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VIEWPOINT

31
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[THIS WEEK
Volume 125
No. 33]

FEATURE

P.28 “This is as good as a rollout for a rock band as anybody’s seen in a long time. We think it’ll surprise a lot of people.”

CAMERON STRANG

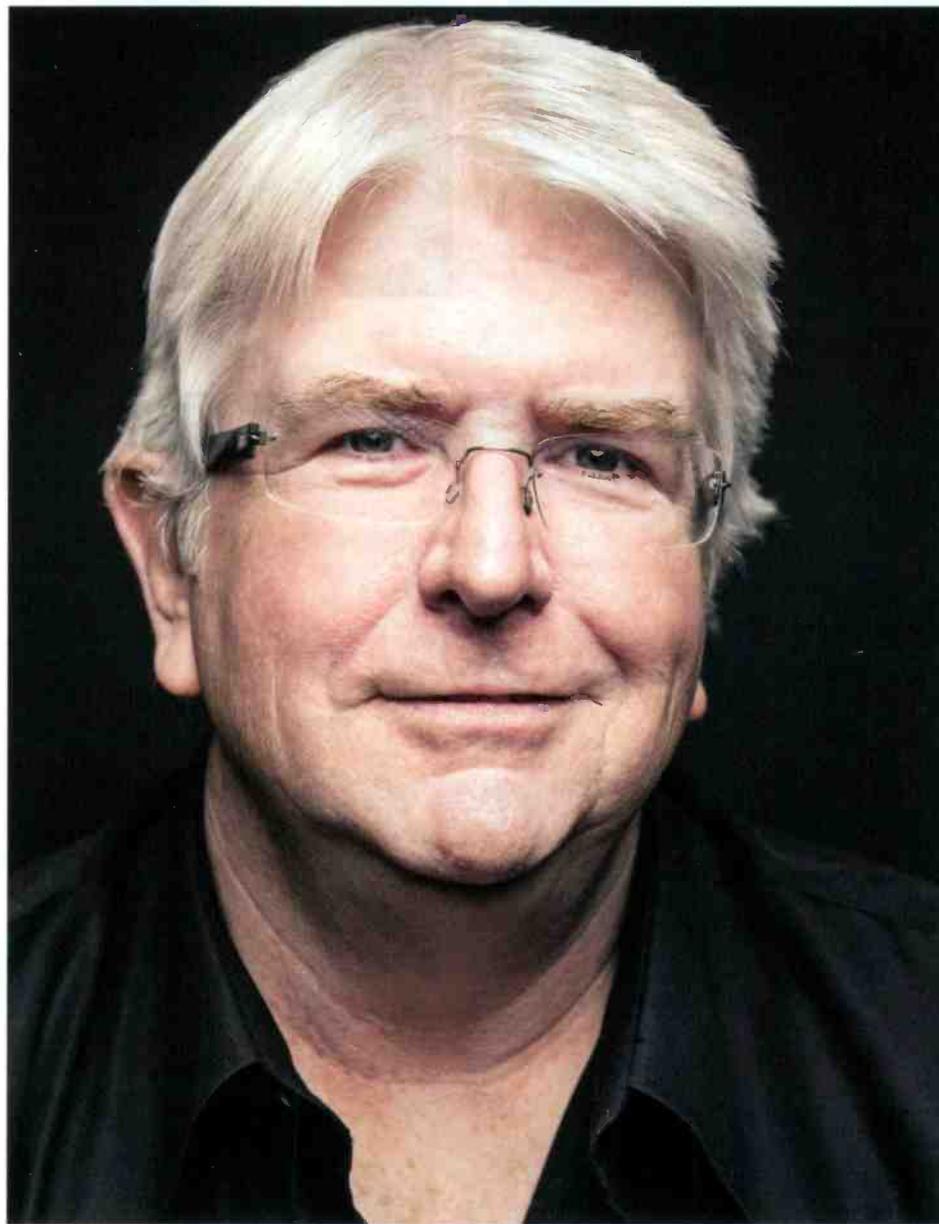
DIGITAL

P.5 “There’s a misconception that if it’s less than six seconds or three seconds, then it’s automatically fair use. That’s absolutely not true.”

LAWRENCE ISER

FEATURE

P.32 “It was exciting to play for people in the business who really love songs and songwriting. Country is really all about that.” **SHERYL CROW**



Steve Martin photographed in New York.

QUESTIONS ANSWERED

P.17 “I half-jokingly refer to my job description as ‘to serve and protect.’”

STEVE MARTIN

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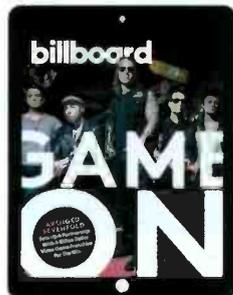
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Avenged Sevenfold photograph by Clay Patrick McBride.



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TOP LINE

LEGAL

Blurred Legal Lines

Robin Thicke's team offered a six-figure sum to Marvin Gaye's family in an attempt to avoid a legal tangle that could cost millions of licensing dollars

By Alex Pham



Robin Thicke's "Blurred Lines" is said to allegedly sound like "Got to Give It Up" by Marvin Gaye, pictured here in 1977.

Robin Thicke's lawsuit against the Marvin Gaye family and Bridgeport Music made waves when it was filed Aug. 15, not just because of its almost apologetic tone toward the family, but also because it was a novel legal tactic that's likely to be repeated in future copyright battles. ¶ Thicke's team filed suit only after offering payment to the Gaye family. Billboard has learned that a six-figure sum was proposed, in hopes of avoiding a court battle. ¶ At issue is millions of dollars—not just in sales and publishing money for a track that has already sold 4.6 million copies (according to Nielsen SoundScan), but also in synch and potential licensing fees. The goal of Thicke's lawsuit, according to legal experts, is to clear the field for future deals. ¶ Though the Gaye family has yet to bring any legal action, the similarity between Thicke's "Blurred Lines" and Marvin Gaye's "Got to Give It Up"—

a No. 1 Billboard Hot 100 hit in 1977—has been widely noted. And the prospect of any legal battle might discourage future brand or licensing deals, according to legal sources Billboard spoke with.

A Radio Shack/Beats TV campaign earlier this year that featured "Blurred Lines" is estimated to have garnered \$500,000. The song—written by Thicke, Pharrell Williams and Clifford Harris Jr. (aka T.I.)—is the second-best-selling track of the year after Macklemore & Ryan Lewis' "Thrift Shop." Billboard estimates that downloads and publishing have generated around \$1.3 million.

In essence, Thicke's lawsuit, filed in U.S. District Court in Los Angeles, seeks a pre-emptive ruling of originality. It address both the Gaye family and Bridgeport, the owner of Funkadelic's back catalog, and asks for a judgment that "Blurred Lines" does not infringe on either the Funkadelic song "Sexy Ways" or Gaye's "Got to Give It Up."

Earlier this year, the same firm representing Thicke—King Holmes Paterno & Berliner—filed a suit on behalf of RZA against JVC Kenwood arguing that a 2010 track that RZA had produced for Kanye West, "Dark Fantasy," did not contain a sample of work by Meiko Kaji. In that case, RZA had in fact been asked for payment for an unauthorized sample, and the suit maintained the work was original. "We see dozens of baseless copyright-infringement claims against our clients every year," Howard King told the Hollywood Reporter at the time, promising more lawsuits to come.

The Thicke suit, though, doesn't concern sampling but musical compositions. The lawsuit seeks to address the idea that "Blurred Lines" has the same "feel" and "sound" as "Got to Give It Up" and "Sexy Ways."

"To prove infringement, you have to demonstrate that there are substantial similarities in the key elements of the songs," including lyrics and melody, says Lawrence Iser, a copyright attorney with Kinsella Weitzman Iser Kump & Aldisert. Typically, that involves the opinion of a musicologist.

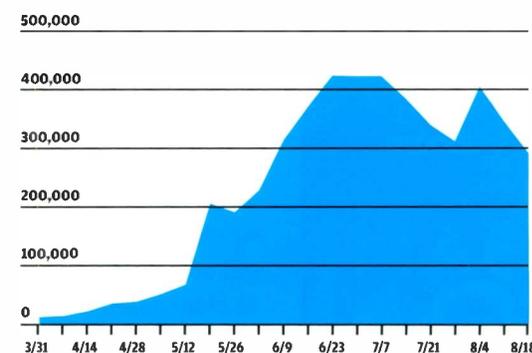
In this case, however, it's not the lyrics or melody that's at issue—it's the "feel." This is where the lines get blurry for copyright infringement—can someone copyright a feel? A groove? A sound? If so, this opens the field for all manner of lawsuits involving common EDM hooks, blues chord progressions, drum patterns and even entire genres.

"Copyright does not protect 'feel' or genre," Iser says. "If it did, they could claim the entire funk genre, and a whole lot of artists would be sued."

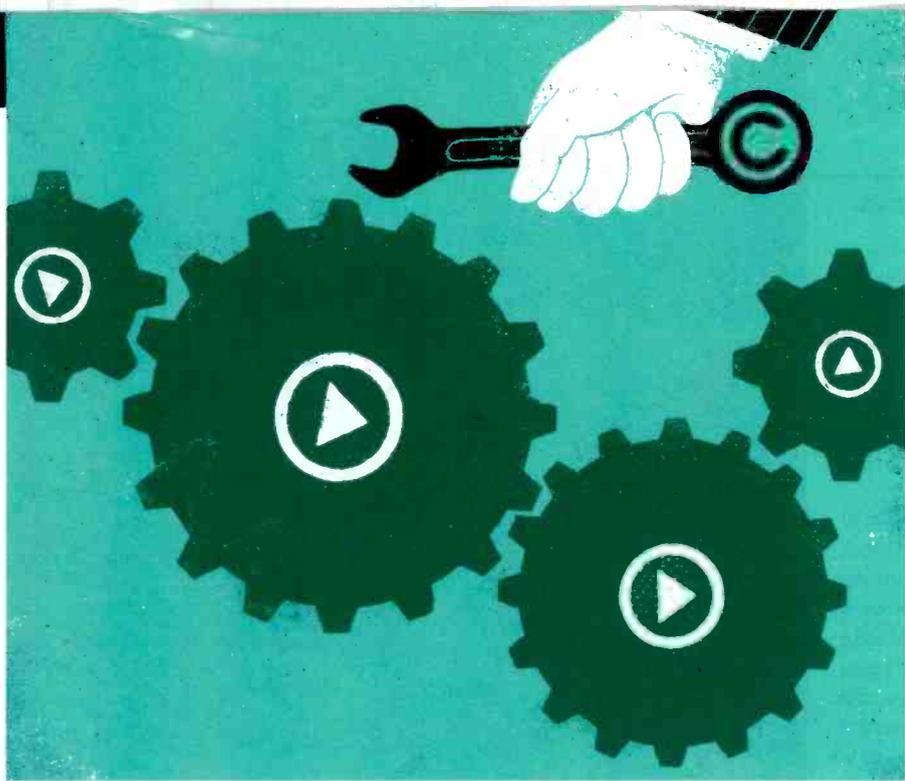
King, Thicke's attorney, declined to comment. Calls to Richard Busch, the lawyer representing Bridgeport and the Gaye family, weren't returned by press time. ●

How 'Blurred Lines' Grew

"Blurred Lines" notches an 11th week atop the Billboard Hot 100 this week, and leads the Hot 100 Airplay chart for a seventh frame.



Source: Nielsen SoundScan



same way Twitter opened up the world of blogging to the masses by capping each post at 140 characters.

While these limits may encourage people to create and share more videos, they invoke the same copyright issues debated years ago with YouTube, says Lawrence Iser, a copyright attorney with Kinsella Weitzman Iser Kump & Aldisert.

The first set of legal issues has to do with users who upload videos with copyrighted material. The relevant legal doctrine that would protect users is fair use, Iser says.

The DMCA laid out four criteria for fair use. The first is the "purpose and character" of the video. The second is the nature of the copyrighted work. Music, poetry, photos and movies have a higher degree of protection than content that's based on such facts as a Wikipedia entry. The third is whether the usage takes away from copyright holders' ability to make money from their work, either by selling copies of the work or licensing it. The fourth, and perhaps most relevant to short-form media sharing, is the amount of the work used.

"There's a misconception that if it's less than six seconds or three seconds, then it's automatically fair use," Iser says. "That is absolutely not true." Some songs—for example, Village People's "YMCA"—can be easily recognized with just four notes. Still, brevity can be a mitigating factor, Iser says.

This is important because rights holders must prove they have evaluated the video against the fair-use criteria or risk being sued by the user who uploaded the clip for failing to do proper diligence. "The copyright rules still apply, but because these are short videos, we'll just have to pay more attention to fair use," Iser says.

For their part, Twitter and Facebook qualify for the DMCA's "safe harbor" protection as long as they have a process for submitting takedown notices and respond to those notices—and both do.

What the platforms don't have, however, are licenses with the major labels and publishers to make money off videos that contain copyrighted music. For now, it's not an issue, because neither Vine nor Instagram is generating revenue from these videos. Once they incorporate advertising, however, both rights holders and technology platforms arrive at the same crossroads that YouTube did: litigate or license.

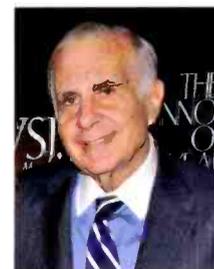
National Music Publishers' Assn. president/CEO David Israelite says the music industry should work with these new business partners. "If these sites monetize videos that contain music," he says, "they will need licenses." ●

THE Action



UMPG And WB
Universal Music Publishing Group and

Warner Bros. Entertainment have reached a deal to renew a worldwide administration contract. The pact will cover new releases as well as the back catalogs of Warner Bros. Pictures, New Line Productions and Warner Bros. Television productions. Among those companies' holdings are music from "Casablanca" and the "Harry Potter" and "The Lord of the Rings" franchises. On the TV front is "2 Broke Girls."



Apple's Investor FaceTime
Billionaire activist investor Carl

Icahn has reached out to Apple CEO Tim Cook to meet for dinner next month and discuss his proposal over the size of the Cupertino, Calif.-based giant's share-buyback program. Icahn, who has taken a sizable stake in Apple, believes the company's stock is undervalued and is pushing the board to expand its buyback program. Cook approved one of the largest stock buybacks and dividend payouts in U.S. corporate history earlier this year, worth \$100 billion.



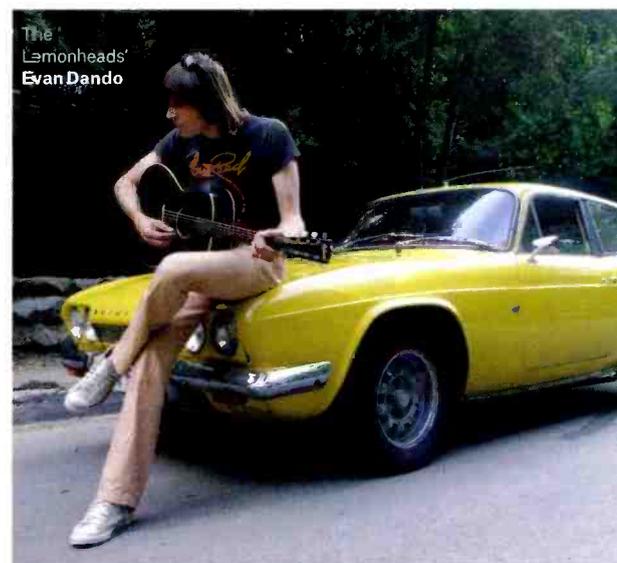
Atom Factory Music
Troy Carter's management firm Atom

Factory Entertainment has entered a joint venture with Capitol Music Group to form Atom Factory Music, a new label that promises to bring Carter's marketing and digital expertise to bear. Carter, whose best-known clients are Lady Gaga and John Legend, is launching the label with two artists: The Ceremonies and Basic Vacation. Though backed by Capitol, Atom Factory Music is set up to operate semi-independently, with marketing handled in-house and Capitol handling radio and promotion.



ADA Gets To The End
The End Records, the Brooklyn indie behind acts

including the Dandy Warhols, the Lemonheads and Anvil, has partnered with Warner Music Group's Alternative Distribution Alliance for worldwide distribution. Previously, the label had been with RED. Founded in 1998, the End is known for its alternative and metal catalog, but has had hits across a wide variety of genres. In 2012, it partnered with Microsoft to release the soundtrack to the "Halo 4" videogame.



DIGITAL

Copyright Redux

Mini-clip videos on Vine and Instagram could soon run into an infringement snafu with the music business

By Alex Pham



Madison Square Garden Co. posted a higher fiscal fourth-quarter earnings report that exceeded Wall Street estimates. MSG said its quarterly profit of \$36.4 million was from quarterly revenue of \$336.4 million, which rose 1%, but cost discipline boosted the bottom line further.

The music industry may be headed for a replay of the tussle it had with YouTube years ago. But this time, the battle could be with Facebook and Twitter over new video-sharing formats that emphasize extreme brevity.

Twitter got a preview of what could be ahead when Prince's label, NPG Records, issued a takedown notice in March, requesting that the company remove eight videos featuring his music posted on its Vine platform.

Prince's demand posed several questions with regard to copyrighted material when it comes to these ultra-short video formats. The key one is whether users who upload these mini-clips can legally use copyrighted songs, images or lyrics under the Digital Millennium Copyright Act (DMCA).

Though nascent, the adoption of ultra-short videos is catching on, riding the wave of smartphones that have built-in video cameras. When Instagram, which Facebook owns, launched its video-sharing feature in June, its 130 million users uploaded 5 million videos within 24 hours. Vine said in June that 13 million people have registered to use the video app since its January launch.

Instagram and Vine put strict limits on video lengths: 15 seconds and six seconds per clip, respectively. The goal is to get people to share more videos by making video creation less intimidating, in the

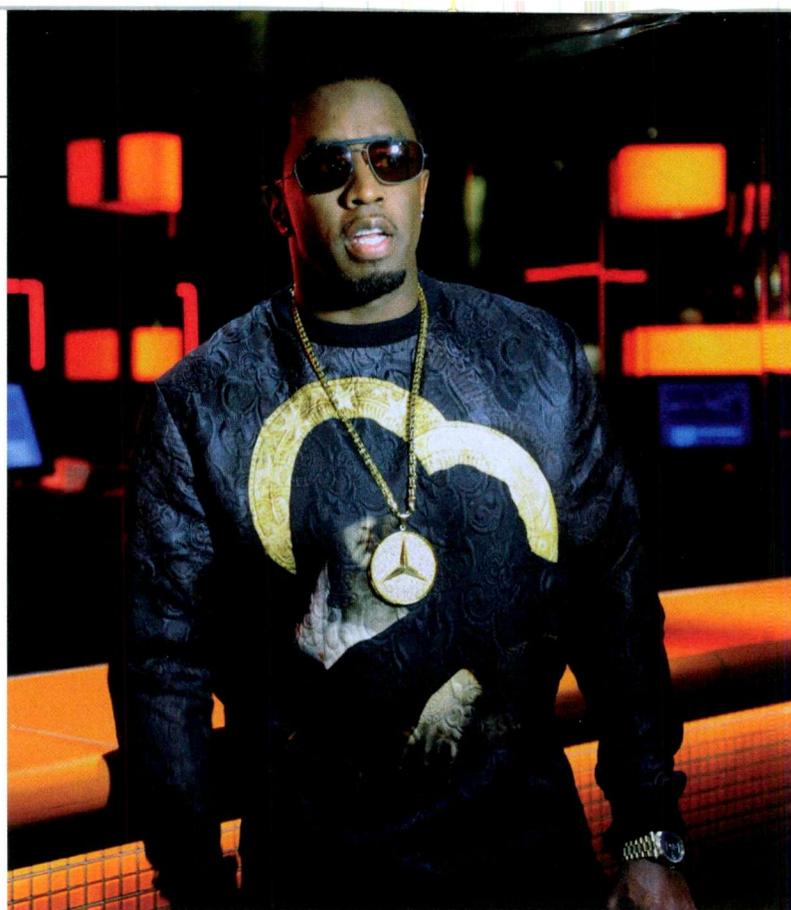


Artists, songwriters. When Twitter and Facebook decide to start making money from Vine and Instagram video by turning to advertising, artists and songwriters who own the rights to songs used in these micro-videos could see an additional revenue stream that might one day rival what rights holders earn from YouTube.



Music industry. Labels and publishers in the past have sued first and asked questions later. The NMPA's **David Israelite** says the industry should work with these new business partners rather than fret over copyright infringement. "If they monetize videos with music, they will need licenses."

Sean Combs'
Bad Boy
Entertainment
is among the
labels facing
lawsuits from
interns.



LABELS

Interns Interrupted

The music industry's unpaid internships are down but not yet out after a recent onslaught of class-action lawsuits

By Reggie Ugwu

Proponents of unpaid internships in the music industry are on their heels but still holding ground as a recent spate of class-action lawsuits has called the basic legality of such programs into question.

In June, Atlantic Records, along with parent company Warner Music Group, became the target of a pair of lawsuits alleging that scores of former unpaid interns at the company had been entitled to wages under state and federal labor laws. Similar suits followed earlier this month against Columbia Records/Sony Music Entertainment, and, just this week, Sean "Diddy" Combs' Bad Boy Entertainment and its distribution partner Universal Music Group.

But rather than rush to reinvent an entrenched system, representatives of a number of major and independent labels say they're taking a wait-and-see approach as the cases work their way through the courts.

"These lawyers sense an opportunity and are fishing for disgruntled interns to file a wide variety of lawsuits," a senior executive at one of the major labels being sued tells Billboard, speaking on the condition

of anonymity due to the ongoing litigation. "We feel confident in our ability to see them off."

The ethics of unpaid internships, in which young, wet-behind-the-ears workers often put in long hours performing menial tasks in the hopes of improving future employment prospects, had long been the subject of hushed, break room and after-hours discourse. But the ethical gray area turned into a legal minefield two months ago, when a federal judge issued a precedent-setting ruling in favor of two former Fox Searchlight interns who made photocopies and took lunch orders on the set of the 2010 film "Black Swan." Since then, a wave of internship suits has struck a range of entertainment and media companies, including the aforementioned major labels, NBCUniversal and Condé Nast.

"A lot of these internships are being used to exploit those who are new to the work force, and interns have had enough of it," says Maurice Pianko, lead counsel representing the plaintiffs in the Atlantic/Warner case and founder of legal action group Intern Justice. "There was a time when interns were actually being trained for a job within a company. But now many of them are not getting training and they're not getting jobs."

As upheld in the "Black Swan" ruling, legal unpaid internships in entertainment and other industries must adhere to a stringent "six-factor test" laid out in the federal Fair Labor Standards Act. The test requires, among other things, that the internships be primarily educational, not replace the work of a traditional employee and work toward the benefit of the intern with

no immediate advantage derived by the employer. Additionally, the ruling indicated that providing college credit for unpaid internships, long viewed as a protective measure for the employer, doesn't exempt employers from any of the six requirements.

"These suits are distracting and time-consuming, so you can never rule out a settlement, but we feel we have a good case," says the executive at one of the major labels facing a suit.

Should the plaintiffs in the cases against the majors succeed or settle, many, if not most, labels will face the proposition of either paying their interns or retooling their programs to avoid legal and financial repercussions. In the Atlantic and Columbia suits, classes numbering in the thousands stand to win liquidated damages in addition to back pay of minimum wage for the total number of hours worked. Pianko estimates that a victory in favor of the plaintiffs in his case would cost Warner millions of dollars in damages. ●

Additional reporting by Ed Christman.

.biz

DIGITAL

iTunes Radio's Blue Chips

Apple will compete with Google and Facebook in mobile advertising—that's good news for the music biz

By Glenn Peoples

Ole's joint venture with Timbaland's Blue Stone Music Publishing has signed Garland Mosley, Timbaland's brother, to a worldwide administration contract. The signing of Mosley, whose stage name is Sebastian, represents the first deal for the ole-Blue Stone partnership.

ITunes Radio is coming soon. The Internet radio service will not only give Apple, the world leader in music sales, a competitor to Pandora and iHeartRadio, but also an opportunity to boost its underperforming advertising unit, iAd.

Apple has been lining up advertisers for a September launch in the United States, according to sources familiar with its plans. These advertisers include McDonald's, Nissan, Pepsi and Procter & Gamble. Sources also confirm that Apple plans to run around one advert every 15 minutes—much less than traditional radio, but seen as a good way to boost the new service's popularity.

From the music industry's perspective, iTunes Radio might look like an assault on Pandora, but the service's impact goes

much deeper. Apple will compete for Pandora's customers rather than their advertisers. Pandora is effectively a radio company that wants advertising dollars earmarked for broadcast radio. It has filled its large sales teams with people from the broadcast radio business who can tap into local radio ad markets around the country.

iTunes Radio's greater aims are Google and Facebook. Through iAd, iTunes Radio will target the same mobile advertising budgets dominated by Google and Facebook. According to eMarketer, Google will have a 56% share of the \$15.8 billion in global mobile ad revenue this year, followed by Facebook with 12.9%, Pandora with 2.5% and Twitter with 2%.

Apple has dominated music downloads since iTunes launched in 2003. But iTunes Radio takes Apple outside of its comfort zone and represents a shift from selling goods to selling ads. This creates something of a problem. For iTunes Radio to work, iAd needs to work.

Apple's mobile advertising network has lagged behind Google since its launch in 2010. So last year Apple hired Adobe's Todd Teresi to run its iAd busi-

ness. Teresi and Eddy Cue, formerly head of iTunes and now senior VP of Internet software and services, are reportedly leading iTunes Radio.

iAd's inability to catch on with advertisers is evident from changes made to its terms. Apple lowered the minimum from \$1 million in 2010 to \$100,000 two years later. It sweetened the deal for developers, raising their cut of ad revenue from 60% to 70%. And it simplified a two-step fee—one fee for impressions, another for clicks—to a straight cost-per-thousand rate that's more in line with industry standards.

Mobile advertising is too lucrative for Apple to cede control to Google and Facebook. EMarketer forecasts U.S. mobile advertising will increase from \$8.5 billion this year to \$31.3 billion in 2017 as its share of total digital advertising rises from 20.1% this year to 50.7% in 2017. Again, that's just in the United States.

iTunes Radio gives Apple an entry into the explosively popular Internet radio market and a potential challenger to Pandora in the States. The new service also gives Apple an opportunity to improve its advertising business. For Apple to challenge Google and Facebook in mobile advertising leadership will require a successful iTunes Radio.

For the music business, in addition to being paid per song stream, major labels and publishers are set to share in iTunes Radio's ad revenue under deals reached with Apple ahead of launch. They, too, will also want a successful iTunes Radio. ●

THE BIG NUMBER

Estimated size of the U.S. mobile advertising market by 2017



2013 BMI R&B/HIP-HOP AWARDS

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| ANDREW "POP" WANSEL | WIZ KHALIFA | BIG SEAN | MACKLEMCRE |
| YOUNG JEEZY | MICHAEL COLEMAN
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| JERRIN HOWARD | RAUL GONZALEZ (DJ RYU) | SEAN "E JAH BLAKE" FENTON | JUSTIN "J-B" GARNER |
| MARQUEL "MaRz" MIDDLEBROOKS | TORREY "YT" HOOD | SALAA REMI | ASAP ROCKY |
| BRANDON TILLMAN (PYRO) | BR AN KIDD | KEVIN MCCALL | ERIC BELLINER |
| AXWELL (STIM) | MC HAMMER | AMMAR MALIK | BEN MADDA |
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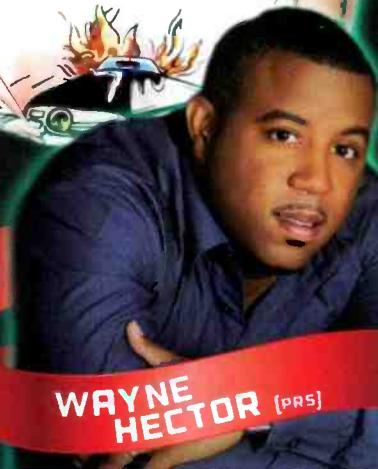
SONGWRITER OF THE YEAR
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SONGWRITER OF THE YEAR
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TOP PRODUCERS



PRODUCER OF THE YEAR

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Jerry "Wonder" Duplessis



Warren "Oak" Felder



Jim Jonsin



Ryan Lewis



Marquel "MaRz" Middlebrooks



Troy Taylor



Andrew "Pop" Wansel



Tyler "T-Minus" Williams

BRANDING

Breaking Bud

How Bud Light's 50 concerts in 50 states broke new ground on fan engagement and boosting brand awareness

By Andrew Hampp

For its first attempt at hosting 50 concerts in all 50 states on the same day, Bud Light had modest goals for the audience it wanted to reach as part of 50/50/1, a nationwide event held Aug. 1 to celebrate its Bud Light Music First program. As part of a live-stream deal for five of those concerts with Myspace, the client told its Web partner that its most aggressive goal was to hit 2 million streams from 1 million unique users with an average of 10 minutes spent per viewer.

By night's end, Bud Light and Myspace soared past that benchmark with 2.5 million streams, close to 1.5 million unique viewers and more than 13 minutes spent per viewer, according to exclusive data obtained by Billboard. That was in addition to the 240,000 downloads of the Bud Light app, which hosted 337,000 plays of the Music First game (including 245,000 wins); the 525,000 fans who engaged with a Bud Light post on Twitter or Facebook; and the 52,000 collective attendees at the 50 concerts—averaging more than 1,000 fans apiece.

In one day, Bud Light managed to reach an audience and build enough buzz that many brands take weeks or even months to amass. Case in point: Pop-Tarts partnered with Live Nation last summer for a series of concerts that, during the course of two months, helped the brand gain 250,000 new fans on Facebook and a 5% sales bump during the second quarter.

Like Pop-Tarts, Bud Light used national TV and radio advertising to promote the program, with an ad spend that could total as high as \$29 million, based on what the brand spent on measured media during second-quarter 2012, according to Kantar Media.

Bud Light VP Rob McCarthy credits promoter partner Live Nation for pulling off the scale and reach of the ambitious event. "Probably no one else on the planet



Bud Light's 50/50/1 event featured artists like Miguel (far left), Butch Walker (right) and Dierks Bentley (below), as well as plenty of on-site branding and social media engagement.

2.5m
STREAMS

1.5m
UNIQUE VIEWERS

13mins
SPENT PER VIEWER

1000
AVERAGE NO. OF FANS PER CONCERT

DOWNLOADS OF THE BUD LIGHT APP

240,000



FANS ENGAGED ON TWITTER & FACEBOOK

525,000

GAMES OF THE MUSIC FIRST GAME PLAYED (& WON)

337,000
(Including 245,000 wins)

could pull off an event with us like this," he says. "I certainly didn't have enough people to cover all 50 states."

Initial planning for 50/50/1 began in late 2012, with booking of the concerts kicking off in late spring once Live Nation had a sense of which artists would be on tour this summer. National TV ads for the program started hitting the air in May, along with more than 85

million Music First-branded packages hitting retail at more than 90,000 locations.

"A lot of times brands will have a big idea, but then they don't utilize their marketing muscle to really bring it to life," says Russell Wallach, president of Live Nation Network, the promoter's sponsorship arm. "Bud Light truly put the resources behind it to make it work." ●

DIGITAL

Getting Remade

Maker Studios to buy Blip as multichannel network sees a future beyond YouTube

By Alex Pham

In a bid to expand its reach across multiple platforms, Maker Studios has signed an agreement to purchase Blip, a producer and distributor of original Web videos, according to sources close to the deal.

The agreement, which is expected to close in early September, would combine Maker's network of 60,000 channels on YouTube with Blip's distribution across Xbox Live, Roku, Yahoo Screen, AOL, Google TV and iTunes, as well as on Amazon's Kindle and Android devices. Terms of the deal weren't disclosed.

In addition to managing a network of 5,000 independent YouTube channels, Blip distributes content for Fremantle Media, MyDamnChannel, the Pet Collective and Rooster Teeth. The New York startup generated 119 million views from its 9.6 million U.S. viewers in June, according to comScore. Last year, Blip began producing original Web content sponsored by brand partners, including Verizon and Geico.

Launched in 2005, Blip boasts investors from Canaan Partners, Bain

Capital Ventures and Ambient Sound Investments. The company has raised up to \$24.3 million in funding. Sources say that most of Blip's staff, especially its ad sales crew, will have the option of remaining with the combined company.

Maker, which has raised \$44 million since 2009, garners more than 4 billion views per month from its YouTube channels. The company combines the channels, some of which it owns while others belong to independent creators, into a single multichannel network (MCN) in order to aggregate a large audience that can attract premium ad rates, as well as cross-promote channels to drive traffic within its network. But as YouTube becomes increasingly crowded and competitive, online video producers are looking to find additional avenues of distribution. Blip's experience with serving up videos elsewhere on the Web, as well as on tablets and TVs, would likely come in handy for any MCN looking to broaden its reach. ●

LIFE FLIES BY IN AN INSTANT, LET'S **PROTECT** THE MEN WE LOVE.

One in six men will develop prostate cancer in their lifetimes. Every 16 minutes, a man dies of prostate cancer in the U.S. But prostate cancer is often treatable. Encourage the men in your life to speak to their health care providers about prostate cancer screening. Visit PCF.ORG to create a plan for better prostate health.

Quincy Jones and daughter Rashida Jones,
Stand Up To Cancer Ambassadors

 PROSTATE CANCER
FOUNDATION



TO LEARN MORE GO TO SU2C.ORG.

Pepe Garza
photographed
in Los
Angeles.

MY Day

Pepe Garza

PD, KBUE Los Angeles,
KRQB San Bernardino, Calif.

As one of the most recognizable and influential people in regional Mexican, Pepe Garza has his hands in radio, TV, concert promotion and music publishing. He's primarily known as PD of radio stations KBUE Los Angeles and KRQB San Bernardino, Calif. He's also general producer of "El Show de Don Cheto," the stations' signature morning show that's syndicated to 23 other outlets. He's a consultant for Estrella TV, the Spanish-language network owned by Liberman Broadcasting, and a judge on its talent show, "Tengo Talento, Mucho Talento." Garza also founded publisher Arpa Musical, this year's publisher of the year at the Billboard Latin Music Awards. And to cap it all, he's a composer who occasionally records his own fare.

6.30 AM **Wake up** and take my German shepherd for a walk. Then I have my coffee at Paty's Diner [in Toluca Lake] and take my two daughters—6 and 7—to summer camp.

9.15 AM **Meet with** my morning show producers to discuss the new immigration attorney who joined our on-air team. We agree he's doing a good job. Immigration reform is a hot topic so we have an entire segment dedicated to that.

10.00 AM **Meet with my assistant** who books the talent for "Tengo Talento, Mucho Talento," which we'll be shooting this entire month.

11.00 AM **Read with my team** through the script for a new series we're producing on the life of Jenni Rivera. We begin shooting in September and plan to air it in November on Estrella TV.

12.00 PM **Choose my album photos** for *Desde Garibaldi: Bohemios de Aficion*, an album where I've been invited to sing three of my songs. The star of the album is Martin Urieta. We're taping the CD and DVD at Plaza Garibaldi in Mexico City this month.

1.00 PM **I analyze the programming log** every day and look at what worked and what didn't. I do check [Arbitron's Portable People Meter numbers] and if my station drops, I change things around.

3.30 PM **Go over** our [Mexican Independence Day] festival, Fiestas Patrias Que Buena. It's taking place Sept. 8 at Whittier Narrows. I program and I coordinate everything, but I have a big team working on this.

4.00 PM **Meet with** promoter Rogelio Apizar. I try to meet with at least one promoter per day.

4.30 PM **Off to the "Tengo Talento" studios** where I hang out with [fellow judges] Don Cheto and Ana Barbara and we start to tape. We'll be here until midnight. We're shooting three days a week for the next four weeks. —Leila Cobo



LATIN

Ortiz, Rivera Shine

Billboard's Mexican Music Awards return as the regional Mexican genre flourishes on the small screen

By Leila Cobo

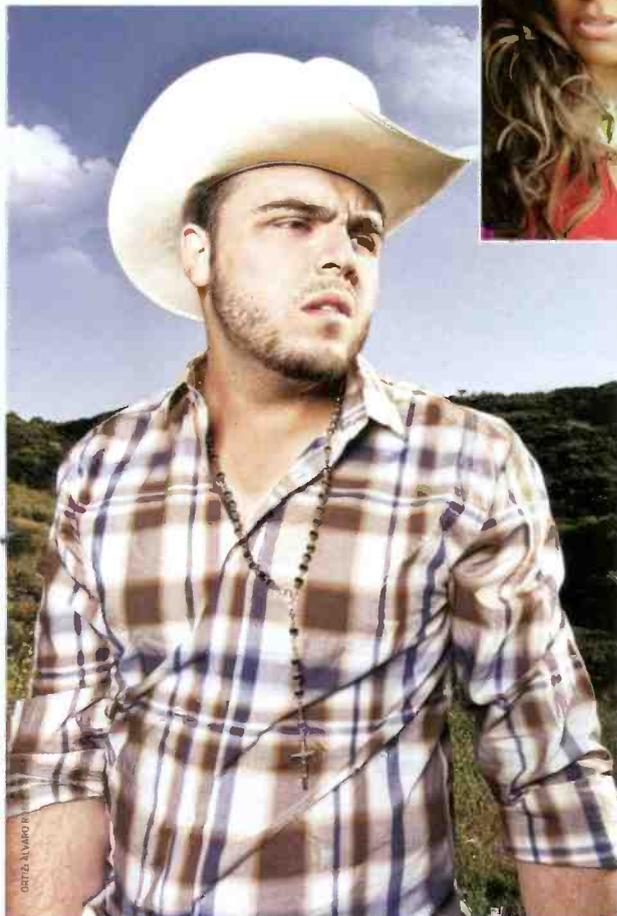
Young norteño star Gerardo Ortiz, the late Jenni Rivera and ever-popular Arrolladora Banda el Limon de Rene Camacho lead the list of finalists for the third annual Billboard Mexican Music Awards, set to air live on Telemundo Oct. 9 from the Dolby Theater in Hollywood.

The list of finalists, which also includes banda star Roberto Tapia, brash norteño trio Voz de Mando, venerable Banda el Recodo de Cruz Lizarraga, Calibre 50, 3BallMTY and Joan Sebastian, represents the eclectic nature of regional Mexican music, which has long been the top-selling Latin genre in the United States.

Ortiz leads the charge with 14 nods in 13 categories that underscore his success in every arena of the business, from album sales and digital downloads to airplay and songwriting. Ortiz is up for artist, airplay artist, songwriter and producer of the year, among other categories. In the norteño al-



Gerardo Ortiz and **Jenni Rivera** are the top finalists for the Mexican Music Awards.



bum of the year category, his *El Primer Ministro* competes against another of his albums, *Sold Out: En Vivo Desde el Nokia Theatre L.A. Live*.

Following Ortiz in number of nods is Rivera, a 10-time finalist in eight categories following a surge of sales in the wake of her death last December. Rivera's nods include artist, songs artist and digital download artist of the year. Two of her albums, *La Misma Gran Señora* and *Joyas Prestadas*, are vying for album of the year and banda album of the year, respectively.

Not far behind is La Arrolladora Banda el Limon de Rene Camacho, the hugely popular traditional banda group known for its string of radio hits. The act is up for seven awards, including artist, songs artist and airplay artist of the year. The band's "Cabecita Dura," from the hit album *Irreversible*, is a finalist for both song and banda song of the year.

Tied as finalists for six awards each are Tapia, Voz de Mando and Banda el Recodo de Cruz Lizarraga.

Given the popularity and variety of the genre, Billboard's Mexican Music Awards were launched in 2011 as a stand-alone awards show and the first—and still only—such program on a major TV network devoted exclusively to the genre.

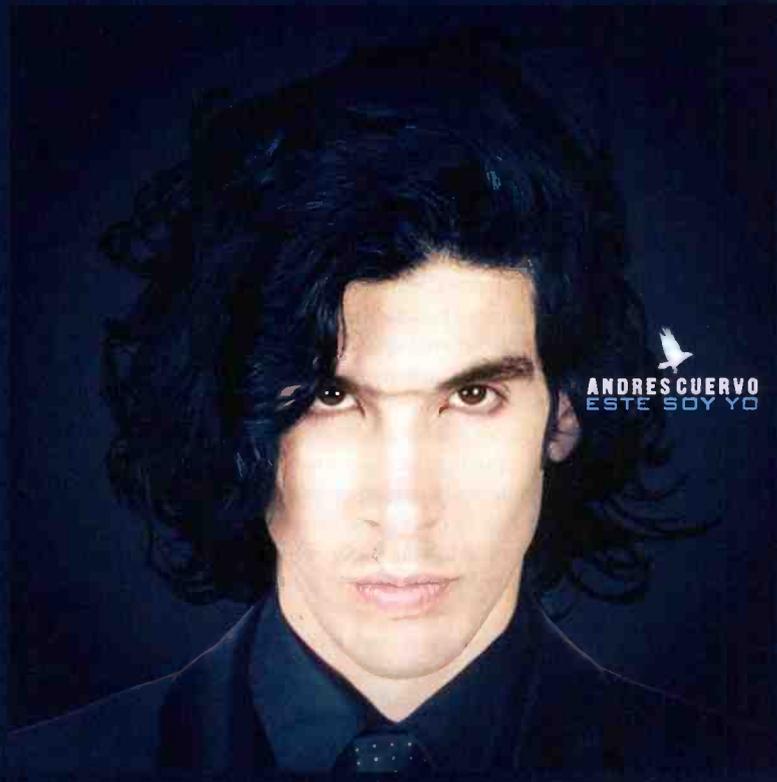
The 32 award categories—which include honors in the subgenres of banda, norteño, ranchero/mariachi and duranguense/grupero/cumbia as well as awards for top labels and publishers—are based on album and digital track sales data provided by Nielsen SoundScan and radio airplay monitored by Nielsen BDS for the time period of Aug. 18, 2012, through Aug. 10, 2013.

In addition, Billboard will present two special awards—the Voice and the Legacy—based on exceptional career achievement.

The success of the awards, which will air live for the second consecutive year, coupled with the ratings success of regional Mexican music on Spanish-language TV overall, have contributed to a veritable boom of programming devoted to the genre.

For example, the top-rated series on cable network mun2—the sister station to Telemundo—is "Larrymania," a reality show based on the life of banda singer Larry Hernandez. And Rivera starred in "I Love Jenni," which continues to air on the network. In May, mun2 began airing a third reality series, "Alerta Zero," featuring the titular regional Mexican band from Chicago led by former Alacranes Musical lead singer Memo Ibarra. ●

ANDRES CUERVO
ESTE SOY YO



ANDRES CUERVO
ESTE SOY YO

**ANIMAL PRODUCTIONS FELICITA
A ANDRÉS CUERVO**

**ESTE SOY YO, SU NUEVO ÁLBUM, ES UNA PROPUESTA
INNOVADORA EN EL MUNDO DEL POP
NO SÓLO EN SUS MELODÍAS Y SONIDOS SINO
TAMBIÉN VISUAL**



The Deal

Twitter Amplifys Brands For VMAs

WHAT: Viacom and Twitter have inked a multiple-year pact for Twitter Amplify, a social video ad platform that will help on-air advertisers at networks like MTV, VH1, Comedy Central and Spike leverage their media buys to include more targeted tweets. Kicking off this partnership is MTV's Video Music Awards, where Pepsi, Degree and three additional clients will enhance their VMA activity by sponsoring any video tweeted from an MTV-affiliated account with timely content. So if MTV tweets a clip from Lady Gaga's opening performance of "Applause," Degree could sponsor that video as a promoted tweet to reach MTV's followers based on users' geography, operating system, device or publicly shared interests. Branding in the videos themselves can take the form of anything from a pre-roll to a clickable overlay ad to a post-roll ad, with ad lengths often varying from three to five seconds.

WHY: Viacom's programming is among the most talked-about on-line, and often overindexes on platforms like Twitter at high multiples. Case in point: The 2011 VMAs broke a then-record for most tweets-per-second when Beyoncé patted her baby bump at the end of her performance, helping result in the largest audience for the awards with 12.4 million viewers and a 10.8 rating among MTV's core audience of 12- to 34-year-olds, according to Nielsen. So bringing more value to sponsors looking to reach those consumers is top of mind for Jeff Lucas, head of sales for Viacom Media Networks' music and entertainment divisions. "We have topical events, and the VMAs is our Super Bowl," he says. For Twitter, platforms like Amplify, which often involve a revenue split as high as 50/50 among partners, should help the company reach what eMarketer recently predicted to be \$583 million in ad revenue by the end of 2013—only to more than double to \$1 billion-plus in 2014.

WHO: Twitter Amplify head Glenn Brown started the program earlier this year to help timely properties in sports, news and publishing achieve better, targeted results for clients. Early Amplify media partners include ESPN, the NCAA's March Madness and the NBA Finals with sponsors like Coca-Cola, AT&T and Taco Bell. The Viacom deal marks Amplify's 13th program so far. Brown cites an early program with ESPN as a benchmark—through promoted tweets, sponsors' ads were embedded into 7 million video views across 150 clips that received a total of 130 retweets. "We always get some great data behind each one to feed back into the system to make the programs even better," he says.

