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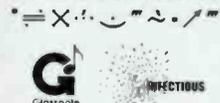
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VIEWPOINT

8
JUNE
2013

[THIS WEEK
Volume 125
No. 22]

QUESTIONS ANSWERED

P.16 “If I could wish for any series or kinds of series to come out of Xbox, ‘Game of Thrones,’ ‘Walking Dead’ and ‘Breaking Bad’ would be the prototypes.”

NANCY TELLEM

FEATURE

P.22 “My album changed the business model. It showed the world that a radio single is great, but it’s only a bonus when you already have a fan base and music that people will die for.”

J. COLE

THE DEAL

P.12 “If you take big celebrities out of their comfort zones and make them coach kids, or dance, their response is very interesting to audiences.”

DANIEL CUBILLO, TELEMUNDO

Nancy Tellem photographed at the Xbox offices in Los Angeles.



FEATURE

P.34 “The battle for Nassau Coliseum is going to be a battle between Barclays and the Garden, just like everything in New York now is.”

RANDY PHILLIPS

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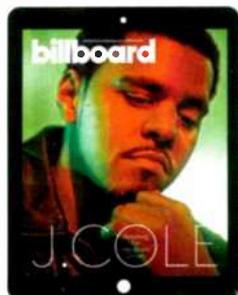
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J. Cole photographed by Jill Greenberg for Billboard
Grooming by Willis the Barber
Styling by Amel Monsur
Assistant stylist: Erick McNeal
Jacket by Tim Coppens.



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TOP LINE



LABELS

Independents' Day

Five indies work together to push for autonomy in deals with major distributors in a move that could reset the business model

By Ed Christman

A union of five independent labels sold to U.S. retail by Warner Music Group's Alternative Distribution Alliance (ADA) is seeking a physical-only distribution deal that could upset the business model for distributors, according to sources familiar with the plans. **J** The deal sought by Beggars, Secretly Canadian, Domino, Merge and Saddle Creek goes against the grain of the business model most distributors are increasingly trying to impose on labels: tying physical and digital distribution together. As part of that deal, however, they want to retain the ability to directly sell to indie retailers too. In other words, whomever signs the deal would just sell to Anderson Merchandisers, Target, Trans World, Hastings and other large retailers like Hot Topic, Sam's Club and Toys "R" Us or large wholesalers like Alliance Entertainment and Super D. →

[THE Action]



FACEBOOK LOSES FACE

More than a dozen advertisers

yanked their business from Facebook after activists discovered pages on the site promoting violence against women. The group Women, Action and the Media solicited more than 5,000 emails to Facebook advertisers urging them to take action against what they described as hate speech. In response, Facebook said it would take down the offending pages and make changes to its algorithms that detect such content. Some, but not all advertisers have said they will resume doing business with the site.



TUNEIN'S BIG TAKE

The Internet radio company

raised a handsome \$25 million in a new round of venture capital funding, drawing new investments from existing backers including Sequoia Capital, Google Ventures and General Catalyst Partners. The bet on TuneIn, which aggregates more than 70,000 terrestrial radio stations for listening on Web and mobile platforms, signals strong faith from the market in the future of radio. That faith is mirrored among listeners, the majority of whom say they like live radio features like DJ personalities and real-time news updates.



BON JOVI'S GOOD DEED

In response

to Spain's economic crisis, Jon Bon Jovi decided to waive his performance fee for a sold-out Madrid date, reducing ticket prices by half. He told a Spanish newspaper that he initially had doubts about going to the country, fearing insufficient demand, but decided he didn't want to let fans down.



'GANGNAM' CASH GRAB

Four mayors in Denmark are on the hook for \$42,000

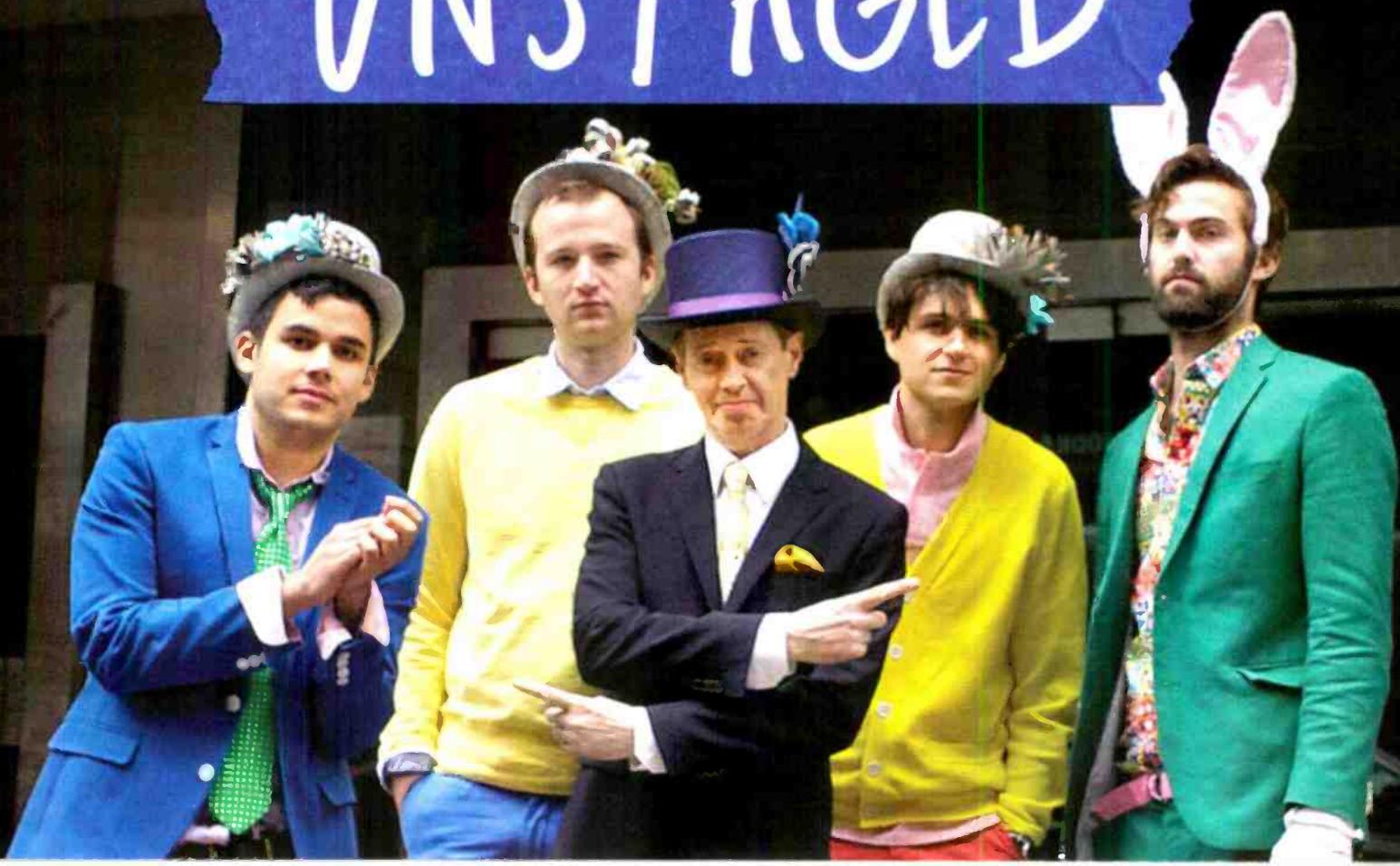
thanks to their use of PSY's "Gangnam Style" in a YouTube parody video. Universal Music Group, which owns the copyright, has charged them with using the song to boost their re-election campaigns, an activity that's not protected by fair use. The mayors have attempted to shift blame to the video production company.



Jon Bon Jovi performing on May 18 in Munich.

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Independents continued from p. 6

Billboard estimates that the five labels have about \$50 million in U.S. volume, of which about \$20 million-\$24 million is physical billing. Their artists and catalog include Vampire Weekend, Bright Eyes, Bon Iver, Arcade Fire, Queens of the Stone Age, the Buzzcocks, the Cult, Arctic Monkeys, Magnetic Fields, Gary Numan, Bauhaus, Franz Ferdinand and Antony & the Johnsons.

While most of the five ADA labels can already do digital distribution on their own and some can also ship to indie retailers, ADA has been seeking to include all digital distribution. The labels' move is to see if other distributors would be willing to discuss physical-only distribution.

Nowadays, all of the major distributors and most indie distributors, whether owned by a major or not, require both physical and digital distribution rights, but indie distributors have been known to bend that rule for a heritage label with an existing digital distribution deal or a large indie label. For example, in addition to Beggars, Secretly Canadian, Saddle Creek and Domino either sell directly to some digital accounts and may have used U.K.-based indie organization Merlin to cut the deal, while they rely on ADA to cut the deals and sell to other digital accounts, sources say.

Typically, physical distribution carries a larger percentage, anywhere from 12% to 24%, depending on what marketing services are included, while a digital distribution fee can run between 10% and 12%. The five labels are believed to be seeking a physical distribution deal in the range of the digital distribution deals.

Not all distributors demand digital distribution. For example, indie distributor Redeye has benefited because it has been flexible in agreeing to physical-only deals and picked up distribution for a number of labels like Barsuk.

Sources say the five ADA labels have approached other distributors like RED, Caroline and Koch in preliminary discussions, but it's unclear if those discussions have progressed beyond that. In the meantime, the five are said to be negotiating with ADA and Warner about whether their terms will be met. Even though they're seeking a physical-only deal, ADA has had success in the past in negotiating away that ingredient, and won digital distribution rights too.

Beyond the digital distribution component of the negotiations, Warner-owned distributors WEA and ADA have in the past stated they're seeking a deeper, expanded relationship with indie labels, which would include providing more services to labels, such as radio promotion, online marketing and publicity.

All parties mentioned in this story declined to comment or didn't respond to requests for comment. ●

PUBLISHING

Apple's iRadio Hitch

With the company eager to do a deal, publishers are holding out

By Ed Christman and Alex Pham



Digital sales continue to lose the big year-over-year gains they posted early in 2013. U.S. track and digital album sales have fallen nearly every week through May 26, according to Billboard's analysis of Nielsen SoundScan data.

Nearly 10 months into conversations with the major music labels and publishers, Apple's vision to launch a Pandora-like radio service is still hung up on negotiating rates.

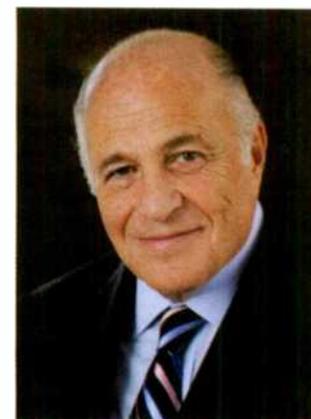
While Apple has signed Universal Music Group's recorded-music operation to a deal and is far along in discussions with Warner Music Group, publishers present a stumbling block. Apple, led by Eddy Cue, is said to have started out conversations seeking to pay publishers the same rate that Pandora got: 4.1%-5.1% of revenue. But publishers are seeking a rate in the range of 10%-15% of advertising revenue generated by the service.

Sources say Apple has negotiated with labels a rate similar to the per-play rate that Pandora gets through its pure-play license, which this year is .0012 cents. Except that since Apple is trying to negotiate away payment for song skips—something Pandora pays for—the rate is effectively lower than Pandora's, according to a senior major-label executive familiar with the negotiations.

Under the pure-play license, Pandora has to pay whichever is higher, the per-play rate or 25% of revenue. With \$156 billion in revenue last year, for Apple that would mean paying out nearly \$39 billion to the music companies, another reason it's seeking a direct license. Sources say the Cupertino, Calif.-based company wants to replace the revenue bucket with one that only takes into account revenue from advertising sold against the service, which it would split evenly with the music companies (after subtracting 20% off the top to cover costs).

But some major-label sources argue that the revenue bucket won't become a factor, because if Apple is too good at selling advertising, listeners will be able to get a better listening experience at Pandora, which hasn't been so successful in selling ads.

As for the service itself, unlike Spotify, Rdio or Rhapsody, Apple's streaming service will not be interactive. Billboard has learned that it will be closer to Pandora's "lean back" service, which creates unique programming based on the user inputting an artist's name or song. Apple's streams will also be informed by each user's iTunes store purchases as well as music in their iCloud account, if they have one. Additionally, labels will have the ability to pitch songs to a user's playlist,



and the service will include an iTunes "buy" button.

This prospect of increased sales is one reason why all rights holders want to support Apple's initiative. But they also insist that rates are important. That's why Hartwig Masuch's BMG and Universal Music Publishing Group are pulling their digital rights from ASCAP and BMI, following on the heels of Sony/ATV. Publishers feel that songwriters have been shortchanged by the Pandora model where the master-rights owner enjoys a 14-to-1 ratio, if one considers that the service paid out 60% of its revenue to rights owners last year and only 4.1% of that went to publishers. Sony/ATV, which acquired EMI Music Publishing, has negotiated a separate one-year introductory rate of 5%—an almost 25% improvement over what's paid to other publishers but far below what Sony/ATV chairman/CEO Martin Bandier feels is due songwriters. Bandier has said that songwriters and publishers should be on parity with labels and artists in the digital world; naysayers respond that labels spend much more money in marketing songs that ultimately become hits.

While some sources insist that whatever rate publishers get from Apple will have no impact whatsoever on the label rate, others aren't so sure.

"Marty is quietly flexing his muscle with all digital services," a competing major-label executive says. "But this won't be [Sony Music Entertainment president/CEO] Doug Morris' problem. It will make it more expensive for Apple. The Apple guys are going nuts to get this deal done, but they are not there yet. They have never been this eager to do a deal before." ●

Clockwise, from top left: Apple's Eddy Cue, Sony's Doug Morris, Sony/ATV's Martin Bandier and BMG's Hartwig Masuch



Apple. With streaming on the rise, an iRadio service introduced now could capture meaningful market share, but a long delay could cut into that. And while the company has a history of building intuitive services (that help sell more iPhones and iPods) the ad-supported area is a new one for Apple.

Music publishers. Publishers like Martin Bandier can take a stand for a better share of the digital pie. Sources suggest publishers are willing to start with an introductory iRadio rate of 10%-15%. If Apple accommodates them, will it come out of Apple's revenue or the labels'?



Pandora. Tim Westergren's Web radio service hasn't been particularly successful in selling advertising. But could that work to its advantage? There's a chance Apple could be so good at selling ads that users will be able to get a better listening experience at Pandora.

INDIE

Gaming The System

Thanks to a popular Kickstarter campaign, videogame rock band Anamanaguchi is promoting a new album on its own terms

By Reggie Ugwu

Ana-mana-guchi. The polysyllabic tongue-twister of a name is on the lips of a swelling army of fans and admirers after several thousand helped propel the DIY, 8-bit electronic group into the pantheon of Kickstarter breakout bands. Anamanaguchi's campaign, which closes June 2, drew more than 6,000 supporters to the tune of nearly \$250,000, making it the second-most successful music project in the site's history after Amanda Palmer raised nearly \$1.2 million in May 2012.

"We reached our funding goal [\$50,000] in the first 12 hours," lead songwriter/guitarist Peter Berkman says. "We set the goal at a level that we thought we would be able to hit, but it was a 30-day campaign. We weren't expecting things to take off so quickly."

The unsigned band chose the crowdfunding site as a springboard for new album *Endless Fantasy*—which debuted at No. 1 on Billboard's Heatseekers chart with 4,000 copies sold, according to Nielsen SoundScan—but it had all the hallmarks of a successful self-release on any platform. Since its first EP in 2006, Anamanaguchi has built a fan base in the genre known as "chiptune," which is a kind of musical extension of videogame, comic book and Internet culture. In 2009, the band was tapped to create the soundtrack to the "Scott Pilgrim vs. the World" videogame. And in 2011, one of its songs, which typically utilize a Nintendo console or Gameboy in addition to traditional instruments, was chosen as the theme for podcast "The Nerdist."

On Kickstarter, Anamanaguchi could have been a grain of sand on a beach of



Anamanaguchi's Kickstarter campaign earned nearly five times its funding goal.

artists who have turned to crowd-funding in recent years as a means of circumventing music industry gatekeepers. But, as with other successful campaigns, a niche but established and highly engaged following proved willing to provide more than the necessary financial investment, even as labels have been tightening their purse strings.

With its campaign, Anamanaguchi asked for funding not to record *Endless Fantasy*, but to promote it. The band had a finished product and a distribution deal in place with Redeye, but needed money for traditional label functions like producing videos and providing tour support. For pre-ordering the album, the group offered incentives including private recording lessons and a custom theme song.

"They're just bursting with creative energy and have so many ideas outside of music," says Edaan Brook, a Redeye A&R and business affairs coordinator who first approached Anamanaguchi in 2011. "The best bands for a self-release are great at promoting themselves, and Anamanaguchi are a perfect example. They're a self-sustaining entity."

Redeye placed *Endless Fantasy* at digital and physical outlets internationally, including Best Buy, and is even fulfilling the band's Kickstarter orders out of its warehouse, a service Brook says the company began providing only recently. The band is touring in support of the album and used some of the funding for a custom LED lighting rig. ●

VALUING MUSIC SINCE 1939.

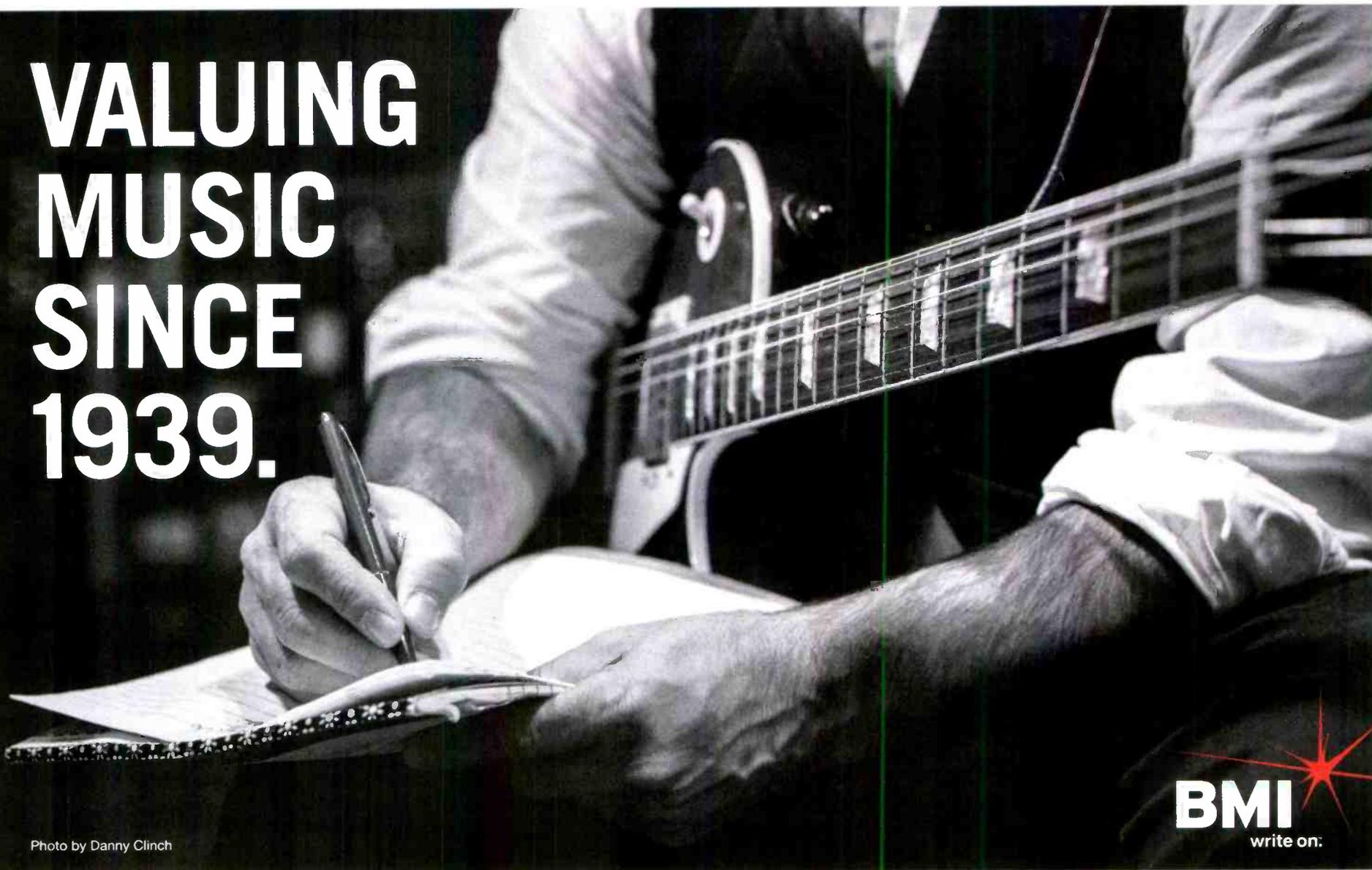


Photo by Danny Clinch

BMI
write on.



The American Assn. of Independent Music (A2IM) has announced that Tom Silverman, founder of Tommy Boy Records, the New Music Seminar and a founding board member of A2IM, will receive the Lifetime Achievement Award at A2IM's Libera Awards, set for June 20 in New York.

DIGITAL

Traffic Watch

What are North Americans using the Internet for? The growth of media streaming, particularly with video services like Netflix and audio like Pandora, is leading share
By Glenn Peoples

With audio and video streaming leading the way, Internet traffic in North America grew substantially in the first half of 2013, according to a report by networking equipment company Sandvine. In North America, average monthly usage—combining uploading and downloading—grew about 39% to 44.7 gigabytes from 32.1 GB a year earlier. Median monthly fixed-access usage nearly doubled to 18.2 GB from 10.3 GB, suggesting the heaviest Internet users have increased their usage at a greater rate than all others.

Real-time entertainment, or streaming audio and video, is the largest category of traffic in nearly every network that Sandvine examined for its report. In North America, real-time entertainment traffic accounts for 68.2% of peak-period download traffic (between 7 p.m. and 10 p.m.). Its dominant share stems from the popularity of Netflix, but the category also includes on-demand video services (e.g., HBO Go, Amazon On-Demand) and music streaming services (Pandora, Rhapsody). The video service accounts for 32.3% of peak-period download traffic in the first half of the year, down slightly from 33% a year earlier. Web browsing accounts for 12.2% of traffic, while file sharing claims 6.4% of download traffic. (Led by a 34.8% share for BitTorrent, file sharing leads upload traffic with a 39.6% share, however.)

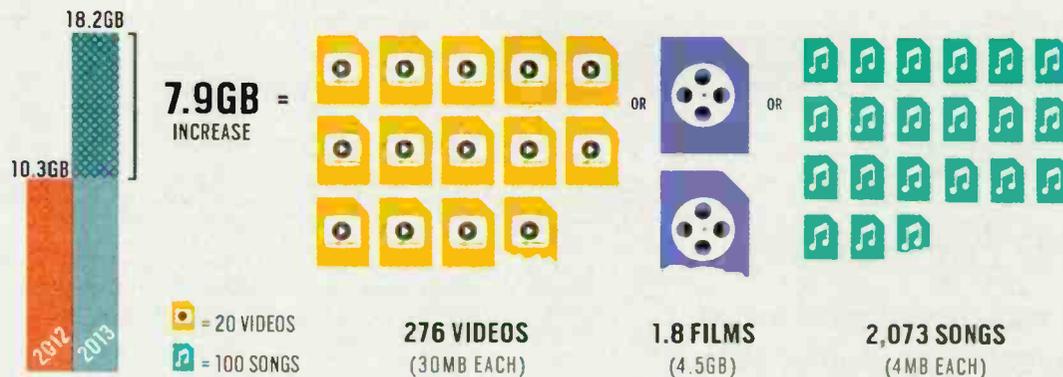
Video's share could rise in the coming years as streaming services reshape TV. Netflix is creating original programming to bolster its catalog of licensed content and gain subscribers. Among its shows are "Lillyhammer" starring Steven Van Zandt, "House of Cards" starring Kevin Spacey and the fourth season of cult favorite "Arrested Development." Amazon has followed suit and will develop five original TV series for its Prime Instant Video service.

Some of the growth in fixed access networks has come from "home roaming," the use of mobile devices on Wi-Fi networks. According to Sandvine, more than 20% of all traffic in fixed networks in North America comes from home roaming. Devices that run Apple's iOS mobile operating system account for 35% of all audio and video streaming on such networks.

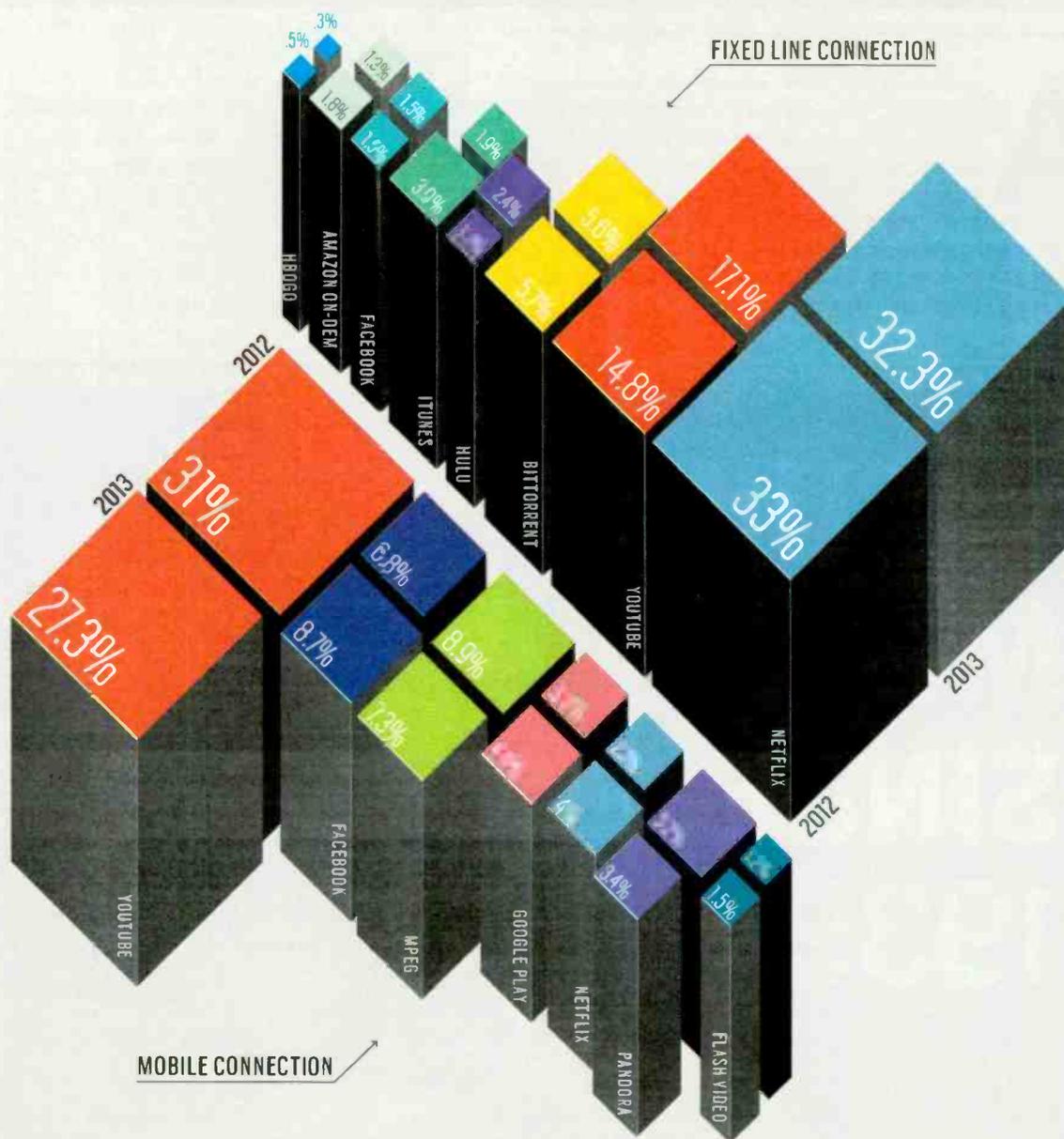
YouTube is a key driver of download traffic elsewhere in the world. In Europe, where average monthly usage on fixed access networks is 13.4 GB, real-time entertainment accounts for 40.4% of peak-period download traffic. With a 24.3% share, YouTube lags only the 26.2% share for Web browsing. In Asia-Pacific, real-time entertainment's 51.2% share of download traffic is led by YouTube's 22.1% share. PPSream, a Chinese

DATA ON THE RISE

Median monthly fixed access usage per person nearly doubled comparing the first six months of 2013 to the same period in 2012.



WHERE THE TRAFFIC'S GOING



% of total downstream traffic volume in North America. Fixed-line connection includes home roaming.

Source: Sandvine

peer-to-peer video streaming software, ranks fourth with 5.4%. Mobile Internet usage also grew worldwide. Compared with the previous six-month period, average monthly usage was up 25% in North America and Europe and 6.2% in Asia. In North America, YouTube had the highest share of peak-period mobile download traffic with 27.3%. Web browsing was

second with 19.1% and Facebook third with 8.7%. Pandora was eighth with 3.4%, although its share of traffic in a 24-hour period is greater (3.6%) because people listen to the service throughout the day. In contrast, Netflix's usage—mainly on fixed access networks—soars during peak periods because people typically watch TV shows and movies in the evening. ●

MY Day

Jorge Pino
VP of Music
Venemusic

Jorge Pino rose through the ranks in the majors to become CEO of EMI Music U.S. Latin. But when he left the company in 2005, he went to Venemusic, the indie label owned by Venezuelan media giant Venevisión. Although distributed by Universal, Venemusic operates like a lean indie where every penny counts, but creative deals—many involving Venevisión's TV operation—are possible and quickly executed. From his Miami base, Pino travels throughout the Caribbean and Latin America, personally scoping out potential deals.

6.30 AM **The day begins with** a one-hour walk around the Granada Golf Course in front of my house in Coral Gables [Fla.], listening to music and news. I then brew coffee for my family and catch up on overnight emails and tweets.

9.30 AM **Arrive at our offices** in Venevisión Studios and drop by Studio B to greet our artist Los Huracanes del Norte. They're here to tape a segment on "Tu Desayuno Alegre," Venevisión's daily morning show.

11.30 AM **Conference call with** investors and with Tiago Lins, CEO of We Demand/Queremos, a crowd-funding venture for shows. We're going to start working with them on U.S. shows, so we reviewed May business results and upcoming projects.

1.00 PM **Lunch with** Tito "El Bambino"; his manager, Ida Nevarez; and producer Luis Berrios at the best ceviche restaurant in Miami, Ceviche 305 downtown. We discussed the international launch of Tito's upcoming single and the video storyboard. We're also going to work on a special edition of *Invencible*, his current album.

3.00 PM **Conference call with** Santiago Otero, CEO of international concert promotion company Evenpro. We've been slowly venturing into concert promotion and production as a new revenue stream and we [recently] had a very successful show with Christian group Tercer Cielo at Puerto Rico's Jose Miguel Agrelot Coliseum—over 10,000 in attendance—produced by No Limit Entertainment and Venemusic.

4.00 PM **Met with Peter Tinoco**, president of Venevisión Productions, to discuss synergies in our soap operas, talk and reality shows. Then, a listening session with producer Luis Hecht and the creative team of "Mi Vida en Sayulita," a teen reality series that takes place in a Mexican beach town.

5.00 PM **Listening session** of our upcoming releases with Venemusic staff. We heard Elvis Crespo and Los Inquietos del Norte. Our hottest summer releases are almost ready to go.

8.00 PM **Head to the Yard House** at the Village of Merrick Park with my son to catch the Miami Heat game. Go Heat!

—Lella Cobo



Jorge Pino
photographed
at the
Venemusic
offices in
Miami.

The Deal

Telemundo And Seacrest's 'Duel'

WHAT: Telemundo and Ryan Seacrest Productions have partnered to produce a new music reality show, "Duelo Musical: Super Estrellas" (Superstar Music Duel), set to launch in 2014. "Duelo Musical" (a working title) will feature two Latin stars facing off weekly in four rounds of music-based games and sing-offs. Audiences will vote after each round to determine a winner, but results won't be announced until the end of the show. The variety-competition program, developed by RSP, is a rare TV production from a major, U.S. Spanish-language network in conjunction with a major mainstream content producer. It also marks the first time RSP will develop a format initially for a Spanish-speaking audience.

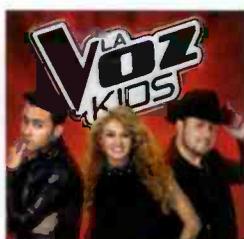
WHY: Telemundo, the biggest producer of original Spanish-language TV content in the United States, last year reached out to general-market agencies and producers, including RSP. "Our goal was to give Spanish-language TV formats and products that met the standards of quality of general market and world market," says Daniel Cubillo, Telemundo VP of content development, non-scripted. "We want to have great franchises and great producers on our screen." Among the formats that stood out was this one, which mines what Cubillo calls the "fish out of water" concept. "What we've seen with products like 'The Voice' or 'Dancing With the Stars' is, if you take big celebrities out of their comfort zones and make them coach kids, or dance, you find that their response is very interesting to audiences." Creative Artists Agency, which reps Seacrest and RSP, helped close the deal.

WHO: Telemundo has long been second to Univision in the ratings and is making a concerted effort to stand out with innovative programming specifically designed for the U.S. Hispanic market, versus imported from other countries. A major competitive advantage is that Telemundo is part of NBCUniversal, which in turn is part of Comcast, and cross-promotion across platforms and languages can be organic. Already, "La Voz Kids," the network's spinoff of the "Voice" franchise, has been beating Univision in the 18- to 34-year-old demographic in its Sunday night prime-time slot. On its end, RSP is focused on finding "the next prime-time music competition program that would resonate with mass audiences," CEO Adam Sher says. "The goal for the production team was to come up with a format that was distinguished from the other successful music TV franchises. We didn't want to utilize a panel nor a nationwide talent search."

IF: If "Duelo Musical" is successful abroad, it will become the first global music reality format originally conceived for a U.S. Hispanic audience, a game-changing equation that will raise the ante of the U.S. Hispanic as a consumer and producer of content. The timing couldn't be better. Not only are all eyes on the Hispanic marketplace, but, "increasingly, with the advent of new technologies and distribution platforms, entertainment content travels [over] borders faster and wider than ever," Sher says. "Given this, our production company is focused on creating entertainment formats and other programming that appeals to global audiences." —Leila Cobo



If "Duelo Musical" is successful abroad, it will become the first global music reality format originally conceived for a U.S. Hispanic audience.



U.S. Spanish-language TV. The bulk of programming has long come from Mexico. Now, if "Duelo Musical" garners even similar numbers to "La Voz Kids," it will be clear that U.S. Hispanic TV is a dependable and profitable breeding ground for new programming.



Latin acts. Many major names like Jenni Rivera and Paulina Rubio have already seen a boost in popularity with Latin-American versions of "The Voice." A domestic show could have even broader impact on reinvigorating careers.



Latin labels and publishers. The synch and talent-development opportunities that can rise from shows like "Duelo Musical" bring much-needed revenue to the coffers of Latin labels like Universal and Sony Music. The possibility of ancillary revenue is major.

1.8m

Average weekly viewership of "La Voz Kids" on Telemundo.

1k

Number of hours of original prime-time content produced by Telemundo each year.

46

Number of territories to which the "Voice" format has been sold, according to Talpa TV.

EXECUTIVE TURNTABLE



Jared Smith

a bit to all of our distribution channels and strategic oversight of the business-to-business products and technology that we're investing hundreds of millions of dollars in right now." Smith, who will relocate from Atlanta to Los Angeles in July, says he'll continue to focus on Ticketmaster's data-driven products and services. "Understanding how to use data to get the right ticket offer at the right price in front of the right person at the right time is enormously valuable," he says. "A lot of the products we're building today start with this concept of being smarter because the data makes us smarter, and then building tools around that to help our clients."

Madison Square Garden Co. promotes **Ron Skotarczak** to executive VP of marketing partnerships. He was senior VP of marketing partnerships for **MSG Sports**.

Creative Artists Agency taps **Jake Kennedy** as a music agent. He was an agent at **Buddy Lee Attractions**.

RECORD COMPANIES

Capitol Music Group names **Kirdis Postelle** senior VP of marketing. She was GM of **Aftermath Entertainment**.

Universal Music Group appoints **Sunny Chang** chairman/CEO of Greater China. He was managing director.

PUBLISHING

Kobalt Neighboring Rights names **Ann Tausis** managing director. She was director of European regional administration at **Universal Music Publishing Group**.

—Mitchell Peters, exec@billboard.com

TOURING

Ticketmaster appoints **Jared Smith** president of North America. A 10-year veteran of the ticketing company, Smith most recently served as COO. "My major responsibilities were over the client set of the business, which included sales, client support and marketing," says Smith, who reports to Ticketmaster CEO Nathan Hubbard. "The new role extends that



In the June 1 issue, Executive Turntable misstated the former titles of Astralwerks' Ryan Murphy and Jeremy Vuernick. Murphy was manager of A&R at Capitol Records, and Vuernick was senior manager of A&R/digital business development at Ultra Music.



'For Boston'

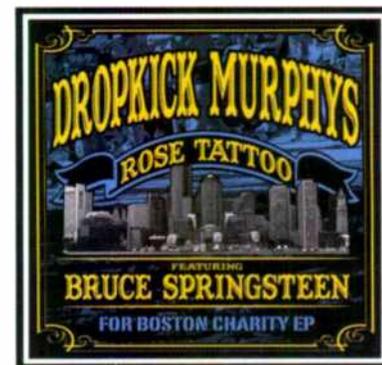
Ken Casey, bassist and founding member of Boston band Dropkick Murphys, spent the first part of his day on April 15 ignoring text messages and focusing on the Celtic rock troupe's concert that evening at the Catalyst in Santa Cruz, Calif.

