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The Download? ELECTRIC ZOO FALLOUT
Brands, Wall St. React AZOFF'S NEW
FRONTIER Boutique Publishing Included

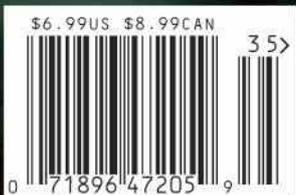
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VIEWPOINT

14
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2013

THIS WEEK
Volume 125
No. 35

FEATURE

P.26 “If you’re too cute early on, you can have a really big song but not a really big album, which means you don’t end up having a really big artist.”

CHARLIE WALK

TOURING

P.4 “Brand partnership strategies for 2014 are signed off in the end of 2013. If you Google ‘EDM’ and it links to a story about a kid’s death, the ricochet effect of that is undeniable.”

AMY THOMPSON

BRANDING

P.11 “We can reach half of America every week with our TV advertising, so if we can build the music in as a character in the spot, we can give our bands the ability to amplify what they’re already doing.”

WILL BORTZ



John Sykes
photographed
in New York.

QUESTIONS ANSWERED

P.18 “Clear Channel had no content in television when I joined in 2011, and in 2014 we’ll have a minimum of seven shows on television and streamed online.”

JOHN SYKES



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MOST READ ON BILLBOARD.BIZ

1 Facebook’s Player to premiere “Holy Grail” video **2** Electric Zoo canceled after two deaths **3** Marvin Gaye’s family rejects Robin Thicke’s six-figure offer **4** Miley Cyrus’ VMAs sales bump



THIS WEEK ON BILLBOARD.COM

1 Full coverage of New York Fashion Week **2** Rock the Bells live review and photo gallery **3** Karmin Tastemakers performance **4** 30 Seconds to Mars video Q&A

FEATURES

- 23** iTunes
- 26** Lorde
- 30** Alternative chart
- 39** Lloyd Price

TOPLINE

- 4** Electric Zoo faces tough questions after deaths of two attendees.
- 13** **My Day** Jeff Price, Audiam
- 14** **The Deal** BMG surfs with Primary Wave.
- 16** **Think Tank** Latin Notas, On the Road, Sound & Vision
- 18** **Questions Answered** John Sykes, Clear Channel Entertainment Enterprises
- 19** **Spotlight On:** Bleona

BACKBEAT

- 20** **Parties** Made in America.
- 22** **Places** Rio de Janeiro

MUSIC

- 43** HAIM
- 44** Parquet Courts, Blind Boys of Alabama, Gooding
- 46** **Reviews** The Weeknd, Jennifer Nettles, Nine Inch Nails, Snapverse
- 48** **Happening Now** Rich Homie Quan, Fred Stobaugh, The Lacs

CHARTS

- 51** **Over the Counter** Avenged Sevenfold is No. 1.
- 52** Charts
- 74** **Coda** The top summer tracks of the past decade.

ON THE COVER

Lorde photographed by Ross Brown for Billboard in New Zealand. Prop styling by Rod Haag. Styling by Imogene Bevan. Dress by Adrian Hailwood. Hair and makeup by Aimee Graham for MAC.

TOP LINE

TOURING

Electric Dispute

After the death of two revelers, scaremongering news headlines and challenging safety issues, the Electric Zoo Festival, and by extension EDM, faces tough questions from investors and brand partners

By Kerri Mason



There was abundant free water, trained security guards, roving medics, regular harm-reduction announcements and multiple medical tents. But even those measures couldn't keep tragedy from striking the Electric Zoo Festival on New York's Randall's Island during the holiday weekend of Aug. 30-Sept. 2, when the drug-related deaths of two young attendees and hospitalization of three more cut short the 5-year-old EDM festival. Promoter Made Event called off Sunday, the third and final day, after intervention from city government agencies. ¶ Cities have shut down nightclubs and raves over drug concerns throughout dance music's 30-year history. But that was before the arrival of EDM with its giant and young audience, and the massive investment it attracted. Live Nation, Yucaipa and Robert F.X. Sillerman's revived SFX have all anted up hundreds of millions of dollars for EDM entities in the last 12 months. Sillerman's now taking SFX

[THE Action]



**SUPER
DUPER D**
Indie one-stop music wholesaler Super D has

acquired competitor Alliance Entertainment, forming the second-largest music wholesaler in the United States. Terms of the deal weren't disclosed, but the purchase is estimated to have cost between \$85 million and \$125 million. The new entity formed by the combined companies will have music sales of approximately \$450 million and a market share of 6.6%, making it the fourth-largest music account in the States overall after iTunes, Anderson Merchandisers and Amazon.



**PLAYLISTS
UNDER
FIRE**

In a case that could have broad

implications for music services that allow user-generated playlists, U.K. dance label Ministry of Sound has sued Spotify for copyright infringement. MoS says Spotify shouldn't allow playlists on the service that directly mimic MoS compilations, adding that it repeatedly and unsuccessfully asked Spotify to take such playlists down. The suit will test whether compilations, which compile and sequence previously released material, qualify for copyright protection. Spotify has so far declined to comment on the case.



**'HAPPY
BIRTHDAY'
HAGGLED**
The war over "Happy Birthday," the

most recognized song in the English language, is heating up as Warner/Chappell has sought to dismiss a class action lawsuit that aims to declare the song as part of the public domain. The suit, filed in June by a filmmaker and musician who objected to Warner/Chappell's \$1,500 fee to license the song, alleges that the song's copyright is invalid, as it improperly dates the composition of the song to one year after 95-year protections were established in 1923. The publisher argues that the case's main plaintiff has no grounds to sue due to statute of limitation laws.

Fans gather on the first day (Aug. 30) of the Electric Zoo Festival on New York's Randall's Island.



**SONY/ATV
INKS LOU
REED**

Sony/ATV has inked a long-term

worldwide extension of its publishing administration deal with iconic singer/songwriter Lou Reed. The agreement extends a relationship between the publisher and Reed that dates back more than 20 years. As part of the deal, Sony/ATV will represent all of Reed's solo catalog, including hits "Walk on the Wild Side" and "Perfect Day" as well as his stake in the Velvet Underground's *The Velvet Underground and Nico*.

Lou Reed in 1972.