IF: Being able to bring more muscle from Twitter can help upsell clients who might otherwise pause at Viacom's ratings. The 2012 VMAs, for example, had a 50% drop in ratings from 2011's record numbers, yet generated more than 15 million tweets, an increase from the prior year and enough to make it one of the most talked-about events of 2012 on Twitter. That's why this year's VMAs was already "the biggest show we've ever had, from a sales point of view," Lucas says. Plus, Twitter Amplify allows Viacom to "tap into new buckets" of ad budgets by going to market with the social network. "If you're going to make a mark in social media, you need great content." —Andrew Hampp



"If you're going to make a mark in social media, you need great content."

—JEFF LUCAS, VIACOM MEDIA NETWORKS



Live events. Major TV events like the World Series (where Phillip Phillips performed in 2012) and the Grammys have big-budget commitments from sponsors looking to reach viewers where they view or discuss the shows. Twitter Amplify allows brands to insert ads closer to timely content, with custom targeting.



Twitter. As the social network's ad model expands and speculation grows about a potential initial public offering, leveraging TV ad dollars to boost its own platforms should further accelerate the company's growth.



The VMAs. Historically a show with disproportionate tweets-to-ratings volume, the VMAs can now monetize their buzz with clients like Pepsi and Degree.

TWITTER BY THE NUMBERS

15m Tweets generated by 2012 VMAs telecast

6.1m Viewers who tuned in to the VMAs in 2012

\$288m Twitter's estimated 2012 ad revenue (per eMarketer)

EXECUTIVE TURNTABLE



Dan Kruchkow

time went on, digital made inroads to every aspect of the business in a substantial way, and ultimately it lends itself to creating a bigger marketing team here in all these areas." Kruchkow says he's working closely with Crush co-founders Bob McLynn and Jonathan Daniel to develop long-term marketing strategies for new music and tours by clients Fall Out Boy, Panic! at the Disco, New Politics and Train, among others.

PUBLISHING

Downtown Music Publishing in Los Angeles appoints **Amy Driscoll-Dunning** senior VP of creative services and business development. She was VP of film music at **Fox Filmed Entertainment**.

The **Harry Fox Agency** names **Stuart Alper** VP of **Slingshot** sales operations. He was area senior operations manager at **T-Mobile**.

TOURING

Ticketmaster U.K. names **Simon Presswell** managing director. He most recently served in an interim executive role at **BSkyB**.

RELATED FIELDS

Viacom promotes **Karim Mawji** to senior VP of digital platform for its music and entertainment ad sales group. He was VP of digital ad sales at **Nickelodeon Group**. —**Mitchell Peters, exec@billboard.com**

MANAGEMENT

Crush Management promotes **Dan Kruchkow** to the newly created role of chief marketing officer. Based in New York, Kruchkow will continue his role as head of digital, a title he's held since joining Crush in 2008. Prior to that, Kruchkow held digital executive roles at Island Def Jam Music Group and Universal Music Group. "When I decided to make the switch, we said, 'Let's drill down and build up a digital team at Crush,'" he says. "As



Indie Los Angeles band the Chelsea Royal has landed three songs in NBC's "Siberia" that are being promoted by the Cutting Edge Group, which is handling the show's music. Three songs were created for various episodes, and one of the "Siberia" characters portrays a rabid fan of the group.



A Hard Rock Partner For Linkin Park

When Grammy Award-winning rock band Linkin Park founded nonprofit organization Music for Relief and its Power the World initiative, frontmen Mike Shinoda and Chester Bennington wanted to do their part to help the more than 1 billion people in the world without electricity.



Linkin Park's **Mike Shinoda** (left) and **Chester Bennington** at the unveiling of the band's Hard Rock Signature Series T-shirt on Aug. 9 in Tokyo.

Partnering with Hard Rock International, Shinoda designed a limited-edition run of T-shirts, dubbed the Linkin Park Signature Series: Edition 31, joining Hard Rock's Signature Series initiative, where musicians create merchandise that supports worldwide causes.

"The most exciting part of our partnership with Hard Rock is that it helps people," Shinoda says. "There are people in the world who cook dinner over fires and people who have to perform emergency surgery at night via candlelight."

The line debuted Aug. 9 at the Roppongi Hard Rock Cafe in Tokyo. The shirt, available for a limited time online and at select Hard Rock locales, costs \$26, with 15% of profits benefiting the organization.

"The proceeds of this shirt will buy clean-energy cook stoves for families who only have access to dirty cooking materials," Shinoda says. "It will buy 'solar suitcases' to power things like hospital lights and medical devices in remote areas of the world without energy access."

"We are deeply moved by their efforts to raise awareness and relief for those in need through Music for Relief and the Power the World campaign," says Alex Merchan, senior director of marketing at Hard Rock International.

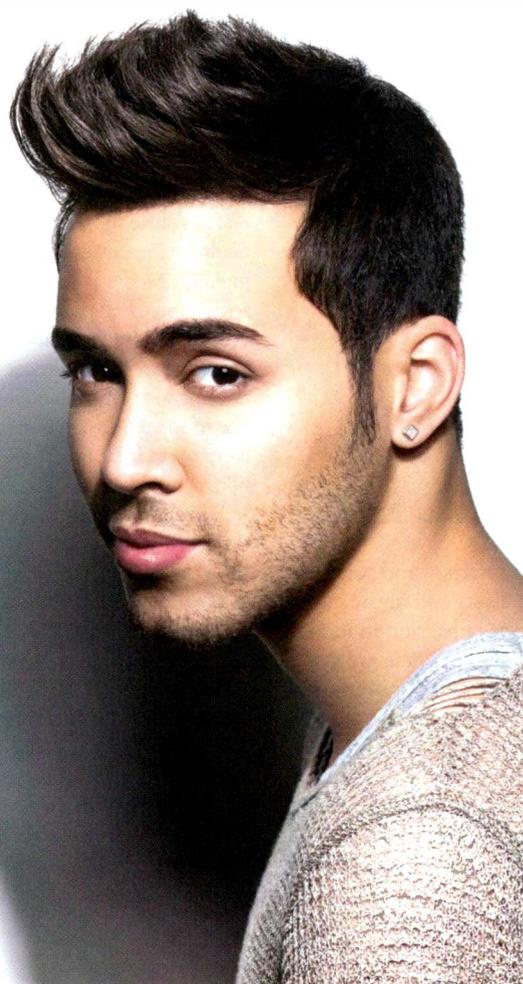
Hard Rock's Signature Series, which launched in 1990, has raised millions of dollars for charitable causes worldwide. With its Edition 31 line, Linkin Park joins a roster of such high-profile acts as U2, the Who, Bruce Springsteen, Eric Clapton, Jon Bon Jovi and Shakira that have participated in the initiative.

—**Nick Williams**

Further Dealings

Jennifer Lopez is in talks to imminently return as an "American Idol" judge, according to sources. A deal is close to being signed with Lopez, who was an "Idol" judge for the 2011 and 2012 seasons. Sources say Lopez decided to rejoin the show because its production schedule will allow her to spend more time with her children. Lopez will join returning judge Keith Urban and a third judge who hasn't been announced yet. Fox declined to comment on whether Lopez is returning to "Idol" and didn't immediately respond to another request for comment on Aug. 19. Lopez's agent didn't immediately respond to an email seeking comment . . . Rising urban bachata star **Prince Royce** (right) has signed an exclusive, worldwide co-publishing deal with **peermusic**. The deal was signed jointly by peermusic's Latin and pop departments, and encompasses all of Royce's compositions moving forward, including his current single "Darte Un Beso," which debuted at No. 2 on Billboard's Hot Latin Songs chart this month. The song will be included on Royce's third studio album, to be released by Sony Music Latin this fall. Royce is also expected to release an English-language album with RCA

in 2014. That duality led to the joint Latin/pop signing by peer, a first for the publisher. In addition to Royce's new material, peer will administer the songs from his sophomore album, *Phase II*. Top Stop, Royce's original label, will retain the copyright to the songs on Royce's first album, as part of a recent settlement with Royce . . . **Cash Money's** ever-expanding empire now includes hip-hop, pop, R&B and rock artists; a book publishing division; a spirits brand; film; and now apparel. The new venture is being spearheaded by Cash Money Records co-CEO/co-founder **Bryan "Birdman" Williams**. Williams and music merchandising company **Bravado** announced the launch of two apparel brands, Rich Gang and YMCMB, which was unveiled at the Agenda Trade Show in Las Vegas. The Rich Gang brand will encompass such apparel categories as fashion mix, active wear, denim, basics, outerwear and quality fabrics and luxury materials. The YMCMB brand, in collaboration with Lil Wayne, will feature more comfort and relaxed-wear apparel, as well as T-shirts and hooded sweatshirts. Cash Money's distributor, Universal Music Group, owns Bravado.



Think Tank

LATIN NOTAS LEILA COBO @LEILACOBO

The Narco's Song

Mexico's government is treading a fine line between censorship and freedom of expression as artists sing of the violent reality of its drug wars



Early this month, the government of Chihuahua, Mexico, fined gritty corrido singer **El Komander** 100,000 pesos (approximately \$7,746) for performing narcocorridos during a concert.

It was the largest such fine and obeyed an increasingly stringent set of measures applied by local Mexican governments in an effort to curb drug-related violence and stem any public celebration of drug culture and lifestyle. Narcocorridos, the popular, danceable, accordion-laden songs that speak about drug dealers and their exploits, fall squarely into the celebratory category.

Many artists have openly questioned the validity and effectiveness of such sanctions, but the ordinances just keep coming without inciting any major public outcry.

That's because Mexico is in a unique sociopolitical situation when it comes to music. This is the home of the corrido—folk songs that tell real stories of struggle, heroes and anti-heroes that have been an integral part of Mexican culture since the 1800s. Today, they're one of the most popular genres of regional Mexican music. The "narco" variation has been around at least since the early 1900s and gained mass popularity in the '80s and '90s with groundbreaking hits by respected acts like **Los Tucanes de Tijuana** and **Los Tigres del Norte**.

But in the last few years, narcocorridos have exploded in number, popularity and the level of their explicitness. And while violent narcocorridos have long been banned from the airwaves—a 1961 federal law prohibits "exultation of violence or crime"—YouTube and the Internet have no barriers. Add to that the monumental increase in drug trafficking in Mexico and related deaths, and you have a unique and often deadly cocktail.

In addition to the number of drug-related deaths (12,394 in 2012, according to the Mexican government) are the string of those of musicians. In January, 18 band and staff members of **Kombo Kolombia** were executed in Monterrey.

Not only do many acts have links to drugs and drug dealers, many others are fond of making drug dealers and their exploits the topic of their songs. And of course, there's the issue of what happens when a drunken crowd listens to song after song about gun-touting guys with fancy cars, pretty women and no accountability.

The Chihuahua anti-corrido laws, for example, went into effect two years ago, after a gun fight erupted during a Los Tucanes de Tijuana concert. But earlier this summer, the government upped the ante by increasing fines and demanding a deposit from artists prior to performing. In Sinaloa, the birthplace of the corrido, a law prohibits narcocorridos from being played in any venue that sells alcohol. Last November, narcocorridos and alcohol were also banned from funerals. And last October, Culiacan banished narcocorridos—or any songs with violent content—from its annual cattle fair.

These may all seem like desperate measures, but for Mexicans inundated by violence, these are desperate times. The Mexican government clearly doesn't have a handle on the drug trade or the violence, but at a minimum, it can control what is performed in public spaces.

Most political censorship is hateful and often involves the interests of a limited number of people



El Komander was fined for performing a narcocorrido in Mexico.

who want to muzzle dissent or opposition. But while many corridos are thought-provoking, often incisive political satire, others tend to be, at best, blunt retellings of violent deeds, and at worse glorification of those who commit them.

Will banning such fare from public settings have a lasting effect on society? Likely not. But at the very least, these ordinances show that the community isn't ready to wholeheartedly embrace a culture of violence. ●

TAKEAWAY: Censorship is hateful, but inability to control a desperate situation has produced desperate measures.

BUSINESS MATTERS GLENN PEOPLES @BILLBOARDGLENN

Making The Numbers Add Up

In the past, research firms have been overly optimistic on digital music forecasts, particularly with subscription services. But that's now changing



There's a big difference between seeing trends in a market and correctly predicting their timing and financial impact. Analysts and music industry executives have long seen the potential of the subscription model. But the hard part is correctly predicting revenue and revenue growth.

A new report by ABI Research says the global music subscription market will grow by 31% per year, from 29 million subscribers in 2013 to 191 million in 2018, while revenue will grow 21%, from \$5 billion to roughly \$13 billion.

ABI's forecast probably won't be far off, as the subscription market is much more predictable than it used to be. But for a variety of reasons, market research companies have frequently overestimated the size of the digital music market and its various components. In 2006, iSuppli predicted the global digital music market would grow

to \$15 billion, or 44% of total sales, in 2010. The actual trade value in 2010 was \$4.8 billion, or 28.2% of sales, according to IFPI. Three years later, Global Insights forecast the market would be worth \$13.7 billion in 2014. Since the actual trade value of digital music was \$5.8 billion in 2012, reaching \$13.7 billion by 2014 is a stretch.

The music subscription market has been especially difficult for forecasters. Take Jupiter Media Matrix's 2002 forecast that the U.S. digital music market would grow from almost nothing in 2001 to \$1.6 billion in 2006. Subscriptions were to account for \$1 billion, or about 63%.

Forrester's topline estimate wasn't far off. Total U.S. digital revenue in 2006 was \$1.9 billion, according to the RIAA, about \$300 million more than Forrester's target. But subscriptions accounted for just \$206 million, or 7%, of that total. Assuming music publishers get 12.5% of revenue, the total value was \$235 million, or 76.5%, less than Jupiter's forecast.

The cause of Jupiter's errant forecast is a common one: A new service arrives unexpectedly and sets the market on a new course.

THE BIG NUMBER

The number of digital music subscribers by 2018



Launched in 2003, iTunes helped make the download, not the subscription, the dominant revenue source of the last decade. In 2005, track and album downloads accounted for 45.6% of recorded-music digital revenue while mobile downloads—ringtones, et al.—accounted for 38.5% of revenue. Downloads' peak share of digital revenue was 72.9% in 2011.

Years ago, subscription services appeared to have more potential. In 2005, when Rhapsody and Napster were the leading services, subscriptions accounted for 13.6% of U.S. digital recorded-music revenue. However, subscriptions fell to a 6.7% share in 2010.

For the same reason, the trend in Internet radio was equally difficult to predict. A 2004 Forrester report said Internet radio would reach 30% of U.S. homes by 2010 due to major portals—AOL, Yahoo and MSN—and the streaming services of broadcast radio. But it was Pandora, launched in 2005, that was most responsible for getting Internet radio into tens of millions of American households.

Digital forecasts should be easier to make now that the download is waning in influence. But one never knows. Apple's entrance into Internet radio could upset expectations. A new subscription service or business model could radically speed consumer adoption. ●

TAKEAWAY: With digital music forecasts, the only certainty is uncertainty. But by taking a step back, one can see the trends are heading in the right direction.

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Going Back To Forest Hills

Rock (and other genres) will again ring out in New York's Queens suburb



the Doors opened for Simon & Garfunkel.

Yet the stadium has sat dormant for years, though not as decrepit as most people thought. "There was an urban myth that it had been borderline condemned, and it turns out that the actual guts of the place were great," Luba says. "We went in and did a bunch of structural concrete and steel updating, and the stadium should be in the best shape it's been since it was built."

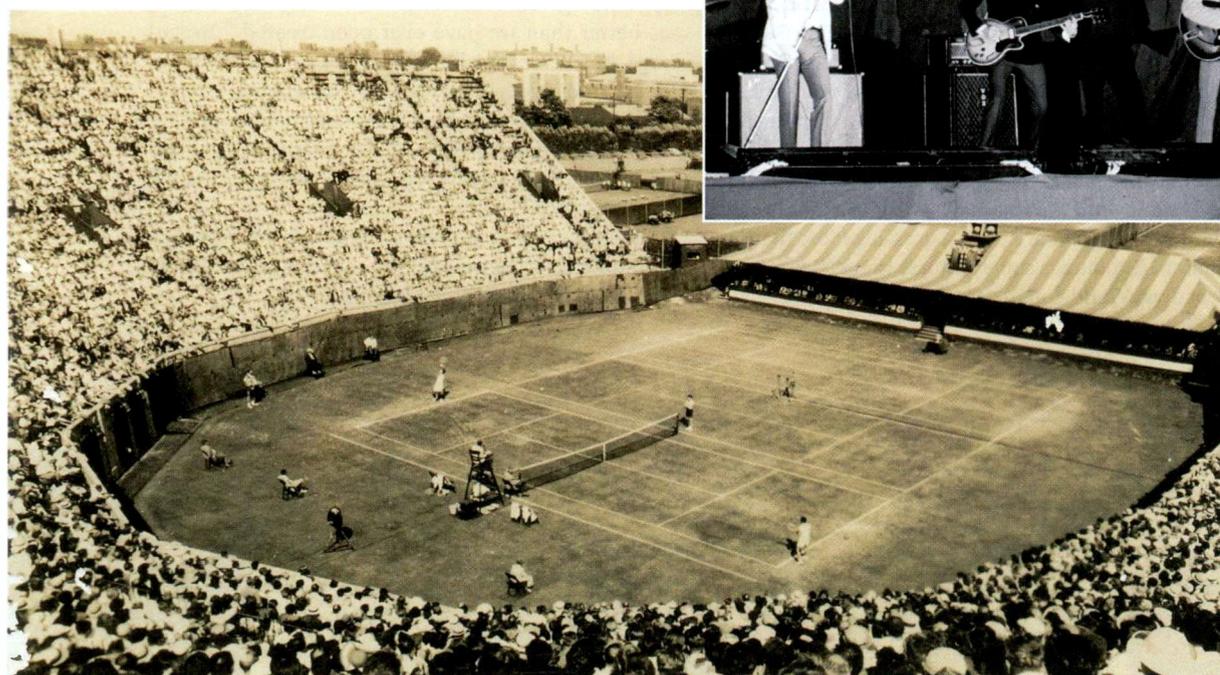
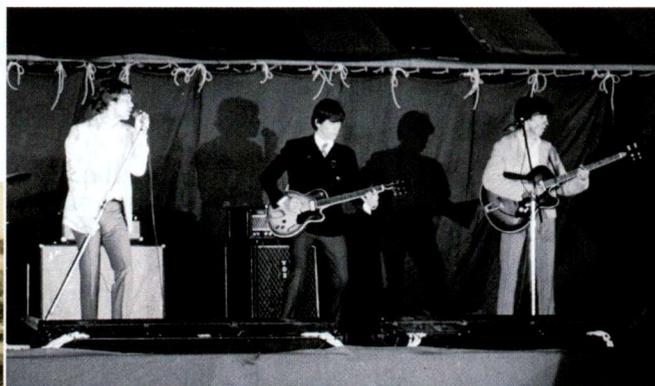
Luba and "a buddy of mine from high school, just a dude who loves music and loves tennis" formed West Side Tennis Club Events, which funded the approximately \$2 million renovation. Given Mumford & Sons' affinity for playing "weird places," they were the perfect act to reopen the venue. Bowery Presents came in as promoter, Front Gate (ticketer for Gentlemen of the Road) put the show on sale, and 120,000 requests came in for the 17,000 available tickets. That's a sellout.

Luba's new company will manage and operate live events at the venue, and while Bowery is involved in the first show, Luba says it's open to other promoters, and West Side Tennis Club Events could also promote. Luba says the response from agents and promoters has been very positive.

In his role with Mumford & Sons, Luba says he goes around the world looking for small towns that have never had "real concerts," and ends up staging mini-festivals that attract 30,000-40,000 people for two days. Generally, these are small markets, like Simcoe, Ontario; Troy, Ohio; and Guthrie, Okla., and the venues rarely show up on route books. "Sometimes bands want to play in different places," says Luba, who notes that weird places can be challenging in terms of logistics. That said, fans like it when bands "create a different environment from 60 other shows at places people are used to going to." ●

TAKEAWAY: Unique venues can present unique challenges, but also unique opportunities for fans and artists.

Archival photo of Forest Hills Tennis Stadium, where the Rolling Stones performed on July 2, 1966 (inset).



.biz

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THEATER

Realizing A 'Dream'

The Rascals are conquering Broadway, one concert-theatrical show at a time

By Phil Gallo

The Rascals will return to Broadway in December for a second three-week run, and if all goes according to plan, their next tour will be more week-long residencies in theaters than one-nighters in concert venues.

It may also spur other veteran acts to explore this new hybrid of concert, theatrical show and film that balances stories about a band, its songs and the milieu of its heyday.

"It's a completely new genre—what could be the next evolution of the concert experience for the older artists," says E Street Band guitarist Steven Van Zandt, who orchestrated the Rascals reunion, as well as directing and producing the show "Once Upon a Dream." "Concerts are going on now for 50, 60 years, so maybe it's time for a change, to start integrating the story. The idea [for "Once Upon a Dream"] was to integrate the stories with the songs, give the songs a context and make the whole night entertaining while retaining the integrity of the concert."

"The Rascals: Once Upon a Dream" has toured the country this year, beginning with three nights at the Capitol Theatre in Port Chester, N.Y., and will wrap in October with shows at the Greek Theatre in Los Angeles and the Warfield in San Francisco. It has only had two multiple-night runs: 14 nights (April 16-May 5) at Broadway's Richard Rodgers Theater, where it played to 94% capacity and grossed \$2.2 million (according to IBDB.com), and a 10-night run at the 1,100-seat Royal Alexandra Theatre in Toronto (Aug. 13-25).

The 28-song show is a mixture of hits—the group had 13 top 40 records between 1965 and 1969—and obscurities ("See," "It's Love," "If You Knew," "Baby Let's Wait") performed against a backdrop of historic footage and actors re-enacting the Rascals' story.

The production took three years to assemble, costing Van Zandt \$2 million and 617 donors on Kickstarter another \$123,000. Van Zandt says crowd-sourcing was done more to get a sense of the value of the project than to raise funds. Expenditures included three



years of voice lessons for singer Eddie Brigati with Katie Agresta ("Jersey Boys," Bon Jovi), a 50-foot-long screen for the visual design work of lighting director/co-producer/co-director Marc Brickman (Roger Waters, Nine Inch Nails) and a full complement of musicians to allow the quartet to reproduce its work the way it was recorded.

When "Once Upon a Dream" returns to Broadway the week of Dec. 16, this time at the 1,600-seat Marriott Marquis, its rock'n'roll cohorts will be three shows that are proving the durability of pop music

Van Zandt and his wife, Maureen, got the Rascals to initially reunite in 2010 to perform at the Kristen Ann Carr Fund benefit. Van Zandt, who has worked with the band members individually, inducted them into the Rock and Roll Hall of Fame and championed the act on his radio show "Little Steven's Underground Garage," says he has been asked to get them back onstage since 1982. He and the band members all say money alone wasn't enough for a reunion and that the oldies circuit held no appeal. The historical show "gave them an artistic reason to reunite," Van Zandt says.

The Rascals and Steven Van Zandt (center) attend "The Rascals: Once Upon a Dream" in New York on April 15.

"I was given confidence and trust. They treated us better than we have ever been treated,"

—EDDIE BRIGATI, THE RASCALS

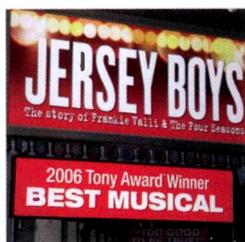
catalogs on the Great White Way. "Jersey Boys," the music and story of Frankie Valli and the Four Seasons and the closest production to "Once Upon a Dream," recouped its initial investment nine months after it opened in November 2005 and has grossed more than \$425 million. The fictional '80s hard rock saga "Rock of Ages" has pulled in \$102 million from 1,730 shows, and "Motown: The Musical" has sold out nearly every show since it opened April 14, grossing more than \$16 million. (Producers supply figures to such websites as BroadwayWorld.com that keep running tallies.)

"I was given confidence and trust; they treated us better than we have ever been treated," Brigati says, but Felix Cavaliere, the Rascals' keyboardist, singer and chief songwriter, had his doubts. He says he has turned down offers to do one-man shows that would be a combination of stories and songs, and he wasn't fully convinced "Once Upon a Dream" would succeed.

"I must say that this was a surprise to me," he says. "I think this is a good idea for concerts in the future. You just have to keep the costs down." ●



Broadway. "Jersey Boys" proved that a historical rock'n'roll piece can work within the traditional confines of the legitimate stage. "Once Upon a Dream" needs to cross over from concert event to sit-down production, which may be the result of its second three-week Broadway run.



Music publishers. "Rock of Ages" turned dust-gathering '80s anthems into steady revenue producers, which should encourage publishers to pursue theatrical projects. The crowded field is occupied by studios converting older movies into musicals; the historical multimedia field appears wide open.



Oldies circuit. Packaged tours of acts from the '60s and '70s may look to the Rascals show to bring in a storytelling element that would help differentiate one year's tour from the next. As successful as this summer's Turtles tour was, imagine more stories and B&W footage on the next go-round.



QUESTIONS Answered

Steve Martin

President
The Agency Group, North America

What did you wake up thinking about this morning? I woke up this morning looking forward to a six-day break with my wife, son and daughter. We're at my friend's lake house on Long Island. It's been a hectic summer. Right after my first cup of coffee, I got a call from Marc Brickman and Steven Van Zandt, the producers of the Rascals show we had in Toronto.

Describe a lesson you learned from a failure. This is almost a right of passage that one goes through in the agency business. You discover a band at their embryonic stage, develop them from 10 people in a nightclub to 5,000 or 10,000 people nationally, and then get fired by that band for no reason due to the quality of your work. It's often due to a political change in management or an artist deciding to take things in a different direction. The lesson is to not let being dismissed by a client affect your self-worth. You have to accept the loss and move on to the next challenge.

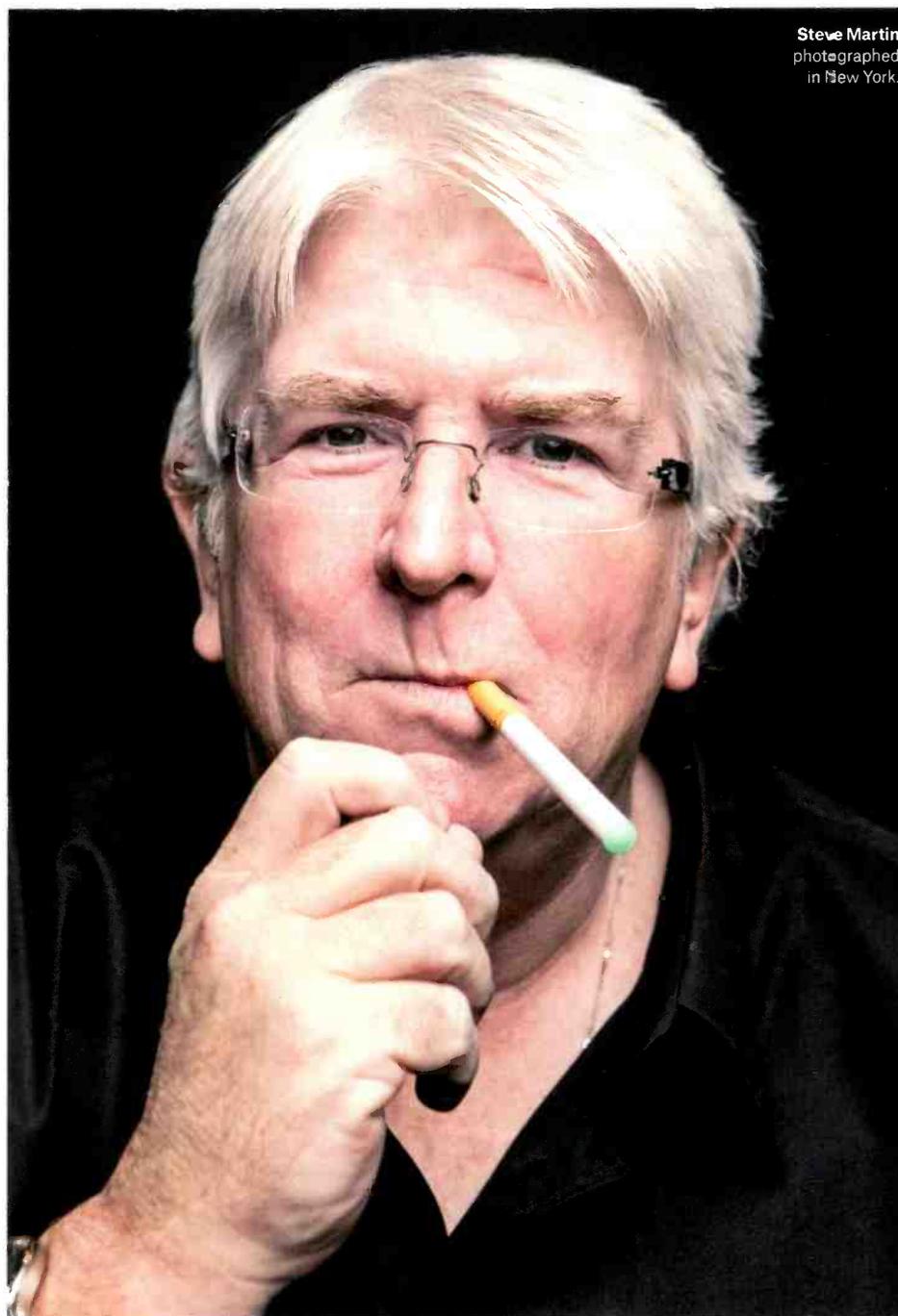
What will define your career in the coming year? I always half-jokingly refer to my job description as "to serve and protect." So hopefully what will define my career is continuing to support and work with the other agents in all our offices in North America—helping them sign clients, giving them points of view on unique ways to book clients and expanding our lecture and literary departments.

Who is your most important mentor, and what did you learn? My father was a mentor in many ways. He owned a car dealership on Long Island. No matter who he worked with, whether it was a customer or co-worker at the dealership, he always treated them well. That always stuck with me. If you're fair with people, they'll often-times be very fair back to you. Professionally, [late legendary concert promoter] Bill Graham was another mentor. He could be incredibly personal, charming and ferocious all at the same time. It was a marvel watching him and speaking to him about how the business was changing, and his thoughts on artists and protecting the rights of people who attend concerts and giving them a quality experience.

Name a project that you're not affiliated with that has most impressed you in the past year. One is the Governors Ball on Randall's Island [in New York]. We had Guns 'N Roses on it this year. They're doing a terrific job in trying to treat the audience well. The other is Insomniac's Electric Daisy Carnival. I give them a lot of credit for pulling off events that are incredibly attractive and relevant to the 17- to 30-year-old audience that seems to be growing. I tip my cap to them.

Name a desert island album. Stevie Wonder's greatest hits. His upbeat songs always make me feel good, and his ballads always make me feel warm. —Mitchell Peters

"Don't let being dismissed by a client affect your self-worth. Accept the loss and move on."



Age: 56

Favorite breakfast: Yogurt with granola

My first job: "Booking bands in the Hamptons for a place called Hot Dog Beach when I was 17."

Memorable moment: "Taking Leon Russell to Neil Young's house the night before the Bridge School Benefit two years ago. Neil hosts a dinner for the performers at his house. I sat next to them while they discussed trains and buses for almost an hour. They're both train aficionados."

Advice for young executives: "Speak to people in person or on the phone, and not depend on technology as much to convey your thoughts and feelings."

1 "Jack Casady from Hot Tuna and Jefferson Airplane gave me the 'ashes' urn—to remind me to only work with great musicians."

2 "Yoda, who I turn to for advice occasionally; the globe is the best

award I ever got—from my two children."

3 "Pollstar Award for agent of the year in 2008—a pleasant surprise, to be sure—and the Long Island Music Hall of Fame award, which was a truly memorable evening to

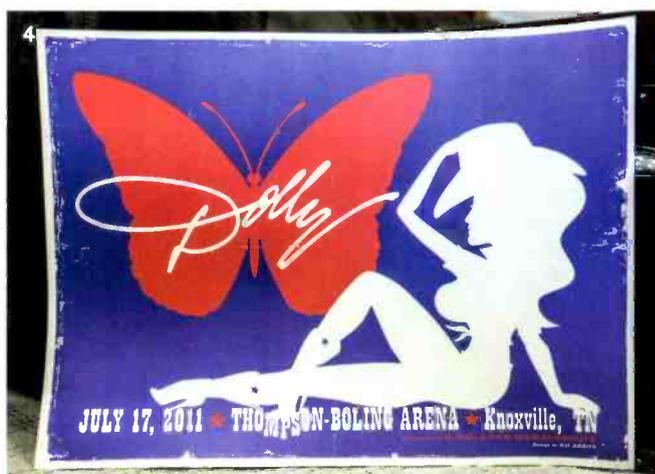
be inducted with Lou Reed, Al Cooper, Eddie Palmieri and my client and friends Dream Theater."

4 "Dolly poster from a performance on behalf of Dolly's Imagination Library that raised over

\$3 million dollars for the charity."

5 "My friend Esther Friedman

from Sony/ATV Publishing made me this pillow as a gift years ago."



BACKBEAT

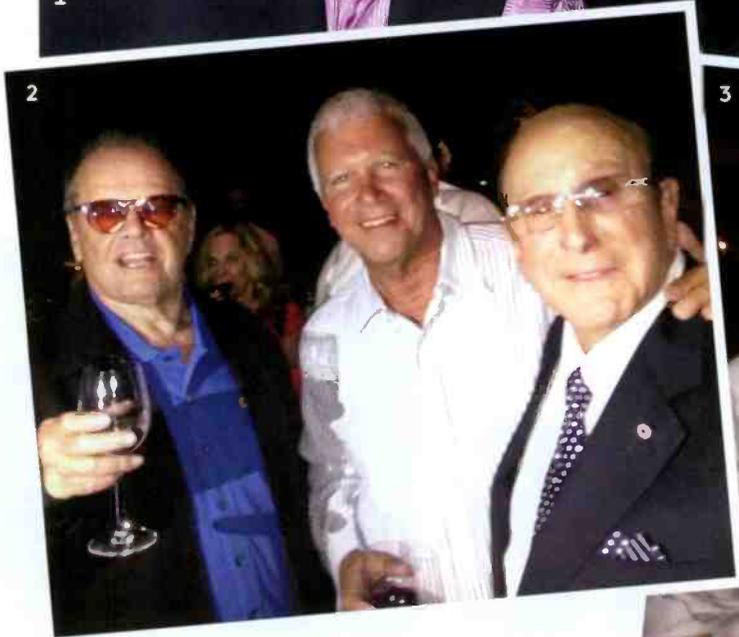
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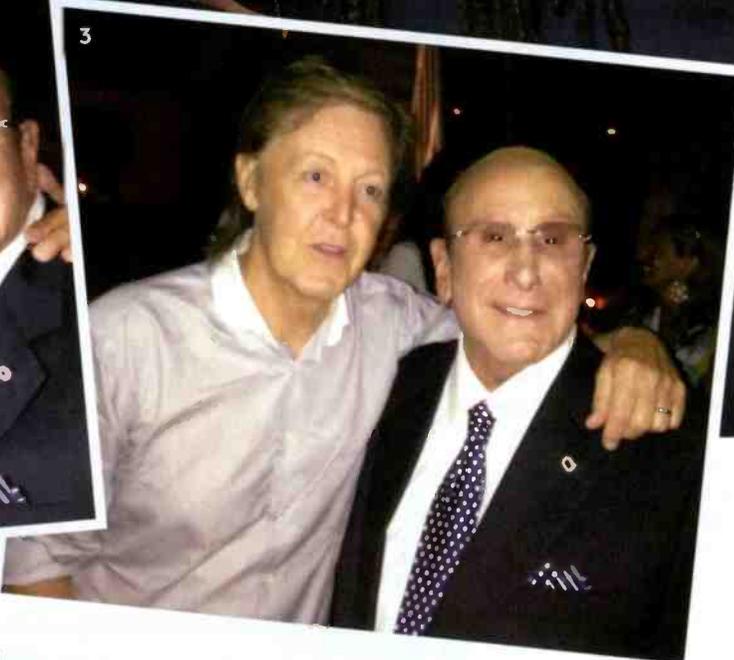
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Hitmakers Head To The Hamptons

New York's favorite summer playground was abuzz with industry A-listers as **Clive Davis** hung with **Nile Rodgers**, **Jack Nicholson** and **Paul McCartney**, and a benefit for **Ne-Yo's** charity drew **Barry Weiss** and **Estelle**

1 Write on: Sony Music chief creative officer **Clive Davis** and **Nile Rodgers** hit the East Hampton Library's Authors Night at Gardiner's Farm on Aug. 10 in East Hampton, N.Y., where Davis touted his memoir, "The Soundtrack of My Life."

2 **Clive Davis** kept the party going later that night at a dinner thrown in his honor by noted art dealer **Larry Gagosian** (center), who opened up his 26-acre East Hampton estate to a high-powered group of guests that included **Jack Nicholson**, Warner Music Group owner **Len Blavatnik** and **Jon Bon Jovi**.

3 Watch the throne: **Paul McCartney** and **Clive Davis** traded war stories at Larry Gagosian's dinner party.

4 **Ne-Yo**, R&B star and senior VP of A&R at Motown Records, had his own Hamptons hangout with Universal Music Group East Coast chairman/CEO **Barry Weiss** and others at his Compound Foundation's second Fostering a Legacy Benefit, which raised money for children in foster care and group homes, at the East Hampton estate of NCR Corp. head **Bill Nuti** on Aug. 17.

5 Songbirds: **RaVaughn** (in white) and **Adrienne Bailon**, who are both signed to Ne-Yo's Compound Entertainment, felt the vibe with Roc Nation singer **Bridget Kelly** (right) at Ne-Yo's benefit.

6 **Estelle** and **Mario** lit up the camera at Ne-Yo's benefit.

“You can feel that there’s a passion for this moment that’s really special.” —Lars Ulrich

Rocking In A New Frontier

Metallica played China for the first time with two sold-out shows, while **Troy Carter**, Capitol Music Group’s **Steve Barnett**, **Carrie Underwood** and Sony Music Nashville’s **Gary Overton** celebrated in L.A. and Nashville

1 Band with a view: **Metallica** made its long-awaited debut in China with two sold-out shows Aug. 13-14 at the Mercedes-Benz Arena in Shanghai.

2 **John Legend** (center), pictured here with “Live on Letterman” executive producer **Tom Lisack** and CBS Interactive’s **Marc DeBevoise**, played a live-streamed concert for Vevo and CBS Interactive’s “Live on Letterman” at New York’s Ed Sullivan Theater on Aug. 20. “The Ed Sullivan Theater is intimate,” DeBevoise says. “Legend said to me after the show, ‘It’s almost like they’re on top of you, which makes them nervous to stand up.’ But he went out in the crowd later—it was great.”

3 Atom bomb: **Troy Carter** (center) was all smiles with Capitol Music Group chairman/CEO **Steve Barnett** and executive VP **Michelle Jubelirer** in Los Angeles before announcing Atom Factory Music, his new joint label with Capitol, on Aug. 21. “The way our label is going to work is very independent,” Carter says. “We want to get back to being able to develop acts and take our time doing it.”

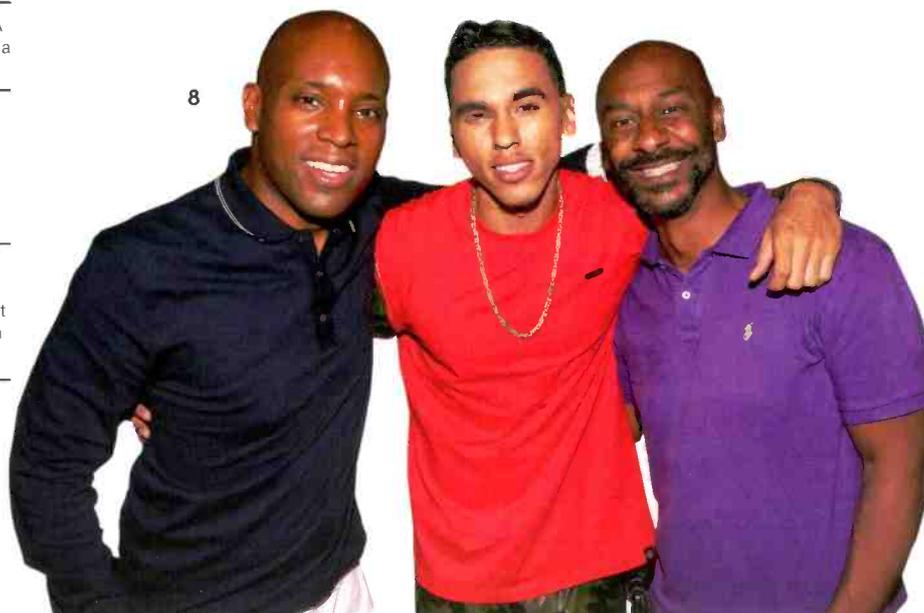
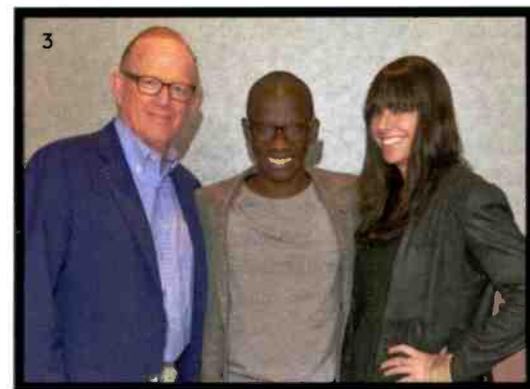
4 **Luke Bryan** threw a rocking album-release party at New York’s Irving Plaza on Aug. 15, sponsored by Klipsch. He couldn’t party too hard though: The next morning he played a set on Rockefeller Plaza for NBC’s “Today.” “It was the most energetic crowd of the entire summer,” “Today” senior producer **Melissa Lonner** said afterward. From left: Longtime Bryan manager **Kerri Edwards**, Billboard editorial director **Bill Werde**, Bryan and Lonner.

5 Country queen: Sony Music Nashville, Creative Artists Agency and the American Red Cross feted **Carrie Underwood** at Nashville’s Country Music Hall of Fame and Museum on Aug. 8. From left: Sony Music Nashville’s **Jim Catino**, **Caryl Healey** and **Angie Magill**; Underwood; Sony Music Nashville chairman/CEO **Gary Overton**; Arista Nashville’s **Lesly Tyson**; and Sony Music Nashville’s **Paul Barnabee**.

6 **J. Cole** packed New York art museum MoMA P.S. 1’s weekly Warm-Up party in Queens with a raucous performance on Aug. 17.

7 Brooklyn indie darling **Twin Shadow** chilled backstage with his engineer/production manager **Mark Endozo**, manager **Eddie Bezalet** and tour manager **Joe Jennings** (from left) before his Aug. 17 show at New York’s Central Park SummerStage.

8 R&B singer **Adrian Marcel** (center) buddied up with BET’s **Kelly G** (left) and president of programming **Stephen Hill** after performing at the BET Music Matters showcase at S.O.B.’s in New York on Aug. 13.



INSTAGRAM US! #BACKBEAT



Taylor Swift shared preshow smiles with reps from the BOK Center in Tulsa, Okla., ahead of her performance there on Aug. 7.

@bokcenter @taylorswift backstage @bokcenter 8/7/13 for her #RedTour: Evan Falat, Director of Business Development, Jeff Nickler, Assistant General Manager and Sarah Haertl, Regional Director of Marketing.

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

T&E Report

Philadelphia

Budweiser Made in America (Aug. 31-Sept. 1)



Philadelphia may be known for its prominent role in early American history, but its music history runs almost as deep. “American Bandstand,” Chubby Checker, Hall & Oates and Frankie Avalon have all called the City of Brotherly Love home. But its longest-running legacy may be the influential Philly soul scene, which nurtured Gamble & Huff (see story, right), Patti LaBelle and Boyz II Men, and lives on today with Jill Scott and the Roots’ work with John Legend. And now Philly has a marquee festival to match its musical prowess: Budweiser’s **Made in America**. The festival’s second edition (Aug. 31-Sept. 1) runs the stylistic gamut from Beyoncé to Nine Inch Nails, and will once again take over the streets of central Philly. (The main stage is in front of the Museum of Art’s iconic “Rocky” statue.) “I love the venue,” says Budweiser chief marketing officer Paul Chibe. “You feel the city; you have that beautiful backdrop.” Right across the Schuylkill River is **University City**, home of the University of Pennsylvania and Drexel University, which Brandon Pankey, account manager at Sports and Entertainment Group, calls “a hodgepodge of culture and diversity.” Those seeking a taste of old Philly should heed G. Love of rap-rock vets G. Love & Special Sauce, who “grew up around South Street in **Society Hill**. It’s nice to walk around and enjoy the rich American history that the city is known for.” Ivan Barias, president of the Recording Academy’s local chapter, heads to hipster-fied **Northern Liberties/Fishtown** for “very cool gastropubs, places to shop and a great energy that attracts the creative community.”



STAY

Superstars like the Rolling Stones and Red Hot Chili Peppers bed down at the elegant **Four Seasons Hotel** (fourseasons.com/philadelphia). The hip **Hotel Monaco** (monaco-philadelphia.com), with its raging Stratus rooftop bar, draws the likes of Demi Lovato. Yusuf Muhammad, promoter of the city’s popular Veteran Freshman concert series, prefers the more classic **Club Quarters** (clubquarters.com): “The rooms are spacious and have an illustrious feel. It’s five-star for a good price.”

