$713,735 (\$179.50/\$129.50/ \$85/\$45)	GUNS N' ROSES THE JOINT, HARD ROCK HOTEL, LAS VEGAS NOV. 21, 23-24	7,969 9,241 THREE SHOWS ONE SELLOUT	CONCERTS WEST/AEG LIVE
7	\$710,103 (\$67,728 AUSTRALIAN) (\$138.73/\$81.41)	NICKI MINAJ, TYGA PERTH ARENA, PERTH, AUSTRALIA DEC. 8	6,764 6,780	LIVE NATION
8	\$709,178 (\$717,674 CANADIAN) (\$250/\$32.12)	LEONARD COHEN SCOTIABANK PLACE, OTTAWA DEC. 7	8,338 SELLOUT	CONCERTS WEST/AEG LIVE
9	\$706,342 (\$158.50/\$70)	RUSH GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. NOV. 19	5,981 SELLOUT	LIVE NATION GLOBAL TOURING
10	\$704,248 (\$229/\$55)	JUAN LUIS GUERRA & JUANES BARCLAYS CENTER, BROOKLYN, N.Y. NOV. 24	6,803 9,712	CARDENAS MARKETING NETWORK
11	\$703,639 (\$153.50/\$83.50)	SOUNDS OF REGGAE: BERES HAMMOND, ALI CAMPBELL'S UB40 & OTHERS BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 12	6,647 8,808	JAMMIN'S ENTERTAINMENT
12	\$696,120 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES UNITED CENTER, CHICAGO DEC. 12	11,930 SELLOUT	AEG LIVE, JAM PRODUCTIONS
13	\$687,314 (\$50,000 FRANCIS) (\$79.31/\$63.44)	SEED, THEOPHILUS LONDON HALLENSSTADION, ZURICH NOV. 19	12,000 13,000	GOOD NEWS PRODUCTIONS
14	\$680,332 (\$449,562 AUSTRALIAN) (\$105.60/\$85.60)	RUSSELL BRAND ROD LAYER ARENA, MELBOURNE, AUSTRALIA DEC. 7	7,041 7,622	ADRIAN BOHM PRESENTS
15	\$679,802 (\$75/\$60/\$39.50)	DAVE MATTHEWS BAND, JIMMY CLIFF KFC YUM! CENTER, LOUISVILLE, KY. DEC. 4	10,301 16,912	THE MESSINA GROUP/AEG LIVE, LIVE NATION
16	\$679,336 [£424,008] \$72.10/\$44.06	KEANE, WOLF GANG O2 ARENA, LONDON NOV. 30	12,673 14,052	SJM CONCERTS
17	\$660,492 (\$159,993.33/\$59/\$23)	93.3 FLZ JINGLE BALL: JUSTIN BIEBER, KE\$HA & OTHERS TAMPA BAY TIMES FORUM, TAMPA, FLA. DEC. 9	11,209 SELLOUT	LEDGE ENTERTAINMENT
18	\$650,915 \$75/\$65	DAVE MATTHEWS BAND, THE LUMINEERS VERIZON WIRELESS ARENA, MANCHESTER, N.H. DEC. 19	9,391 SELLOUT	LIVE NATION
19	\$650,000 \$190	RED HOT CHILI PEPPERS, DJ MIKE ATTACK THE CHELSEA AT THE COSMOPOLITAN, LAS VEGAS DEC. 31	4,500 SELLOUT	C3 PRESENTS
20	\$644,277 \$175/\$35	POWER 96.1 JINGLE BALL: JUSTIN BIEBER, KE\$HA & OTHERS PHILIPS ARENA, ATLANTA DEC. 12	9,907 13,476	THE BIG PRODUCTION, CLEAR CHANNEL