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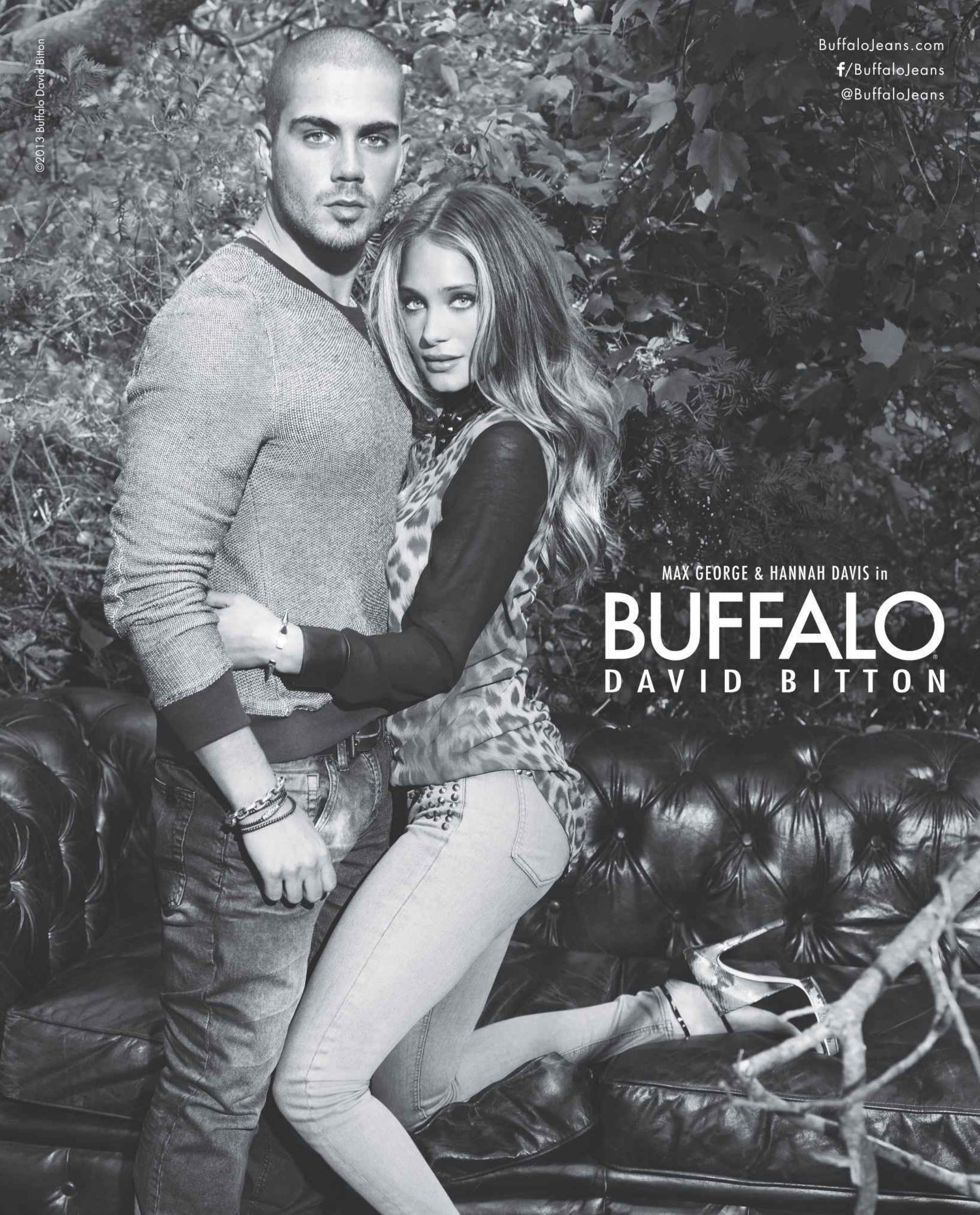
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MAX GEORGE & HANNAH DAVIS in

BUFFALO

DAVID BITTON



Electric Zoo continued from p. 4

to public investors to raise as much as \$300 million, according to a filing. The industry believes its rollout to investors is imminent because its deal with German promoter iMotion expires if the initial public offering (IPO) misses an Oct. 16 date.

This makes the Electric Zoo incident, the first drug-related shutdown of the EDM era, all the more significant. The two deaths, the city's actions and the extensive media coverage amplify what up until now have been whispers about the genre's viability for potential investors as well as brand sponsors, which figure into Sillerman's plan significantly. His vision, reportedly, is to create cohesive media opportunities across a single platform made up of his acquisitions. Sources say he's valuing a program of that nature as high as \$50 million.

Made Event is among the acquisitions listed as "planned" in the SFX IPO prospectus, for \$35 million in cash and stock for 70% of the business. But the deal doesn't appear to have closed: An amendment filed Aug. 30 (the Friday of Electric Zoo) moved an original deadline of Aug. 21 to Sept. 30 and upped SFX's deposit of \$2.5 million to \$3.75 million. It also reserved the right to extend the deadline to Oct. 31 for an additional \$1.25 million. If the deal didn't close then, Made would keep the full \$5 million. The extension speaks to SFX's reported cash-flow problems, and hones in further on October as IPO timing. SFX executives Shelly Finkel and Donnie Estopinal attended Electric Zoo on Friday, perhaps solidifying these changed terms. So the events of the weekend landed squarely on Sillerman's doorstep.

"Brand partnership strategies for 2014 are signed off in the end of 2013," say Amy Thomson, manager of acts like Swedish House Mafia and Alesso, and consultant to Ron Burkle's Yucaipa. "If you Google 'EDM' and it links to a story about a kid's death, the ricochet effect of that is undeniable. That it's tied into the stock market is the worst timing possible."

SFX knew what it was getting into: One of many risk clauses in the initial IPO filing details the potential drug problem. "We are subject to risks associated with activities or conduct, such as drug use at our festivals, events or venues that are illegal or violate the terms of our business licenses," it reads. "Illegal activities or conduct at any of our events or venues may result in negative publicity or litigation." The clause details such possible consequences as the inability to obtain permits and "[making] an investment in our securities unattractive to current and potential investors, thereby lowering our profitability and stock price."

For a major brand or a Wall Street investor, the difference between one psychoactive drug and another is probably moot. During an investment panel at the Billboard Touring Conference last November, panelists discussed the intangibles of dance culture and the relative risk in the live EDM space as it relates to the viability of investment in the scene. "That scene has certainly got some risk in it that we don't in other parts of our business," C3 partner Charlie Walker said. Todd Boehly, president of Guggenheim Partners (owner of Billboard parent company Prometheus Global Media), added, "If it's a problem for the promoter, it's a problem for the investor."

And for the sponsor. "Outlets like the L.A. Times and Wall Street Journal will all start debating the effect on stock market prices, and that level of newspaper is on the breakfast table of the CEOs of Coca-Cola,



The cover of the New York Post on Sept. 2 (inset) summed up the initial reaction to the tragic events of the 2013 Electric Zoo Festival.



Pepsi, Nokia, Samsung and so on," Thomson says. "The biggest thing that adds to your bottom line from day one without selling a ticket is a brand partner. If they're reading that kids die at these things, they're gone, and if they're gone, it's absolutely devastating for promoters."

Event security carries risks that can financially affect a company, according to an equity analyst who follows the concert business. He says deaths at concerts would be a liability only if a company was willfully negligent.

Dance gets the worst rap, but all live events, regardless of genre, are inherently risky, for reasons ranging from weather to crowding to attendee behavior. Ten people have died at Bonnaroo since 2004, from a variety of causes. Deaths have occurred at shows on the Vans Warped tour and by Sugarland and even Britney Spears. (A fan fell off a ride at the fairground outside London's O2 Arena in 2011.) Even "molly"—a street term for what many consider to be MDMA or ecstasy, and reportedly to blame for the deaths at Electric Zoo—isn't exclusive to EDM anymore: Miley Cyrus, Kanye West and French Montana have name-checked it in songs.