EAT

Philly isn’t all cheese-steaks and soft pretzels—it’s become a thriving foodie destination in recent years. It’s arguably the BYOB capital of America; French restaurant **Bibou** (biboubyob.com) and Mediterranean-focused **Monsu** (monsurestaurant.com) are among the best such options. NARM president Jim Donio hits French eatery **Caribou Cafe** (cariboucafe.com) for its “delicious and affordable fixed-price menu and grand bar.” For the flesh-averse,

Wes Eisbold of Philly-founded electro act Cold Cave recommends **Vedge** (vedgerestaurant.com), “one of the best vegan restaurants in the world.” West Philly rapper Chill Moody mixes aural and gastronomic pleasures at eatery/venue **Milkboy** (milkboyphilly.com), which he says has “the best burger in the city.” For a healthier take on a classic Philly experience, hit **Ishkabibble’s** (philcheesesteak.com), known for its chicken cheesesteaks and a wall of autographed band photos.



PLAY

Philly’s stages seem to embody the city’s historical gravitas. Punk luminary Dave Hause has “had some of the most amazing musical experiences of my life at the **Trocadero**” (thetroc.com), the landmarked theater where the Roots and fellow hometown heroes the Dead Milkmen have recorded live material. Adam Blackstone, musical director for Justin Timberlake and others, likes the intimate vibe at **TLA** (tlaphilly.com): “You can really connect with the audience.” Rennie Jaffe, manager of Philly indie rocker Kurt Vile, favors **Union Transfer** (utphilly.com), where “much attention is paid to sound, sight lines and the curating of gigs.” Mixology connoisseurs, Pankey says, should make for **Continental Midtown** (continentalmidtown.com), “which has the best drinks in the city” and a rooftop bar. For a night of dancing, Little Giant Media founder Tayyib Smith “loves the sound system at the **Dolphin** [dolphinphilly.com] in South Philly. It rocks like [legendary New York club] Twilo in the ‘90s.” —Ken Scudato

Clockwise from top: Interior of the Hotel Monaco, watermelon radish carpaccio with fava beans from Vedge, Chill Moody and Brandon Pankey.



TALK

@mackle-more

Philly has turned into one of my favorite cities in America

@mick-mgmt

Guess who’s playing at the @MIA-Festival in Philly on 8/31??

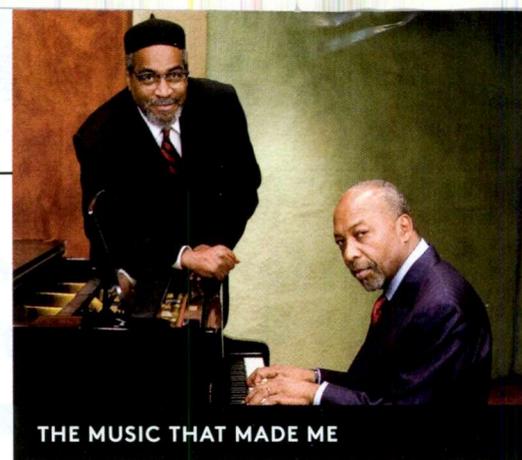
These guys: @WALK-THEMOON-band

@ricky-rozay

All the hustlers flying to Philly for Meek #dcs Summit 8/30. Be there. @MeekMill

@Empire-OfTheSun

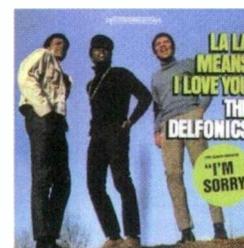
See Luke #MadeInA Minute @Budweiser @MIA-festival coming up Labor Day weekend...



THE MUSIC THAT MADE ME

Gamble & Huff

Aside from Detroit, no city is more synonymous with soul than Philadelphia—mostly thanks to producer/songwriter greats Kenneth Gamble and Leon Huff. After teaming up in 1964 and later founding Philadelphia International Records, the pair pumped out a non-stop string of hits by the Stylistics, Teddy Pendergrass, the Dells and other adherents of the so-called Sound of Philadelphia, characterized by lush strings and percussion arrangements. With plans in the works to celebrate the duo’s 50th anniversary next year, and the members of MFSB, the pair’s iconic studio band, reuniting in October to be immortalized on Philly’s Walk of Fame, it’s the perfect time to re-examine Gamble & Huff’s legacy. Here, Gamble discusses four songs that were key to the evolution of both his and Huff’s career and Philly soul. —Alex Gale



‘LA LA MEANS I LOVE YOU,’ THE DELFONICS

That song created this whole era of groups that had falsetto singers. The Temptations had Eddie Kendricks, and then you had the Chi-Lites. It’s embedded into the culture

here. Now rappers are on the corners, but it used to be singing groups on the corner, doo-wopping.

‘BACK STABBERS,’ THE O’JAYS

“Backstabbers” was the perfect marriage for the music we were doing. The O’Jays were very good for social commentary; we wrote about unity and people loving one another. They inspired us because you just couldn’t give them any song. They were the best of the best—you had to give them something they could really get into.



‘ME AND MRS. JONES,’ BILLY PAUL

I just knew “Me and Mrs. Jones” was going to be a hit. After we recorded it, Billy Paul was performing in a nightclub. He told the people, “I’m going to sing a new song and see if you like it.” And he had to sing it about three times—people loved it. And I loved Amy Winehouse’s [response song, “Me and Mr. Jones”]. What a voice, what an artist.

‘TSOP (THE SOUND OF PHILADELPHIA),’ MFSB FEATURING THE THREE DEGREES

Don Cornelius was a good friend of ours. We would send all our artists to his show—it was the only place African-American artists could get national exposure. One day I told him, “You need a new theme song—a good one.” He said, “Why don’t you do it?” Calling it the Sound of Philadelphia helped us out a lot. It got our brand out in the marketplace; they never really called our music “the Sound of Philadelphia” before then. We interweaved the city with the music. We got that blueprint from Motown and Berry Gordy. They had the Motown sound, so we said, “Let’s have the Philly sound.” And it caught on in a big way. ●

Gear

Handcrafted

Latin legends like Julio Iglesias and Alejandro Sanz call on Carlos Alvarez for his analog arsenal



Name: Carlos Alvarez

Hometown: Miami

Foot in the door: Trevor Fletcher, GM of the Hit Factory (then called Criteria), asked Alvarez to help with vocals on a Julio Iglesias album, as the assistant on hand didn't speak English. "He gave me my big break and put me directly into the fire," Alvarez says. "After that, Julio said, 'You're coming with me.'"

Memories: "We would often go to Julio's house for dinner after sessions. On one evening in 1990, Julio had his staff prep three candy-apple-red Camaros in his driveway. As we pulled up, he handed each of us the keys with a big smile. He had brought his production team convertibles. It was a thank you for the history books."

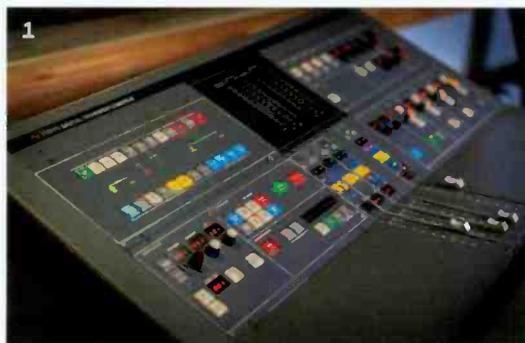
Current projects: Mixing tracks for Jorge Villamizar (formerly of Bacilos); just finished new albums by Olga Tañón, Concha Buika and Marc Anthony.

When Carlos Alvarez goes to the studio, he always takes a broad-rimmed straw hat that he places on top of his customized outboard-gear rack.

"It's my good luck thing," the engineer says. "Sometimes I'll put it on. It's 'in' all of my records."

The hat, which belonged to his grandfather, a Cuban farmer, can be seen as a metaphor for Alvarez himself: In a world of Pro Tools and plug-ins, the three-time Grammy Award and seven-time Latin Grammy winner is an analog-effects master who delicately molds the sound of every voice and instrument he mixes.

Alvarez works mostly out of Miami Hit Masters, the Little Havana studio owned by Cuban chanteuse Albita, which he shares with producers Mario Aracil and Guianko Gomez. The studio boasts a recording room big enough to accommodate an orchestra, in addition to such eye candy as doors papered with sheet music and a bathroom tiled to evoke a swimming pool.

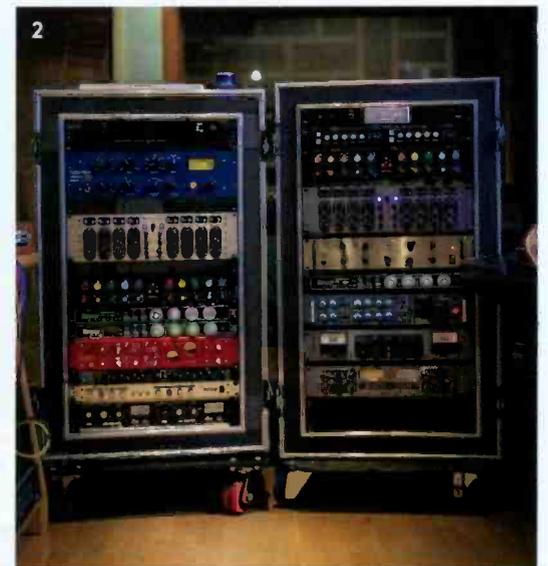


But Alvarez's main arsenal is portable. Wherever he goes, whether in Miami or across the country, he brings two massive racks of outboard gear. "I call them Fatty and Skinny—El Gordo y La Flaca—although actually it's El Gordo and El Mas Gordo [Fatty and Fattier]," Alvarez says affectionately.

The processors on these racks have become part of Alvarez's signature sound. "Most people come to me because they like the way I balance, and part of getting that balance is using these tools," he says. "I process tracks through my outboard gear and print them back to the original session. This establishes a sort of 'souped up' version of the instruments. Adding this stage is kind of unique to me and makes a big difference in the overall depth of my mixes."

Alvarez began building his racks in the '80s as an assistant in the many small studios that bordered the fabled Criteria in North Miami. He got his big break working with Julio Iglesias, and since then has finessed albums by an eclectic mix of names, including Juan Luis Guerra, Alejandro Sanz and Kelly Clarkson. For each collaborator, Alvarez found the right tool in his twin toolboxes. "Julio Iglesias' *La Carretera* album went through this Focus compressor," he says. For Marc Anthony's latest, *3.0*, Alvarez "knew the percussion would sound one way through a Manley equalizer, and I knew Marc would sound great through the GML 8200 EQ."

Alvarez treats his gear like old friends, but that doesn't mean he isn't in the market for new ones. "Engineers are like art collectors in a way," he says. "You're amassing gear that you'll always use." —Leila Cobo



"Engineers are like art collectors in a way. You're amassing gear that you'll always use."

1. Alvarez recently expanded into mastering, for which he uses a 1986 Neve console purchased from engineer Vlado Meller. "It allows me to give an extra 10% juice to the mixes," he says.

2. Fatty (left) and Skinny (right) are Alvarez's left and right hands in the studio. He takes the 300-lb. customized gear racks everywhere he goes.

3. "This is a crucial unit. Pretty much every vocal I've touched in the past three years has run through this Tube-Tech [compressor]. It's very transparent-sounding."

Gov't Mule's
Warren
Haynes,
Matt Abts,
Danny Louis
and Jorgen
Carlsson
(from left)





GOV'T MULE

RIDES A

BLUE NOTE

No one expected Gov't Mule's first new album in four years to arrive on Blue Note, and no one expected it to be a double-disc set with alternate versions of the songs featuring guest vocalists from Toots Hibbert to Jim James. Here's how it happened, and why it works

BY RAY WADDELL

The new Gov't Mule album, *Shout!*, would be noteworthy just because it's the first new studio recording by the well-loved blues-rock band in four years. But the album is also garnering attention as the group's first release on Blue Note Records, and for the wealth of guest vocalists who take part in alternate versions of all 11 songs on a bonus disc.

Shout! is an important release for both Blue Note and its president, Don Was, who calls Gov't Mule frontman Warren Haynes "as great a rock'n'roll guitar player as I know of. I never had any questions about wanting to do this record."

Gov't Mule—Haynes, drummer Matt Abts, keyboardist Danny Louis and bassist Jorgen Carlsson, started writing for *Shout!* in February 2012 with a sense of renewed vigor after a one-year hiatus. For Haynes, the guests on the bonus disc are a "wish list" of his favorite singers: Dave Matthews, Jim James, Grace Potter, Elvis Costello, Steve Winwood, Vintage Trouble's Ty Taylor, Dr. John, Toots Hibbert, Ben Harper, Myles Kennedy and Glenn Hughes.

"The first thing I did with every singer was say, 'Hey, this is the concept of the album: I have a song I think you would be perfect for, but as a singer, I would never sing a song I didn't feel a deep connection to. So I'd like to send you the song, and if you feel connected to it, I'd love for you to sing it. If not, I totally understand,'" Haynes says. "That's the way all the conversations started." A testament to the respect he has in the artist community, nearly every vocalist Haynes asked agreed.

"The first thing that blew me away [with *Shout!*] was the songwriting, which was really deep and a more nuanced than other Mule records," Was says. "Then when [Haynes] played me the second disc, I was blown away by how brilliant the casting is. It's the perfect song for everybody, and they got some stellar performances out of folks. The idea of doing it as two separate CDs in one package was irresistible."

Asked about the challenges of releasing *Shout!* as a double CD, Was laughs. "It costs more, so the big challenge was getting it past business affairs," he says. "You have to be able to go to the finance guys with the argument of 'This is really fuck-

ing cool,' armed with nothing more than enthusiasm. Enthusiasm usually trumps. I don't see it as a severe marketing challenge—I see it as a marketing coup."

A respected bassist and Grammy Award-winning producer, Was says he keeps his musician hat on even as label chief. "The philosophy is to make great records and let as many people know about them as possible," he says. "That, in a nutshell, is what Blue Note tries to do, and that's how I work as a producer as well. Everything that on paper seemed certain to sell never sold. And everything that moved me and other people were the things that worked, despite great odds."

In 1989, Was produced two unexpected commercial breakthroughs: Bonnie Raitt's *Nick of Time*—which hit No. 1 on the Billboard 200 and won three Grammys, including album of the year—and the B-52s' *Cosmic Thing*, which hit No. 2. "I learned that very quickly with Bonnie and the B-52s, two artists that had tremendous respect but no one had any illusions that the records were going to sell. We just tried to make the best records we could knowing that they weren't going to sell, and just do something we could be proud of, and they sold."

Was calls *Shout!* a "great American rock'n'roll album of the highest order," and sees no reason why it wouldn't fit in with the catalog of Blue Note, traditionally viewed as a jazz label. "My musical vision was shaped by the mission statement that Alfred Lyon, who started Blue Note Records 75 years ago, wrote," he says. "It's really about the quest to record authentic music and to promote the inspiration behind it. I don't think Alfred had in mind discriminating in terms of scales or modes that people play. I think Warren Haynes and Wayne Shorter have a great deal in common: They have command over the instrument, they have imagination, and they're soulful. That's what Blue Note's about to me. We've got to be the greatest jazz label in the world—and I think we are—but in addition there's room for soulful music that grooves."

Like Was, Blue Note marketing VP Zach Hochkeppel says *Shout!* is a good example of what Blue Note is today. "Blue Note is a 'good music' label, the lineage of which is, and has to be, jazz," he says. "But we've been able to expand. Warren has a healthy respect for jazz and the label, and Don has an inclusive vision of what can be on Blue Note, so you can have Gregory Porter,

which is a jazz vocal record, next to Elvis Costello and the Roots [see story, page 37], which has nothing to do with jazz but fits very well next to an Amos Lee record, a Terence Blanchard record, or a Gov't Mule record."

Gov't Mule has sold nearly 4 million live track downloads through its site MuleTracks.com, and released its previous album *By a Thread* on its Evil Teen label, following stints on Relativity and ATO. *Shout!*, like Haynes' solo album *Man in Motion* last year on Concord, was financed independently, a strategy that provides options, according to Haynes' wife and manager, Stefani Scamardo. "I do feel like we did a good job with *By a Thread* and got the record out there. But it's great to have a team of people around you—it feeds into the process, especially when everybody's so excited," she says. "Anybody can hire the right indies, radio, press and digital marketing, but there's something about having a team of people brainstorming and trying to make your project bigger than just yourselves. We've been happy at all levels doing it in different ways, and when these scenarios come up and we like the people and are inspired, it makes sense to us. If it didn't, then it would probably be coming out on our own label."

The Gov't Mule deal with Blue Note is for one album, but Scamardo is optimistic that the partnership for the band can continue, and that Haynes' solo work with Concord can continue as well. "We've basically ended up with two great Universal companies we're real happy with," she says, adding that the relationship with RED as distributor has been particularly fruitful, providing continuity during label shifts and moving anywhere from 50,000 to 200,000 units of live CDs and DVDs.

"[It's] allowed us to pursue a lot of these opportunities," Scamardo says. "Some of these [releases] don't ship huge numbers on the front end, but we need a partner that consistently makes sure the project gets out there. It's a good independent business model we've worked out with them."

Likewise MuleTracks.com, which takes the power of the Gov't Mule live experience and turns it into something fans can hear outside the venue. "We've always had the fan base that wanted to tape shows, and the second we had the technology to get good mixes to them immediately, we pounced on it—and so did our fans," Scamardo says.

Despite the second disc of *Shout!*, Blue Note is promoting it as a Gov't Mule record, with the guests as a bonus. The Gov't Mule version of "Funny Little Tragedy" just went to triple A radio. "We don't want to lead with the guest artists, because the truth of the matter is [Gov't Mule] doesn't need these artists to garner the attention," Hochkeppel says. "[*Shout!*] is only going to cost [fans] a little bit more than it would be for a standard CD. It's basically a bonus for everybody that buys the record. We want to respect the fact that all these artists gave their free time willingly, so we didn't want to look like we were exploiting the guest artists either."

Still, the variety of artists on the second disc provides a wide range of marketing and promotional opportunities, from heritage rock, NPR and college stations to word-of-mouth via each artist's website and social networks. Retail promotions and bundles with Best Buy and Amazon will be supplemented by nontraditional outlets like Guitar Center, tapping into Haynes' respect in that world.

Then there are opportunities at jam-band and music-geek sites, as well as the group's own Mule.net, which boasts a fervent base. "Gov't Mule has such a direct connection with fans. They're doing a really robust direct-to-consumer offer, exclusive bundles for T-shirts and early access to tickets, and they've already had huge response to that two months out," Hochkeppel says. "Given how connected that community is and where the Internet lives, that's where we're focusing as far as arming the kids with the tools to tell each other about the music. This seems to be a situation where everybody feels like it's Warren's time."

Was says releasing records like *Shout!* is why he came to Blue Note in the first place. "To be able to do things like this when they come along, I'm thrilled," he says. "I hope I get to do this for the rest of my life." ●

A Little Help From My Friends

Warren Haynes explains the collaborative process behind Gov't Mule's new album

Rock'n'roll iron man Warren Haynes is known for effortlessly shifting musical gears, "stepping off one tour bus and on another," as he puts it, touring constantly with such bands as the Allman Brothers Band, the Dead, his own Warren Haynes Band and the blistering blues-rock outfit he founded nearly 20 years ago, Gov't Mule. With Haynes' schedule, one could understand how four years could go by since the Mule independently released *By a Thread* on their Evil Teen imprint in 2009. The new *Shout!* arrives on Blue Note Records Sept. 24, packed with some of the most powerful songs the band's ever recorded and sporting a bonus CD with those same tracks rearranged and resung by guest vocalists, including Dave Matthews, Dr. John, Toots Hibbert, Elvis Costello, Grace Potter, Steve Winwood, Jim James and Vintage Trouble's Ty Taylor. Billboard convinced Haynes to stop moving long enough to do discuss the collaboration-heavy album, the band's indie past and more.

It's been four years since the last Mule studio album. Did the band evolve in the interim?

We took a year off for the first time in our career, which was probably the best thing we've done. It gave us some serious perspective on the past, and when we looked back it helped us think about what kind of record we really wanted to make. We started writing for this record in February of 2012, making demos. Some of the demos turned into cuts we wanted to keep on the record, and that inspired us to continue the whole process. We would have released this record much earlier had we not come up with the whole double CD concept with the guest vocals.

Where did that concept come from?

We were almost finished with the record before the concept even appeared. I'd written a song, "Funny Little Tragedy," out in California when I was working with Phil Lesh, late at night in my hotel room. It sounded more like the Clash, the Attractions or Stiff Records than anything we'd ever done, to the point that when I showed it to the band I said, "I'm not sure if this is us." Everybody jumped on it and said, "We should definitely do this song." I'd been hanging with Elvis Costello, so I emailed him—I wanted his advice on what kind of vocal mic I should use, because I wanted something reminiscent of that era. He said, "Use something nice and cheap, like a Shure SM58." I took his advice, and we were really happy with the vocal. I started thinking, "It would be really nice to hear him sing this." The same thing happened with Toots for "Scared to Live" and Dr. John with "Stoop So Low." But we realized it would be a lot of effort to have someone sing a small part—why don't they sing the whole song and have an alternate version? It turned from that to, "What if we did that for every song?" So I sat down and made a list of every song and what singer, other than myself, I'd like to hear sing it. Then I started making phone calls.

It takes a confident singer to let others sing his songs that haven't even been released yet.

Team Gov't Mule

ALBUM TITLE: *Shout!*

LABEL: Blue Note Records

RELEASE DATE: Sept. 24

MANAGEMENT: Stefani Scamardo and Adam Kowalski, Hardhead Management

PRODUCERS: Warren Haynes, Gordie Johnson, Gov't Mule, Stefani Scamardo

A&R: Don Was

STUDIOS: Carriage House (Stamford, Conn.), Rogers Boat (Los Angeles)

PUBLISHING: Buzzard Rock/Jake Henry Music/ Normorto/Rogers Boat; worldwide administration by BMG Rights Management

TOURING: Sept. 5–Nov. 10 (U.S., Canada)

BOOKING AGENTS: Scott Clayton and Buster Phillips, Creative Artists Agency (U.S., Canada); Peter Nash, William Morris Endeavor (international)

UPCOMING TV: "Conan" (Sept. 11)

PUBLICITY: JR Rich, Blue Note Records; Carleen Donovan, Press Here

ATTORNEY: Tim Mandelbaum, Fox Rothchild

SITE: Mule.net



A lot of people have asked if there was any apprehension on my part, as far as people liking the guest vocals more than mine. I'm sure that some people are going to like some of them more, and that's great. These are some of my absolute favorite singers, some really close friends; some of them influenced the music that's on this record. One of the things I love about this record is that half the singers are older than me and half are younger, so it gives you an indication of who I'm listening to now and who I listened to before.

A lot of the songs sound like completely different versions.

In a lot of cases, the versions on disc two are shorter—maybe they have less jamming, or a shorter guitar solo. We wanted the guest vo-

cal arrangements to be presented more in the light that those artists would present the song themselves, so if the song had a big solo after the vocal was done on the Gov't Mule version, we would not do that on the guest vocal version. The only exception is the Dr. John version of "Stoop So Low," which is actually longer.

You released *By a Thread* independently, and your MuleTracks.com live cuts have racked up nearly 4 million downloads. At this point, what's the role of a label for your work?

The reason we started our own label is we wanted creative control of the music and to make the record we want to make. And if we feel like somebody believes in it to the point that they'll promote it more than we're capable of, then let's strike some sort of arrangement. If we don't feel

"'Shout!' has a dual meaning, which is, politically speaking, we all have a voice—it's time to use it."

like that, then we have the fall-back of putting it on our own. But at least this way we eliminate the process of the label having to decide whether or not they like the record we just made.

On *Shout!*, do the guests vocalists play as well?
We came to the decision to just have the guests sing and not play, which was tough, because a lot of them are such amazing players. But the whole concept, even the title *Shout!*, is to shine the light on the guest vocalists. It also has a dual meaning, which is, politically speaking, we all have a voice—it's time to use it.

Let's talk about some of the performances. Grace Potter on "Whisper in Your Soul" is particularly striking.

When we went into the studio in New York, I knew she was going to kill it, but it was recorded in my key, which meant she had to voice it up in some spots, which was perfect for the song. It was important to me to have at least one tune that was interpreted from a female perspective, even though the song wasn't written that way. She took "Whisper in Your Soul" to a different place. There's a huge contrast between the two versions.

"Captured" has a stunning four-minute coda on the Mule version, but Jim James cuts it down into a one-minute vocal exercise.

I wanted the guest version to not be so self-indulgent.

It may be self-indulgent, but that's what turns fans on with a Mule record.

And me as well. Gov't Mule is what it is because that's what we love, and it's music for like-minded people. But we already had that version, so it was cool to give people two versions. I really love what [James] did. I'm harmonizing with him for some of it, and some of it he's harmonizing with himself, which is completely his own approach. It's really beautiful. I was so glad that he was into it. In each case everybody just took the ball and ran with it. The way people interpret certain lines, and the way their voices sell the songs and the lyrics, it makes the interpretation completely different. I think that helps shine the light on the songs themselves—when you get two different interpretations of the same song, it helps you understand the same song even more.

"When the World Gets Small" has a Traffic vibe—even before you hear the version with Steve Winwood.

It's hard to believe Steve still sounds like he did when he was 20 years old. He's one of my all-time favorites, and I have to admit that when I wrote "When the World Gets Small," I'm sure I had Traffic in my head. So it was so full circle for me to be able to include him.

Are the two CDs sequenced differently?

"Bring on the Music" ends the Gov't Mule disc, and disc two will end with Steve's version of "When the World Gets Small." Ty Taylor's version of "Bring on the Music" is like four minutes shorter [laughs]. It's still got plenty of guitar solo, it just doesn't have that big jam at the end. It's nice to experience that song both ways: the anthemic version we present, and the less anthemic version, [which] is equally effective. We haven't played that one live yet, and I'm looking forward to it, because who knows where that outro is going to go in the long run. I'm really proud of this project. We've been working on it for a long time. I'm curious to see people's reaction to it, because normally at this point it would already be out. We're chomping at the bit, not only to get people's reactions but to start playing our new songs in front of an audience. —RW

Cover CHARGE

Universal Music Publishing Group is leading the advance (along with some indie companies) to capture millions of dollars in lost ad revenue when copyright owners don't claim fan cover version videos on YouTube

BY ED CHRISTMAN

If you search for “Call Me Maybe cover” on YouTube, you wouldn’t be surprised to be hit with thousands of results. But what is a little bit unexpected is that you have to dig through hundreds and hundreds of these videos to find a version of the song without some advertising—even for videos with a few hundred views.

That wasn’t always the case. With YouTube usage still growing by leaps and bounds, some copyright owners have had to become proactive in claiming their songs in order to make sure songwriters, artists and the owners themselves get a chance to monetize popular user-generated videos.

The owner of Carly Rae Jepsen’s “Call Me Maybe,” Universal Music Publishing Group (UMPG), has spent months working on a strategy to ensure its songwriters can share in advertising revenue opportunities often missed when cover versions of their songs are performed on the Google-owned video platform.

YouTube has a content management system fueled by songs, film and other intellectual property formats supplied by the copyright owners, which are fingerprinted and stored in the site’s CMS database. When a video is uploaded to the site, the CMS automatically scans it and matches it to identify copyright owners.

Such videos that enter YouTube’s inventory can be monetized by the placement of ads either in a pre-roll video or with a tag or banner during its playback.

But with 70 hours of video being uploaded each minute and much of those user-generated videos containing covers of the songs and not the original recordings, YouTube’s CMS can’t always identify a song based on the melody. If the song and thus the copyright owners aren’t recognized, those videos don’t have any advertising placed against them and thus aren’t monetized.

By some estimates, YouTube’s CMS correctly identifies as much as 60%-70% of uploaded videos—but that means that some 30%-40% aren’t identified, resulting in lost revenue.

The unmonetized videos represent an opportunity that some entrepreneurs have seized and built businesses around. While large major and indie labels and music publishers have their own YouTube account and can ac-

cess the site’s CMS, most copyright owners don’t have access. Consequently, companies like AdRev, ONErpm, ZEFR and the recently launched Audiam (which have direct accounts with YouTube) are offering their services to large and small labels, as well as indie acts.

But those services can charge from 15% to 25% of collected revenue, and some copyright owners think that the dollar opportunity for these services is so large, they have started their own in-house efforts to accelerate the monetization of their music.

After the cost of raising advertising revenue is eliminated, about 60% of what remains is paid to music copyright owners, with a split of about 45% going to master rights owners while 15% goes to music publishers when the master recording is used in a user-generated video. In a video containing a cover version, publishers get 50% of the revenue.

Wall Street analyst Rory Maher of Hillside Partners estimates YouTube’s gross revenue will likely be \$3.7 billion in 2013. It’s unclear how much of that is specifically generated by advertising placed against videos with music content. But based on proprietary industry data, Billboard estimates YouTube paid \$500 million in revenue to U.S. record labels and publishers in 2012.

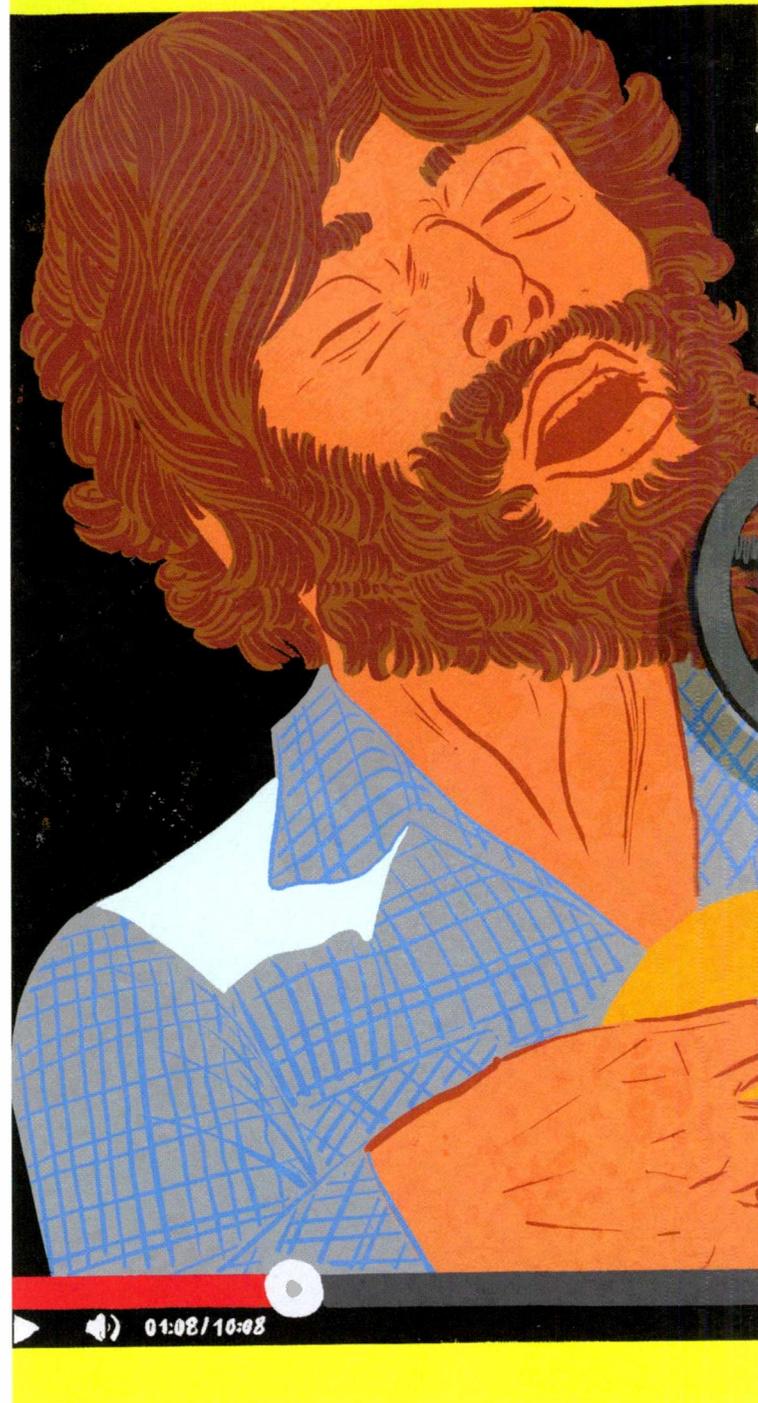
With that kind of money at stake, companies like UMPG, Bicycle Music and Delicious Vinyl have created in-house departments to try to identify all videos using their copyrights.

UMPG, the world’s second-largest music publisher, set up a digital rights services (DRS) department, which consists of a four-person team that spends all of its time making sure videos using its songs are monetized.

“We see a lot of things falling through the cracks, which is why we created this team,” UMPG chairman/CEO Zach Horowitz says. “If a song isn’t detected within the first 24 hours of it being uploaded, chances are it won’t be tracked and monetized unless it’s done manually.”

According to David Kokakis, UMPG senior VP and head of business and legal affairs/business development, who oversees the DRS team, the department has three areas of priority: detecting the company’s songs that aren’t initially tracked by YouTube’s automated scanning and matching tools, cleaning up disputed claims and responding to situations where a song gets hot fast, setting off an explosion of user-generated videos with thousands of covers and parodies.

YouTube



\$500 million

AMOUNT YOUTUBE
PAID TO U.S. LABELS
AND PUBLISHERS
IN 2012

In the lattermost case, copyright owners have to be proactive and manually claim videos containing their songs that YouTube’s CMS fails to detect, Kokakis says.

“You snooze, you lose,” Horowitz says. “This is not like with the [performing rights organizations], where the money is put in escrow. If the music is unclaimed on a hot video, there is no going back to claim money because no ads were placed against it. There is a real urgency to the process, because a hot video may only have a short window for peak popularity. So if you don’t claim it and monetize it, that revenue is lost forever.”

Manual claims that otherwise might have represented lost moneymaking opportunities include UMPG’s DRS team finding and making 1,750 claims for videos using “Call Me Maybe,” 15,000 claims for videos using Baauer’s “Harlem Shake,” 4,500 claims for videos using Imagine Dragons’ “Radioactive” and 650 claims for videos using “It’s Time,” 1,550 claims for videos using Swedish House Mafia’s “Don’t You Worry Child,” 2,600 claims for videos using Hunter Hayes’ “Wanted” and 1,300 claims for Calvin Harris’ “Sweet Nothing.”

All in all, using keyword searches, the UMPG team is now claiming 30,000 videos a month through a laborious process that can take 18-22 clicks and as much as five minutes to claim a song. But that’s only in instances where a song is unclaimed. In disputes where a song is



overclaimed—i.e., where the revenue split adds up to more than 100%, or when copyright owners claim the video in the wrong territories—it can take days to resolve.

There are many disputes over claims and it's very chaotic, with much room for abuse.

In the past, copyright claims on YouTube might have been like the Wild West and the California gold rush all rolled into one, but YouTube is better at policing things these days. Also, thanks to the coordination within the publishing community, "we can smoke out the bad actors very quickly now and notify others, and they usually wind up with having their CMS account blocked," one music publishing executive says. "The danger is not as great as it used to be."

UMPG says the dedicated team and free service

helps ensure its songwriters get compensated for the use of their music in all varieties of online media. "As a full-service music publisher, we owe it to our songwriters to maximize every revenue option and that is why we're doing this at our own cost," Horowitz says.

Others agree that there's money to be made in manually claiming copyrights. Bicycle Music co-president Steve Salm says the company just hired someone to chase Bicycle's unmonetized music employed in user-generated videos. But he says the person is likely to concentrate on the company's master rights catalog than its publishing. "The masters' money is so much bigger than the publishing," Salm says. "You can see songs that have no commerce value on Amazon or iTunes with zero downloads, yet those songs can generate hundreds, if not thousands of dollars a month from YouTube."

The other majors either leave the monetization process to YouTube, use outside services like AdRev and ZEFR to chase unmonetized videos or, for a particularly hot video, may occasionally step in and manually claim copyrights to ensure monetization.

Sony/ATV, the world's largest music publisher, takes a different approach to UMPG. "We work with YouTube and improve the exchange of data so it's automatically claimed, so you're not [faced with] the problem of hiring people to manually search for things," says Peter Brodsky, executive VP of business and legal affairs at Sony/ATV Music Publishing.

Brodsky says Sony/ATV also claims some user-generated videos on its own, and that it's in discussions with third parties to do it for the company.

But the amount of videos unclaimed is so large, you can chase your tail and never catch up, one executive says. A bigger problem, according to the executive, is third parties claiming videos that they have no right to. "Any video of note with more than 100,000 views somebody is claiming, whether that is through the automated YouTube CMS or manually by some third party." The latter claims are the ones that need to be cleaned up, the executive adds.

ONErpm CEO Emmanuel Zunz says his company mainly depends on YouTube's automated system, although if it's needed, his company can accelerate the CMS review.

When UMPG began its effort last October, it was unsure whether it would pay for itself. But "in the last six months, we have generated hundreds of thousands of dollars from videos that otherwise would not have been monetized," Kokakis says.

During that time, it has identified and claimed 150,000 user-generated videos using UMPG songwriters' songs. It has also verified an additional 100,000 claims through manual review.

Beyond its own in-house efforts, UMPG says it has taken a leadership role in the industry, coordinating a biweekly conference call with about 20 other publishers, societies and the Harry Fox Agency, which is often the administrator for user-generated videos on YouTube, to clean up songs with claim mistakes. "We review together a queue of songs with conflicts and adjust claims so that we can walk away with better data and claims," Horowitz says. "It's a never-ending process, but we have found this collaborative approach is much more efficient for our songwriters."

Moreover, there might still be money on the table—industry sources estimate "tens of millions of dollars."

"The more you accurately claim, the more revenue you generate," Kokakis says. "This is a scalable business. As we ramp up the department and add more members to the team, the revenue will grow." ●

"You snooze, you lose. If the music is unclaimed on a hot video, that revenue is lost forever."

—ZACH HOROWITZ, UMPG

Useful Video Monetization Partners And Tools



ONErpm, a multichannel network in Brazil that works with high-profile artists as well as indie bands, recently expanded into the United States. Indie artists

can upload content to ONErpm's website, which it will in turn upload to YouTube with the correct copyright information so it can be fingerprinted and then be monitored by having advertising placed against the video. Moreover, if indie artists so chose, they can join ONErpm's multichannel network on YouTube, which provides a premium percentage of advertising revenue and cross-channel promotion. In return, ONErpm keeps 30% of the revenue it collects from YouTube on behalf of the artists. ONErpm claims its network gets 120 million views a month from 11,000 artists with 50,000 albums.



AdRev has been operating in the YouTube space administering the rights of sound

recordings and compositions for three years. It's now offering a DIY tool to help artists, songwriters, labels and publishers monetize their music on YouTube. The company, which has a staff of 14 plus four contractors, handles 3 million copyrights, which it claims generates 1.1 billion video views per month in its own multichannel network, according to CEO Ryan Born. It pays out 100% on the copyright owners' official sound recordings and videos, and takes a 20% fee on payouts from user-generated videos using a copyright owner's music or composition. The company claims it's on pace to pay \$4 million in YouTube-related revenue in 2013.



Audiam is a new startup from TuneCore

co-founders Jeff Price and Peter Wells. Since its stateside inception in July, the company claims to have generated about \$100,000 for the 10,000 masters and compositions that artists, who have signed up for the service, submitted to them. In addition to uploading the music to YouTube with the correct copyright information, Audiam also fingerprints the music using TuneSat technology and uses descriptive search technology, which translates song titles into other languages.



The Harry Fox Agency—which serves as the administrator for YouTube's settlement with the

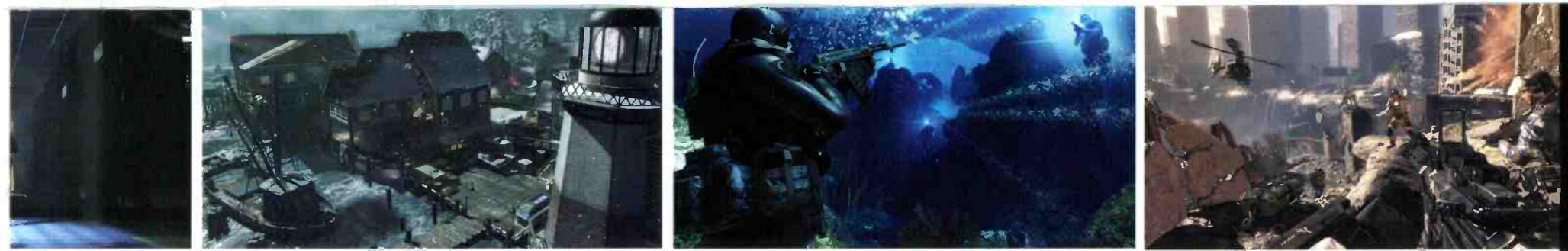
National Music Publishers' Assn. by collecting, accounting and paying royalties to publishers when their compositions are employed in user-generated videos—has built an interface on its website that lets participating publishers manually claim music videos. Using HFA's Video Link Notification Tool, publishers copy and paste YouTube URLs into it and select the corresponding song from their HFA-registered song catalog.



INDmusic, which launched in 2011 with funding from investors like Guy Oseary

and Machinima's Allen DeBevoise, had a breakout moment earlier this year when channel partner Mad Decent saw Baauer's "Harlem Shake" become a YouTube sensation. The company helped the label monetize more than 1 billion views, and currently works with 240-plus artist, label and content partners, including Insomniac, Major Lazer, Dillon Francis and Readymade Records. It also collects a smaller fee on payouts from user-generated videos, taking a standard 10%. —Ed Christman and Andrew Hamp





AVENGED SEVENFOLD'S GAME CHANGER



Tapping its partnership with the billion-dollar gaming franchise 'Call of Duty,' Avenged Sevenfold is poised for big things with the old-school metal wallop of *Hail to the King*

By Andrew Hampp

Last October, metal five-piece Avenged Sevenfold scored perhaps the biggest booking of any musical act outside of the Grammys.

It wasn't an awards show, it wasn't a festival date—it wasn't even a physical appearance. Instead, the band appeared in animated form during the end credits of Activision's "Call of Duty: Black Ops II," performing a custom-made song called "Carry On" and becoming part of videogame history in the process. In its first 15 days of release, "Black Ops II" became the fastest-selling game to pass the \$1 billion mark and the largest entertainment launch in Hollywood history, exposing Avenged Sevenfold to millions of fans in the process. A YouTube clip of the band's cameo has racked up 6.2 million views. Not bad for a band that refuses to play the talk-show circuit.

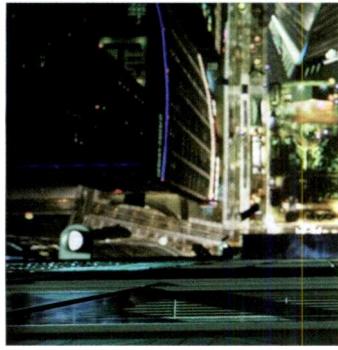
"I don't want the fair-weather fans, the soccer moms who watch 'Jimmy Kimmel' to discover us that way," says Sevenfold lead singer Matt Sanders, who performs as M. Shadows. "I want the people who grew up listening to AC/DC and Slayer, and if we can figure out the right way to have those people see a snippet of what you'd see at a festival or a live show, we'll do it."

Though "Carry On" was physically released this year only as a Record Store Day exclusive—selling 3,000 copies, according to Warner Bros. Records marketing assistant Jamil Baldwin—it set a dramatic precedent for *Hail to the King*,

the band's sixth album and most cinematic in scope to date. Opener "Shepherd of Fire" has a 70-second introduction filled with brooding brass, crunchy riffs and heart-racing drums so ripe for an action movie that "Call of Duty" publisher Treyarch immediately selected it to score a key scene in "Apocalypse," the fourth and final download pack for "Black Ops II." And in a serendipitous synchronizing of marketing rollouts, "Apocalypse" arrives the same day as *Hail to the King*. That could give the album an extra exposure boost to help it beat the first-week sales of the band's last outing, *Nightmare*, which entered the Billboard 200 at No. 1 in August 2010 with 163,000 copies, Avenged Sevenfold's best sales week to date, according to Nielsen SoundScan.

Other musicians have been a part of "Call of Duty"—Trent Reznor composed the theme music for "Black Ops II," and Eminem just debuted his first single in three years in the trailer for upcoming "threequel" "Ghosts." But few have had the in-game exposure, and real-life camaraderie with the publishers, as Avenged has. Treyarch studio head Mark Lamia first tapped the band in 2011 for a zombie-themed "Call of Duty" update dubbed "Call of the Dead"—the result of a frenzied search to find the right band that could create an original song in a rather tight three-month time frame.

"Up until that point, we had composed all our signature songs with our composer Kevin Sherwood, and it was very metal-influenced and built



Eminem Answers 'Call Of Duty'

His first new song in three years debuts not at radio, but in a game trailer

The billion-dollar blockbuster sales history of "Call of Duty" and its broad reach among young men with healthy entertainment budgets make it a prime target for music synchronization. In a demonstration of the brand's ability to woo top-level talent, the announcement event for the forthcoming tent-pole title "Call of Duty: Ghosts" on Aug. 14 featured the world premiere of Eminem's new song "Survival" in the game's trailer. The track marked the rap superstar's first new solo material to be released in more than two years.