It was his birthday, so Casey figured most of the unread messages were well wishes that he could respond to later. As the texts began to pile up, he decided to read a few. Panic ensued.

"My wife and kids were at the Red Sox game and that was ending," Casey recalls. "I didn't know whether they had gone down to the marathon after the game and I couldn't reach them."

Casey's family wasn't harmed by the bombing that killed three and injured hundreds, but "we had a whole lot of connections to some of the victims," he says.

In the hours following the bombing, the band started selling a T-shirt on its website that read "For



The Dropkick Murphys charity set has sold 20,000 copies.

Further Dealings

Daft Punk has signed a timely music publishing deal with **Imagem Music U.K.**, just as the French electronic duo's fourth album, *Random Access Memories*, crashes sales charts around the globe. Imagem will publish Daft Punk's songs throughout the world excluding France, where the act will be published by **Daft Music/Because**. *Random Access Memories* has predictably exploded out of the gate in its first week. In the United Kingdom, the album became Daft Punk's first No. 1, shifting 165,000 copies to become the year's fastest-seller thus far, according to the Official Charts Co. Lead single "Get Lucky," featuring artist/producer Pharrell Williams and Chic's Nile Rodgers, has become 2013's biggest-selling single so far, selling upwards of 711,000 copies since it went on sale six weeks ago. In the United States, the album debuts this week at No. 1 on the **Billboard 200**, with first-week sales of 339,000

copies, according to Nielsen SoundScan—the second-largest sales week of the year behind **Justin Timberlake's** *The 20/20 Experience*. . . **Nokia Music** has teamed with **Cher Lloyd** for an extensive social media promotion dubbed #CherLloyalty, through which fans can win tickets and meet-and-greets to the singer's concerts from May 30 to June 2. The daily tweet-to-reveal program will leverage Lloyd's social media following of nearly 10 million fans and the hashtags #CherLloyalty and #Entry to reveal the location of the specific AT&T store where the first five fans to arrive can pick up a pair of tickets to Lloyd's show that night. The deal was brokered by **MAC Presents** and is the latest in a series of artist partnerships for Nokia Music, having debuted stateside last fall with an intimate concert for **Green Day's** *Uno!* album release. Another New York event followed earlier this month

when **Ed Sheeran** played a private show at Lower East Side club the Box in support of the new Nokia Lumia 928 phone. . . The Supreme Court won't hear a challenge to the authority of the board that sets royalty rates for musical works. On May 28, the high court refused to hear an appeal challenging the **Copyright Royalty Board**, a panel of three copyright judges appointed by the Librarian of Congress. **Intercollegiate Broadcast System** said the board should be appointed instead by the president and confirmed by the Senate. The company wants to overturn a decision by the board that noncommercial educational webcasters pay an annual fee of \$500 per channel for a license authorizing the webcasting of unlimited amounts of music. The U.S. Circuit Court of Appeals for the District of Columbia Circuit refused to hear IBS' appeal, and the Supreme Court did as well.

Boston," with all proceeds going to the group's Claddagh Fund in an effort to aid victims. The T-shirt sales have raised \$250,000, according to Casey.

A couple of weeks later, the band returned to Boston for a show at the House of Blues, which raised more than \$50,000 for bombing victims. Now, Dropkick Murphys have digitally released a three-song charity set, *Rose Tattoo: For Boston Charity*, with 100% of sales proceeds going to the Claddagh Fund.

In addition to live acoustic renditions of "Don't Tear Us Apart" and "Jimmy Collins' Wake," the release features a newly recorded version of "Rose Tattoo" (now featuring Bruce Springsteen), which debuted at No. 25 on **Billboard's** Rock Songs chart. The set has sold 20,000 copies, according to Nielsen SoundScan.

Dropkick Murphys performed at the Boston Strong benefit concert at TD Garden on May 30, and hopes to assist Oklahoma tornado victims during its June 1 tour stop at Oklahoma City's Diamond Ballroom.

"We're trying to figure out something creative to help those folks as well," Casey says. "It's just one thing after another." —Mitchell Peters

Think Tank

ON THE ROAD RAY WADDELL

Rap's Road Warriors

Hip-hop isn't always given credit as a touring genre, but its DIY roots and social media skills are helping lead the way in scalable tours



Hip-hop has become one of the most fertile genres for artist development in touring, driven by a growing cadre of hardworking, Web-savvy rappers who frequently rise up outside of the major-label system. Several of these artists are clients of the Agency Group's Peter Schwartz, who more than a couple of times has discovered regional artists with homemade videos, signed them and successfully put them on the road on national tours. Among the TAG clients touring this summer are Macklemore; Big Boi; Mac Miller; Juicy J and A\$AP Ferg on the Stay Trippy tour; and the Under the Influence tour with Wiz Khalifa, A\$AP Rocky, B.o.B, Trinidad James and Joey Bada\$. The latter run is showing potential as a shed franchise, with 20 shows beginning in July, up from 11 last year.

Schwartz says the model isn't so different from a decade ago, with a big caveat: The Internet is exposing artists in such a way that the underground can quickly go mainstream.

"Back in the day I would have someone like Del the Funky Homo-

sapien or Hieroglyphics—independent hip-hop acts who used to tour religiously every year, but they were under the radar," Schwartz says. "There wasn't this monster vehicle for these acts to expand at the kind of rate they can now. The Web has become a pretty good indicator of what might work ticket-wise."

One example is Watsky, who first came to the attention of TAG through an online video. "He had one video of him rapping fast that had over 20 million views when we saw it, and that kind of thing right off the bat screamed to me that something is happening," Schwartz says. "We ended up deciding to work with Watsky because of his abilities beyond that one video, but that was the first thing we saw."

Watsky just completed his second U.S. tour within a year, blowing out 1,000-capacity rooms around the country.

Schwartz says this trend began in earnest with Khalifa. "I was intrigued by the amount of followers Wiz had online at an early stage," Schwartz says. "If 40,000-50,000 people are playing a song each day, then you have to assume those people would be interested in seeing him live."

The success of these artists has TAG and, presumably, other agents scouring the Internet, looking for quality artists, he says.

The majority of these artists lack label affiliation when they come to an agent's attention, a marked departure from a decade ago. "As an agent, back in the day the first question was always, 'Are you on a label and what label?'" Schwartz says. He maintains that now the more important first questions would be, "Are you good?" and "Are you willing to work your ass off?"

One defining commonality among the artists is a willingness to put in the work. Schwartz says Khalifa,



Watsky performing at La Maroquinerie in Paris on May 16.

with more than 10 million Twitter followers, has played nearly 500 shows in the past three years. "The guys that want to sit on the couch and wait for a big check don't work in this formula," he says. "These acts I'm talking about are very hardworking. They spend a lot of time on the road with seven- to nine-week tours, which is a lot of time. It's about hard work, team effort, making good music, putting it out there and connecting with fans." ●

TAKEAWAY: The Web takes down barriers to entry for young rappers, but new media must be backed by old-school work ethic.

.biz

LATIN NOTAS LEILA COBO

Back In The EU

How Daddy Yankee sells out midsize venues in Spain and across Europe with next to no local radio support or label presence



About 30% of U.K. Internet users who accessed digital content illegally streamed or downloaded films, TV shows or music at least once in the most recent quarter for which data is available, according to British media regulator Ofcom.

"Limbo," the song Daddy Yankee wrote for fitness program Zumba, topped Billboard's Hot Latin Songs chart for 15 weeks (this week it's No. 2) and has reached No. 1 in several Latin countries.

But in Europe, "Limbo" has had a different journey, traveling through social media, clubs, remixes and Zumba classes on its way to hit status.

"Right now it's a national anthem, with all due re-

spect to everybody," says Ana Maria Jimenez, president of concert promoter Mad Music in Spain. Beginning June 15 in Telde, Spain, Mad will take the reggaeton star on a 12-date European trek that includes stops in Brussels; Amsterdam; Lausanne, Switzer-

"The support I find in Europe starts in the streets," Daddy Yankee says.

land; and Milan as well as two dates—one already sold out—at the 5,000-capacity Zenith in Paris.

Daddy Yankee's tour, his second after a successful 10-date run last summer, provides a snapshot of how Latin acts can effectively headline European runs with little radio and virtually no label presence.

"The support I find in Europe comes from what is the foundation of any musical movement," Daddy Yankee says. "It starts in the streets, then goes to the clubs and we bring it together on social sites. That's been our formula."

He first visited Europe in 2005 when his single "Gasolina" exploded and effectively introduced reggaeton beats to the world. But despite the notoriety, Daddy Yankee's European visits—to tour or to promote—have been sporadic and haven't had major-label backing. (Daddy Yankee releases music on his own El Cartel Records, which is distributed by Universal following its acquisition of EMI.)

But last year, Daddy Yankee made specific entries into the market, collaborating with Big Ali in France for a remix of Daddy Yankee's hit "Lovumba," and appearing as a guest artist on Romanian act's Inna's hit "More Than Friends."

He also began working with Jimenez, who for years had brought tropical artists to Spain, but had recently noted a shift in the market.

"At this time, tropical music is a bit



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OPINION SCOTT AMBROSE REILLY

Serving Music's 'Likers'

Why is the digital music business leaving the casual buyer behind?



During the last two years my job has focused almost exclusively on digital music discovery. Helping people who don't know what they're looking for find more music they'll like. I read everything with "digital" and "discovery" in the headline. I attend every panel on "discovery" I can. Unfortunately, what I have noticed is that 99% of the conversations around discovery focus on "how to help heavy music consumers find more music." We're missing the big and critical opportunity. The conversation we should be having is "how to help casual music consumers find some music."

Using a scale of 1 to 10, the digital industry is mostly concerned with moving a customer with an engagement level of 2 or 3 to one of 7 or 10. But no one is focused on how to move a customer with zero engagement to become a customer with at least one engagement.

Examples of hit albums and artists driven by casual music consumers: *O Brother, Where Art Thou?*, *Susan Boyle* and *Adele*. Millions of sales to people who aren't frequent customers. They're people who saw the show or heard a song and wanted to get in on the phenomenon.

Why are they being missed? Because the digital music services are populated by big music lovers who have very little knowledge or thought about the casual buyer: the music "liker."

down, and what's really working are urban sounds like reggaeton, electronic merengue, mambo and bachata urbana," Jimenez says. And those sounds are working beyond Spain, their natural market.

"I'd say that in the last two years, 70% of our business is outside Spain," adds Jimenez, whose also worked with *Don Omar* and *Prince Royce* in Europe.

Jimenez attributes a large part of the receptivity to social media. While in the past artists relied on radio and TV promotion to fill venues, today, she says, the bulk of her promotion is on social sites (specifically in Spain, Tuenti—a younger-skewing Facebook—is very effective), supported by press coverage, local radio and street signage, which she calls "essential."

As for Daddy Yankee, he's considering more collaborations with artists and DJs from different European countries.

"I always thought I'd find a Latin audience in Europe," he says, "and it's been surprising to see as many locals as well." ●

TAKEAWAY: Social media is enabling Latin artist-fan relationships on a global scale outside of the traditional industry infrastructure.

In the same way, the industry is also overlooking the fact that a music lover of one genre could be a music "liker" of another. This is where X5 is making its mark in the business: by helping customers find music they'll like in genres where they're not already music lovers. How do we do it? With a clear message, good design and a friction-free product that encourages impulse buys.

We need to be thinking, "Will a casual customer who only wants to listen to 50 tracks this year find this service easy to use and helpful? Then, in two months, will he or she want to use it again?"

Twenty million tracks in a store sounds like heaven to a music lover. Twenty million tracks in a store sounds like a lot of noise and confusion to a casual fan of music.

Giving away *Velvet Underground* tracks is very cool to people who love music. But giving away *Beyoncé* singing "The Star-Spangled Banner" is going to move a lot more zeros to ones and do a lot more to grow the digital music customer base.

When you type "google.com" into any Web browser, you go to Google and can then search for anything with a single click. We need to start building music services that work just as easily. The first basic requirement for any service needs to be "You can listen to music with one click of a button." The music services of tomorrow need to be as simple as the YouTube of yesterday.

When people watch HBO's *Liberace* movie and want to listen to some *Liberace* through Google at the office the next day, they should be able to do that as easily as Googling "Liberace" or listening on YouTube. Collect the data later. The new music service from Google takes six clicks through multiple screens and two pages of data fields to be filled out. Any digital music service that requires you to give your phone number—yes, a phone number—before you can listen to music is consciously and aggressively choosing to leave the casual music customer behind. After two required pages of data fields, the impulse buy has become the burden buy. ●

Scott Ambrose Reilly is CEO of X5 Music Group North America (x5musicgroup.com), which licenses music rights from recording owners for the sale and marketing of music products, customized for the digital marketplace.

TAKEAWAY: The digital music industry needs to think about reaching the music "liker" and not just focus on the music lover.

QUESTIONS
Answered

Nancy Tellem

President of Entertainment and Digital Media, Microsoft
Head of Xbox Entertainment Studios

What did you wake up thinking about? I have a challenging job plus a husband and three kids at home, so I always go from broad to narrow. It starts with all the things we need to accomplish as we're building our presence here in Los Angeles. Then the next phase is "What do my kids need?" The end of the line, I hate to admit, is my husband. I try to address his needs as well.

Describe a lesson you learned from a failure. I take the Samuel Beckett perspective that you should go on failing, only next time fail better. If you're afraid of failure, you become conservative and complacent. If you learn from failure, you become more self-reflective and focused. The important thing is to maintain an attitude that's open to challenges.

What will define your career in the coming year? To me, Xbox Entertainment Studios is a startup. We're establishing ourselves as a creator and supplier of premium content and interactive experiences. Certainly one of our goals is to build a great reputation with the Hollywood community as a platform for great content. We're also developing new and exclusive content that will be specific to the Xbox. And we're going to address our existing users and expand that audience. We're well on our way to accomplishing all of those things.

Who is your most important mentor and what did you learn from him or her? There have been a lot of important influences in my life, starting with my mother. I learned a lot from her about how to balance your work and personal life as a woman. Within the entertainment business, it would have to be [CBS CEO] Leslie Moonves, with whom I worked for over 25 years. He has a unique ability to combine creative expertise with business acumen, and he's been an extraordinarily important mentor and supporter throughout my career.

Name a project that you're not affiliated with that has most impressed you in the past year. I love the scope and quality of the production value of "Game of Thrones" on HBO and the noisiness of "The Walking Dead" on AMC. For out-of-the-box storytelling, I'm a big fan of "Breaking Bad" [on AMC]. If I could wish for any series or kinds of series to come out of Xbox, those would be the prototypes.

Name a desert island album. It's a tough one. I love all different genres, from R&B to rap to alternative. But if I had to pick one album to sustain me, it would be Simon & Garfunkel's *Bridge Over Troubled Water*. It has so many great songs and seems like an appropriate soundtrack for a desert island. —Reggie Ugwu

"We're establishing ourselves as a creator and supplier of premium content and interactive experiences."



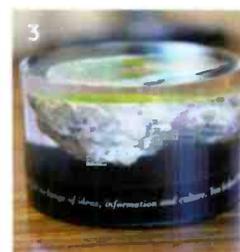
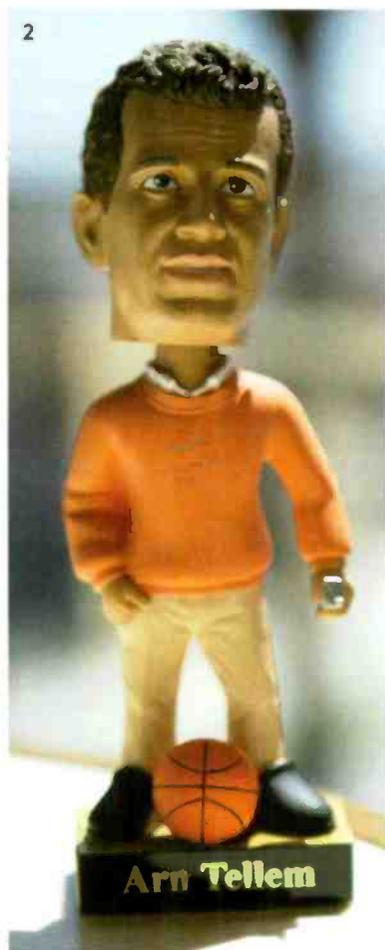
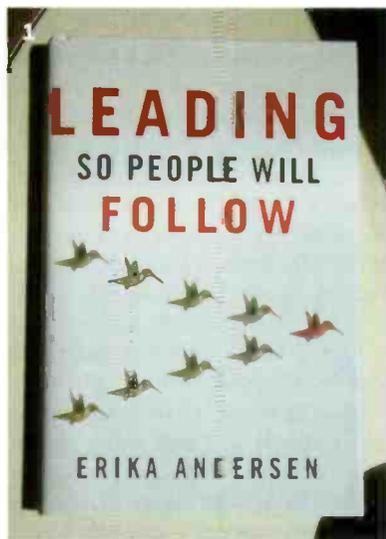
Nancy Tellem photographed at the Xbox offices in Los Angeles. On the wall is a picture of Peter Sellers as Chauncey Gardiner in the 1979 movie "Being There." The film satirizes politics, celebrity, media-obsession and television. This poster has followed me to every job I have had since Lorimar. It epitomizes our business: "Life is a state of mind."

1 "A book written by a friend, Proteus CEO and Forbes blogger Erika Andersen, who examines the necessary attributes of leadership. I am featured in the 'Passionate' chapter."

2 A bobblehead of Tellem's husband, sports agent Arn Tellem.

3 "A remnant of the Berlin Wall, which fell in 1989. Steve Ross, then-CEO of Time Warner, gave it as a gift to his executives with the inscription 'The Berlin Wall stood as a barrier against the free exchange of ideas, information and culture. You helped bring this wall down.' This is a gift I have always treasured."

4 "[The Hindu god] Ganesh, widely revered as the Remover of Obstacles and the deva of intellect and wisdom—something that is essential to have in a media-tech office where the landscape is constantly changing."



Favorite breakfast: "Americano coffee and a protein smoothie."

First job: "I was a lawyer at a large Los Angeles law firm working on the Howard Hughes estate. It was my first introduction to entertainment."

Memorable moment: "I have repeatedly heard stories about how Xbox enabled people to connect with others in far reaches of the world, and the impact that these connections made on their lives. It's given me insight into the true power of Xbox."

Advice for entrepreneurs/industry people: "Follow your passion and pursue the work without regard to salary and title. Focus on learning all you can while putting in the time to be the best you can be."

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Beauties, Boats And Brits

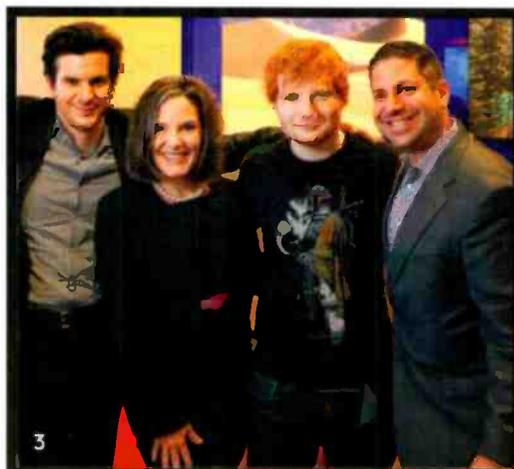
Warner Music, **Len Blavatnik** and **Harvey Weinstein** hit the high seas at the Cannes Film Festival, while **Ed Sheeran**, Fuse and Delta toasted the friendly skies with a pop-up show in New York

1 Yacht life: Onboard Harvey Weinstein's yacht at the 66th Cannes Film Festival were **Joss Stone** (left), Access Industries chairman (and Warner Music Group owner) **Len Blavatnik** and actress **Naomie Harris** for a lunch thrown by Blavatnik, WMG and Weinstein on May 19.

2 Back to school: Rappers **Dizzy Wright**, **Busta Rhymes**, **Trinidad James**, **Action Bronson** and **Kirko Bangz** (from left) class up XXL magazine's Freshmen 2013 Live concert at the Best Buy Theater in New York on May 21.

3 Up in the sky: British singer/songwriter **Ed Sheeran** played a pop-up show on May 23 in New York (broadcast by Fuse) to celebrate the opening of Delta Air Lines' newly transformed Terminal 4 at JFK Airport. From left: Fuse's **Michael Roche**, Delta's **Gail Grimmett**, Sheeran and Fuse's **Jason Miller**.

4 Rolling Relief: Kings of Leon's **Caleb Followill**, **Perry Farrell** and Strokes guitarist **Albert Hammond Jr.** (from left) are all smiles at the Stones Fest NYC at the Bowery Ballroom in New York on May 23, which saw Farrell, Nora Jones and others performing Rolling Stones classics to raise funds for the Sweet Relief Foundation.



"No one needs to die anymore. No one. The medicine is there." —Bill Clinton

Bill And Elton Join Forces; The National Rocks Boston

Bill Clinton and **Elton John** raised more than \$2.5 million for AIDS research at the Life Ball in Vienna, while dance-music deities **Jean Michel Jarre** and **Nile Rodgers** joined forces with the Assn. for Electronic Music in Ibiza.

1 Two kings: **Elton John** and **Bill Clinton** confer after both gave speeches at Life Ball 2013, which raised money for AIDS research in Vienna on May 25.

2 Nile Rodgers (center) is riding high on the charts thanks to his contributions to Daft Punk's No. 1 album, *Random Access Memories*. He's also an ambassador for the Assn. for Electronic Music, and celebrates the announcement of new ambassador **Jean Michel Jarre** (left) and AFEM's **Ben Turner** at the International Music Summit in Ibiza on May 24.

3 The fourth annual SoundCtrl FlashFWD Awards, honoring excellence and innovation in music technology, hit the Gramercy Theatre in New York on May 22. From left: In Flex We Trust manager **Tat Wza** and DJ **Funkmaster Flex** with Songza co-founders **Eric Davich** and **Elliott Breece**, who took home the best in discovery award.

4 Motley crew: Singers **Josh Turner** and **Jordin Sparks** hung with golfer **Bubba Watson** and cast members of "Duck Dynasty" before performing at the second Bubba's Bash benefit concert on May 17 in Orlando, Fla. From left: **Justin Martin** and **Jase Robertson** of "Duck Dynasty," **Turner**, **Watson**, **Sparks** and **Willie Robertson** of "Duck Dynasty."

5 Fast lane: **Ludacris** and Universal Music Publishing Group president **Mike Knobloch** at the premiere of Universal Pictures' "Fast & Furious 6"—in which Luda appears—at Gibson Amphitheatre in Los Angeles on May 21.

6 Boston rocks: The National frontman **Matt Berninger** lights up the stage at the first Boston Calling Music Festival at City Hall Plaza in downtown Boston on May 26.

7 Radio sweetheart: Country star **Trace Adkins** (center) celebrates his new album *Love Will* ... with Clear Channel's **Clay Hunnicutt** and **Amy Newman** after headlining iHeartRadio and Coca-Cola's Open for Summer concert in Charlotte, N.C., on May 24.

8 Helping hands: At the May 15 Boys and Girls Harbor fund-raiser in New York are (from left) former Warner Music Group CEO **Lyor Cohen**, UBS Investment Bank director **Ernie Lyles**, KWL Management's **Kevin Lyles** and **Thomas Howard**, executive director of Boys and Girls Harbor.



INSTAGRAM US! #BACKBEAT



Las Vegas was popping for Memorial Day weekend—literally. Superstar DJ/producers Afrojack and David Guetta made Champagne rain while performing at Club XS at the Wynn Las Vegas on May 25.

@alisonem What happened next? #HampshireWalls at @xslasvegas with @davidguetta & @afrojack! #MDW Photo credit @dmahoneyphoto #biz.kismet

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.

[Rituals]

Bonnaroo

The ins and outs of the 12th annual four-day, all-hour, jam-friendly roots and rock blowout in Manchester, Tenn. (June 13-16)



GETTING THERE

I prefer a flight to Nashville and shuttle bus over driving because it doesn't exhaust you before you're out in the sun for four days. —**Lindsay Brandt**, artist manager, Mick Management

From New York, I-81 is most of the 850-mile drive. There's no way around that. Just leave early to get to Walmart [for supplies] with enough time to relax before getting in the long line to enter the festival. —**Lucas Sacks**, assistant talent buyer, Brooklyn Bowl

STAY HERE

Nothing beats staying on the farm for total immersion into the communal feeling of all that is Bonnaroo. But if you're lucky enough to have access to a dark tour bus bunk or a spot in an RV, go that route for sure. —**Phoebe Gellman**, product manager, ATO Records

If camping is your thing, you can't beat KOA. They have shade, laundry, a pool, a hot tub and give you limo rides to the festival area. Otherwise, Holiday Inn Express on Hospitality Boulevard is your spot. It's just a mile from the festival. —**Adam Herzog**, VP of A&R, Warner Bros. Records

DRINK UP

On your way in or out, visit my favorite bar in Nashville, Robert's Western World. They have great live



music almost every night. —**Nora Kirkpatrick**, Edward Sharpe & the Magnetic Zeros

Our Broo'ers beer festival is always a must, with more than 20 breweries featured this year. —**Rick Farman**, co-founder/promoter, Superfly

The VIP artist area has amazing free drinks. —**Shira Knishkowsky**, in-house publicist, Partisan Records

GRUB HUB

The best-kept secret in Manchester is the Coffee Cafe. Hidden in the old part of town, I make the 10-minute drive every year for the best grits I've ever had, not to mention the peppery gravy and fluffy biscuits. —**Jon Groffman**, artist manager, Mick Management

Prater's BBQ turns my vegetarian friends into carnivorous beasts once a

year. If you miss it in Morrison on your way to the farm, track it down on-site. —**Phoebe Gellman**

BARGAIN HUNTING

Buy your essentials once you get to Tennessee. Between the Walmart across the street and some of the other local shops, everything is cheaper down there. —**Jon Groffman**



BIZ HOT SPOT

You'll find most of the music industry drinking free whiskey and hanging in the AC at the artist compound. Superfly's Sunday night crawfish boil is also a blast. —**Lindsay Brandt**

The Danny Clinch photo booth backstage is a special thing at the festival that has been there for years, and it's always an honor to have your artist shot there by him. —**Kirby Lee**, product manager, ATO Records

SIDESHOW

There are some waterfalls in the Old Stone Fort Archaeological Park. I'm not sure if you're "allowed" to swim in them, but you know... —**Nora Kirkpatrick**

The Wednesday before, there is almost always some secret underplay in Nashville. A few years back Metallica played this tiny room before headlining that weekend. —**Lindsay Brandt**

Cruise into Nashville before or after the festival. My favorite shop there is Imogene + Willie. Walk down a few

blocks and get food at Burger Up. —**Zach Carothers**, Portugal. The Man

BEAT THE HEAT

At the press tent they have these industrial-sized Carrier air conditioners. Only problem is as soon as you head back out you just start sweating again. The hammocks there are also great for a power nap in the shade. —**Adam Herzog**

MUST-HAVES

My survival pack: an amazing hat, boots, big sunglasses, Chinese folding fan, rosewater spray, facial towelettes, pocket flashlight and mini Charmin rolls for the inevitable dark, TP-less Porta Potty scene. —**Phoebe Gellman**

AFTER-HOURS

The great thing about Bonnaroo is it is its own city for a weekend and there is no curfew. They have DJs and artists until 5 a.m., and they serve on-site all night. Otherwise: backstage buses, RVs, VIP or the campsites; anybody who knows how to Bonnaroo has the right food, drinks and setup to do after-hours right. The veterans call it "breakfast." —**Adam Herzog**

DON'T MISS

Paul McCartney, Tom Petty and ZZ Top. Oldies but goodies. —**Ewan Currie**, the Sheepdogs

The buck stops with R. Kelly. —**Robbie Arnett**, Milo Greene

Rock N' Soul Dance Party Super Jam: Jim James, Preservation Hall Jazz Band, John Oates and Larry Graham. Need I say more? —**Kirby Lee**

SOMETHING SPECIAL

No one has as many entertainment options as Bonnaroo does, and no one has an around-the-clock festival. There are many great festivals in the country, but Bonnaroo is a rite of passage. —**Rick Farman**

—**Colin Stutz**

TALK

@solange-knowles
See you all @Bonnaroo June 15th!

@BillyIdol
Last night I dreamed I was semi naked playing my Epiphone Casino @Bonnaroo 'That Tent' in the midnight hour!

@portugal-theman
Speaking of @Bonnaroo our most influential artist will be playing this year. Welrd Al.

@al-yankovic
Looks like I'm performing opposite @rkelly and @billyidol at @Bonnaroo. Maybe we should just form a supergroup instead?



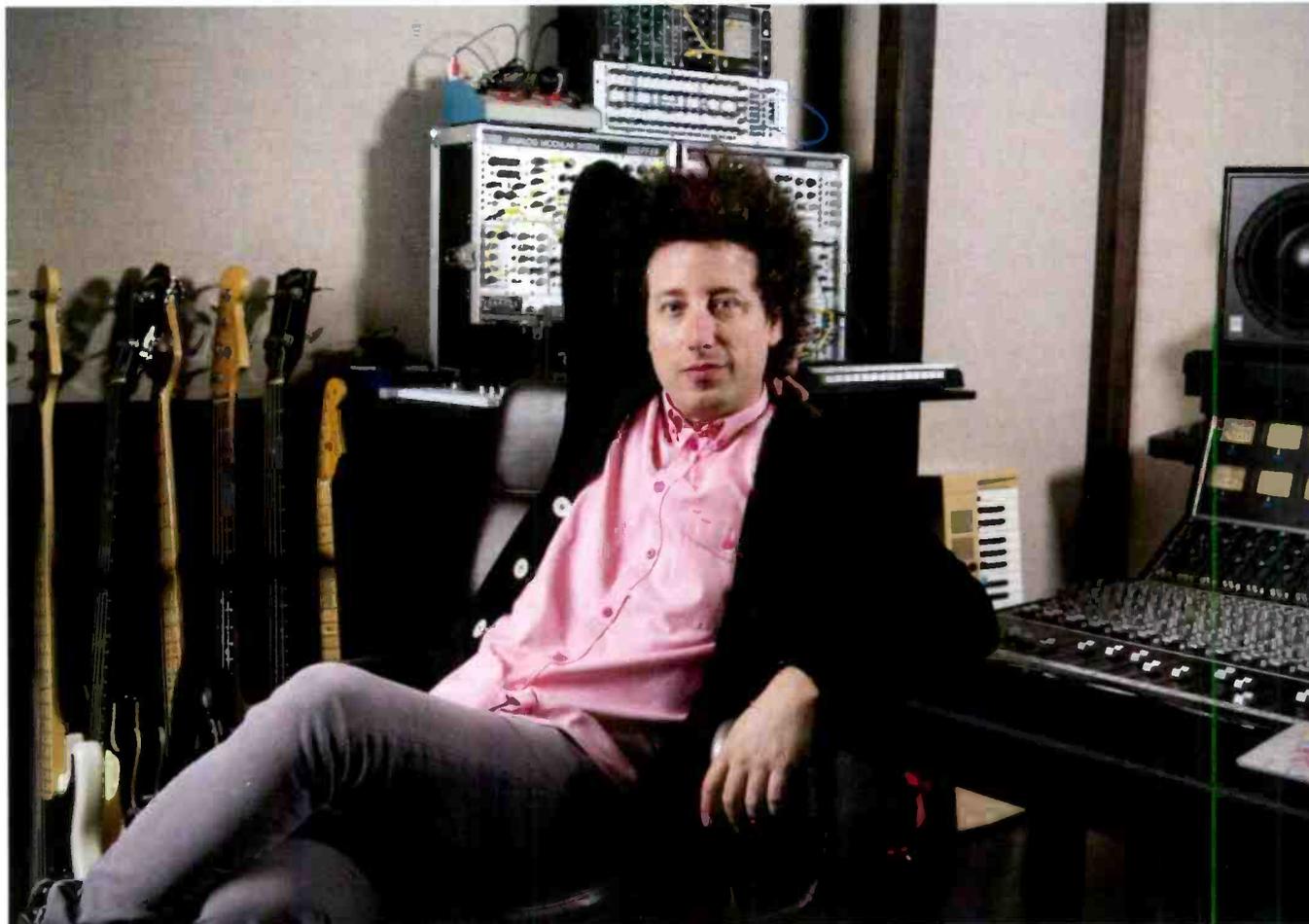
Clockwise from above: the view at Bonnaroo; festival fare from Burger Up; the interior of Imogene + Willie; **Lucas Sacks** and **Lindsay Brandt**.



Gear

Work Hard, Play Hard

Producer/bassist Justin Meldal-Johnsen gets the most out of artists like Paramore and Tegan & Sara—by keeping them entertained



Name: Justin Meldal-Johnsen

Hometown: Los Angeles

Biggest claims to fame: Producing Paramore's recent No. 1 album, *Paramore*, and playing bass for Beck, Tori Amos, Nine Inch Nails and others.

Foot in the door: Started out as night janitor at Hollywood's Cherokee Studios, where he met and eventually landed a job with arranger David Campbell, Beck's father.

Bet you didn't know: His now 8-year-old daughter recorded the frog monologue that appears on M83's "Raconte-Moi Une Histoire," from 2011's *Hurry Up, We're Dreaming*, which Meldal-Johnsen co-wrote and produced.

Current projects: Producing new albums for Young the Giant and School of Seven Bells, touring and recording with Beck.



Old Spalding basketball: "I send people out regularly to play. It's good for them to think outside of what they're doing and then come back to it."

1 From left: Teenage Engineering O-1 synth. It's been featured on all of Meldal-Johnsen's albums. "It's the single most useful piece of gear in my studio."

OTO Biscuit effects processor: "It distorts things, makes them sound sepia-toned. It's all a process of finding the right level of degradation for a sound."

Ekdahl Molsturizer reverb box: "It sounds like the world is exploding. I used it lots on the M83 album."



2 Thomas organ, probably from the 1960s: "It's really handy for just getting someone to think of a song. It gives a song a very different perspective on an instrument that's unexpected."

3 Barbecue grill: "It's all about getting people to work and then take a break. And there's always someone in the band who's an expert at grilling."



"I'm interested in distractions," Justin Meldal-Johnsen says while showcasing his Los Angeles studio, gesturing to an old basketball and an original Nintendo NES that linger in the lounge space. The well-lit studio, which he's dubbed Chez JM, lies in a duplex in the heart of the hipster-filled Sunset Junction area, nestled behind the former Dangerbird Records offices. It's filled with various items that urge visitor participation—Meldal-Johnsen wants his artists to have instant access to tactile things.

"It's important for me to have things that are immediately gratifying," the bassist/producer says, noting the plethora of organs and keyboards lining the walls of the lounge. "When people are in my space, I need them to be able to touch things and do things all the time. I don't want it to be like everything exists in the control room."

The space, which includes the downstairs studio and lounge as well as a two-bedroom apartment for artist use upstairs, formerly housed Dangerbird's recording studio. Meldal-Johnsen—who's also a session and touring bassist for Beck, Nine Inch Nails and

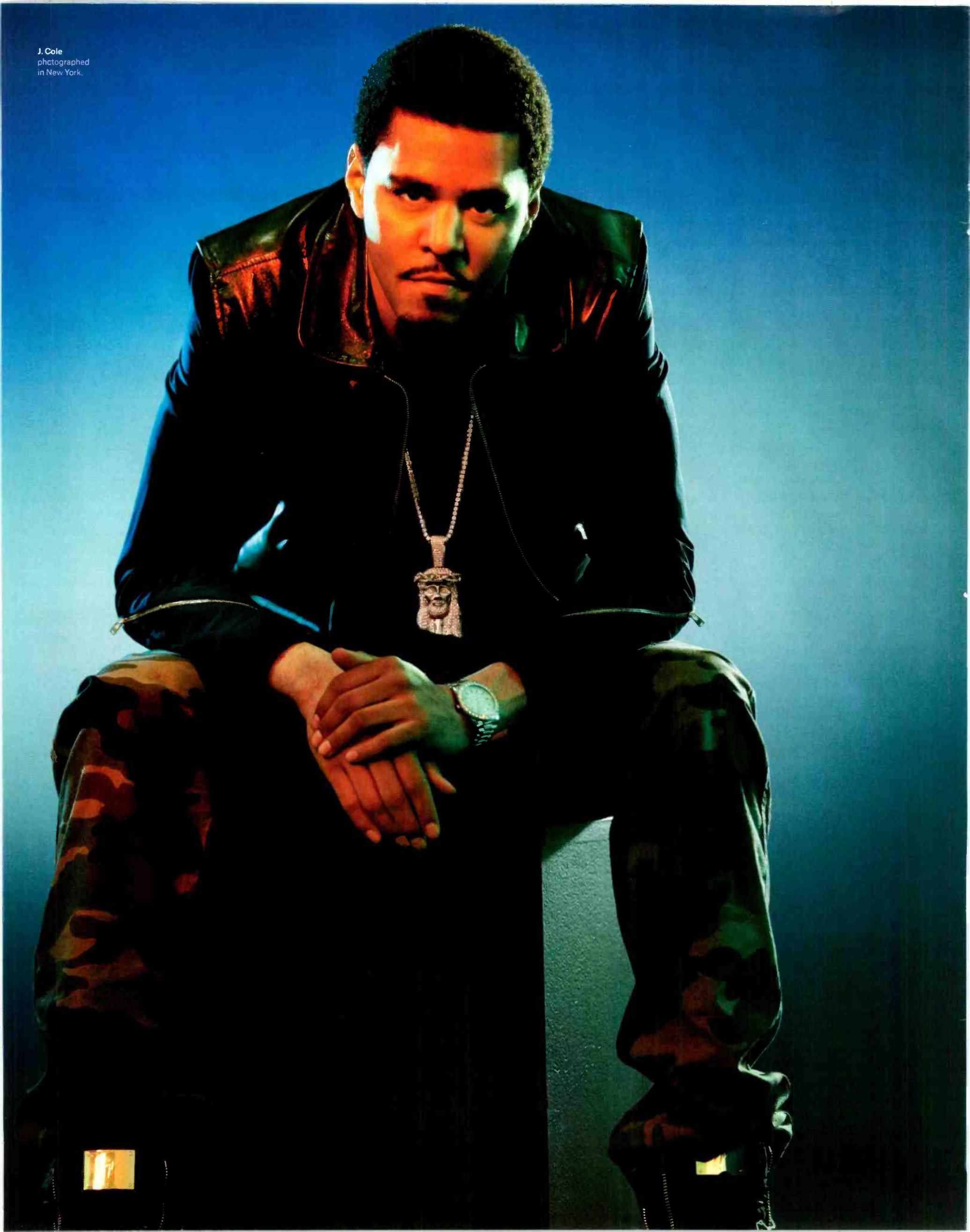
others—took it over two years ago at the behest of his manager, Elektra Records president Jeff Castelaz, and has been fine-tuning it since. So far the artists he's captured here include Neon Trees, Tegan & Sara, Paramore, White Sea, the Naked and Famous and Crystal Fighters, a diverse group that the producer feels showcases his continually evolving style.