"Putting together the safest electronic music festival possible is of the utmost importance to us, and we work side by side with the [New York Police and Fire Departments], as well as several safety experts, in order to ensure the safety of our festival-goers," Mike Bindra, co-executive producer of Electric Zoo and co-founder of Made Event, told Billboard in 2012.

The response of the city—which included such agencies as the Department of Health, the Mayor's Office, the NYPD and Randall's Island—was prompted by the frequency and number of cases, along with molly-related deaths in Boston earlier in the week, which could imply a poisonous "bad batch" circulating along the East Coast.

Beyond the tragedies themselves, and the sensationalist tabloid headlines ("The Agony of Ecstasy" in the New York Post), the way the Electric Zoo cancellation played out indicates that local governments might

be ready to address recreational drug use as a reality, and harm reduction, rather than abstinence, as a suitable platform. Made Event was recognized in the media for its positive safety record and quick response as the events unfolded.

"They've been nothing but cooperative," New York Mayor Michael Bloomberg said about Made Event during a news conference on Sept. 3. "Sadly in our day and age, if you're going to have young people [at an event], one of the things you certainly have to check for is drugs. As you see, it is almost impossible to keep them out."

The decision between acceptance and abstinence strategies is what could separate promoters going forward, and test city governments. The SFX IPO speaks to a "no tolerance policy" for drugs at SFX events. But after the Electric Zoo incident, organizers of SFX's TomorrowWorld (Sept. 27-

THE BIG NUMBER

Cash and stock to be paid by SFX to buy 70% of Electric Zoo promoter Made Event.

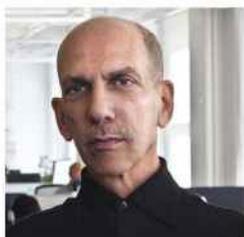
\$35 MILLION

29 in Atlanta) approached nonprofit DanceSafe, according to Missi Wooldridge, president of its board. Although its role at TomorrowWorld hasn't yet been determined, the organization focuses on harm-reduction measures, from ear-plugs to sunscreen to on-site drug testing.

In places like Europe and Australia, where dance music and its culture have been mainstream for more than two decades, nightlife is considered a public health concern, and harm-reduction measures are supported, and sometimes even mandated, by the state. In Australia, the policies are blended: Drug-sniffing police dogs are stationed outside festival gates, raising the ire of privacy advocates. But promoters say they actually like them: They deter fans from entering with multiple or several different substances. ●



SFX. With an IPO looming and potential 2014 sponsors being courted, the timing couldn't be worse. If the IPO doesn't perform, **Robert Sillerman** might not have enough cash to close pending deals, including his 70% buyout of Made Event. And if sponsors sour, his primary revenue model could disintegrate.



EDM promoters. If other cities follow the Big Apple's lead to close events quickly, festivals and their promoters, like Made Event's **Mike Bindra**, could face wary audiences and uncertain futures. More stringent policing and tougher standards could reduce crowds, drive up costs—and drive away sponsors.



EDM fans. The media attention has highlighted molly as a mystery chemical with significant risks. Made Event's proactive security was lauded by Mayor Michael Bloomberg, opening the door for a possible union of harm-reduction strategies and law enforcement cooperation.





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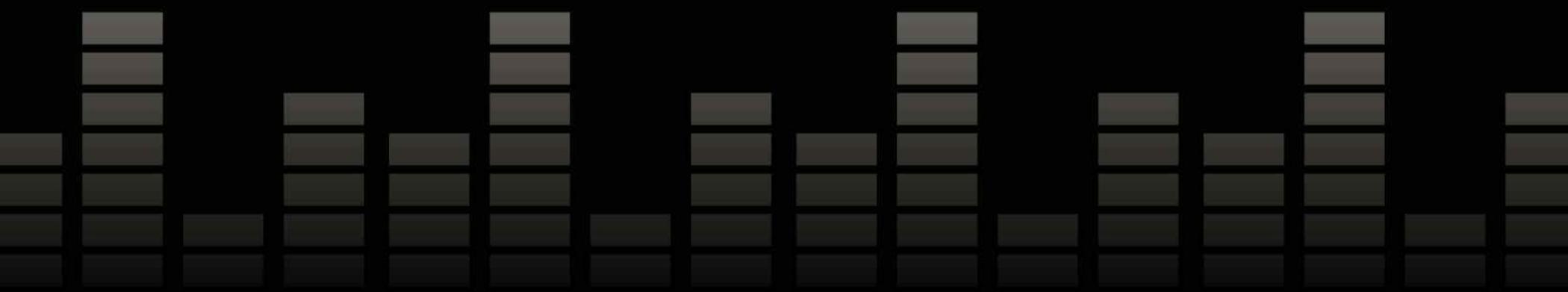
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TOURING

Social-Powered Tickets

Customers who purchase through social links attend more concerts, spend more

By Glenn Peoples



Katz Media Group, the first media representation firm in the United States and a subsidiary of Clear Channel Communications, named former Current Media CEO and MTV Networks president Mark Rosenthal CEO of its Katz Radio Group division.

Here's some good news for social marketers in the music business: Your efforts to get people to buy concert tickets are working. Survey data from Live Analytics, Live Nation's analytics division, shows that concert-goers are especially receptive to the sharing and social features of today's ticketing platforms. They're likely to buy through social links, and those who do attend more events than other types of ticket buyers and spend more money.

Music represents a large portion of Ticketmaster sales. According to information shared exclusively with Billboard, concerts accounted for 62% of all Ticketmaster purchases during a three-year period while sporting events represented 15%, arts accounted for 17% and family represented 6%.

But people who bought tickets through social media links almost always bought concert tickets. Eighty-five percent of social media purchases were for concerts—23 percentage points higher than concerts' share of overall purchases. The remaining 15% of social media purchases were split 8% for arts, 5% for sporting events and 2% for family events.

The concert attendee appears to be the right kind of consumer to target with social marketing. Social media purchasers attended more events than the average ticket buyer (1.27 vs. 0.85), purchased more tickets in a given year (2.95 vs. 2.25) and spent more money in a given year (\$160 vs. \$126).

One reason concert-goers are so apt to buy through social links is their relatively heavy social use. Nearly four out of five (79%) concert attendees used Facebook at least once a week in 2012 while 12% used it daily. Other event attendees were less likely to use Facebook at least once a week: 76% of family event attendees, 74% of sporting event attendees and 70% of arts events attendees.

These figures show why ticketing companies have made social a priority. Today's ticketing platforms let ticket buyers share their purchase with friends and purchase tickets directly within Facebook. Platforms also help venues and promoters schedule social messages about show announcements, on-sale dates and other important announcements.