21	\$642,619 \$65/\$35	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY KFC YUM! CENTER, LOUISVILLE, KY. JAN. 10	11,145 14,551	NS2
22	\$640,295 \$162.50/\$57.50)	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, EVEREST WEBSTER BANK ARENA, BRIDGEPORT, CONN. DEC. 4	7,384 SELLOUT	LIVE NATION GLOBAL TOURING
23	\$639,309 (\$607,957 AUSTRALIAN) \$126.08/\$105.05)	WEEZER, CLOUD CONTROL, BALL PARK MUSIC SYDNEY ENTERTAINMENT CENTRE, SYDNEY JAN. 19	6,000 6,201	CHUGG ENTERTAINMENT
24	\$639,260 (\$638,659 CANADIAN) \$129.62/\$20.02)	THE WHO, VINTAGE TROUBLE BELL CENTRE, MONTREAL NOV. 20	8,591 10,412	AEG LIVE
25	\$636,196 [€492,751] \$72.30/\$49.06)	DIE SCHLAGERNACHT DES JAHRES O2 WORLD, BERLIN NOV. 24	11,540 13,779	SEMMELE CONCERTS
26	\$631,232 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES AMWAY CENTER, ORLANDO, FLA. DEC. 21	11,017 SELLOUT	AEG LIVE
27	\$622,957 \$14,500/\$39.50)	THE AVETT BROTHERS, AMOS LEE GREENSBORO COLISEUM, GREENSBORO, N.C. DEC. 31	13,052 SELLOUT	NS2, GREENFIELDS PRODUCTIONS
28	\$616,060 \$75/\$65/\$45/\$30)	JASON MRAZ, FITZ & THE TANTRUMS MADISON SQUARE GARDEN, NEW YORK DEC. 10	11,483 13,864	METROPOLITAN TALENT PRESENTS
29	\$614,575 \$85/\$75	DAVE MATTHEWS BAND, JIMMY CLIFF MORGAN SUN ARENA, UNICASVILLE, CONN. DEC. 8	7,521 SELLOUT	LIVE NATION
30	\$614,438 \$71/\$33	TRANS-SIBERIAN ORCHESTRA VERIZON CENTER, WASHINGTON, D.C. DEC. 12	12,206 12,616	LIVE NATION
31	\$614,367 (\$596,981 AUSTRALIAN) \$208.43/\$103.69)	SIMPLE MINDS, DEVO, THE CHURCH SYDNEY ENTERTAINMENT CENTRE, SYDNEY DEC. 7	5,025 5,378	ROUNDHOUSE ENTERTAINMENT
32	\$610,548 (\$609,713 CANADIAN) \$191.26/\$61.08)	NEIL YOUNG & CRAZY HORSE, LOS LOBOS, THE SADIES MEMORIAL AUDITORIUM, KITCHENER, ONTARIO NOV. 20	5,621 SELLOUT	LIVE NATION GLOBAL TOURING
33	\$604,667 \$91.25/\$45.75)	RUSH U.S. AIRWAYS CENTER, PHOENIX NOV. 25	8,858 10,121	LIVE NATION GLOBAL TOURING
34	\$593,561 (\$588,213 CANADIAN) \$68.62/\$47.43)	CARRIE UNDERWOOD, HUNTER HAYES SCOTIABANK PLACE, OTTAWA DEC. 8	9,622 10,255	AEG LIVE
35	\$591,242 \$66/\$46	CARRIE UNDERWOOD, HUNTER HAYES ARENA AT GWINNETT CENTER, DULUTH, GA. DEC. 19	9,827 SELLOUT	AEG LIVE