"For someone at Eminem's level it's a huge priority for us to find the appropriate partners and platforms to expose the music in a credible way," says Steve Berman, longtime vice chairman/head of marketing at Interscope, noting that ActivisionBlizzard research showed Eminem as the artist that players most frequently affiliated with. "This pairing felt very comfortable because [Activision] understands the art and knows how to deliver."

In addition to premiering the song, which will be featured in "Ghosts" when it ships in November, Activision helped influence its sound. Representatives for the company visited Eminem in June while he was in the recording studio, showing him concept art and game footage that provided inspiration.

"I think it led to the song we have now," ActivisionBlizzard VP of music affairs Tim Riley says of the visits. "I heard maybe five versions of ["Survival"] in the months after we visited him and they got bigger and bigger every time."

In the wake of Beyoncé and Jay-Z's recent blockbuster deals to premiere new music through Pepsi and Samsung, respectively, the "Call of Duty" partnership with Eminem could signal the new normal between superstar artists and brands.

"Call of Duty" is the biggest franchise there is," Berman says. "This was an opportunity that we couldn't resist." —Reggie Ugwu

kind of a cult following," Lamia recalls. "We wanted to see what we could do with a band, and it didn't take long before there was an Avenged Sevenfold CD in here. I met with Matt, and it became clear that he was very serious about 'Call of Duty' and had a passion for the franchise and loved it and got what we were trying to make. It was one of those meetings where everything came together."

Not only did the initial meeting result in a brand-new Avenged Sevenfold track ("Not Ready to Die") to score the zombie slaughter—not to mention a later use of *Nightmare* for one of the game's expansion packs—a more personal relationship emerged. Today, Lamia and Shadows go to Laker games together, trade advice as new fathers and attend Major League Gaming tournaments. In June, Shadows attended his first MLG Spring Championship in Anaheim, Calif., as both a spectator and competitor, only to see his team's beaten-by-the-clock elimination voted one of the event's "Top Fails."

Shadows' passion for gaming extends to the road, too, as each concert has a custom-built room known as "Fort Knox" for him to play Xbox before shows. "Matt was telling me when he was recording *Hail to the King* he was playing the original 'Black Ops,'" Lamia says. "We're both marrying our passion to our work. He's marrying his passion with the music, and we get to work with this amazing, accomplished act and it's a real, genuine collaboration. The respect that comes with that and being able to work with those guys is pretty awesome."

The culture around first-person shooter games has been a part of every step of *Hail to the King*'s marketing rollout, beginning with a series of game-like scavenger hunts held in key venues around the world in New York, Rio de Janeiro, Helsinki, London, Stockholm and Berlin. Using the band's official Twitter account (@TheOfficialA7X; 926,000 followers), an augmented-reality app and media partners like Re-

volver magazine, Avenged Sevenfold dropped clues in real-world locations where fans could unlock the album's title, artwork and release date, and additional special prizes.

The Brazil version gave five fans a pair of tickets to Rock in Rio. The New York version led fans to a studio where the band was mixing the album, allowing a very devoted group to hear the new music months before anyone else. Additional contests gave fans tickets to a free show at Los Angeles' Palladium on Aug. 26, the eve of the album's release.

Shadows, who doesn't personally tweet, likened the contests to what Kobe Bryant does with his online following by inviting fans to shoot hoops with him before a game. "If we could do some fun, mysterious stuff, we felt that helped us give fans a cool experience," he says. "It gets old watching bands do the same thing. We're confident with the music and didn't feel like overhyping it. We're not a band that likes to divulge too much on social media."

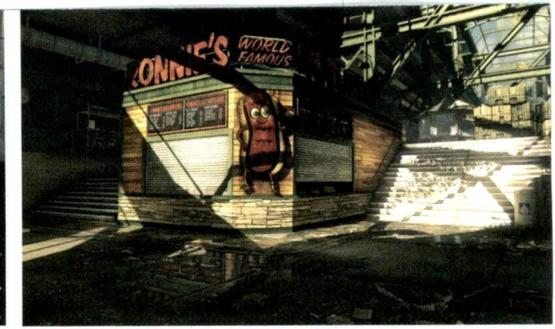
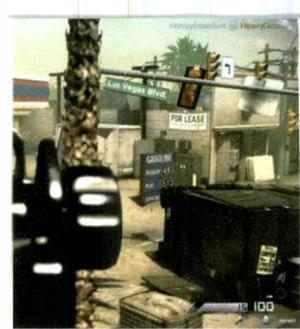
He has reason to be confident. Produced once again by *Nightmare* collaborator Mike Elizondo (Eminem, 50 Cent, Plink), *Hail to the King* is powerful old-school metal in the vein of the group's heroes like Slayer, Black Sabbath and Metallica. Songs like the title track (and lead single) as well as "Doing Time" and "Heretic" are stuffed with riffs both catchy and chugging, powered by machine-gun drums and topped by stadium-sized singalong chorus hooks.

The album also marks the band's first full set with new drummer Arin Ilejay, who stepped in earlier this year to permanently fill the shoes of James "The Rev" Sullivan, who died in 2009 halfway through the making of *Nightmare* from an apparent overdose. (Former Dream Theater drummer Mike Portnoy helped complete the drum tracks for *Nightmare*.)

At 25, Ilejay is some seven years younger than most of the band's founding members. Instead of the clas-

"I don't want the fair-weather fans, the soccer moms who watch 'Jimmy Kimmel' to discover us that way. I want the people who grew up listening to AC/DC and Slayer."

—M. SHADOWS, AVENGED SEVENFOLD



Team Avenged Sevenfold



ALBUM TITLE: *Hail to the King*

LABEL: Warner Bros. Records

RELEASE DATE: Aug. 27

MANAGEMENT: Larry Jacobson, World Audience

PRODUCER: Mike Elizondo

PUBLISHING: Sony-ATV/EMI

BOOKING AGENT: Ryan Harlacher, Creative Artists Agency

PUBLICITY: Brian Bumbery, BB Gun

ATTORNEY: Danny Hayes, Bowen Hayes & Kreisberg

TWITTER: @TheOfficialA7X

sic metal that Avenged Sevenfold came of age with, he was raised on newer groups like Bullet for My Valentine and even early Avenged records. Shadows credits Ileyay's work with shaping the record's "twist" on the tried and true formula. "We're all big believers in metal with a foot in the blues. We have a lot of Elton John influences in our music, a little bit of the Beatles, which is sometimes surprising to people. We're not trying to reinvent the wheel, we just want to put a different flavor on the music."

Shadows also cites the repairing with Elizondo as a crucial factor. "We met him four months before Rev passed away. He was a guy we weren't super-psyched about. We weren't happy with the rock producers we met with, and didn't want to make a radio record. But he was telling us about how he grew up playing metal and bass. For us to be working with a guy who knew about Iron Maiden and Metallica and gets us, we feel like he's become the sixth band member. Our relationship with Mike has been amazing."

Given Avenged's relationship with a chart-topping producer of hip-hop and pop, *Hail to the King's* embrace of more format-spanning soundscapes is a natural progression. The album contains a pair of cinematic, string-laden ballads, "Crimson Day" and "Acid Rain," that have more than enough appeal to help the act cross over in ways few hard rock bands have since Hinder, Puddle of Mudd or Creed. Not that the band will let that happen, of course. "I don't want to be broken by a ballad," Shadows says. "It's very important for me not to have an album that sells 10 million off a ballad. It really is a scary thing to me. Our ethos is more about the full experience."

Instead, Warner Bros. Records VP of marketing

Xavier Ramos cites the album's ability to "bring the guitar back to modern rock" as the biggest marker of potential success. "They're very pure about what they do," he says. "They're already one of the top bands at active rock—they're important for the radio format and for the stations. But we have some songs that can swing the pendulum back to modern rock. I think those audiences are more open to, and certainly like, this kind of music."

Hail to the King also serves as the unofficial kickoff to a busy fourth quarter for Warner Bros. that'll also include new releases from Cher and Jason Derulo in the next month. Avenged's album will be supported at retail by a direct-to-consumer partnership with Best Buy that will feature exclusive fan editions of the album as well as band merchandise, plus a first-time global partnership with iTunes that will include downloads of the music video for the title track and an exclusive bonus song, "St. James."

"This is a huge priority for Warner Bros. Records, so making it global and having a great partnership with management and the band has helped us find all sorts of other avenues to get the record to fans," says Cameron Strang, chairman/CEO of Warner Bros. Records and Warner/Chappell Music. "They're committed and have a really strong point of view about their music—they're pretty uncompromising, and we appreciate that. This is as good as a rollout for a rock band as anybody's seen in a long time. We think it'll do incredibly well and surprise a lot of people. There's already numerous territories around the world that are excited, from the U.K. to Scandinavia."

Avenged's touring plans will be equally global in scope. After kicking off September with a series of radio festivals (KBPI Denver's Locura Festival, KISW Seattle's Pain in the Grass, KIOZ San Diego's Operation Kick Ass Fest), the band will embark on its own headlining tour with the Deftones and Ghost B.C. in the United States and Five Finger Death Punch and Device overseas. U.S. dates include arena stops in Chicago, Baltimore, Cincinnati, Boston, Detroit and Atlanta, among other markets, with European outings booked from late October to early Detroit in Germany, Scandinavia, Italy, France, Spain, Austria, Portugal and the United Kingdom.

With a tour already poised to break its own box-office records, it's hard to blame the band for not including TV in its promotional plans. "Every time they play a show, it's very exciting and visceral—it's very difficult to get that feeling in the sterile environment of TV," says Larry Jacobson, who's managed the band since 2002. "The world of rock to me right now is almost dead. There really is no exciting rock coming out—just stuff that can be played on the radio rather than bands taking chances. But there's a subset of rock fans, whom I'd call 'career' rock fans, whom we're trying to reach where we know they are. Our mantra on this album, and anything we do for the band, is, 'If you're a rock fan, you love Avenged Sevenfold.'" ●

Metal Machinima Music

Massive YouTube gaming channel Machinima expands its music presence with an Avenged Sevenfold series



"Call of Duty: Black Ops II" isn't the only way Avenged Sevenfold is incorporating gaming culture into the marketing of *Hail to the King*. The band has teamed with Machinima for an animated series to air this fall on the online videogame network's Happy Hour channel, directed by Jon Schnepp (Cartoon Network's "Metalocalypse"). Co-financed by Warner Bros. Records, the series aligns the band with one of YouTube's top 10 channel partners (Machinima ranked No. 7 in July, according to comScore, with 18.1 million unique viewers) and the Web's leading destination for gaming-related video content.

The Avenged series marks a first-of-its-kind show built around a musical act for Machinima, and one with a high precedent. In 2010, Warner Bros. tapped the site to create a user-generated music video for the band's song "Nightmare" using gameplay footage from "Call of Duty." The clip was so successful, it's racked up more than 6 million views since its initial posting. Machinima had been making in-roads into the music industry earlier this year when it inked a deal with Ultra Records to create content and run ad sales for the label's channel.

"There are certain types of music—metal, EDM and some hip-hop—that seem to really resonate with our audience," Machinima chairman/co-founder Allen DeBevoise says.

Even though there isn't a specific gaming element to the Avenged Sevenfold series, DeBevoise likens the band's appeal to the diverse tastes exhibited in the halls of Comic-Con. "Our brand is focused on fan culture, and we feel like our first cousin is stories that come out of those communities," he says.

The fan-fiction approach works well for the site—"Mortal Kombat: Legacy," a professionally produced companion series to the popular videogame franchise, racked up 60 million views in 2011, making it one of the most-watched Web series of that year. —AH

After 20 years with A&M, Sheryl Crow has changed both her label and direction with her first country album. Here's how she won Nashville over

BY PHIL GALLO

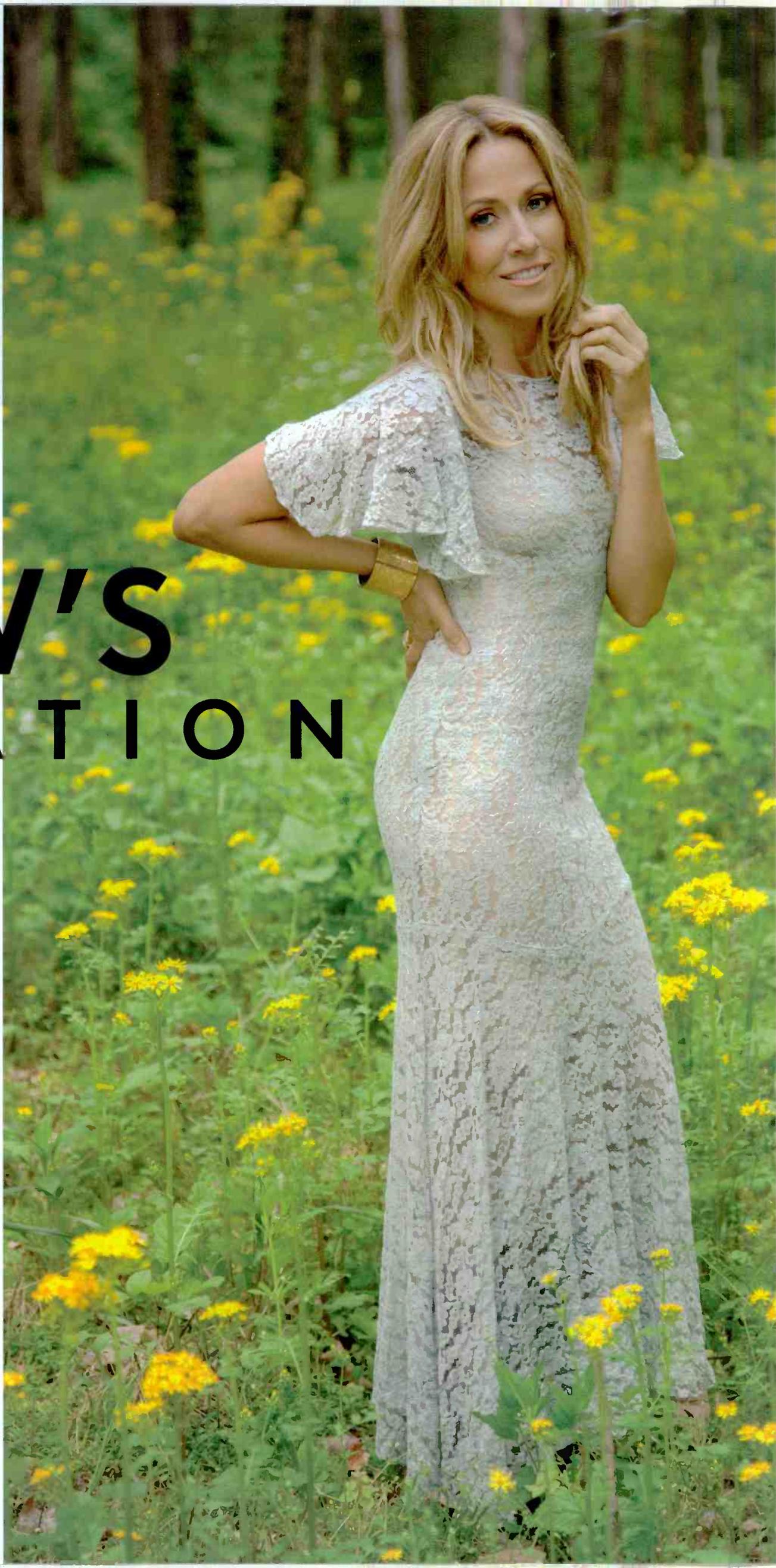
CROW'S MIGRATION

Were this the 1970s—when the Nashville sound leaned heavily on polished productions dense with orchestration—“Waterproof Mascara” would be the lead track on side two of Sheryl Crow’s new album. And, for that matter, it probably wouldn’t be Crow singing this tale of heartbreak. The singer expressing sorrow for a son who has been abandoned by his father would be Tammy Wynette or Loretta Lynn or Bobbie Gentry.

Instead it’s Crow, stepping deep within a genre that has always been on the fringes of her work. Her first album for Warner Bros. is her first to specifically target the country marketplace, and “Waterproof Mascara,” the first song Crow wrote with the two crucial advocates behind her attempt to crack country playlists, Chris DuBois and Brad Paisley, is a bold step in “classic country.” It’s thick on strings, twang, swelling vocals and emotional despondency.

“Once we wrote ‘Waterproof Mascara,’ that was the springboard and what I held everything up to,” Crow says of the dozen songs on *Feels Like Home*. “I still feel it’s the cornerstone of the record—it directed what the record was going to be.”

Crow took the plunge into writing and recording at a time when she was no longer under contract with Universal Music’s A&M, which released her seven



studio albums and two live records during the last two decades.

"There wasn't any pressure," she says from Minneapolis before taking the stage for a breast cancer awareness benefit. "I wanted to make a record that I loved and then see if I could get a record deal."

Once finished, she says, "we took the temperature of the labels and got great feedback. It was exciting to play for people in the business who really love songs and songwriting. The country format is really all about that, and it has been a really long time since I have had that experience."

Warner Nashville president/CEO John Esposito, who spends the summer running the label out of his home on Nantucket, Mass., became aware of Crow's new work in late July 2012 thanks to a phone call from DuBois and Paisley. Once Esposito returned to Nashville, Crow and her producing partner Justin Niebank brought a half-dozen songs to him and Warner Nashville senior VP of A&R Scott Hendricks.

"I'm looking over at Scott and I'm trying to stay cool," Esposito recalls. "We walked out the door and we both said, 'Oh, my God. We've got to have her on our label.' It was absolutely better than we imagined it would be."

And for Crow, country was the one genre that could get her back on the radio. "The kind of music I make does not fit in at pop or whatever other formats there are now. Country is where you hear traditional songwriting, which has always been my go-to."

In talking to Crow and Esposito, it becomes clear that Crow is about six steps deep into a smart and thorough transformation into a bona fide Nashville player.

Here's what she's done:

1. Move into the community. Crow made Nashville her home about six years ago. "She has been embraced by the community," says Esposito, himself a New York transplant. "When Blake Shelton and Miranda Lambert heard we were considering signing her, they both offered to write with her and record with her. If the artists in this town embrace her, then we have to take that to country radio and explain there is no carpetbagger here."

2. Find creative individuals ensconced in Nashville. It started with Paisley, who urged her to try country at the 2010 Country Music Assn. Awards, and continued with DuBois. Besides Paisley, she wrote with Al Anderson, Chris Stapleton, Luke Laird and Natalie Hemby, and recorded two songs she didn't write. "People write in threes," Crow says of another part of the process new to her, "and you have a much better shot at getting something recorded if it's completed rather than just hanging around incomplete. I had never done that before. It was hard for me. It was hard for me to feel inspired by something I hadn't come up with. I guess part of my training was just to learn how to redirect and not spend time on anything that wasn't what I wanted to say."

3. Work within the rules of Nashville. While Crow continued to co-write with longtime collaborator Jeff Trott, she expanded her world by bringing in multiple writers for the first time in her career. "One of the things Brad said when we first started talking about how to do this was, 'Look, you already write songs that belong in the format. Now you need to turn the vocals up and write more direct, more specific stories. It's got to be to the point.' That's one of the things that has been a real learning process for me as I write with other

writers. They know how to craft a song so you get to the point. It's been intimidating and, at the same time, made me a better writer."

4. Find a traditional country model. Simply put, '70s country. "It was part of the original discussion of what we wanted the record to sound like and feel like," she says, citing Jessi Colter, Jimmy Webb and Billy Sherrill. "We wanted to stay true to the initial inspiration. One of the things about making this record was that it wasn't that big of a departure from what I have done, but just being committed to the textures that exist traditionally in country music."

5. Make friends at country radio. Crow has already completed one radio tour. "Bottom line, my record company was really surprised when I said, 'I'll do all the radio visits you want,'" she says. "I'm the new kid, and I do have to introduce myself. I don't mind that. It's great to do that after all these years." Esposito adds, "She has been a pro and is out there like a woman who has never sold a record in her life. She is out there making friends and [it's testimony to] her level of sincerity."

6. Release a single that appeals to new and old fan bases. Esposito says that the song "Easy" was comfortable for both Crow's fans and country radio. "We didn't want to go and say, 'Oh my, she's taken a sharp left turn.' It's by no means safe, but it is a comfortable entry point. It's gratifying to say we have four or five contenders for singles to follow it with. Right now the question is, 'What's the next one?'"

"Easy," a pop-country confection about "staycations" that Crow wrote with DuBois and Trott, has sold 252,000 copies since its release on March 12, according to Nielsen SoundScan. It's No. 19 on Billboard's Country Airplay chart after 26 weeks on the tally, and

found early adopters at WWKA Orlando, Fla.; KFRG San Bernardino, Calif.; KKBQ Houston; and KNCI Sacramento, Calif.

At the time it was released, Crow's agents were booking her summer tour, which has only a handful of dates following the Sept. 20 release of the album. For Nederlander Concerts VP of booking Paola Palazzo, the country angle was added appeal.

"I was excited by her passion for this," Palazzo says, noting that Crow's management has smartly timed her tours through the years. "It's her courage and willingness to cross over."

"I'm very much an optimist," Palazzo says, "and when it's something new for an artist, I ask, 'What can we do with them?' When we reached out to country radio they were open to it, so we were able to cross-market this show. That's exciting when you can broaden your reach with an artist."

In May, Crow began a tour of the East, South and Midwest, hitting such country music hotbeds as Nashville, Oklahoma, Texas and Virginia. Naturally, Crow wanted to gradually incorporate the new songs into her sets and shows this month, and next will include four or five songs from *Feels Like Home*.

Taking a pedal steel guitarist and mandolinist on the road, for example, is affecting the older material as well. "If It Makes You Happy," she says, has lost its Rolling Stones flair in favor of a Flying Burrito Brothers feel. "Weather Channel," "No One Said It Would Be Easy" and "Home" are among the lesser-known pieces from her catalog that have found spots in her set lists.

"Certain songs that would only turn on die-hard fans work well in this format," she says. "'Home' is one that I think, in this configuration, is just transported. It's been really inspiring to do."

Esposito and Crow often refer back to her debut, 1993's *Tuesday Night Music Club*, as they talk about the experiences surrounding the creation and promotion of the new album. That release, the result of Crow being able to discard a more pop-oriented record for a collection that grew out of weekly sessions with David Baerwald, Bill Bottrell, Kevin Gilbert and others, was a rare story of label tenacity.

The album was out for four months before it ever topped 1,000 sales in a week. It hit its chart peak, No. 3 on the Billboard 200, 19 months after its release. With 4.6 million copies sold in the United States, it is her biggest seller and contains her biggest Billboard Hot 100 hit, "All I Wanna Do," which sat at No. 2 for six weeks.

Around the time Crow was cracking the top 10, Esposito was making the transition to PolyGram, which would merge with Universal, from retail chain the Wiz. Her song "Strong Enough" made him a fan at that time, and he feels it formed a benchmark for the new album's material.

"It's hard not to feel emotional when you hear the totality of that work," he says. "The guitar playing, the vocal performance, the great songwriting—melodic with a very hooky chorus. And at the same time, she's telling a compelling story. I thought that if she's going to continue in that vein, storytelling with wonderful melodies and choruses, I need to hear the record."

"Sheryl and Justin had a pretty clear idea of what they wanted to hear on this record. I can't tell you that we did much to help shape it at all. We made suggestions about an edit for a single and weighed in on the final song list—she recorded 17 songs and it has 12—but Sheryl and Justin had done such masterful work, we were happy we didn't have to influence it." ●

Team Crow

ALBUM TITLE: *Feels Like Home*

LABEL: Warner Bros.

RELEASE DATE: Sept. 10

MANAGEMENT: Scooter Weintraub and Pam Wertheimer, W Management

PRODUCERS: Sheryl Crow, Justin Niebank

STUDIOS: Blackbird, Ocean Way, Big Green Barn (Nashville)

PUBLISHING: Old Green Barn Publishing (BMI)

BOOKING AGENTS: John Marx and Rob Beckham, William Morris Endeavor

UPCOMING TV: "Good Morning America" (Sept. 10), "Late Show With David Letterman" (Sept. 10), "The View" (Sept. 12), "Piers Morgan Tonight" (Sept. 13), "The Tonight Show With Jay Leno" (Sept. 14)

PUBLICITY: Tree Paine, Warner Bros. Records

SITE: SherylCrow.com

TWITTER: @sherylcrow



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MUSIC



THE BIG NUMBER

Downloads of Icona Pop's "I Love It."

2.4
MILLION

POP

Pop's New Icons

Icona Pop's debut U.S. full-length extends the duo beyond megahit 'I Love It' to a female solidarity brand

By Jessica Hopper

It's early Saturday afternoon at Lollapalooza and the rain begins coming down, driving less committed revelers to shelter. Onstage, Swedish duo Icona Pop is debuting to the rapt and faithful, who are bouncing as well as anyone can in ankle-deep mud. If festival-goers came here anticipating typical dancing divas, they aren't getting it. The members of Icona Pop are real musicians. There's no backing band, no DJ. While Caroline Hjelt prances at the lip of the stage, partner in electro-pop Aino Jawo is behind a bank of synths, starting into her laptop before joining Hjelt and leading the audience in some aerobic, hands-up clapping. They save their hit for last and the mud-splashed audience drowns them out, yelling "I! Don't! Care! I love it!" over swells of revving synths and explosive sub-bass.

Icona Pop's single "I Love It" is nearing ubiquity af-

ARTIST: Icona Pop

ALBUM: *This Is... Icona Pop*

RELEASE DATE: Sept. 24

LABEL: Artist Company Ten/Big Beat/Atlantic

PRODUCERS: Aino Jawo, Caroline Hjelt, Adis Adamsson, Ola Hakansson

MANAGER: Adis Adamsson

PUBLISHER: Publishing Company Ten, administered by Kobalt

BOOKING AGENT: Doug Croy

CHART HISTORY: "I Love It" (2012), No. 1 Dance/Electronic Songs, No. 7 Hot 100; "All Night" (2013), No. 13 Dance/Electronic Songs

TWITTER: @iconapop

ter a two-year build. DJ buzz and grass-roots fan support led to smart placement (the song played a crucial role in an episode of HBO's "Girls," which is credited for setting its ascent in motion) and more recently, a slew of high-visibility synch licenses. This month is the pair's proper introduction to America with its first headlining U.S. tour to support debut album *This Is... Icona Pop* (Artist Company Ten/Big Beat/Atlantic). Having an underground dance single that's crossed over to top 40 certainly paves the way for the duo, but Atlantic GM David Saslow says the only real challenge of breaking Icona Pop big is showing that the twosome is more than "I Love It."

"Following up a song this big can be hard," Saslow says, "but we have many single choices."

The clubby lead single "All Night"—co-produced by Elov Loelv (Rihanna's "Stay"), who also has multiple writing and production credits on *This Is... Icona Pop*—was serviced to top 40 radio at the end of July and sold 30,000 first-week copies, according to Nielsen SoundScan. Atlantic's official top 40 impact date on the track is the end of August, and Saslow says that early spins in tour markets and from SiriusXM's Hits 1 channel has the label anticipating a top 40 charting by then.

According to Saslow, "All Night" was an easy choice as a follow-up, based on the song's similar tension and themes and the fact that it tested so well. International territories will lead with "Girlfriend," a Stargate-produced anthem that draws on Jawo and Hjelt's BFF status and spins out a teen-girl bon vivance similar to "I Love It."

Although *This Is... Icona Pop* was recorded in a smattering of locales—with different songwriters, producers and engineers on deck—the album is surprisingly cohesive and dovetails out of "I Love It," expand-

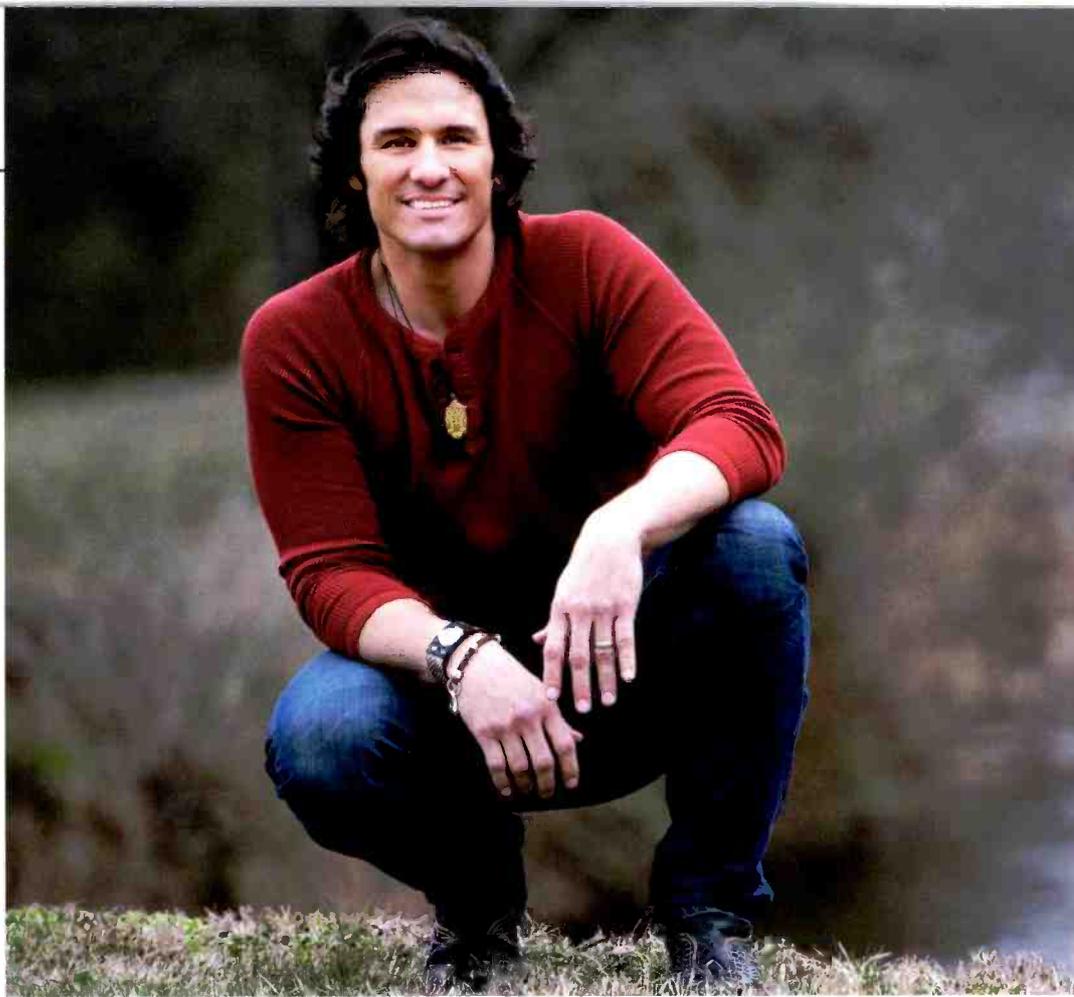
ing Icona Pop's story. Part of the duo's success is that the act is emblematic of what young female audiences are hungry for in 2013. In every single, video and interview, Jawo and Hjelt come across as confident, irreverent and original, with a visible hand in the creation of their music and image. (The two have co-writing credits on six of the album's 10 tracks.) While they sing about typical subjects—spending all night in the disco, the perdurable thrills of being young—at their core, the songs are a celebration of female friendship. Romance, boys and what anyone else thinks are tertiary concerns at best. Icona Pop's world is one where the stream of girls running to the dancefloor screaming "This is my jam!" never ends.

"We want people to see us as two powerful women, two best friends doing their thing," Hjelt says during a break from rehearsals for the duo's U.S. tour. For Icona Pop, "Girlfriends" is a song about solidarity. "We always say that girls should stick together. We do that, and you get so much stronger when you stick together. It's a girl-power anthem about what we believe in and what we are going through."

"They are a lifestyle and a cultural act," Saslow says of the group's appeal. "All of the singles have this us-against-the-world sense of inclusion, which is something brands are looking for. It's easy to get radio play because it feels good. They capture a mood—that 1:30 in the morning, but the night is still ahead of you, you are with your girls and you are in it kind of moment."

Translating that feeling of possibility is what Hjelt says Icona Pop has aimed for all along. "We want you to feel what we feel when we sing the songs. When Aino looks at me and we are in sync and have the audience totally with us, singing along to our songs, that is really powerful." ●

ARTIST: Joe Nichols
 ALBUM: *Crickets*
 LABEL: Red Bow Records
 RELEASE DATE: Oct. 8
 MANAGEMENT: George Couri and Damon Atkinson, Triple 8 Management
 PRODUCERS: Mickey Jack Cones, Derek George, Tony Brown
 BOOKING AGENT: John Huie, Creative Artists Agency
 CHART HISTORY: *Man With a Memory* (2003), No. 9 Top Country Albums, 910,000; *III* (2005), No. 2 Top Country Albums, 746,000; three No. 1s on Hot Country Songs: "Brokenheartsville" (2003), "Tequila Makes Her Clothes Fall Off" (2005), "Gimme That Girl" (2010)
 TWITTER: @JoeNichols



MAGIC! Nasri Atweh is one-half of the Messengers, the songwriting/production team responsible for hits by Justin Bieber and Chris Brown. On the side, Atweh, who penned Pitbull's "Feel This Moment," has been writing reggae-inspired rock songs. Last year the musician enlisted fellow Toronto musicians Mark Pelli, Alex Tanas and Anthony Lavdanski to form an actual band, Magic! "We wrote this song called 'Mama Didn't Raise No Fool' and that was the sonic beginning of it," Atweh says. "It was this neat, throwback, Police-style record." The foursome recorded a slew of tracks with the Messengers' Adam Messenger producing in Los Angeles and released a buoyant single titled "Rude" online in January. Charles Chavez, CEO of Latium Entertainment and Pitbull's manager, caught wind of Magic! and reactivated the label side of his company specifically to sign the band. Chavez has focused on slowly sending the single to top 40, rhythmic



and adult top 40 radio. Magic! played its first show as an industry showcase at the Sayers Club in Los Angeles on Aug. 1, and the band (booked by Creative Artists Agency but currently without management) will open for Matisyahu on select dates in September. Several more tracks, as well as a video for "Rude," will be released in the next month, and the band plans to release either an EP or album this fall. For Chavez, Atweh's songwriting chops are the real draw. "Every great band of our time was led by a songwriter," he says. "This guy could be that."
 —Emily Zemler

IN THE STUDIO

Joe Nichols' Indie Relaunch

The country star preps a younger-leaning album as the first signing to Broken Bow's new imprint

By Deborah Evans Price

It's a Thursday afternoon in Nashville and Joe Nichols is escaping the summer sun in the cool, dark confines of Westwood Studios. Ensnared there with producers Mickey Jack Cones and Derek George, as well as some of Music City's top session musicians, Nichols is likely feeling a different kind of heat. He's working on his Oct. 8 debut for Red Bow Records, a new imprint under the Broken Bow Records umbrella that launched last fall with Nichols as its first signing.

"The label's ideas for the future are pretty much in sync with mine," the 37-year-old artist says. "They want me to be newer, fresher, younger, and there's a reason

for that. Over the years, people have gotten the idea that I'm much older than I am. I've never really referenced youth a lot in my music, but it's time to be young while I'm still young. My mission is to let everybody know that I'm still a young guy and expand my sound a little bit and make everything new, fresh and current."

Nichols first charted on Billboard's Hot Country Songs chart in 2002 with the No. 3 hit "The Impossible" on Universal South, and followed with the No. 1 "Brokenheartsville." He's since charted 20 singles, including the No. 1s "Tequila Makes Her Clothes Fall Off" and "Gimme That Girl." Now, "Sunny and 75," the lead single from new album *Crickets*, is No. 31.

"There will definitely be some songs on here that people expect from Joe, but there will be things that they don't as well, and 'Sunny and 75' is the perfect example," Broken Bow Records Music Group senior VP Jon Loba says. "We had originally figured that this would be a first-quarter [2014] album release. Looking at the progression of Joe's song, this has moved much quicker than we thought, and sales-wise it's connected much quicker and bigger than we had expected, so we moved the album up."

Nichols first thought "Sunny and 75" might be too big a leap for his traditional base. "The label felt very strongly about 'Sunny and 75' being a statement song," Nichols says. "As the first single off this record it will let everybody know there's a new sound. Obviously they've proved themselves right with the instant success we've had."

Cones, George and veteran producer Tony Brown are handling production duties on the new album. "Joe is one of the best vocalists to ever come out of this town," Cones says. "He's known and admired by his fans and peers for his natural ability to deliver an 'old-school country song' but isn't afraid to push, or even overstep, the new-school boundaries. And that's exactly what we have captured on this record."

On this particular afternoon, Nichols is working on a couple of different songs with Cones, George and noted musicians like bassist Jimmy Lee Sloas, drummer Lonnie Wilson, guitarist Biff Watson and keyboardist Tony Harrell. "Open Up a Can" is a Dallas Davidson-penned tune that Nichols makes his own. "The hardest challenge with a Dallas Davidson demo is to make it as cool as that," Nichols says. "There are several writers that are like that. They sound so great, it's hard to be up to the challenge of beating what they did."

Broken Bow founder Benny Brown stops by the studio, a gesture Nichols appreciates. "Benny is very involved," Nichols says. "Normally I would feel pressure, but Benny isn't a pressure type of guy. He's down to earth and lets people do their thing. I love that about him. Everybody knows he's the boss, but I don't get that feeling from him. Benny is here as part of the team."

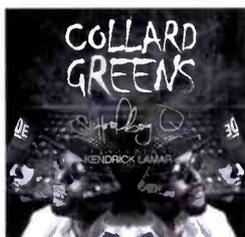
The label head is also known for finding songs. "She's So Hot It's Hard to Be Cool" is one Benny played for us the night before we tracked," Nichols says. "It's finishing out well. It's really a fun song."

Nichols and Loba admit *Crickets* is an unusual choice for an album title. "When Benny first brought that up, the tone in the room was crickets," Loba says. "Someone said, 'That's a horrible name for a record,' and Benny said, 'Hang with me. There's four different songs on this record that have a reference to crickets. It was never planned. Songs just kept getting pitched and coming in. It's a great topic of conversation too. No one would think you'd name an album *Crickets*, so let's do it.' Joe was good with it and said, 'Let's roll the dice.'" ♦

"Broken Bow founder Benny Brown said, 'No one would think you'd name an album 'Crickets,' so let's do it.' Joe said, 'Let's roll the dice.'" —JON LOBA, BROKEN BOW



Al Payne, WERQ Baltimore. Drake, "Hold On, We're Going Home." From "Blurred Lines" to Daft Punk and Justin [Timberlake's] releases, this is the first time in a long time where listeners can sing along with what we're playing. Drake is my new favorite among these "feel good" songs.



Schoolboy Q featuring Kendrick Lamar, "Collard Greens." My music director Talya [Johnson] sent me this one with "Hello 2013 Goodie Mob" in the subject line. This one delivers. It's like a lost track from OutKast's *Stankonia*. Where's that Toyota 4runner I was driving back then?



Yo Gotti, "Act Right." Gotti always sells out club gigs here. This one will finally give him the airplay he deserves. Catchy hook that bridges West Coast and the South together. Feels like it will work nationwide if given a chance.

ARTIST: Elvis Costello & the Roots

ALBUM: *Wise Up Ghost*

RELEASE DATE: Sept. 17

LABEL: Blue Note

PRODUCERS: Elvis Costello, Ahmir "Questlove" Thompson, Steven Mandel, Ray Angry

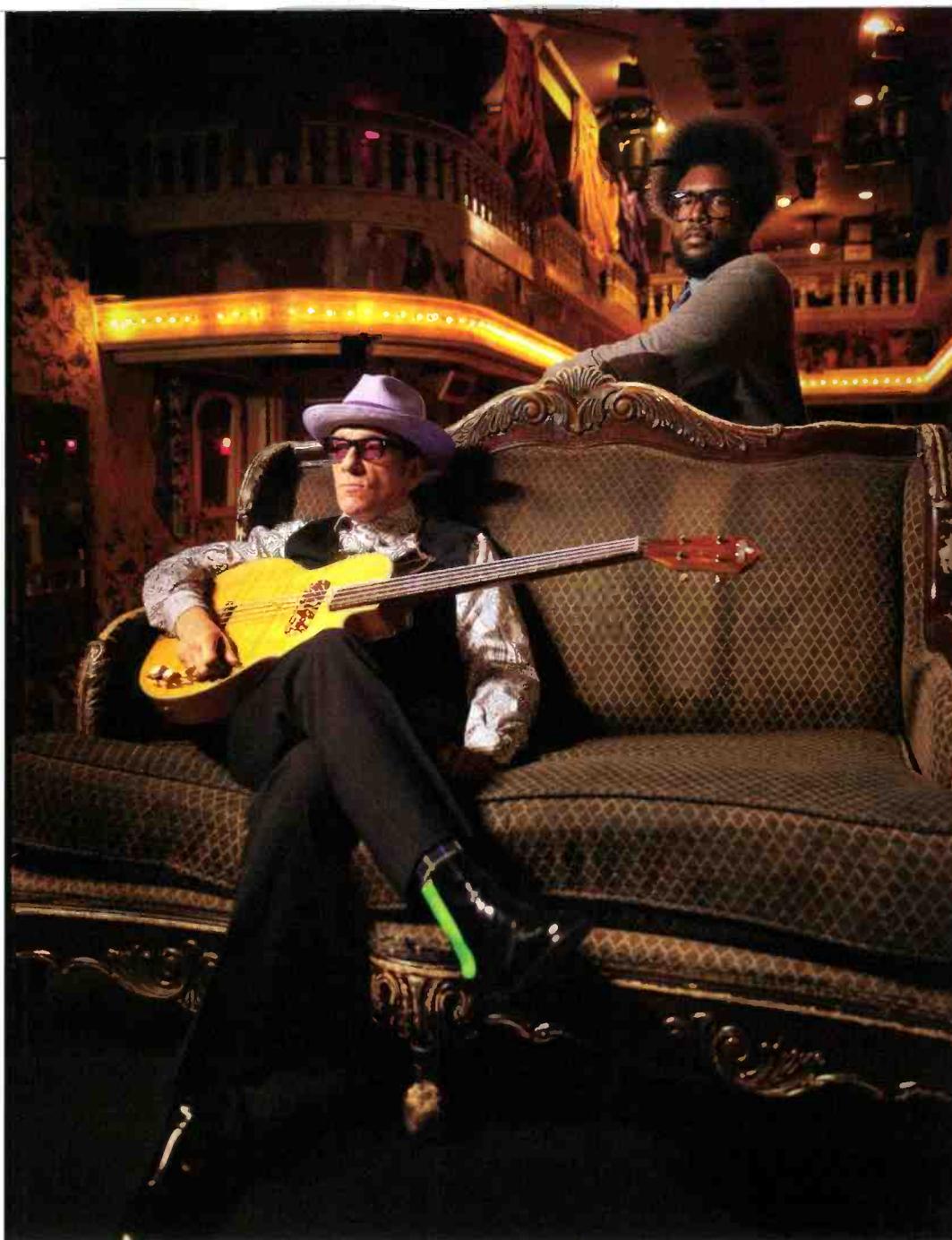
MANAGERS: Steve Macklam and Sam Feldman, Macklam Feldman Management (Costello); Richard Nichols, Coolhunter Management; Shawn Gee, SEFG (The Roots)

PUBLISHERS: various

BOOKING AGENTS: Marsha Vlastic, ICM Partners (Costello); Cara Lewis, Creative Artists Agency (The Roots)

CHART HISTORY: Costello has had 16 top 40-charting albums on the Billboard 200; the Roots have had nine.

TWITTER: @ElvisCostello, @theroots



CHASE RICE

Rising independent country star Chase Rice will take his Ready Set Roll tour nationwide in support of his self-released LP *Dirt Road Communion*. Aiding him in his jaunt are Jim Butler and Meredith Jones of Creative Artists Agency, who partnered with Chase last May.

Routing: Live Nation partnered for a select number of Rice's dates for its One to Watch tour. "We used that as our anchor, and we built up around it with other markets we'd either been to or wanted to try out," Butler says. Since he hadn't previously focused on Texas or the West Coast, Rice told CAA that he had demand in those markets. He'll hit venues with capacities ranging from the 300-seat House of Blues in Cleveland (Oct. 17) to the 1,500-capacity House of Blues in Chicago (Oct. 20), with an average of 1,000-cap venues.

Audience: The placement of Rice's tune "How She Rolls" on SiriusXM's the Highway and the attention that Rice gained from his writing credits on Florida Georgia Line's hit "Cruise" have brought him wider national exposure. "He's never played some of these markets before, but you can still see the effects of having a song in all of those markets," Jones says. "How She Rolls" being on Sirius radio has really helped spark that."

Promotion: Rice's management team worked directly with CAA to create VIP packages for select dates that include a meet-and-greet, an unreleased T-shirt and a copy of Rice's LP. Live Nation will also provide significant exposure in terms of promo and marketing, while CAA will enlist local buyers in various markets. Rice often tweets incentives to fans before each show to promote his arrival. "He'll tweet fans. I'm so excited to be heading there," and the response he gets, you can tell if it's going to be a crazy show or not. But honestly, it's a party every night," Jones says. Rice also earned tweets and nods from Florida Georgia Line, Colt Ford and Craig Campbell. "They all helped, saying, 'Check out my boy Chase, he's going on tour!'"