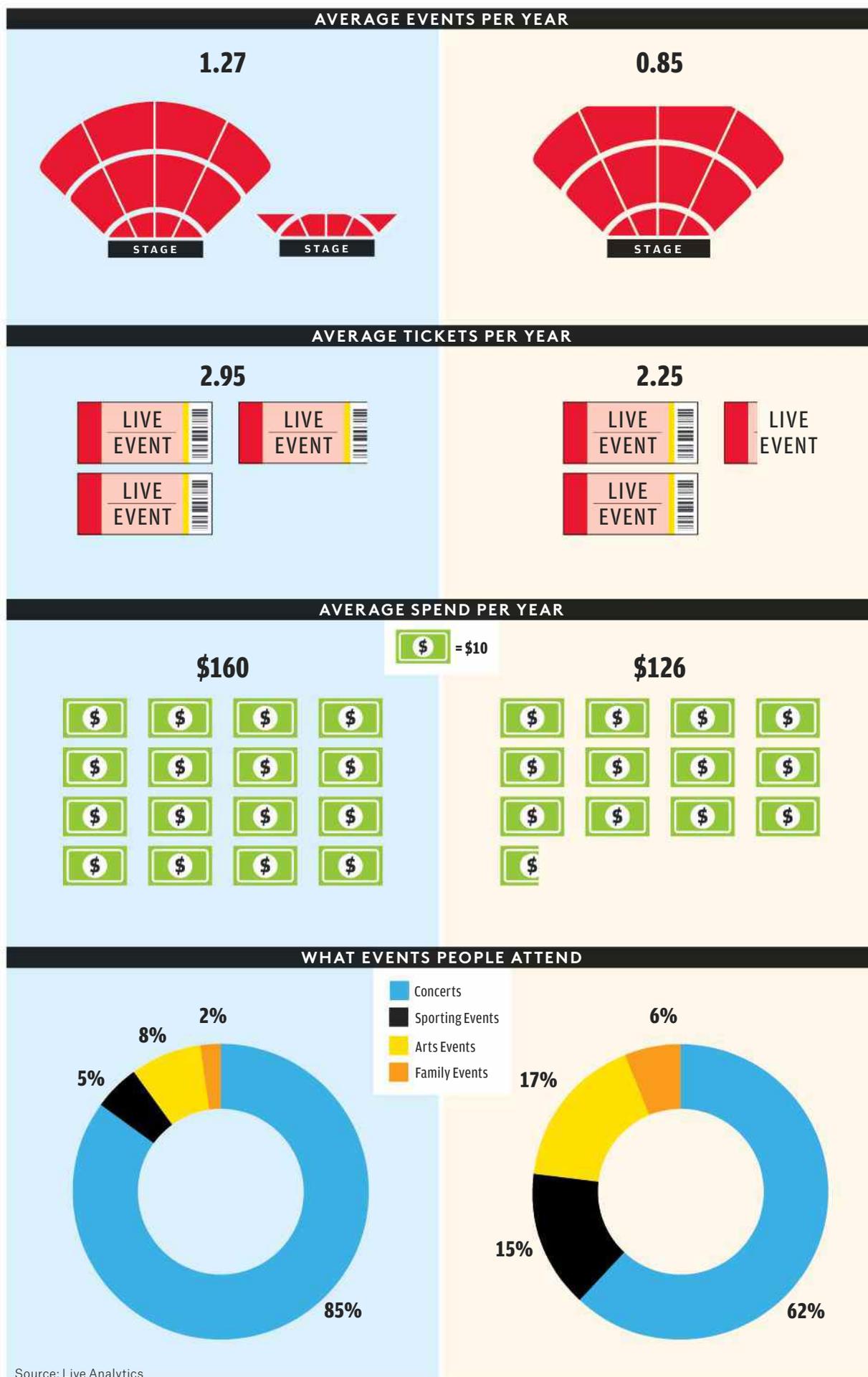
Social has also enhanced the ticket-buying process for reserved seating events. Ticketmaster has added a social capability to its interactive seat maps that lets buyers see where their friends will be sitting. Live Analytics' survey found that 38% of people surveyed in December 2012 would use the feature to upgrade a purchase in order to sit near friends. Forty-two percent of people said they would purchase a single ticket to be near friends that had already purchased a ticket, and 46% said they would purchase tickets for a group to be near other friends.



SOCIAL MEDIA PURCHASERS

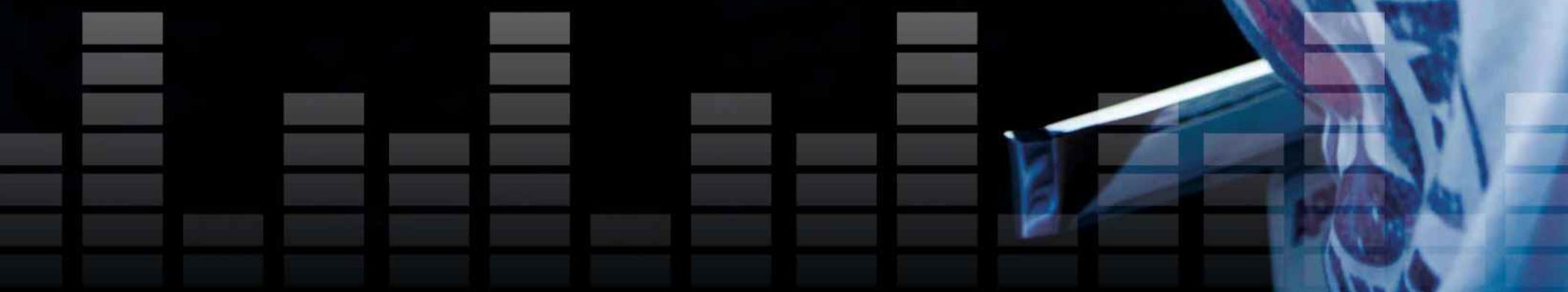


ALL PURCHASERS



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TOURING

The \$300 Million Comeback

Irving Azoff has teamed with friend James Dolan of MSG to create a new kind of music company with some intriguing elements

By Ray Waddell

.biz

Boy George is following in the footsteps of Prince, the Pet Shop Boys and Nick Cave by teaming with Kobalt Music Group to release *This Is What I Do*, his first new album of original songs in 18 years. The set will arrive on Boy George's Very Me imprint through Kobalt Label Services on Oct. 28, followed by a string of U.K. concerts in November.

Irving Azoff has done it again. He has just parlayed his bevy of big-name acts like the Eagles and Christina Aguilera into another big-money deal, this time as part of a new joint venture with MSG Entertainment called Azoff MSG Entertainment (AMSGE).

Azoff and business partner Howard Kaufman began rolling up management companies in 2005, funded in part by stakeholders and initial Front Line Management backers Thomas H. Lee and Bain Capital Partners. Lee and Bain got out and then Ticketmaster parent company IAC increased its stake. Azoff had investors, but he really only sold to Ticketmaster in 2008, the same year Ticketmaster spun off from IAC. Ticketmaster acquired the minority equity stake in Front Line, then held by Warner Music Group, for approximately \$123 million in cash. In 2010, Front Line was subsumed into the \$2.5 billion merger of Live Nation and Ticketmaster.

The privately held AMSGE will consist of Azoff Music Management's existing artist management firm alongside other businesses still in development, including publishing, TV production, and live event and digital branding. The James Dolan-led Madison Square Garden Co. (MSG) is paying Azoff Music Management \$125 million for a 50% stake in the joint venture and has also agreed to provide a \$50 million line of credit, giving the deal a total valuation of \$300 million. The funding will be key as Azoff and Dolan hinted strongly at ambitions to build parts of the new company through acquisition.