Big Stars Prep Tour Launches

Artists often begin their touring schedules during the first quarter of the year, and 2013 is no exception, as some major jaunts are set to begin in the next few weeks. In addition, some tours that began last year are returning to the road after winter breaks, while others are set for their inaugural launch.

February's new tour launches include headlining efforts by industry veterans Bon Jovi (Feb. 9), P!nk (Feb. 13) and Maroon 5 (Feb. 13), along with London-based boy band One Direction (Feb. 23).

Rush, Leonard Cohen and Carrie Underwood are all hitting the road with dates booked in the new year following strong runs during the fall of 2012. Rush's *Clockwork Angels* tour began in September and drew nearly 300,000 fans to North American venues through early December. The Canadian rockers (featuring singer/bassist Giddy Lee, above) score three slots among this week's top 35 Boxscores from shows in San Antonio, Los Angeles and Phoenix during the fall leg. Cohen (No. 8 this week) played European and North American venues from August to December, and will return stateside in March with his *Old Ideas* world tour. Underwood charts with four December concerts from her *Blown Away* tour that heads back out in North American markets on Feb. 13.

—Bob Allen

Irving Azoff

The iconic manager on the nature of power and the strategic moves that changed the face of the industry, and the course of his own career

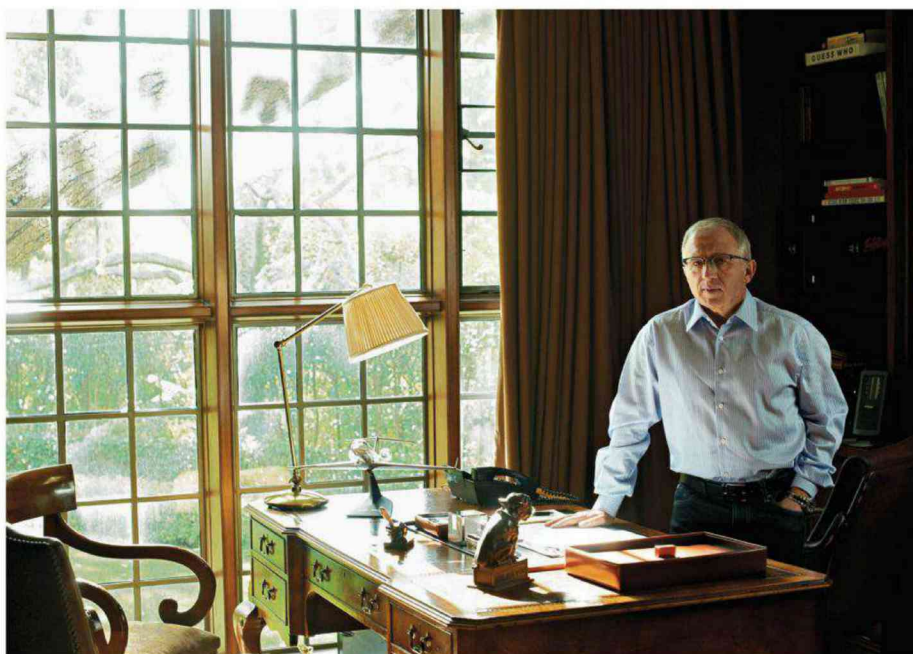
How powerful is Irving Azoff? So powerful that last year's Power 100 list-topper arguably got more influential when he stepped down as chairman of Live Nation. After all, at Live Nation he had a specific agenda. Now the industry's most legendary whirling dervish can apply his unmatched contacts file and ambition wherever he sees fit, while maintaining his top-grossing management stable that includes the Eagles, Christina Aguilera, Van Halen and Steely Dan, as well as newcomers like Cassadee Pope and Chris Mann.

"It's strange," he says. "I'm getting a whole different class of emails now. Before, people assumed I would only advise them based on what made sense for Live Nation. Now I'm getting asked for guidance on everything."

Azoff resigned his chairmanship just as Billboard's Power 100 was being assembled, so we decided to give him a year off to decide what's next. He's relatively mum on the subject for now.

"I'm humbled and overwhelmed by the response I've gotten since re-entering the world of independence," he says. "Right now I'm focused and extremely happy managing the handful of good friends that came with me when I took Azoff Music [from Live Nation]. I'm mulling a lot of things. Whatever I do will be predicated on being in business with people who are my friends."

And whatever it is, it will immediately be a powerhouse. —**Bill Werde**



Irving Azoff photographed in Los Angeles.