—Nick Williams

AGENTS: Jim Butler and Meredith Jones, CAA

TOUR DATES: Oct. 3–Nov. 30

ROCK

Choosing Friends 'Wise'-ly

Collaborative album from Elvis Costello and the Roots promoted to both acts' fans through secrecy and spontaneity

By Emily Zemler

Elvis Costello has appeared three times on "Late Night With Jimmy Fallon," each time enlisting Fallon's house band the Roots to join him. The musicians have reimagined old Costello tracks, explored new ones and offered innovative interpretations of Bruce Springsteen and Nina Simone. During the past four years, these seemingly one-off performances have evolved into something far more significant.

In January, Roots drummer Ahmir "Questlove" Thompson revealed to *Billboard* that the artists had been secretly recording music together, holing up in a studio with producer Steven Mandel. The sessions transformed from an experiment to an actual project, and Costello and the Roots will release a collaborative album, *Wise Up Ghost*, Sept. 17 on Blue Note.

"I wasn't even thinking about making any records when they said, 'Do you want to do something?'" Costello says on the phone while finishing a two-month solo trek in Europe. "I'm very glad that it did cross their minds that we might want to do more than just one song on a television show. We didn't tell any-

body we were doing it, and the next thing [you know] we'd made four [songs] and then we'd made 20."

The idea was to re-examine the artists' past material and plot each track as a new landscape imagined by both acts. Recording took place between August 2012 and January 2013 at "Feliz Habitat Studios and Costello's own Hookery Crookery Studios," according to the story that Costello and Thompson tell, but neither actually exists and the real recording locations are undisclosed. Thompson, Costello and Mandel shared the production duties and treated the project like a hip-hop album, mixing as they went along instead of tracking. The musicians constantly added new layers and invited La Santa Cecilia singer Marisol "La Marisol" Hernandez to guest on a track. The process was new for Costello, but had its benefits.

"In this way of working there tend not to be any outtakes," Costello says. "You finish everything that's of value. The 12 songs you hear in the main album tell a pretty good story and they fit together. The transitions, particularly now with the string orchestration, help the flow of the music."

Three additional songs will appear on the deluxe version of *Wise Up Ghost*. Costello refers to the bonus collection as "an EP and a companion to the main record." The overall process was all done in secret—so much so that Blue Note Records president Don Was only found out about the album incidentally.

"I got wind of this way before anybody did," Was

says. "I was speaking to Elvis' manager about something else and he said, 'By the way, this is something that's going on.' He sent me three rough mixes and it was amazing. The thing that struck me was that conceptually it's so intriguing. We had to have it."

Was was also integral in deciding the album's visual aesthetic. Costello's lyrics reminded Was so much of San Francisco beat poetry that he mailed him a copy of Allen Ginsberg's "Kaddish" and suggested the CD packaging should resemble the literary releases of the city's City Lights Books. The album's deluxe edition features a 68-page book modeled after the publisher.

For Was and the label, the strategy behind *Wise Up Ghost* is simple—let people know it exists. The artists will come full circle when they perform new tracks on "Fallon" during release week.

At this point touring isn't part of the promotional strategy—the Roots' day job and Costello's constant solo dates make a long stint on the road impossible. But the idea of live performances, which Was says "are being discussed," feels important to Costello, who sees these songs coming fully alive onstage.

"It would be a tremendous shame if we didn't get to perform this music and see what happens when we do play it all at once," Costello says.

The album aptly fuses the two artists' styles as heard on debut single "Walk Us Uptown." Was says there's a benefit to releasing something so unexpectedly because it automatically drives additional interest and unites two disparate fan bases. But for Costello, who released a joint album with Burt Bacharach in 1999, this is just another entry in his catalog.

"Everything in music is a collaboration of some kind, and that [idea] is missed when the collaborators come from different worlds of music," Costello says. "The first reaction when they saw the two names in the billing is 'What?' And then they hear it." ●

"We didn't tell anybody we were doing it, and the next thing you know we'd made four songs and then we'd made 20."

—ELVIS COSTELLO

Reviews

Future

"Honest" (3:23)

PRODUCERS: Metro Boomin,
DJ SpinzWRITERS: Nayvadius Wilburn,
Leland Wayne, Gary Hill

PUBLISHERS: various

Epic Records



HIP-HOP

Future Stays 'Honest'

At the beginning of 2012, Auto-Tune's obituary had seemingly been etched in stone: The pitch-correcting software, once a hip-hop staple, had largely been swept under the rug as a cringe-worthy tool belonging to another time. But then arrived Future, the slurry-rapping Atlanta MC, who with last year's mesmerizing *Pluto* singlehandedly breathed new life into the left-for-dead art form. "Honest," the lead single and title track from Future's forthcoming sec-

ond effort, continues his emo, talent-mixing quest, further blurring the lines between singing and rapping. In "Honest," Future keeps exploring his own brand of ballad, previously heard on standout *Pluto* tracks "Neva End" and "Truth Gonna Hurt You." Still, the rapper is waging a war here, not starting a revolution: Predictable hip-hop humble-brags about spending "a hundred thousand on watches" somewhat anchor this ship. —DH

Future continues his emo, talent-mixing quest, further blurring the lines between singing and rapping.



LIVE

ARTIST: Tedeschi Trucks Band

VENUE: FirstMerit Bank Pavilion,
Chicago

DATE: Aug. 14

"The Windy City's living up to its name tonight," Susan Tedeschi told an adoring Chicago crowd on the Lake Michigan shore. The easy-going singer may be a bit faulty with her origins of city nicknames—Chitown's derives from its notoriously loose politics—but fans didn't hold it against her. Not on this night: During a blistering 90-minute set,

Tedeschi, her husband (virtuoso guitarist Derek Trucks) and the nine musicians who flesh out the Tedeschi Trucks Band unleashed a master class in bluesy roots-rock, mixing in choice selections from *Revelator*, their meaty 2011 debut, and this month's *Made Up Mind*. Opener "Do I Look Worried," a new, slow-burning strut, was accentuated by pristine horn work and highlighted by Tedeschi's raw snarl. "Made Up Mind" was a rock riot, with Trucks showcasing his slide-guitar prowess. —DH

SINGLES

HIP-HOP

SAGE THE GEMINI
FEATURING IAMSU!

"Gas Pedal" (3:27)

PRODUCER: Dominic Woods

WRITERS: Dominic Woods,
Sudan Ahmeer WilliamsPUBLISHERS: Dominic Woods
Publishing Designee/Sudan
Williams Publishing Designee
(BMI)

Black Money

Sage the Gemini takes his cues from guest star IamSu!—a rapper with a deeply engaging flow that lacks memorable one-liners—on his self-produced single "Gas Pedal." A sex jam (Sage wants his lady to "speed up, gas pedal") with a minimalist collection of inhalations as a beat, "Gas Pedal" features a pair of talented MCs trying to inject a spark into a string of derriere similes. —JL

POP

ENRIQUE IGLESIAS

"Turn the Night Up" (3:16)

PRODUCERS: The Cataracs

WRITERS: Niles Hollow-Dhar,
Marty James, Rome Ramirez,
Enrique Iglesias

PUBLISHERS: various

Republic Records

Iglesias continues to channel fist-pumping comeback hit "I Like It" on his latest single, a schizophrenic club banger that could have been a Pitbull smash. The Cataracs' maximalist approach teeters between euphoric, seize-the-night highs and bass-heavy breakdowns that will satiate pop fans who already miss LMFAO. —CP

ALTERNATIVE

DELOREAN

"Destitute Time" (4:16)

PRODUCERS: Delorean, Chris
ZaneWRITERS: Ekhi Lopetegi,
Guillermo Astrain, Igor
Escuredo, Unai LazcanoPUBLISHER: Mushroom Pillow
Publishing

True Panther Sounds

On its first new single in three years, Spanish

dance-rock act Delorean makes destitution sound sugar-sweet. Frontman Ekhi Lopetegi laces "Destitute Time" with vaguely bleak imagery—when he isn't "crashing," he's "losing ground"—but the storm clouds are obliterated by tropical synth-flutes, Britpop guitar jangle and pulsing kick drums. —RR

ELECTRONIC/DANCE

BAAUER & JUST BLAZE
FEATURING JAY Z

"Higher" (3:50)

PRODUCERS: Just Blaze,
Baauer

WRITERS: various

PUBLISHERS: various

Priority Records

"Harlem Shake" whiz Baauer and East Coast hip-hop legend Just Blaze have teamed to rile listeners with the help of some chopped-up Jay Z vocal samples. With Jay's intro, "You're now rocking with the best," his voice serves as a de facto introduction, and while Baauer doesn't have the pedigree of his collaborator, the sample may very well be correct. —NW

ROCK

NONONO

"Pumpin' Blood" (3:32)

PRODUCERS: Astma & Rocwell

WRITERS: Stina Wappling,
Michael Flygare, Tobia JimsonPUBLISHERS: EMI Music
Publishing/Warner-Chappell
Music Scandinavia

Warner Music International

NONONO is trying to duplicate the state-side success of fellow Swedish act Icona Pop with "Pumpin' Blood," the first single from its forthcoming debut album. With its whistling hook and happy-go-lucky attitude, the trio's radio bid would be a bit too saccharine if it weren't for the fuzzed-out mystique of vocalist Stina Wappling. —JL

LEGEND
&
CREDITS

Edited by Evie Nagy (albums) and Jason Lipshutz (singles)

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All albums commercially available in the United States are eligible. Send album review copies to Evie Nagy and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, 15th Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



Using a map and a pencil tool, a user can draw a circle around a location to access others' listening habits.



Soundwave Sections:

Activity feed shows the music activity of everyone that you follow.

Explore lets users see which songs are the most played, liked and disliked across the app.

History shows who else has listened to certain songs to find those with similar tastes.

APP

Soundwave: Frictionless Music Discovery

Soundwave is a music discovery app that works to build recommendations from a user's listening habits. Available in the iOS and Google Play stores, Soundwave works in the background by recording what a user listens to (be it through Spotify, Rdio or iTunes) and loads the songs to a news feed, where others can follow their friends' musical tastes. Think of the app as Facebook's news feed for music, or a handy version of Spotify's "activity" scroll. Soundwave is a Dublin-based startup, with backing from Dallas Mavericks owner Mark Cuban and endorsements from Apple's Steve Wozniak, who double as two of the high-profile individuals that users can follow upon launching the app. With a left-hand drawer-style menu similar to that of Spotify's mobile app, Soundwave's layout is intuitive and well-designed. The main activity feed includes filters, so music fans can pick and choose according to what

users have "liked," a song-level rating system similar to that of YouTube or simply what others have listened to. The app's most impressive feature is a different take on the concept of tracking listening activity by location. Using a Google map and a pencil tool, the user draws a circle around a location to access the selected area's listening habits. Despite this neat function, and with Spotify, Rdio and many others with their own recommendation capabilities, is there a need for another such service? The field of music discovery apps is littered with dozens of startups that have failed to evolve into a successful business model. However, Soundwave announced earlier this month that it had reached a quarter-million downloads, and with links on the iTunes and Google Play home pages, as well as an all-star list of investors who have sunk more than \$1.3 million into the app, Soundwave stands a fighting chance. —WG

ALBUMS

HIP-HOP

JUICY J

Stay Trippy

PRODUCERS: various

Kemosabe/Columbia (in association with Taylor Gang Entertainment)

RELEASE DATE: Aug. 27

Following the hit "Bandz A Make Her Dance," Juicy J makes good on his unexpected comeback on *Stay Trippy*, a bruising rap opus loaded with showy guests. Despite the presence of Justin Timberlake, Chris Brown and Trey Songz, the former Three 6 Mafia member never strays from his formula of rapid-fire rhymes and thick, grimy production. —JL

HIP-HOP

BIG SEAN

Hall of Fame

PRODUCERS: various

G.O.O.D. Music/Def Jam

RELEASE DATE: Aug. 27

Sean focuses on creating moments with *Hall of Fame* that define him and resonate with a wider audience. The majority of his sophomore album finds the Detroit rapper sounding deeply sincere, in either comical (the Nicki Minaj- and Juicy J-featuring "M.I.L.F.") or heartfelt form (the Miguel-assisted ode to his ex-girlfriend, "Ashley"). —ER

HIP-HOP

EARL SWEATSHIRT

Doris

PRODUCERS: various

Tan Cressida/Columbia

RELEASE DATE: Aug. 20

Earl Sweatshirt introduces second album *Doris* with the dark "Chum." Much of the set, which includes production by Pharrell Williams, Michael "Uzi" Uzowuru, Earl himself and Tyler, the Creator, is unconventional in structure, and it flows effortlessly with tracks both enigmatic and introspective. —ER

ROCK

NO AGE

An Object

PRODUCERS: Dean Spunt, Randy Randall, Facundo Bermudez

Sub Pop

RELEASE DATE: Aug. 20

"Does anybody really care?" No Age singer/drummer Dean Spunt shouts amid guitar feedback on "No Ground." It's a similar punk ethos to what Spunt and guitarist Randy Randall have explored across four albums, and their latest follows that DIY approach while mining new sonic depths with the addition of bass guitars and more ambient noise. —JM

AMERICANA

THE WILD FEATHERS

The Wild Feathers

PRODUCER: Jay Joyce

Warner Bros. Records

RELEASE DATE: Aug. 13

This Nashville-via-Austin quintet rocks more than it twangs on its debut, a richly melodic collection with soaring harmonies and hot guitar licks. "The Ceiling," "Got It Wrong" and "How" are epic, but the band really takes wing when getting rowdy on tracks like "Backwoods Company," "American" and "Hard Wind." —GG

ELECTRONIC

ZOLA JESUS

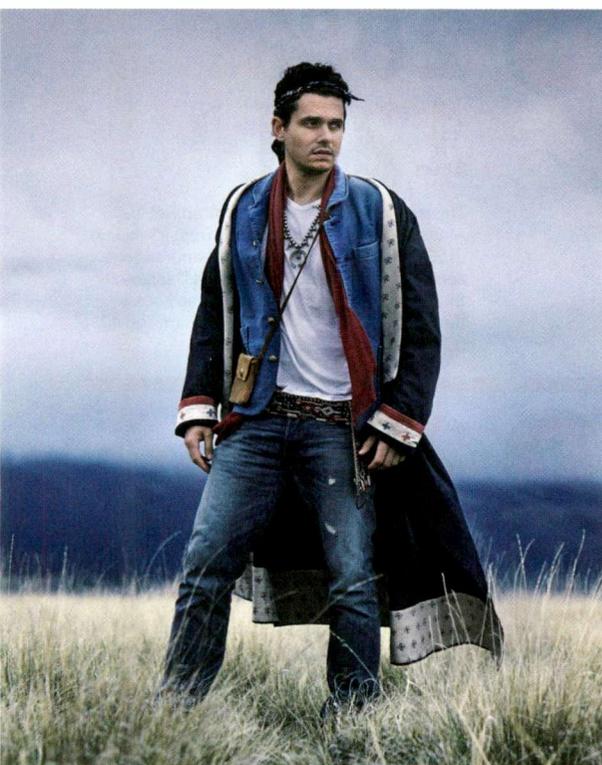
Versions

PRODUCERS: Zola Jesus, JG Thirlwell

Sacred Bones

RELEASE DATE: Aug. 20

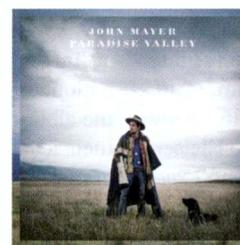
On Zola Jesus' fourth album, the artist recruited composer JG Thirlwell to arrange her songs for a classical quartet. The result is lush and orchestral, transforming her electronic backdrops into eclectic layers of strings. Songs like "Run Me Out" and "Night" reveal dramatic grandeur in this methodology, the surges of the strings mirroring the singer's soaring vocals. —EZ



ROCK

Mayer's 'Paradise'

The song title "I Will Be Found (Lost at Sea)" sums up the duality of John Mayer's latest country-tinged effort, *Paradise Valley*. On the one hand, he paints himself as a lost soul, ruminating on past loves (the slide-guitar-backed "Dear Marie") and the passage of time (the strummy "Waiting on the Day"). On the other, Mayer assures he's found himself ("I'm not hiding from nobody/Nobody's hiding from me") on the easygoing "Call Me the Breeze." What's not in question are the guitarist's skills. He's careful not to rock too hard, but his nimble, smooth guitar work is what gives these songs life. He also hits and misses with two guest spots: Frank Ocean's strange analogy about suicide and the Eiffel Tower feels misplaced ("Wildfire"), while a duet with Katy Perry ("Who You Love") is a fine dosage of '70s soft rock that highlights both singers' abilities. —JM



John Mayer

Paradise Valley

PRODUCERS: John Mayer, Don Was

Columbia Records

RELEASE DATE: Aug. 20

.biz

Flo Rida has dodged paying roughly \$400,000 in damages to the organizers of an Australian music festival he failed to show up to. The promoter of the show, Mothership Music, sued the artist and his management, VIP Entertainment and Concepts, in the District Court of New South Wales for breach of contract and damages totaling Australian \$417,345 (\$377,000). After an initial ruling in the festival's favor, the artist challenged the decision in the NSW Court of Appeal, which was upheld.



COUNTRY

Luke Bryan's Big 'Party'

Country singer's 'Crash My Party' dominates the Billboard 200 with a half-million copies sold
By Deborah Evans Price

Luke Bryan's banner year just keeps getting bigger and better. In March, his beachy compilation *Spring Break... Here to Party* debuted at No. 1 on the Billboard 200 and Top Country Albums, and in April, he won entertainer of the year at the Academy of Country Music Awards. Bryan's Dirt Road Diaries tour has been selling out across the country and now his new album, *Crash My Party*, debuts atop the Billboard 200 with nearly 528,000 units sold the first week, according to Nielsen SoundScan. Only Justin Timberlake's *The 20/20 Experience* (968,000) and Jay Z's *Magna Carta... Holy Grail* (more than 528,000) had bigger first weeks in 2013.

"I'm very competitive about everything, but I don't want to ever let numbers be the barometer of how I feel," Bryan says. "It's really neat to have the No. 1 album of all genres, but the main thing for me is just making music that people like and makes them want to add a Luke Bryan song in their playlist."

Bryan's previous studio album, 2011's *Tailgates & Tanlines*, has sold 2.1 million units and spawned four top four singles including the No. 1s "I Don't Want This Night to End" and "Drunk on You." Yet when going into the studio with producer Jeff Stevens to record his fourth studio album, Bryan wasn't nervous about besting that success.

"With every album that we make, I just wanted to go into it with a lot of songs that I love," he says. "As long as I do that, that kind of puts me at ease and gives me peace. I didn't write as much for this album as I normally do. I had a lot of songs in the hunt, but at

the end of the day, I axed my own songs and put songs that I felt were better on the record."

The lead single/title track peaked at No. 2 on Hot Country Songs and the second single, "That's My Kind of Night," moves 35-1 this week. "The single decisions we made with *Tailgates & Tanlines* were to keep a high-energy, consistent, back-to-back sound, which branded him on the radio and with the fans," says Cindy Mabe, senior VP of marketing at Universal Music Group Nashville. "After the success we saw with *Tailgates & Tanlines*, it wasn't as hard to find great songs for the new album. Great songs found Luke."

Key media appearances and promotions have helped propel sales. The weekend prior to the Aug. 13 album release, Bryan took over CMT with special programming geared toward the album launch. He appeared on "Chelsea Lately" and "Jimmy Kimmel Live!" on street date and also "crashed" NBC's "Today" on Aug. 15, then performed the next day for the show's summer concert series. He had visibility with NASCAR fans as Miller Lite wrapped its No. 2 car with Bryan's album cover, which ran at the Aug. 11 and Aug. 18 races.

A special edition of *Crash My Party* is being sold at Target with four bonus tracks. "Target placed a national advertising/branding campaign to kick off the album launch," Mabe says. "Their spots featured their iconic red target microphone, which was integrated into their own version of the 'Crash My Party' video. Additionally, Luke is part of the Give With Target program, which runs from Aug. 14 to Sept. 27. The promotion is launched and executed on a special Target-branded Facebook page and drives fans to vote for their favorite school for Target to give back funds to those schools."

The label also held a special "Crash Luke's Party," promotion, inviting radio stations in the artist's top 20 markets to attend both a live radio remote with Bryan in New York and his sold-out show at Irving Plaza.

"His onstage persona is laid-back and easygoing but he works really hard to get people to just have a good time with him," Mabe says. "That is the embodiment of Luke Bryan. He is the life of the party and he wants everyone to lay down their barriers, leave their troubles at the door and have a great time with him."

"My goal is to definitely to enjoy everything every day," Bryan says. "I enjoy being onstage and growing the production to bigger and bigger things that fans have never seen. I want to take this to new levels." ●

THE Numbers

Lana Del Rey

"That's My Kind of Night," the second single from Luke Bryan's new album, jumps 35-1 on the Hot Country Songs chart.

Lana Del Rey's breakout single "Summertime Sadness" continues to zoom up an array of Billboard charts, as its retooled dance remix finds new fans. Produced by Cedric Gervais, the song's rerub has been embraced by radio programmers and is winning the lion's share of the song's sales online. This week, it bullets 16-15 on the Billboard Hot 100.

↑ **15%**
117K

In the week ending Aug. 18, the song's sales rose to 117,000 (up 15%), according to Nielsen SoundScan, for its best sales frame yet. Of its sales this week, 59% came from the Gervais remix.

↑ **35%**

"Summertime Sadness" is smiling on its parent album, *Born to Die*. This week, the set climbs 29-20 on the Billboard 200 with 13,000 sold for the week (up 35%). It's the album's best sales week since January, and highest chart rank since its second week on the list (Feb. 25, 2012).

↑ **28%**
12M

The song continues its fast track up Hot 100 Airplay (27-16), gaining by 28% from 43 million to 55 million all-format audience impressions, according to Nielsen BDS. It leads Dance/Mix Show Airplay for a second week and boasts the third-greatest gain on Mainstream Top 40 (17-13, up 33%).

↑ **26%**
1.5M

"Summertime Sadness" is receiving high streaming numbers, notching 1.5 million U.S. streams during the week ending Aug. 18 (up 26%), according to BDS. The 45-29 jump on Streaming Songs comes primarily from activity on Spotify (59%).

—Keith Caulfield, William Gruger and Gary Trust



R&B

K. Michelle's Second Chance

The R&B singer's 'Rebellious Soul' debuts at No. 2 thanks to new exposure through reality TV

By Erika Ramirez

K. Michelle has endured personal and professional woes in her career, but this week the singer hits the Billboard 200 at No. 2 with her major-label debut, *Rebellious Soul* (Atlantic Records), with 72,000 copies sold, according to Nielsen SoundScan. It's the highest debut on the Billboard 200 for a female R&B singer's first album since March 2001, when Marsha Ambrosius' *Late Nights & Early Mornings* also entered at No. 2.

K. Michelle parted ways with RCA in 2011 after initially signing with Jive Records in 2008. "I wanted to get out of my label contract because of things that I couldn't control that happened to me. They didn't understand me, and a part of me thinks that I didn't understand myself," K. Michelle says. During the season-one taping of VH1's "Love & Hip-Hop: Atlanta," the singer/songwriter revealed that she was abused by ex-manager and former Jive music executive Mickey "Memphitz" Wright while at the label. (Wright denies the allegations.)

A resilient K. Michelle continued to garner buzz, releasing five mixtapes between 2010 and 2013. She looked to MBK Entertainment's Jeff Robinson to manage her, who admits to being hesitant at first due to her former label struggles.

"K. Michelle asked me for a while to manage and I kept saying, 'Nope.' But we struck up a great friendship," Robinson says. "A lot of people felt like she came with baggage, but I believe in forming my own opinions about people. Once I fell in love with her sincerity, the naysayers brushed off my shoulders."

The singer joined the cast of "Love & Hip-Hop: Atlanta" in 2012. "The only reason I did [the show] was to get a record deal, which I got after the first season [with Warner Music Group], and promote my music," she says.

Now she's prepping for a tour and a solo VH1 reality show, but not under the umbrella of Mona Scott-Young's Monami Entertainment, which produces "Love & Hip-Hop: Atlanta." "I don't think that particular show was for me. That's why I got off," she says. "Being that I'm going to stick to reality, the terms have to be right for me. I can't let anything get in the way of building this music legacy." ●



'Strong' Start

Will Hoge makes his first appearance on Hot Country Songs at No. 46 with "Strong" (Prospector), which appears in Chevrolet's advertising for the 2014 Silverado. The campaign debuted July 15 on ESPN, where a long-form version of the ad ran during the network's broadcast of Major League Baseball's Home Run Derby. It repeated the following day on Fox during the MLB All-Star Game. "Strong," which previews Hoge's album *Never Give In* (Oct. 15), sold 18,000 downloads (up 159%) in the week ending Aug. 18, according to Nielsen SoundScan. Its official video has racked up 280,000 YouTube views.

A New Day

Like Hoge, Andra Day is receiving exposure in an ad campaign: Her "Coolin' in the Street" (featuring Ziggy Marley) serves as the soundtrack to Bud Light Lime's "Switch on Summer" commercials. The San Diego native's YouTube covers, including those of songs by Eminem, Muse and Amy Winehouse, have drawn nearly 2 million views since late last year. The clips gained the attention of Warner Bros., for whom she's recording her first album.

'Animals' Roars

After premiering on Billboard.com in May, "Animals" (Spinnin') marks Dutch DJ/producer Martin Garrix's first chart hit, as the hard-hitting EDM track bullets at No. 16 on Dance/Electronic Songs. The single is likewise drawing worldwide attention, having reached the top 10 on five rankings on Billboard's international charts menu, including crowning the Poland and Belgium digital song titles.

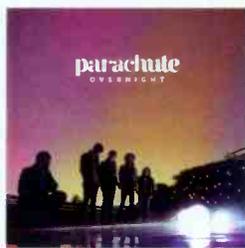
Making The Grade

Having posted two No. 25-peaking sets on Top R&B/Hip-Hop Albums since 2011, South Central Los Angeles rapper Schoolboy Q is on the verge of his first airplay chart entry with "Collard Greens," the first single off the upcoming *Oxymoron*. The track, which features Interscope labelmate Kendrick Lamar (and enters Heatseekers Songs at No. 23), garnered 2.1 million in R&B/hip-hop audience during the Aug. 12-18 tracking period, according to Nielsen BDS.

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

K. Michelle's *Rebellious Soul* sold 72,000 copies in its first week.

Battle Plan: Parachute



Pop-rock group Parachute debuts at No. 15 on the Billboard 200 with new album *Overnight* on Island Def Jam.

3 MONTHS AGO

Parachute delivered the final mastered LP to the marketing and A&R teams at Island Def Jam in late May, and the A&R team, including Island Records president David Massey and A&R rep Evan Lipschutz, "worked to identify what our focus tracks and our single would be." Island director of marketing Sharon Timure says. Timure's team premiered first single "Can't Help" on Buzznet on May 21, with an audio clip debuting May 28 on Vevo. Using footage from the group's Irving Plaza show in New York on April 2 (supporting Andy Grammer), the team then assembled a live video for the track, which appeared on the band's Vevo channel on June 27.

1 MONTH AGO

To further raise the group's online profile, Timure and her team created a lyric video for "Can't Help," which debuted July 27 and has amassed more than 60,000 views. Relying on a strategy of teasing bits from the album each week—be it artwork, the track list or audio—they further capitalized on press coverage that Parachute received from supporting Grammer on dates between March and May, as well as various tour interviews while on the road. After focusing on the single's online presence, they targeted radio. "It's moving up the chart every week," Timure says of the single. The track is No. 36 on Billboard's Adult Top 40 chart in its sixth week.

RELEASE WEEK

Parachute appeared on "The Tonight Show With Jay Leno" on Aug. 7. The band then kicked off its headlining tour on release day (Aug. 13) with a performance at Irving Plaza, nearly selling out the 1,000-capacity venue. (Parachute sold out the Sinclair in Cambridge, Mass., on Aug. 14 and the Theatre of Living Arts in Philadelphia on Aug. 15.) The full video for "Can't Help" arrived Aug. 12, a day before street date, amassing more than 82,000 views in a week. "We need to get the views up a little bit, but it only just came out," Timure says.

NEXT UP

With a focus on the road, Parachute will finish up its headlining dates in September, hitting the Plaza Theatre in Orlando, Fla. (Aug. 22), the Bottom Lounge in Chicago (Sept. 4), Vera Project in Seattle (Sept. 14) and the House of Blues in Dallas (Sept. 22). Hoping to choose a second single in the next few months, Timure and her team will work to push the marketing on a track-by-track basis. "There's another track off the record called 'Hurricane' that's a real fan favorite, so we may start with that," she says. "Their fan base is onboard, but it's about bringing them to that bigger audience." —Nick Williams

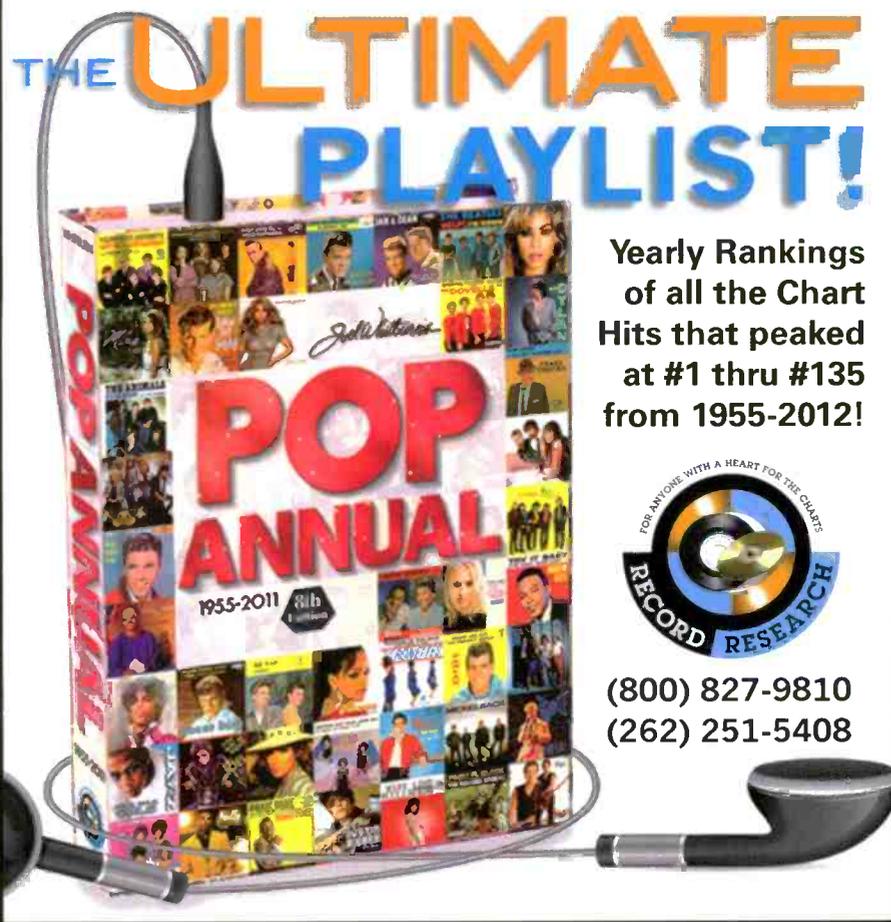
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39,000
● 66%

SALES OF LUKE BRYAN'S
TAILGATES THIS WEEK
9,000
● 73%

VINYL ALBUM SALES
YEAR TO DATE
3.5 MILLION
● 32%

OVER THE COUNTER KEITH CAULFIELD

A Half-Million Reasons To Celebrate

Both Luke Bryan and Katy Perry sell 500,000-plus copies to top the Billboard 200 and Digital Songs charts, respectively



Thrice Is Nice

As Yoko Ono's "Walking on Thin Ice 2013" rises 22-18 on Dance Club Songs, the track makes its third trip up the tally. The original reached No. 13 in 1981, while it returned to the chart for a week at No. 1 in 2003. The composition joins the list of songs to appear three times on a survey, which, on Dance Club Songs, also includes Alison Limerick's "Where Love Lives" (1991, 1996 and 2003). On the Billboard Hot 100, the Righteous Brothers charted three times with "Unchained Melody," while Dolly Parton has scaled Hot Country Songs three times with "I Will Always Love You."

—Gary Trust

For only the second time in history, an album and a digital song simultaneously sell more than a half-million copies in a single week.

On the Billboard 200, **Luke Bryan's** *Crash My Party* debuts at No. 1 with 528,000 copies, according to Nielsen SoundScan. While on the Digital Songs chart, **Katy Perry's** "Roar" bows at No. 1 with 557,000 downloads.

The only other time that a download song and an album have each sold 500,000 in the same frame was Christmas 2009. In the sales week that ended Dec. 27, 2009, **Ke\$ha's** "TiK ToK" sold 610,000 downloads in its 12th chart week, while **Susan Boyle's** *I Dreamed a Dream* sold 510,000 copies in its fifth frame.

Thus, this week also marks the first time that an album and a song both debut with more than a half-million in sales.

For Bryan, this marks his second No. 1 album—and second leader this year. *Crash My Party* follows previous chart-topper *Spring Break... Here to Party*, which opened at No. 1 on March 23.

Crash My Party logs the third-largest sales week of 2013, surpassed only by the debuts of **Justin Timberlake's** *The 20/20 Experience* (968,000) and **Jay Z's** *Magna Carta... Holy Grail* (slightly more than 528,000).

Crash My Party also claims the largest week for an album by a male country artist since 2004. **Tim McGraw** was the last male country artist to sell more copies in a week, when *Live Like You Were Dying* bowed with 766,000 in November 2004.

Further, since 2008, only two country artists have sold more than a half-million copies of an album in a single week: Bryan and **Taylor Swift**.

The latter has had half-million (or more) bows with each of her last three studio albums. *Red* started with 1.2 million last year, while 2010's *Speak Now* bowed with 1.1 million and 2008's *Fearless* launched with 592,000.

As for Perry's "Roar," the song finished the week with a larger-than-expected sales sum. On Sunday, Aug. 18, forecasters had suggested the track was on course to sell between 525,000 and 550,000 downloads by the close of business that day. That projection was an increase from an earlier forecast of 400,000, which was made on the single's release date, Aug. 12.

The debut of "Roar" marks the sixth-largest sales week for a digital song, Perry's own best week and the biggest for her label, Capitol Records.

The only other larger weeks were logged by **Flo Rida's** "Right Round" (which debuted with 636,000 in 2009), **Ke\$ha's** "TiK ToK" (610,000; 2009), **Bruno Mars'** "Grenade" (559,000; 2010) and Swift's "We Are Never Ever Getting Back Together" (623,000; 2012) and "I Knew You Were Trouble" (582,000; 2012).

But wait, there's more: "Roar" also logs the third-biggest debut for a digital song. Only "Right Round" and "We Are Never Ever Getting Back Together" started with larger sums.

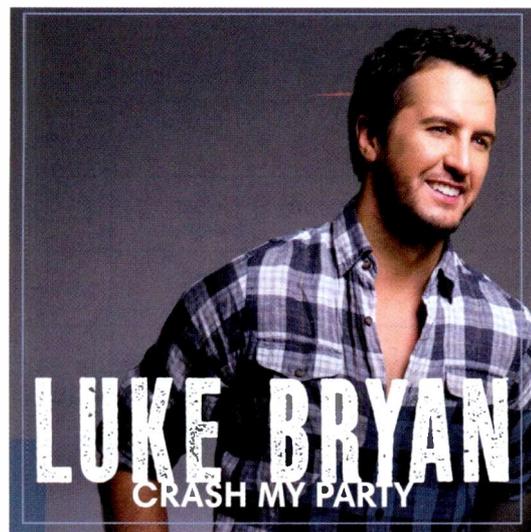
"Roar" is the lead single from Perry's *Prism*, which is due Oct. 22.

Party On: **Luke Bryan** has five albums on the Billboard 200 this week—the most concurrently charting titles for an artist since the March 16 tally, when the late **Jenni Rivera** (who died Dec. 9, 2012) placed five on the list.

Bryan also has three sets within the top 40, as *Tailgates & Tanlines* (33-16) and *Spring Break... Here to Party* (62-38) join his new debut at No. 1. He's the only act to score three simultaneous top 40 albums this year. The last act to manage the feat was **Zac Brown Band** on July 28, 2012, when *Uncaged* bowed at No. 1, *You Get What You Give* zoomed 51-16 and *The Foundation* leapt 73-19.

Bryan is the first male country artist to place three albums in the top 40 at the same time in more than 20 years. The last solo country male to do so was **Garth Brooks** on Jan. 30, 1993. The country legend was Nos. 5, 36 and 38 that week with *The Chase, No Fences* and *Ropin' the Wind*, respectively.

Finally, Bryan is just the fourth country act to have notched a pair of No. 1 albums in less than a year's time since the chart started using Nielsen SoundScan data in May 1991. He follows Brooks, **Kenny Chesney** and **George Strait**. Chesney did it twice, while Brooks managed to log three No. 1s within a year, between Dec. 13, 1997, and Dec. 5, 1998. ●



THE BIG NUMBER

155K

Luke Bryan will likely hold at No. 1 next week on the Billboard 200, industry forecasters say. Meanwhile, John Mayer's *Paradise Valley* is heading for a No. 2 bow with 150,000-155,000 sold.



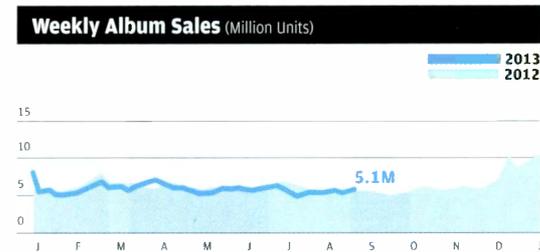
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,087,000	2,111,000	23,053,000
Last Week	4,718,000	1,942,000	22,101,000
Change	7.8%	8.7%	4.3%
This Week Last Year	5,247,000	2,064,000	24,774,000
Change	-3.0%	2.3%	-6.9%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

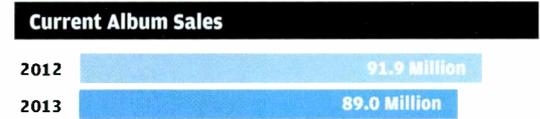
Overall Unit Sales			
	2012	2013	CHANGE
Albums	187,483,000	176,097,000	-6.1%
Digital Tracks	870,203,000	843,289,000	-3.1%
Store Singles	2,228,000	2,033,000	-8.8%
Total	1,059,914,000	1,021,419,000	-3.6%
Album w/TEA*	274,503,300	260,425,900	-5.1%

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



Sales by Album Format			
	2012	2013	CHANGE
CD	112,255,000	97,160,000	-13.4%
Digital	72,492,000	75,192,000	3.7%
Vinyl	2,674,000	3,532,000	32.1%
Other	61,000	213,000	249.2%

Sales by Album Category			
	2012	2013	CHANGE
Current	91,867,000	88,964,000	-3.2%
catalog	95,615,000	87,134,000	-8.9%
Deep Catalog	76,352,000	70,250,000	-8.0%



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 over 36 months.

For week ending Aug. 18, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

August 31
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 11 WKS BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	18
-	85	2	AG ROAR DR. LUKE,MAX MARTIN (K.PERRY,L.GOTTWALD,MAX MARTIN,B.MCKEE,H.WALTER)	Katy Perry CAPITOL		2	2
			The song's 85-2 leap is the eighth-largest in the Hot 100's 55-year history. It's the greatest jump for a song by a lead female since Carrie Underwood's "Cowboy Casanova" galloped 96-11 the week of Oct. 10, 2009.				
2	2	3	WE CAN'T STOP MIKE WILL MADE-IT,P.NASTY (M.L.WILLIAMS II,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		2	11
3	3	4	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIOIN AKORNER/INTERSCOPE	▲	3	51
5	5	5	HOLY GRAIL T.NASH,TIMBALAND,J.ROC (S.C.CARTER,J.TIMBERLAKE,T.NASH,T.V.MOSLEY,J.HARMON,E.D.WILSON,K.COBBAIN,D.GROHL,K.NOVOSELCI)	Jay Z Feat. Justin Timberlake ROC-A-FELLA/ROC NATION		5	6
HOT SHOT DEBUT							
		6	APPLAUSE LADY GAGA (D.WHITE SHADOW (S.GERMANOTTA,P.BLAIRD,ZISIS,N.MONSON,M.BRESSO)	Lady Gaga STREAMLINE/XONLIVE/INTERSCOPE		6	1
			With their respective vault and debut, Katy Perry (No. 2) and Lady Gaga collect their 12th top 10s each. The latter last appeared in the top bracket almost two years ago with the No. 6-peaking "You and I."				
4	4	7	GET LUCKY T.BANGALTER,G.DE HONEM-CHRISTO (T.BANGALTER,G.DE HONEM-CHRISTO,N.RODGERS,P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲	2	18
7	7	8	TREASURE THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,P.BROWN)	Bruno Mars ATLANTIC	▲	5	14
6	6	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BLACKETT,H.TUNSTALL,BEHRENS,J.FREEMAN)	Anna Kendrick UME/REPUBLIC	●	6	34
9	9	10	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		9	16
11	11	11	WAKE ME UP! AVICII,A.POURNOURI (T.BERGLING,M.EINZIGER,A.LOE BLACC)	Avicii PRMD/ISLAND/IDJMG		11	8
8	8	12	CLARITY ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	8	22
10	10	13	LOVE SOMEBODY R.BTEDDER,N.ZANCANELLA (A.LEVINE,R.BTEDDER,N.ZANCANELLA,N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		10	13
11	11	14	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	23
23	23	15	SUMMERTIME SADNESS E.HAYNIE,R.NOWELS (L.DEI REY,R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE		15	6
NEW							
39	24	17	DG SG ROYALS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		17	7
			As it reaches the Hot Digital Songs top 10 (15-10; 107,000 downloads sold, up 39%), the song scores the Digital Gainer award for a second consecutive week. The last two titles to nab the honor in back-to-back frames led the Hot 100 for 11 (and counting) and six weeks, respectively: Robin Thicke's "Blurred Lines" and Macklemore & Ryan Lewis' "Thrift Shop."				
13	12	18	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	28
12	14	19	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line Feat. Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	46

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
14	13	20	MIRRORS TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	27
15	18	21	BEST SONG EVER J.BUNETTA,M.RAJOSEVICH,J.RYAN (W.A.HECTOR,J.RYAN,E.DREWETT,J.BUNETTA)	One Direction SYCO/COLUMBIA		2	4
28	27	22	CRASH MY PARTY J.STEVENS (R.CLAWSOON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	18	19
16	17	23	I NEED YOUR LOVE C.HARRIS (C.HARRIS,E.GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	●	16	18
-	21	24	HOLD ON, WE'RE GOING HOME NINETEENS,N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		21	2
18	19	25	THE OTHER SIDE AMMO,M.JOHNSON (J.DESROULEAUX,M.JOHNSON,J.COEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	●	18	18
25	25	26	GONE, GONE, GONE G.WAT TENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	25	24
20	20	27	THE WAY H.MONEY (H.D.SAMUELS,S.A.STREETER,A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.G.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	21
21	22	28	JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,N.RUESS)	P!nk Featuring Nate Ruess RCA	▲	1	27
24	23	29	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	27	50
22	26	30	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	19	19
19	23	31	COME & GET IT STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMANSEN)	Selena Gomez HOLLYWOOD	▲	6	19
30	30	32	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	30	13
35	43	33	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		33	13
41	41	34	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	34	16
			Underwood continues her streak of reaching the Hot 100's top 40 each year since her arrival in 2005 with the No. 1 "Inside Your Heaven." As it reaches a new peak on Country Airplay (5-3), RCA has begun promoting the song to adult top 40, where she's charted seven crossover hits.				
46	32	35	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Feat. IamSu BLACK MONEY		32	4
36	36	36	ROUND HERE J.MOI (R.CLAWSOON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	36	10
24	29	37	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVELACE,A.GORLEY)	Randy Houser STONE CREEK	●	24	15
26	33	38	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	19	27
31	31	39	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	46
49	40	40	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY		40	10
30	35	41	BODY PARTY MIKE WILL MADE-IT,P.NASTY (C.P.HARRIS,N.WILBURN,CASH,J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE,J.R.TERRY)	Ciara EPIC		22	17
47	42	42	NIGHT TRAIN M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW		42	7
33	38	43	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,J.ROC (T.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		33	6
32	37	44	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	28
68	57	45	STILL INTO YOU J.MELOA-JOHNSEN (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP		45	6

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

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

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

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

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

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

Digital Songs Charts

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

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

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

Publishing song index available on billboard.com/biz.