"I don't have a very strict methodology, mainly because I haven't had time to develop one," Meldal-Johnsen says. "It might be developing without me knowing it, but it's not anything I can articulate. I mainly just try to get the truth of the band. It's always different. All I'm ever doing is reading the room."

But despite his growing success as a producer, Meldal-Johnsen doesn't plan on giving up his first love: playing bass. "I'm a performer and a recording musician, and I don't ever intend to stop doing that," he says. "I find that a lot of the strength I get as a producer, and a lot of the joy I get as a producer, comes from me continuing to be on the other side of the glass. It's just something I have to do—like literally breathing air." —Emily Zemler

"I'm not a niche producer—I will literally take a 180-degree turn from what I did on the last record."

J. Cole
photographed
in New York.



A Star Is Reborn

J. Cole's first album debuted at No. 1, helping ignite a new movement in hip-hop. But for his follow-up, he's taken on a new set of challenges: eschewing guest rappers and producers, going head-to-head with Kanye West on release day and finding himself as an artist

BY ALEX GALE

PHOTOGRAPH BY JILL GREENBERG

J. Cole flips through pairs of camouflage cargo pants at a sunny photo studio steps away from Manhattan's elevated High Line park. 2Pac's 1995 opus *Me Against the World* blasts from his iPod, and he knows every word. The wardrobe and soundtrack befit a young man about to go to war.

"It's like Michael Jordan in the fourth quarter: A switch goes off," Cole says, finally settling on a dark green pattern that complements his black suede sneakers (Air Jordans, naturally). "I'm locked in."

Cole's second album, *Born Sinner*—due June 18 on Roc Nation/Columbia—is less than a month away, and some big adversaries loom in the distance: massive expectations, fostered by the No. 1 debut of Cole's first album, *Cole World: The Sideline Story*, on the Billboard 200 two years ago; a still rigid record industry, caught up in the old ways of doing things; and even Cole himself, who seems to court an uphill battle where he can find one.

Case in point: In May, the 28-year-old rapper, born Jermaine Cole, announced he was moving the release date of *Born Sinner*, up a week from June 25 to June 18. The new date brings Cole head-to-head with his newest, biggest adversary of all: Kanye West. Shortly before Cole made his announcement, a tweet from West sparked speculation that his sixth album, *Yeezus*, was dropping on the 18th. Cole describes hearing the rumors as being "like a light bulb going off in my head. I made one phone call to somebody who would know, and [they] con-

firmed the date," Cole says. "Right away it was clear in my mind that I needed to see Kanye on that day. It wasn't even a question. How many opportunities do you get to compete with one of the greatest?"

It's a showdown loaded with patriarchal portent: West, the Jay-Z producer who arrived as a rapper nine years ago, wrestling with his own internal contradictions and self-doubt on *The College Dropout* before blossoming into one of hip-hop's most expansive talents; and Cole, the Jay-Z protégé who was the first artist signed to his Roc Nation label, and who repaid that vote of confidence with a No. 1 debut album, which, like West's, featured a rapper/producer balancing stardom and everyman struggles with remarkable honesty. (As if all that isn't enough of a challenge, *Born Sinner* will contend with the follow-up from Mac Miller—whose debut launched at No. 1 in 2011—which also arrives June 18.)

Tall and lanky, Cole's an avid basketball player with a penchant for sports metaphors that cast him as hip-hop's Jordan or LeBron James. But when it comes to his jump-ball with West, he's decidedly more humble: He knows another No. 1 debut is unlikely. "I am not half as big of an artist," he admits. "He's legendary. He's one of the greatest artists of this generation. But I just have that competitive spirit about me."

Roc Nation VP of product marketing Liz Hausle says the label was surprised when Cole moved up his release date, but supportive. "We're doing everything we can to make this happen logistically," she says. "But at the end of the day, he has a phenomenal album and we

think it can stand up to anybody in the marketplace.”

And that’s all Cole wants: for the music to do its own marketing. “I know it’s going to leak,” Cole says of *Born Sinner*. “Once you master it, once you send it to the plant, it’s out of your hands. If anything, it’s better promotion. No promotion beats the music itself. Fans won’t say, ‘Did you see the poster for J. Cole’s album?’ They’ll be like, ‘Did you hear his album?’ So a leak is a good thing in some ways. And *Born Sinner* is the real thing; it’s the proof.”

Cole’s trajectory is one of rap’s most unlikely: Born in Frankfurt, Germany, to an interracial couple serving in the U.S. Army; raised modestly by his white mother, a postal worker, in Fayetteville, N.C., a state that’s a nonentity in rap’s still fiercely regional landscape (Petey Pablo, anyone?); attended New York’s St. John’s University on an academic scholarship, where he majored in communications, just missed making the basketball team and graduated magna cum laude in 2007.

“I’ve always been an underdog,” Cole says. “I feel like I beat the odds.”

Shortly after graduating, trying to make good on childhood rap dreams in between working “an \$8-an-hour job selling ads for some newspaper in Queens,” Cole camped outside of Jay-Z’s Roc the Mic studios in Manhattan, aiming to hand his idol a beat CD. “We were standing in the rain for hours, drinking a bottle of E&J for courage,” Cole recalls the day after the shoot, in between rehearsals with the Roots for a May 21 performance on “Late Night With Jimmy Fallon.” “Finally a [Rolls-Royce] Phantom rolled up, and sure enough, Jay got out. But he was real short with me: ‘I don’t want that.’ I was crushed, like, ‘Did that really just happen? Fuck him.’”

But things began to turn around when Cole caught the attention of Bystorm Entertainment, the management/production firm founded by former Notorious B.I.G. managers Mark Pitts and Wayne Barrow, who had an ironic, but ultimately spot-on choice in terms of finding Cole a label home: Jay-Z’s then newly founded Roc Nation. “Mark felt that Jay-Z would be the perfect person for Cole, and they had a great relationship,” Barrow says, noting that he and Pitts have known Jay-Z, a close associate of the late B.I.G., since the ’90s. “J. Cole represents everything that Jay-Z did: It’s genuine, it’s from the heart. We took Cole’s music to Jay and he fell in love with it.”

Cole became the first artist signed to Roc Nation’s label wing in early 2009. Unlike many rappers who’ve signed deals since the early 2000s, Cole didn’t have pre-deal buzz—just talent. “A lot of people need hype for someone to endorse them,” Barrow says. “Cole is just about the music.”

Cole made his commercial debut with a guest verse on Jay-Z’s *The Blueprint 3* in 2009, on “A Star Is Born” (no pressure there), where Cole wondered in advance of his own renown, “Does fame in this game have to change who you are?” Then he had to set about answering that question, spending the better parts of 2009 through 2011 touring relentlessly and releasing two mixtapes.

Despite the groundwork, first single “Who Dat?” (2010) fizzled, peaking at No. 32

“Every album I sold wasn’t because of a hit song. The single didn’t do the work. My fan base did.” —J. Cole

on Billboard’s Hot R&B/Hip-Hop Songs chart. Follow-up “Work Out,” released the following summer in the lead-up to his debut album’s fall release, didn’t fare much better at first, languishing at No. 98 on the Billboard Hot 100 when the album arrived Sept. 27, 2011. So, when *Cole World* bowed at No. 1 on the Billboard 200, with 217,000 first-week copies, according to Nielsen SoundScan, industry prognosticators were shocked—as was Cole himself.

“I remember praying at the time, ‘Please, Lord, let me do 100 the first week,’” Cole recalls. “The label was predicting 60,000-70,000. But when the charts came in, all these top execs were calling Mark Pitts, calling Jay-Z, like, ‘Yo, how the fuck did you do it?’ I worked my fan base and put out free music and toured for two years, that’s how. Every album I sold wasn’t because of a hit song. The single didn’t do the work; my fan base did.” (“Work Out” later rose to a peak of No. 13 on the Hot 100 on Jan. 8, 2012, helping the album sell 684,000 units to date.)

Cole’s from-the-ground-up coup despite radio’s initial resistance was the first of a wave of hip-hop success built through the combination of hard touring and mixtapes, and converting ticket buyers into album buyers. Six weeks later, Miller’s *Blue Slide Park* became the first independently released debut to bow at No. 1 in 16 years, selling 144,000 units without a hit single. Kendrick Lamar’s *good kid, m.A.A.d. city*

bowed at No. 2 with 241,000 copies the following year. A\$AP Rocky’s *Long Live*. A\$AP opened at No. 1 with 139,000 sold in January. Like Cole, all three focused on building and servicing a loyal, core fan base through live shows and free music, threading a fine line between underground acclaim and crossover appeal, before releasing their debuts.

“So much on my mind, wonder how it fits in my brain,” Cole said on *Cole World*’s opening track, “Dollar and a Dream III.” His rhymes announced a new generation of hip-hop artists, one that weighed the consequences of the rap lifestyle. If Jay-Z worried about the price to be paid for the street hustle, Cole worried about the consequences of the hip-hop hustle. (Later in the same song, Cole wrestles with his own hedonistic exploits: “Getting brain from a bitch and thinking, ‘Goddamn, what’s her name?’/Sometimes I just shake my head and tell myself, ‘This is a shame’/And then my other side kick in, like, ‘Bitch, don’t be so fucking lame.’”) Lamar and singer Frank Ocean would follow with major-label debuts that brought a different dimension to what can be thought of as hip-hop’s new moral center.

And they did it on their own terms—which Cole feels he helped make possible. “It took me a while to see it, but my album changed the business model. It showed the world that a radio single is great, but it’s only a bonus when you already have a fan base and music that people will die for. It showed record execs, who’d been doing things in a very old-school way, that there’s a new way—and J. Cole just did it. Kendrick never had to do that Lady Gaga ‘Partynauseous’ song,” Cole says, referring to a duet that was reportedly pulled from Lamar’s album before release. “I’m sure Interscope was shoving that down his throat, like, ‘You got to work with Gaga.’ But he could say, ‘Yo, Cole did all those numbers with no singles, so we’re on the right track.’ Kendrick Lamar is making songs that are anthems for people’s lives, songs that change people’s lives, whether or not he had a radio single.”

“It definitely was a story of good old grass-roots marketing,” Hausle says. “Certain artists, they need a hit on the radio to sell albums. But Cole built this incredible core base and stayed connected to it, even when he wasn’t actually on the marketplace. He speaks to a certain demographic. When we go to his in-stores, everybody on line looks like J. Cole.”

Nonetheless, Cole took a different approach for his sophomore effort. All the time and energy he poured into mixtapes and touring before *Cole World* were channeled instead into perfecting *Born Sinner*. “The first album, in my heart, I know I was a couple songs off,” Cole says. “I had to sacrifice a lot of music for mixtapes. And I toured for the first three years of my career, literally nonstop. This was the first time I really stopped and focused. We were sleeping in the studio for days. I’m not even going to say how many days I’d go without showers—people might think differently of me.”

Even with the extra recording time, Cole’s album was pushed back six months from its original release date—Jan. 28, his birthday, designed to tie in to the album title. “I was stuck,” Cole says, before offering another basketball metaphor. “Imagine LeBron when he didn’t have the championship. The pressure only grew every year, and it was affecting his game. He wasn’t taking those last-minute shots because he was overthinking things. I feel like that’s where I have been for the past two years.”

But judging from the tracks that Cole has released from *Born Sinner* so far, and those he previewed exclusively for Billboard, the extra pressure, focus and studio time paid off in the end. Sonically and lyrically, the songs are a leap forward.

“He found himself as an artist,” says Ibrahim Hamad, president of Cole’s Dreamville Records, who met the rapper playing pickup ball in college. “On the first album, the pressures of the game and the commercial aspects of it changed the music he was making for a period of time. It wasn’t him. This album he has this ‘fuck it’ attitude: ‘I don’t have to play into someone that I’m not. I’m going to make the music that excites me and see how people react to it.’ He learned who he wanted to be.”

Born Sinner’s teaser single “Miss America,” released in November, is a meditation on the United States, hip-hop and capitalism, over one of Cole’s lushest productions yet, smoothly switching from a droning, Wu-Tang-inspired breakbeat to a soulful piano bridge. At the end, he murmurs, “They ain’t never gonna play this on the radio.”

“That song is not meant to be a hit single,” Cole says. “It was hard and aggressive—I was saying some important things about the culture.”

There’s a new outspoken confidence, which finds Cole confronting not just society at large but also rap peers and competitors. On “Miss America,” he calls out rapper/pastor Mase for driving a fancy car while his congregation struggles. *Born Sinner*’s opening track (Cole wants the titles to remain as much of a secret as possible until release) features a jab at Trinidad James and a dramatic backdrop of live strings and a choir. Album highlight “Let Nas Down” is about Cole’s reaction to hearing that Nas didn’t like the commercial leanings of “Work Out” from *Cole World*. It’s a self-effacing case of rap-idol worship reminiscent of West’s 2007 love letter to Jay-Z, “Big Brother.” “You made ‘You Owe Me,’ dog, how could you not relate?” Cole raps over a bluesy sax sample, referring to Nas’ glossy 2000 single.

Aside from two interludes, Cole produced the entire 16-track album himself, which turned out to be a good idea: The beats are fuller, the melodies more expansive, the drums more fluid. Even more surprising, there’s only one feature from another rapper, a prominent MC with whom Cole has collaborated previously. (Billboard agreed not to identify the guest as a condition of hearing the song.) The guest appears on the hook of a melodic track that combines early-’90s jazz-hop with a sparse Southern swing. The excellent “Chris Tucker” and “Kenny Lofton,” which feature 2 Chainz and Young Jeezy, respectively, were left off *Born Sinner* and instead included on *Truly Yours 2*, the second of two EPs of album leftovers that Cole released for free online earlier this year.

“In rap music, people expect you to feature [other rappers]. When you don’t, people are disappointed,” Cole says. “But the point I’m trying to make is, who says a rap



J. Cole performing at BBC Radio 1's Big Weekend festival in Londonderry, Northern Ireland, on May 24.

album has to have features? Stevie [Wonder] didn't have to go get Curtis Mayfield because Curtis Mayfield was more 'hood than him, or get Michael Jackson because Michael Jackson was more pop than him. That thinking is wrong.

"I can rap already," he adds. "I got features to do the things I can't do—like sing."

As such, forthcoming third single "Crooked Smile," a bouncy, feel-good summer track that sounds destined for crossover success, is highlighted by a hook from TLC's Chilli and T-Boz. Another track features Amber Coffman from alt-rock band Dirty Projectors. And, of course, there's "Power Trip," the album's first radio single, featuring Miguel, with its woozy flute melody, robotic bass rumbles and skittering, Timbaland-inspired drum patterns. The song rises 23-21 on the Hot 100 this week, its 15th on the chart. On Hot R&B/Hip-Hop Songs, it steps 6-5. It's sold 589,000 copies, according to SoundScan. "That's my favorite single that I've put out so far," Cole says. "I love hearing it on the radio because I feel like it makes radio sound better. It doesn't sound like anything else."

The song's gloomy, subversive video features Cole murdering Miguel, who plays his love interest's man. It's further evidence of the rapper's improved ability to gracefully blend crossover ambitions with left-of-center creativity—much as Miguel himself does. "[We have] chemistry because we trust the integrity behind our ideas and ideals," Miguel says. "Cole is a special artist: He's found a way to balance commercial success without compromising his integrity and vision, and that's not by any means an easy thing to do."

Peter Rosenberg, on-air personality/DJ at WQHT (Hot 97) New York, which has played the song 394 times since Feb. 17, according to Nielsen BDS, thinks Cole's balancing act on "Power Trip" is a sign of his growth since *Cole World*.

"He does a great job walking that line between underground and commercial," Rosenberg says. "He's got the rare ability to be a rapper's rapper, while also understanding melodies and hooks. He has the pieces in place. We definitely haven't seen his ceiling yet."

Hausle hopes the success of "Power Trip" will compensate for Cole's recent absence from the touring circuit—a reversal of the plan that brought *Cole World* its chart success. "The last push was very much focused on the tour," she says. "This one is more about leading with a strong single and then servicing the fans with strong online content."

Even before the two *Truly Yours* EPs arrived, Cole was releasing free songs on his SoundCloud page and his blog, DreamVillain.net. The album announcement was made last November in a dramatic video that bordered on performance art: A young boy in a church was shown praying, then slowly holding up handwritten signs that read "Are we all sinners?" and "Aren't we all saints?" before revealing the album title and original Jan. 28 release date. Last month, Cole launched a new site, BornSinner.com, to unveil a series of understated

but fascinating first-person narratives by people close to him. The first—which played like a hip-hop version of Studs Terkel's "Working"—featured his mother, Kay Cole, narrating her last day as a postal worker. (Her son helped her retire early.) "The reason we started with her is because she's the real reason I am doing this," Cole says. "[With] the things she's been through in her life—I know everybody says this—but she really is the strongest person I know. She represents what the album is about: overcoming."

According to Barrow, the video series matches the album's deeply introspective tone. "This launch really brings out the life of Jermaine Cole and who he is—how he lives his life and why," he says. "*Cole World* gave you a glimpse into his life; you're through the door now."

Cole says the album is a metaphor for a similar passage—a spiritual one. "*Born Sinner* is a representation of a journey through hell, trying to make it to heaven," he says. "I feel like my whole life has always been a duality, all the way from being half-black, half-white. I have all these different sides of me that are equally present. All those sides come out of me, and it's a balancing act, a thin line. But if anybody can walk it, I feel like I can."

Cole and Roc Nation are making the most of the album's bipolar concept. During Memorial Day weekend, Cole launched *Born Sinner Weekend* in Las Vegas—yes, Sin City. There was a performance at the Aria Hotel, a pool party at the Mandalay Bay Casino and fan "power trips" (get it?) sponsored by Rdio, Vevo and KPWR (Power 106) Los Angeles. The D'Ussé Cognac-sponsored Dollar & a Dream tour, a series of what Hausle calls "fan-appreciation dates," will follow, with Cole charging just \$1 a ticket for performances at intimate venues in select markets. Then, according to Barrow, Cole will finally take off on a headlining theater tour in the fall.

Meanwhile, a *Born Sinner* pre-order launched May 21, the same day as the "Fallon" performance, and the album will feature a deluxe retail edition with entirely different artwork and a second CD of bonus tracks, billed as the third installment of the *Truly Yours* series.

With a full promotion plate, Cole has put his studio sleepovers behind him for now. But back at the photo shoot, he's got that same focus, multitasking with his computer in front of him, a phone to his ear and a barber shaping up his goatee. A stylist approaches him with some luxurious, gold-plated Giuseppe Zanotti high-tops, the type of high-fashion street style West has cornered.

"I'm not crazy about the shiny shoes. They've been trying to get me to wear them for months," he says, reluctantly relenting once he sees that the dark lighting obscures their overly ostentatious gloss. After all, he's got much bigger fights up ahead.

"We're going to battle, and all I'm armed with is the music," he says. "I can't control the promotion, the magazine covers, the TV spots. The music is the only thing I can control. I pray that that's enough." ●

Team Cole

ALBUM TITLE: *Born Sinner*

LABEL: Roc Nation/Columbia

RELEASE DATE: June 18

MANAGEMENT: Mark Pitts and Wayne Barrow, Bystorm Entertainment

PRODUCER: self-produced

PUBLISHING: Universal Music Publishing Group

BOOKING AGENT: Robert Gibbs, ICM

SITES: JColeMusic.com, DreamVillain.net, BornSinner.com

TWEETS: @JColeNC

PRIDE IN MUSIC

Equality for lesbian, gay, bisexual and transgender people is today's defining civil rights issue, and the music industry is playing a significant part. Here, Billboard looks back at some of the past year's most important music-related moments in LGBT progress

In May 2012, President Barack Obama became the first U.S. president to come out in favor of same-sex marriage, a significant marker of a year that would see substantial gains in lesbian, gay, bisexual and transgender rights, both in terms of concrete policy and mainstream acceptance. Same-sex marriage is now legal in 12 U.S. states, with more than half of the U.S. population favoring it, while countries including New Zealand and France voted for national legalization. On April 29, Jason Collins of the National Basketball Assn. (NBA) became the first active professional athlete in a major U.S. sport to come out as gay.

The music industry and artists have played a major part in this cultural progress, both as vocal supporters and members of the LGBT community. In February, industry icon Clive Davis came out as bisexual, telling Billboard editorial director Bill Werde, "I do hope that we're not far away from that period where nobody cares about your sexuality." Openly gay twins Tegan and Sara Quin have had a blockbuster year as a mainstream pop act, with recent album *Heartthrob* debuting at No. 3 on the Billboard 200. Superstars including Madonna and Beyoncé have been vocal in support of marriage equality and condemning exclusionary organizations like the Boy Scouts, who on May 23 voted for the first time to allow gay youths to participate, but not leaders.

There are still big challenges ahead, and LGBT rights are sure to be a major civil rights issue for years to come—but the sheer number and profile of important music-related moments in LGBT progress indicate that, in many cases, being an advocate is more likely to attract support than ridicule, and no longer requires career-compromising bravery—and that is a good thing.

—Evie Nagy

LAURA JANE GRACE OF AGAINST ME! COMES OUT AS TRANSGENDER

In May 2012, Tommy Gabel made a very important announcement. After living for 31 years as a man, half of that as singer/guitarist for Florida punk band *Against Me!*, he would be transitioning to life as a woman named Laura Jane Grace.

The story of Grace's lifelong struggle with gender dysphoria was revealed in an intimate *Rolling Stone* profile, which also explained that Heather Gabel, Grace's wife of five years with whom she had a young daughter, was staying. The immediate public reaction was largely surprised but overwhelmingly supportive.

While the personal transition of the past year has been both challenging and liberating, as Grace described in a recent essay for *Cosmopolitan*, she says that life in the band has been in many ways business as usual. "I didn't go into it at all thinking, 'Oh, God, what is this going to do for my career?'" Because that was the furthest thing from what I was scared to death about," she says. On the band's tour just one week after the article, she says it was "totally humbling how many people would be waiting out back—new fans and members of the LGBT community." The biggest professional learning curve has been in touring logistics, in terms of different countries' laws about what bathrooms to use, legal name documentation and other elements of "the bureaucracy of transsexualism, which sounds like a punk song."

As for Grace's bandmates James Bowman and Andrew Seward, "We had already been straight through fucking hell and back before this," she says, citing friends' deaths and legal issues, among other things. "This has just been another step in our relationship, like 'OK, this is happening too now.'" Last month bassist Seward left the band after 10 years, but both he and Grace say it was amicable.

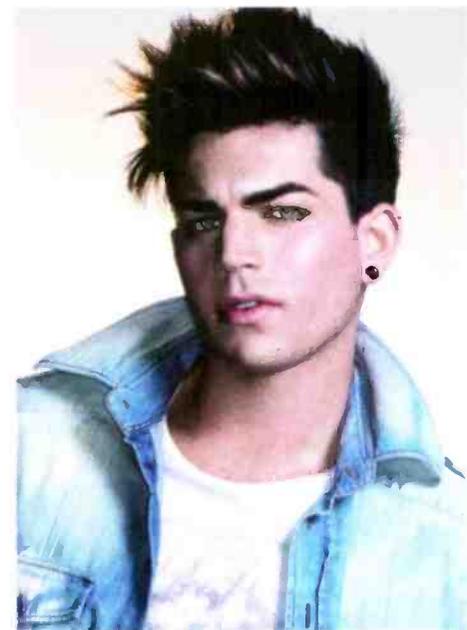
When asked if she's become a mentor to transgender fans or others she's met in the past year, she says, "Yeah, but it's really co-dependent . . . I need that too." Her own transition was partly inspired by metal band *Life of Agony's* Mina Caputo, who came out as transgender in 2011, and the mainstream success of LGBT acts like Frank Ocean and Tegan & Sara give her optimism. "It has to get to a point where it isn't even an issue because it's so commonplace," she says. —EN



"As an artist who believes in equality for all people, I will not be participating in the Boy Scouts of America Jamboree this summer. I always have and will continue to support the LGBT community on a global level and stay informed on the ever-changing landscape in the ongoing battle for gay rights in this country and across the globe."

CARLY RAE JEPSEN on Twitter, March 5, 2013

Laura Jane Grace of Against Me! performing in Los Angeles on Sept. 2, 2012.



ADAM LAMBERT IS FIRST OUT GAY MAN TO EARN NO. 1 ALBUM

In June 2009, shortly after being named the runner-up on season eight of "American Idol," Adam Lambert ended speculation about his sexuality by coming out in a Rolling Stone cover story. Three years later, in May 2012, Lambert became the first publicly out gay man to have a No. 1 album on the Billboard 200 with his sophomore release, *Trespassing*.

ADAM LAMBERT, *TRESPASSING*
FIRST-WEEK SALES

77K

TOTAL SALES

183K

"It's definitely a bit more fabulous in the sense that I think a gay audience will understand it more than the last album [2009's *For Your Entertainment*]. It has a little more funk swagger," Lambert told Billboard prior to the release of *Trespassing*, which has sold 183,000 copies, according to Nielsen SoundScan. "I wanted it to reflect my social scene, not just what I knew my fans were going through. So I'm writing about my gay friends—you know, going out and getting laid."

Other gay singers have certainly had No. 1 albums, but they've done so before coming out to the public. That's a key achievement in Lambert's feat on the Billboard 200. For example, Lambert's fellow "Idol" alum Clay Aiken debuted at No. 1 in 2003 with his debut album, *Measure of a Man*. However, Aiken didn't come out—in *People* magazine—until 2008. —Mitchell Peters

Ryan Lewis
(left) and
Macklemore



FRANK OCEAN COMES OUT

Last July 4, Odd Future member and R&B artist Frank Ocean published an intimate Tumblr post explaining that his first love was a man. The declaration was initially meant to be included in the liner notes to his debut major-label album, *Channel Orange*, which came out a week later, but Ocean chose to pre-emptively announce it after a British journalist speculated about the use of the pronoun “he” in love songs like “Bad Religion” and “Forrest Gump.”

“The night I posted it, I cried like a fucking baby,” Ocean told GQ in December. “It was like all the frequency just clicked to a change in my head.” (To be clear, Ocean has never publicly defined his sexuality as gay, bisexual or anything else.) Subsequently, *Channel Orange* was lauded as a major musical accomplishment, earning album of the year at the Soul Train Awards and Grammy nods for album and record of the year, best new artist and best urban contemporary album, the lattermost of which he won—a milestone as the first openly non-straight male in hip-hop and R&B to reach mainstream acclaim.

While Ocean’s confession garnered support from across the industry—from Beyoncé and Jay-Z to executives Russell Simmons and Joie Manda—his accolades proved that the music spoke for itself.

—Julianne Escobedo Shepherd

FRANK OCEAN,
CHANNEL ORANGE
FIRST-WEEK SALES

31k
TOTAL SALES
55k



‘SAME LOVE’

BY MACKLEMORE & RYAN LEWIS

One promotion person calls it “the most culturally impactful record to come out of alternative radio since Nirvana’s ‘Smells Like Teen Spirit.’” It’s been a rallying cry in the fight for marriage equality in Washington state, California and Minnesota. And radio stations find its message so powerful that at least one listener has called in to come out on the air.

Macklemore & Ryan Lewis’ “Same Love” is almost a year old, but it’s now shaping up as a cross-format radio smash. Currently No. 72 on the Billboard Hot 100, it could well join Macklemore and Lewis’ previous two No. 1s in the chart’s upper reaches.

Written in support of Macklemore’s two gay uncles and gay godfather, with lyrics about how Macklemore himself thought he might be gay when he was younger, the song preceded the release of *The Heist* last October by three months. Macklemore and Lewis performed it on “The Ellen DeGeneres Show” in October, and Seattle’s Music for Marriage Equality used it as the theme song in a campaign for the successful passage of Washington Referendum 74, which legalized same-sex marriage in November.

“Before ‘Same Love’ got a single spin, it had 30 million plays on YouTube,” Macklemore’s manager Zach Quillen says. “There was no multimillion-[dollar] marketing campaign—just what three or four people could drum up on the Internet.”

In March, alternative KTCL Denver afternoon personality/PD Jeb “Nerf” Freeman passed over *The Heist*’s official second single, “Can’t Hold Us,” to play “Same Love” as the follow-up to the duo’s smash hit “Thrift Shop.” “Same-sex marriage was on the Colorado ballot in three weeks, and I thought, ‘People are thinking about this, and cul-

ture is changing,’” Freeman says. “We need to get right on it.”

Even Freeman was surprised at the response. “All research indicates this is a smash hit,” he says. Most significantly, the song’s hot-button subject matter provoked a definite response: “We thought it was going to be polarizing, but we received only countless emails thanking us, and not one hating,” he says.

Freeman began contacting other programmers across the country, encouraging them to play “Same Love.” Soon, major-market PDs like Julie Pilat at Los Angeles’ KYSR were playing the track, too, sharing that enthusiasm with their colleagues and bringing along stations like another early supporter, KITS San Francisco. “It was one of those things we had to celebrate,” Freeman says. “It’s a pivotal point in human history, and the song is a focal point.”

“KROQ [Los Angeles] added ‘Same Love’ on the first day of Supreme Court hearings addressing [California equality bill] Prop 8,” says Tyson Haller, VP of promotion and label services for Alternative Distribution Alliance, which handles distribution and radio promotion for Macklemore and Lewis. “KDWB in Minneapolis put the record in its playlist the same week Minnesota approved gay marriage. It’s happening in real time as events play out in each market.”

According to Nielsen SoundScan, the track has sold 581,000 copies—all without being worked as an official single.

“When [Macklemore] and Ryan approached me with ‘Same Love,’ I knew it was revolutionary,” says Mary Lambert, the lesbian singer/songwriter who provides the song’s heart-stirring refrain. “I get to sing a song about gay rights and how much I love my girlfriend—and 15-year-old boys are singing the song at the top of their lungs at our shows. I think we’re changing the world. Maybe it’s egotistical to say that, but music has done that before.” —Matt Diehl

“If you like it you should be able to put a ring on it. #WeWillUnite ForMarriage Equality”
BEYONCÉ
Facebook post, March 26, 2013

"I've always thought [preventing same-sex marriage is] something that is still holding the country back. You can choose to love whoever you love. It's no different than discriminating against blacks."

JAY-Z on CNN, May 14, 2012



CHELY WRIGHT ANNOUNCES TWINS, STARS IN AWARD-WINNING DOCUMENTARY

In 1994, Kansas-born Chely Wright made her country chart debut with "He's a Good Ole Boy," topping the charts in 1999 with "Single White Female." The singer hit the top 40 for the last time in 2005 with "The Bumper of My SUV." Her last album, 2010's *Lifted Off the Ground*, coincided with her decision to come out as a lesbian, the first major country artist to do so.

Though that album just barely dented the Billboard 200, Wright has no regrets. In October 2012 she told *SheWired.com*, "The bigger picture—what eclipses any negatives for me—are the incredible positives that have occurred." Her story during the past few years has been inspiring to many, particularly in the form of "Wish Me Away," a documentary about her experience. Shot during the course of three years, the film made its debut at the 35th annual Frameline Film Festival in San Francisco in June 2011, and won several major awards last year—including trophies from the Los Angeles Film Festival, the Seattle LGBT Festival and the Tallgrass Film Festival in her home state.

And last month, Wright had an even bigger reason to celebrate—she and her wife, LGBT rights advocate Lauren Blitzer, welcomed twins George Samuel and Everett Joseph Wright on May 18.

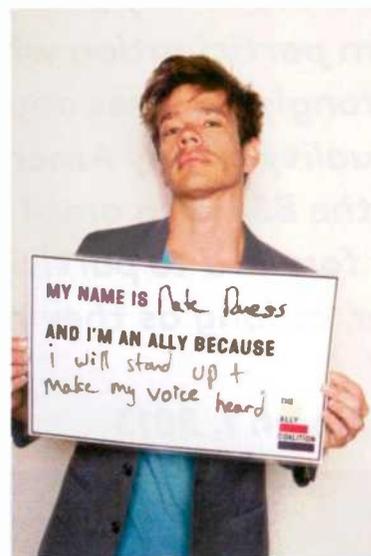
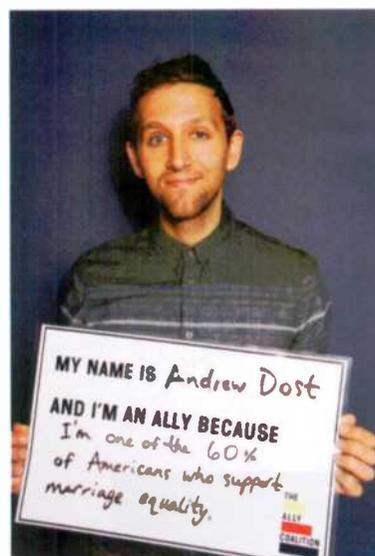
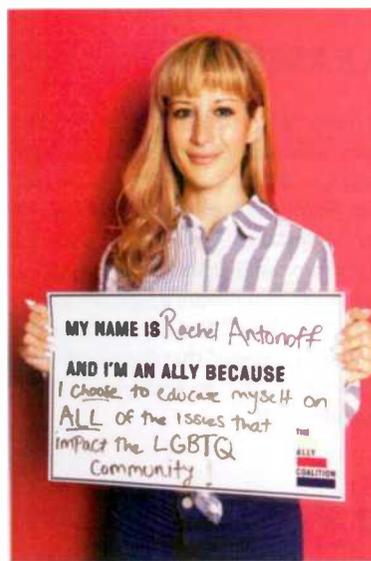
—Chuck Dauphin

FUN. ESTABLISHES THE ALLY COALITION

The Ally Coalition, known as TAC, was formed last year by fun. members Andrew Dost, Nate Ruess and Jack Antonoff, along with Antonoff's fashion designer sister Rachel, to raise awareness and funds for LGBT equality. The focus has been primarily on fun.'s tours, including its upcoming summer headlining trek with Tegan & Sara, where the group hopes to educate music fans and create a safe space. The band also takes \$1 from each ticket sold and donates it to TAC along with money raised from specialty merchandise sales and donations. TAC has raised nearly \$100,000 since its founding, according to the group, and has donated to organizations including the Ruth Ellis Center in Detroit, the Oasis Center in Nashville and multiple campus-based LGBT support groups.

"It's really been about how to successfully get it to the places that need the money, how to successfully educate people on issues that they'll think about when they're voting and how they'll treat other people in the world," Antonoff says. "It's been an amazing journey to find out the best way to do these things, and I think we're pretty much there."

The band's present focus is on donating money to local shelters that aid homeless LGBT youth, and moving forward it hopes to extend this model to other outlets and artists. "It was never meant to be the fun. charity," Antonoff says. "All this stuff has nothing to do with our band. We just use our band as a way to create something that works. It's growing into something that everyone can be a part of." —Emily Zemler



Fun. with Rachel Antonoff (top right)

Working Out

A career in the music industry generally means being surrounded by creative, free-thinking people, but the business also continues to evolve in terms of the environment for LGBT executives

"Early on [in my career] I felt, 'Let's just get past the female thing,' and being 'out' would come later," says Kimberly Knoller, who manages Warner Bros. artist Echosmith and has worked previously for Capitol, Geffen and Columbia, as well as in radio, during the past two decades.



"I had worked with a lot of artists at the time that were not out, and at some point I felt that the homophobic comments behind many artists' backs were so inappropriate that I personally couldn't be silent about it anymore, as I was doing a disservice to the community." She now feels that "the days of conversations about 'hiding' an artist's sexual identity or an executive still being in the closet are mostly gone. You can see it at industry events, award shows—whether an executive shows up with their partner, or an artist thanks them from the stage, that's a huge shift from when I started."

Brian Bumberg, a longtime publicist for Warner Bros. who now owns BB Gun Press and has been openly gay in the industry since 1992, says, "Although I felt mentorless, in that I never had a gay mentor in the business, I was fortunate enough to work at places where my sexuality was never an issue. I was judged by performance of the work I was hired to do. Over the years there have definitely been folks who weren't fully out when I started who have come out since and that's for sure a great advancement."

Any bias in the industry faced by Onto Entertainment GM/head of A&R Christen Greene, who manages the Lumineers and Hey Mar-seilles, among others, has been "more because I'm a woman rather than because I'm a queer woman," she says. "I guess I'd also like to think that it hasn't happened. I'd shudder to think that my clients aren't getting opportunities because I'm queer."

But the overall education process continues. "On more than one occasion, etiquette has certainly been lost on a few guys while having more than a few beers at a show or something," Greene says. "So what seems like harmless questions about things they don't understand are pretty flagrant, inappropriate and can be offensive when it comes down to it. I can't control that, I guess—I can only control how I choose to respond." —EN



KACEY MUSGRAVES RELEASES 'FOLLOW YOUR ARROW'

Though country music hasn't yet featured a major hit record with lyrics pertaining to an LGBT audience, newcomer Kacey Musgraves included vocal support within her debut disc, *Same Trailer Different Park*.

In addition to her breakthrough singles "Merry Go 'Round" and "Blowin' Smoke," the Texan's "Follow Your Arrow"—co-written by out gay country hitmaker Shane McAnally—attracted lots of attention earlier this year with the lyric "Make lots of noise/Kiss lots of boys/Or kiss lots of girls/If that's something you're into."