THE BIG NUMBER

MSG's investment for a 50% stake in the new venture.

\$125 MILLION

The non-compete constraints of Azoff's exit deal with Live Nation won't be a factor after 2014. He remains arguably the best closer in the music biz, and it wouldn't be a surprise to see some of the Artist

Nation companies once aligned with him come back onboard when they're contractually allowed to do so.

While many will focus on his expected expansion of the artist management roster, probably rebuilding the Front Line Management network and leveraging MSG's live industry leadership, the most intriguing element of AMSGE is a new music rights business that could shake up the business significantly, particularly for those in the digital music space like Spotify and Rdio.



James Dolan (left) and Irving Azoff

The new global music rights division is a performance rights organization—a 90% interest in a music publishing venture run by CEO Randy Grimmett and COO Sean O'Malley. The division is about “the acquisition, development, licensing and exploitation of copyrighted works for the purposes of music publishing, co-publishing, licensing, administering, developing a musical library and acting as an agent on behalf of such works,” according to an announcement.

This sounds like a publishing house, but Azoff calls it a “boutique” PRO for “what we feel has been an underserved group of very important writers out there,” he says. “ASCAP and BMI have hundreds of thousands of members. We'll probably have 100.” In terms of leverage, clout trumps sheer numbers, Azoff believes. “It's about how much market share those 100 control, and returning the ability to those 100 to control what happens, especially with their digital licensing.” Industry sources, who have been aware of the plans, say the model will not be too dissimilar to SESAC's more focused model, which allows the PRO to pay a higher royalty share to its artists.

Due to the fact that ASCAP and BMI operate under a consent decree, they have less control over the royalty rates they can charge digital services on be-

half of songwriters. SESAC is a privately held business and able to charge higher rates. Some major publishers like Sony/ATV have withdrawn their songs from the PROs in order to negotiate better rates directly from services like Pandora. An even more focused PRO with major songwriters and the aggressive clout of Azoff will be a game-changer.

At the very least, AMSGE is a new animal in its broad scope, and one that could make a lot of noise as an immediate major player. “Everybody in the business whines, ‘There's no place to go. There's only three record companies and Live Nation and AEG,’” Azoff says. “Hopefully, people will think of us as a place equal to one of those [companies] to come [to us] with a great idea or a great project.”

So in the end, AMSGE is in the idea business, and has the leverage and resources to bring ideas to reality. This is also a “venture capital play” from MSG's perspective. Dolan says the company will be acquisitive “using the assets of both Azoff Music Management and MSG and a bunch of cash.” As Azoff puts it, the new entity is “putting out a sign that says, ‘Come see us if you've got a great idea, because we have the management ability and financing ability, and we're looking for great new businesses.’”



Artists. An aggressive posture on the publishing rights front, and the promise of synergy with touring and other elements of an artist's career, will no doubt be appealing to content creators, particularly those with deep catalogs like Irving Azoff client the Eagles. Azoff says many acts are already onboard, and expect more to follow.

Management firms. Put simply, other managers like to work with Azoff, who offers deep resources and a cache of ideas while not



interfering with manager/artist relationships and day-to-day decision-making. He signed up a bevy of powerful managers in building Front Line, and he could do it again.

The music industry. Azoff and Dolan/MSG make for a powerful, deep-pocketed team. It's a safe bet that AMSGE is already rattling some cages, but the firm's impact beyond its own affiliated artists will be tough to gauge for a while. It will be interesting to see if Azoff has yet another industry-altering run in him.

BRANDING

Eating It Up

How Taco Bell's Feed the Beat program has become a talent incubator and creative partnership—now with its own documentary

By Andrew Hampp

Since 2006, Taco Bell's Feed the Beat program has supported more than 600 rising music acts with \$500 in gift certificates to help keep them fed on the road. And in more recent years, the company has extended its outreach to the music industry by including Feed the Beat bands and their music in its national TV advertising—most notably with Passion Pit, whose single "Take a Walk" began its long stint on the Billboard Hot 100 last September as a direct result of its use in a Taco Bell commercial that aired during last year's MTV Video Music Awards.

As a sequel of sorts to that breakout moment, Taco Bell used the date of this year's VMAs to premiere "Hello Everywhere," a feature-length "rockumentary" film directed by Sam Jones ("I Am Trying to Break Your Heart: A Film About Wilco") chronicling the journey to

South by Southwest 2013 for two Feed the Beat bands, Passion Pit and Wildcat! Wildcat! Vevo hosted the film's premiere, which racked up more than 300,000 views in its four days of release.

The film was shot on location in Austin, with additional concert footage filmed with the help of bloggers and influencers like YouTube personality Tyler Oakley and Warner Bros. band Blondfire. (Full disclosure: This reporter was one of them.) The idea was to celebrate the success of a Feed the Beat veteran like Passion Pit, who recently sold out New York's Madison Square Garden, while alternately celebrating the rise of a band at the moment it was about to break. Wildcat! Wildcat! was finalizing a label deal at the time of "Hello Everywhere," and on Sept. 10 will release its debut EP on Downtown Records.

By partnering with music agency the Syndicate, Feed the Beat has helped play an early role in the careers of hundreds of bands across indie, alternative rock, EDM, folk and pop, with the Lumineers, Best Coast, 3OH!3, Imagine Dragons, Gym Class Heroes, fun. and the Gaslight Anthem among its best-known alumni. But unlike similar music-friendly brands like Mountain Dew, Red Bull and most recently Samsung, which have taken on label-like functions with artists, Taco Bell's goal is to be an "amplifier," according to Will Bortz, the chain's senior manager of brand part-

Wildcat! Wildcat! and Taco Bell's Will Bortz (second from right).



nerships and a key architect in the Feed the Beat program.

"We want to have bands plug into us and have a whole bunch of people be able to hear their music," Bortz says. "We can reach half of America every week with our TV advertising, so if we can build the music in as a character in the spot, we can give our bands the ability to amplify what they're already doing."

Those efforts can work quickly. Brian Nolan, senior director at Columbia Records' in-house agency, says the label had a 334% spike in sales for rising act St. Lucia in April when the band's "All Eyes on You" was featured in a Taco Bell spot. Copies sold of the digital single rose from 286 to 825 the week of April 28, and helped drum up internal excitement around the band's debut, *When the Night*, due Oct. 8. The label is hoping for similar results from a new regional spot featuring Walk Off the Earth.

Chris Brandt, Taco Bell's new chief marketing officer, says music-related efforts have helped the fast-feeder maintain an "emotional connection" with its target consumer, in ways that standalone 30-second TV spots can't always do. "One of the things Taco Bell has tried to do in order to be more relevant with our fans is really nurture their creative spirit," he says. ●

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TOPLINE

LEGAL

Crossing The Border

Canada's music business is up in arms over news of potentially costly immigration rule changes for touring bands from its southern neighbor and beyond

By Karen Bliss



Vevo has named Nielsen veteran Jonathan Carson as its first-ever chief revenue officer, a position that will see him leading Vevo's global sales team across advertising and brand partnerships.