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

LODGE; CHARLES HOMELES; UNDERWOOD; JAMES WHITE
The weekly most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data compiled by Nielsen BDS, and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See charts.legends.com/biz for complete rules and explanations. © 2013. Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

BAREILLES: DANNY CLINCH/ELDEREDGE: COURTESY OF WARNER MUSIC GROUP
 The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan, and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles or songs receiving widespread airplay and/or sales activity for the first time. See charts legend on billboard.com for complete rules and explanations. © 2013. Promoters: Global Media, LLC, and Nielsen SoundScan, Inc. All rights reserved.
 SALES DATA COMPILED BY
 nielsen
 SoundScan
 AIRPLAY/STREAMING DATA COMPILED BY
 nielsen
 BDS

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
70	66	46	BRAVE M. ENDERT (S. BAREILLES, J. ANTONOFF)	Sara Bareilles EPIC		46	10
			 Following buzz about the similarities between "Brave" and Katy Perry's "Roar," the former blasts 58-27 on Hot Digital Songs with 51,000 downloads sold, an 80% increase and its best week since it debuted with 76,000 the week of May 11. It also becomes her third top 10 on Adult Top 40 (12-10) and first since 2010.				
42	42	47	REDNECK CRAZY J. CATINO, J. KING (J. KEAR, M. IRWIN, C. TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	42	12
36	46	48	BOYS 'ROUND HERE S. HENDRICKS (R. AKINS, D. DAVIDSON, C. WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	●	12	21
34	39	49	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, A. WYATT)	Bruno Mars ATLANTIC	▲	1	35
•	48	50	CROOKED SMILE J. L. COLE (J. COLE, M. SMITH, K. LEWIS, P. WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		47	9
29	34	51	I LOVE IT P. BERGER (P. BERGER, C. AITCHISON, L. EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC	▲	7	29
51	40	52	DON'T DROP THAT THUN THUN! T. WILLIAMS (J. DUNN, A. BROWN, M. ABDUL-RAHMAN, T. WILLIAMS)	The FiATtICZ THE FIATtICZ/KNOCKOUT/EONE		35	6
38	44	53	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD		20	19
58	54	54	ALL OVER THE ROAD C. CHAMBERLAIN (C. CHAMBERLAIN, A. GORLEY, W. KIRBY)	Easton Corbin MERCURY NASHVILLE		52	15
56	53	55	HEY GIRL D. HUFF (R. AKINS, A. GORLEY, C. DESTEFANO)	Billy Currington MERCURY NASHVILLE		53	13
61	•	56	EVERYTHING HAS CHANGED B. WALKER (T. SWIFT, E. SHEERAN)	Taylor Swift Feat. Ed Sheeran BIG MACHINE/REPUBLIC		41	7
67	60	57	COUNTING STARS R. B. TEDDER, N. ZANCANELLA (R. B. TEDDER)	OneRepublic MOSLEY/INTERSCOPE		32	9
48	51	58	TAPOUT DETAIL (D. CARTER, B. WILLIAMS, J. A. PREYAN, D. T. MARAJ, N. WILBURN, CASH, C. FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		44	15
94	79	59	BEWARE KEY WANE, NO I.D. (S. M. ANDERSON, D. M. WEIR II, A. IZQUIERDO, J. AIKO, D. CARTER, D. LAMBERT, B. POTTER, M. DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		59	4
85	69	60	TRUE LOVE G. KURSTIN (PINK, G. KURSTIN, L. ALLEN)	P!nk Featuring Lily Allen RCA		60	3
59	54	61	RED NOSE D. WOODS (D. WOODS)	Sage The Gemini BLACK MONEY		54	5
73	65	62	POINT AT YOU J. S. STOVER (R. COPPERMAN, R. AKINS, B. HAYS LIP)	Justin Moore VALORY		62	12
80	70	63	TYPE OF WAY L. CARTER (D. LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTISAGAME		63	5
78	72	64	SOUTHERN GIRL B. GALLIMORE, J. MCGRAW (J. JOHNSTON, L. T. MILLER, R. CLAWSON)	Tim McGraw BIG MACHINE		64	4
100	75	65	MINE WOULD BE YOU S. HENDRICKS (D. RUTTAN, C. HARRINGTON, J. ALEXANDER)	Blake Shelton WARNER BROS. NASHVILLE/WMN		65	3
50	55	66	BENEATH YOUR BEAUTIFUL LABRINTH, DA DIGGLAR (T. MCKENZIE, M. POSNER, A. E. SANDE)	Labrinth Feat. Emeli Sande SYCO/RCA		34	10
69	68	67	PARKING LOT PARTY J. STONE, L. BRICE (L. BRICE, THOMAS RHETT, R. AKINS, L. LAIRD)	Lee Brice CURB		67	8
72	64	68	HEADBAND DJ MUSTARD (B. R. SIMMONS, JR., D. MCFARLANE, E. EPPS, C. MONTGOMERY III, S. COX, T. GRIFFIN, M. ADAM)	B.o.B Featuring 2 Chainz REBEL ROCK/GRAND HUSTLE/ATLANTIC		64	10
66	63	69	AIN'T WORRIED ABOUT NOTHIN RICO LOVE, EARL AND E (RICO LOVE, E. HOOD, E. GOUDY II, K. KHARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		63	9
75	67	70	FEDS WATCHING P. L. WILLIAMS (T. EPPS, P. L. WILLIAMS)	2 Chainz Feat. Pharrell DEF JAM/IDJMG		67	7
79	74	71	AW NAW J. STROUD (C. YOUNG, C. DESTEFANO, A. GORLEY)	Chris Young RCA NASHVILLE		71	5
62	78	72	TURN THE NIGHT UP THE CATARACS (N. HOLLOWELL-DHAR, M. J. GARTON JR., R. RAMIREZ, E. M. IGLESIAS)	Enrique Iglesias REPUBLIC		62	3

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
90	90	73	LOVE MORE FRESHMAN III (D. EVERSOLEY, H. EVERSOLEY, SPEARMAN, C. M. BROWN, E. BELLINGER, M. N. SIMMONDS, D. T. MARAJ)	Chris Brown Featuring Nicki Minaj RCA		56	4
95	86	74	LET HER GO C. VALLEJO, M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETTWERK		74	3
81	82	75	SWEATER WEATHER J. PILBROW (J. J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	The Neighbourhood [R]EVOLVE/COLUMBIA		75	10
84	•	76	HOW MANY DRINKS? S. REMI (M. J. PIMENTEL, S. REMI, R. NICHOLS, P. WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		69	18
77	76	77	TOM FORD TIM BALAND, J. ROC (S. C. CARTER, T. V. MOSLEY, J. HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	6
•	83	78	MISS MOVIN' ON THE SUSPEX (J. EVIGAN, L. ROBBINS, J. MICHAELS, S. M. ALLAN)	Fifth Harmony SYCO/EPIC		78	3
64	71	79	NO NEW FRIENDS (SFTB REMIX) BO-HDA, N. SHEBIB (K. M. KHALED, A. GRAHAM, W. L. ROBERTS II, D. CARTER, N. SAMUELS, N. SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		37	17
74	77	80	ACAPELLA M. JOHNSON (A. HEIDEMANN, N. NOONAN, M. JOHNSON, S. HOLLANDER)	Karmin EPIC		72	6
52	58	81	CRAZY KIDS DR. LUKE, BENNY BLANCO, CIRKUT (K. SEBERT, W. ADAMS, L. GOTTHALD, B. LEVIN, H. WALTER)	Ke\$ha Featuring will.i.am Or Juicy J KEMOSABE/RCA		40	12
86	87	82	GOODBYE TOWN P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		82	8
76	80	83	WOP M. WIESE, SR. (J. DASH)	J. Dash STEREOFAME	●	51	11
98	97	84	EASY S. CROW, J. NIEBANK (S. CROW, C. DUBOIS, J. TROTT)	Sheryl Crow WARNER BROS. NASHVILLE/WMN		84	4
•	•	85	RED O. HUFF, N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	6	7
60	73	86	#BEAUTIFUL MIGUEL, M. CAREY, HAPPY PEREZ (M. J. PIMENTEL, M. CAREY, N. PEREZ, B. DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG	▲	15	15
NEW	•	87	THIS IS GOSPEL B. WALKER (PANIC! AT THE DISCO, J. SINCLAIR)	Panic! At The Disco FUELED BY RAMEN/RRP		87	1
•	•	88	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	22	15
96	93	89	WHEN I SEE THIS BAR B. CANNON, K. CHESNEY (K. CHESNEY, K. GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		89	4
57	62	90	RIGHT NOW D. GUETTA, STAR GATE, N. ROMERO, D. GUINFORT (D. GUETTA, M. S. ERIKSEN, T. E. HERMANSER, S. C. SMITH, T. WASH, R. FENTY, G. H. TUNFORD, M. ROTTEVEEL)	Rihanna Featuring David Guetta SRP/DEF JAM/IDJMG		50	9
91	96	91	F*CKWITHMEYOUKNOWIGOTIT BOH-DA, VINYLZ (S. C. CARTER, M. SAMUELS, A. HERNANDEZ, W. L. ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		64	6
82	88	92	BEAT IT SEAN KINGSTON, NIC NAC (K. ANDERSON, D. AKIN, L. OLLU, N. BALDING, C. ITHOMAZ)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		52	17
92	91	93	LOVEHATE THING S. DEW, STOKLEY, TONE (O. AKIN, TIMEHIN, S. DEW, S. WILLIAMS, E. PRICE)	Wale Featuring Sam Dew MAYBACH/ATLANTIC		89	7
NEW	•	94	WE OWN THE NIGHT N. ATWEH, A. MESSINGER, N. L. AMBROZZA (N. ATWEH, A. MESSINGER, N. L. AMBROZZA)	The Wanted GLOBAL TALENT/MERCURY/IDJMG		94	1
			 The song starts with 84% of its chart points from sales (37,000 first-week downloads sold) after the band performed it on "Jimmy Kimmel Live!" on Aug. 15. It previews the group's second album, <i>Word of Mouth</i> , due Sept. 23. —Gary Trust				
NEW	•	95	POMPEII M. CREW, D. SMITH (D. SMITH)	Bastille VIRGIN/CAPITOL		95	1
NEW	•	96	YOUR SIDE OF THE BED J. JOYCE (L. MCKENNA, K. FAIRCHILD, K. SCHLAPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		96	1
NEW	•	97	BRUISES ESPIONAGE (PT. MONAHAN, E. LIND, A. BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA		97	1
RE-ENTRY	•	98	WILDFIRE J. MAYER, D. WAS (J. MAYER)	John Mayer COLUMBIA		91	2
97	99	99	VIVIR MI VIDA M. ANTHONY, S. GEORGE (N. KHAYAT, B. HAJJI, A. J. JUNIOR, A. PAPACONSTANTINO, B. DIJUPSTRON, C. KHALED)	Marc Anthony SONY MUSIC LATIN		92	4
RE-ENTRY	•	100	WITHOUT ME H. MONEY (H. D. SAMUELS, F. BARRINO, A. S. LAMBERT, K. STEWART, M. ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA		74	2



Q&A Brett Eldredge

What is it about "Don't Ya," No. 32 on the Billboard Hot 100 and No. 1 on Country Airplay, that is resonating with listeners?

I remember the first time I played it live, and it just had a groove thing. It really connected and made people feel good and has a little sexy vibe to it.

"Don't Ya" is different from your first single, "Raymond," about a woman battling Alzheimer's disease.

"Raymond" was a total opposite. It was a serious song inspired by my grandmother. It introduced me as a person and got my way of songwriting and storytelling out there. It was a good way to introduce myself and [show] that other side of me.

How important was opening for Taylor Swift in setting up your debut album, *Bring You Back*?

It definitely gave me a big boost to have an opportunity to get in front of more fans than I could ever imagine at this point in my career.

As a kid growing up in Illinois, was this your dream?

Yes. I've never really known anything else I wanted to do. [except] maybe be a professional fisherman. I always told my mom I wanted to be a singer or a fisherman. I'm better at singing, but I still love to fish. I'm glad it's worked out the way it has.

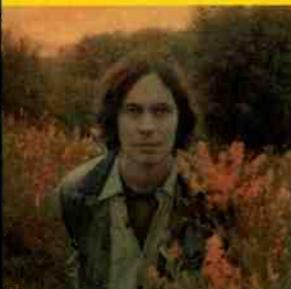
—Deborah Evans Price

YOU DANCE, OH, YOU MOVE LIKE THERE AIN'T NOBODY WATCHIN'. BUT GIRL YOU KNOW I'M WATCHIN'.

"DON'T YA," BRETT ELDRIDGE

The Billboard 200

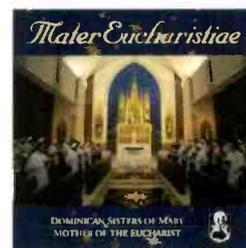
August 31
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	1	1	
		2	K. MICHELLE ATLANTIC	Rebellious Soul	2	1	
		3	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47	2	2	
1	3	4	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	3	
		5	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars	1	2	
3	4	6	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	6
6	6	7	SOUNDTRACK WALT DISNEY	Teen Beach Movie	3	5	
10	10	8	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	37
11	7	9	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	50
2	8	10	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1	2	3	
20	19	11	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	21	
9	12	12	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24	3	5	
12	15	13	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	36
16	17	14	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	45
		15	NEW PARACHUTE MERCURY/IDJMG	Overnight	15	1	
			With a 15,000 start, this marks the second-largest sales week for the group and gives it its highest-charting album yet. It racked up its previous best sales frame (18,000) with the arrival of its last set, 2011's <i>The Way It Was</i> , which debuted and peaked at No. 19.				
65	33	16	GG LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	106
17	20	17	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	1	22
8	13	18	SELENA GOMEZ HOLLYWOOD	Stars Dance	1	4	
23	27	19	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	7	79
40	40	20	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	81
		21	NEW WASHED OUT WEIRD WORLD/SUB POP	Paracosm	21	1	
			The one-man act (Ernest Greene) earns his second top 40 set and highest-charting effort with his second full-length album (13,000). A robust 3,000 copies of the set's first week were vinyl LPs, which enables the title's No. 1 debut on the Vinyl Albums chart (see Billboard.biz/charts).				
21	22	22	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories	1	13	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		23	LORDE LAVA/REPUBLIC	The Love Club (EP)		23	10
19	24	24	SOUNDTRACK UME	Pitch Perfect	●	3	43
14	22	25	J. COLE ROC NATION/COLUMBIA	Born Sinner	1	9	
48	26	26	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	44
	9	27	TYE TRIBETT MOTOWN GOSPEL	Greater Than	9	2	
		28	NEW HOODIE ALLEN HOODIE ALLEN	Americoustic (EP)	28	1	
	11	29	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back	11	2	
32	34	30	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	2	13	
13	23	31	MARC ANTHONY SONY MUSIC LATIN	3.0	5	4	
	5	32	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny	5	2	
4	14	33	TECH N9NE STRANGE/RBC	Something Else	4	3	
41	34	34	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	47
28	28	35	P!NK RCA	The Truth About Love	▲	1	48
51	52	36	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	43
	21	37	HUGH LAURIE WARNER BROS./RHINO	Didn't It Rain	21	2	
96	38	38	PS LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	24
24	32	39	SARA BAREILLES EPIC	The Blessed Unrest	2	5	
5	26	40	BACKSTREET BOYS K-BAHN/BMG	In A World Like This	5	3	
		41	NEW VALERIE JUNE JUNE TUNES/CONCORD	Pushin' Against A Stone	41	1	
			This is the major-label debut for singer/songwriter June, who previously self-released three "bedroom recordings," as she calls them. The new album was funded by a 2010 Kickstarter campaign that generated \$15,000.				
34	36	42	WALE MAYBACH/ATLANTIC/AG	The Gifted	1	8	
43	39	43	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	43
86	71	44	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	68
91	69	45	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film	2	15	
46	44	46	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	60
57	41	47	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	40
56	30	48	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	1	17	
87	81	49	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	49

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
50	49	50	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	15
47	46	51	ADELE XL/COLUMBIA	21	10	1	130
39	42	52	THE LUMINEERS DUALTONE	The Lumineers		2	72
NEW	53		YELLOWCARD HOPELESS	Ocean Avenue Acoustic		53	1
 <p>The acoustic redux of the band's best-selling album starts with 7,000 copies sold, with nearly 4,000 coming from downloads. The original album, released July 22, 2003, eventually peaked at No. 23 the following year, and has sold 1.8 million copies.</p>							
RE-ENTRY	54		KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul		5	30
 <p>Venue sales generated from Kid Rock's recent slate of tour dates in the United States' East North Central region spur a 230% gain for the album. It sold almost 7,000 copies for the week, with 79% of them originating from sales at concerts.</p>							
72	67	55	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call Country Volume 6		16	10
31	38	56	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW 46		3	15
63	58	57	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	20
7	18	58	EMBLEM3 SYCO/COLUMBIA	Nothing To Lose		7	3
61	57	59	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon		4	39
44	47	60	SKILLET ATLANTIC/AG	Rise		4	8
38	41	61	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus		1	9
62	56	62	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal		6	72
71	50	63	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	16
45	51	64	BLACK SABBATH VERTIGO/REPUBLIC	13		1	10
90	92	65	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	28
77	66	66	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More		2	178
73	59	67	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	21
93	78	68	ERIC CHURCH EMI NASHVILLE/UMGN	Chief		1	108
70	63	69	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans		3	148
67	61	70	ED SHEERAN ELEKTRA	+		5	62
74	70	71	FALL OUT BOY DECA/DANCE/ISLAND/IDJMG	Save Rock And Roll		1	18
128	125	72	EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	10	1	130
177	121	73	LUKE BRYAN CAPITOL NASHVILLE	Doin' My Thing		6	101

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
75	75	74	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	14
78	65	75	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	14
NEW	76		STEVIE STONE STRANGE	2 Birds 1 Stone		76	1
69	66	77	DEMI LOVATO HOLLYWOOD	Demi		3	14
89	79	78	THE NEIGHBOURHOOD RIE/VOLVE/COLUMBIA	I Love You.		39	17
92	104	79	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	22
55	68	80	CIARA EPIC	Ciara		2	6
NEW	81		DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae		81	1
36	53	82	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		9	4
84	83	83	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	21
133	90	84	BEASTIE BOYS DEF JAM/UMG	Licensed To Ill	9	1	110
104	94	85	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	64
68	82	86	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	9
100	73	87	TAMELA MANN TILLYMANN	Best Days		14	49
108	95	88	PARAMORE FUELED BY RAMEN	Paramore		1	19
NEW	89		GLEN CAMPBELL SURFDOG	See You There		89	1
 <p>The country/pop icon returns with a set of material initially recorded during sessions for his 2011 album <i>Ghost on the Canvas</i>. The new release contains new interpretations of such Campbell hits as "Rhinestone Cowboy," "Galveston" and "Wichita Lineman."</p>							
95	85	90	ONE DIRECTION SYCO/COLUMBIA	Up All Night		1	75
27	54	91	BUDDY GUY SILVERTONE/RCA	Rhythm & Blues		27	3
25	43	92	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield		25	3
137	135	93	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	19
-	48	94	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		48	2
83	80	95	FUN. FUELED BY RAMEN	Some Nights		3	78
143	128	96	LEE BRICE CURB	Hard 2 Love		5	67
76	105	97	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMG	Legend: The Best Of Bob Marley And The Wailers	10	18	281
124	122	98	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	Uncaged		1	58
98	86	99	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	39
NEW	100		THE DIGITAL AGE FAIR TRADE/COLUMBIA	Evening:Morning		100	1



Sister Acts

Sisters are taking over the top of the Traditional Classical Albums chart. That is, the **Dominican Sisters of Mary** and the **Benedictines of Mary, Queen of Apostles**.

The former arrives at No. 1 with its debut album, *Mater Eucharistiae*, while the latter slips 2-3 with its sophomore title.

Mater Eucharistiae sold 4,000 copies in its first week, according to Nielsen SoundScan, and also bows at No. 2 on Top Christian Albums. On the Billboard 200, it enters at No. 81.

The Decca Records set likely drew attention thanks to a profile on NPR's "All Things Considered" on street date (Aug. 13). The album's second-week sales will benefit from a feature on CBS' "This Morning" that aired Aug. 20. Dominican Sisters of Mary have been previously seen on TV shows like NBC's "Today" and "The Oprah Winfrey Show."

The Dominican Sisters of Mary almost succeed their fellow Decca sister act at No. 1, Benedictines of Mary, Queen of Apostles. This week, the ensemble slips 2-3 with *Angels and Saints at Ephesus*—an album that was No. 1 for 13 consecutive weeks, up until last week. It's currently the top-selling traditional classical album of 2013, with 22,000 sold.

Angels and Saints marked the second No. 1 on Traditional Classical for the Benedictines, following *Advent at Ephesus* in 2012.

—Keith Caulfield



More Of The Monkees

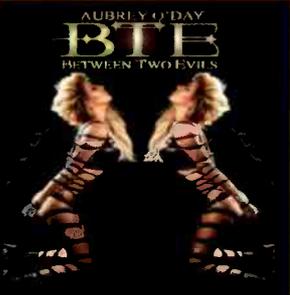
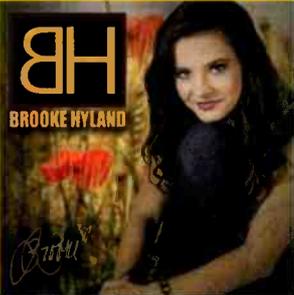
An album by **the Monkees** that has been absent from the Billboard 200 since 1970 returns to the tally. *The Monkees Present*, first released in October 1969, comes back to the chart following a super-expanded reissue on Rhino Handmade. The set, which originally included 12 tracks, has been greatly enhanced, and now boasts 85 tracks. It debuts at No. 174 on the Billboard 200.

Due to the expanded nature of the album and the amount of bonus content, it's considered a new release and not a catalog title. Thus, it also bows at No. 140 on the Top Current Albums chart (see Billboard.biz).

The set sold slightly more than 2,000 copies in its first week—almost half of its entire limited run of 5,000. All of the copies were sold through the Monkees' official merchandise site, where the title is exclusively available.

The Monkees Present was the second studio set from the group without all four of its original members, as **Peter Tork** had departed in 1968. The album spent 14 weeks on the chart, slipping off the tally in early 1970 after peaking at No. 100. —Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
140	149	101	KATY PERRY CAPITOL	Teenage Dream	▲2	1	146
94	88	102	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	39
136	132	103	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲2	2	145
81	87	104	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	9
114	109	105	RANDY HOUSER STONE CREEK/BBMG	How Country Feels		11	27
121	111	106	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	92
168	145	107	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	30
105	96	108	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲5	3	104
NEW		109	THE WILD FEATHERS WARNER BROS.	The Wild Feathers		109	1
				The rock band's album is supported by the Triple A hit "The Ceiling," which arrived on the tally in April. This week, it climbs to a new peak, rising one spot to No. 14. The group starts a tour with ZZ Ward on Sept. 2.			
181	126	110	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	21
141	117	111	AWOLNATION RED BULL	Megalithic Symphony		84	93
107	100	112	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲2	5	131
146	154	113	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆29	1	190
101	103	114	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	15
117	99	115	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	98
82	98	116	JOE S63/MASSENBURG	Doubleback: Evolution Of R&B		6	7
190	177	117	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆15	12	848
97	102	118	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	10
113	114	119	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆15	10	274
115	118	120	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	31
		121	NEWSTED CHOPHOUSE	Heavy Metal Music		40	2
111	60	122	THE CIVIL WARS SENSIBILITY/COLUMBIA	Barton Hollow	●	10	102
132	117	123	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	36
109	127	124	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		124	3
106	120	125	FANTASIA 19/RCA	Side Effects Of You		2	17
64	84	126	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		4	5

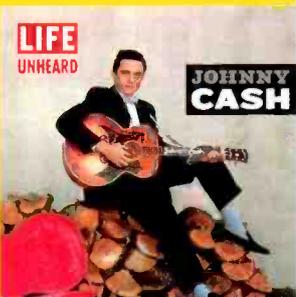
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
53	89	127	INDIA.ARIE SONG BIRD/MOTOWN/DJMG	SongVersation		7	8
123	129	128	TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	16
109	116	129	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	11
118	124	130	THE NATIONAL 4AD	Trouble Will Find Me		3	13
NEW		131	AUBREY O'DAY HEART ON MY SLEEVE	Between Two Evils		131	1
				The solo debut album from the former Danity Kane member also struts onto the Heatseekers Albums chart at No. 3, selling 3,000 in its first week. Danity Kane notched back-to-back No. 1 debuts on the Billboard 200 with its two albums, released in 2006 and 2008.			
RE-ENTRY		132	FLEETWOOD MAC WARNER BROS.	Rumours	◆19	1	164
103	113	133	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	19
145	144	134	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲3	9	245
22	110	135	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲8	22	194
RE-ENTRY		136	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	24
RE-ENTRY		137	LUKE BRYAN CAPITOL NASHVILLE	I'll Stay Me	●	24	9
NEW		138	BROOKE HYLAND WHATAGUY	Brooke Hyland		138	1
				The teenage TV star has gained notoriety for appearing as a dancer on Lifetime's "Dance Moms." Her debut album launches with nearly 3,000 sold.			
134	131	139	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	54
112	119	140	BRING ME THE HORIZON EPITAPH	Sempiternal		11	20
144	166	141	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	108
		142	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	66
138	141	143	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	105
160	158	144	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	40
155	146	145	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲2	98	60
131	140	146	KID ROCK LAVA/AG	Cocky	▲4	3	133
		147	EMELI SANDE CAPITOL	Our Version Of Events		28	38
88	108	148	RONALD ISLEY RI TOP TEN/NOTIFI/EONE	This Song Is For You		27	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
147	148	149	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲3	53	79
162	142	150	ELLIE GOULDING CHERRYTREE/INTERSCOPE/JGA	Halcyon		9	37
119	157	151	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		12	10
153	139	152	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	14
RE-ENTRY	153		SHINEDOWN ATLANTIC/AG	Amaryllis		4	39
79	107	154	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	10
164	174	155	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	47
159	165	156	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	48
122	143	157	TRAIN COLUMBIA	California 37	●	4	54
170	170	158	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	89
RE-ENTRY	159		IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/JGA	We Are Love: Special Edition		111	4
194	161	160	THE BEATLES APPLE/CAPITOL		1	11	149
130	156	161	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	12
-	168	162	CLINT BLACK CRACKER BARREL	When I Said I Do		162	2
142	163	163	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	46
154	164	164	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲2	7	163
NEW	165		NEW LIFE WORSHIP INTEGRITY/PLG	Strong God		165	1
163	169	166	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲2	60	130
175	151	167	THREE DOG NIGHT MCA/UME	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	65
RE-ENTRY	168		AMY WINEHOUSE REPUBLIC	Back To Black	▲2	2	120
54	91	169	WE CAME AS ROMANS EQUAL VISION	Tracing Back Roots		8	4
120	134	170	SLEEPING WITH SIRENS RISE	Feel		3	11
-	179	171	BOB SEGER & THE SILVER BULLET BAND CAPITOL	Greatest Hits	▲9	8	202
185	182	172	ELVIS PRESLEY RCA/SONY MUSIC CMG	Heart And Soul	●	172	4
149	162	173	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	12
NEW	174		THE MONKEES RHINO HANDMADE	The Monkees Present (Deluxe Box Set 2013)		174	1



A "Tonight Show With Jay Leno" performance (Aug. 15) and a sale price at Amazon MP3 help push a 100% gain for the album. The trio's tour launched Aug. 25 in Vancouver and runs through Nov. 12 in Sao Paulo.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	170	175	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	143
RE-ENTRY	176		ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	136
RE-ENTRY	177		PRINCE AND THE REVOLUTION WARNER BROS.	Purple Rain (Soundtrack)	◆13	1	82
127	130	178	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆29	60	149
RE-ENTRY	179		SUBLIME GASOLINE ALLEY/MCA/UME	Sublime	▲5	13	116
157	180	180	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	▲2	1	194
60	123	181	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/VAGRANT	Edward Sharpe & The Magnetic Zeros		14	4
156	161	182	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	10
RE-ENTRY	183		NIRVANA SUB POP/DGC/GEFFEN/UME	In Utero	▲5	1	88
79	137	184	LIONEL RICHIE MOTOWN/CHRONICLES/UME	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		63	54
RE-ENTRY	185		EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery	▲3	1	147
-	186		GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver		74	2
126	155	187	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	28
RE-ENTRY	188		LEE BRICE CURB	Love Like Crazy		44	14
-	190	189	VARIOUS ARTISTS STARBUCKS	Twist And Shout		189	2
NEW	190		AUDREY ASSAD FORTUNATE FALL	Fortunate Fall		190	1
RE-ENTRY	191		SOUNDTRACK WATERTOWER	Rock Of Ages		5	29
165	171	192	ALABAMA SHAKES ATO	Boys & Girls	●	6	68
151	193	193	CODY SIMPSON ATLANTIC/AG	Surfers Paradise		10	5
RE-ENTRY	194		MAROON 5 A&M/OCTONE/JGA	Songs About Jane	▲4	6	119
197	184	195	AC/DC COLUMBIA/LEGACY	Back In Black	◆22	4	152
-	196	196	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins		18	6
RE-ENTRY	197		JOHN MAYER COLUMBIA	Born And Raised	●	1	27
167	185	198	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	80
RE-ENTRY	199		THE ROLLING STONES THE ROLLING STONES/PROMOTONE B.V./POLYDOR/CAPITOL	Hyde Park Live		19	3
NEW	200		JOHNNY CASH SONY MUSIC SPECIAL PRODUCTS/COLUMBIA	LIFE Unheard		200	1



The late legend has had at least one album debut on the Top Country Albums chart every year since 2002. In total he has logged 27 titles on the chart since his death in 2003, including this one, which bows at No. 32.
—Keith Caulfield



Q&A Hoodie Allen

Your new *Americoustic* EP debuts at No. 28 on the *Billboard* 200. Without the help of a major label, what has been your biggest resource as an indie artist?
The fans. I've reached them in a predominantly digital space, whether it's interacting with them on Twitter to constantly putting up new, engaging content on YouTube surrounding a release. It's about creating a different approach for each social network.

You're setting out on your Party With Your Friends tour—how did you map it out?
Creative Artists Agency is my booking agent—Cara Lewis is the best in the game. We try to do comprehensive U.S. runs. She's receptive to my ideas, and of course she's always right [laughs], so I usually go with her. When I ask someone, "Where do you want to see me?," you start to see more cities pop and you just go for it—Buffalo [N.Y.] and Indianapolis are new cities, and I sort of had a gut feeling. I've seen enough tweets, and it's cool to see that data prove to be true.

The "No Interruption" video has amassed more than 10 million views on YouTube. How does that feel as an indie act? Do you feel overwhelmed by the success?
I wouldn't say overwhelmed—it's incredible. I could never have had the foresight to say that we would be at 10 million one day. I had certain goals for it, but 10 million isn't a goal you reach for when you're at that point. Putting out *Americoustic* was a fun, summer side project. It's a holdover until I put out the full-length that I've been working on for the past eight to 10 months. —Nick Williams

Drake's Got A 'Hold' On Chart

On Streaming Songs, Drake scores his second chart entry as a lead act as "Hold On, We're Going Home" debuts at No. 32. The single, which features duo Majid Jordan, enters with 1.5 million U.S. streams (according to Nielsen BDS) in the week ending Aug. 18. The song's listening activity is nearly evenly split between Spotify and YouTube.

"X Factor" group Fifth Harmony debuts on Streaming Songs as "Miss Movin' On" bows at No. 46. The act is readying its first album due later this year. The single makes the tally with 1.1 million U.S. streams (up 12%), the lion's share coming from the track's official Vevo video.

Lastly, two huge single releases from Katy Perry and Lady Gaga storm the chart. Perry's "Roar" (3.8 million U.S. streams) and Gaga's "Applause" (2.9 million) both debut in the top 10 of Streaming Songs at Nos. 4 and 9, respectively. It's the first time two songs have concurrently debuted in the top 10 since the chart began using YouTube data on March 2.

Going into next week, it's possible Gaga could pull ahead of Perry due to the release of the official music video for "Applause" on Aug. 19. —William Gruger



Social/Streaming

August 31
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSOURCE PAGE	WKS. ON CHART
	1	#1 TWIS GRAMATIK	90
NEW	2	SONU NIIGAAM	1
NEW	3	MAHER ZAIN	1
3	4	DJ BL3ND	135
22	5	HEFFRON DRIVE	33
6	6	MAREK HEMMANN	116
27	7	JOTA QUEST	92
13	8	PORTA	131
20	9	ANNA CALVI	7
28	10	BONDAN PRAKOSO & FADE2BLACK	87
16	11	PITTY	120
12	12	ANATHEMA	65
4	13	MAYA JANE COLES	38
NEW	14	TREASURE FINGERS	1
15	15	UMEK	94
8	16	NOISIA	134
25	17	BEAR IN HEAVEN	7
24	18	CAPITAL INICIAL	79
10	19	NICOLAS JAAR	118
17	20	YANN TIERSEN	98
NEW	21	DEBBY RYAN	1
5	22	FELIX CARTAL	20
15	23	LOS HERMANOS	59
NEW	24	JEITO MOLEQUE	1
25	25	WILLY MASON	2
26	26	METRONOMY	119
38	27	AEROPLANE	110
28	28	GOLD PANDA	79
18	29	GOD IS AN ASTRONAUT	105
NEW	30	LOS AUTENTICOS DECADENTES	1
14	31	ARTY	14
RE	32	SUPERMAN IS DEAD	109
RE	33	GIRL TALK	80
34	34	MADDI JANE	119
RE	35	DIRTYPHONICS	39
36	36	EMANCIPATOR	61
37	37	JORIS VOORN	5
19	38	BREAKBOT	17
NEW	39	TIM MAIA	1
NEW	40	OBA OBA SAMBA HOUSE	1
NEW	41	WHITE DENIM	1
NEW	42	MOGUAI	1
NEW	43	MODERN LIFE IS WAR	1
NEW	44	SPONGE COLA	1
46	45	TRAPHIK	132
39	46	YUNA	60
48	47	SUNGHA JUNG	131
36	48	KORPIKLAANI	46
RE	49	FINNTROLL	11
NEW	50	BLOOD ORANGE	1

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
4	1	#1 6 WKS ONE DIRECTION SYCO/COLUMBIA	92
1	2	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	143
3	3	KATY PERRY CAPITOL	143
2	4	TAYLOR SWIFT BIG MACHINE	143
10	5	SHAKIRA SONY MUSIC LATIN/EPIC	142
6	6	MILEY CYRUS HOLLYWOOD	71
7	7	ARIANA GRANDE REPUBLIC	39
8	8	SELENA GOMEZ HOLLYWOOD	141
12	9	BRITNEY SPEARS RCA	140
9	10	JUSTIN TIMBERLAKE RCA	114
11	11	JENNIFER LOPEZ ISLAND/DMG	129
14	12	LADY GAGA STREAMLINE/ROULIVE/INTERSCOPE	143
16	13	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	141
19	14	DEMI LOVATO HOLLYWOOD	133
RE	15	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	3
18	16	RIHANNA SRP/DEF JAM/DMG	143
17	17	BEYONCE PARKWOOD/COLUMBIA	142
18	18	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE	142
19	19	P!NK RCA	107
20	20	MICHAEL JACKSON MJJ/EPIC	133
21	21	BOB MARLEY TUFF GONG/ISLAND/UMI	84
22	22	BRUNO MARS ATLANTIC	132
23	23	AVRIL LAVIGNE EPIC	140
17	24	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	143
25	25	ALICIA KEYS RCA	89
31	26	ADELE XL/COLUMBIA	133
27	27	MACKLEMORE & RYAN LEWIS MACKLEMORE	31
28	28	AVICII PRMD/ISLAND/DMG	4
26	29	CHRISTINA AGUILERA RCA	45
29	30	MARIAH CAREY ISLAND/DMG	39
33	31	ROBIN THICKE STAR TRAK/INTERSCOPE	9
32	32	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	142
RE	33	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	86
41	34	CARLY RAE JEPSEN G04/SCHOOLBOY/INTERSCOPE	55
36	35	MAROON 5 A&M/OCTONE	82
34	36	THE BLACK EYED PEAS INTERSCOPE	135
49	37	KELLY CLARKSON 19/RCA	29
39	38	WILL.I.AM INTERSCOPE	33
38	39	AUSTIN MAHONE CHASE/REPUBLIC	26
40	40	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	143
RE	41	LANA DEL REY POLYDOR/INTERSCOPE	29
RE	42	PSY YG/SCHOOLBOY/REPUBLIC	51
RE	43	WIZ KHALIFA ROSTRUM/ATLANTIC	130
44	44	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	132
45	45	LINKIN PARK MACHINE SHOP/WARNER BROS.	143
RE	46	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	103
RE	47	MADONNA LIVE NATION/INTERSCOPE	20
46	48	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	113
RE	49	LITTLE MIX SYCO/COLUMBIA	2
48	50	GREEN DAY REPRISE/WARNER BROS.	79



Kendrick In Social 'Control'

Kendrick Lamar (above) re-enters the Social 50 at No. 15 after creating one of the biggest news stories in hip-hop so far this year.

On Aug. 12, Big Sean released the song "Control" (featuring Lamar and Jay Electronica), a track Sean says isn't scheduled to appear on his forthcoming *Hall of Fame*. The Los Angeles-born Lamar got people talking after he claimed to be "the king of New York" in the song, while also calling out nearly every big-name rapper, including J. Cole, Big K.R.I.T., Wale, Pusha T, Meek Mill, A\$AP Rocky, Drake and Big Sean.

The resulting buzz on social media was great: In the week ending Aug. 18, Lamar had a 122% rise in conversation on Facebook, which translated into the addition of more than 88,000 new fans on the platform (up 138%, according to Next Big Sound). On Twitter, he added more than 208,000 (a massive 510% bump in weekly acquisition). The news also generated 200,000 page views of his Wikipedia page (a 277% increase).

Elsewhere, Enrique Iglesias re-enters the Social 50 at No. 33 after spending the week promoting the release of the official video for his single "Turn the Night Up." Iglesias took to Facebook and Twitter to hype the new clip, which generated a 94% increase in fans for Iglesias (up by 280,000).

—William Gruger

GAIN IN FOLLOWERS ON TWITTER FOR BIG SEAN, LAMAR AND JAY ELECTRONICA, AND THE ACTS CALLED OUT IN 'CONTROL'

Artist: Percentage Gain; Follower Gain

Kendrick Lamar; 510%; 208,000

Jay Electronica; 533%; 5,000

Pusha T; 304%; 30,000

Big K.R.I.T.; 154%; 10,000

Mac Miller; 153%; 87,000

Meek Mill; 127%; 41,000

Big Sean; 100%; 67,000

Wale; 96%; 34,000

J. Cole; 84%; 63,000

A\$AP Rocky; 78%; 10,000

Drake; 51%; 78,000

Tyler The Creator; 38%; 10,000

Source: Next Big Sound, for the week ending Aug. 18

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 7 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	6
	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
	4	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	6
	5	WE CAN'T STOP RCA	Miley Cyrus	10
	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	18
	7	ROYALS LAVA/REPUBLIC	Lorde	5
	8	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	29
	9	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	4
	10	CLARITY INTERSCOPE	Zedd Feat. Foxes	17
	11	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	7
NEW	12	ROAR CAPITOL	Katy Perry	1
	13	TREASURE ATLANTIC	Bruno Mars	10
	14	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	28
	15	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	23
	16	SAIL RED BULL	AWOLNATION	71
	17	F*CKWITHMEYOUKNOWIGOTIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	6
	18	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	14
NEW	19	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	1
	20	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	6
	21	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	13
	22	MIRRORS RCA	Justin Timberlake	22
	23	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	44
	24	COME & GET IT HOLLYWOOD	Selena Gomez	17
NEW	25	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	1
	26	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	32
	27	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	24
	28	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	53
	29	HO HEY DUAL TONE	The Lumineers	57
	30	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	20
	31	BEST SONG EVER SYCO/COLUMBIA	One Direction	4
	32	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	18
	33	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	14
	34	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	3
	35	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	22
NEW	36	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	1
	37	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	28
	38	POMPEII VIRGIN/CAPITOL	Bastille	2
	39	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAVANCE/ISLAND/DJMG	Fall Out Boy	20
	40	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	5
	41	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	36
NEW	42	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	1
	43	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	4
	44	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	35
	45	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	41
	46	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	30
	47	#BEAUTIFUL ISLAND/DJMG	Mariah Carey Feat. Miguel	13
	48	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	3
	49	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	20
	50	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	20

COUNTRY STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 18 WKS CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	20
	2	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	15
	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	19
	4	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	19
	5	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	20
	6	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	10
	7	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	14
	8	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	11
	9	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	11
	10	IT GOES LIKE THIS VALORY	Thomas Rhett	8
	11	NIGHT TRAIN BROKEN BOW	Jason Aldean	4
	12	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	20
	13	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	20
	14	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	19
	15	DON'T YA ATLANTIC/WMN	Brett Eldredge	9

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 7 WKS WE CAN'T STOP RCA	Miley Cyrus	10
NEW	2	ROAR CAPITOL	Katy Perry	1
NEW	3	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	1
	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	15
	5	BEST SONG EVER SYCO/COLUMBIA	One Direction	4
	6	GANGNAM STYLE SCHOOL BOY/REPUBLIC	PSY	53
	7	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	7
	8	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	8
	9	GENTLEMAN SILENT/SCHOOL BOY/REPUBLIC	PSY	19
	10	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	28
	11	COME & GET IT HOLLYWOOD	Selena Gomez	16
	12	EL POLLITO PIO GLOBBO/DO IT YOURSELF	Pulcino Pio	25
	13	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
	14	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	18
	15	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	38

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	MATISSE & SADKO
2	DJ DIRTY AUDIO
3	VALENTINO KHAN
4	ART OF FIGHTERS
5	RICHY AHMED
6	TWRK
7	THE WILD FEATHERS
8	THE VAMPS
9	KULKID
10	LE CRAYON
11	DARKELIXIR
12	BITING ELBOWS
13	MELOKIND
14	DEEPEND
15	THE TROUBLE WITH TEMPLETON

Radio Airplay

August 31
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 7 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
	2	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	14
	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	18
	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	22
	5	TREASURE ATLANTIC	Bruno Mars	14
	6	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	18
	7	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	11
	8	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13
	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	19
	10	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	17
	11	WE CAN'T STOP RCA	Miley Cyrus	11
	12	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
	13	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	6
	14	TAKE BACK THE NIGHT RCA	Justin Timberlake	6
	15	GG ROAR CAPITOL	Katy Perry	2
	16	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	7
	17	BEST SONG EVER SYCO/COLUMBIA	One Direction	5
	18	COME & GET IT HOLLYWOOD	Selena Gomez	19
	19	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	9
NEW	20	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	1
	21	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	9
	22	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	4
	23	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	5
	24	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	2
	25	GLOWING CHAMELEON/ISLAND/DJMG	Nikki Williams	17

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 8 WKS JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	18
	2	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	17
	3	STAY SRP/DEF JAM/IOJMG	Rihanna Feat. Mikky Ekko	18
	4	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	26
	5	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	29
	6	CATCH MY BREATH 19/RCA	Kelly Clarkson	34
	7	HO HEY DUAL TONE	The Lumineers	33
	8	MIRRORS RCA	Justin Timberlake	13
	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	8
	10	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	24
	11	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	10
	12	TREASURE ATLANTIC	Bruno Mars	8
	13	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	6
	14	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	8
	15	BRAVE EPIC	Sara Bareilles	8
	16	HOME AGAIN MERCURY/CAPITOL	Elton John	6
	17	WRONG GUY (I DID IT THIS TIME) TOPNOTCH	Whitney Wolanin	25
	18	I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER) REPRISE/WARNER BROS.	Josh Groban	6
	19	TEMPTED ORGANICA	Margo Rey	13
	20	PEOPLE LIKE US 19/RCA	Kelly Clarkson	11
	21	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	4
	22	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
	23	BRUISES COLUMBIA	Train Feat. Ashley Monroe	4
RE	24	22 BIG MACHINE/REPUBLIC	Taylor Swift	9
	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	2

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services. COUNTRY STREAMING SONGS: The week's top country streaming radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com/biz for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	21
	3	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	15
3	4	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	15
5	5	GONE, GONE, GONE I9/INTERSCOPE	Phillip Phillips	27
	6	TREASURE ATLANTIC	Bruno Mars	14
	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	8
	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
	9	MIRRORS RCA	Justin Timberlake	19
12	10	BRAVE EPIC	Sara Bareilles	16
11	11	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	25
7	12	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	19
	13	TRUE LOVE RCA	P!nk Feat. Lily Allen	6
	14	RED HANDS COLUMBIA	Walk Off The Earth	22
	15	BRUISES COLUMBIA	Train Feat. Ashley Monroe	12
	16	GG ROAR CAPITOL	Katy Perry	2
	17	BEST I EVER HAD RCA	Gavin DeGraw	8
	18	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	5
	19	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	10
	20	LET HER GO BLACK CROW/NETTWERK	Passenger	6
18	21	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	17
23	22	SHOULD'VE GONE TO BED HOLLYWOOD	Plain White T's	17
28	23	CLARITY INTERSCOPE	Zedd Feat. Foxes	7
22	24	COME & GET IT HOLLYWOOD	Selena Gomez	15
26	25	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	11

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 ROYALS LAVA/REPUBLIC	Lorde	10
	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	40
	4	SWEATER WEATHER IR EVOLVE/COLUMBIA	The Neighbourhood	36
	5	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	27
	6	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	10
	7	HARLEM RCA	New Politics	28
	8	IF SO WARNER BROS.	Atlas Genius	21
	9	POMPEII VIRGIN/CAPITOL	Bastille	8
	10	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	51
14	11	SUPERSOAKER RCA	Kings Of Leon	5
12	12	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	6
16	13	TRYING TO BE COOL LOYAUTE/GLASSNOTE	Phoenix	13
15	14	ELEPHANT MODULAR	Tame Impala	14
13	15	CAME BACK HAUNTED THE WILK CORPORATION/COLUMBIA	Nine Inch Nails	11
11	16	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
	17	GG COME A LITTLE CLOSER RCA	Cage The Elephant	2
	18	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	12
	19	KING & LIONHEART REPUBLIC	Of Monsters And Men	14
	20	HURRICANE CREEP CITY/COLUMBIA	MS MR	15
	21	MISS JACKSON DECAYDANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	4
	22	FKARN LAW	Pepper	12
	23	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	3
	24	MY NUMBER TRANSGRESSIVE/WARNER BROS.	Foals	9
	25	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	13

TRIPLE A™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 ROYALS LAVA/REPUBLIC	Lorde	11
	2	I GOT YOU BRUSHFIRE/REPUBLIC	Jack Johnson	10
	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	24
	4	MISSION BELLS VANGUARD	Matt Nathanson	21
	5	IF I LOVED YOU SIRE/WARNER BROS./ADA	Delta Rae	15
	6	SUPERSOAKER RCA	Kings Of Leon	5
	7	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
4	8	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	22
9	9	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	26
	10	365 DAYS THE BOARDWALK/HOLLYWOOD	ZZ Ward	11
10	11	RED HANDS COLUMBIA	Walk Off The Earth	24
12	12	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	25
	13	PAPER DOLL COLUMBIA	John Mayer	8
	14	THE CEILING WARNER BROS.	The Wild Feathers	18
	15	FOLLOW MY FEET SHOK AND AWE/ATLANTIC	The Unlikely Candidates	5
	16	LIFE IS BETTER WITH YOU BOO BOO WAX/CAPITOL	Michael Franti & Spearhead	3
	17	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	4
	18	LIGHTNING BOLT MERCURY/IDJMG	Jake Bugg	18
	19	IF SO WARNER BROS.	Atlas Genius	10
	20	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars	9
	21	THE MAN WHO WANTS YOU BLUE NOTE/CAPITOL	Amos Lee	4
NEW	22	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	1
	23	WILD CHILD ATLANTIC	Brett Dennen	2
25	24	BLEEDING OUT DESCENDANT	The Lone Bellow	11
28	25	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15



Year Of Lorde

Last week, **Lorde** (above) rose 2-1 on Alternative with "Royals," becoming the first lead solo female to crown the ranking as a lead artist since **Tracy Bonham** ("Mother Mother") in 1996. More honors abound for "Royals" this week, as the track dethrones **Imagine Dragons'** "Radioactive" after a record 24-week command on Rock Airplay (see Billboard.biz), making Lorde the first solo female to top the latter list as a lead in the chart's four-year existence. "Royals" also takes over atop Triple A, where Lorde is the first woman to reach No. 1 as a lead with a debut entry since **Colbie Caillat** began a three-week No. 1 run with "Bubbly" on Aug. 18, 2007. "Royals," which leads Alternative for a second week, additionally debuts at No. 39 on Mainstream Top 40. Meanwhile, **Capital Cities'** "Safe and Sound" reaches the Mainstream Top 40 top 10 (11-8) after leading Alternative (June 15). It's the seventh Alternative No. 1 to cross to the Mainstream Top 40 top 10 dating to **fun.'s** "We Are Young" (featuring **Janelle Monáe**), which topped both tallies last year (see list, below). Highlighting alternative's recent run of starting multiple-format hits, no Alternative No. 1 prior to "We Are Young" had reached the Mainstream Top 40's top tier since **Kings of Leon's** "Use Somebody" in 2009.

-Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 DON'T YA ATLANTIC/WN	Brett Eldredge	44
4	2	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	14
5	3	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	21
	4	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	27
	5	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	19
	6	ALL OVER THE ROAD MERCURY	Easton Corbin	33
	7	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	14
	8	POINT AT YOU VALORY	Justin Moore	23
	9	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	26
12	10	NIGHT TRAIN BROKEN BOW	Jason Aldean	13
	11	HEY GIRL MERCURY	Billy Currington	24
	12	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	15
	13	PARKING LOT PARTY CURB	Lee Brice	17
	14	IT GOES LIKE THIS VALORY	Thomas Rhett	17
	15	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	12
	16	GG THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	3
	17	SOUTHERN GIRL BIG MACHINE	Tim McGraw	8
	18	AW NAW RCA NASHVILLE	Chris Young	15
	19	EASY WARNER BROS./WMN	Sheryl Crow	26
	20	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	5
	21	COULD IT BE WARNER BROS./WAR	Charlie Worsham	32
	22	RED BIG MACHINE	Taylor Swift	10
	23	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	46
	24	DRINKS AFTER WORK SHOW DOG-UNIVERSAL	Toby Keith	10
	25	SUNNY AND 75 RED BOW	Joe Nichols	16

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11
	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	25
	3	GG HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	23
	4	BODY PARTY EPIC	Ciara	21
	5	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	9
	6	BAD MAYBEACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	28
	7	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	17
	8	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	7
	9	THE ONE STREAMLINE/EPIC	Tamar Braxton	15
	10	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	22
	11	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	11
	12	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	18
15	13	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	9
18	14	ADORN BYSTORM/BLACK ICE/RCA	Miguel	61
12	15	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Khalee Feat. Drake, Rick Ross & Lil Wayne	18
	16	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	13
	17	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	16
22	18	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan	8
	19	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	19
	20	AGE AIN'T A FACTOR ATLANTIC	Jaheim	15
	21	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	13
	22	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	26
20	23	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	31
27	24	V.S.O.P. ATLANTIC	K. Michelle	6
25	25	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	11

ADULT R&B™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
3	2	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	32
	3	AGE AIN'T A FACTOR ATLANTIC	Jaheim	15
5	4	THE ONE STREAMLINE/EPIC	Tamar Braxton	15
4	5	A COUPLE OF FOREVERS MOTOWN/IDJMG	Christette Michele	26
6	6	BEST OF ME MISTER S MUSIC/RCA	Anthony Hamilton	29
8	7	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	10
	8	I'D RATHER HAVE A LOVE 563/MASSENBURG	Joe	24
	9	DINNER AND A MOVIE RI TOP TEN/NOTIF/EEONE	Ronald Isley	18
	10	FOR THE REST OF MY LIFE STAR TRAK/INTERSCOPE	Robin Thicke	12
9	11	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	24
15	12	TAKE ME TO THE KING TILLYMANN	Tamela Mann	31
12	13	TURN OFF THE LIGHTS P MUSIC/RCA	Charlie Wilson	25
	14	THE PAST PENDULUM	Shaliek	14
	15	BOOMERANG MASS APPEAL	Lyfe Jennings	11
	16	I NEED ATLANTIC	TGT	5
	17	MORE MIO-B/CAPITOL	Avant	19
	18	FINE CHINA RCA	Chris Brown	11
	19	NOBODY BUT YOU PURPOSE/EONE	Algebra Blessett	5
	20	BEAUTIFUL CANDYMAN/EONE	Donell Jones	8
	21	CAN'T SAY LOVE RUFFHOUSE/CAPITOL	Glenn Lewis	12
24	22	AFRAID BLISSLIFE	Amel Larrieux	8
22	23	KNOCK IT OFF EONE	K-Ci & JoJo	8
	24	JUST DO YOU MOTOWN	India.Arie	2
	25	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	9

ALTERNATIVE No. 1s TO REACH THE MAINSTREAM TOP 40 TOP 10 (2012-13)

Title
Artist
Mainstream Top 40 Peak, Date

"Safe and Sound"
Capital Cities
No. 8, Aug. 31, 2013

"Radioactive"
Imagine Dragons
No. 2, Aug. 10, 2013

"Ho Hey"
the Lumineers
No. 2, Jan. 19, 2013

"Too Close"
Alex Clare
No. 4, Nov. 24, 2012

"Some Nights"
fun.
No. 2, Nov. 24, 2012

"Somebody That I Used to Know"
Gotye (feat. Kimbra)
No. 1 (three weeks), June 2, 2012

"We Are Young"
fun. (feat. Janelle Monáe)
No. 1 (five weeks), April 28, 2012

RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 ADULT R&B: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 COUNTRY: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 R&B/HIP-HOP: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 TRIPLE A: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 ALTERNATIVE: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 ADULT TOP 40: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by audience impressions, as measured by audience impressions, as measured by audience impressions. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com for complete rules and explanations. All charts © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Digital Songs

August 31
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 THAT'S MY KIND OF NIGHT	Luke Bryan		1	
1	2	CRUISE	Florida Georgia Line	▲	62	
3	3	IT GOES LIKE THIS	Thomas Rhett		14	
7	4	BOYS 'ROUND HERE	Blake Shelton Feat. Pistol Annies & Friends	●	21	
4	5	I WANT CRAZY	Hunter Hayes	▲	20	
15	6	LITTLE BIT OF EVERYTHING	Keith Urban		14	
11	7	WAGON WHEEL	Darius Rucker	▲	32	
8	8	NIGHT TRAIN	Jason Aldean		9	
9	9	DON'T YA	Brett Eldredge	●	20	
8	10	ROUND HERE	Florida Georgia Line	●	13	
16	11	SEE YOU AGAIN	Carrie Underwood	●	17	
20	12	HIGHWAY DON'T CARE	Tim McGraw With Taylor Swift	▲	28	
5	13	RUNNIN' OUTTA MOONLIGHT	Randy Houser	●	25	
10	14	REDNECK CRAZY	Tyler Farr	●	18	
12	15	MINE WOULD BE YOU	Blake Shelton		5	
18	16	HEY PRETTY GIRL	Kip Moore	●	26	
14	17	SOUTHERN GIRL	Tim McGraw		5	
13	18	HEY GIRL	Billy Currington		16	
36	19	YOUR SIDE OF THE BED	Little Big Town		13	
NEW	20	DIRT ROAD DIARY	Luke Bryan		1	
NEW	21	AW NAW	Chris Young		12	
NEW	22	PLAY IT AGAIN	Luke Bryan		1	
27	23	DONE.	The Band Perry	●	23	
22	24	BRUISES	Train Feat. Ashley Monroe		6	
NEW	25	YOU HEAR A SONG	Cassadee Pope		1	

LATIN™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 VIVIR MI VIDA	Marc Anthony		17	
2	2	DANZA KUDURO	Don Omar & Lucenzo	▲	157	
2	3	PROPUESTA INDECENTE	Romeo Santos		3	
4	4	DARTE UN BESO	Prince Royce		5	
5	5	HOY TENGO GANAS DE TI	Alejandro Fernandez / Christina Aguilera		15	
6	6	LIMBO	Daddy Yankee		45	
7	7	WAKA WAKA (ESTO ES AFRICA)	Shakira Feat. Freshlyground	▲	171	
8	8	HIPS DON'T LIE	Shakira Feat. Wyclef Jean		189	
10	9	I KNOW YOU WANT ME (CALLE OCHO)	Pitbull	▲	135	
9	10	HEROE	Enrique Iglesias		189	
11	11	ZUMBA	Don Omar		51	
15	12	AI SE EU TE PEGO	Michel Telo		73	
12	13	LA PREGUNTA	J Alvarez		56	
16	14	PROMISE	Romeo Santos Feat. Usher		103	
15	15	ALGO ME GUSTA DE TI	Wisin & Yandel Feat. Chris Brown & T-Pain		59	
16	16	YO TE LO DIJE	J Balvin		5	
17	17	ECHA PA'LLA (MANOS PA'RRIBA)	Pitbull		57	
18	18	MI NINA TRAVIESA	Luis Coronel		11	
19	19	HABLE DE TI	Yandel		5	
20	20	ELLA Y YO	Aventura Feat. Don Omar		170	
30	21	THE ANTHEM	Pitbull Feat. Lil Jon		153	
23	22	SUERTE	Shakira		187	
31	23	BON, BON	Pitbull		146	
27	24	LOCA	Shakira Feat. El Cata		150	
29	25	LOBA	Shakira	●	187	

ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 RADIOACTIVE	Imagine Dragons	▲	56	
3	2	ROYALS	Lorde		10	
2	3	SAFE AND SOUND	Capital Cities		24	
4	4	STILL INTO YOU	Paramore		19	
5	5	SAIL	AWOLNATION	▲	124	
8	6	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	●	28	
5	7	GONE, GONE, GONE	Phillip Phillips	▲	33	
8	8	LET HER GO	Passenger		11	
NEW	9	THIS IS GOSPEL	Panic! At The Disco		1	
48	10	WILDFIRE	John Mayer		4	
10	11	DEMONS	Imagine Dragons		37	
10	12	MISS JACKSON	Panic! At The Disco Feat. Lolo		5	
11	13	YOUNG AND BEAUTIFUL	Lana Del Rey	●	17	
12	14	SWEATER WEATHER	The Neighbourhood		25	
14	15	HO HEY	The Lumineers	▲	67	
15	16	POMPEII	Bastille		7	
19	17	HAIL TO THE KING	Avenged Sevenfold		5	
18	18	HOME	Phillip Phillips	▲	65	
19	19	WAIT FOR ME	Kings Of Leon		2	
20	20	I WILL WAIT	Mumford & Sons	▲	54	
24	21	IT'S TIME	Imagine Dragons	▲	70	
31	22	WAYS TO GO	Grouplove		6	
23	23	RED HANDS	Walk Off The Earth		9	
NEW	24	COME A LITTLE CLOSER	Cage The Elephant		1	
21	25	LITTLE TALKS	Of Monsters And Men	▲	81	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 APPLAUSE	Lady Gaga		1	
2	2	WAKE ME UP!	Avicii		8	
3	3	SUMMERTIME SADNESS	Lana Del Rey & Cedric Gervais		3	
4	4	GET LUCKY	Daft Punk Feat. Pharrell Williams	▲	18	
5	5	CLARITY	Zedd Feat. Foxes	▲	31	
6	6	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding	●	24	
7	7	I LOVE IT	Icona Pop Feat. Charli XCX	▲	30	
8	8	TURN THE NIGHT UP	Enrique Iglesias		3	
NEW	9	HIGHER	Just Blaze & Baauer Feat. Jay Z		1	
8	10	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic		13	
9	11	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	▲	38	
12	12	GLOWING	Nikki Williams		18	
10	13	RIGHT NOW	Rihanna Feat. David Guetta		22	
12	14	TITANIUM	David Guetta Feat. Sia	▲	87	
15	15	ANIMALS	Martin Garrix		6	
13	16	PLAY HARD	David Guetta Feat. Ne-Yo & Akon		19	
17	17	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie		19	
16	18	SCREAM & SHOUT	will.i.am & Britney Spears	▲	32	
19	19	LEVELS	Avicii	▲	93	
20	20	A LITTLE PARTY NEVER KILLED NOBODY	Fergie, Q-Tip & GoonRock		15	
20	21	SCARY MONSTERS AND NICE SPRITES	Skrillex	▲	137	
18	22	GANGNAM STYLE	PSY	▲	55	
23	23	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	▲	49	
24	24	SWEET NOTHING	Calvin Harris Feat. Florence Welch	▲	45	
26	25	CINEMA	Benny Benassi Feat. Gary Go	▲	126	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell		21	
2	2	HOLY GRAIL	Jay Z Feat. Justin Timberlake		6	
3	3	HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan		2	
4	4	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert		38	
5	5	GAS PEDAL	Sage The Gemini Feat. IamSu		5	
6	6	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	27	
7	7	DON'T DROP THAT THUN THUN!	The FNATTICZ		6	
8	8	BEWARE	Big Sean Feat. Lil Wayne & Jhene Aiko		8	
9	9	TAKE BACK THE NIGHT	Justin Timberlake		6	
10	10	HEADBAND	B.o.B Feat. 2 Chainz		13	
11	11	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	▲	51	
12	12	TOM FORD	Jay Z		6	
13	13	M.A.A.D CITY	Kendrick Lamar Feat. MC Eiht		5	
NEW	14	FIRE	Big Sean		1	
13	15	TAPOUT	Rich Gang		16	
17	16	BAD	Wale Feat. Tiara Thomas Or Rihanna	●	28	
20	17	CROOKED SMILE	J. Cole Feat. TLC		9	
18	18	FEDS WATCHING	2 Chainz Feat. Pharrell		9	
21	19	VERSACE	Migos		6	
16	20	WOP	J. Dash	●	10	
33	21	LOVE MORE	Chris Brown Feat. Nicki Minaj		4	
22	22	F*CKWITHMEYOUKNOWGIT	Jay Z Feat. Rick Ross		6	
19	23	POWER TRIP	J. Cole Feat. Miguel	▲	27	
14	24	#BEAUTIFUL	Mariah Carey Feat. Miguel	▲	15	
15	25	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic		7	

POP™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 ROAR	Katy Perry		1	
NEW	2	APPLAUSE	Lady Gaga		1	
1	3	WE CAN'T STOP	Miley Cyrus		11	
3	4	TREASURE	Bruno Mars	▲	14	
2	5	CUPS	Anna Kendrick	●	7	
4	6	BEST SONG EVER	One Direction		4	
5	7	LOVE SOMEBODY	Maroon 5		14	
19	8	BRAVE	Sara Bareilles		16	
11	9	COUNTING STARS	OneRepublic		13	
8	10	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande		13	
9	11	COME & GET IT	Selena Gomez	▲	20	
10	12	MIRRORS	Justin Timberlake	▲	26	
12	13	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess	▲	29	
14	14	THE OTHER SIDE	Jason Derulo	●	18	
NEW	15	WE OWN THE NIGHT	The Wanted		1	
13	16	ACAPPELLA	Karmin		6	
16	17	TAKE BACK THE NIGHT	Justin Timberlake		6	
15	18	THE WAY	Ariana Grande Feat. Mac Miller	▲	21	
18	19	TURN THE NIGHT UP	Enrique Iglesias		3	
22	20	EVERYTHING HAS CHANGED	Taylor Swift Feat. Ed Sheeran		5	
21	21	TRUE LOVE	P!nk Feat. Lily Allen		4	
20	22	MISS MOVIN' ON	Fifth Harmony		5	
20	23	STAY	Rihanna Feat. Mikky Ekko	▲	30	
21	24	WHEN I WAS YOUR MAN	Bruno Mars	▲	36	
17	25	CRAZY KIDS	Ke\$ha Feat. will.i.am Or Juicy J		7	

Launch Pad

August 31
2013
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
		1	#1 TWR THE WILD FEATHERS WARNER BROS.	The Wild Feathers	1 1
	1	2	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 37
		3	AUBREY O'DAY HEART ON MY SLEEVE	Between Two Evils	3 1
		4	BROOKE HYLAND WHATAGUY	Brooke Hyland	4 1
	4	5	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1 12
	5	6	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	4 7
		7	BT ARMADA	A Song Across Wires	7 1
	2	8	GG THE MOWGLI'S PHOTO FINISH/ISLAND/IDJMG	Waiting For The Dawn	2 9
		9	TERRACE MARTIN EMPIRE DISTRIBUTION	3Chordfold	9 1
	12	10	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 14
		11	SOULFIRE REVOLUTION SPARROW/CAPITOL CMG	Revival	11 1
		12	ROYAL TEETH DANGERBIRD	Glow	12 1
		13	JAMES LABRIE INSIDE OUT	Impermanent Resonance	5 2
		14	THE POLYPHONIC SPREE GOOD RECORDS/KIRTLAND	Yes, It's True.	8 2
	11	15	KREWELLA KREWELLA	Play Hard (EP)	2 36
		16	REVOCATION RELAPE	Revocation	4 2
		17	NO MALICE RE-UP GANG	Hear Ye Him	17 1
	15	18	SMALLPOOLS RCA	Smallpools (EP)	7 5
		19	IRENE DIAZ IRENE DIAZ	I Love You Madly (EP)	19 1
		20	DENITA GIBBS AUDIOSTATE 55	Without You	20 1
		21	WALKING PAPERS LOUD & PROUD	Walking Papers	17 2
	18	22	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	2 13
	8	23	TIG NOTARO SECRETLY CANADIAN	Live (EP)	1 18
		24	DAUGHTER GLASSNOTE	The Wild Youth (EP)	24 1
	22	25	FUCK BUTTONS ATP	Slow Focus	3 4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
	NEW	26	CORNERSTONE SANCTUARY CHOIR DIFFERENCE MEDIA/UNIVERSAL	Glorify	26 1
		27	RUDIMENTAL BIG BEAT/ATLANTIC	Home	9 2
	NEW	28	BELA FLECK DECCA	The Impostor	28 1
	7	11	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	1 6
	36	44	RICH HOMIE QUAN RICH HOMIEZ/THINK/ITSAGAME	Still Goin In	30 4
	13	29	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3 30
	NEW	32	MATEO KRUCIAL NOISE/INTERSCOPE	We've Met Before (EP)	32 1
		33	MODERAT MUTE	II	13 2
	RE-ENTRY	34	THOMAS RHETT VALDRY/BMG	Thomas Rhett (EP)	3 18
	RE-ENTRY	35	POKEY LAFARGE POKEY LAFARGE/THIRD MAN	Pokey LaFarge	29 2
	NEW	36	LEOGUN YAMAHA	By The Reins	36 1
	RE-ENTRY	37	CROWN THE EMPIRE RISE	The Fallout	1 22
	NEW	38	THE MOVEMENT CREATIVE MEDIA PRO/SWAIN SOUND	Side By Side	38 1
		39	RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 3
	23	43	LORD HURON IAMSOUND	Lonesome Dreams	3 45
	NEW	41	TRICIA BROCK INPOP/CAPITOL CMG	Radiate	41 1
	RE-ENTRY	42	CITIZENS MARS HILL/BECC/CAPITOL CMG	Mars Hill Music Presents: Citizens	6 5
	NEW	43	MOONDOGGIES HARDLY ART	Adios I'm A Ghost	43 1
		44	AMANDA SHIRES LIGHTNING ROD	Down Fell The Doves	12 2
	NEW	45	THE VACCINES COLUMBIA	Melody Calling (EP)	45 1
		46	MADCHILD BATTLE AXE/SUBURBAN NOIZE	Lawn Mower Man	3 2
		47	EXHUMED RELAPE	Necrocracy	15 2
	RE-ENTRY	48	NEW POLITICS RCA	A Bad Girl In Harlem	1 9
	RE-ENTRY	49	BWB HEADS UP/CONCORD	Human Nature	5 8
	28	46	DEAFHEAVEN DEATHWISH	Sunbather	2 9

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	2	#1 TWR TYPE OF WAY RICH HOMIEZ/THINK/ITSAGAME	Rich Homie Quan	8	
		LET HER GO BLACK CROW/NETTWERK	Passenger	8	
		SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood	23	
		MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	5	
		WOP STEREOFAME	J. Dash	20	
		POMPEII VIRGIN/CAPITOL	Bastille	6	
		CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	11	
		BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		12	
		V.S.O.P. ATLANTIC	K. Michelle	2	
		DARTE UN BESO SONY MUSIC LATIN	Prince Royce	3	
		ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Featuring Jeezy & YG	4	
		THE ONE STREAMLINE/EPIC	Tamar Braxton	12	
		CRUISIN' FOR A BRUISIN' Ross Lynch, Grace Phipps And Jason Evigan WALT DISNEY		4	
		VERSACE QUALITY CONTROL	Migos	6	
		AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	3	
		MEMORIES BACK THEN Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens HUSTLE GANG		17	
		I LUV THIS SH*T August Alsina/Trinidad James DEF JAM/IDJMG		3	
	7	WHAT ABOUT LOVE Austin Mahone CHASE/REPUBLIC		11	
	10	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	14	
	NEW	REPLAY HOLLYWOOD	Zendaya	1	
	21	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	5	
		RED HANDS COLUMBIA	Walk Off The Earth	8	
	NEW	COLLARD GREENS ScHoolboy Q Feat. Kendrick Lamar TOP DAWG/INTERSCOPE		1	
		OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	5	
	23	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	4	

REGIONAL HEATSEEKERS #1 ALBUMS™



Denita Gibbs makes her Billboard chart debut, as the worship leader arrives at No. 20 on Heatseekers Albums with debut set *Without You*. The title also arrives at No. 14 on Gospel Albums, selling 1,000 copies, according to Nielsen SoundScan. The contemporary gospel collection sold well in Birmingham, Ala., where Gibbs is based. Of its first-week sales, 58% came from the region. —*Keith Caulfield*

MID ATLANTIC		
1	BROOKE HYLAND	BROOKE HYLAND
2	AUBREY O'DAY	BETWEEN TWO EVILS
3	PASSENGER	ALL THE LITTLE LIGHTS
4	THE WILD FEATHERS	THE WILD FEATHERS
5	BASTILLE	HAUNT (EP)
6	HALF MILE HOME	CHURCH MUZIK & INSPIRATION
7	JAMES LABRIE	IMPERMANENT RESONANCE
8	POPA CHUBBY	UNIVERSAL BLUES BREAKDOWN
9	FUCK BUTTONS	SLOW FOCUS
10	BT	A SONG ACROSS WIRES

NORTHEAST		
1	BROOKE HYLAND	BROOKE HYLAND
2	PASSENGER	ALL THE LITTLE LIGHTS
3	POPA CHUBBY	UNIVERSAL BLUES BREAKDOWN
4	QUINN SULLIVAN	GETTING THERE
5	AUBREY O'DAY	BETWEEN TWO EVILS
6	THE WILD FEATHERS	THE WILD FEATHERS
7	LEOGUN	BY THE REINS
8	WALKING PAPERS	WALKING PAPERS
9	BARRENCE WHITFIELD & THE SAVAGES	DIG THY SAVAGE SOUL
10	BT	A SONG ACROSS WIRES

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 100 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Latin Albums, Christian Albums or Gospel Albums, if a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's top-selling songs by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 100 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Latin Albums, Christian Albums or Gospel Albums, if a title reaches any of those levels, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Country

August 31
2013
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
40	35	1	#1 AG THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE	1	3
1	1	2	CRUISE D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGE'S)	Florida Georgia Line REPUBLIC NASHVILLE	▲	56
4	3	3	SG CRASH MY PARTY J.STEVENS (R.CLAWSOON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	20
2	2	4	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGE'S)	Hunter Hayes ATLANTIC/WMN	▲	20
5	5	5	DON'T YA C.DESTEFANO (B.ELDREDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	28
10	9	6	DG LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	14
8	7	7	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	19
7	6	8	ROUND HERE J.MOI (R.CLAWSOON,C.TOMPKINS,THOMAS RHEIT)	Florida Georgia Line REPUBLIC NASHVILLE	●	18
3	4	9	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVEFACE,A.GORLEY)	Randy Houser STONEY CREEK	●	30
13	12	10	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYS/SLIP,J.ROBBINS)	Thomas Rhett VALORY	●	14
14	11	11	NIGHT TRAIN M.KNOX (N.FIRASHER,M.DULANEY)	Jason Aldean BROKEN BOW	●	11
9	8	12	REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	24
6	10	13	BOYS 'ROUND HERE Blake Shelton Featuring Pistol Annies & Friends S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton WARNER BROS./WMN	●	22
11	13	14	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	32
16	14	15	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	29
15	15	16	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY	●	17
19	22	17	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	28
12	16	18	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	29
18	17	19	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYS/SLIP)	Justin Moore VALORY	●	22
21	19	20	SOUTHERN GIRL B.GALLIMORE,J.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSOON)	Tim McGraw BIG MACHINE	●	7
24	21	21	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN	●	7
1	22	22	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,THOMAS RHEIT,R.AKINS,L.LAIRD)	Lee Brice CURB	●	15
2	20	23	AW NAW J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE	●	13
20	25	24	DONE D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	23
24	23	25	GOODBYE TOWN P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	14
27	27	26	EASY S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN	●	23
29	28	27	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	26
26	26	28	WHEN I SEE THIS BAR B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	26
34	29	29	YOUR SIDE OF THE BED J.JOYCE (L.MCKENNA,K.FAIRCHILD,K.SCHLAPMAN,P.SWEET,J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	20
31	29	30	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	16
3	30	31	SUNNY AND 75 D.GEORGE,M.JONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW	●	10
		HOT SHOT DEBUT	32 DIRT ROAD DIARY J.STEVENS (L.BRYAN,D.DAVIDSON,R.AKINS,B.HAYS/SLIP)	Luke Bryan CAPITOL NASHVILLE	32	1
3	31	33	DRINKS AFTER WORK T.KEITH (N.HEMBLY,L.LAIRO,B.OEAN)	Toby Keith SHOW DOG-UNIVERSAL	●	8
3	33	34	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE	●	21
41	35	35	ALL KINDS OF KINDS F.LIDELL (L.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE	●	5
32	32	36	COULD IT BE C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.OODSON)	Charlie Worsham WARNER BROS./WAR	●	17
34	36	37	WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALS/YSYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	11
		38	TIE IT UP S.MCANALLY (S.MCANALLY,A.ARRISON,J.OSBORNE)	Kelly Clarkson 19/RCA/COLUMBIA NASHVILLE	●	4
38	38	39	DRUNK LAST NIGHT F.LIDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	8
		NEW	40 PLAY IT AGAIN J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	40	1
37	40	41	BLOWIN' SMOKE K.MUSGRAVES,L.LAIRO,S.MCANALLY (K.MUSGRAVES,L.LAIRO,S.MCANALLY)	Kacey Musgraves MERCURY	●	19
39	39	42	CAROLINA N.V (PARMALEE,R.BEATO)	Parmalee STONEY CREEK	●	18
		NEW	43 I SEE YOU J.STEVENS (L.BRYAN,L.LAIRO,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	43	1
		NEW	44 YOU HEAR A SONG D.HUFF,N.CHAPMAN (C.POPE,N.CHAPMAN)	Cassadee Pope REPUBLIC	44	1
		NEW	45 BEER IN THE HEADLIGHTS J.STEVENS (B.KINNEY,C.SWINDELL,M.CARTER)	Luke Bryan CAPITOL NASHVILLE	45	1
		NEW	46 STRONG W.HOGE (W.HOGE,A.GORLEY,Z.CROWELL)	Will Hoge PROSPECTOR	46	1
42	47	47	CHILLIN' IT J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN	●	12
		NEW	48 ROLLER COASTER J.STEVENS (C.SWINDELL,M.CARTER)	Luke Bryan CAPITOL NASHVILLE	48	1
		49	DAYS OF GOLD J.MOI (J.JOHNSTON,N.MASON)	Jake Owen RCA NASHVILLE	●	2
41	50	50	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BAVERS)	Jon Pardi CAPITOL NASHVILLE	●	5

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
68	1	#1 GG LUKE BRYAN CAPITOL NASHVILLE	Crash My Party	2		
1	2	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BM/G	Here's To The Good Times	▲	37	
3	3	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	●	21	
5	4	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	106	
4	5	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	97	
7	6	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	44	
2	7	BRETT ELDREDGE ATLANTIC/WMN	Bring You Back	●	2	
6	8	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	●	13	
13	9	PS LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	24	
8	10	TAYLOR SWIFT BIG MACHINE/BM/G	Red	▲	43	
15	11	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	68	
18	12	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	49	
10	13	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	●	15	
14	14	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/LIME	Now That's What I Call Country Volume 6	●	10	
12	15	THE BAND PERRY REPUBLIC NASHVILLE/BM/G	Pioneer	●	20	
12	16	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	16	
19	17	TIM MCGRAW BIG MACHINE/BM/G	Two Lanes Of Freedom	●	28	
17	18	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	108	
16	19	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	●	14	
22	20	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park	●	22	
20	21	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	●	69	
		HOT SHOT DEBUT	22 GLEN CAMPBELL SURFDUG	See You There	1	
9	23	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield	●	3	
		24	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live	19	
		25	LEE BRICE CURB	Hard 2 Love	69	
		26	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	58	
23	27	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels	●	30	
24	28	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	94	
21	29	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up	●	15	
25	30	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	●	19	
		31	CLINT BLACK CRACKER BARREL	When I Said I Do	2	
		NEW	32 JOHNNY CASH SONY MUSIC SPECIAL PRODUCTS/COLUMBIA	LIFE Unheard	1	
		33	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	21	
35	34	EASTON CORBIN MERCURY/UMGN	All Over The Road	●	48	
33	35	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	●	30	
42	36	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BM/G	Nashville: The Music Of Nashville: Season 1: Volume 2	●	15	
36	37	VARIOUS ARTISTS NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/LIME	Now That's What I Call A Country Party	●	15	
39	38	AARON LEWIS BLASTER/WMN	The Road	●	40	
34	39	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4	●	7	
37	40	GUY CLARK DUALTONE	My Favorite Picture Of You	●	4	
		41	COLT FORD AVERAGE JOES	Declaration Of Independence	55	
40	42	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/LIME	Now That's What I Call Country: Volume 5	●	62	
44	43	THOMPSON SQUARE STONEY CREEK/BBMG	Just Feels Good	●	21	
62	44	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BM/G	Nashville: Season 1: Volume 1	●	36	
48	45	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	63	
46	46	RASCAL FLATTS BIG MACHINE/BM/G	Changed	●	72	
43	47	JJ LAWHORN AVERAGE JOES	Original Good Ol' Boy: O.G.O.B.	●	5	
47	48	GARY ALLAN MCA NASHVILLE/UMGN	Icon: Gary Allan	●	76	
51	49	THE LACS BACKROAD/AVERAGE JOES	190 Proof	●	72	
49	50	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family	●	5	



Bryan's 'Night' Flies To No. 1

Luke Bryan (above) scores his fifth No. 1 and 12th top 10 on Hot Country Songs as "That's My Kind of Night" vaults 35-1 in its third chart week. The Georgia native most recently topped Hot Country Songs when "Drunk on You" led for two weeks in July 2012. The 34-spot jump for "Night" is the biggest to the summit since the chart converted to an airplay/sales/streaming hybrid last fall. (It was previously ranked solely by Nielsen BDS-provided audience impressions from a core country radio panel.) The prior largest leap to No. 1 in the new chart era belonged to Florida Georgia Line's "Cruise" (8-1 in April), which abdicates the No. 1 crown (1-2) after a record-breaking streak of 24 cumulative weeks—the last 19 occurring across consecutive frames.

Bryan's "Night," the second radio single from *Crash My Party*, which opens at No. 1 on the Billboard 200 and Top Country Albums (see story, page 43), earns the chart's Airplay Gainer nod (up 4.5 million listener impressions) and debuts at No. 1 on Country Digital Songs with 164,000 in its first week of availability. Meanwhile, the title track holds at No. 3 on Hot Country Songs, where it draws Streaming Gainer applause following a No. 2 peak in April (1.3 million total streams, up 50%, according to BDS).

Bryan is the first male artist to occupy two slots within top three of the chart since March 2002 when Tim McGraw led the list with "The Cowboy in Me" and appeared with Jo Dee Messina on "Bring on the Rain" at No. 3. —Wade Jessen

BRYAN: COURTESY OF CAPITOL NASHVILLE

HOT COUNTRY SONGS: The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are new titles or reissues that are still residing in the Billboard 200's top 100. See Chart's Legend on billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY

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APPLYING THE NEW DATA COMPILED BY

nielsen

SoundScan

BDS

Rock

August 31
2013
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART
1	1	1	#1 RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KID/INAKORNER/INTERSCOPE	▲	47
2	2	2	AG SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		30
5	3	3	SG ROYALS J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		11
3	4	4	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	39
4	5	5	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	67
6	7	6	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B. WALKER (FALL OUT BOY, B. WALKER, J. HILL)	Fall Out Boy DECAYDANCE/ISLAND/DMG	●	28
9	8	7	STILL INTO YOU J. MELDA, J. JOHNSON (H. WILLIAMS, S. YORK)	Paramore FUELED BY RAMEN/RRP		19
7	6	8	HO HEY R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DIALTONE	▲	70
8	10	9	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KID/INAKORNER/INTERSCOPE		46
12	12	10	LET HER GO C. VALLEJO, M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETTWERK		22
11	1	11	SWEATER WEATHER J. PILBROW (J. J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	The Neighbourhood [RIEVOLE/COLUMBIA		30
		HOT SHOT DEBUT	THIS IS GOSPEL B. WALKER (PANIC! AT THE DISCO, J. SINCLAIR)	Panic! At The Disco FUELED BY RAMEN/RRP		1
13	13	13	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	17
14	14	14	POMPEII M. CREW, D. SMITH (D. SMITH)	Bastille VIRGIN/CAPITOL		14
		15	DG WILDFIRE J. MAYER, D. WAS (J. MAYER)	John Mayer COLUMBIA		4
24	16	16	MISS JACKSON B. WALKER (B. WALKER, J. SINCLAIR, A. SALEM, L. O. A. GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP		5
15	17	17	HAIL TO THE KING M. ELIZONDO (M. SANDERS, B. HANER, JR., Z. BAKER, J. SEWARD)	Avenged Sevenfold WARNER BROS.		5
17	18	18	RED HANDS T. SALTER, G. LUMINATI, WALK OFF THE EARTH (G. NICASSIO, S. BLACKWOOD, R. MARSHALL, J. SALTER)	Walk Off The Earth COLUMBIA		23
16	19	19	MOUNTAIN SOUND J. KING (N. B. HILMARSDOTTIR, R. THORHALLSSON, A. R. HILMARSSON)	Of Monsters And Men REPUBLIC		48
21	20	20	OUT OF MY LEAGUE T. HOFFER (M. FITZPATRICK, N. SCAGGS, J. KING, J. KARNES, J. RUZUMNA, J. WICKS)	Fitz And The Tantrums DANGERBIRD/ELECTRA/ATLANTIC		17
23	23	21	WAYS TO GO R. RABIN (GROUPLOVE)	Grouplove CASABLANCA/ATLANTIC		10
22	22	22	HARLEM J. SINCLAIR (D. BOYD, S. HANSEN, J. SINCLAIR, M. VIOLA, J. PLOCH, R. PLOCH, S. PLOCH, N. PLOCH, S. VADEN)	New Politics RCA		16
26	23	23	SUPERSOAKER A. PETRAGLIA (C. FOLLOWILL, N. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL)	Kings Of Leon RCA		5
	24	24	HOPELESS WANDERER M. DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/GLASSNOTE		10
	NEW	25	COME A LITTLE CLOSER J. JOYCE (CAGE THE ELEPHANT)	Cage The Elephant RCA		1
38	29	26	TENNIS COURT J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		5
25	28	27	WE WON'T BE SHAKEN J. INGRAM (J. ROY, J. SMITH, C. BROWN, T. ROSENAL)	Building 429 ESSENTIAL/PLG		17
19	18	28	THE ONE THAT GOT AWAY C. PEACOCK (J. WILLIAMS, J. P. WHITE, C. PEACOCK)	The Civil Wars SENSIBILITY/COLUMBIA		5
	21	29	DUST TO DUST C. PEACOCK (J. WILLIAMS, J. P. WHITE)	The Civil Wars SENSIBILITY/COLUMBIA		2
4	30	30	WAIT FOR ME NOT LISTED (NOT LISTED)	Kings Of Leon RCA		2
4	31	31	THE LOVE CLUB J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		3
20	32	32	LIFT ME UP K. HURRO, FIVE FINGER DEATH PUNCH (Z. BATHORY, J. S. HEYDE, J. GRINSTEAD, J. GREENING, K. HURRO)	Five Finger Death Punch Featuring Rob Halford PROSPECT PARK		14
	33	33	TRYING TO BE COOL P. OENIX, P. ZDAR (PHOENIX)	Phoenix LOYALTY/GLASSNOTE		3
28	34	34	KING & LIONHEART OF MONSTERS AND MEN, A. ARNARSSON (N. B. HILMARSDOTTIR)	Of Monsters And Men REPUBLIC		15
37	35	35	HURRICANE M. S. MR (M. S. MR)	MS MR CREEP CITY/COLUMBIA		5
27	36	36	MIND YOUR MANNERS B. O'BRIEN (M. MCCREARY, E. VEODER)	Pearl Jam MONKEYWRENCH/REPUBLIC		6
31	34	37	DIRTY PAWS OF MONSTERS AND MEN, A. ARNARSSON (N. B. HILMARSDOTTIR, R. THORHALLSSON)	Of Monsters And Men REPUBLIC		6
33	35	38	IF SO ATLAS GENIUS (K. JEFFERY, M. JEFFERY, S. R. JEFFERY, O. SELL)	Atlas Genius WARNER BROS.		8
44	40	39	ALIVE D. SLOAN, EMPIRE OF THE SUN, P. MAYES (L. STEELE, N. LITTLEMORE, P. MAYES, J. SLOAN, S. BACH)	Empire Of The Sun THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL		12
29	33	40	CAME BACK HAUNTED T. REZNOR, A. ROSS, A. MOULDER (T. REZNOR)	Nine Inch Nails THE NULL CORPORATION/COLUMBIA		11
42	37	41	STOMPA S. RYDER (S. RYDER, J. BEYER)	Serena Ryder SERENADER SOURCE/CAPITOL		17
30	32	42	I'LL FOLLOW YOU R. CAVALLI (B. SMITH, E. BASS, D. BASSETT)	Shinedown ATLANTIC		20
40	39	43	ELEPHANT K. PARKER (K. PARKER, J. WATSON)	Tame Impala MODULAR		7
	NEW	44	BRAVADO NOT LISTED (NOT LISTED)	Lorde LAVA/REPUBLIC		1
	NEW	45	MILLION DOLLAR BILLS NOT LISTED (NOT LISTED)	Lorde LAVA/REPUBLIC		1
43	43	46	THERE'S NO GOING BACK ROCKMAFIA (T. JAMES, A. ARMATO, S. MOORE, E. ANZAI, O. CHILD)	Sick Puppies DRILL DOWN/CAPITOL		4
39	41	47	TRENCHES JOHNNY K. (L. P. KAKATY, O. BASSETT)	Pop Evil GGG/EONE		11
50	48	48	NATIONAL ANTHEM E. HAYNE (L. DEL REY, J. PARKER, THE NEXUS)	Lana Del Rey POLYDOR/INTERSCOPE		12
	RE-ENTRY	49	THE PHOENIX B. WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/DMG		18
	NEW	50	NEVER NEVER NOT LISTED (NOT LISTED)	Korn PROSPECT PARK		1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	TITLE	CERT.	WKS. ON CHART	
1	1	#1 THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		2	
3	2	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE/IGA	Night Visions	▲	50	
4	3	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell, Volume 1		3	
6	4	GG LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	81	
	HOT SHOT DEBUT	WASHED OUT WEIRD WORLD/SUB POP	Paracosm		1	
6	6	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny		2	
7	7	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	47	
	NEW	VALERIE JUNE JUNE TUNES/CONCORD	Pushin' Against A Stone		1	
18	9	PS SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		15	
9	10	THE LUMINEERS DIALTONE	The Lumineers	▲	72	
	NEW	YELLOWCARD HOPELESS	Ocean Avenue Acoustic		1	
	RE	KID ROCK TOP GUN/ATLANTIC/AG	Rebel Soul	●	30	
14	13	PHILIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	39	
10	14	SKILLET ATLANTIC/AG	Rise		8	
13	15	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	72	
11	16	BLACK SABBATH VERTIGO/REPUBLIC	13		10	
12	17	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	174	
15	18	ED SHEERAN ELEKTRA		●	62	
19	19	FALL OUT BOY DECAYDANCE/ISLAND/DMG	Save Rock And Roll		18	
17	20	VAMPIRE WEEKEND XL	Modern Vampires Of The City		14	
22	21	THE NEIGHBOURHOOD [RIEVOLE/COLUMBIA	I Love You.		16	
26	22	PARAMORE FUELED BY RAMEN	Paramore		19	
23	23	FUN. FUELED BY RAMEN	Some Nights	▲	78	
	24	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		30	
	NEW	THE WILD FEATHERS WARNER BROS.	The Wild Feathers		1	
	26	AWOLNATION RED BULL	Megalithic Symphony		93	
27	27	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		9	
	28	NEWSTED CHOPIHOUSE	Heavy Metal Music		2	
	29	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		35	
	30	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		3	
36	31	TENTH AVENUE NORTH REINION/PLG	The Struggle		14	
30	32	QUEENS OF THE STONE AGE MADADOR	...Like Clockwork		11	
34	33	THE NATIONAL 4AD	Trouble Will Find Me		13	
37	34	HALESTORM ATLANTIC/AG	The Strange Case Of...		44	
32	35	BRING ME THE HORIZON EPITAPH	Sempiternal		20	
	RE	SHINEDOWN ATLANTIC/AG	Amaryllis		34	
40	37	TRAIN COLUMBIA	California 37	●	54	
43	38	JOHN FOGERTY VANGUARD/WOLK	Wrote A Song For Everyone		12	
24	39	WE CAME AS ROMANS EQUAL VISION	Tracing Back Roots		4	
39	40	SLEEPING WITH SIRENS RISE	Feel		11	
45	41	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		12	
33	42	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/VAGRANT	Edward Sharpe & The Magnetic Zeros		4	
	RE	SOUNDTRACK WATERTOWER	Rock Of Ages		30	
46	44	ALABAMA SHAKES ATO	Boys & Girls	●	69	
	RE	JOHN MAYER COLUMBIA	Born And Raised	●	25	
	RE	THE ROLLING STONES THE ROLLING STONES/PROMOTONE B.V./POLYDOR/CAPITOL	Hyde Park Live		3	
	NEW	COHEED AND CAMBRIA EVERYTHING EVIL/AMBASSADOR/HUNDRED HANDED	Afterman: Live		1	
28	48	MICHAEL FRANTI & SPEARHEAD BOD BOO WAX/CAPITOL	All People		3	
	RE	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		18	
20	50	VARIOUS ARTISTS SIDEONEJIMMY	Vans Warped Tour '13: 2013 Tour Compilation		11	



On The 'Go'

British singer/songwriter **Passenger** (real name **Mike Rosenberg**) reaches the Hot Rock Songs top 10 with breakout U.S. hit "Let Her Go" (12-10). The track registers across-the-board gains, rising by 9% to 38,000 downloads sold, according to Nielsen SoundScan; by 18% to 729,000 in rock radio audience, according to Nielsen BDS; and by 22% to 480,000 U.S. streams, according to BDS. (Digital sales account for 63% of the song's chart points.) As the title—which has reached No. 1 on 14 rankings in Billboard's international charts menu—grows, so do sales of Passenger's *All The Little Lights*. The set returns to its No. 6 peak in its 33rd week on Folk Albums, upping its total U.S. sales to 49,000.