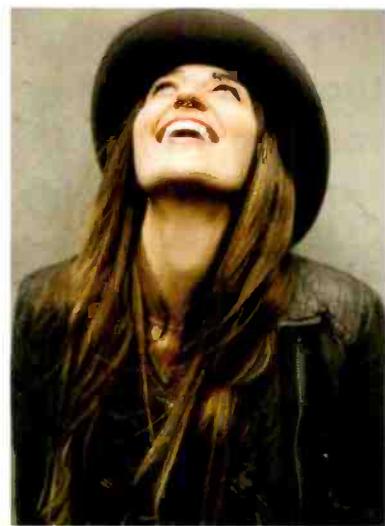
Musgraves played the song during her performance at Nashville's Ryman Auditorium during the Country Radio Seminar in March, receiving a standing ovation from many radio programmers and executives. Later in the song, Musgraves sings "Say what you think/Love who you love." Her label, Mercury, has yet to release the song as a single, and though several radio programmers have expressed that they would spin the track, it remains to be seen if it will gain traction on the airwaves. As a new artist, it could be a risky move, but the song represents a bold statement from one of the top new voices in the format. —CD

"When we booked this show for the Boy Scouts of America we were not aware of any policy barring openly gay people from participation within the organization. Train strongly opposes any kind of policy that questions the equality of any American citizen. We have always seen the BSA as a great and noble organization. We look forward to participating in the Jamboree this summer, as long as they make the right decision before then."

TRAIN on its website, March 1, 2013

KACEY MUSGRAVES,
"FOLLOW YOUR
ARROW"
TOTAL SINGLE SALES

45K



SARA BAREILLES RELEASES 'BRAVE,' WRITTEN FOR FRIEND STRUGGLING TO COME OUT

Sara Bareilles' recent single "Brave," which the singer/songwriter co-wrote with fun.'s Jack Antonoff for her new album *The Blessed Unrest*, drew notable inspiration from real-life events. Bareilles, who met Antonoff through Tegan & Sara's Sara Quin, explains that she was urged to pen the song as an ode to "a dear friend who was having trouble coming out." With lyrics like "You can be the outcast/Or be the backlash of somebody's lack of love/Or you can start speaking up," the song certainly serves to urge confidence for an often difficult decision. The single, however, is meant to encompass a far broader experience.

"I love that the song ended up being broad-themed, that it could apply to a lot of things to a lot of people," Bareilles told *Billboard.com* recently. "I don't think 'Brave' has to just apply to this one cause." The track, which debuted at No. 61 on the *Billboard* Hot 100 in late April, has notably inspired the LGBT community on a broad scale. Bareilles will even co-host an event in New York with NBA star Jason Collins to support the LGBT Leadership Council with Michelle Obama, and "Brave" has been called a "gay anthem" by numerous media outlets. "I will always internalize 'Brave' as a real civil rights anthem at a time when there are no real civil rights anthems," Antonoff said in a webisode he and Bareilles created about the song. "And there is a giant need for a civil rights anthem." —EZ

SARA BAREILLES, "BRAVE"
TOTAL SINGLE SALES

133K

VIRGIN'S CAMPAIGN WITH LADY GAGA

When Virgin Mobile first approached Lady Gaga about sponsoring her *Fame Monster* tour in 2009, the pop star and her manager Troy Carter had one request: The brand had to have some sort of charitable component to its activation. "She said, 'My issue is gay rights,' and we said, 'Our issue is youth homelessness,' so Troy said, 'How do we work together?'" Virgin Mobile USA chief marketing officer Ron Faris recalls. "It turns out the No. 3 reason kids are kicked out of their homes is homophobia."

At every U.S. show since 2009, Gaga has called a fan from the stage to thank him or her for the fan's support, before performing her hit "Telephone." At each show, Virgin has pledged up to \$5,000 for a local gay youth homeless shelter in each city to match \$1 donations made by concert-goers. "It's a great brand pop for us. It's not shlocky and doesn't show product," Faris says. "We want to be a lifestyle brand and connect with youth in the market without wearing our offer on our sleeves."

Virgin's donations have totaled more than six figures through the years, even as it hit a snag this year when the U.S. leg of the Born This Way Ball was abruptly canceled following Gaga's hip injury. Faris says Virgin continued to donate \$5,000 to shelters in each of the remaining cities, honoring its commitments as planned. —Andrew Hampp



Fans line up for Lady Gaga's Born Brave bus tour in Chicago on March 27.

"Marriage equality! Let's start a revolution."

MADONNA on Facebook and Instagram, March 27, 2013

KRISTEN ELLIS-HENDERSON OF ANTIGONE RISING AND HER WIFE ON TIME COVER

The cover of the April 8 issue of *Time* reads "Gay Marriage Already Won. The Supreme Court Hasn't Made Up Its Mind—But America Has." Behind the headline for the story about the majority of Americans' support for marriage equality is one of two close-up photos—a male couple or a female couple—tenderly kissing. The female couple is Kristen Ellis-Henderson of New York rock band Antigone Rising and her wife, Sarah Kate, who were married in 2011 and have two children.

When the issue was published, Ellis-Henderson wrote on her blog that she posed for the cover because she wanted gay kids "to see my life and my family, and I want them to know that they can have that too."

But Ellis-Henderson still believes there's a long way to go, and even the generally liberal music industry is no exception. "I don't personally see major music artists successfully coming out, even with the huge strides the gay community has made in the past few years," she says. "I would love to see a major label sign an all-lesbian band and market it to the top of the charts. That would be ground-breaking." —EN



MANÁ PUBLICLY SUPPORTS MARRIAGE EQUALITY

The world's biggest Latin touring act, Maná, made a strong statement on April 2, 2012. The Mexican rock band's lead singer, Fher Olvera, joined a chorus of other like-minded musicians and backed gay couples on the band's 8 million-strong Facebook account.

"Full recognition for same-sex couples is not just a question of equality, it is also a matter of justice," the singer wrote. "In a chaotic world where there is still too much hatred, all expressions of love are important so that we do not forget that, even in spite of our imperfections, we are called to be angels. Because the only sin is the absence of love."

Although other high-profile artists have expressed their support of the LGBT community, the politically charged topic is rarely touched so directly in Latin music, where heterosexual love ballads frequently chart. Like in the real world, responses ranged from opposition to supportive fans like Olivia Ramirez, who applauded the band and echoed its sentiments in a reply post: "If two men or two women love each other who are we to say what love is bad? Peace and love for all."

—Justino Águila

Maná's Fher Olvera performing in Rio de Janeiro on Oct. 23, 2012.

THE BATTLE FOR LONG ISLAND

Four bidders, four massive egos, one venue.
What do the bids for the Nassau Coliseum say about
the health of the live music business?

By Ray Waddell



Exterior rendering of a renovated Nassau Veterans Memorial Coliseum, which could include additional venues and retail stores.

When the Barclays Center opened in Brooklyn last October, adding a new world-class arena to an already competitive marketplace, many felt that the Nassau Veterans Memorial Coliseum on New York's Long Island, at more than 40 years old, would be the odd building out.

But, in an unexpected turn of events, all eyes are on Uniondale, N.Y., as the Nassau Coliseum is now the focus of an intense bidding war, with four viable partnerships making a run at this potentially lucrative market. The stakes are high, the competition fierce, and underlying stories are many. At stake is one of the most valuable pieces of business up for grabs in recent years.

In the hunt are partnerships led by Madison Square Garden Co. (MSGC); the Nassau Entertainment Committee (NEC), led by Forest City Ratner, the group that developed the Barclays Center; and facility management firms SMG and Global Spectrum, both separately partnered with local developers, and long fierce competitors for business in their own right.

With a population of nearly 3 million people in Nassau and Suffolk counties, desirable demographics and evidence to support the widely held belief that Long Island is a separate and distinct entertainment market, that it is home to a decades-old arena now seems illogical. In fact, if a market with these characteristics were anywhere else in the country, this would surely not be the case.

AEG Live CEO Randy Phillips is among those convinced that Long Island is a separate market from New York. "Whenever we do shows at Barclays Center or the Garden, anything that sells out, we've never sold more

than 13% of tickets in Long Island," he says. "To us, it's no different than in L.A., where you have Staples Center in L.A. and the Honda Center in Anaheim. When we plan tours, we never miss playing both markets in Southern California."

Beyond that, though, the Long Island situation seems to have deeper implications than just vying for a viable market opportunity. The comments of MSGC president/CEO Hank Ratner illuminate just how important this project is to the Madison Square Garden brand: "[Long Island] is essentially our home," he says.

THE BIDS

What each bid has in common is a new Nassau Coliseum, whether through renovation or ground-up construction, at least some change in capacity and private funding. Both Global Spectrum and SMG (representatives from both deferred to their respective development partners) have broad scale, experience and histories of success in a wide range of projects. MSGC is the reigning New York market king and deeply involved in similar projects, and Forest City clearly has ambitions of elevating its presence in this sector and parlaying its

success in Brooklyn into flags planted on Long Island and beyond.

Under the NEC umbrella, Forest City partnered with Guggenheim Partners, owner of Billboard parent Prometheus Global Media (Guggenheim recently bought such properties as the Los Angeles Dodgers and Dick Clark Productions and made a hard run at AEG); Yankees investment group Legends on the hospitality side; Nets owner Mikhail Prokhorov's Onexim Sports & Entertainment on the sports front; and, on the content side, Live Nation and Jay-Z's Roc Nation. Also onboard is Barclays Center designer SHoP Architects.

The NEC bid calls for downsizing the arena from its current capacity of about 18,000 to around 13,000, with a theater configuration of 4,000-8,000 in the lower bowl. A 15-month construction project would cost about \$89 million. Long-term plans call for a retail/entertainment footprint that includes a Fillmore-sized theater from Live Nation, a movie theater, a 2,500-capacity amphitheater and 50,000 square feet of restaurant/retail space. NEC estimates total costs for the continued development to be approximately \$140 million, with the entire project costing about \$229 million in private money.

Part of the pitch is a promise to bring the National Hockey League's Islanders, which will move from Nassau Coliseum to Barclays for the 2015-'16 season, back to Long Island for six games. But that move would need NHL approval, including the go-ahead from the MSG-based Rangers.

NEC has been the most aggressive bidder in the early stages, taking out ads in New York media basically touting the strength of the team and Forest City's recent success in Brooklyn. NEC also has a bit of an inside track, as Forest City was chosen by Nassau County executive Edward Mangano last October for a feasibility study regarding the viability of Nassau Coliseum and that market once the NHL's Islanders set sail for Brooklyn.

Live Nation already does more than 300 shows on Long Island annually, according to NEC, which says in its bid that Live Nation "would contribute to attracting more than 50 concerts per year, a majority of which would be held in the new theater configuration." Live Nation isn't commenting, which seems a prudent move. However this works out, Live Nation (and its Ticketmaster division) will still be working with the other bidders in numerous buildings and markets.

MSGC indeed has a strong personal connection to Long Island, which is home to the Dolan family that controls the business. The Dolans, who also control Cablevision Systems, are entrenched in the Long Island market in terms of media: MSG Network (which has telecast Islanders games for 30 years), MSG Plus and Fuse have 700,000 subscribers on Long Island, and the MSG ticket buyer database boasts 650,000 Long Islander names. They also control the local newspaper, Newsday. Word on the street is the Dolans want this one bad.

The Dolans' allies are strong. MSG is partnered with developer the Cordish Cos. (the industry leader in developing entertainment districts around anchor

HOW NASSAU COLISEUM'S CAPACITY COULD CHANGE UNDER REVAMP PLANS

CURRENT CAPACITY	18,000
PROPOSED MAX CAPACITY:	
MADISON SQUARE GARDEN CO.	14,500
NASSAU ENTERTAINMENT COMMITTEE	13,000
NEW YORK SPORTS & ENTERTAINMENT/GLOBAL SPECTRUM	10,000
BLUMENFELD DEVELOPMENT/SMG	10,000

Rendering of Nassau Coliseum's main concourse.

venues) and architectural firm SCI Architects (overseeing the \$1 billion transformation of MSG and the \$75 million renovation of the Forum in Los Angeles), RXR Realty ("the largest land owner around this project," MSGC's Ratner says) and investment firm Jones Lang LaSalle, which is also involved in both the Garden and Forum projects.

MSGC's "compelling, yet realistic plan" includes flex capacity from 14,500 (highest of the four bids) down to 1,700 seats. It's projecting 330 events annually, including 150 free community events, along with the Long Island Live! entertainment district from Cordish. Private investment of \$250 million would be committed to the project and, as opposed to a multiple-phase development, the arena and district projects would go up concurrently.

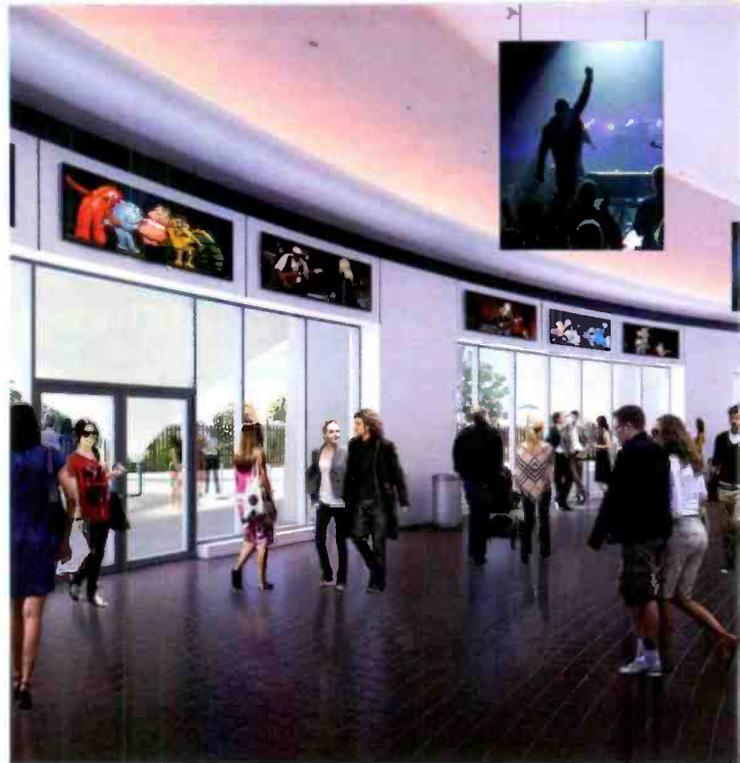
New York Sports & Entertainment is partnered with Philadelphia-based facility management firm Global Spectrum in a bid for an interior renovation of the Nassau Coliseum, keeping the exterior as is, gutting the interior and significantly downsizing capacity to about 8,000 for hockey and 10,000 for concerts or basketball, according to NYS&E CEO Bernard Shereck. It, too, would go with all private funding, with the cost estimated between \$50 million and \$70 million. "We don't believe it will exceed \$100 million," he says.

Shereck, a native Canadian and self-proclaimed "hockey guy," owns the Arena of Long Beach (N.Y.) and holds the rights for an East Coast Hockey League minor-league franchise on Long Island, as well as a professional indoor lacrosse team.

Global Spectrum is an industry leader, operating 36 arenas, 30 convention centers and 10 stadiums, among other venues, for a total of 114. The firm also has ticketing operations (Paciolan, New Era), concessions (Ovations) and marketing/sponsorships (Front Row



Before and after: The venue's existing club area (top) and a rendering of the event-level club.



Marketing Services). "We have an agreement in place with Global Spectrum to manage the building and we're the ones putting up the money," Shereck says. "We're David going against Goliath. And you know what happened to Goliath."

Blumenfeld Development Group, led by Long Island developer Edward Blumenfeld, is working with SMG, the coliseum's incumbent manager, as well as Mark Rosentraub, a professor of sports management at the University of Michigan. Their plan calls for demolishing the current arena and building a new 10,000-seat arena and a 100,000-square-foot convention center, along with an adjacent residential/retail/entertainment development at some point. The estimated cost of the new arena/exhibition center is approximately \$200 million, while cost or timetable isn't immediately available for the adjacent development.

SMG's incumbent status would seem a plus, as under SMG's management Nassau Coliseum has held its own in an increasingly competitive market, especially with the Barclays Center still in the honeymoon stage. So far this year the arena has hosted Luke Bryan, Ricardo Arjona, the Who, P!nk, Romeo Santos, Rick Ross, Miranda Lambert/Dierks Bentley and the "X Factor" auditions.

SO WHO GETS IT?

Given how aggressively they're promoting their bids and pitching their respective projects, and based on multiple conversations with observers across the industry, it's not a stretch to say NEC and MSGC are the clear front-runners. Everyone's watching this one, but few would go on the record—except AEG's Phillips, who views this as a two-horse race. "It's going to be a battle between Barclays and the Garden, just like everything in New York now is," he says. "I don't know one major act now that doesn't think that playing Barclays is a New York play."

Capacity could be a differentiator, one way or another. Nearly all arenas today offer varying capacities, but MSGC's plan offers the highest top end of all four bids, losing only upper-bowl seats behind the stage in its reconfiguration. Ratner says that will help draw big-name acts.

MSG's history makes it a "bucket list" play for any artist, but it's also an expensive one. With Nassau Coliseum in its portfolio, conceivably MSG could book both a play in the city and on Long Island, greatly improving the walkaway financials in hitting both, thus making Long Island a preferred play when artist avails are limited and choices are now many. "We wanted to keep the capacity high so the gross can be high, so we can compete for every single show that comes through the marketplace," Ratner says. "We don't have a conflict here."

One wild card in this piece of business: Where is AEG? One factor is that all of these bids seemed to have come together quickly in the wake of Forest City's feasibility study last fall, a time period when AEG was not only on the block but also headed toward a shakeup at the top in the departure of former CEO Tim Leiweke. That doesn't mean AEG won't emerge at some point as a factor in all of this. Phillips plays it coy, saying only that AEG "is monitoring the situation very closely. We have no dog in this race—at this time."

Bottom line, when the dust settles, the people of Long Island will be the ultimate winners, as it now seems Nassau County will surely end up with not only a shiny new building (even if it's a revamped old building) but also a vibrant entertainment district and more quality events to attend than the market has ever seen, all at no taxpayer expense. ●



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MUSIC

AMERICANA

Mavis For The People

Cross-genre, multigenerational appeal drives Staples' second Jeff Tweedy collaboration, 'One True Vine'

By Evie Nagy

Mavis Staples has achieved every one of her life goals—except for starring in a movie. “I told Justin Timberlake, ‘Look, Justin, your next movie, don’t forget about me. I’ll play the grandma,’” says the 73-year-old singer, who began her career with family band the Staples Singers as a preteen in the 1950s. “He said, ‘Mavis, there’s no grandma,’ and I said, ‘There’s always a grandma!’”

Not that she would have time for the role if she got it. On June 25, Staples will release *One True Vine*, her second collaboration with Wilco’s Jeff Tweedy after 2010’s *You Are Not Alone*. After six decades as a civil rights and gospel icon, that multigenre set earned Staples her first Grammy Award and highest chart debut at No. 69 on the Billboard 200, with sales to date of 60,000 copies, according to Nielsen SoundScan. Her relentless tour schedule will take her to seven festivals before the end of June, and then straight to a CD release concert and a pair of dates opening for Dave Matthews Band.

“She never really comes off the circuit. She’s astonishing,” Anti- director of marketing Tom Osborn says. “She can play with anybody, so she plays with everybody.” For a label whose biggest acts like Tom Waits, Neko Case and Wilco itself generally sell in the quarter-million range, Staples is a signing of more cultural than commercial importance. “I have such a visceral memory of my mother playing [Staples Singers] records, and Mavis being the soundtrack to that period of my life,” Osborn says. “The opportunity to work with a national treasure like Mavis has been nothing short of remarkable.”

The new set is darker and more heavily acoustic than the previous album, and features songs written for Staples by Tweedy and Nick Lowe, as well as covers of Low’s “Holy Ghost,” Pops Staples’ “I Like the Things About Me” and Funkadelic’s “Can You Get to That,” which premiered on Pitchfork in April. Tweedy played every instrument except drums, which were helmed by his 17-year-old son, Spencer.

Halfway through recording *You Are Not Alone*, Staples says, “I told Tweedy, ‘Tweedy, this is good. We got to do this again.’ He said, ‘Mavis, I don’t know if [the record company] will let me produce you again.’ And I said, ‘Tweedy, I’ll see to it.’” She says she felt especially comfortable at Wilco’s Chicago studio the Loft, but it was Tweedy’s songwriting on the new album that really moved her. “He’s a very free spirit. These songs are so strong, and I really have to go inside,” she says. “‘One True Vine’ just gave me chills. You can’t just jump on his songs. You have to take your time.”

The target audience for *One True Vine* are the discerning listeners defined by the overlap between



THE BIG NUMBER

Number of years Mavis Staples has been performing professionally.

63

Bonnaroo and public radio. Staples has connected with younger listeners through her festival plays and collaborations with Tweedy. NPR will play a lesser role than with the previous album, although there will be a “First Listen” and a probable return to “Wait Wait, Don’t Tell Me,” where Mavis has been a standout guest. Radio campaigns will focus on Americana, folk, blues and gospel stations, and retail promotions include an in-store performance and Q&A at New York’s Apple Store in Soho and a Starbucks Pick of the Week.

Her most prominent promotional event will be an appearance on “The Daily Show” on June 12, during the first week of John Oliver’s summer run as substitute host for Jon Stewart. While Staples is disappointed that she won’t see “my buddy” Stewart, Osborn is thrilled that excitement and curiosity about Oliver will attract viewers. “When they announced that Oliver would be taking over, they also announced that Mavis would be one of his guests, so we got an early look,” he says.

According to Osborn, the combination of Mavis’ energy and her management’s vision means that the plans for her are long-range. “In this age of the short burst where you build up to that release date, it’s great that I have goals in July of 2014 for her,” he says. “It gives me the time and fortitude to find people who have never heard her, and that education process is played out.”

And Staples is happy to teach. “The people keep me going and as long as they want to hear me, I’ll be here for them. It’s just in me,” she says. Among albums she sees in her future are a possible collection of Bob Dylan covers, and maybe even a country album, although she suspects if she did that, “they’ll say, ‘She doesn’t have anything else to do,’ and that wouldn’t be true.

“I used to walk out of a show and kids would say, ‘Ms. Staples, I didn’t know you, but my mother knows you,’” she says. “Now it’s ‘I didn’t know you, but my grandma knows you.’ It’s come to this. But thank the Lord, I’m still around.”

ARTIST Mavis Staples

ALBUM *One True Vine*

RELEASE DATE June 25

LABEL Anti-

MANAGERS Dave Bartlett and Matt Cornell, 525 Worldwide Music

PUBLISHER Staples Music (BMI)

BOOKING AGENT The Rosebud Agency

CHART HISTORY: *You Are Not Alone* (2010), No. 13 Top R&B/Hip-Hop Albums, No. 69 Billboard 200, 60,000; *We’ll Never Turn Back* (2007), No. 99 Top R&B/Hip-Hop Albums, No. 180 Billboard 200, 60,000

ARTIST: Rudimental
 ALBUM: *Home*
 LABEL: Big Beat/Atlantic Records
 RELEASE DATE: Aug. 6
 MANAGER: Henry Village, Stackhouse Music Management
 PRODUCERS: Piers Aggett, Amir Amor, Kesi Dryden, Leon Rolle
 PUBLISHER: Sony/ATV
 BOOKING AGENTS: Coda Agency (U.K./Europe); Paradigm, AM Only (North America)
 TWITTER: @RudimentalUk

DANCE

'Home' Run

Dance collective Rudimental brings its U.K. chart-topping album and singles stateside

By Richard Smirke

"Positivity from a dark place" is how Amir Amor describes the central ethos behind fast-rising British dance act Rudimental. Based in the less-than-salubrious London borough of Hackney, the four-piece group, which includes Piers Aggett, Kesi Dryden and DJ Leon Rolle, is now reaping the rewards of its feel-good cocktail of vintage soul, catchy pop hooks and kaleidoscopic mix of EDM subgenres house, garage, jungle and drum'n'bass.

Having already scored two U.K. No. 1 singles with the 2012 summer smash "Feel the Love," featuring John Newman, and this year's equally memorable "Waiting All Night," featuring Ella Eyre, Rudimental's studio debut *Home* entered the U.K. albums chart at No. 1 on May 5 with the highest first-week sales for a debut album this year (63,000 copies, according to the Official Charts Co.). The self-produced record, which boasts collaborations with Angel Haze, Emeli Sandé, Foxes and Alex Clare, among others, makes its U.S. bow on Aug. 6 through Big Beat/Atlantic Records.

"Rudimental follows in the tradition of great U.K.-based collectives like Massive Attack or Soul II Soul,"

"Rudimental follows in the tradition of great U.K.-based collectives like Massive Attack or Soul II Soul."

—DAVID SASLOW, ATLANTIC RECORDS



says New York-based Atlantic GM David Saslow, who praises the quartet's "diversity, amalgamation of sounds and influences. They are genre-less and limitless."

Amor says the group's eclecticism can be attributed to the varied tastes of its members, three of whom (Aggett, Dryden, Rolle) have been friends since school age and originally founded Rudimental in 2010. Amor, who was already making a name for himself as a producer, was introduced to the group in 2011 when Rudimental's manager Henry Village asked him to oversee a recording session, and he soon after became a full-time member.

"Right from when we first got together there was a chemistry between us that was really special," Amor says. "It came together so naturally. We realized that what we had going on was really valuable and that we needed to continue as a four-piece."

A short while later, Asylum Records U.K. managing director Ben Cook heard an early version of "Feel the Love" on the phone. "Within seconds it felt like one of those really special records," says Cook, who wasted no time signing the band to Asylum/Atlantic.

Building on the promise of those early sessions, Ru-

dimental's debut was recorded throughout late 2011 and 2012 at its East London studio home Major Toms. In line with the band's organic, almost accidental origins, the album's lineup of guest stars was assembled through friends, chance encounters (Newman was discovered singing in a local pub) or, in the case of Angel Haze, when the rapper made a stopover visit to London. "We don't [consciously] choose to work with big artists or small, unknown people," Amor says. "It really is just a matter of whether it clicks and the vibe is right."

To precede the domestic launch of *Home*, Big Beat/Atlantic will release a four-song *Feel the Love* EP on June 11, featuring the title track, an accompanying remix, "Waiting All Night" and a Skream remix of the Haze-starring "Hell Could Freeze." The label will service "Feel the Love" to rhythmic and top 40 stations, with the song already receiving strong support from SiriusXM channel Hits 1. U.S. digital sales stand at 96,000, according to Nielsen SoundScan.

Live shows will also play a key role in breaking Rudimental stateside. Its debut U.S. trek in March took in South by Southwest, Ultra Music Festival and dates in San Francisco, Los Angeles and New York. The group will return in the summer to play Outside Lands in San Francisco, the Budweiser Made in America Festival in Philadelphia and support shows with fellow Brit Sandé, who stars on two of *Home's* standout cuts, "More Than Anything" and the stirring gospel-flavored "Free." A national headline tour is planned for the fall.

"Without sounding too big-headed, it really feels like we're onto something massive here and this is just the beginning," Amor says. "*Home* is just scratching the surface of what Rudimental can achieve." ●



SZA

There are those who dream of being a star their whole life and then there's SZA, the gifted R&B/pop singer who, neglecting a degree in marine biology, picked up a microphone for the first time a little more than a year ago. On self-released EPs *See.SZA.Run* and *S* (released in December and April, respectively), Solana Rowe, 23, makes the polished yet emotionally raw music of someone with many times her experience. "I never sang growing up and wasn't in the church choir or anything like that," says Rowe, who was raised as an orthodox Muslim. "Most of the music [my dad] let me hear didn't have any words to it. It was a lot of Miles Davis and [John] Coltrane." On the strength of her EPs—and without any label backing—she's already started working with hot producers including Emile Haynie (Lana Del Rey, fun., Kid Cudi) and electronic wunderkind Holy Other. "The first time I heard *See.SZA.Run*, I fell in love—I had to

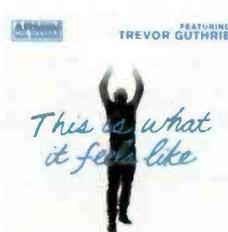


meet her," says Jolle Sanchez, who left her job as a publicist to manage Rowe full-time. "She makes music that has a real humanity to it and doesn't feel premeditated." SZA doesn't yet have plans for a full tour, but will play festival dates this summer, and she opened for Sky Ferreira earlier this month. An upcoming video for *S* single "Ice.Moon" was produced by Vice, and she's planning to release two more EPs, *Z* and *A*, later this year.

—Reggie Ugwu



DJ Tony Gia, Lodi, N.J. Showtek, "Slow Down." This track is a 100% surefire hit. It's hard to follow up a record like "Cannonball" but Showtek has done it. On any dancefloor, in any nightclub, this is an absolute staple.



Armin van Buuren featuring Trevor Guthrie, "This Is What It Feels Like." This record is very melodic and inspires emotion. It is one of those tracks whose lyrics take you on a journey. The type of track that can take you by surprise and inspire a positive feeling.



Korr A, "Fiyacraka (Sick Individuals Remix)." This one took me by complete surprise. It's catchy. I find myself singing the chorus from time to time. I'm playing the Sick Individuals remix, which has been doing very well at the venues I play.

ARTIST David Yow

ALBUM *Tonight You Look Like a Spider*

RELEASE DATE June 25

MANAGER self-managed

PRODUCER self-produced

CHART HISTORY The Jesus Lizard's *Shot* (1996), No. 28
Heatseekers Albums, 23,000

TWITTER @Yow_David

ROCK

Punk For Collectors

Noise-rock icon David Yow's lewd, inventive solo debut sells out of limited-edition pre-orders
By Jeanne Fury

David Yow is best-known as the menacing, howling frontman of '80s and '90s noise-punk bands Scratch Acid and the Jesus Lizard, two of the most revered acts on the roster of indie label Touch and Go. The Jesus Lizard was briefly signed to Capitol Records, during which time it spent one week on Billboard's Heatseekers Albums chart with 1996's *Shot*. But it was Yow's unhinged, sweat-drenched performances that ensured both bands' legacies.

His debut solo album, *Tonight You Look Like a Spider*, turns away from the manic guitar/bass/drums template of his past and plunges deeply into experimental territory. This new direction was something Karl Hofstetter, president and curator of Indianapolis-based Joyful Noise Recordings, eagerly anticipated when he offered to release the record. "It's an honest, exploratory album," he says, "which is exactly the kind of stuff we like to do."

In what seems at first a counterintuitive approach to spurring sales, Joyful Noise is offering the physical album on vinyl only. (A digital download will be available on its release day, June 25.) To sweeten the appeal to buyers, the label created three options: plain black vinyl, 450 copies of limited-edition vinyl and 50 copies of special limited-edition vinyl paired with handmade cement sculptures, signed and numbered by Yow. Called the Monolith, each sculpture-and-vinyl set was priced at \$150.

"[The Monolith package] went into the black within five hours, which gives me a screaming boner," Yow says. Three hours later, it was completely sold out. And within two weeks, all 450 copies of the limited-edition

vinyl were gone, too. Though thrilled, Yow wonders if fans' enthusiasm will change once they hear the actual music, and imagines a potential buyer's reaction: "Well, at least I have a \$150 handmade brick and this fucking awful record!"

"What the record is makes sense if you know the aura of David Yow," Hofstetter says with a laugh. "I just wouldn't expect him to be the type to try to go backward."

"It certainly doesn't sound like what you'd expect, knowing my musical history," Yow says. "But that's because with collaborating you can't—and ultimately wouldn't even want to—end up with something that is exactly the way you would do it [alone]."

As the sole performer and producer, Yow was free to do whatever he wanted. It's not a stretch to say *Tonight You Look Like a Spider* feels more like a sound installation than a traditional album. The eerie clanging, erratic time signatures, sudden drum bursts and childlike piano-banging are more suited to Francisco Lopez and Max Neuhaus than Iggy & the Stooges. It's less a continuation of Yow's tenure in punk bands than it is an extension of his first creative love: visual art. When the Jesus Lizard broke up around the turn of the millennium, Yow focused on his artwork (primarily painting and drawing), which culminated in a

gallery show in 2010 in Los Angeles and the following year in New York.

"I hadn't necessarily planned on making a solo album," he says. "I don't really know how to play any instruments." He was swayed in 1998, when Mike Patton (Faith No More, Mr. Bungle) demanded that Yow write his own material. At the time, Yow had recently learned how to use digital audio programs and figured, why not? "There are going to be a fair percentage of people who are expecting some sort of Jesus Lizard-y or Scratch Acid-y thing," he says, "and it's not like that at all."

Maybe not, but Yow's fans will certainly recognize his notoriously lewd, amusing charisma swirled throughout the album. He titled one track "Lawrence of a Labia," sampled and distorted the caterwauls of his now-departed cat and used a sexually explicit email from a friend as the basis for "Senator Robinson's Speech." Yow typed the email into a text-to-speech program and manipulated the computer voice until it sounded "like a really bored woman reciting this disgusting, perverted bestiality-sex thing. So it's kind of really comedy," he says with a laugh. "Maybe a lot of people wouldn't necessarily think it's very funny, but I do."

Such techniques that generated the music would be difficult to re-create with a live ensemble, so Yow doesn't plan to tour. "I'm definitely not into the idea of bringing the computer [to a venue] and pushing play," he says, "but we're going to try some way to present it live a couple of times."

For now, die-hard supporters will have to make do with the album, as well as Yow's gratitude. "I hope that everybody loves it," he says. "But if they don't, that's their problem." ●



HANK WILLIAMS JR.
Grammy Award-winning country crooner **Hank Williams Jr.** will set out on a summer trek this June through September, promoting last year's *Old School, New Rules*, which featured collaborations with **Merle Haggard** and **Brad Paisley**. "There's a lot of history with him, so it's not hard for me to figure out where it's going to work, and where it's a higher-risk proposition," longtime booking agent **Greg Oswald** says.

AUDIENCE: As a rule, Williams works a limited number of days each year, which gives Oswald a strict schedule to work with. "He tends to want to work in the summer, which gives him the opportunity to mix some of his favorite outdoor shows with some arenas and casinos—between 20 and 30 cities a year." Added to the list this time out was a one-off stop at **Lamar University** in Beaumont, Texas (Aug. 24), where he'll play its 16,000-capacity football stadium as part of a package organized by the university. "In Beaumont, the Hank Jr. fans are on every block," Oswald says. "You sort of notice that in the South, Southeast—traditionally it's going to be the stronger markets."

ROUTING: With the initial focus on choosing casinos Williams has visited before and enjoys playing, Oswald then shifted to add the arenas and "shed-style park" ticket dates. Looking to book amphitheaters, Oswald relied on Williams' magic number for venue choices. "The amphitheaters aren't the 15,000- to 20,000-[capacity] amphitheaters for the most part. It's the 8,000- to 10,000-seaters. It's that 8,000—that's a magic number for him." Williams will play the **Verizon Wireless Amphitheatre** in Alpharetta, Ga. (June 21), **Fraze Pavilion** in Kettering, Ohio (June 29), **Job.com Pavilion** in Fredericksburg, Va. (July 20) and **Snowden Grove Park** in Southaven, Miss. (July 26). To fill in the gaps, Oswald peppered in arena-size venues like Florida's **Pensacola Civic Center** (July 12, 12,000 capacity) and **UCF Arena** in Orlando (July 13, 10,000).

—Nick Williams

BOOKING AGENT Greg Oswald, William Morris Endeavor

TOUR DATES June 8–Sept. 14

"The special limited-edition package went into the black within five hours, which gives me a screaming boner." —DAVID YOW

Reviews

Edward Sharpe & the
Magnetic Zeros

"Better Days" (4:23)

PRODUCER Alex Ebert

WRITER Alex Ebert

PUBLISHER: BMG Chrysalis

Community Music



ROCK

Zeros Echo 'Days' Of Yore

"I don't need much more than faith," Magnetic Zeros frontman Alex Ebert sings on his band's lush new single. And it's a telling lyric: "Better Days" sounds like a warped Southern hymn beamed in from the Summer of Love, blending church bells, woodwinds, "Age of Aquarius"-styled choirs and a deeply psychedelic bass groove. In typical Zeros fashion, "Better Days" is undeniably corny—espe-

cially with Ebert's cracked tenor soaring over the sprawl, spreading carpe diem one-liners. "Well, that's some cliché shit, make me wanna cry," Ebert sings early on. But that's a bit harsh: "Better Days" is downright charming in its own goofy way, growing more hypnotic as it spirals toward an extended instrumental jam. The Zeros' latest may be messy, but it certainly has heart. —RR

"Better Days" sounds like a warped Southern hymn beamed in from the Summer of Love.