The Canadian music industry is in a state of turmoil after a news report revealed a change to the Conservative government's Temporary Foreign Worker Program that could affect artists from the United States and elsewhere who tour Canada. A Change.org petition gathered 100,000 names in a matter of days. Some promoters wouldn't talk on record, worried that all the media attention would cause border crossing guards to be extra tough.

The non-industry-specific regulation quietly put into effect on July 31 by Human Resources and Skills Development Canada (HRSDC) requires an employer to pay \$275 per person to hire a worker from outside the country. The employer must first apply for and receive a positive Labour Market Opinion (LMO).

For example, if a band has four members and a tour manager, that's \$1,375 to bring in a foreign act, which is cost prohibitive for a 120-capacity venue charging \$10 at the door. It could also restrict foreign acts from playing complete tours across the country because smaller-market venues double as restaurants to make a living and might not be able to afford to book them.

There are exemptions, but the headlines the story has generated doesn't make that immediately clear. The Calgary Herald declared, "New Fees For International Touring Musicians Threaten Smaller Clubs And Live Venues Across Canada," and Change.org's attention-grabbing petition proclaimed, "Canadian Government: Don't Ruin Live Music With \$425 Charge Per International Artist Per Performance In Canada."

The fee only affects musicians who aren't members of the American Fed-

eration of Musicians (AFM) that are booked to perform at establishments that don't derive their revenue primarily from live music; e.g., a restaurant, bar or coffee shop, such as respected music venues like the Dakota and Supermarket in Toronto or the Carleton and the Company House in Halifax.

Canadian Independent Music Assn. (CIMA) has delivered a terse letter to the Harper government explaining how the measure won't protect Canadian artists or save jobs. CIMA president Stuart Johnston says, "Our position is this fee should be waived for all international artists and their professional entourage, regardless of where they will be performing."

"CIMA is emphasizing that the rules will have a detrimental and cascading effect through the entire industry, and at the end of the day may result in the loss of jobs and the loss of business opportunities both in Canada and internationally. Already, I am hearing from members that they are canceling tours because of these new fees."

But Canadian Federation of Musicians executive director Liana White says, "The only change is that there is now a processing fee charged by HRSDC for the LMO process. There was always a work permit fee of \$150 for a single musician or \$450 for groups. This fee is paid by the musician to the border official upon entry to Canada."

THE BIG NUMBER

Fee an employer must pay per person hired from outside Canada

\$275

U.S. AFM members have never required an LMO to be filed when engaged by a non-work permit exempt venue—the AFM Canadian Office can clear its U.S. members.

"Work permit-exempt venues are entertainment venues, festivals, music conferences and awards shows," she adds. "Also, entourage of 15-plus musicians do not require

a work permit or LMO even when performing at a nonexempt venue. Work permits can be valid for up to 90 days, are good for tours and only the first engager is required to file the LMO and pay the fees to their local HRSDC office."

Alexandra Fortier, spokesperson for minister of employment and social development/minister for multiculturalism Jason Kenney, says the fee is designed to protect Canadian jobs. She adds that the fee already existed, but Canadian taxpayers paid for it. "The problem is members of Parliament have told the minister that a lot of musicians from their communities, or musicians themselves have spoken to the minister, and said that they are sometimes not able to book themselves in those small venues because they're replaced by American musicians." ●

Jeff Price
photographed
in New York.



MY Day

Jeff Price
CEO/Co-Founder
Audiam

Jeff Price is best-known for creating TuneCore, the digital music distribution company that allowed just about anyone to sell their songs on iTunes. Price is now launching a service that aims to simplify another big platform for artists—YouTube. His new company, the New York-based Audiam, which has just raised early-stage funding, was co-founded with Peter Wells. It lets artists start making money by putting ads against user-uploaded YouTube videos that feature songs they own.

7.30
AM

I am woken by calls of “Daaaadyyyy, is it wake-up time yet?” from my three-and-a-half-year-old daughter from her room.

8.00
AM

Download and reply to first batch of emails while instant-messaging with Peter Wells to line up priorities and go over the previous day’s open issues.

9.00
AM

On home phone with David [Willen], Audiam’s chief technology officer, about some technical road map and budget. Also field one call about a potential investor and another from our lawyer regarding a draft agreement for a business deal.

10.00
AM

Speak with Avery Lipman, president/COO at Republic, about a number of topics including life, the universe and Prince’s new album cover as I walk to the subway. While on the train, I read the New York Times on my iPhone.

10.45
AM

Arrive at TuneSat office for meeting with COO Chris Woods and CEO Scott Schreer. They have this amazing audio fingerprinting technology that can identify songs even when there’s people talking or sound effects happening at the same time.

1.00
PM

Speak with Larry Tull at Rebel Waltz about Nine Inch Nails, the Offspring and No Doubt using Audiam to monetize their songs on YouTube.

2.00
PM

Speak with Vince Schultz, a client at Bill Silva Entertainment, about Jason Mraz and other artists who want to work with us.

3.00
PM

Speak with Dan Jensen at King Holmes Paterno & Berliner about a draft agreement with [a new client for Audiam], while doing my best not to let him know I am also eating a kick-ass Chop’t salad for lunch.

4.00
PM

Speak with Marc Geiger at William Morris Endeavor about what Audiam does.

5.00
PM

Meet with [my artist licensing directors] Bryan [Hoffman], Mike [Gavigan] and Peter to go over email templates and workflow on YouTube claims when entities that do not control the rights to them are claiming them.

6.00
PM

Rewrite third draft of a blog essay with [Carly Simon’s manager] George Howard about how artists’ goals and the goals of music distributors and music stores are no longer aligned.

6.45
PM

Hop on subway to get home.

9.30
PM

Go for an eight-mile jog from my apartment to Central Park, around the park and back to the apartment.