Two veteran acts, meanwhile, spice up Hot Rock Songs with debuts in the chart's upper half. **Panic! at the Disco** bows at No. 12 with "This Is Gospel," which charges in with 36,000 downloads sold. The song leapfrogs the act's "Miss Jackson" (featuring **Lolo**) on Hot Rock Songs (25-16), the first radio single from *Too Weird To Live, Too Rare To Die!*, the act's fourth studio album, due Oct. 8.

At No. 25, **Cage the Elephant** roars onto Hot Rock Songs with "Come a Little Closer." The cut enters Rock Digital Songs at No. 24 with 11,000 first-week downloads sold, while bounding 35-17 as the Greatest Gainer (up 169%) on Alternative. The band's third album, *Melophobia*, arrives Oct. 8. —Gary Trust

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving new airplay in the past four weeks, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on Billboard.com for complete rules and regulations. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

R&B/Hip-Hop

August 31
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell		1	21
2	2	2	DG HOLY GRAIL	Jay Z Featuring Justin Timberlake		2	7
3	3	3	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert		3	34
4	4	4	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	1	39
-	5	5	AG SG HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan		5	2
11	7	6	GAS PEDAL	Sage The Gemini Featuring IamSu		6	5
5	8	7	POWER TRIP	J. Cole Featuring Miguel	▲	5	27
7	6	8	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz	▲	1	46
6	9	9	BODY PARTY	Ciara		6	20
8	10	10	TAKE BACK THE NIGHT	Justin Timberlake		8	6
12	14	11	CROOKED SMILE	J. Cole Featuring TLC		11	10
14	11	12	DON'T DROP THAT THUN THUN!	The FINATICZ		10	6
9	12	13	U.O.E.N.O.	Rocko Featuring Future & Rick Ross		5	20
10	13	14	BAD	Wale Featuring Tiara Thomas Or Rihanna	●	5	28
13	15	15	TAPOUT	Rich Gang		10	16
34	28	16	BEWARE	Big Sean Featuring Lil Wayne & Jhene Aiko		16	6
15	16	17	RED NOSE	Sage The Gemini		15	5
27	24	18	TYPE OF WAY	Rich Homie Quan		18	9
22	19	19	HEADBAND	B.o.B Featuring 2 Chainz		19	13
20	18	20	AIN'T WORRIED ABOUT NOTHIN	French Montana		18	13
25	22	21	FEDS WATCHING	2 Chainz Featuring Pharrell		21	9
21	21	22	BITCH, DON'T KILL MY VIBE	Kendrick Lamar		9	43
17	20	23	SUIT & TIE	Justin Timberlake Featuring Jay Z	▲	2	32
31	31	24	LOVE MORE	Chris Brown Featuring Nicki Minaj		15	4
30	25	25	HOW MANY DRINKS?	Miguel		24	19
26	26	26	TOM FORD	Jay Z		11	6
18	25	27	NO NEW FRIENDS (SFTB REMIX)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne		9	18
16	26	28	#BEAUTIFUL	Mariah Carey Featuring Miguel	▲	3	16
32	33	29	F*CKWITHMEYOUKNOWIGOTTIT	Jay Z Featuring Rick Ross		24	6
28	30	30	BEAT IT	Sean Kingston Feat. Chris Brown & Wiz Khalifa		17	18
33	32	31	LOVEHATE THING	Wale Featuring Sam Dew		30	12
37	35	32	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott		26	14
29	33	33	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic		17	10
49	45	34	V.S.O.P.	K. Michelle		34	3
43	41	35	ACT RIGHT	Yo Gotti Featuring Jeezy & YG		35	4
35	34	36	I'M OUT	Ciara Featuring Nicki Minaj		13	7
42	38	37	THE ONE	Tamar Braxton		34	13
40	40	38	VERSACE	Migos		37	5
36	42	39	GIVE IT 2 U	Robin Thicke Featuring Kendrick Lamar		36	3
41	39	40	MEMORIES BACK THEN	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens		30	17
46	43	41	I LUV THIS SH*T	August Alsina/Trinidad James		41	3
RE-ENTRY	42	42	M.A.A.D CITY	Kendrick Lamar Featuring MC Eiht		24	9
HOT SHOT DEBUT	43	43	CONTROL	Big Sean Feat. Kendrick Lamar & Jay Electronica		43	1
39	36	44	SOMEBODY ELSE	Mario Featuring Nicki Minaj		36	8
38	37	45	FINE CHINA	Chris Brown		10	20
NEW	46	46	FIRE	Big Sean		46	1
4S	47	47	WORK	A\$AP Ferg		30	13
NEW	48	48	COLLARD GREENS	ScHoolboy Q Featuring Kendrick Lamar		48	1
RE-ENTRY	49	49	SHABBA	A\$AP Ferg Featuring A\$AP Rocky		49	2
45	47	50	DON'T THINK THEY KNOW	Chris Brown Featuring Aaliyah		29	9

LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
1	1	#1 K. MICHELLE	Rebellious Soul		1
1	2	ROBIN THICKE	Blurred Lines		4
2	3	JAY Z	Magna Carta... Holy Grail	▲	6
4	4	MACKLEMORE & RYAN LEWIS	The Heist	●	45
5	5	JUSTIN TIMBERLAKE	The 20/20 Experience	▲	23
6	6	J. COLE	Born Sinner		9
3	7	TECH N9NE	Something Else		3
9	8	GG KENDRICK LAMAR	good kid, m.A.A.d city	●	43
7	9	WALE	The Gifted		8
8	10	KANYE WEST	Yeezus	●	9
NEW	11	STEVIE STONE	2 Birds 1 Stone		1
11	12	CIARA	Ciara		6
10	13	VARIOUS ARTISTS	Rich Gang		4
13	14	LIL WAYNE	I Am Not A Human Being II	●	21
12	15	KELLY ROWLAND	Talk A Good Game		9
16	16	RIHANNA	Unapologetic	▲	39
15	17	MAC MILLER	Watching Movies With The Sound Off		9
18	18	JOE	Doubleback: Evolution Of R&B		7
21	19	A\$AP ROCKY	Long Live.A\$AP		31
22	20	FANTASIA	Side Effects Of You		17
14	21	ACE HOOD	Trials & Tribulations		5
17	22	INDIA.ARIE	SongVersation		8
23	23	EMELI SANDE	Our Version Of Events		63
19	24	RONALD ISLEY	This Song Is For You		5
25	25	CHRISSETTE MICHELE	Better		10
26	26	MIGUEL	Kaleidoscope Dream		46
27	27	FRENCH MONTANA	Excuse My French		13
28	28	THE WEEKND	Trilogy	▲	40
29	29	SAGE THE GEMINI	Gas Pedal: The EP		11
42	30	VARIOUS ARTISTS	Hits Of The 90's		12
20	31	VARIOUS ARTISTS	Motown 25		4
NEW	32	GUCCI MANE	Gas		1
NEW	33	GUCCI MANE	Lean		1
30	34	Z CHAINZ	Based On A T.R.U. Story	●	53
33	35	MINDLESS BEHAVIOR	All Around The World		23
31	36	TYGA	Hotel California		19
32	37	CHARLIE WILSON	Love, Charlie		29
38	38	KID CUDI	Indicud		18
56	39	PS HOODIE ALLEN	All American (EP)		53
35	40	ALICIA KEYS	Girl On Fire	●	39
37	41	T.I.	Trouble Man: Heavy Is The Head		35
42	42	WIZ KHALIFA	O.N.I.F.C.		37
NEW	43	TERRACE MARTIN	3Chordfold		1
39	44	DONELL JONES	Forever		6
NEW	45	GUCCI MANE	Molly		1
36	46	MAYER HAWTHORNE	Where Does This Door Go		5
47	47	CHIEF KEEF	Finally Rich		35
45	48	FRANK OCEAN	Channel Orange	●	58
46	49	SOUNDTRACK	Project X		77
47	50	MGK	Lace Up		45



Robin Thicke Rolls On

As "Blurred Lines" picks up an 11th week atop Hot R&B/Hip-Hop Songs, **Robin Thicke** (above) ties his longest No. 1 run on the chart, which he set with "Lost Without U" in 2007. "Lines" is poised to tack on more weeks at No. 1 as it continues to increase its audience reach, rising 1% to 22.9 million listener impressions, according to Nielsen BDS.

The track's reign on Adult R&B also rolls into its third week, while Thicke simultaneously breaks into the top 10 with follow-up single "For The Rest Of My Life" (11-10, page 53). Only one other artist has posted two concurrent top 10s at the format this year: **Tamar Braxton** with "Love & War" and "The One" for three weeks last month. No artists achieved the feat in 2012.

Though staying put at No. 2 on Hot R&B/Hip-Hop Songs, **Jay Z's** "Holy Grail" (featuring **Justin Timberlake**) jumps 13-8 on R&B/Hip-Hop Airplay (page 53), marking the rapper's 29th top 10 hit on the list. Jay now ranks third for most top 10s among all acts in the nearly 21-year history of the chart, trailing **Lil Wayne** (40), **Drake** (33) and **R. Kelly** (30).

Blasting onto Hot R&B/Hip-Hop Songs at No. 42 solely fueled by airplay and streaming activity is **Big Sean's** "Control," featuring **Kendrick Lamar** and **Jay Electronica**. Sean unleashed the track on **WQHT** New York's **Funkmaster Flex** show on Aug. 12 and immediately set off a firestorm of reaction due to Lamar's provocative verse (see page 51). "Control" reached 3.2 million listeners and garnered 1.2 million U.S. streams during the Aug. 14-20 tracking period.

-Rauli Ramirez

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data by various music sources tracked by Nielsen BDS. Songs are defined as certified if they are newly-released titles, or have been certified as gold or platinum. Albums are defined as certified if they are new titles, or have been certified as gold or platinum. All rights reserved. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	NEW	1	#1 16 WKS VIVIR MI VIDA M. ANTHONY/S. GEORGE (N. KHAYAT, B. HAJILAJ, JUNIOR A. PAPA/CONSTANTINOU, B. DUNSTON, C. KHAELO)	Marc Anthony SONY MUSIC LATIN	1	17
2	2	2	DARTE UN BESO G. R. ROJAS, E. DAVILA JR., D. LORA (A. CASTRO, G. GOMEZ, J. RIVEROS, G. R. ROJAS)	Prince Royce SONY MUSIC LATIN	2	5
3	1	3	PROPUESTA INDECENTE A. SANTOS (A. SANTOS)	Romeo Santos SONY MUSIC LATIN	3	4
4	4	4	EL RUIDO DE TUS ZAPATOS F. CAMACHO TIRADO (I. CHAVEZ, ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	2	12
5	5	5	HOY TENGO GANAS DE TI P. RAMONE (J. M. GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATINO/UMLE	5	10
6	6	6	LIMBO F. SALDANA, G. RIVERA, J. RIVERA (R. AYALA, E. PALACIOS, G. RIVERA, J. RIVERA, TAPIA, F. SALDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN	1	44
13	8	7	HABLE DE TI NOT LISTED (NOT LISTED)	Yandel V/SUMMA	7	10
8	7	8	MI NINA TRAVIESA A. DEL VILLAR (H. PALENCIA, C. SENEROS, FERRA)	Luis Coronel DEL/SONY MUSIC LATIN	7	11
19	1	9	AG BAILAR CONTIGO A. CASTRO, C. VIVES (C. VIVES, A. CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN	9	9
11	10	10	LA FORY FAY J. ALVAREZ (C. ESTRADA)	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	10	11
14	11	11	MI RAZON DE SER F. CAMACHO TIRADO (H. PALENCIA, C. SENEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	11	13
15	12	12	REHABILITADO M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes de Tijuana FONOVISA/UMLE	12	13
9	11	13	DAMASO G. ORTIZ (G. ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	2	26
22	16	14	ME GUSTAS MUCHO CODIGO FN (I. CUEN)	Codigo FN FONOVISA/UMLE	14	10
7	9	15	Y TE VAS J. TIRADO CASTANEDA (E. MUNOZ, P. AROCHA)	Banda Carnaval DISA/UMLE	2	25
10	13	16	ZUMBA ORFANATO MUSIC GROUP (W. O. LANDRON, C. RAMOS, R. MENDOZA, R. CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE	2	42
21	10	17	YO TE LO DIJE NOT LISTED (J. A. OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE	17	7
17	17	18	TE PERDISTE MI AMOR G. R. ROJAS, G. GOMEZ (G. R. ROJAS, G. GOMEZ, J. L. CHACIN)	Thalia Featuring Prince Royce SONY MUSIC LATIN	4	27
12	15	19	LA PREGUNTA A. LOZADA ALGAIN (J. D. ALVAREZ, A. LOZADA ALGARIN, N. DIAZ)	J Alvarez WELFLOW	5	41
25	20	20	ME ENAMORE R. TAPIA (R. TAPIA)	Roberto Tapia FONOVISA/UMLE	20	7
29	1	21	SG NI QUE ESTUVIERAS TAN BUENA J. TIRADO CASTANEDA (E. MUNOZ)	Calibre 50 DISA/UMLE	21	5
16	19	22	BE MY BABY S. GEORGE (J. BARRY, E. GREENWICH, P. SPECTOR)	Leslie Grace TOP STOP	8	9
23	24	23	MORE URBA, ROME (KVAZQUEZ, R. PINA)	Zion, Jory y Ken-Y PINA	16	33
20	23	24	EL COCO NO F. CAMACHO TIRADO (M. GUZMAN)	Roberto Junior y Su Bandeno ASL/DISA/UMLE	8	28
18	18	25	SIN TI D. ESQUIVEL, CHINO & NACHO (J. A. MIRANDA PEREZ, M. I. MENDOZA DONATTI)	Chino & Nacho MACHETE/UMLE	18	16
32	28	26	CARNAVAL TITO EL BAMBINO (L. A. DIAZ)	Tito "El Bambino" ON FIRE/SIENTE	26	4
36	32	27	MI ULTIMO DESEO M. FIGUEROA (R. E. CASTELLANOS)	Banda Los Recoditos DISA/UMLE	27	5
27	33	28	DG LA NOCHE DE LOS 2 DADDY YANKEE (R. AYALA, A. RAYO GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE	19	9
31	30	29	MI BELLO ANGEL J. SERRANO MONTOYA (A. SIERRA)	Los Primos MX ASL/DISA/UMLE	26	5
39	35	30	ANDO POR LAS NUBES V. M. RUIZ (V. M. RUIZ)	Victor Manuelle KIVAVI/SONY MUSIC LATIN	30	4
24	27	31	EL BUENO Y EL MALO A. VALDEZ (A. VALDEZ OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS	24	12
26	29	32	PUNO DE DIAMANTES O. L. TREVINO (O. L. TREVINO, M. A. PEREZ)	Duelo LA BONITA	18	18
33	30	33	I LOVE IT D. JULCA, J. JULCA (J. CANELA, D. JULCA, J. JULCA)	Jencarlos Canela UNIVERSAL MUSIC LATINO/UMLE	30	5
35	31	34	MUCHAS GRACIAS A. VALDES (M. ALANIS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	31	5
38	34	35	MANANA VOY A CONQUISTARLA G. ORTIZ (J. CHAIREZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	34	3
34	34	36	A MI ME PASA IGUAL NOT LISTED (NOT LISTED)	Los Elegidos ANA BARBARA	34	8
45	40	37	MUCHACHO DE CAMPO J. A. GAXIOLA, M. GAXIOLA (P. SCLAND)	Voz de Mando DISA/UMLE	37	6
-	44	38	ME INTERESAS NOT LISTED (NOT LISTED)	Noel Torres GERENCIA360	38	2
30	37	39	ZAPATITO ROTO HAZE (O. JVALLE, E. ROSA CINTRON, J. CALDERON, E. VAZQUEZ)	Plan B Featuring Tego Calderon PINA	30	8
	RE-ENTRY	40	TRES SEMANAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis HABARI/UNIVERSAL MUSIC LATINO/UMLE	40	2
28	36	41	A LA BASURA A. TORRES FLORES (F. HUERTA, C. RAZO)	El Trono de Mexico FONOVISA/UMLE	28	8
-	49	42	SO WHAT LA FEEL GOOD SOCIETY, PL. LAWRENCE, S. LAWRENCE, SIE7E (O. RODRIGUEZ LABOULT)	Sie7e WARNER LATINA	42	2
	RE-ENTRY	43	MAL DE AMORES J. MAGAN (J. M. MAGAN, A. SARASA)	Juan Magan MACHETE/UMLE	40	2
-	44	44	BESAS TAN BIEN NOT LISTED (NOT LISTED)	Farruko SBA/SIENTE	44	2
4	45	45	COMO UN HURACAN NOT LISTED (M. ARELLANES FAUSTO)	Los Huracanes del Norte GARMEX	29	20
50	46	46	ASI ERA ELLA (LIVE) A. BAQUEIRO (P. PRECIADO)	Cristian Castro SONY MUSIC LATIN	44	3
37	42	47	FRIO, FRIO J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Featuring Romeo Santos CAPITOL LATIN/UMLE	16	20
	HOT SHOT DEBUT	48	UN MINUTO NOT LISTED (G. ORTIZ)	Kevin Ortiz BAD SIN	48	1
44	46	49	BORRACHO DE AMOR LOS BUITRES DE CULIACAN SINALOA (N. HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN	35	15
42	39	50	SE ACABO EL AMOR NOT LISTED (J. J. ALVAREZ SOTO MAJOR FERNANDEZ)	J Alvarez ON TOP/FLOW/EL IMPERIO NAL/ZA/SOLD OUT	33	11

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 4 WKS MARC ANTHONY SONY MUSIC LATIN	3.0		5	
2	2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		2	
3	3	ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia		5	
4	4	CODIGO FN FONOVISA/UMLE	Te Amare Mas		2	
5	5	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		8	
6	6	NATALIE COLE VERVE/VG	Natalie Cole En Espanol		8	
10	7	GG JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		36	
	HOT SHOT DEBUT	8	KINTO SOL VIRUS	La Tumba Del Alma	1	
16	9	PS CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo		17	
7	10	OLGA TANON MIA MUSA	Una Mujer		3	
8	11	VARIOUS ARTISTS FONOVISA/UMLE	Trankazos de Verano: 2013		3	
12	12	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		30	
15	13	GERARDO ORTIZ RENTORIGATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		21	
17	14	IL VOLO RENTORIGATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		19	
22	15	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico		74	
19	16	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		51	
11	17	LA MAQUINARIA NORTENA AZTECLA	Vives En Mi		6	
18	18	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour		14	
12	19	VICTOR MANUELLE KIVAVI/SONY MUSIC LATIN	Me Llame Tuyo		8	
13	20	FIDEL RUEDA FONOVISA/UMLE	Lo Mejor de Fidel Rueda		7	
14	21	LESLIE GRACE TOP STOP	Leslie Grace		8	
20	22	JAVIER TORRES DISCOS AMERICA	20 Corridos		22	
23	23	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		39	
21	24	CHALINO SANCHEZ MUSARTI/BALBOA	15 Exitazos		13	
30	25	CALIBRE 50 DISA/UMLE	Grandes Exitos		43	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 14 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		17	
2	2	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho		13	
3	3	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		5	
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		3	
10	5	GG BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		9	
6	6	HABLE DE TI V/SUMMA	Yandel		10	
7	7	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana		14	
8	8	LA FORY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda		13	
9	9	ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN		10	
10	10	ME ENAMORE FONOVISA/UMLE	Roberto Tapia		7	
11	11	SIN TI MACHETE/UMLE	Chino & Nacho		18	
12	12	Y TE VAS DISA/UMLE	Banda Carnaval		24	
13	13	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"		4	
13	14	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		9	
16	15	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		44	
16	16	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel		10	
17	17	COME WITH ME SONY MUSIC LATIN	Ricky Martin		8	
18	18	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50		5	
19	19	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		8	
20	20	ANDO POR LAS NUBES KIVAVI/SONY MUSIC LATIN	Victor Manuelle		5	
15	21	BE MY BABY TOP STOP	Leslie Grace		9	
26	22	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull		13	
19	23	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		7	
28	24	PUNO DE DIAMANTES LA BONITA	Duelo		18	
31	25	A MI ME PASA IGUAL ANA BARBARA	Los Elegidos		9	



Martin Dances Up Airplay Chart

Ricky Martin attains his 29th top 20 on Latin Airplay as the uptempo dance track "Come With Me" jumps 27-17. Radio airplay increased 25% to 5.5 million audience impressions, according to Nielsen BDS, with WKAQ San Juan, Puerto Rico, leading the pack with 84 spins. The track boasts both English and Spanish versions that are available for digital download, though the English version is outselling the Spanish cut by nearly 5-to-1.

Carlos Vives bounds 21-9 on Hot Latin Songs with "Bailar Contigo," capturing his 10th top 10 on the list. The track claims Greatest Gainer honors for airplay with a 36% increase to more than 9 million audience detections. Vives first reached the top 10 in 1994 with "La Gota Fria" (No. 6 peak) and most recently in February with the No. 1-peaking "Como le Gusta a Tu Cuerpo," featuring Michel Teló. His current album, *Corazon Profundo*, is the Pacesetter on Top Latin Albums, leaping 16-9 in its 17th chart week with a 27% sales increase, according to Nielsen SoundScan.

Latin hip-hop group Kinto Sol is the Hot Shot Debut on Top Latin Albums with *La Tumba Del Alma*, which enters at No. 8 with 1,000 sold. The set is the fourth consecutive top 10 debut for the act, which comprises three brothers based in Milwaukee.

-Amaya Mendizabal

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular Latin albums, ranked by sales data as compiled by Nielsen SoundScan. The week's most popular Latin album, ranked by sales data as compiled by Nielsen SoundScan. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on Billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

Hits of the World

August 31
2013

billboard

DANCE CLUB SONGS™				
WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	5
2	2	SKIRT PARLOPHONE	Kylie Minogue	7
3	3	STARS GLOBAL MUSIC BRAND	Kat DeLuna	10
4	4	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	9
5	5	VOCAL X2	Pet Shop Boys	7
6	6	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	18
7	7	I CHOOSE U ISLAND/IDJMG	Timeflies	7
8	8	WOMAN'S WORLD WARNER BROS.	Cher	8
9	9	TAKE ME MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto Feat. Tyler England	6
10	10	NEED U (100%) BLASE BOYS CLUB/M NISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*E	11
11	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
12	12	SUMMER NIGHT IN JULY LAST GANG	Robbie Rivera & Kay	6
13	13	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	9
14	14	CITY OF DREAMS PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	9
15	15	TREASURE ATLANTIC	Bruno Mars	5
16	16	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	10
17	17	LET'S JUST DANCE FOX	d'Manti	13
18	18	WALKING ON THIN ICE 2013 MIND TRAIN/TWISTED	Ono	4
19	19	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	2
20	20	IT'S YOU CASABLANCA/REPUBLIC	Duck Sauce	3
21	21	SCREAM FOR LOVE N.A.T.	Natali Yura	5
22	22	MAKE SOME NOISE GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape	13
23	23	TAKE ME UP HIGH LYBRA	Lady Bunny	4
24	24	GUESS WHAT? PEACE BISQUIT	Cazwell & Luciana	4
25	25	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	7
26	26	I WILL CARRY YOU DI	Shara Strand	6
27	27	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	11
28	28	EXOTIC DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	3
29	29	WEAPON AT NIGHT	Cazette	3
30	30	SLOW DOWN HOLLYWOOD	Selena Gomez	1
31	31	TAKE IT LIKE A MAN BDB	Bleona	4
32	32	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	3
33	33	WORK ISLAND/IDJMG	Iggy Azalea	2
34	34	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	3
35	35	BULLET TRAIN ONELOVE	Static Revenger & Miss Palmer	3
36	36	SHADOW OF THE SUN AUDACIOUS	Ikon & Exodus Feat. Sisely Treasure	3
NEW	37	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	1
26	38	HEY NOW TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Feat. Kyle	6
39	39	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	4
40	40	REPLAY HOLLYWOOD	Zendaya	2
40	41	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	5
35	42	IF TIME RUNS OUT GLOBAL GROOVE	Duncan Morley	8
27	43	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin	14
NEW	44	WE CAN'T STOP RCA	Miley Cyrus	1
45	45	ANIMALS SPINNIN	Martin Garrix	2
37	46	AWAKE GLOBAL GROOVE	Chris Cortes	6
47	47	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
44	48	BE FREE WITH YOUR LOVE SVERIGE AMERICANO	Drop Out Orchestra Feat. Vinny Vero	8
NEW	49	FLASHING LIGHTS 2101	Havana Brown	1
43	50	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	10

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
7	2	BURN POLYDOR	Ellie Goulding	
NEW	3	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	
2	4	WE CAN'T STOP RCA	Miley Cyrus	
3	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
6	6	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
4	7	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
5	8	LOVE ME AGAIN ISLAND	John Newman	
NEW	9	ROAR CAPITOL	Katy Perry	
9	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	BURN POLYDOR	Ellie Goulding	
2	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
1	3	WE CAN'T STOP RCA	Miley Cyrus	
4	4	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
NEW	5	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	
3	6	TRAMPOLINE DISTURBING LONDON/PARLOPHONE/WARNER BROS.	Tinie Tempah Feat. 2 Chainz	
5	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
NEW	8	WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH? DOMING	Arctic Monkeys	
7	9	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	
NEW	10	WE OWN THE NIGHT GLOBAL TALENT/ISLAND	The Wanted	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	PAPAOUTAI MOSAERT	Stromae	
2	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
NEW	3	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga	
3	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
NEW	5	ROAR CAPITOL	Katy Perry	
10	6	FORMIDABLE MOSAERT	Stromae	
5	7	BELLA WATI.B	Maitre Gims	
4	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
8	9	ANIMALS SPINNIN	Martin Garrix	
7	10	IMPOSSIBLE SYCO	James Arthur	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	ROAR CAPITOL	Katy Perry	
2	2	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
1	3	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
4	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
3	5	ROYALS UNIVERSAL	Lorde	
5	6	ACAPELLA EPIC	Karmin	
NEW	7	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
8	8	CAN'T BELIEVE IT POE BOY/ATLANTIC/WARNER BROS.	Flo Rida Feat. Pitbull	
6	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
7	10	BURN POLYDOR	Ellie Goulding	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
76	1	KIMI TONO KISEKI AVEX-J-MORE	Kis-My-Ft2	
1	2	PEACE TO HIGHLIGHT VICTOR	Southern All Stars	
72	3	FIGHT FOR LIBERTY SONY	UVERworld	
77	4	KOI SURU FORTUNE COOKIE KING	AKB48	
26	5	BISAN DREAMUSIC	Silent Siren	
57	6	KAGEN NO TSUKI EPIC	SCANDAL	
3	7	SHIOSAI NO MEMORY VICTOR	Haruko Amano (Kyoko Koizumi)	
NEW	8	SURVIVORS RHYTHMZONE	THE SECOND from EXILE	
9	9	NATSU NO YORU PONY CANYON	Rina Katakira	
5	10	NAMIDA IRO SONY	Kana Nishino	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
2	2	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
NEW	3	OTHER SIDE OF LOVE VP/ATLANTIC	Sean Paul	
3	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
NEW	5	HALT DEIN MAUL POLYDOR/ISLAND	Y-Titty	
7	6	LOVE ME AGAIN ISLAND	John Newman	
6	7	WHATEVER CHIMPERATOR	Cro	
5	8	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
10	9	BURN POLYDOR	Ellie Goulding	
8	10	POMPEII VIRGIN	Bastille	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	ROAR CAPITOL/UNIVERSAL	Katy Perry	
1	2	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
2	3	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii	
NEW	4	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE/UNIVERSAL	Lady Gaga	
4	5	SAME LOVE MACKLEMORE/WARNER BROS./WARNER	Macklemore & Ryan Lewis Feat. Mary Lambert	
5	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
6	7	WE CAN'T STOP RCA/SONY MUSIC	Miley Cyrus	
3	8	GET LUCKY DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams	
9	9	TREASURE ATLANTIC/WARNER	Bruno Mars	
8	10	WHAT I WOULDN'T DO SERENADER SOURCE/UNIVERSAL	Serena Ryder	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BAR BAR BAR CHROME ENTERTAINMENT	Crayon Pop	
28	2	THAT YOU'RE MINE ACUBE ENTERTAINMENT	Huh Gak Feat. Swings	
NEW	3	ATTRACTION BRANDNEW MUSIC	Bumkey Feat. Dynamic Duo	
4	4	GROWL SM ENTERTAINMENT	EXO	
3	5	STORY OF SOMEONE I KNOW BRANDNEW MUSIC	San E	
2	6	DO YOU LOVE ME YG ENTERTAINMENT	2NE1	
7	7	U&I YMC ENTERTAINMENT	Ailee	
9	8	NONONO A CUBE ENTERTAINMENT	Apink	
5	9	RUM PUM PUM PUM SM ENTERTAINMENT	f(x)	
60	10	I'M IN LOVE THE GROOVE ENT./BRIDGE MUSIC	2Bic	

IRELAND

DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii		
	2	BURN POLYDOR	Ellie Goulding		
	3	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic		
NEW	4	ROAR CAPITOL	Katy Perry		
NEW	5	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga		
8	6	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais		
6	7	WE CAN'T STOP RCA	Miley Cyrus		
4	8	BEST SONG EVER SYCO	One Direction		
5	9	LOVE ME AGAIN ISLAND	John Newman		
10	10	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons		

SWEDEN

DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii		
NEW	2	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga		
NEW	3	ROAR CAPITOL	Katy Perry		
7	4	UNDRESSED ARISTOTRACKS/SONY MUSIC	Kim Cesarion		
2	5	AM I WRONG 5 STAR/EMI	Envy		
RE	6	STROVTAG I HEMBYGDEN MUSICA DE LA SANGA/SONY MUSIC	Mando Diao		
4	7	MISS DECIBEL STATE CROWN/EMI	Medina		
RE	8	EN ANNAN VARLD MARM/UNIVERSAL	Stiftelsen		
3	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
6	10	WE CAN'T STOP RCA	Miley Cyrus		

FINLAND

DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	TIMANTIT ON IKUISIA RAHINA	Cheek		
	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii		
NEW	3	JUNAT JA NAISSET WARNER	Jenni Vartiainen		
NEW	4	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga		
10	5	BURN POLYDOR	Ellie Goulding		
NEW	6	ROAR CAPITOL	Katy Perry		
NEW	7	SAAT SYTTYMAAN UNIVERSAL	Lauri Tahka		
3	8	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
9	9	CLOUDS SONY MUSIC	Redrama Feat. A.J. McLean		
4	10	JENNY STUDIO KILLERS/WARNER	Studio Killers		

DENMARK

DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii		
3	2	AM I WRONG 5 STAR/EMI	Envy		
2	3	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith		
NEW	4	ROAR CAPITOL	Katy Perry		
4	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
NEW	6	APPLAUSE STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga		
5	7	UNCOVER RECORD COMPANY TEN/EPIC	Zara Larsson		
7	8	OCEAN OF YOU COPENHAGEN/UNIVERSAL	Nik & Jay Feat. Soren Huss		
10	9	LOVE ME AGAIN ISLAND	John Newman		
6	10	UNDRESSED ARISTOTRACKS/SONY MUSIC	Kim Cesarion		

Boxscore

August 31
2013
billboard

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$4,849,247 \$260/\$147/\$104/\$45	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES METLIFE STADIUM, EAST RUTHERFORD, N.J. AUG. 10	53,416 SELLOUT	THE MESSINA GROUP/AEG LIVE
2	\$3,998,657 \$89.50/\$79.50/ \$49.50/\$29.50	ONE DIRECTION, 5 SECONDS OF SUMMER STAPLES CENTER, LOS ANGELES AUG. 7-10	57,363 FOUR SELLOUTS	LIVE NATION
3	\$3,962,928 \$199.50/\$139.50/ \$89.50/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, ELI YOUNG BAND, KACEY MUSGRAVES GEORGIA DOME, ATLANTA AUG. 3	49,302 SELLOUT	THE MESSINA GROUP/AEG LIVE
4	\$3,733,711 \$229.50/\$129.50/ \$99.50/\$35.50	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES FORD FIELD, DETROIT AUG. 17	45,839 SELLOUT	THE MESSINA GROUP/AEG LIVE
5	\$2,146,645 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS AUG. 13-14, 17-18	15,311 16,814 FOUR SHOWS ONE SELLOUT	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
6	\$1,207,640 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER BARCLAYS CENTER, BROOKLYN AUG. 2	14,587 SELLOUT	AEG LIVE
7	\$1,203,291 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER VERIZON CENTER, WASHINGTON, D.C. AUG. 3	14,647 SELLOUT	AEG LIVE
8	\$1,101,576 \$95/\$39.50	JUSTIN BIEBER, ARIANA GRANDE, CODY SIMPSON TAMPA BAY TIMES FORUM, TAMPA AUG. 8	14,099 SELLOUT	AEG LIVE
9	\$1,019,885 \$95/\$45	JUSTIN BIEBER, ARIANA GRANDE, CODY SIMPSON PHILIPS ARENA, ATLANTA AUG. 10	12,407 SELLOUT	AEG LIVE
10	\$996,246 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER COLONIAL LIFE ARENA, COLUMBIA, S.C. AUG. 5	12,540 SELLOUT	AEG LIVE
11	\$951,382 \$89.50/\$69.50/ \$49.50/\$39.50	BRUNO MARS, FITZ & THE TANTRUMS KFC YUM! CENTER, LOUISVILLE, KY. AUG. 18	14,282 SELLOUT	CONCERTS WEST/AEG LIVE
12	\$936,990 \$95/\$39.50	JUSTIN BIEBER, ARIANA GRANDE, CODY SIMPSON VETERANS MEMORIAL ARENA, JACKSONVILLE AUG. 7	11,526 SELLOUT	AEG LIVE
13	\$926,539 (\$958,393 CANADIAN) \$101.99/\$34.32	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES MOLSON CANADIAN AMPHITHEATRE, TORONTO AUG. 15	16,158 SELLOUT	THE MESSINA GROUP/AEG LIVE
14	\$845,223 \$69/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE FIRST MIDWEST BANK AMPHITHEATRE, TINLEY PARK, ILL. AUG. 17	26,445 SELLOUT	LIVE NATION
15	\$824,838 \$61.50/\$47	BRUNO MARS, FITZ & THE TANTRUMS BRIDGESTONE ARENA, NASHVILLE AUG. 17	14,828 SELLOUT	BEAVER PRODUCTIONS
16	\$824,134 \$87.50/\$77.50/\$37.50	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES DARLING'S WATERFRONT PAVILION, BANGOR, MAINE AUG. 7	12,772 SELLOUT	THE MESSINA GROUP/AEG LIVE
17	\$751,930 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES VERIZON WIRELESS AMPHITHEATER, CHARLOTTE AUG. 1	17,944 18,823	THE MESSINA GROUP/AEG LIVE
18	\$712,557 \$69/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. AUG. 15	16,016 SELLOUT	LIVE NATION
19	\$681,527 (2,276,410 ZLOTY) \$89.82/\$50.90	IRON MAIDEN, VOODOO SIX ERGO ARENA, GDANSK, POLAND JULY 4	11,964 SELLOUT	LIVE NATION POLAND
20	\$679,449 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS JIFFY LUBE LIVE, BRISTOW, VA. JUNE 29	19,883 SELLOUT	LIVE NATION
21	\$674,442 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER SUSQUEHANNA BANK CENTER, CAMDEN, N.J. AUG. 10	23,448 24,000	LIVE NATION
22	\$671,281 (8,389,403 PESOS) \$52.57	LIFE IN COLOR PEPSI CENTER WTC, MEXICO CITY JULY 12-13	12,770 12,856 TWO SHOWS	OCESA-CIE
23	\$656,772 \$59/\$39	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER NIXON AT JONES BEACH THEATER, WANTAGH, N.Y. JULY 21	13,985 SELLOUT	LIVE NATION
24	\$648,338 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER FIRST NIAGARA PAVILION, BURGESS TOWN, PA. AUG. 2	23,446 SELLOUT	LIVE NATION
25	\$642,552 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS RIVERBEND MUSIC CENTER, CINCINNATI JUNE 6	20,004 SELLOUT	LIVE NATION
26	\$635,515 (\$661,292 CANADIAN) \$66.79	PEARL JAM BUDEWEISER GARDENS, LONDON, ONTARIO JULY 16	9,687 SELLOUT	PAUL MERCS CONCERTS
27	\$631,497 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER TIME WARNER CABLE MUSIC PAVILION, RALEIGH, N.C. AUG. 9	19,993 SELLOUT	LIVE NATION
28	\$629,992 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER RIVERBEND MUSIC CENTER, CINCINNATI JULY 28	20,455 SELLOUT	LIVE NATION
29	\$629,880 \$59/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER VERIZON WIRELESS AMPHITHEATER, MARYLAND HEIGHTS, MO. JULY 26	SELLOUT	19,997 LIVE NATION
30	\$629,502 \$130/\$79	TOM PETTY & THE HEARTBREAKERS THE FONDA THEATER, LOS ANGELES JUNE 3-4, 6, 8-9, 11	7,368 SIX SELLOUTS	GOLDENVOICE/AEG LIVE
31	\$629,448 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER BETHEL WOODS CENTER FOR THE ARTS, BETHEL, N.Y. AUG. 11	16,010 SELLOUT	LIVE NATION
32	\$626,238 (8,004,071 PESOS) \$56.80	CAFÉ TACVBA FORO CORONA, MEXICO CITY JUNE 5-9	11,025 11,250 FIVE SHOWS	OCESA-CIE
33	\$624,884 \$59/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO AUG. 1	19,994 SELLOUT	LIVE NATION
34	\$622,417 (7,871,589 PESOS) \$43.49/\$23.72	PARAMORE PALACIO DE LOS DEPORTES, MEXICO CITY JULY 15	17,952 18,091	OCESA-CIE
35	\$615,108 \$99.50/\$29.50	NEW KIDS ON THE BLOCK, 98°, BOYZ II MEN BARCLAYS CENTER, BROOKLYN JUNE 16	8,880 9,846	LIVE NATION



1D Wraps North American Tour

One Direction (above) has ended the North American leg of its *Take Me Home* tour with a four-show run at the Staples Center in Los Angeles, playing to sellout crowds each night.

The Live Nation-produced events, held Aug. 7-10—No. 2 on the Boxscore chart—were the final stops on a trek that began in early June in Mexico City. The opener was followed by a string of arena and outdoor amphitheater performances in 31 cities throughout the United States and Canada.

The Staples Center was the only venue on the North American leg to host the London-based boy band for four nights during the summer trek, although venues in six markets brought in the tour for two nights.

Elsewhere, Justin Bieber charts with the final six concerts reported from his summertime jaunt through North America.

The pop star's *Believe* tour played its final U.S. city on Aug. 10 to a sellout crowd at the Philips Arena in Atlanta (No. 9). The tour's top gross on this week's chart is No. 6, a sellout performance at Brooklyn's Barclays Center on Aug. 2 that topped \$1.2 million in ticket sales. The North American leg of the tour launched June 22 in San Diego and played to 409,568 fans in 30 performances, totaling \$33.1 million at the box office.

—Bob Allen

CODA

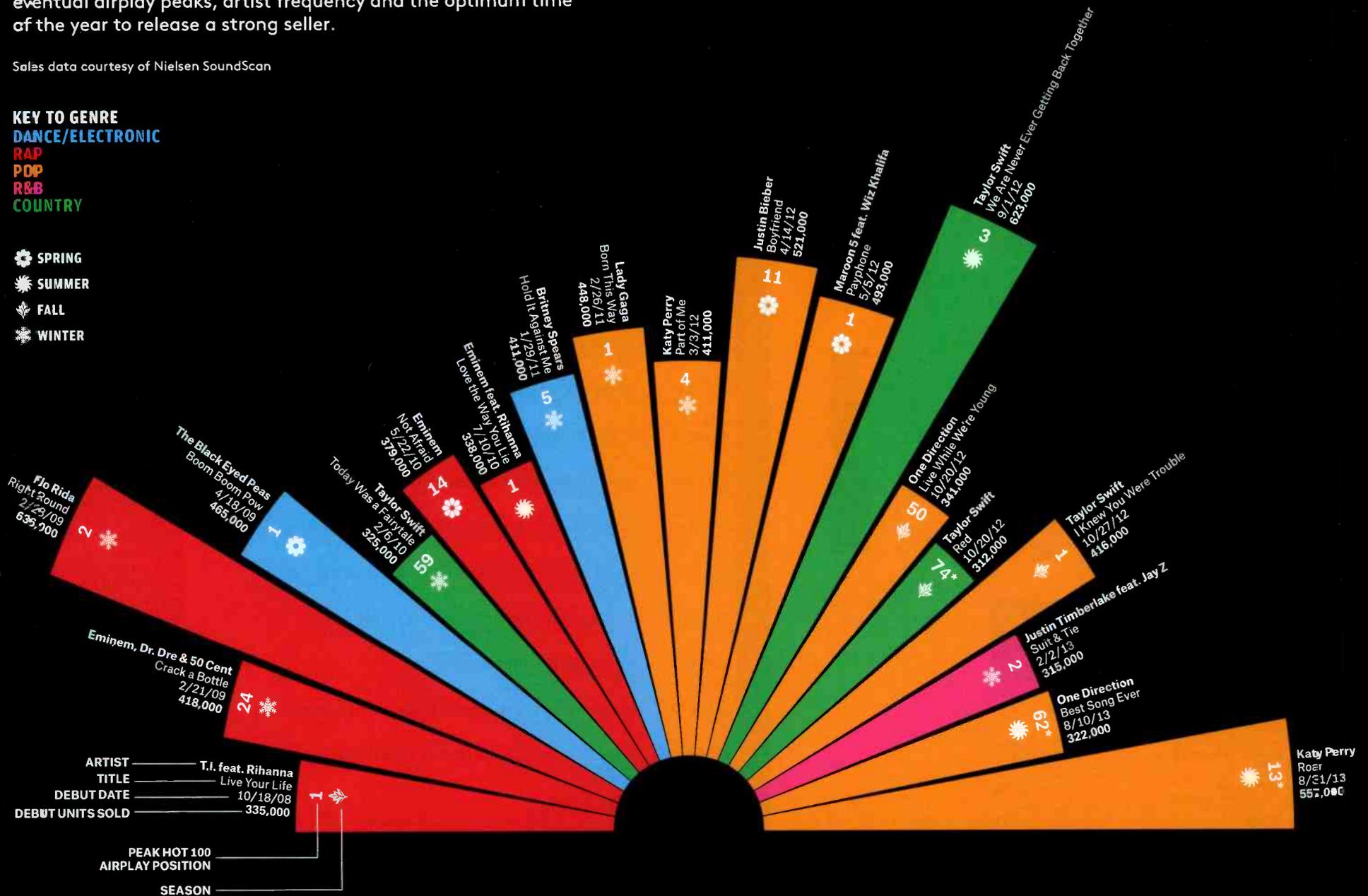
Trend Report: Songs That Sold At Least 300,000 Downloads In Their First Week

This week, as Katy Perry makes a "Roar" of a start on Hot Digital Songs with first-week sales of 557,000, we look at all the titles to open with 300,000 or more downloads and break them down by eventual airplay peaks, artist frequency and the optimum time of the year to release a strong seller.

Sales data courtesy of Nielsen SoundScan

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

SPRING
SUMMER
FALL
WINTER



* songs that are currently bulleted and rising on Hot 100 Airplay this issue

SALES

Flo Rida's "Right Round" bowed with 636,000 downloads in its first week—laying claim to both the largest debut ever and the single-biggest week, period. Five of the 19 debuts that exceed 300,000 were logged by rap titles, but none has arrived since 2010.

AIRPLAY

Perhaps surprisingly, just 11 of the 19 songs above have gone on to become top 10 hits on Hot 100 Airplay. Still, Katy Perry's "Roar," up 29-13 this week, seems likely to reach the region soon. One Direction's "Best Song Ever" (73-62) and Taylor Swift's "Red" (a debut at No. 74) are also scaling the survey.

GENDER

With the launch of "Roar," Katy Perry joins Taylor Swift as the only women billed as lead artists to release multiple songs that have bowed with at least 300,000 downloads. Perry boasts half the total of Swift, whose four titles are the most among all acts.

SEASONS

Seven of the titles that arrived with more than 300,000 downloads hit the chart in the winter, with the other three seasons boasting four big bows each. That might go against conventional wisdom that most noteworthy titles debut during the fall, when labels gear up for fourth-quarter releases.

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