LIVE

ARTIST Juanes

VENUE Nokia Theatre, Los Angeles

DATE May 25

Colombian singer/songwriter Juanes gave Los Angeles fans a taste of his 2012 *MTV Unplugged* album with a stripped-down acoustic set that also demonstrated his versatility in such genres as pop, rock and cumbia. Dressed in black jeans and a leather jacket, the Latin Grammy Award winner sang in both Spanish and English, performing 18 poetically and socially conscious songs dating back to his 2000

debut, *Fijate Bien*. At the Nokia Theatre, an early U.S. date on his Loud and Unplugged tour, Juanes appeared stealthy, confident and engaging, delivering hits like "La Camisa Negra," "Fijate Bien" and "Es por Ti." Halfway through the two-hour sold-out concert, he gave a shout-out to Steve Lillywhite, who will produce his next album. Juanes and his touring band of 12 musicians are equally in sync and know how to fire up crowds in a showcase that's simple in concept but completely satisfying and sophisticated. —JÁ

SINGLES

COUNTRY

KEITH URBAN

"Little Bit of Everything" (3:26)

PRODUCERS Nathan Chapman, Keith Urban

WRITERS Brad Warren, Brett Warren, Kevin Rudolf

PUBLISHERS various

Hit Red Records/Capitol Records

Urban's first single in nearly two years carries a modicum of country twang balanced by a pinch of electric groove. It's a mix that suits him: "I don't need a whole lot of anything/I just want a little bit of everything," Urban sings over a distinct synth beat. The artist's return marks a welcome, modern take on easy-listening summertime tropes. —JM

R&B

TAMAR BRAXTON

"The One" (2:54)

PRODUCER Ke on the Track

WRITERS various

PUBLISHERS various

Streamline/Epic

Sampling the Notorious B.I.G.'s timeless "Juicy" (which itself samples Mtume's "Juicy Fruit"), Braxton's latest single is admittedly derivative but undeniably enjoyable, with the R&B singer sinking into the breezy backing track and floating through the undefined sections like a ribbon in the wind. At less than three minutes, "The One" reanimates a classic without overstaying its welcome. —JL

SOUL

MAYER HAWTHORNE
FEATURING JESSIE
WARE

"Her Favorite Song" (3:33)

PRODUCERS Oak, Mayer Hawthorne

WRITERS Andrew Cohen, Warren Felder

PUBLISHERS various

Republic

Hawthorne has yet to release a truly explosive

single after a few tries; "Her Favorite Song," the first from his forthcoming album, may not light that spark either, but the song continues an interesting sonic progression for the one-man band. With U.K. showstopper Ware along for the ride, Hawthorne gathers a stylish guitar riff, fat bass and patient drum pattern for a thoroughly expansive neo-soul trip. —JL

POP

JENNIFER LOPEZ
FEATURING PITBULL

"Live It Up" (4:04)

PRODUCER RedOne

WRITER not listed

PUBLISHER not listed

2101/Capitol

Lopez, Pitbull and RedOne attempt to score a hat trick for their third collaboration, "Live It Up," which sticks to the formula of previous hits "On the Floor" and "Dance Again" but adds little else beyond some extra Auto-Tune on Lopez's vocals. However, the past success of the three-pronged attack will keep the song bumping at beach parties this summer. —AH

POP

CARLY RAE JEPSEN
FEATURING NICKI
MINAJ

"Tonight I'm Getting Over You" (3:39)

PRODUCERS Lukas Hilbert, Max Martin

WRITERS various

PUBLISHERS various

604/School Boy/Interscope

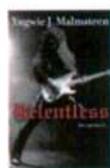
It's unfortunate that it took a guest verse from Minaj for Jepsen to score her third post-"Call Me Maybe" Billboard Hot 100 entry. The hook-stuffed, Max Martin-co-produced jam had "hit" written all over it before Minaj hopped on the remix, but perhaps an extra dash of the zeitgeist will help it reach the next level. —AH

LEGEND
&
CREDITS

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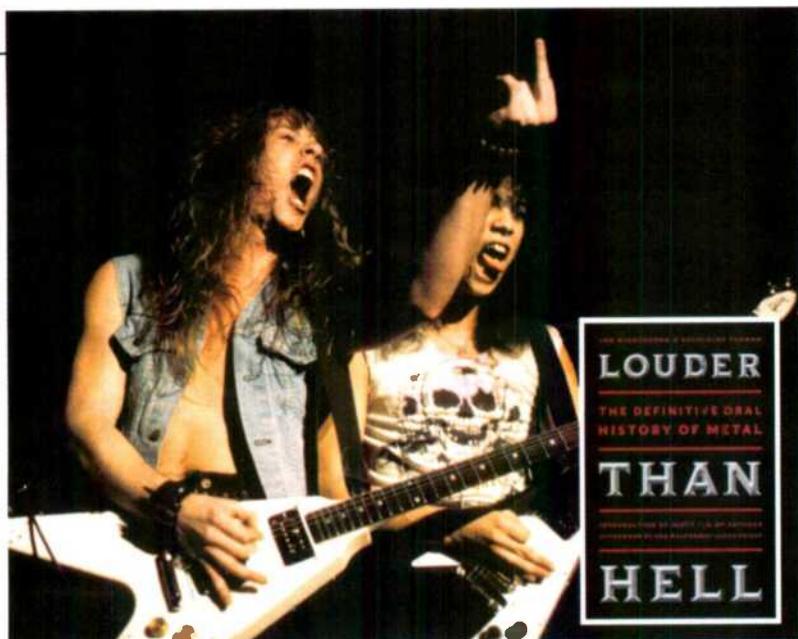
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SEE ALSO:

"Relentless: A Memoir"
Yngwie Malmsteen
Swedish guitar virtuoso Malmsteen recounts his musical journey to America, and the roller-coaster twists and turns of his career. (Wiley, April 15)

"Sex, Drugs, Ratt & Roll: My Life in Rock"
Stephen Percy with Sam Benjamin
Ratt frontman Percy details his life of '80s excess and the inevitable fall with unflinching candor. (Gallery Books, May 7)



Metallica
is among the voices recounting the history of metal.

"Louder Than Hell: The Definitive Oral History of Metal"

AUTHORS Jon Wiederhorn, Katherine Turman

PUBLISHER It Books

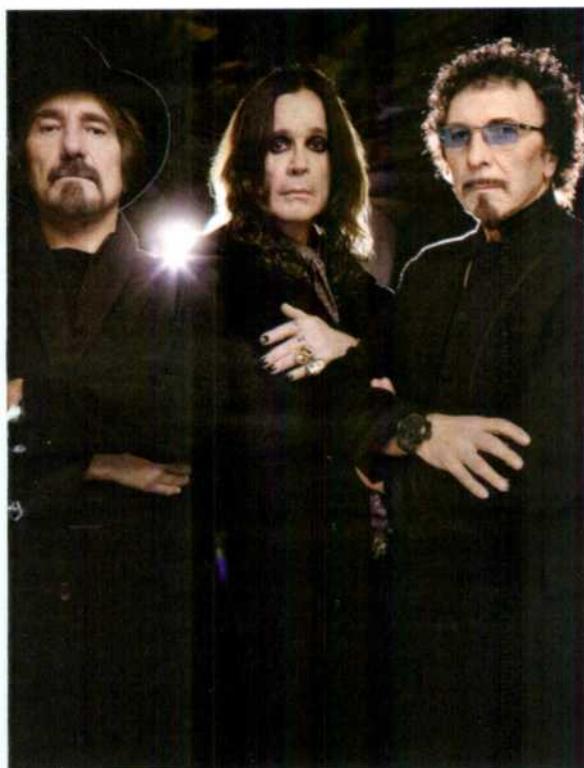
PUBLISHING DATE May 14

BOOK

'Louder Than Hell' Gathers Metal Voices For Oral History

Metal too often gets treated like music's redheaded stepchild: ignored, sometimes unfairly criticized and brushed aside with unconcealed sniggering. But "Louder Than Hell" succinctly explains why, despite—and in many instances, because of—naysayers repeatedly shooting it down, the genre that terrorizes parental sensibilities still endures long after its first rumblings in the '60s. Helping to tell the story are more than 400 voices of the living (legends like Ozzy Osbourne, Metallica and King Diamond), the dead (such as Ronnie James Dio, Pantera's "Dimebag" Darrell Abbott and Slayer's Jeff Hanneman) and the resurrected, those who survived overdoses and addiction (Phil Anselmo and Megadeth's Dave Mustaine among them). Besides including characters like these heroes, authors Turman and Wiederhorn do the history proud by also providing commentary from influential figures that didn't always get the commercial attention they de-

served, like hardcore punk-rockers Bad Brains. Starting with the acts that helped lay metal's foundation before Black Sabbath's 1970 self-titled debut articulated it, "Louder Than Hell" examines subsequent phases like the New Wave of British Heavy Metal, hair metal, thrash and industrial, pointing out how the threads of influence were woven into each subgenre. While the authors keep their own analyses to a minimum, they provide enough to make each chapter cohesive, giving readers the option of treating the encyclopedic volume like a series of essays they could read out of turn if so preferred. Despite a generous helping of salacious details—sex and drugs were why some turned to rock'n'roll, after all—"Louder Than Hell" isn't as much a tell-all as it is a "why-all." The breakdown of metal's cathartic appeal for creator and listener alike verifies its place in rock's family tree: the fertile underground, which is indeed its natural habitat. —CT



METAL

Sabbath's Lucky '13'

The last time Ozzy Osbourne fronted Black Sabbath for an entire album was 1978's *Never Say Die!* It wasn't a pretty affair and the discord showed in its tepid grooves. Much has improved since then and new album 13 finds most of the original Sabbath lineup—with Rage Against the Machine's Brad Wilk forcefully sitting in for holdout drummer Bill Ward—sounding as vintage and heavy as ever on these eight songs. The darkness descends from Tony Iommi's riffs on the opening "End of the Beginning," and titles like "God Is Dead?" and the bluesy angst anthem "Damaged Soul" let us know the old Sabbath spirit is still intact. The band is in prime form as it executes sharp tempo changes and elaborate, cinematic arrangements. Iommi's excellent guitar solos, meanwhile, sound like they were perfect therapy for his cancer battle. We are definitely back in Black, and all the better for it. —GG



Black Sabbath

13

PRODUCER Rick Rubin

Vertigo/Republic

RELEASE DATE June 11

ALBUMS

ROCK

CRYSTAL FIGHTERS

Cave Rave

PRODUCERS Justin Meldal-Johnsen

Atlantic Records

RELEASE DATE May 28

Crystal Fighters blend an array of styles on second album *Cave Rave*. The U.K. act culls together boisterous folk rock with electronic dance beats, veering from sparkling dance numbers like "Wave" and "Separator" to acoustic ballad "Bridge of Bones." It's all encompassed by a surging sense of movement. —EZ

ROCK

THE NATIONAL

Trouble Will Find Me

PRODUCERS Aaron Dessner, Bryce Dessner

4AD

RELEASE DATE May 21

Frontman Matt Berninger says he keeps "feeling smaller and smaller," but the band's sixth album is a subtly big affair. Sonic textures pile up as the masterfully rich instrumentation softens the blows of the baritone singer's angsty ruminations on "I Should Live in Salt" and the comparatively uptempo "Humiliation." —GG

HIP-HOP

FRENCH MONTANA

Excuse My French

PRODUCERS various

Bad Boy/Interscope

RELEASE DATE May 28

On his long-awaited debut, Montana does what he does best—deliver one boisterous, trunk-rattling club anthem after another. Followers will find little that veers from the template established by "Pop That" and "Marble Floors," or any previously released mixtapes. It's a potent formula, but a formula nonetheless. —RU

R&B

THE-DREAM

IV Play

PRODUCERS various

Radio Killa Records/Def Jam

RELEASE DATE May 28

The-Dream means business on his fifth album, tapping Jay-Z for the charged-up opener "High Art." What follows is a series of sexy sentimental cuts, including the hazy title track and the woozy "Holy Love." Later he recruits Beyoncé and 2 Chainz to help bring the slickest ratchetness in existence. —KI

JAZZ

BOB JAMES & DAVID SANBORN

Quartette Humaine

PRODUCERS Bob James, David Sanborn

OKeh/Sony

RELEASE DATE May 21

Purpose and personality punch in midway through the acoustic offering from pianist James and saxophonist Sanborn, their first collaboration since 1986. A tribute to Dave Brubeck's legendary quartet, the set (also featuring bassist James Genus and drummer Steve Gadd) begins with four stream-of-consciousness numbers before locking in to generate a four-way conversation through improvisation. —PG

COUNTRY

TRACE ADKINS

Love Will...

PRODUCERS various

Show Dog-Universal Music

RELEASE DATE May 14

Touted as a collection of love songs, *Love Will...* is far from syrupy. In fact, the 11-song set is muscular, sensual and teeming with honest emotion. Country band Exile joins Adkins to revive its 1978 Billboard Hot 100 hit "Kiss You All Over," and he shows his softer side on "If the Sun Comes Up." —DEP

.biz

On May 24, trance DJ Arty added a new technological twist to his show at Marquee Las Vegas and became the first EDM act to put startup social video app Vyclone at the center of his performance. Arty used his phone to shoot video during his performance and told his fans to do the same, becoming the ringleader of a multiple-camera, cloud-synced mini film production that documented his set from various angles.



POP

Rising 'Clouds'

Late singer/songwriter Zach Sobiech's uplifting song storms onto the Hot 100

By Gary Trust

In what is surely one of the most bittersweet debuts in Billboard Hot 100 history, "Clouds" by late singer/songwriter Zach Sobiech bows at No. 26, fueled largely by strong sales and streaming activity. And, while the gentle, folkly song's national airplay is minimal so far, radio played a key part in its origin.

The song concurrently soars to No. 1 on Rock Digital Songs and enters at No. 7 on Hot Digital Songs with 156,000 downloads sold, according to Nielsen SoundScan. On Hot Rock Songs, it re-enters at No. 3 after denting the list at No. 48 two weeks ago. Sobiech was also part of the act A Firm Handshake. The group's EP *Fix Me Up*, featuring "Clouds," debuts on the Billboard 200 at No. 20 and re-enters Folk Albums at No. 1 with 19,000 sold.

Sobiech succumbed to a rare and terminal form of cancer on May 20 at age 18. Prior to his passing, the video for "Clouds," currently up to 6.4 million worldwide YouTube views, helped turn him into a role model for others battling serious illness. In May, several stars including Sara Bareilles, Colbie Caillat, Jason Mraz, Phillip Phillips and Ashley Tisdale joined a Soul Pancake-produced tribute clip set to "Clouds."

Six months earlier, adult top 40 KSTP Minneapolis was instrumental in helming the song's recording. "We do a KS95 for Kids radiothon every year, and Zach was one of the kids we highlighted last year," PD Leighton Peck says of Sobiech (who hailed from

nearby Stillwater, Minn.). KSTP played "Clouds" 29 times last week; the market's fellow adult top 40 KTWN played it seven times.

"It turned out he was a huge music fan and always wanted to record a song," Peck recalls. "So, we took him into our studio and did kind of a rough version of 'Clouds.' One thing led to another and we thought it would be really cool if we got him into an actual studio with professional musicians. Our general manager, Dan Seemen, knows someone who has a production company. They volunteered their time and spent a couple days with Zach putting 'Clouds' together."

With its buoyant refrain—"We'll go up in the clouds because the view is a little nicer"—it's easy to forget the gravity behind the song. "Zach actually wrote it to say goodbye to his family and friends," Peck says. "That's what 'Clouds' is all about."

Proceeds will help others suffering from the disease that claimed Sobiech's life. "Zach's dying wish, and the only reason he agreed to share his music and story in such a public manner, is to help other kids with cancer in hopes of giving them a better outcome than the one he had," says Kris Huson, director of communications at the Children's Cancer Research Fund. "Before he died, Zach and his family established the Zach Sobiech Osteosarcoma Fund. So far, it's raised nearly \$300,000 primarily from individual donations and \$9,000, through March, from downloads of 'Clouds.'

"These funds will be used to help scientists develop new therapies to treat osteosarcoma and map the genetic factors that signal osteosarcoma growth."

With "Clouds" released through the nonprofit Rock the Cause, the song may face an uphill battle at top 40 and adult top 40 radio, which tends to focus almost exclusively on major-label hits. KTWN PD Michael Steele believes, however, that the cut merits airplay beyond its background. "It's got a really solid hook. And, it fits sonically with other contemporary hits."

The song has also already reached the audience for which it was originally intended. "Everybody at his funeral [on May 25] sang 'Clouds' at the end of the service," Peck says. "Twelve hundred people. That was pretty cool."

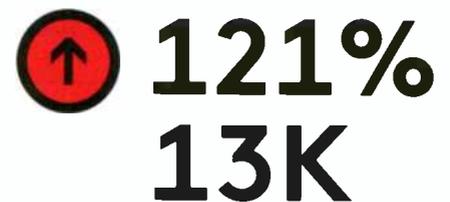
"Zach's phrase was, 'You don't have to learn you're dying to learn how to live.' People really connected with him." ●

The late Zach Sobiech's "Clouds" has sold 156,000 downloads.

THE Numbers

Ray Manzarek

Following the death of Doors founding member Ray Manzarek on May 20, the legendary rock band tallies big sales gains, while social activity related to the keyboardist grew tremendously. The Doors were one of the most successful groups on the Billboard 200 in the late '60s and early '70s, racking up seven top 10s between 1967 and 1971.



Sales of the Doors' album catalog grew 121% in the week ending May 26, according to Nielsen SoundScan. The collected works shifted nearly 13,000 copies (up from 6,000). The best seller of the bunch was 2007's *The Very Best of the Doors*, which moved 5,000—its best sales week since August 2012.



The band's digital song sales soared by 208%, rising to 34,000 downloads sold. The Doors' first Billboard Hot 100 No. 1, "Light My Fire," was their biggest tune for the week, with 5,000 sold (up by 270%). Their 1971 No. 14 Hot 100 hit, "Riders on the Storm," was the second-largest (4,000).



The Doors' biggest-selling album is its landmark 1985 greatest-hits package, *The Best of the Doors*. The now out-of-print double-album reached No. 32 on the Billboard 200 in 1988 and spent 306 weeks on Billboard's Pop Catalog Albums chart. The set has gone on to earn an RIAA diamond award for sales of 10 million copies in the United States.



The Doors' Wikipedia page received 327,000 views in the week ending May 26, according to Next Big Sound, a 523% jump in traffic over the previous week. Manzarek's page received more than double the traffic as the band's page, with more than 622,000 visitors. —Keith Caulfield

R&B

Lining Up

Robin Thicke's 'Blurred Lines' surges on the charts thanks to a NSFW kickstart

By Chris Payne

What began as a single with little label promotion has turned into Robin Thicke's biggest Billboard Hot 100 hit to date. "Blurred Lines," Thicke's now Internet-famous (and increasingly famous-famous) single soared 54-12 on the June 1 chart, in its fifth week on the tally. This week, it rises to No. 11.

"We didn't even have a radio plan," Thicke's manager Jordan Feldstein says, recalling the R&B/pop hybrid's humble beginnings. "We just had a song we loved. We halfheartedly tried to tie it to the finale of 'Real Husbands of Hollywood,' which [Thicke] was on at the time, but they didn't really care, either. We went out and made a video without the label. Without anyone, we raised the financing and made a great video."

The infamously not-safe-for-work clip, which features Thicke (along with collaborators T.I. and Pharrell Williams) frolicking with three topless women, was quickly banned on YouTube. But the controversy gained "Blurred Lines" some much-needed traction, and by the time the promotional

cycle began in late April, it was on the fast track. Its triumphant fifth week on the Hot 100 was the early breakthrough.

"I think that moment was triggered with 'The Voice,'" Interscope Geffen A&M vice chairman Steve Berman says, referencing Thicke's May 14 performance on the show. "And we're very fortunate to have an incredible ad campaign where Beats Electronics and Radio Shack ran a campaign that mimicked the video... They put an incredible media campaign behind the spot. That, in conjunction with the performances, really ignited it."

Thicke also appeared on the May 16 episode of "The Ellen DeGeneres Show," giving the track network TV exposure in both prime-time and daytime formats.

"We have 26 markets where the song went No. 1 on iTunes. It has moved like wildfire around the world," Berman says. The single was the biggest digital gainer on the June 1 Hot Digital Songs chart, jumping 23-2. "Radio is really starting to play catch-up to what's going on online and now on iTunes," Feldstein says. Also in the June 1 issue, "Blurred Lines" debuted on the Radio Songs tally at No. 74. Mainstream top 40 KMQV San Francisco was its biggest supporter, with 97 spins during the May 15-21 tracking period, almost 20 spins more than the next station.

For Thicke's core fan base, a new single with a more familiar R&B vibe, "For the Rest of My Life," is being serviced to Urban AC radio next week. According to Feldstein, a late-July release is being considered for Thicke's forthcoming LP, which will appropriately carry the same title as its breakout hit. ●

Robin Thicke's next album is tentatively due in July.



Bottoms Up

Indie rockers the Front Bottoms debut on Heatseekers Albums at No. 3 with their second full-length album, *Talon of the Hawk*. With the set's 2,000-unit start, according to Nielsen SoundScan, the Bar/None Records act easily scores its best sales week. The Front Bottoms kick off a U.S. tour on June 1 in Hoboken, N.J., with dates lined up through July 13.

Top 40 Toasts Tiz

British pop singer/songwriter Katy Tiz is approaching her first Billboard chart visit, as the RedOne-produced "Red Cup" (Lava/Republic) gains below Mainstream Top 40. WIOQ Philadelphia leads all reporters with 41 plays in the May 20-26 Nielsen BDS tracking week. "If I help one person through what I was feeling when I wrote a song, I'll be happy," Tiz says. "I hope I can give them what I searched for in music—and that a couple of people other than my mom and dad like the songs."

Ashley's 'Train' Arrives

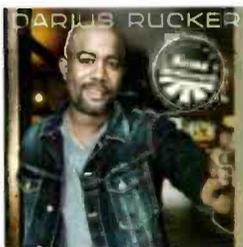
With airplay at 14 chart reporters, Jared Ashley's "Last Train to Memphis" is percolating beneath Country Airplay. Born in Hobbs, N.M., and raised in Newnan, Ga. (also the hometown of Alan Jackson and Doug Stone), Ashley honed his craft while serving in the U.S. Navy and added a fifth-place finish on "Nashville Star" in 2006. Four years later, a self-financed, self-titled album of his caught the attention of Blaster Records (Aaron Lewis, Hank Williams Jr.). Ashley's first full-length album for the label is expected by the end of the year. He's been making the rounds on his first national radio tour this spring.

'Upper' Management

As his *Owl Pharaoh* mixtape, released May 21, enjoys critical acclaim, Travi\$ Scott is nearing his first Mainstream R&B/Hip-Hop appearance with "Upper Echelon" (Grand Hustle/Epic), featuring T.I. and 2 Chainz. The Houston newcomer first made a name for himself as a producer, signing to Kanye West's Very G.O.O.D. Beats and co-producing four songs on last year's G.O.O.D. Music compilation, *Cruel Summer*.

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

Battle Plan: Darius Rucker



Darius Rucker scores his third consecutive No. 1 debut on Billboard's Top Country Albums chart with *True Believers* (Capitol Nashville), which also bows at No. 2 on the Billboard 200.

7 MONTHS AGO

Rucker's *True Believers* was originally due Jan. 21, so the title track was released as a single in August. He was inducted into the Grand Ole Opry on Oct. 16, and 10 days later Capitol launched the "Party Like a Cock Star" promotion at Rucker's alma mater the University of South Carolina, which was a big hit with Gamecocks fans. "The prelaunch campaign was a five-state Southeast regional promotion," says Cindy Mabe, senior VP of marketing at Universal Music Group Nashville. On Oct. 30, Rucker previewed the album at the Country Music Hall of Fame's Ford Theater by inviting his co-writers to join him in a "Storytellers" session.

4 MONTHS AGO

"We thought 'True Believers' was doing great and then it all of a sudden hit that snag," Rucker says of the first single stalling out at No. 24 on the Hot Country Songs chart. "So we thought we could put [the album] out now and lose momentum or just wait." Capitol released second single "Wagon Wheel" on Jan. 7 and it immediately gained traction at radio and iTunes. "I thought it was a risk," Rucker says of the Old Crow Medicine Show tune he revived with guest vocals from Lady Antebellum. "I didn't know how big that was on college campuses." On March 22, the "Wagon Wheel" video featuring the cast of A&E's "Duck Dynasty" premiered on A&E.

RELEASE WEEK

"Wagon Wheel" hit the top of Hot Country Songs and surpassed sales of more than 1 million digital tracks. "The song stands out as the most country song on the radio with a huge singalong factor," says Mabe. On May 21, Rucker taped "Good Morning America" and on May 22 performed on "Jimmy Kimmel Live!" Another key driver has been Rucker's first headlining tour as a country act. "I've been on the road so much and people love to hear the new stuff," says Rucker, who launched the *True Believers* tour on May 9 in Estero, Fla. The album exceeded expectations by selling 83,000 its first week, according to Nielsen SoundScan.

NEXT UP

Great American Country will air a *True Believers* special taped at Nashville's Belcourt Theater in June. The fourth annual Darius and Friends concert and golf tournament benefiting St. Jude Children's Research Hospital will take place June 3-4 in Nashville. On June 5, Rucker will perform "Wagon Wheel" at the CMT Awards. On June 16, he will grace the cover of *Parade* magazine. "Darius Rucker is a special artist," Mabe says. "He cares about [the country] format more than most artists I will ever work with. He wants to be here until the end of his career. He wants it more than most." —Deborah Evans Price

MARKETPLACE

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LEGAL NOTICE

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NOTICE IS HEREBY GIVEN that FCBLA LLC, pursuant to a security agreement with Majoken, Inc. ("Debtor"), will, subject to certain terms of sale, sell the collateral indicated below to the highest qualified bidder at a public sale *for qualified bidders only* to be held on Monday, June 3, 2013, at 11:00 a.m., at O'Connor Cochran LLP, 515 S. Flower Street, 36th Floor, Los Angeles, California. The collateral is security for certain defaulted promissory notes, incorporated into the judgment in *First California Bank v. Even St. Productions Ltd. et al.*, Case No. BC449908 (Superior Court of Los Angeles County, September 11, 2012). The collateral to be sold consists of all of Debtor's assets, including the rights to receive performance royalties collected by Broadcast Music, Incorporated in certain music compositions and recordings of Sylvester Stewart p/k/a "Sly Stone" and the group "Sly and The Family Stone." The sale of the collateral is made subject to, and without waiver of, various claims asserted against Debtor in the pending action *Sylvester Stewart et al. v. Gerald Goldstein et al.*, Case No. BC430809 (Superior Court of Los Angeles County). FOR MORE INFORMATION (INCLUDING BIDDER QUALIFICATIONS AND TERMS OF SALE), CONTACT: Edythe Huang, 601 W. Fifth Street, 12th Floor, Los Angeles, California 90071, e-mail: ehuang@rjallanlaw.com.

NOTICE OF PUBLIC SALE OF COLLATERAL

NOTICE IS HEREBY GIVEN that FCBLA LLC, pursuant to a security agreement with Even St. Productions Ltd. ("Debtor"), will, subject to certain terms of sale, sell the collateral indicated below to the highest qualified bidder at a public sale *for qualified bidders only* to be held on Wednesday, June 5, 2013, at 11:00 a.m., at O'Connor Cochran LLP, 515 S. Flower Street, 36th Floor, Los Angeles, California. The collateral is security for certain defaulted promissory notes, incorporated into the judgment in *First California Bank v. Even St. Productions Ltd. et al.*, Case No. BC449908 (Superior Court of Los Angeles County, September 11, 2012). The collateral to be sold consists of all of Debtor's assets, including the rights to receive royalties (other than various performance royalties collected by Broadcast Music, Incorporated) in certain music compositions and recordings of Sylvester Stewart p/k/a "Sly Stone" and the group "Sly and The Family Stone." The sale of the collateral is made subject to, and without waiver of, various claims asserted against Debtor in the pending action *Sylvester Stewart et al. v. Gerald Goldstein et al.*, Case No. BC430809 (Superior Court of Los Angeles County). FOR MORE INFORMATION (INCLUDING BIDDER QUALIFICATIONS AND TERMS OF SALE), CONTACT: Edythe Huang, 601 W. Fifth Street, 12th Floor, Los Angeles, California 90071, e-mail: ehuang@rjallanlaw.com.

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Featuring Songwriters' Actual Voices!

TheMusicalSoundReview.com (718) 375-1245

CHARTS

BBMA-PERFORMED SONGS
SALES WEEK OF MAY 20
973,000
15%

RANDOM ACCESS
MEMORIES DIGITAL SALES
221,000
65% OF DEBUT WEEK

DAVID GUETTA'S 'PLAY
HARD' SONG SALES
48,000
313% POST BBMA'S

OVER THE COUNTER KEITH CAULFIELD

Daft Punk Gets Funky With First No. 1 Album

Dance duo nets year's second-largest sales week, as 'Random Access Memories' bows with 339,000



As anticipated, Daft Punk barges in at No. 1 on the Billboard 200 with *Random Access Memories*, selling 339,000 copies in its first week, according to Nielsen SoundScan.

The arrival gives the veteran electronic/dance duo its best sales week ever and first No. 1. The set also notches the second-largest sales week of the year overall. Only the debut of Justin Timberlake's *The 20/20 Experience* logged a larger frame so far in 2013, when it began with 968,000 on the April 6 chart.

With 339,000 sold, *Random Access Memories* also starts with a more robust sales figure than expected. Industry forecasters had projected a first-week launch of around 300,000, with a chance at hitting 325,000 if the set performed strongly through its first week. With well-hyped albums like *Random Access Memories*, there are usually fears of a first week overwhelmingly front-loaded by banked pre-orders or first-day digital sales. It seems that Daft Punk bucked that trend.

So far this year, there's only been three instances of an album moving 300,000 in a week: *Random's* debut, plus the first two weeks of Timberlake's *20/20*. Comparably, at this point a year ago, there were just two 300,000-plus frames: Madonna's bow with *MDNA* (359,000) and the post-Grammy Awards week of Adele's *21* (730,000).

At present, *Random Access Memories* looks like it should even hold for a second week atop the chart, as none of the new releases on May 28 pose a threat. The highest debut next week might be Alice in Chains' latest, *The Devil Put Dinosaurs Here*, with around 60,000, so say label prognosticators.

Random Access Memories is Daft Punk's fourth studio effort and second top 10 set on the Billboard 200. The pair previously reached as high as No. 4

with its soundtrack to "TRON: Legacy" in January 2011. Its previous highest-charting studio album was 2001's *Discovery*, which peaked at No. 44.

Daft Punk's last studio set, 2005's *Human After All*, debuted and peaked at No. 98. Rather incredibly, in one week, *Random Access Memories* has sold more than twice the amount that *Human After All* has. The latter has sold just 127,000 to date. Comparably, Daft Punk's best-selling album is *Discovery*, with 802,000.

Random Vinyl Stats: Impressively, 19,000 of *Random Access Memories'* sales in its first week were vinyl LPs. To put that figure in perspective, the title accounted for 15% of all vinyl albums sold last week (123,000). Naturally, *Random Access Memories* debuts at No. 1 on the Vinyl Albums chart, logging the biggest sales week for a vinyl LP since SoundScan launched the chart in the week ending Jan. 10, 2010. It's quite likely that Daft Punk has scored the single-largest sales frame for a vinyl set since the early 1990s.

Random Access Memories wasn't an inexpensive purchase for vinyl lovers, either. The double-LP set is currently priced at \$39.98 at Sony's My Play Direct Web store and \$35.53 at Amazon.com.

BBMA Post-Show Sales Sizzle: The 2013 Billboard Music Awards continue to pump sales gains, as the latest charts reflect the first full week of impact after the May 19 show.

In the tracking week ending May 26, the 19 songs performed on the ABC broadcast sold a combined 973,000 downloads, according to SoundScan, marking a big 15% gain compared with the previous frame. It's an impressive jump, considering that overall song sales rose by less than 1% for the week.

Of the songs performed on the BBMA's, the largest percentage gain is tallied by David Guetta's "Play Hard," featuring Ne-Yo and Akon, which garnered a 313% rise to 48,000 downloads (up from 12,000). The biggest seller was Selena Gomez's "Come & Get It," which moved 171,000 downloads last week (up 4%), its best sales week yet. The next-largest seller was Icona Pop's "I Love It," featuring Charli XCX, moving 134,000 (up 4%) for its second-biggest frame.

Some notable sales increases for performers' albums were earned last week as well, including a 24% hike for Icon Award honoree Prince's "Purple Rain" soundtrack (2,000 sold). Other gainers include Pitbull's *Global Warming* (up 81%, 122-61 on the Billboard 200), Ed Sheeran's *+* (up 39%, 56-35), Guetta's *Nothing But the Beat* (up 32%, a re-entry at No. 178) and Prince's *The Very Best of Prince* (up 12%, 178-149). ●



Rey Squeezes In
Margo Rey brings a format favorite to the Adult Contemporary chart for the first time, as her cover of Squeeze's "Tempted" debuts at No. 28. While the original has become an AC staple, it never reached the tally upon its release in 1981, when it rose to No. 8 on Mainstream Rock and No. 49 on the Billboard Hot 100. "Tempted" is a song that has always made me happy when I sing it," Rey says. "Its soul, groove and lyrical content make for a perfect combination. I'm so thankful to Squeeze for writing such a memorable classic." —Gary Trust

THE BIG NUMBER

171K

In the week ending May 26, Selena Gomez's "Come & Get It" was the biggest-selling song of those performed on the Billboard Music Awards, selling 171,000 copies (up 4%), for its best week yet.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,189,000	2,258,000	24,492,000
Last Week	5,107,000	2,127,000	24,430,000
Change	1.6%	6.2%	0.3%
This Week Last Year	5,287,000	2,192,000	25,984,000
Change	-1.9%	3.0%	-5.7%

*Digital album sales are also counted within album sales



YEAR-TO-DATE

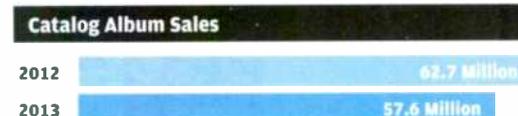
Overall Unit Sales			
	2012	2013	CHANGE
Albums	122,685,000	116,603,000	-5.0%
Digital Tracks	571,284,000	555,672,000	-2.7%
Store Singles	1,342,000	1,341,000	-0.1%
Total	695,311,000	673,616,000	-3.1%
Album w/TEA*	179,813,400	172,170,200	-4.3%

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



Sales by Album Format			
	2012	2013	CHANGE
CD	74,503,000	64,056,000	-14.0%
Digital	46,388,000	50,064,000	7.9%
Vinyl	1,761,000	2,334,000	32.5%
Other	31,000	148,000	377.4%

Sales by Album Category			
	2012	2013	CHANGE
Current	59,994,000	59,050,000	-1.6%
Catalog	62,690,000	57,553,000	-8.2%
Deep Catalog	50,169,000	46,292,000	-7.7%



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

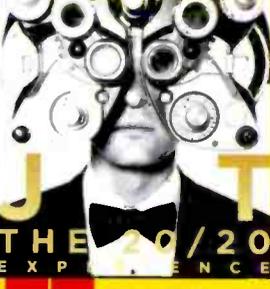
For week ending May 26, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.