11.45
PM

Watch “Pawn Stars.” I’m addicted. —Alex Pham

The Deal

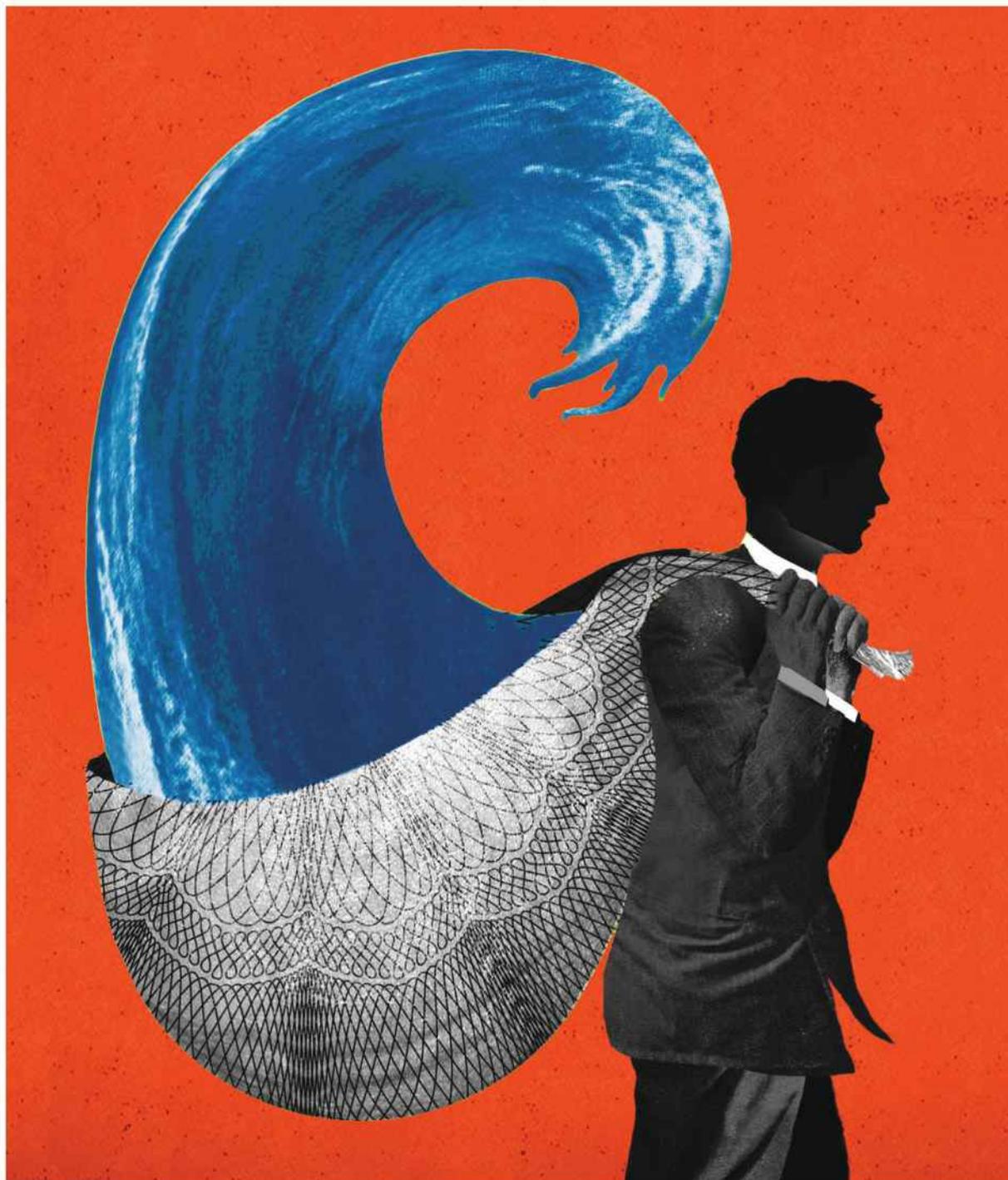
BMG Surfs With Primary Wave

WHAT: BMG has signed a definitive agreement to acquire most of Primary Wave's publishing assets and has initiated a joint venture with the latter in a deal valued at \$150 million. Of that, \$130 million was in cash for the acquired publishing assets, which include the writer's share of high-profile catalogs like those of Aerosmith's Steven Tyler, Kurt Cobain, Holland-Dozier-Holland's Lamont Dozier and Julian Lennon's share of both John Lennon's Beatles songs and Hall & Oates songs. The deal calls for Primary Wave to remain involved in the marketing of the sold catalogs as well as BMG master recordings released in the United States, and in joint ventures that will sign songwriters and sign and issue albums recorded by established acts. The latter elements of the deal are assigned a \$20 million value, according to sources.

WHY: After spinning off nearly all of its music assets in the last decade, Bertelsmann re-entered the music sector in 2009 with BMG Rights Management, which may have missed out on buying Warner Music Group (WMG) and EMI Music Publishing when they came up for sale, but has embarked on an aggressive rollup of independent publishers. It has acquired Bug Music, Stage 3, Evergreen Copyrights, Cherry Lane and Chrysalis, as well as the Sanctuary and Mute master recording catalogs, and now most of the publishing assets of Primary Wave. "They had been pursuing us for years, but then they made us an overall offer that we couldn't refuse," Primary Wave founder/CEO Larry Mestel says. "It wasn't just about selling but their overall alliance for publishing and master recordings [that made the deal]."

WHO: Whether by design or happenstance, Primary Wave has emerged as the company that other publishers like to badmouth. Its biggest deals have involved the writer's share of songs, which other publishers dismiss as less important because it doesn't include the licensing opportunities that the publisher's side allows for. Primary Wave appeared to pay high multiples to acquire catalogs, which was often criticized by competitors as not making financial sense. But now some critics concede that those acquisitions have grown enough to justify their purchase price.

IF: In making the deal, Mestel appears to have pulled a rabbit out of the hat on the financial side of things for Primary Wave. In one fell swoop he gets his lenders off his back and still appears to have upside potential to create value and cash, thanks to the joint ventures with BMG. According to Mestel, Primary Wave is now debt-free, having paid off the \$90 million drawn down from the \$125 million financing in May. The other \$40 million probably went to equity partners, but he says Credit Suisse and SunTrust remain minority equity partners in Primary Wave. This deal follows a long period bookended by a \$180 million re-financing in 2010 and one in May for \$125 million, both of which were supposed to put Primary Wave back on the acquisition trail. But the publisher has made hardly any acquisitions since 2010 and most of its deals were on the management side of its business. —Ed Christman



Primary Wave appeared to pay high multiples to acquire catalogs. But now some critics concede that those acquisitions have grown enough to justify their purchase price.



BMG

BMG. The publisher continues to leave other midsize pubberies like Imagem and ole in the dust, and is gaining ground on Warner/Chappell Music, the third-largest publisher.



Artist copyrights. With the BMG deal covering about 15,000 copyrights, Primary Wave will still handle the copyrights of songs by **Def Leppard**, Mac Davis, Katrina & the Waves, Roccstar and Foy Vance.



Steven Tyler. The deal reunites the Aerosmith frontman's writer's share owned by Primary Wave with the band's publishing now owned by BMG, following its 2010 acquisition of Stage 3. However, Tyler's co-writes from last year's *Music From Another Dimension!* are administered by ole.

PRIMARY WAVE BY THE NUMBERS

\$130m Price BMG paid for control of Primary Wave's publishing assets

\$90m Amount used to pay down Primary Wave's debt

15k Number of copyrights BMG bought from Primary Wave

EXECUTIVE TURNTABLE



Barclays Center's **Sean Saadeh** with **Swedish House Mafia** at the venue in March.



Rich Cohen, founder of Team 8 Management, is joining Mick Artist Management, becoming partners with Mick founder Michael McDonald and GM Jonathan Eshak.

TOURING

Brooklyn's Barclays Center, which recently hosted MTV's Video Music Awards and ranked No. 2 on Billboard's 2013 midyear chart for top-grossing arenas, promotes **Sean Saadeh** to senior VP of programming. Since the venue's opening last September, Saadeh has been responsible for booking successful concerts by such acts as Jay Z, Barbra Streisand, the Rolling Stones, Paul McCartney, Andrea Bocelli, Rihanna and Dave Matthews Band. He previously held the title of VP of programming. "As the senior VP of programming, I've been challenged to focus on more strategic long-term goals for programming as we continue to build the Barclays Center schedule, as well as expand our entertainment company, whatever that might look like in the future," says Saadeh, who manages a team of three in the Barclays programming department. Prior to joining Barclays, Saadeh booked and marketed events at the San Diego Sports Arena (now called Valley View Casino Center) and the Glendale Arena (now Jobing.com Arena) in Arizona.