What do you think power means today?

The ability to get things done because of your credibility. And the credibility comes from having executed before. I don't think it's about who sits in what seat anymore. David Geffen probably became more powerful after he left the business. Power comes from two things: being able to analyze a business situation and then execute. A lot of people can do the former. David can do both. He still can pick up the phone and his network of influence is still very broad. If he calls you, you know how smart he is. You never make somebody do anything. But you certainly can argue the wisdom of your position with the history behind you of having been right over and over again.

What is the greatest power move in the music industry's history?

The power move is the move that starts the two or three more chess moves that leads to checkmate. The [1990] Geffen sale to MCA? It later leads to them acquiring PolyGram, and makes them the biggest record company in the world. The chess move was [then-MCA chairman] Lew [Wasserman] and [then-MCA president/COO] Sid [Sheinberg] acquiring Geffen knowing it was step one of the next move. It was always, "We believe in the music business, and we've got to get much bigger." They knew there would be a second move. I don't think they anticipated the sale of the company [to Seagram in 1995] being the second move. And then, of course, Seagram buys PolyGram [in 1998], creating the company that becomes Universal Music Group].

The launch of Napster, definitely. It destroyed the economics of the business. [1990s Warner Music Group chairman] Bob Morgado selling Interscope to Doug Morris [in 1996]. The power move was Morgado's mistake in letting it go. It transformed Warner from the most important player in the business. It was steadily down from there. Morgado made two power mistakes: Booting Interscope out the door and forcing [longtime Warner Bros. Records president] Mo Ostin out [in 1994].

The other power move that really changed the business was [Robert] Sillerman's rollup and sale of SFX [whose assets ultimately became Live Nation]. That triggered everything else.

What is your greatest power move?

Joining forces with Thomas H. Lee [Partners] to do the Front Line rollup. That was the move that set up all the other moves. It was my idea to put managers together and [THL co-president] Scott Sperling's idea [was] how to structure and execute it. My concept was, I would merge three or four successful businesses into one company and we'd each keep half our own business and put half in the pot. But those managers were like, "Wait a minute, where's my check?" Scott was able to structure the rollup in a way that let everyone keep their half but get the check.

Whose power is on the rise?

I think about it in terms of companies. Spotify, iHeartRadio, Pandora, SiriusXM—where do they take us? You have to take the Pandoras and Spotifys seriously because of their valuations. We have power players in the business because the value of their assets exceeds or measures up to the worth of a Live Nation or Universal.

The other rising powers are the Googles, YouTube and Vevo. It's all digital. The rising powers in the music business are the people who control them.

If there's a new owner of AEG, that'll be a new power in the music business. Clearly the people at AEG are in a very expansionary mood. Which would be more likely to happen under new management than under current. Perhaps [Guggenheim president] Todd Boehly. [laughs] Now you have to add a disclaimer. [Guggenheim owns Billboard,

and is reportedly in the running to acquire AEG.]

Universal and Sony talking about bypassing BMI and ASCAP for collections—that's going to lead to a whole new model of doing business, particularly as it relates to collection of nontraditional revenues. And those nontraditional revenues hold the key to the future of recorded-music companies. We had ASCAP and BMI for 100 years. When you and I talk in five years it will be totally different.

The third rising power in the music business will be Jim Dolan and MSG. I have personal knowledge of their plans to grow their business.

When is the last time someone pulled a power move on you?

[Liberty Media president/CEO] Greg Maffei and [chairman] John Malone. But I've signed a confidentiality agreement, so I can't explain why.

When was the last time you were furious?

Dec. 10 of last year. After the Live Nation board meeting.

What's a widely held misconception about power?

A lot of people refer to power as shooting a loaded gun. When you have to shoot the gun, you've lost the power. Other people's knowledge of your gun should be enough. Lew Wasserman, arguably the most powerful person in the entertainment business ever, always said, "I'm not powerful. I just have a lot of contacts and friends." I've certainly learned from that. ●

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