Read more
Chart Beat at
billboard.com/
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Hot 100

June 8
2013
billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 CAN'T HOLD US R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	16
2	2	2	JUST GIVE ME A REASON J. BHASKER (PINK, J. BHASKER, N. RUESS)	P!nk Feat. Nate Ruess RCA	▲	1	15
3	3	3	MIRRORS TIMBALAND (J. TIMBERLAKE, T. V. MOSLEY, J. HARMON, J. E. FAUNTLEROY II)	Justin Timberlake RCA		3	15
				As the track spends a second week atop Hot 100 Airplay, Timberlake boasts a new career-best audience reach: The song's 151 million impressions (up 6%) best the 146 million that "My Love" (featuring T.I.) registered in its fifth and final frame on Hot 100 Airplay (Dec. 9, 2006).			
15	10	4	DG SG GET LUCKY T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO, N. RODGERS, P. L. WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		4	6
10	6	5	CRUISE J. MOI (B. KELLEY, T. HUBBARD, J. MOI, C. RICE, J. RICE)	Florida Georgia Line Feat. Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	5	34
				The song reaches the top five in its 34th week, setting a record for the slowest climb to the region in the chart's nearly 55-year history. It eclipses the 30-week ascent to the top five of Lonestar's fellow country-to-pop crossover "Amazed" (1999-2000).			
6	7	6	COME & GET IT STARGATE (E. DEAN, M. S. ERIKSEN, T. E. HERMANSEN)	Selena Gomez HOLLYWOOD	●	6	7
9	9	7	I LOVE IT P. BERGER (P. BERGER, C. AITCHISON, L. EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	7	17
5	5	8	STAY M. EKKO, J. PARKER (M. EKKO, J. PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/JDMG	▲	3	16
8	8	9	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	7	39
4	4	10	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, A. WYATT)	Bruno Mars ATLANTIC	▲	1	23
54	12	11	BLURRED LINES P. L. WILLIAMS (P. L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		11	6
7	11	12	THRIFT SHOP R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	34
12	13	13	THE WAY H. MONEY (H. D. SAMUELS, A. STREETER, A. S. LAMBERT, J. SPARKS, M. MCCORMICK, B. RUSSELL)	Ariana Grande Feat. Mac Miller REPUBLIC	●	10	9
11	14	14	HEART ATTACK M. ALLAN, J. EVIGAN (M. ALLAN, J. EVIGAN, S. DOUGLAS, N. WILLIAMS, A. PHILLIPS, D. LOVATO)	Demi Lovato HOLLYWOOD	▲	10	13
18	21	15	WAGON WHEEL F. ROGERS (B. DYLAN, K. SECOR)	Darius Rucker CAPITOL NASHVILLE	●	15	16
19	16	16	BOYS 'ROUND HERE S. HENDRICKS (R. AKINS, D. DAVIDSON, C. WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	●	16	9
15	15	17	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B. WALKER (FALL OUT BOY, B. WALKER, J. HILL)	Fall Out Boy DECADANCE/ISLAND/JDMG	●	15	16
13	17	18	FEEL THIS MOMENT A. MESSINGER, R. MATHEW, N. LAMBROZZA (A. C. PEREZ, J. PEREZ, M. TWEED, C. KREWAZUK, A. MESSINGER, N. LAMBROZZA, B. VARGAS, C. AGUILERA, PAL. WAARTAR, M. HARNEY, M. FURPHOLMEN) MR. 305/POLY D GROUNDS/RCA	Pitbull Feat. Christina Aguilera RCA	▲	8	18
20	19	19	#THATPOWER D. LEROY, WILL. J. AM (W. ADAMS, D. LEROY, J. BIEBER)	will.i.am Feat. Justin Bieber WILL. I. AM/INTERSCOPE		17	10
24	20	20	#BEAUTIFUL MIGUEL, M. CAREY, HAPPY PEREZ (M. J. PIMENTEL, M. CAREY)	Mariah Carey Feat. Miguel ISLAND/JDMG		20	3
21	23	21	POWER TRIP J. L. COLE (J. COLE, H. LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA		20	15
23	24	22	HIGHWAY DON'T CARE B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, M. IRWIN, J. KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	●	22	13
25	26	23	22 MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	●	20	13

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
14	18	24	STARTED FROM THE BOTTOM M. ZOMBIE (A. GRAHAM, W. COLEMAN, N. SHEBIB, B. SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	▲	6	16
26	28	25	NEXT TO ME CRAZE, HOAX (A. E. SANDE, H. CHEGWIN, M. CRAZE, A. PAUL)	Emeli Sande CAPITOL	●	25	14
HOT SHOT DEBUT			CLOUDS K. DEMER (Z. SOBIECH)	Zach Sobiech ROCK THE CAUSE		26	1
17	25	27	SUIT & TIE TIMBALAND, J. TIMBERLAKE, JROC (J. TIMBERLAKE, T. V. MOSLEY, S. C. CARTER, J. HARMON, J. E. FAUNTLEROY II, T. STUART, J. WILSON, C. STILL)	Justin Timberlake Feat. Jay Z RCA	▲	3	20
41	30	28	CLARITY ZEDD (A. ZASLAVSKI, MATTHEW KOMA, P. ROBINSON, S. GRAY)	Zedd Featuring Foxes INTERSCOPE		28	10
22	27	29	LOVE ME MIKE WILL MADE-IT-A- (D. CARTER, A. GRAHAM, N. WILBURN, CASH, M. L. WILLIAMS II, A. HOGAN)	Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		9	19
44	36	30	CUPS (PITCH PERFECT'S WHEN I'M GONE) C. BECK, M. KILIAN (A. P. CARTER, J. GERSTEIN, D. BLACKETT, H. TUNSTALL-BEHRENS, J. FREEMAN)	Anna Kendrick UMF/REPUBLIC	●	30	22
10	34	31	FINE CHINA ROCCSTAR, PK (C. M. BROWN, A. STREETER, L. YOUNGBLOOD, G. DEGEDDINGSEZE, E. BELLINGER)	Chris Brown RCA		31	8
27	29	32	BAD T. THOMAS, K. CAMP (D. AKINTIMEHIN, T. THOMAS)	Wale Featuring Tiara Thomas MAYBACH/ATLANTIC		25	15
59	22	33	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE		22	5
28	33	34	HO HEY R. HADLOCK (W. SCHULTZ, J. FRAITES)	The Lumineers DUALTONE	▲	3	51
30	31	35	HERE'S TO NEVER GROWING UP M. JOHNSON (A. LAVIGNE, M. JOHNSON, C. K. ROEGER, D. H. HODGES, J. KASHER HINDLIN)	Avril Lavigne EPIC		30	7
			AG TREASURE THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, P. BROWN)	Bruno Mars ATLANTIC		36	2
				The disco-tinged track shimmies 56-27 on Hot 100 Airplay with a 66% gain to 41 million. Following the first full week of sales after he performed the song to open the Billboard Music Awards (May 19), it enters Hot Digital Songs at No. 35 (56,000 downloads sold, up 130%).			
50	40	37	THE OTHER SIDE AMMO, M. JOHNSON (J. DESROULEAUX, M. JOHNSON, J. COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		37	6
52	45	38	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		38	7
56	32	39	BITCH, DON'T KILL MY VIBE SOUNWAVE (K. DUCKWORTH, M. SPEARS, BRAUN, VINDAHL, L. LYKKE, SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		32	14
29	35	40	GET YOUR SHINE ON J. MOI (T. HUBBARD, B. KELLEY, R. CLAWSON, C. TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	27	18
5	48	41	CRASH MY PARTY J. STEVENS (R. CLAWSON, A. GORLEY)	Luke Bryan CAPITOL NASHVILLE		18	7
12	52	42	LEGO HOUSE J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		42	9
33	38	43	BUGATTI MIKE WILL MADE-IT (A. MCCOLISTER, W. L. ROBERTS II, M. L. WILLIAMS II, M. WILBURN, CASH)	Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	●	33	15
31	37	44	LOCKED OUT OF HEAVEN THE SMEEZINGTONS, J. BHASKER, E. HAYNIE, M. ROYSON (BRUNO MARS, P. LAWRENCE II, A. LEVINE)	Bruno Mars ATLANTIC	▲	1	34
45	46	45	RICH AS F**K T. MINUS, N. SEETHARAM (D. CARTER, T. EPPS, WILLIAMS, N. SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		45	10
39	49	46	GENTLEMAN PSY (P. JAI-SANG, G. H. YO)	PSY SILENT/SCHOOLBOY/REPUBLIC		5	7
34	39	47	DAYLIGHT A. LEVINE, MDI, MAX MARTIN (A. LEVINE, MAX MARTIN, SAMM, M. LEVY)	Maroon 5 A&M/OCTONE/INTERSCOPE	▲	7	25
36	41	48	I KNEW YOU WERE TROUBLE. MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	▲	2	32
37	47	49	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	30	38

LEGEND
Bullets indicate titles with greatest weekly gains.

Album Charts
● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
○ Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).
△ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts
● RIAA certification for 500,000 paid downloads (Gold).
▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multi-platinum level.

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

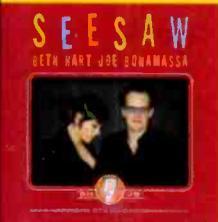
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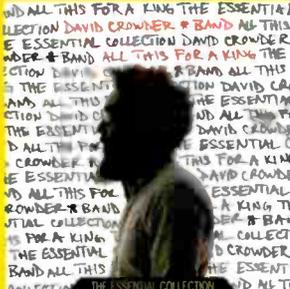
FLORIDA GEORGIA LINE: ADAM TAYLOR; MARS: KAI Z. FENG
THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN SOUNDSCAN AND TRACKING AIRPLAY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BI FOR COMPLETE RULES AND EXPLANATIONS. © 2013, PROMOTHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.
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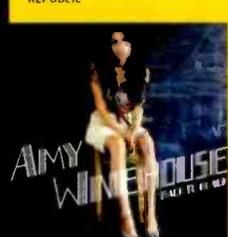
The Billboard 200

June 8
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1WK DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	1
	NEW	2	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	1
	NEW	3	THE NATIONAL 4AD	Trouble Will Find Me		3	1
	NEW	4	FRENCH MONTANA BAD BOY/INTERSCOPE/IGA	Excuse My French		4	1
2	4	5	SOUNDTRACK The Great Gatsby: Music From Baz Luhrmann's Film WATERTOWER/INTERSCOPE/IGA			2	3
	NEW	6	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS		6	1
	1	7	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	2
	2	8	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	2
6	7	9	JUSTIN TIMBERLAKE RCA	The 20/20 Experience ▲		1	10
1	5	10	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	3
3	6	11	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	3
4	8	12	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	5
14	13	13	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions ●		2	38
	1	14	DEMI LOVATO HOLLYWOOD	Demi		3	2
11	16	15	P!NK RCA	The Truth About Love ▲		1	36
9	10	16	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	9
12	11	17	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist ●		2	33
16	18	18	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ●		7	25
10	17	19	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲		1	24
	NEW	20	HG A FIRM HANDSHAKE ROCK THE CAUSE	Fix Me Up (EP)		20	1
8	13	21	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	4
5	9	22	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	3
22	21	23	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	9
19	23	24	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	8
29	35	25	GG FUN. FUELED BY RAMEN	Some Nights ▲		3	66
21	22	26	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	6
33	31	27	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	16
13	26	28	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONSGATE HOME ENTERTAINMENT/BIG MACHINE/BMLG			13	3
24	30	29	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	35
34	37	30	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	31

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
18	24	31	FANTASIA 19/RCA	Side Effects Of You		2	5
	NEW	32	SOUNDTRACK DEF JAM/IDJMG	Fast & Furious 6		32	1
				The soundtrack to the sixth installment of the action movie series starts with 11,000—much stronger than the 5,000 debut that greeted <i>Fast Five</i> in 2011 (No. 105). The new effort is the highest-charting <i>Fast & Furious</i> album since the second film's companion album, <i>2 Fast 2 Furious</i> , hit No. 5 in 2003.			
							
23	29	33	THE LUMINEERS DUALTONE	The Lumineers ▲		2	60
7	19	34	ROD STEWART CAPITOL	Time		7	3
62	56	35	ED SHEERAN ELEKTRA	+ ●		5	50
	14	36	TRACE ADKINS SHOW DOG-UNIVERSAL	Love Will...		14	2
30	38	37	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	12
49	57	38	MAROON 5 A&M/OCTONE/IGA	Overexposed ▲		2	48
25	33	39	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic ▲		1	27
27	36	40	ADELE XL/COLUMBIA	21 10		1	118
	12	41	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	2
52	40	42	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city ●		2	31
15	28	43	SHE & HIM MERGE	Volume 3		15	3
69	45	44	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die ●		2	69
46	44	45	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲		1	96
32	43	46	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	60
	NEW	47	BETH HART/JOE BONAMASSA J & R ADVENTURES	Seesaw		47	1
							
				With the set's arrival at No. 1 on Blues Albums, Bonamassa extends his lead over B.B. King as the artist with the most Blues Albums No. 1s in history (11).			
51	50	48	SOUNDTRACK UME	Pitch Perfect ●		3	31
47	47	49	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	94
40	51	50	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado ●		2	37
35	41	51	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	7
44	49	52	JASON ALDEAN BROKEN BOW/BBMG	Night Train ▲		1	32
76	71	53	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	166

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
53	66	54	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	56
45	54	55	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	7
50	52	56	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	27
17	34	57	NATALIE MAINES COLUMBIA	Mother		17	3
-	59	58	SOUNDTRACK VARESE SARABANDE	Star Trek: Into Darkness		58	2
-	104	59	DAFT PUNK VIRGIN/CAPITOL	Discovery	●	44	23
58	63	60	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	80
132	122	61	PS PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	27
				The album gains by 81%, lifting it to 6,000 sold for the week—its best frame since the April 13 issue (8,000). Credit the gain to performances on ABC's "Dancing With the Stars" (May 21) and the Billboard Music Awards (May 19), as well as publicity gleaned by his voice role in the animated film "Epic," which opened May 24 in U.S. theaters.			
66	67	62	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	7
78	76	63	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	10
43	58	64	KID CUDI REPUBLIC	Indicud		2	6
71	62	65	E MELI SANDE CAPITOL	Our Version Of Events		28	28
20	42	66	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	9
68	70	67	GEORGE JONES SONY MUSIC CMG	Super Hits	▲	56	5
56	64	68	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	16
31	53	69	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMI	NOW That's What I Call A Country Party		31	3
NEW		70	DAVID CROWDER BAND SIXSTEPS/SPARROW/CAPITOL CMG	All This For A King: The Essential Collection		70	1
				While the band has called it quits, it continues to rack up hits. On Christian Albums, it's the act's 11th top 10 set. It includes one new track by Crowder (who continues on as a solo act) and a remix by the Digital Age (the new name of the rest of the band, which will release its debut set on Aug. 13).			
54	60	71	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	27
80	87	72	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	119
59	65	73	PARAMORE FUELED BY RAMEN	Paramore		1	7
55	61	74	PHOENIX LOYALTYE/GLASSNOTE	Bankrupt!		4	5
78	75	75	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	34

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
72	73	76	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	136
RE-ENTRY		77	EMINEM WEB/AFTERMATH/INTERSCOPE/UMI	The Eminem Show	◆	1	118
64	72	78	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	67
82	81	79	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	28
-	82	80	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMI	Asondeguerra Tour		80	2
99	94	81	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	19
61	83	82	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons		60	25
75	75	83	ALABAMA SHAKES ATO	Boys & Girls	●	6	56
RE-ENTRY		84	THE DOORS DMC/ELEKTRA/RHINO	The Very Best Of The Doors	●	84	18
63	88	85	TAMELA MANN TILLYMANN	Best Days		14	37
127	97	86	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	◆	18	269
79	93	87	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	7
107	91	88	GEORGE JONES EPIC (NASHVILLE)/LEGACY	16 Biggest Hits	●	42	5
NEW		89	AIRBOURNE ROADRUNNER	Black Dog Barking		89	1
RE-ENTRY		90	AMY WINEHOUSE REPUBLIC	Back To Black	▲	2	118
				Sale-pricing on hit albums in the iTunes store spurs gains for the likes of Amy Winehouse's <i>Back to Black</i> (up 104%), Eminem's <i>The Eminem Show</i> (No. 77, up 243%) and fun.'s <i>Some Nights</i> (35-25, up 28%).			
123	140	91	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	9
-	77	92	ESCAPE THE FATE ELEVEN SEVEN	Ungrateful		27	2
86	90	93	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	46
NEW		94	THE BEACH BOYS BROTHER/CAPITOL/UMI	Live: The 50th Anniversary Tour		94	1
				The band's fourth album to chart since 2012 starts with 4,000 and also enters at No. 10 on Internet Albums. Physical sales from the Web accounted for 38% of its first-week sales.			
57	85	95	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	23
179	159	96	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	1	837
163	16	97	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	24
-	148	98	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	74
39	48	99	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	16
85	99	100	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	24



Rihanna Nets Sixth Million-Seller

Pop diva **Rihanna** (above) scores her sixth million-selling album, as her latest release, *Unapologetic*, sails past the million mark, according to Nielsen SoundScan.

The album, released late last year, sold another 9,000 (down 17%) in the week ending May 26, bringing its to-date total to slightly more than 1 million.

In reaching the threshold in its 27th chart week on the Billboard 200 (33-39), *Unapologetic* is selling at a faster clip than her previous album, 2011's *Talk A Piz*. The latter took 43 frames to reach 1 million.

Of Rihanna's seven albums, all but one have sold a million. Only her debut, 2005's *Music of the Sun*, has missed the mark, moving just 607,000 to date.

The current album has tallied four Billboard Hot 100 singles so far: "Diamonds" (No. 1 for three weeks), "Pour It Up" (19), "Loveeeeeee Song" (55) and "Stay" (3). Her next top 40-focused single is "Right Now" (featuring **David Guetta**), which is percolating under the threshold of the Mainstream Top 40 chart.

—Keith Caulfield



Adele's '21' Scales Longevity List

Adele's *21* spends its 118th consecutive week in the top 40 on the Billboard 200—its entire chart run—as the set dips 36-40. In doing so, the title inches closer to the Nielsen SoundScan-era record for the most weeks spent in the top 40, set by **Shania Twain's *Come On Over*** (127 weeks).

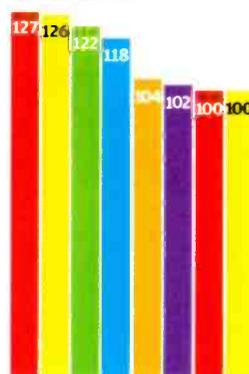
Just 14 weeks behind *21* is **Mumford & Sons'** first album, the still-charting *Sigh No More*, which has tallied 104 frames in the top 40. While it's not in the top 40 this week (it rises 71-53), it popped back into the top 40 earlier this year for nine weeks. So, don't rule out a return to the region for the set.

Since SoundScan started powering the Billboard 200 chart on May 25, 1991, *Come On Over* rules the record books as the longest-running album in the top 40, with 127 weeks. That total also happens to be consecutive, dating from its debut on Nov. 22, 1997 (No. 2). The album has spent 151 weeks on the chart; its last was on Oct. 7, 2000. *Come On Over* is one of only eight albums to notch 100 weeks or more in the top 40 in the SoundScan era (see chart, below).

With *21* continuing to rack up chart weeks, it could well surpass Twain's record in the next few months.

—Keith Caulfield

ALBUMS WITH MOST WEEKS IN TOP 40 ON BILLBOARD 200 (SOUNDSCAN ERA)



Come On Over, Shania Twain (1997)
Taylor Swift, Taylor Swift (2006)
All the Right Reasons, Nickelback (2005)
21, Adele (2011)
Sigh No More, Mumford & Sons (2010)
The Fame, Lady Gaga (2008)
Ten, Pearl Jam (1992)
Come Away With Me, Norah Jones (2002)

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	104	101	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	140
103	77	102	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	77
102	106	103	WILL.I.AM WILL.I.AM/INTERSCOPE/IGA	#willpower		9	5
<p>The album scores its first weekly sales gain, as it rises three slots with a 6% increase. Credit a portion of that spike to Will.i.am's performance at the Billboard Music Awards (May 19), where he sang current hit "#thatpower" with Justin Bieber.</p>							
38	79	104	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2		38	3
106	133	105	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	42
118	117	106	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	63
136	119	107	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	93
77	98	108	ALICIA KEYS RCA	Girl On Fire	●	1	26
105	105	109	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	19
199	190	110	KE\$HA KEMOSABE/RCA	Warrior		6	21
<p>As her single "Crazy Kids" (featuring Will.i.am) rises 34-32 on Mainstream Top 40, her album heads back up the list with a 56% sales gain.</p>							
67	92	111	STEVE MARTIN & EDIE BRICKELL 40 SHARE/ROUNDER/CONCORD	Love Has Come For You		21	5
60	86	112	ROB ZOMBIE ZODIAC SWAN/T-BOY/UME	Venomous Rat Regeneration Vendor		7	5
-	113	113	EVE FROM THE RIB	Lip Lock		46	2
-	114	114	POP EVIL EDNE	Onyx		39	2
133	113	115	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	19
148	116	116	THE NEIGHBOURHOOD R/EVOLVE/COLUMBIA	I Love You.		39	5
173	141	117	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	15
95	109	118	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	35
-	189	119	BEASTIE BOYS DEF JAM/UME	Licensed To Ill	▲	1	101
113	115	120	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	28
129	137	121	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	96
26	80	122	FITZ AND THE TANTRUMS DANGERBIRD/ELEKTRA	More Than Just A Dream		26	3
168	123	123	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	52	182
144	142	124	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	97

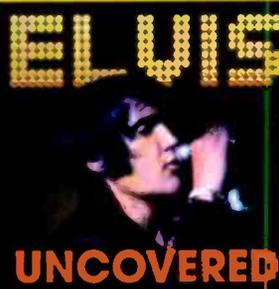
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
191	107	125	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	76
108	114	126	LEE BRICE CURB	Hard 2 Love		5	55
89	126	127	DEVICE WARNER BROS.	Device		11	7
91	171	128	CHRIS TOMLIN SIX STEPS/SPARROW/CAPITOL CMG	Burning Lights		1	20
-	NEW	129	NEW POLITICS RCA	A Bad Girl In Harlem		129	1
-	130	130	THE DILLINGER ESCAPE PLAN PARTY SMASHER/SUMERIAN	One Of Us Is The Killer		25	2
-	175	131	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	29
81	84	132	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	262
-	133	133	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	128
178	134	134	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	41
126	130	135	TYLER, THE CREATOR ODD FUTURE	Wolf		3	8
112	123	136	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	34
157	160	137	THIRD DAY ESSENTIAL/PLG	Miracle		10	23
124	131	138	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	92
36	95	139	PATTY GRIFFIN NEW WEST	American Kid		36	3
104	125	140	AWOLNATION RED BULL	Megalithic Symphony		84	81
152	149	141	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	23
166	142	142	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	52
122	127	143	YEAH YEAH YEAHS DRESS UP/INTERSCOPE/IGA	Mosquito		5	6
114	138	144	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	12
-	RE-ENTRY	145	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	34
90	124	146	THOMPSON SQUARE STONEY CREEK/BBMG	Just Feels Good		13	9
-	NEW	147	AUDRA MCDONALD NONESUCH/WARNER BROS.	Go Back Home		147	1
<p>The five-time Tony Award-winning actress/singer returns to the charts with her first album in seven years. The set bows with 3,000 first-week copies and lands at No. 2 on Heatseekers Albums.</p>							
115	134	148	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	18
177	178	149	PRINCE WARNER BROS.	The Very Best Of Prince	▲	66	36
70	144	150	SAVAGES POP NOIRE/MATADOR	Silence Yourself		70	3
164	154	151	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	133

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
146	168	152	KID ROCK LAVA/AG	Cocky	▲	3	121
141	161	153	TASHA COBBS EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	9
194	147	154	THE WEEKND XO/REPUBLIC	Trilogy	▲	4	28
130	158	155	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	85
NEW	156	156	JAMIE CULLUM UNIVERSAL ISLAND/UME	Momentum		156	1
149	152	157	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR/UME			66	86
101	156	158	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	233
RE-ENTRY	159	159	FLEETWOOD MAC WARNER BROS.	Rumours	◆	1	159
83	121	160	LL COOL J 429/SLG	Authentic		23	4
147	166	161	GEORGE JONES Hits I Missed...And One I Didn't BANDIT/WELK			79	12
88	129	162	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	79
153	155	163	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA/UME		▲	60	118
186	165	164	BRING ME THE HORIZON EPITAPH	Sempiternal		11	8
98	146	165	SNOOP LION BERHANE SOUND SYSTEM/BL/MAD DECENT/VICE/RCA	Reincarnated		16	5
155	172	166	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	48
162	163	167	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44	●	2	29
154	174	168	STONE SOUR House Of Gold & Bones: Part 2 ROADRUNNER			10	7
28	74	169	STRAIGHT NO CHASER Under The Influence ATCO/ATLANTIC/AG			28	3
RE-ENTRY	170	170	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	183
199	171	171	SKRILLEX Scary Monsters And Nice Sprites (EP) BIG BEAT/ATLANTIC/AG			49	94
140	153	172	KILLSWITCH ENGAGE Disarm The Descent ROADRUNNER			7	8
117	150	173	ERIC CLAPTON BUSHBRANCH/SURFOOG	Old Sock		7	11
RE-ENTRY	174	174	PRINCE AND THE REVOLUTION Purple Rain (Soundtrack) WARNER BROS.		◆	1	79
NEW	175	175	GUCCI MANE 1017 BRICK SQUAD	Trap House 3		175	1
RE-ENTRY	176	176	IN THIS MOMENT CENTURY MEDIA	Blood		15	25
RE-ENTRY	177	177	BEYONCE PARKWOOD/COLUMBIA		▲	4	59
RE-ENTRY	178	178	DAVID GUETTA Nothing But The Beat WHAT A MUSIC/ASTRALWERKS/CAPITOL			5	71

The EDM superstar recently celebrated his first half-million-selling album, as *Nothing But the Beat* surpassed 500,000 copies two weeks ago. The effort's latest single, "Play Hard," spends its second week lodged at No. 2 on Dance Club Songs.



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
195	183	179	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	152
105	128	180	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels		5	69
NEW	181	181	THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk		181	1
RE-ENTRY	182	182	TIM MCGRAW CURB	Number One Hits	▲	27	83
NEW	183	183	JEKALYN CARR LUNJEAR/MALACO	Greater Is Coming		183	1
RE-ENTRY	184	184	THE XX YOUNG TURKS	XX		92	48
120	185	185	HUEY LEWIS & THE NEWS CHRYSALIS/CAPITOL/UME	Sports	▲	1	160
188	186	186	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		129	6
187	187	187	SKRILLEX BIG BEAT/DWLSLA/ATLANTIC/AG	Bangarang (EP)		14	65
74	118	188	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	17
RE-ENTRY	189	189	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	20
42	101	190	JOE SATRIANI EPIC	Unstoppable Momentum		42	3
191	182	191	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	49
NEW	192	192	ELVIS PRESLEY Uncovered SONY MUSIC CMG			192	1
RE-ENTRY	193	193	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)		171	2
RE-ENTRY	194	194	DAFT PUNK Homework SOMA/VIRGIN/CAPITOL		●	150	19
RE-ENTRY	195	195	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion		5	8
RE-ENTRY	196	196	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy		151	2
RE-ENTRY	197	197	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	23
198	198	198	MICHAEL JACKSON The Essential Michael Jackson EPIC/LEGACY		▲	53	69
RE-ENTRY	199	199	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	14
41	111	200	DEERHUNTER 4AD	Monomania		41	3



It's the 128th charting album for the King of Rock & Roll, which also steps in at No. 49 on Rock Albums. The budget-priced collection has been out since May 2012, but only popped onto the list this week (up 87%) after continued promotion at retail.



Absent from the chart since 1998, the duo's first album returns with a 50% sales gain for the week, thanks to the buzz generated by its No. 1 debut with *Random Access Memories*. With slightly more than 2,000 sold, it's the album's best sales frame since the week ending Jan. 3, 1999.

—Keith Caulfield



Q&A

Jesse Rutherford of the Neighbourhood

I Love You. is your first album. How do you describe your sound to a newcomer?
Generally, dark pop. I've never said we're kind of like this band or that artist. That makes me cringe. If I said simple things like, "It's influenced by hip-hop but it has guitar," somebody could honestly be like, "Oh, so Limp Bizkit." It's so much easier for people to just hear it. But I do think seeing it is important, too. We're not like any band that's being played next to us on the radio.

You started out rapping, right?

I was doing hip-hop, producing all my own stuff. That's kind of my zone. But we can do hip-hop things as far as production and attitude and marketing—I don't have to be up there rapping.

Is there a hip-hop artist who would be a natural collaborator?

Someone like Kendrick Lamar or Drake would work, and I think we'd mesh really well, but maybe someone like Meek Mill, who's in a totally different world than us. It would be cool to push ourselves a little bit.

What drew you to pop?

We like pop music. We like writing good, solid songs, and pop's structure feels really good. But it's still early on for us, and this is kind of our first way of finding ourselves.

—Zach Dionne

Hot 100 Breakout

June 8
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	MIRRORS	Justin Timberlake	9
2	2	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess	13
3	3	CANT HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	10
4	4	STAY	Rihanna Feat. Mikky Ekko	16
5	5	WHEN I WAS YOUR MAN	Bruno Mars	18
6	6	I LOVE IT	Icona Pop Feat. Charli XCX	13
7	7	HEART ATTACK	Demi Lovato	13
8	8	DAYLIGHT	Maroon 5	25
11	9	CRUISE	Florida Georgia Line Feat. Nelly	27
10	10	COME & GET IT	Selena Gomez	6
11	11	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	17
12	12	GET LUCKY	Daft Punk Feat. Pharrell Williams	5
13	13	HIGHWAY DON'T CARE	Tim McGraw With Taylor Swift	10
14	14	WAGON WHEEL	Darius Rucker	13
10	15	SUIT & TIE	Justin Timberlake Feat. Jay-Z	20
16	16	THE WAY	Ariana Grande Feat. Mac Miller	6
17	17	HO HEY	The Lumineers	33
17	18	POWER TRIP	J. Cole Feat. Miguel	10
23	19	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	13
15	20	FINE CHINA	Chris Brown	8
25	21	NEXT TO ME	Emeli Sande	14
22	22	#BEAUTIFUL	Mariah Carey Feat. Miguel	4
21	23	#THATPOWER	will.i.am Feat. Justin Bieber	9
24	24	BOYS 'ROUND HERE	Blake Shelton	8
25	25	LOCKED OUT OF HEAVEN	Bruno Mars	34
26	26	BAD	Wale Feat. Tiara Thomas	12
27	27	TREASURE	Bruno Mars	2
28	28	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	24
29	29	RADIOACTIVE	Imagine Dragons	7
30	30	ANYWHERE WITH YOU	Jake Owen	9
34	31	BEAT THIS SUMMER	Brad Paisley	10
32	32	STARTED FROM THE BOTTOM	Drake	15
33	33	LIKE JESUS DOES	Eric Church	13
40	34	THE OTHER SIDE	Jason Derulo	5
35	35	DONE	The Band Perry	10
32	36	I KNEW YOU WERE TROUBLE.	Taylor Swift	26
27	37	GET YOUR SHINE ON	Florida Georgia Line	14
38	38	CRASH MY PARTY	Luke Bryan	6
39	39	BITCH, DON'T KILL MY VIBE	Kendrick Lamar	7
40	40	CLARITY	Zedd Feat. Foxes	5
30	41	22	Taylor Swift	11
37	42	ALIVE	Krewella	14
43	43	MORE THAN MILES	Brantley Gilbert	13
42	44	LOVE ME	Lil Wayne Feat. Drake & Future	18
50	45	WE STILL IN THIS B****	B.o.B Feat. T.I. & Juicy J	12
74	46	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	2
53	47	GONE, GONE, GONE	Phillip Phillips	7
57	48	HEY PRETTY GIRL	Kip Moore	8
54	49	JUMP RIGHT IN	Zac Brown Band	10
52	50	LEGO HOUSE	Ed Sheeran	6

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	CANT HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	13
4	2	CRUISE	Florida Georgia Line Feat. Nelly	42
3	3	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	6
4	4	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess	14
5	5	GET LUCKY	Daft Punk Feat. Pharrell Williams	6
6	6	COME & GET IT	Selena Gomez	7
NEW	7	CLOUDS	Zach Sobiech	1
8	8	RADIOACTIVE	Imagine Dragons	29
6	9	MIRRORS	Justin Timberlake	13
10	10	I LOVE IT	Icona Pop Feat. Charli XCX	14
12	11	BOYS 'ROUND HERE	Blake Shelton Feat. Pistol Annies & Friends	9
17	12	WAGON WHEEL	Darius Rucker	16
11	13	STAY	Rihanna Feat. Mikky Ekko	16
13	14	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	16
15	15	HIGHWAY DON'T CARE	Tim McGraw With Taylor Swift	13
16	16	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	34
15	17	#BEAUTIFUL	Mariah Carey Feat. Miguel	3
18	18	#THATPOWER	will.i.am Feat. Justin Bieber	10
NEW	19	WE OWN IT (FAST & FURIOUS)	2 Chainz & Wiz Khalifa	1
22	20	NEXT TO ME	Emeli Sande	13
21	21	THE WAY	Ariana Grande Feat. Mac Miller	9
NEW	22	HEADBAND	B.o.B Feat. 2 Chainz	1
14	23	WHEN I WAS YOUR MAN	Bruno Mars	21
27	24	22	Taylor Swift	15
25	25	YOUNG AND BEAUTIFUL	Lana Del Rey	5
24	26	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	17
NEW	27	LOVE SOMEBODY	Maroon 5	1
28	28	HEART ATTACK	Demi Lovato	13
21	29	HERE'S TO NEVER GROWING UP	Avril Lavigne	7
30	30	CLARITY	Zedd Feat. Foxes	7
31	31	LEGO HOUSE	Ed Sheeran	2
32	32	CUPS	Anna Kendrick	17
26	33	CRASH MY PARTY	Luke Bryan	7
34	34	THE OTHER SIDE	Jason Derulo	6
NEW	35	TREASURE	Bruno Mars	1
34	36	I WANT CRAZY	Hunter Hayes	7
35	37	GET YOUR SHINE ON	Florida Georgia Line	17
38	38	LIVE IT UP	Jennifer Lopez Feat. Pitbull	3
33	39	STARTED FROM THE BOTTOM	Drake	16
NEW	40	PLAY HARD	David Guetta Feat. Ne-Yo & Akon	1
NEW	41	HEADS CAROLINA, TAILS CALIFORNIA	Danielle Bradbery	1
42	42	GONE, GONE, GONE	Phillip Phillips	12
32	43	SUIT & TIE	Justin Timberlake Feat. Jay Z	19
38	44	MAMA'S BROKEN HEART	Miranda Lambert	17
40	45	POWER TRIP	J. Cole Feat. Miguel	12
44	46	SAIL	AWOLNATION	43
47	47	RUNNIN' OUTTA MOONLIGHT	Randy Houser	2
48	48	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding	4
43	49	BUGATTI	Ace Hood Feat. Future & Rick Ross	15
36	50	GIVE IT ALL WE GOT TONIGHT	George Strait	15

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	GANGNAM STYLE	PSY	20
2	2	CANT HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	13
3	3	GET LUCKY	Daft Punk Feat. Pharrell Williams	6
3	4	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	20
4	5	WHEN I WAS YOUR MAN	Bruno Mars	17
6	6	RADIOACTIVE	Imagine Dragons	20
11	7	U.O.E.N.O.	Rocko Feat. Future & Rick Ross	7
8	8	THE WAY	Ariana Grande Feat. Mac Miller	9
7	9	COME & GET IT	Selena Gomez	7
8	10	MIRRORS	Justin Timberlake	10
14	11	GENTLEMAN	PSY	7
13	12	HARLEM SHAKE	Baauer	15
9	13	JUST GIVE ME A REASON	P!nk Feat. Nate Ruess	12
12	14	STARTED FROM THE BOTTOM	Drake	15
16	15	POWER TRIP	J. Cole Feat. Miguel	12
15	16	CRUISE	Florida Georgia Line	7
15	17	LOVE ME	Lil Wayne Feat. Drake & Future	17
18	18	HEART ATTACK	Demi Lovato	12
19	19	I LOVE IT	Icona Pop Feat. Charli XCX	8
22	20	SAIL	AWOLNATION	20
21	21	BODY PARTY	Ciara	5
22	22	22	Taylor Swift	10
24	23	BAD	Wale Feat. Tiara Thomas	13
25	25	YOUNG AND BEAUTIFUL	Lana Del Rey	2
26	26	STAY	Rihanna Feat. Mikky Ekko	15
26	26	LEVITATE	Hadouken!	13
33	27	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	11
32	28	CUPS (PITCH PERFECT'S WHEN I'M GONE)	Anna Kendrick	8
27	29	F**KIN PROBLEMS	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	20
29	30	BITCH, DON'T KILL MY VIBE	Kendrick Lamar	7
29	31	#THATPOWER	will.i.am Feat. Justin Bieber	5
32	32	RICH AS F**K	Lil Wayne Feat. 2 Chainz	8
33	33	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	2
40	34	FINE CHINA	Chris Brown	7
31	35	#BEAUTIFUL	Mariah Carey Feat. Miguel	2
38	36	BUGATTI	Ace Hood Feat. Future & Rick Ross	12
38	37	I KNEW YOU WERE TROUBLE.	Taylor Swift	15
38	38	CALL ME MAYBE	Carly Rae Jepsen	20
34	39	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	8
36	40	SCREAM & SHOUT	will.i.am & Britney Spears	20
35	41	SUIT & TIE	Justin Timberlake Feat. Jay Z	18
42	42	NO NEW FRIENDS	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	2
39	43	WAGON WHEEL	Darius Rucker	9
RE	44	HIGH SCHOOL	Nicki Minaj Feat. Lil Wayne	5
42	46	BOYS 'ROUND HERE	Blake Shelton Feat. Pistol Annies & Friends	3
42	46	LOCKED OUT OF HEAVEN	Bruno Mars	20
48	47	BEAUTY AND A BEAT	Justin Bieber Feat. Nicki Minaj	20
50	48	WHAT MAKES YOU BEAUTIFUL	One Direction	15
41	49	IT'S TIME	Imagine Dragons	20
NEW	50	CLARITY	Zedd Feat. Foxes	1

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. (1,231 stations, encompassing pop, adult, rock, country, R&B, hip-hop, and more.)
 HOT DIGITAL SONGS: The week's most popular current songs across all genres, ranked by digital sales (downloads and streams) as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread digital sales activity for the first time. (1,231 stations, encompassing pop, adult, rock, country, R&B, hip-hop, and more.)
 STREAMING SONGS: The week's most popular current songs across all genres, ranked by streaming activity as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread streaming activity for the first time. (1,231 stations, encompassing pop, adult, rock, country, R&B, hip-hop, and more.)
 NEW: Songs that have entered the chart for the first time.
 RE: Songs that have re-entered the chart.
 WKS. ON CHART: The number of weeks a song has spent on the chart.
 CERT.: Certification status as of 6/8/13.
 SALES DATA COMPILED BY: Nielsen BDS
 SOUNDCAN

Rocko Rises; '22' Jumps To 22

"U.O.E.N.O." by **Rocko**, featuring **Future** and **Rick Ross**, rises 11-7 on Streaming Songs with 3.4 million U.S. streams during the charting week (up 7%). The jump makes this Ross' first foray into the top 10 of the still-young chart, and is the closest he's gotten since "Bugatti" peaked at No. 20 the week of April 6 with 1.9 million streams.

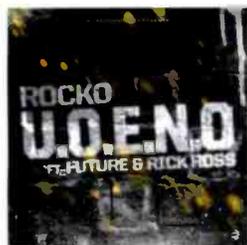
"U.O.E.N.O." is the second Future feature to enter the top 10 on Streaming Songs; the first was **Lil Wayne's** "Love Me" (also featuring **Drake**), which peaked at No. 4 the week of March 9 with 6.1 million streams.

Farther down the tally, **Taylor Swift's** "22" continues to swim back upstream, moving 28-22 after dipping to No. 32 two weeks ago. This week, "22" garners 2.3 million streams after receiving heavy TV exposure after she performed the song at the Billboard Music Awards (May 19). The track also appears in online Diet Coke marketing campaigns.

Another BBMA-fueled streaming entrance is the No. 44 re-entry of **Nicki Minaj's** "High School," featuring Lil Wayne. The track amassed 1.4 million streams, up by 21%.

Lastly, EDM producer **Zedd** debuts at No. 50 off the slow-burning success of his 2012 release "Clarity." During the past month, it has become a popular track to cover on YouTube, causing the original to slowly build its own popularity. It enters the tally with 1.2 million streams, marking Zedd's first title on Streaming Songs.

—William Gruger



Social/Streaming

June 8
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSOURCE PAGE	WKS. ON CHART
	1	#1 SUNGHA JUNG WWW.MYSOURCE.COM/SUNGHAJUNGHA	119
8	2	MOUNT KIMBIE WWW.MYSOURCE.COM/MOUNTKIMBIE	7
3	3	DJ BL3ND WWW.MYSOURCE.COM/BLENDZZY	123
6	4	PRETTY LIGHTS WWW.MYSOURCE.COM/PRETTYLIGHTS	113
11	5	NOISIA WWW.MYSOURCE.COM/DENOISIA	122
14	6	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSOURCE.COM/THEBLOODYBEETROOTS	110
	7	YANN TIERSEN WWW.MYSOURCE.COM/YANNTIERSENINPROGRESS	88
	8	MAYA JANE COLES WWW.MYSOURCE.COM/MAYAJANECOLES	26
40	9	GRAMATIK WWW.MYSOURCE.COM/GRAMATIK	78
9	10	FLOSSTRADOMUS WWW.MYSOURCE.COM/FLOSSTRADOMUS	14
	11	JESSICA LOWNDES WWW.MYSOURCE.COM/JESSICALOWNDES	9
5	12	PORTA WWW.MYSOURCE.COM/PORTA1	119
12	13	UMEK WWW.MYSOURCE.COM/DIUMEK	82
17	14	PITTY WWW.MYSOURCE.COM/BANDAPITTY	108
13	15	CAPITAL INICIAL WWW.MYSOURCE.COM/CAPITALINICIAL	67
15	16	NICOLAS JAAR WWW.MYSOURCE.COM/NICOLASJAAR	106
18	17	IWAN RHEON WWW.MYSOURCE.COM/IWANRHEON	14
4	18	MADDI JANE WWW.MYSOURCE.COM/MADDIJANEMUSIC	112
34	19	LOS HERMANOS WWW.MYSOURCE.COM/LOSHERMANOS	49
30	20	METRONOMY WWW.MYSOURCE.COM/METRONOMY	109
19	21	BONDAN PRAKOSO & FADEZBLACK WWW.MYSOURCE.COM/BONDANFADEZBLACK	75
	22	SAM TSUI WWW.MYSOURCE.COM/SAMTSUI	23
RE	23	TESLA BOY WWW.MYSOURCE.COM/TESLABOYBAND	4
47	24	SKREAM WWW.MYSOURCE.COM/SKREAMUK	29
RE	25	GIRL TALK WWW.MYSOURCE.COM/GIRLTALK	77
	26	JOTA QUEST WWW.MYSOURCE.COM/JOTAQUEST	80
RE	27	FOBIA WWW.MYSOURCE.COM/FOBIADICIAL	11
NEW	28	EOTO WWW.MYSOURCE.COM/EOTOMUSIC	1
27	29	SUPERMAN IS DEAD WWW.MYSOURCE.COM/SUPERMANISDEAD	101
42	30	AEROPLANE WWW.MYSOURCE.COM/AEROPLANEINMUSICLOVE	100
	31	KORPIKLAANI WWW.MYSOURCE.COM/KORPIKLAANI	36
38	32	MILES KANE WWW.MYSOURCE.COM/MILESKANEMUSIC	28
22	33	AMORPHIS WWW.MYSOURCE.COM/AMORPHIS	21
	34	GOD IS AN ASTRONAUT WWW.MYSOURCE.COM/GODISANASTRONAUT	95
	35	ANATHEMA WWW.MYSOURCE.COM/WEAREANATHEMA	55
	36	IAMX WWW.MYSOURCE.COM/IAMX	52
	37	POETS OF THE FALL WWW.MYSOURCE.COM/POETSOFTHEFALL	48
RE	38	SKA-P WWW.MYSOURCE.COM/SKAP	7
RE	39	JOHN GRANT WWW.MYSOURCE.COM/JOHNWILLIAMGRANT	3
35	40	TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSOURCE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	23
NEW	41	KYLESA HTTP://WWW.MYSOURCE.COM/KY_ESA	1
RE	42	MAPS & ATLASES WWW.MYSOURCE.COM/MAPSANDATLASES	7
	43	AMANDA LEAR WWW.MYSOURCE.COM/AMANDALEAR	12
25	44	SALVA WWW.MYSOURCE.COM/SALVABEATS	9
RE	45	TOKIMONSTA WWW.MYSOURCE.COM/TOKIMONSTA	45
31	46	EMANCIPATOR WWW.MYSOURCE.COM/EMANCIPATOR	54
48	47	MAREK HEMMANN WWW.MYSOURCE.COM/MAREKHEMANN	111
26	48	STAR SLINGER WWW.MYSOURCE.COM/STARSLINGERMUSIC	75
RE	49	TRISTEZA WWW.MYSOURCE.COM/TRISTEZA	2
32	50	PANTYRAID WWW.MYSOURCE.COM/PANTYRAIDMUSIC	4

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG	131
	2	TAYLOR SWIFT BIG MACHINE	131
	3	JENNIFER LOPEZ ISLAND/DMG	117
	4	RIHANNA SRP/DEF JAM/DMG	131
	5	DAFT PUNK VIRGIN/CAPITOL	27
	6	JUSTIN TIMBERLAKE RCA	102
	7	BEYONCE PARRWOOD/COLUMBIA	130
	8	BRUNO MARS ATLANTIC	120
	9	DEMI LOVATO HOLLYWOOD	121
	10	PITBULL MR. 305/FAUX ARTIST/POLO GROUNDS/SONY MUSIC/LAITH/RCA	129
	11	BRITNEY SPEARS RCA	128
RE	12	ONE DIRECTION SYCO/COLUMBIA	80
16	13	KATY PERRY CAPITOL	131
15	14	AVRIL LAVIGNE EPIC	128
11	15	MACKLEMORE & RYAN LEWIS MACKLEMORE	19
22	16	MAROON 5 A&M/REPUBLIC	70
10	17	PSY YG/SCHOOLBOY/REPUBLIC	40
23	18	CHRISTINA AGUILERA RCA	33
17	19	DAVID GUETTA WHAT A MUSIC/ASTRALWORKS/CAPITOL	131
18	20	P!NK RCA	95
33	21	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	131
25	22	LINKIN PARK MACHINE SHOP/WARNER BROS.	131
	23	ADELE XL/COLUMBIA	121
	24	EMINEM WEBB/SIRIUS/AT&T/TERMINAL/INTERSCOPE	130
31	25	ARIANA GRANDE REPUBLIC	27
24	26	MICHAEL JACKSON MJJ/EPIC	121
29	27	WILL.I.AM INTERSCOPE	21
RE	28	SHAKIRA SONY MUSIC LATIN/EPIC	130
21	29	SELENA GOMEZ HOLLYWOOD	129
	30	LADY GAGA STREAMLINE/ROK/LIVE/INTERSCOPE	131
28	31	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	130
	32	ALICIA KEYS RCA	77
RE	33	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	4
	34	MILEY CYRUS HOLLYWOOD	59
27	35	THE BLACK EYED PEAS INTERSCOPE	123
NEW	36	RAY MANZAREK CLEOPATRA	1
49	37	BOB MARLEY TUFF GON/ISLAND/UMG	72
42	38	CARLY RAE JEPSEN 604/SHIMMY BIRD/INTERSCOPE	43
39	39	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	98
30	40	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	102
	41	KELLY CLARKSON 19/RCA	17
34	42	FLO RIDA POLYGRAM/ATLANTIC	57
	43	LANA DEL REY POLYGRAM/INTERSCOPE	24
	44	THE BEATLES APPLE/CAPITOL	49
44	45	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	75
41	46	MARIAH CAREY ISLAND/DMG	27
RE	47	COLDPLAY CAPITOL	123
	48	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	127
NEW	49	THE DOORS DMC/ELECTRA/RHINO	1
40	50	USHER RCA	118



The Doors Debut On Social 50

Both the **Doors** and founding member **Ray Manzarek** (above) enter the Social 50, following Manzarek's death on May 20. The Doors keyboardist enters at No. 36, the band at No. 49. Both entries are due to a surge in traffic to their respective Wikipedia pages (see story, page 42). The Doors also add 62,000 new fans to their overall fan base (up 127%) and earned a 239% increase in overall video views.

Elsewhere on the chart, **Jennifer Lopez** cracks the top five for the first time in the 117 weeks she's resided on the chart due to the continuing success of her single with **Pitbull**, "Live It Up." The official Vevo video for the song, which debuted two charting periods ago on May 17, accumulated 13 million streams in the most recent tracking week, contributing to the 17.2 million-plus video plays. Her recent televised performance of the song at the Billboard Music Awards (May 19) received positive online buzz, leading to a 5% rise in conversation about her on Facebook and the addition of 209,000 fans on the platform (up 15%).

Also benefiting from a TV performance is **Shakira**, who re-enters at No. 28 after singing the **Pretenders'** "I'll Stand by You" on "The Voice" (May 21), where she's a coach. She re-enters with the addition of 155,000 new overall fans and more than 10 million views of her videos (up 3%). —William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
3	1	#1 GET LUCKY Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		6
1	2	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		17
2	3	RADIOACTIVE Kid Ink/KORNER/INTERSCOPE	Imagine Dragons	38
4	4	MIRRORS Justin Timberlake RCA		10
5	5	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		10
6	6	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		32
11	7	YOUNG AND BEAUTIFUL Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE		2
10	8	I LOVE IT Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP		12
8	9	WHEN I WAS YOUR MAN Bruno Mars ATLANTIC		16
7	10	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		17
9	11	STARTED FROM THE BOTTOM Drake YOUNG MONEY/CASH MONEY/REPUBLIC		14
12	12	CRUISE Florida Georgia Line REPUBLIC NASHVILLE		16
13	13	SUIT & TIE Justin Timberlake Feat. Jay Z RCA		18
22	14	COME & GET IT Selena Gomez HOLLYWOOD		5
20	15	HEART ATTACK Demi Lovato HOLLYWOOD		11
16	16	F**KIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		24
18	17	POWER TRIP J. Cole Feat. Miguel ROC NATION/COLUMBIA		8
19	18	SAIL RED BULL AWOLNATION		59
17	19	HO HEY The Lumineers DUATONE		46
14	20	IT'S TIME Imagine Dragons KIDINAKORNER/INTERSCOPE		41
21	21	BITCH, DON'T KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		24
22	22	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy DECAYDANCE/ISLAND/IDJMG		8
23	23	RICH AS F**K Lil Wayne Feat. 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		8
24	24	THE WAY Ariana Grande Feat. Mac Miller REPUBLIC		6
26	25	LOCKED OUT OF HEAVEN Bruno Mars ATLANTIC		31
29	26	SWEET NOTHING Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		24
30	27	BAD Wale Feat. Tiara Thomas MAYBACH/ATLANTIC		8
NEW	28	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1
37	29	CLARITY Zedd Feat. Foxes INTERSCOPE		5
38	30	DEMONS Imagine Dragons KIDINAKORNER/INTERSCOPE		20
32	31	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/WARNER BROS.		11
25	32	LITTLE TALKS Of Monsters And Men REPUBLIC		57
28	33	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin ASTRALwerks/CAPITOL		31
38	34	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		10
35	35	WAGON WHEEL Darius Rucker CAPITOL NASHVILLE		6
36	36	#THATPOWER will.i.am Feat. Justin Bieber WILL.I.AM/INTERSCOPE		2
37	37	BUGATTI Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		8
34	38	DIAMONDS Rihanna SRP/DEF JAM/IDJMG		33
47	39	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		2
39	40	SWIMMING POOLS (DRANK) Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		32
41	41	I WILL WAIT Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE		35
36	42	SCREAM & SHOUT will.i.am & Britney Spears WILL.I.AM/INTERSCOPE		24
40	43	POETIC JUSTICE Kendrick Lamar Feat. Drake TOP DAWG/AFTERMATH/INTERSCOPE		25
49	44	22 Taylor Swift BIG MACHINE/REPUBLIC		2
NEW	45	#BEAUTIFUL Mariah Carey Feat. Miguel ISLAND/IDJMG		1
42	46	NO WORRIES Lil Wayne Feat. Detail YOUNG MONEY/CASH MONEY/REPUBLIC		27
43	47	MADNESS Muse HELIUM-3/WARNER BROS.		15
NEW	48	GIVE LIFE BACK TO MUSIC Daft Punk DAFT LIFE/COLUMBIA		1
44	49	NEXT TO ME Emeli Sande CAPITOL		3
NEW	50	ALIVE Krewella KREWELLA/COLUMBIA		1

R&B/HIP-HOP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		8
2	2	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		8
3	3	U.O.E.N.O. Rocko Feat. Future & Rick Ross ROCKY ROAD		7
4	4	STARTED FROM THE BOTTOM Drake YOUNG MONEY/CASH MONEY/REPUBLIC		8
6	5	POWER TRIP J. Cole Feat. Miguel ROC NATION/COLUMBIA		8
5	6	LOVE ME Lil Wayne Feat. Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		8
8	7	BODY PARTY Ciara EPIC		5
9	8	BAD Wale Feat. Tiara Thomas MAYBACH/ATLANTIC		8
10	9	F**KIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		8
10	10	BITCH, DON'T KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		7
10	11	RICH AS F**K Lil Wayne Feat. 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		8
10	12	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		2
10	13	FINE CHINA Chris Brown RCA		7
10	14	#BEAUTIFUL Mariah Carey Feat. Miguel ISLAND/IDJMG		2
12	15	BUGATTI Ace Hood Feat. Future & Rick Ross WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		8

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 GENTLEMAN PSY SILENT/SCHOOLBOY/REPUBLIC	PSY	7
2	2	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	PSY	41
3	3	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		6
4	4	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		16
5	5	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.		26
7	6	EL POLLITO PIO Pulcinco Pio GLOBO/DO IT YOURSELF		13
6	7	COME & GET IT Selena Gomez HOLLYWOOD		4
9	8	GET LUCKY Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		5
8	9	WHEN I WAS YOUR MAN Bruno Mars ATLANTIC		16
17	10	LIVE IT UP Jennifer Lopez Feat. Pitbull Z101/CAPITOL		2
10	11	MIRRORS Justin Timberlake RCA		11
11	12	HEART ATTACK Demi Lovato HOLLYWOOD		7
12	13	STAY Rihanna Feat. Mikky Ekko SRP/DEF JAM/IDJMG		15
15	14	#THATPOWER will.i.am Feat. Justin Bieber WILL.I.AM/INTERSCOPE		5
13	15	SCREAM & SHOUT will.i.am & Britney Spears WILL.I.AM/INTERSCOPE		26

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	MARTIN GARRIX
2	OOKAY
3	LOUDPVCK
4	SNAKEHIPS
5	CONOR SCOTT
6	ANDREW RAYEL
7	MYKKI BLANCO
8	QULINEZ
9	WILL SPARKS
10	SAY LOU LOU
11	NAVICULA
12	PREDITAH
13	BIPOLAR SUNSHINE
14	ULTERIOR MOTIVE
15	ARTISTIC RAW

Radio Airplay

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billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 MIRRORS Justin Timberlake RCA		9
2	2	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		10
3	3	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		13
4	4	HEART ATTACK Demi Lovato HOLLYWOOD		13
5	5	I LOVE IT Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP		15
6	6	STAY Rihanna Feat. Mikky Ekko SRP/DEF JAM/IDJMG		17
7	7	COME & GET IT Selena Gomez HOLLYWOOD		7
8	8	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy DECAYDANCE/ISLAND/IDJMG		15
9	9	WHEN I WAS YOUR MAN Bruno Mars ATLANTIC		19
10	10	CRUISE Florida Georgia Line Feat. Nelly REPUBLIC NASHVILLE/REPUBLIC		9
11	11	#THATPOWER will.i.am Feat. Justin Bieber WILL.I.AM/INTERSCOPE		9
12	12	THE OTHER SIDE Jason Derulo BELUGA HEIGHTS/WARNER BROS.		5
14	13	THE WAY Ariana Grande Feat. Mac Miller REPUBLIC		8
10	14	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		18
15	15	GET LUCKY Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		5
16	16	#BEAUTIFUL Mariah Carey Feat. Miguel ISLAND/IDJMG		3
17	17	NEXT TO ME Emeli Sande CAPITOL		14
15	18	ALIVE Krewella KREWELLA/COLUMBIA		16
13	19	22 Taylor Swift BIG MACHINE/REPUBLIC		12
20	20	HERE'S TO NEVER GROWING UP Avril Lavigne EPIC		7
21	21	RADIOACTIVE Imagine Dragons KIDINAKORNER/INTERSCOPE		6
22	22	CLARITY Zedd Feat. Foxes INTERSCOPE		10
20	23	GG TREASURE Bruno Mars ATLANTIC		2
20	24	SUIT & TIE Justin Timberlake Feat. Jay Z RCA		19
24	25	LEGO HOUSE Ed Sheeran ELEKTRA/ATLANTIC		10

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HO HEY The Lumineers DUATONE	The Lumineers	21
2	2	DAYLIGHT Maroon 5 ASYM/REPUBLIC/INTERSCOPE	Maroon 5	17
3	3	CATCH MY BREATH Kelly Clarkson JIVE	Kelly Clarkson	22
4	4	WHEN I WAS YOUR MAN Bruno Mars ATLANTIC	Bruno Mars	14
5	5	TRY P!nk RCA	P!nk	21
6	6	HOME Phillip Phillips J&R/INTERSCOPE	Phillip Phillips	39
8	7	JUST GIVE ME A REASON P!nk Feat. Nate Ruess RCA		6
7	8	I KNEW YOU WERE TROUBLE. Taylor Swift BIG MACHINE/REPUBLIC	Taylor Swift	19
9	9	IT'S A BEAUTIFUL DAY Michael Buble REPRISE/WARNER BROS.	Michael Buble	12
10	10	SOME NIGHTS fun. FUELED BY RAMEN/RRP	fun.	39
11	11	LOCKED OUT OF HEAVEN Bruno Mars ATLANTIC	Bruno Mars	21
12	12	GG STAY Rihanna Feat. Mikky Ekko SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	6
13	13	SHE MAKES ME HAPPY Rod Stewart CAPITOL	Rod Stewart	8
14	14	TWO HEARTS BREAKING Jewel ATLANTIC/RHINO	Jewel	16
15	15	WANTED Hunter Hayes ATLANTIC/RRP	Hunter Hayes	18
16	16	I WILL WAIT Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15
17	17	NEXT TO ME Emeli Sande CAPITOL	Emeli Sande	19
18	18	GIRL ON FIRE Alicia Keys RCA	Alicia Keys	17
19	19	BRAVE Josh Groban REPRISE/WARNER BROS.	Josh Groban	19
20	20	CARRY ON fun. FUELED BY RAMEN/RRP	fun.	12
21	21	LITTLE TALKS Of Monsters And Men REPUBLIC	Of Monsters And Men	16
22	22	GONE, GONE, GONE Phillip Phillips J&R/INTERSCOPE	Phillip Phillips	5
23	23	WRONG GUY (I DID IT THIS TIME) Whitney Wolanin TOPNOTCH	Whitney Wolanin	13
22	24	ALMOST HOME Mariah Carey WALT DISNEY/ISLAND/IDJMG	Mariah Carey	10
25	25	IT'S TIME Imagine Dragons KIDINAKORNER/INTERSCOPE	Imagine Dragons	11

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio (based on leading music subscription services); R&B/HIP-HOP STREAMING SONGS: The week's top streamed radio 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 reissued titles, or songs receiving widespread airplay and/or sales activity for the first time. Charts are electronically monitored 24 hours a day, 7 days a week. See charts.legit.com for complete rules and explanations. All Rights © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All Rights Reserved.

Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	50	
2	2	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	9	
3	3	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	●	20	
4	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	●	16	
5	5	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	●	8	
6	6	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	●	8	
7	7	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	●	26	
NEW	8	HEADS CAROLINA, TAILS CALIFORNIA REPUBLIC	Danielle Bradbery	●	1	
9	9	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	●	21	
10	10	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	13	
11	11	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	●	26	
12	12	DONE. REPUBLIC NASHVILLE	The Band Perry	●	11	
13	13	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	●	16	
14	14	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	●	14	
15	15	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	●	16	
14	16	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	●	16	
21	17	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	●	12	
15	18	1994 BROKEN BOW	Jason Aldean	●	13	
NEW	19	AW NAW RCA NASHVILLE	Chris Young	●	1	
19	20	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	▲	20	
18	21	IT GOES LIKE THIS VALORY	Thomas Rhett	●	2	
NEW	22	HOW GREAT THOU ART REPUBLIC	Holly Tucker	●	1	
24	23	LIKE JESUS DOES EMI NASHVILLE	Eric Church	●	15	
25	24	HEY GIRL MERCURY	Billy Currington	●	4	
26	25	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	●	5	

LATIN™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	145	
27	2	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull	●	45	
2	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	●	5	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean	●	177	
5	5	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	159	
6	6	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	●	33	
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera	●	3	
8	8	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	●	39	
7	9	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata	●	138	
10	10	SUERTE EPIC/SONY MUSIC LATIN	Shakira	●	175	
11	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias	●	177	
9	12	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	●	47	
13	13	THE ANTHEM FAMOUS ARTIST/TWT	Pitbull Feat. Lil Jon	●	141	
14	14	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull	●	134	
14	15	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	175	
16	16	AI SE EU TE PEGO PANTANAL/RGE /SONY MUSIC LATIN	Michel Telo	●	61	
17	17	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	●	34	
18	18	LA PREGUNTA NELFLOW	J Alvarez	●	44	
17	19	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher	●	91	
NEW	20	BANDOLEROS UNIVERSAL MOTOWN/REPUBLIC	Don Omar Feat. Tego Calderon	●	1	
21	21	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar	●	56	
22	22	STAND BY ME TOP STOP	Prince Royce	●	169	
23	23	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	●	16	
22	24	RABIOSA EPIC/SONY MUSIC LATIN	Shakira	●	135	
25	25	DUTTY LOVE ORFANATO/MACHETE/UMLE	Don Omar Feat. Natti Natasha	●	63	

ROCK™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
RE	1	#1 CLOUDS ROCK THE CAUSE	Zach Sobiech	●	2	
2	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	44	
3	3	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	16	
4	4	YOUNG AND BEAUTIFUL WATERTOWER/POLO/GROUND/INTERSCOPE	Lana Del Rey	●	5	
5	5	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	14	
6	6	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	●	21	
7	7	SAIL RED BULL	AWOLNATION	▲	112	
8	8	CARRY ON FUELED BY RAMEN/RRP	fun.	▲	30	
9	9	HO HEY DUALTONE	The Lumineers	▲	55	
7	10	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	25	
10	11	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	69	
14	12	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	58	
18	13	SAFE AND SOUND LAZYHOOKS/CAPITOL	Capital Cities	●	12	
15	14	HOME 19/INTERSCOPE	Phillip Phillips	▲	53	
16	15	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	42	
11	16	MADNESS HELIUM-3/WARNER BROS.	Muse	▲	40	
19	17	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	66	
NEW	18	ALONE RISE	Sleeping With Sirens Feat. MGK	●	1	
28	19	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	78	
25	20	SWEATER WEATHER JRI/VOLE/COLUMBIA	The Neighbourhood	●	13	
26	21	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	●	73	
24	22	STUBBORN LOVE DUALTONE	The Lumineers	●	28	
27	23	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gctye Feat. Kimbra	▲	77	
29	24	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	▲	54	
30	25	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	14	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	●	6	
2	2	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	▲	18	
3	3	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	●	10	
4	4	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	26	
5	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	19	
6	6	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	●	3	
7	7	PLAY HARD WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	●	7	
8	8	I NEED YOUR LOVE CHEERY/REL/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	12	
9	9	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock	●	3	
10	10	ALIVE KREWELLA/COLUMBIA	Krewella	●	16	
11	11	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	●	7	
10	12	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	20	
13	13	HARLEM SHAKE JEFFREE 'S/MAD DECENT/WARNER BROS.	Baauer	●	16	
14	14	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	75	
15	15	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	43	
14	16	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	37	
16	17	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	33	
NEW	18	DOIN' IT RIGHT DAFT LIFE/COLUMBIA	Daft Punk Feat. Panda Bear	●	1	
NEW	19	INSTANT CRUSH DAFT LIFE/COLUMBIA	Daft Punk Feat. Julian Casablancas	●	1	
RE	20	REST OF MY LIFE DTP/DEF JAM/IDJMG	Ludacris Feat. Usher & David Guetta	●	17	
NEW	21	GIVE LIFE BACK TO MUSIC DAFT LIFE/COLUMBIA	Daft Punk	●	1	
NEW	22	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	●	1	
23	23	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	●	6	
24	24	MIDNIGHT CITY JAB3/MUTE/CAPITOL	M83	▲	84	
25	25	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	●	74	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	15	
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	●	9	
4	3	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	39	
3	4	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	●	3	
NEW	5	WE OWN IT (FAST & FURIOUS) DEF JAM/IDJMG	2 Chainz & Wiz Khalifa	●	1	
5	6	NEXT TO ME CAPITOL	Emeli Sande	●	16	
NEW	7	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	●	1	
7	8	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	16	
6	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	19	
9	10	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	●	15	
10	11	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	●	17	
NEW	12	WIT ME HUSTLE GANG	T.I. Feat. Lil Wayne	●	1	
12	13	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	●	10	
14	14	FINE CHINA RCA	Chris Brown	●	8	
15	15	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	●	26	
16	16	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	●	19	
17	17	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	●	6	
18	18	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	●	9	
19	19	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	●	14	
20	20	TAPOUT RICH GANG FEAT. LIL WAYNE, BIRDMAN, FUTURE, MACK MAINE, NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	●	4	
17	21	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	●	16	
18	22	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	●	20	
23	23	I AM BEAUTIFUL 19/INTERSCOPE	Candice Glover	●	2	
24	24	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	●	6	
23	25	F**KIN' PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	31	

RAP™						
LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART	
1	1	#1 CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	16	
3	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	39	
NEW	3	WE OWN IT (FAST & FURIOUS) DEF JAM/IDJMG	2 Chainz & Wiz Khalifa	●	1	
NEW	4	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	●	1	
3	5	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	●	16	
4	6	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	●	15	
5	7	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	●	17	
NEW	8	WIT ME HUSTLE GANG	T.I. Feat. Lil Wayne	●	1	
7	9	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	●	11	
10	10	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	●	30	
11	11	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	●	19	
12	12	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	●	6	
13	13	HIGH SCHOOL YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj Feat. Lil Wayne	●	9	
12	14	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	●	7	
15	15	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	●	18	
16	16	TAPOUT RICH GANG FEAT. LIL WAYNE, BIRDMAN, FUTURE, MACK MAINE, NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	●	5	
17	17	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	●	16	
13	18	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	●	20	
16	19	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	●	7	
17	20	F**KIN' PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	▲	31	
14	21	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall	●	13	
22	22	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	●	38	
23	23	WILD FOR THE NIGHT ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex	●	18	
24	24	WORK ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Ferg	●	2	
25	25	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	●	34	

Launch Pad

June 8
2013
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART™
		1	NEW POLITICS	A Bad Girl In Harlem	1 1
		2	AUDRA MCDONALD	Go Back Home	2 1
		3	THE FRONT BOTTOMS	Talon Of The Hawk	3 1
6	7	4	GG ICONA POP	Iconic (EP)	3 18
		5	CLAIRY BROWNE & THE BANGIN' RACKETTES	Baby Caught The Bus	4 6
		6	NAHKO AND MEDICINE FOR THE PEOPLE	Dark As Night	6 1
		7	PALISADES	Outcasts	7 1
		8	THE 1975	IV (EP)	8 1
		9	CAM MEEKINS	Lamp City	9 1
	2	10	MS MR	Secondhand Rapture	2 2
7	11	11	KREWELLA	Play Hard (EP)	2 24
		12	LAURA MVULA	Sing To The Moon	3 5
		13	EMMA LOUISE	vs Head vs Heart	13 1
		14	JAVEN	Worship In The Now	14 1
		15	WILLY MOON	Here's Willy Moon	15 1
	20	16	ANA POPOVIC	Can You Stand The Heat	7 3
		17	ANAMANAGUCHI	Endless Fantasy	1 2
4	14	18	LENNY COOPER	Mud Dynasty	4 3
12	19	19	TRINIDAD JAMES	Don't Be S.A.F.E.	1 21
		20	ZO!	ManMade	20 1
	2	21	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	2 3
		22	DIRTY BEACHES	Drifters/Love Is The Devil	22 1
		23	SHOVELS AND ROPE	O' Be Joyful	1 20
		24	MAJICAL CLOUDZ	Impersonator	24 1
3	15	25	MIKAL CRONIN	MCII	3 3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART™
	4	26	AGNETHA FALTSKOG	A	4 2
		27	BURNING RAIN	Epic Obsession	27 1
		28	U.D.O.	Steelhammer	28 1
		29	BETH HART	Bang Bang Boom Boom	6 8
		30	JESSTA JAMES	Time To Get Right	30 1
	8	31	WILD NOTHING	Empty Estate (EP)	8 2
		32	A PALE HORSE NAMED DEATH	Lay My Soul To Waste	32 1
32	35	33	LORD HURON	Lonesome Dreams	3 33
10	44	34	JAMES COTTON	Cotton Mouth Man	10 3
		35	CLASSIXX	Hanging Gardens	12 2
		36	THE MOWGLI'S	Love's Not Dead (EP)	24 8
		37	THE RIVAL MOB	Mob Justice	35 3
		38	DELTA RAE	Carry The Fire	11 23
		39	LORDE	The Love Club (EP)	8 3
40		40	PASSENGER	All The Little Lights	7 25
13	49	41	R.A THE RUGGED MAN	Legends Never Die	1 4
23	42	42	BONOBO	The North Borders.	1 10
21	36	43	JUNIP	Junip	1 5
		44	STEVE TYRELL	It's Magic: The Songs Of Sammy Cahn	6 2
		45	OTHERWISE	True Love Never Dies	2 33
	25	46	MONICA LISA STEVENSON	Live In Atlanta	25 2
	5	47	PJ MORTON	New Orleans	5 2
		48	THE COLOR MORALE	Know Hope	1 3
17	32	49	CHARLES BRADLEY	Victim Of Love	2 8
		50	SMALL BLACK	Limits Of Desire	24 2

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART™	
	1	#1 TAPOUT	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	4	
	2	SAFE AND SOUND	Capital Cities	9	
	3	LEVITATE	Hadouken!	14	
	4	LOVE AND WAR	Tamar Braxton	25	
	5	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande	1	
	6	HEADS CAROLINA, TAILS CALIFORNIA	Danielle Bradbery	1	
	7	DON'T YA	Brett Eldredge	6	
	8	WINGS	Little Mix	11	
	9	SWEATER WEATHER	The Neighbourhood	11	
	10	CRICKETS	Drop City Yacht Club Feat. Jeremih	9	
	11	REDNECK CRAZY	Tyler Farr	5	
	12	IT GOES LIKE THIS	Thomas Rhett	2	
	13	AMERICAN BEAUTIFUL	The Henningsens	10	
	14	JUST GIVE ME A REASON	Michelle Chamuel	1	
	15	MEMORIES BACK THEN	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	5	
	16	LEGGO	B. Smyth Featuring 2 Chainz	7	
	17	GANGSTA	Kat Dahlia	6	
	18	HOW GREAT THOU ART	Holly Tucker	1	
	19	TAKE ME TO THE KING	Tamela Mann	13	
	20	I AM BEAUTIFUL	Candice Glover	2	
	21	GLOWING	Nikki Williams	2	
	22	WOP	J. Dash	10	
	23	BREEZEBLOCKS	alt-J	2	
	24	HELLO, MY NAME IS	Matthew West	1	
	25	I COULD BE THE ONE	Avicii vs Nicky Romero	12	

REGIONAL HEATSEEKERS #1 ALBUMS™



Three weeks after scoring its first top 10 single on the Alternative chart, rock band **New Politics** opens at No. 1 on Heatseekers Albums with its second album, *A Bad Girl In Harlem*. The Danish trio sold 3,000 copies of the set in its first week, according to Nielsen SoundScan, easily the act's best week ever. Its 2010 self-titled debut album peaked at No. 9 on the Heatseekers tally and has never sold more than 2,000 in a week. Its cumulative sales stand at 24,000. Back on Alternative, the group's single, "Harlem," zips 9-7. —Keith Caulfield

MOUNTAIN		
1	NEW POLITICS	A Bad Girl In Harlem
2	CLAIRY BROWNE & THE BANGIN' RACKETTES	Baby Caught The Bus
3	ICONA POP	Iconic (EP)
4	NAHKO AND MEDICINE FOR THE PEOPLE	Dark As Night
5	HUMAN NATURE	Motown Record
6	PALISADES	Outcasts
7	AIR DUBAI	Warning (EP)
8	KREWELLA	Play Hard (EP)
9	AUDRA MCDONALD	Go Back Home
10	CAM MEEKINS	Lamp City

PACIFIC		
1	NEW POLITICS	A Bad Girl In Harlem
2	NAHKO AND MEDICINE FOR THE PEOPLE	Dark As Night
3	CLAIRY BROWNE & THE BANGIN' RACKETTES	Baby Caught The Bus
4	MS MR	Secondhand Rapture
5	AUDRA MCDONALD	Go Back Home
6	ICONA POP	Iconic (EP)
7	LAURA MVULA	Sing To The Moon
8	EMMA LOUISE	vs Head vs Heart
9	RADIATION CITY	Animals In The Median
10	MARTHA REDBONE ROOTS PROJECT	The Garden Of Love

REGIONAL MEXICAN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 1 WKS Y TE VAS DISA/UMLE	Banda Carnaval	16
	2	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	28
1	3	TE AMO (PARA SIEMPRE) GOOD V/UMLE	Intocable	22
5	4	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	16
10	5	LA ORIGINAL LUZ/VENEMUSIC	La Original Banda El Limon de Salvador Lizarraga	17
4	6	Y AHORA RESULTA DISA/UMLE	Voz de Mando	36
6	7	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	26
9	8	QUE DIOS BENDIGA FONOVISA/UMLE	Joan Sebastian	17
14	9	PUNO DE DIAMANTES LA BONITA	Duelo	12
11	10	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	25
7	11	ADIVINA GERENCIA 360/DEL/SONY MUSIC LATIN	Noel Torres	31
8	12	MI PRIMER AMOR DISA/UMLE	Pesado	15
12	13	AQUI ESTOY DISA/UMLE	Calibre 50	16
13	14	TU NO TIENES LA CULPA FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	27
15	15	JURAMOS AMARNOS FREDDIE	Ramon Ayala y Sus Bravos del Norte	21

LATIN POP AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 7 WKS LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	31
	2	TE ME VAS TOP STOP	Prince Royce	19
	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	27
6	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	4
5	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	18
4	6	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	15
7	7	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	34
8	8	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	18
14	9	GG SIN TI MACHETE/UMLE	Chino & Nacho	8
	10	NO TE QUIERO VER CON EL UNIVERSAL MUSIC LATINO/UMLE	Frankie J	11
	11	MAS Y MAS SONY MUSIC LATIN	Draco Rosa Feat. Ricky Martin	17
	12	LA PREGUNTA NELL/LOW	J Alvarez	21
15	13	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	14
12	14	MI MARCIANA UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz	14
13	15	ME LLAMARE TUYO KIYAVI/SONY MUSIC LATIN	Victor Manuelle	21

TROPICAL AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 7 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	4
	2	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	12
	3	TE ME VAS TOP STOP	Prince Royce	20
	4	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	38
	5	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	12
	6	SIN TI MACHETE/UMLE	Chino & Nacho	12
	7	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	23
14	8	YO ME ENAMORO ISSA/VENEMUSIC	Issa Gadala Feat. El Cata	6
13	9	QUE PENA HART/MINAYA	Juan Esteban	6
5	10	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	18
19	11	MAQUINA DEL TIEMPO Z STROM	Jean	5
9	12	NO SOY UN HOMBRE MALO D.A.M./VENEMUSIC	Hector Acosta "El Torito"	20
10	13	AMOR EN LA MESA EN EL BARRIO/PLANET PROMOVISION	Juan Luis Juancho	14
22	14	NO TENGO EL VALOR FLAME	Grupo Mania	12
27	15	MI PRINCESA A.O.C.H.	Victor Munoz	13

REGIONAL MEXICAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 3 WKS VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	3
	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	24
	3	DUERO LA BONITA	Libre Por Naturaleza	3
	4	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	9
	5	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vnc: Desde El NOKIA Theatre L.A. Live	9
	6	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	18
	7	INTOCABLE GOOD V/UMLE	En Peligro de Extincion	8
	8	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISA/UMLE	Tu Amigo: Nada Mas	11
	9	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	24
	10	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	9
	11	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Inquietos	4
NEW	12	CARLOS Y JOSE THREE SOUND	Coleccion Diamante 20 Temas	1
	13	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	10
	14	EL TRONO DE MEXICO FONOVISA/UMLE	La Mejor de El Trono de Mexico	55
NEW	15	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	1

LATIN POP ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 3 WKS CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	5
	2	IL VOLO RENTOR/GAICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	7
	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	17
	4	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca	35
	5	DRACO ROSA SONY MUSIC LATIN	Vida	10
	6	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	39
	7	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	7
	8	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	18
	9	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	17
	10	VARIOUS ARTISTS TSG	Mi Corazon Canta: Cantos de Alabanza Songs Of Praise Vol. 1	6
NEW	11	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	1
	12	CAMILO SESTO VERSE	20 Grandes Exitos	39
	13	VARIOUS ARTISTS SONY MUSIC LATIN	Billboard Latin Music 2013 Awards Finalists	7
	14	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	67
	15	LOS BUKIS FONOVISA/UMLE	Romances	17

TROPICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 2 WKS JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	2
	2	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	82
	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	27
	4	ROMEO SANTOS SONY MUSIC LATIN	The King 'says King: Sold Out At Madison Square Garden	30
	5	PRINCE ROYCE TOP STOP/AG	Phase II	59
	6	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	27
	7	VARIOUS ARTISTS VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Bachateame Mama!	2
NEW	8	FRANKIE RUIZ UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	1
	9	TOBY LOVE TOP STOP	Amor Total	3
NEW	10	EDDIE SANTIAGO UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	1
	11	HECTOR ACOSTA "EL TORITO" D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Abierto	40
	12	VARIOUS ARTISTS PLANET	I Love Bachata 2013	13
NEW	13	PAQUITO GUZMAN UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	1
	14	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	65
NEW	15	TOMMY OLIVENCIA UNIVERSAL MUSIC LATINO/UMLE	Iconos: 25 Exitos	1

Jazz/Classical/World

June 8 2013

billboard

TRADITIONAL JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 5 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	6
NEW	2	BOB JAMES & DAVID SANBORN ORKE/SONY MASTERWORKS	Quartette Humaine	1
	3	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	16
	4	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	12
	5	STEVE TYRELL NEW ESIGN/CONCORD	It's Magic: The Songs Of Sammy Cahn	2
	6	DIANA KRALL VERVE/VG	Glad Rag Doll	35
	7	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter	8
	8	JOSHUA REDMAN NONESUCH/WARNER BROS.	Walking Shadows	3
	9	JANE MONHEIT EMARCY/DECCA	The Heart Of The Matter	6
	10	CHRIS BOTTI COLUMBIA	Impressions	58
	11	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	65
	12	SOUNDTRACK WATEROWER	The Great Gatsby: Jazz Recordings	2
	13	GREGORY PORTER MOTEMA	Be Good	63
	14	THE BRYAN FERRY ORCHESTRA BMG	The Jazz Age	15
	15	SOUNDTRACK MADISON GATE	Midnight In Paris	76

CONTEMPORARY JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WKS PAT METHENY TZADIK/NONESUCH/WARNER BROS.	Tap: John Zorn's Book Of Angels: Vol. 20	1
	2	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spiritually	2
	3	BONEY JAMES CONCORD	The Beat	7
NEW	4	PAT METHENY NONESUCH/TZADIK	Tap: Book Of Angels: Volume 20	1
	5	BRIAN SIMPSON SHANACHEE	Just What You Need	5
	6	ANDRE WARD QUEEN OF SHEBA/MUSH/ORPHEUS	Caution	11
	7	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	14
	8	KAT EDMONSON SPINNERETTE	Way Down Low	53
NEW	9	CHIELI MINUCCI & SPECIAL EFX SHANACHEE	Genesis	1
	10	BRIAN CULBERTSON VERVE/VG	Dreams	50
	11	ESPERANZA SPALDING MONYUNO/HEADS UP/CONCORD	Radio Music Society	63
	12	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	17
	13	JONATHAN BUTLER RENDEZVOUS/MAEK AVENUE	Grace And Mercy	35
	14	PHIL PERRY SHANACHEE	Say Yes	11
	15	EUGE GROOVE SHANACHEE	House Of Groove	35

SMOOTH JAZZ SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 1 WKS OLD.EDU (OLD SCHOOL) SHANACHEE	Euge Groove	9
	2	BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	14
	3	BLACK PEARL SHANACHEE	Marion Meadows	15
	4	IN THE FLOW TRIPPIN' N' RHYTHM	Athena Rene	6
	5	JUST WHAT YOU NEED SHANACHEE	Brian Simpson	11
	6	ALL I WANNA DO HEADS UP/CMG	Fourplay	9
	7	DANCE WITH YOU GREG MANNING	Greg Manning	17
	8	TO THE TOP NORDIC NIGHTS	Jonathan Fritzen Feat. Vincent Ingala	12
	9	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	15
	10	JUST KEEP HOLDING ON J & M	Jeanette Harris	8
	11	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	18
	12	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	7
	13	PLEASE DON'T SAY NO CUTMORE	Nicholas Cole Feat. Tim Bowman	12
	14	THE MYSTERY OF YOU CONCORD/CMG	Spencer Day	14
	15	GOT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Wendi Abair & Richard Elliot	2

Hits of the World

June 8
2013
billboard

DANCE CLUB SONGS™				
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
2	2	2	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon
3	3	3	HOLD ON ASTRALWERKS/CAPITOL	NERVO
4	4	4	PEOPLE LIKE US 19/RCA/SONY MUSIC	Kelly Clarkson
5	5	5	GET UP (RATTLE) SPINNIN'/CASABLANCA/REPUBLIC	Bingo Players Feat. Far East Movement
6	6	6	THIS IS OUR LOVE CRESCENT MOON	Sophi
7	7	7	LOLITA EPIC	Leah LaBelle
8	8	8	LET THERE BE LOVE RCA	Christina Aguilera
9	9	9	I CAN'T WAIT KING STREET	Namy & Barbara Tucker
10	10	10	ACID RAIN STARROC/ROC NATION/COLUMBIA	Alexis Jordan
11	11	11	HEARTBEAT SUGAR HOUSE/MR. TAN MAN	Tony Moran VS Deborah Cooper
12	12	12	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams
13	13	13	HEART ATTACK HOLLYWOOD	Demi Lovato
14	14	14	NEXT TO ME CAPITOL	Emeli Sande
15	15	15	HELLO CASH MONEY/REPUBLIC	Stafford Brothers Feat. Lil Wayne & Christina Milian
16	16	16	WHAT YOU ARE SYBASONIC	Bex
17	17	17	CARRIED AWAY FRENCHKISS/COLUMBIA	Passion Pit
18	18	18	I NEED YOUR LOVE CHERRYTREE/DESTRUCTION BY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding
19	19	19	SURRENDER CARRILLO	Bouvier & Barona Feat. Abigail
20	20	20	HANDS HIGH KB/SPINNIN'	Kirsty
21	21	21	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber
22	22	22	HANDS UP AURIMENTER/NINETHWAVE	Keenan Cahill Feat. ElectroVamp
23	23	23	RUN DAT BACK EPIC	Jadagrace
24	24	24	THIS IS MY GOODBYE POWER ONE ROCKS	Antoine Clamaran
25	25	25	TONIGHT I'M GETTING OVER YOU 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen Feat. Nicki Minaj
26	26	26	FLY AWAY NIKE TOWN/TOMMY BOY	Guinevere
27	27	27	AGAIN ETRUSONIC STEREPHONIC	Jessica Sutta Feat. Kemal Golden
28	28	28	BULLET AUDACIOUS	Rokelle Feat. Dave Aude
29	29	29	U B THE BASS YOUNG & VICIOUS	Luciana
30	30	30	INCREDIBLE SOF/D/IONHEART	Gravitonas
31	31	31	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton
32	32	32	IT'S NOT OVER EARTHSONG	Chaka Khan Feat. LeCrae
33	33	33	POUR IT UP SRP/DEF. JAM/IDJMG	Rihanna
34	34	34	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrassio/Tommy Trash/John Martin
35	35	35	EASY MOS/ANJUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson
36	36	36	FREE LOVE BEATPIQUE	Laura LaRue
37	37	37	I LOVE IT RELIFFD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX
38	38	38	GOOD 4 IT EPIC	Wallpaper.
39	39	39	READY TO LOVE RED RED	Katrina
40	40	40	CUMBIA SEXY UNIVERSAL MUSIC LATINO	Juanes
41	41	41	BODY PARTY EPIC	Ciara
42	42	42	IT'S OUR NIGHT JDS	Jason Dottley
43	43	43	MAKE SOME NOISE ELECTRIC KINGDOM	Inaya Day & DJ Escape
44	44	44	FEEL THIS MOMENT MR. 305/POLD GROUNDS/RCA	Pitbull Feat. Christina Aguilera
45	45	45	MESSIAH OWSLA/INTERSCOPE	Monsta
46	46	46	GENTLEMAN SILENT/SCHIBLBDY/REPUBLIC	PSY
47	47	47	LET'S JUST DANCE FDKY	D'Manti
48	48	48	HEARTBREAKER CP/UNIVERSAL/IDJMG	Mia Martina
49	49	49	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic
50	50	50	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
19	2	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
2	3	LET HER GO BLACK CROW/NETTWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
3	4	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
5	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
NEW	6	WE OWN IT (FAST & FURIOUS) DEF. JAM	2 Chainz & Wiz Khalifa	
4	7	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	
9	8	ONLY TEARDROPS SONY MUSIC/UNIVERSAL	Emmelie de Forest	
6	9	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
7	10	WAITING ALL NIGHT BLACK BUTTER/ASYLUM	Rudimental Feat. Ella Eyre	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
1	2	TIME CAPITOL/UNIVERSAL	Rod Stewart	
NEW	3	TROUBLE WILL FIND ME 4AD	The National	
NEW	4	THE CONVERSATION PIAS	Texas	
NEW	5	LOVE LUST FAITH + DREAMS IMMORTAL/VIRGIN/POLYDOR/UNIVERSAL	Thirty Seconds To Mars	
5	6	HOME BLACK BUTTER/ASYLUM/WARNER	Rudimental	
7	7	ALL THE LITTLE LIGHTS BLACK CROW/NETTWERK	Passenger	
4	8	THE SHOCKING MISS EMERALD GRANDMOND/POLYDOR/ISLAND/UNIVERSAL	Caro Emerald	
2	9	ENGLISH RAIN PARLOPHONE/EMI/UNIVERSAL	Gabrielle Aplin	
NEW	10	DEMI HOLLYWOOD/UNIVERSAL	Demi Lovato	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
3	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
4	3	BELLA WATL.B	Maitre Gims	
6	4	J'ME TIRE WATL.B	Maitre Gims	
5	5	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
7	6	WATCH OUT FOR THIS (BUMAYE) MAD DECENT/BECAUSE	Major Lazer Feat. Busy Signal, The Flexican & FS Green	
NEW	7	HOME COMMUNITY/FAIRFAX/ROUGH TRADE	Edward Sharpe And The Magnetic Zeros	
9	8	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
NEW	9	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
RE	10	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
NEW	2	SI TEL EST TON DESIR PRODUCTIONS I/SELECT	Jean-Marc Coutu	
NEW	3	TROUBLE WILL FIND ME 4AD/BEGGARS GROUP	The National	
3	4	TO BE LOVED REPRISE/WARNER	Michael Buble	
4	5	THE GREAT GATSBY WATERTOWER/INTERSCOPE/UNIVERSAL	Soundtrack	
NEW	6	LOVE LUST FAITH + DREAMS IMMORTAL/VIRGIN/UNIVERSAL	Thirty Seconds To Mars	
5	7	GOLDEN CAPITOL NASHVILLE/UNIVERSAL	Lady Antebellum	
11	8	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
6	9	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
1	10	DEMI HOLLYWOOD/UNIVERSAL	Demi Lovato	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
42	1	SAYONARA CRAWL KING	AKB48	
55	2	NEKO TYUDOKU JOHNNY'S	Tego Masu	
21	3	MAGIC OF LOVE UNIVERSAL	Perfume	
15	4	MESSAGE VICTOR	Leo Ieiri	
47	5	TSUKI TO TAIYO AVER-J MORE/WARNER	Ketsumeishi	
16	6	GET LUCKY SONY	Daft Punk Feat. Pharrell Williams	
4	7	GLAD YOU CAME UNIVERSAL	The Wanted	
14	8	AKAI KUTSU VICTOR	Salley	
1	9	PRESERVED ROSES EPIC	T.M.Revolution x Nana Mizuki	
89	10	AWANAI TSUMORI NO,GENKI DENE EPIC	SCANDAL	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
NEW	2	GLUCKSGEFUHL POLYDOR/ISLAND/UNIVERSAL	Beatrice Egli	
NEW	3	LOVE LUST FAITH + DREAMS IMMORTAL/VIRGIN/POLYDOR/UNIVERSAL	Thirty Seconds To Mars	
1	4	MIT DEN GEZEITEN WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Santiano	
NEW	5	BLACK DOG BARKING ROADRUNNER/WARNER	Airbourne	
2	6	RECTO VERSO PLAY-ON/SONY MUSIC	ZAZ	
4	7	DANN MACH'S GUT ELECTROLA/EMI/UNIVERSAL	Reinhard Mey	
6	8	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
3	9	A TRIPPLE A/POLYDOR/UNIVERSAL	Agnetha Faltskog	
NEW	10	MOMENTUM ISLAND/UNIVERSAL	Jamie Cullum	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
NEW	2	TROUBLE WILL FIND ME 4AD	The National	
NEW	3	STEAL THE LIGHT TWO SHOES	The Cat Empire	
NEW	4	LOVE LUST FAITH + DREAMS IMMORTAL/VIRGIN/POLYDOR/UNIVERSAL	Thirty Seconds To Mars	
4	5	THE GREAT GATSBY: MUSIC FROM BAZ LUHRMANN'S FILM WATERTOWER/INTERSCOPE/UNIVERSAL	Soundtrack	
5	6	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
1	7	TO BE LOVED REPRISE/WARNER	Michael Buble	
10	8	HOME BLACK BUTTER/ASYLUM/WARNER	Rudimental	
3	9	A TRIPPLE A/POLYDOR/UNIVERSAL	Agnetha Faltskog	
6	10	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
25	1	BAD GIRLS B2M ENTERTAINMENT, CJ E&M	Lee Hyo Ri	
NEW	2	BEAN ICE FLAKES WITH RICE CAKE PARIS BAGUETTE, NEW MOON ON MONDAY INC.	Akdong Musician	
1	3	WHAT'S YOUR NAME? CUBE ENTERTAINMENT	4Minute	
2	4	BOM BOM BOM CJ E&M	Roy Kim	
NEW	5	NUMBER 1 MYSTICBY	Two Months	
17	6	BEST WISHES TO YOU SAMHWA NETWORKS	The One	
4	7	MISS KOREA B2M ENTERTAINMENT, CJ E&M	Lee Hyo Ri	
7	8	BOUNCE PIL RECORD	Cho Yong Pil	
11	9	DON'T FORGET ME SAMHWA NETWORKS	Suzy	
3	10	AS I'M GETTING OLDER MUSIC N.W.	VIBE	

HITS OF THE WORLD: an overview of the week's most popular music outside the U.S. BASED ON: The top grossing covers as reported by promoters, venues, managers and booking agents. Backdrops should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. SEE CHARTS legend on Billboard.com for complete rules and regulations. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

ITALY			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE	Artist
	NEW	1 STECCA	Moreno
	2	2 SCHIENA	Emma
1	3	3 L'ALBUM BIANGO	Elio E Le Storie Tese
3	4	4 SIG. BRAINWASH - L'ARTE DI ACCONTENTARE	Fedez
5	5	5 #PRONTOACORRERE	Marco Mengoni
6	6	6 BACKUP 1987-2012: IL BEST	Jovanotti
4	7	7 GIOIA	Moda
9	8	8 DELTA MACHINE	Depeche Mode
8	9	9 TO BE LOVED	Michael Buble
7	10	10 AMO	Renato Zero

GREECE			
ALBUMS			
LAST WEEK	THIS WEEK	TITLE	Artist
	2	1 METAKOMISI TORA	Eleonora Zouganeli
RE	2	2 KRYSTALLA	Panos Kiamos
1	3	3 PROTASEIS	Nikos Vertis
5	4	4 THE SINGLES 81>98	Depeche Mode
NEW	5	5 KIKONA AHEIROPIITI: ESTOUDIANTINA	Various Artists
	6	6 OI MERES TOU FOTOS	Natassa Mpofiliou
	8	7 16 AFTOTELEIS ISTORIES	Notis Sfakianakis
RE	8	8 ALKOOLIKES OI NYHTES	Pantelis Pantelides
RE	9	9 DELTA MACHINE	Depeche Mode
4	10	10 ANTIHISI	Konstantinos Vita

SWEDEN			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	1 ONLY TEARDROPS	Emmelie de Forest
	2	2 I FEED YOU MY LOVE	Margaret Berger
	4	3 GET LUCKY	Daft Punk Featuring Pharrell Williams
	6	4 JUST GIVE ME A REASON	P!nk Featuring Nate Ruess
	7	5 CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton
	9	6 WE GOT THE POWER	Loreen
NEW	7	7 LIFE WILL KILL YOU	IIDA
NEW	8	8 BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell
NEW	9	9 LEAVE THE WORLD BEHIND	Lune
5	10	10 YOU	Robin Stjernberg

FINLAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	1 LEVIKSET REPEE	Sini Sabotage Feat. VilleGalle
10	2	2 ONLY TEARDROPS	Emmelie de Forest
4	3	3 GET LUCKY	Daft Punk Feat. Pharrell Williams
	2	4 BACK BEAT	The Winyls
8	5	5 CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton
5	6	6 PLAY HARD	David Guetta Feat. Ne-Yo & Akon
NEW	7	7 CLOUDS	Redrama Featuring A.J. McLean
RE	8	8 ENKELI	Tuomas Kauhanen Feat. Vainovaino
NEW	9	9 I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding
RE	10	10 VAPAUUS KATEEN JAA	Haloo Helsinki!

Boxscore

June 8
2013
billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$9,052,059 (79,625,900 RAND) \$141/\$34	BON JOVI, ELVIS BLUE FNB STADIUM, JOHANNESBURG, SOUTH AFRICA MAY 11	65,182 SELLOUT	BIG CONCERTS
2	\$5,102,138 (29,339,500 KRONER) \$147.82/\$86.95	BRUCE SPRINGSTEEN & THE E STREET BAND PARKEN STADIUM, COPENHAGEN MAY 14	49,017 SELLOUT	LIVE NATION SWEDEN
3	\$4,589,266 (99.50/\$79.50) \$49.50/\$39.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE, AUSTIN MAHONE COWBOYS STADIUM, ARLINGTON, TEXAS MAY 25	53,070 SELLOUT	THE MESSINA GROUP/AEG LIVE
4	\$2,816,950 \$575/\$275/ \$99.50/\$59.50	BON JOVI MGM GRAND GARDEN, LAS VEGAS APRIL 20	13,782 SELLOUT	CONCERTS WEST/AEG LIVE
5	\$2,611,492 (22,951,325 RAND) \$142/\$26	BON JOVI, ELVIS BLUE CAPE TOWN STADIUM, CAPE TOWN, SOUTH AFRICA MAY 7	35,407 SELLOUT	BIG CONCERTS
6	\$2,487,840 (30,396,104 PESOS) \$166.94/\$33.38	MARCO ANTONIO SOLÍS AUDITORIO NACIONAL, MEXICO CITY MAY 4-5, 18-19	38,190 38,848 FOUR SHOWS	OCESA-CIE
7	\$2,394,162 (29,137,210 PESOS) \$150.24/\$29.21	MIGUEL BOSÉ AUDITORIO NACIONAL, MEXICO CITY MAY 1-3, 15-16	40,205 47,937 FIVE SHOWS	OCESA-CIE
8	\$2,203,669 \$575/\$229.50/ \$49.50/\$19.50	BON JOVI STAPLES CENTER, LOS ANGELES APRIL 19	16,585 SELLOUT	CONCERTS WEST/AEG LIVE
9	\$1,996,645 \$575/\$199.50/ \$49.50/\$19.50	BON JOVI XCEL ENERGY CENTER, ST. PAUL, MINN. APRIL 7	17,034 SELLOUT	CONCERTS WEST/AEG LIVE
10	\$1,891,752 \$575/\$229.50/ \$49.50/\$19.50	BON JOVI AMERICAN AIRLINES CENTER, DALLAS APRIL 11	16,140 SELLOUT	CONCERTS WEST/AEG LIVE
11	\$1,888,961 (\$1,960,641 CANADIAN) \$575/\$229.50	BON JOVI SCOTIABANK SADDLEDOME, CALGARY, ALBERTA APRIL 2	15,464 SELLOUT	CONCERTS WEST/AEG LIVE
12	\$1,828,163 (10,192,375 KRONER) \$152.46/\$103.14	BRUCE SPRINGSTEEN & THE E STREET BAND JYSKE BANK BOKEN, HERNING, DENMARK MAY 16	14,938 SELLOUT	LIVE NATION SWEDEN
13	\$1,797,778 (\$1,862,036 CANADIAN) \$575/\$199.50	BON JOVI REXALL PLACE, EDMONTON, ALBERTA APRIL 3	15,739 SELLOUT	CONCERTS WEST/AEG LIVE
14	\$1,649,710 (\$1,707,580 CANADIAN) \$575/\$199.50	BON JOVI MTS CENTRE, WINNIPEG, MANITOBA APRIL 5	14,550 SELLOUT	CONCERTS WEST/AEG LIVE
15	\$1,570,930 \$575/\$202.50/ \$39.50/\$19.50	BON JOVI HP PAVILION, SAN JOSE, CALIF. APRIL 25	16,631 SELLOUT	CONCERTS WEST/AEG LIVE
16	\$1,485,170 \$575/\$189.50/ \$55/\$19.50	BON JOVI KEE YUM CENTER, LOUISVILLE, KY MARCH 14	17,881 SELLOUT	CONCERTS WEST/AEG LIVE
17	\$1,461,182 \$575/\$199.50/ \$49.50/\$19.50	BON JOVI PEPSI CENTER, DENVER APRIL 16	16,052 SELLOUT	CONCERTS WEST/AEG LIVE
18	\$1,455,693 \$575/\$189.50/ \$49.50/\$19.50	BON JOVI SPRINT CENTER, KANSAS CITY APRIL 13	16,390 SELLOUT	CONCERTS WEST/AEG LIVE
19	\$1,378,590 \$575/\$189.50/ \$39.50/\$19.50	BON JOVI FRANK ERWIN CENTER, AUSTIN, TEXAS APRIL 10	15,649 SELLOUT	CONCERTS WEST/AEG LIVE
20	\$1,339,701 \$575/\$189.50/ \$39.50/\$19.50	BON JOVI IOWA COLLEGE ARENA, GLENDALE, ARIZ. APRIL 23	13,951 SELLOUT	CONCERTS WEST/AEG LIVE
21	\$1,321,920 (1,265,739 FRANCS) \$88.77/\$73.11	EROS RAMAZZOTTI HALLENSTADION, ZÜRICH MAY 12-13	15,884 26,000 TWO SHOWS	GOOD NEWS PRODUCTIONS
22	\$1,262,376 \$575/\$179.50/ \$49.50/\$19.50	BON JOVI SCOTT TRADE CENTER, ST. LOUIS MARCH 13	16,120 SELLOUT	CONCERTS WEST/AEG LIVE
23	\$1,233,763 \$575/\$189.50/ \$39.50/\$19.50	BON JOVI ENERGY SOLUTIONS ARENA, SALT LAKE CITY APRIL 17	16,004 SELLOUT	CONCERTS WEST/AEG LIVE
24	\$1,201,105 \$575/\$199.50/ \$65/\$19.50	BON JOVI UNITED SPIRIT ARENA, LUBBOCK, TEXAS MARCH 17	13,255 SELLOUT	CONCERTS WEST/AEG LIVE
25	\$1,172,534 \$575/\$189.50/ \$59.50/\$19.50	BON JOVI THE SHARPEX ENERGY ARENA, OKLAHOMA CITY MARCH 16	14,160 SELLOUT	CONCERTS WEST/AEG LIVE
26	\$1,154,980 (1,114,755 FRANCS) \$98.43/\$88.07	BEYONCÉ, LUKE JAMES HALLENSTADION, ZÜRICH MAY 17	13,000 SELLOUT	GOOD NEWS PRODUCTIONS
27	\$1,151,079 \$575/\$179.50/ \$49.50/\$19.50	BON JOVI WELLS FARGO ARENA, DES MOINES, IOWA APRIL 14	13,629 SELLOUT	CONCERTS WEST/AEG LIVE
28	\$1,105,253 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE AT&T CENTER, SAN ANTONIO MAY 22	13,774 SELLOUT	THE MESSINA GROUP/AEG LIVE
29	\$1,072,540 (1,003,700 FRANCS) \$85.49/\$74.80	ZUCCHERO HALLENSTADION, ZÜRICH MAY 5-6	13,306 26,000 TWO SHOWS	GOOD NEWS PRODUCTIONS
30	\$962,535 (931,310 FRANCS) \$72.35/\$62.01	ONE DIRECTION, CAMRYN HALLENSTADION, ZÜRICH MAY 16	13,000 SELLOUT	GOOD NEWS PRODUCTIONS
31	\$951,459 (€752,055) \$81.69	BRUCE SPRINGSTEEN & THE E STREET BAND PIAZZA DEL PLEBISCITO, NAPLES MAY 23	11,647 15,000	BARLEY ARTS PROMOTION
32	\$935,631 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE FRANK ERWIN CENTER, AUSTIN, TEXAS MAY 21	11,916 SELLOUT	THE MESSINA GROUP/AEG LIVE
33	\$856,051 \$149.50/\$99.50/ \$49.50/\$19.50	BON JOVI CENTURYLINK CENTER, OMAHA, NEB. APRIL 8	14,036 SELLOUT	CONCERTS WEST/AEG LIVE
34	\$763,838 \$128/\$49.50	ALICIA KEYS, MIGUEL VERIZON CENTER, WASHINGTON, D.C. APRIL 14	8,322 12,193	ATLANTA WORLDWIDE TOURING/AEG LIVE
35	\$739,159 (704,751 FRANCS) \$80.76	MARIO BARTH HALLENSTADION, ZÜRICH MAY 11	9,335 9,500	ACT ENTERTAINMENT



Bon Jovi: \$68M & Counting

Bon Jovi (above) scores big numbers on the Boxscore chart with box-office grosses reported from 21 dates on the band's Because We Can tour in support of *What About Now*, released in March.

The chart includes the final 19 concerts from the first North American leg of the tour and two shows in South Africa during May. The top Boxscore is the May 11 performance in Johannesburg, where the band played for three hours at FNB Stadium, the city's 94,000-seat soccer venue and the largest stadium in Africa. With \$9 million in ticket sales, the concert is the tour's top-grossing performance so far. The group also played another stadium show on May 7 in Cape Town. With \$2.6 million in reported revenue, that performance is No. 5. With both shows sellouts, 100,589 total fans rocked out to the veteran act, now in its 30th year.

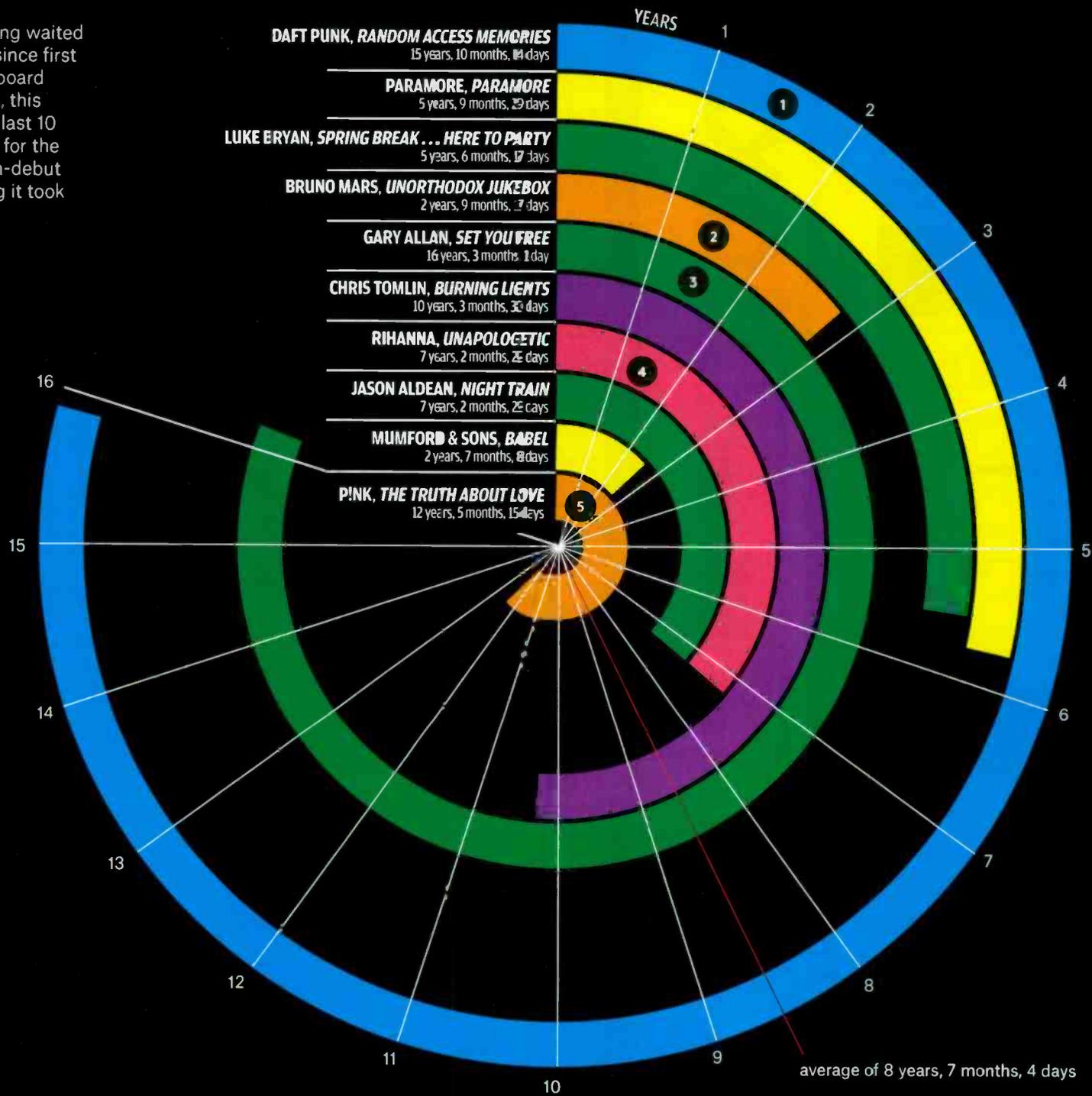
The tour, which launched Feb. 10 in North America, first appeared on the Boxscore chart in the March 23 issue with figures from the run's first 14 venues. This issue features the remainder of the North American jaunt (March 13-April 25). The tour's overall gross: \$68 million from 37 performances, with 658,568 tickets sold (including South Africa). —Bob Allen

CODA

Trend Report: Time Taken For A First No. 1 Album

With Daft Punk having waited more than 15 years since first debuting on the Billboard 200 for its first No. 1, this week we look at the last 10 artists to top the list for the first time (with a non-debut album) and how long it took to achieve it.

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



1

DAFT PUNK
Random Access Memories
The dance/electronic duo had to wait nearly 16 years for its first No. 1 on the Billboard 200. Debut set *Homework* bowed on July 26, 1997. Working against Daft Punk's chances at a chart-topper all these years was its relative lack of releases (*Random Access Memories* is only its fourth studio effort) and the pair's general lack of mainstream acceptance. All that changed in the past few years with the act's buzzy "TRON: Legacy" soundtrack and its new album.

2

BRUNO MARS
Unorthodox Jukebox
Mars claimed his first No. 1 with his second album, but it didn't debut at the top. He had to wait until *Unorthodox Jukebox*'s 12th charting week for it to reach No. 1 on March 16—a rise aided by temporary discount pricing by Amazon's MP3 store. His first full-length album, 2010's *Doo-Wops & Hooligans*, peaked at No. 3, while his first chart entry was the EP *It's Better If You Don't Understand*, which spent one week on the chart (May 29, 2010).

3

GARY ALLAN
Set You Free
Country star Allan had a banner week earlier this year, when *Set You Free* not only scored his first No. 1 but also claimed his best sales week (106,000 first-week copies, according to Nielsen SoundScan). The big arrival was pumped by his No. 1 Hot Country Songs hit, "Every Storm (Runs Out of Rain)"—his biggest single since 2004. *Set You Free* was Allan's 11th charting set, stretching back to *Used Heart for Sale*, which bowed Nov. 3, 1996.

4

RIHANNA
Unapologetic
Up until *Unapologetic* debuted at No. 1, much had been made of Rihanna's staggering number of No. 1s on the Billboard Hot 100 (12) versus her lack of a No. 1 album on the Billboard 200. Before *Unapologetic* topped the latter chart, Rihanna held the distinction of being the act with the most No. 1 singles without a No. 1 album. That's not to say she wasn't a powerhouse performer on the Billboard 200, either: All seven of her studio albums—released between 2005 and 2012—debuted in the top 10.

5

P!NK
The Truth About Love
It was Pink's lucky seventh album, *The Truth About Love*, that gave the performer her first No. 1 on the Billboard 200 on Oct. 6, 2012. She had come close before, with 2008's No. 2-peaking *Funhouse*—but was blocked that week by AC/DC's Walmart-exclusive monster *Black Ice*, which was in its second frame atop the list. *The Truth About Love* also marked Pink's best debut sales week (280,000), thanks in part to a promotional partnership with Target.



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TAYLOR SWIFT



Stadium tour (December)

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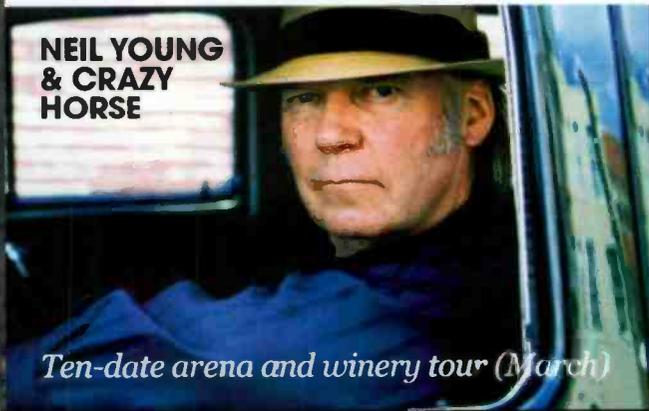
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TOOL / VAMPIRE WEEKEND

NEIL YOUNG & CRAZY HORSE



Ten-date arena and winery tour (March)

ED SHEERAN



Ten-date sell-out tour (February/March)



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TEN SOLD-OUT AUSTRALIAN SHOWS

14 MAR	BRISBANE ENTERTAINMENT CENTRE
16 MAR	BRISBANE ENTERTAINMENT CENTRE
18 MAR	SYDNEY ALLPHONES ARENA
20 MAR	SYDNEY ALLPHONES ARENA
22 MAR	SYDNEY ALLPHONES ARENA
24 MAR	MELBOURNE ROD LAVER ARENA
26 MAR	MELBOURNE ROD LAVER ARENA
27 MAR	MELBOURNE ROD LAVER ARENA
30 MAR	MACEDON RANGES, HANGING ROCK
31 MAR	MACEDON RANGES, HANGING ROCK



"After a ten-year hiatus Bruce Springsteen has returned to Australia to deliver the latest instalment in what really is the greatest rock and roll show on earth..."

THE AUSTRALIAN

"One boss, 17,000 fans, 29 songs, 17 band members, 19 '1,2,3,4' count-ins and countless tallies of runaway American dreams. Our saviour has risen. Praise be."

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"They don't come any bigger than The Boss, Bruce Springsteen last night tore into the start of his first Australian tour in 10 years with a blistering performance"

THE COURIER-MAIL

ETERNAL THANKS TO:

Bruce and the E Street Band, Jon Landau, Barbara Carr, Sir George Travis, your amazing crew, Barry Bell and CAA, Denis Handlin and Sony Australia.

Hope to see you again real soon!

Michael Gudinski and all at Frontier Touring

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University of Southern California

THE DEGREE IS IN DISRUPTION

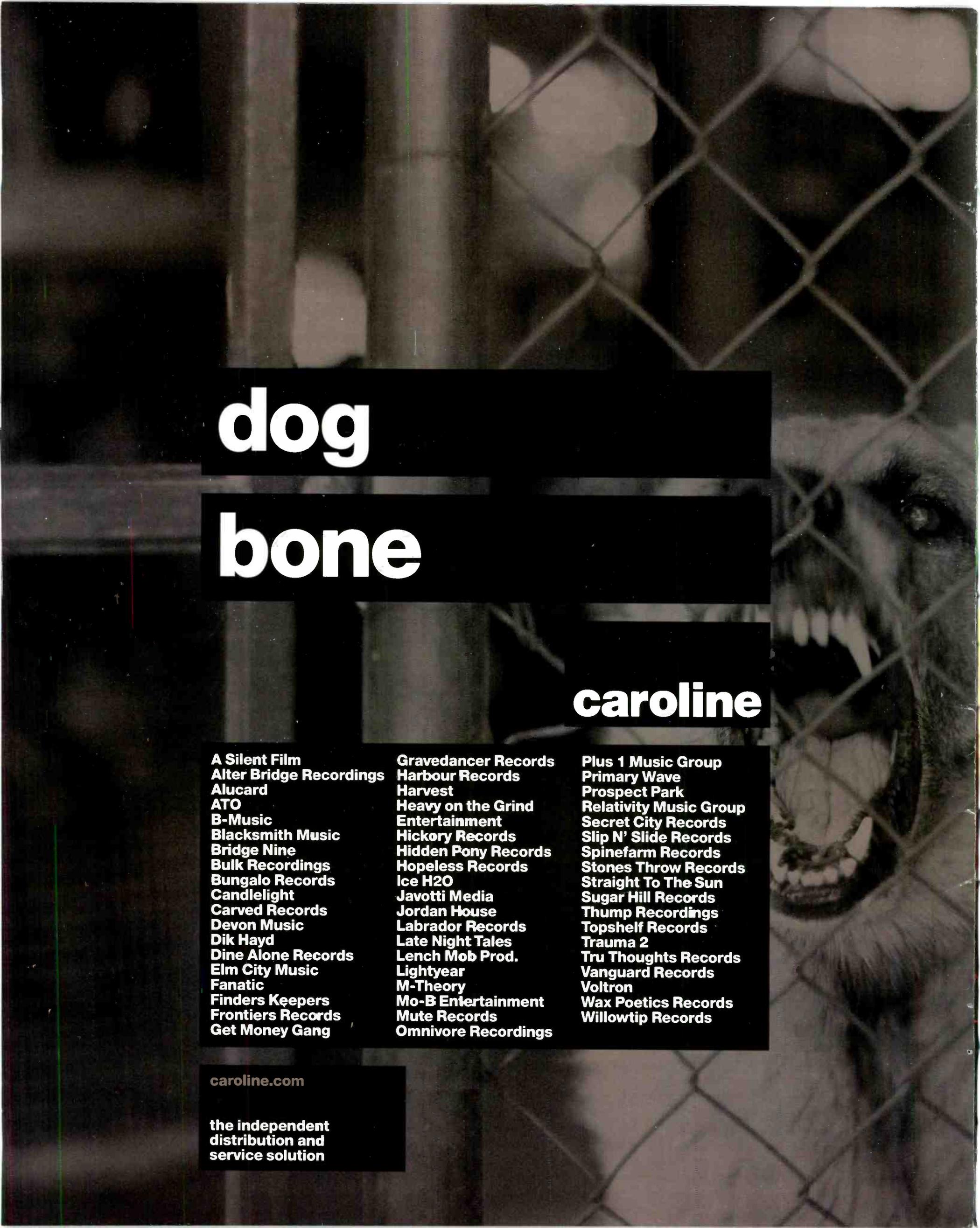
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