The **Mohegan Tribal Gaming Authority** elevates **Tom Cantone** to senior VP of sports and entertainment. He was VP of sports and entertainment at **Mohegan Sun** in Uncasville, Conn.

RECORD COMPANIES

Rock artist **Ben Kweller** taps industry veteran **Kevin Wommack** as president of his record label, **the Noise Co.** Wommack will also serve as Kweller's manager.

DISTRIBUTION

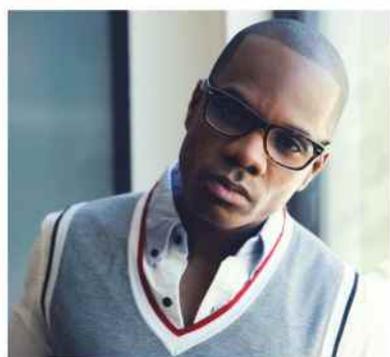
Universal Music Group Distribution promotes **Linda Kury** to VP of sales, associated labels. She was senior director of sales at **Fontana**.

PUBLISHING

Kobalt Music Group promotes **Sas Metcalfe** to president of global creative. She was executive VP of creative. —**Mitchell Peters, exec@billboard.com**

Further Dealings

RCA Records has entered a long-term label deal with gospel artist **Kirk Franklin** (below) to establish inspirational music imprint **Fo Yo Soul Recordings**. Franklin and the Fo Yo Soul team will sign and develop emerging inspirational music talent, as well as established performers, while RCA will provide marketing, promotion and distribution muscle. Franklin's future re-



corded output will also be released on Fo Yo Soul. The first release under the new deal will be the debut album from gospel vocal quartet the Walls Group. Franklin has also secured the rights to release the debut from the next winner of BET's gospel music-competition show, "Sunday Best," which he has hosted and executive-produced for the last six seasons. . . . **Cumulus Media** will acquire **Dial Global**, one of the largest syndicators of radio programming. The acquisition, for which Cumulus paid \$260 million, will add sports, news, music and programming services content, including the NFL, NCAA, NASCAR, AP Radio News and NBC News. Cumulus says the deal will allow it to provide a wider variety of options to approximately 10,000 U.S. radio stations, along with other media and international platforms. As part of the transaction, Cumulus will sell 53

stations in 12 small and midsize markets to **Townsquare Media** for \$238 million and will swap 15 stations with Townsquare in these same markets for five in Fresno, Calif. Cumulus says that through these deals it has identified cost synergies of approximately \$40 million and more revenue growth potential through new content vehicles. . . . **Microsoft** is buying **Nokia's** lineup of smartphones and a portfolio of patents and services in an attempt to strengthen its fight with Apple and Google to capture a slice of the lucrative mobile computing market. The €5.4 billion (\$7.2 billion) deal marks a major step in the company's push to transform from a software maker focused on creating operating systems and applications for desktop and laptop computers into a more versatile and nimble company. Microsoft hopes to complete the deal early next year.



Motor City Singalong

Songwriter **Allee Willis** thinks big. Case in point is her latest project: "The D." That's the title of a song Willis—known for Earth, Wind & Fire's "September" and the theme from "Friends," among many others—co-wrote about Detroit that has morphed into a month-long singalong party in the Motor City.

It all started when Willis and co-writer **Andrae Alexander** penned "The D," an exuberant tune in the vein of "September." Following Detroit's recent bankruptcy filing, Willis wanted to showcase Detroiters' indomitable spirit, and raise funds for two arts organizations.

"Detroit is totally alive, filled with artists who are completely reimagining the city," Willis says. "And I love hosting massive events. So coupled with my party-throwing skills, I decided the best way to record this song was with every single person in the city who wanted to be on the record."

From the week of Sept. 9 through Sept. 30, Willis will be in Detroit recording and shooting a series of singalongs at some 40 locations. She and a 25-person crew will work with groups of 50-1,000 (including 14 gospel choirs) at locales ranging from businesses and landmarks to churches and her alma mater, Mumford High. The project will also feature Detroit and



Allee Willis (left) recording with **Mary Wilson** in Los Angeles.

Michigan-area luminaries (some shot earlier in Los Angeles), including singers **Mary Wilson** and **Martha Reeves**; songwriter **Lamont Dozier**; actress **Lily Tomlin**; and musicians **Greg Phillinganes**, **Ray Parker Jr.**, the remaining **Funk Brothers** and **Narada Michael Walden**. "We'd love some rappers, techno—we're open to anything," Willis adds.

Proceeds from the resulting record, video and feature-length documentary go to the Heidelberg Project and Mosaic Youth Theater. Willis is also starting to look for sponsors. Other than a short Indiegogo campaign that raised \$20,000, she has thus far financed everything herself. "The pockets may be bare," Willis says with a laugh, "and we have no idea what's about to happen. But we're doing it." —**Gail Mitchell**

Think Tank

LATIN NOTAS LEILA COBO @LEILACOBO

Children's Hour

Latin networks followed their audience to kid-focused shows. So where is Latin's One Direction?



While network music competitions like "The Voice" and "American Idol" have been slowly incorporating Latin celebrities into their shows, no Spanish-language versions of those programs have yet been produced for U.S. Hispanic TV.

Instead, the Latin market has embraced pint-sized versions of those formats. In the last year alone there have been "La Voz Kids" (on Telemundo), "Idol Kids" (produced by indie channel Wapa TV in Puerto Rico), "El Factor X" (on new network Mundo Fox) and, most recently, "La Academia Kids," which began airing Sept. 1 on Azteca America with **Luis Coronel**, **Alicia Villarreal** and **Lola Cortes** as judges.

All four are being produced domestically in Spanish for the first time. There are no general-market versions of these formats featuring children in the United States.

And the first three have become ratings successes. "La Voz Kids," which began airing in May, led Telemundo to its best performance among total viewers in the network's history during its Sunday time slot (8 p.m.-11 p.m.), averaging 2.2 million each night, according to Nielsen.

"Idol Kids" averaged a 24.2% share among homes in Puerto Rico for its first season, and "El Factor X" was Mundo Fox's banner summer series.

The interest in kid versus adult formats comes in part from the way Latinos watch TV.

"The family unit is around children, around the dinner table, and

around the TV it's far stronger in [Latin] culture," Telemundo VP of content development, non-scripted programming **Daniel Cubillos** says. "Clearly the family element has played a role."

For Mundo Fox executive VP/chief marketing officer **Oswald Mendez**, "El Factor X" "allowed us to have a summer property that was different from what the networks were offering at the time. [Latin]s have a younger population, and the summer was a perfect time to engage the entire family and make it kind of a family appointment."

Judges for "El Factor X," which ends Sept. 6 (the winner gets a recording contract with Sony), are Mexican pop star **Belinda**, youthful tropical duo **Chino & Nacho** and Mexican actress/singer **Angelica Maria**, a trio that runs the gamut of genres and styles to appeal to different markets and generations.

What Mendez found during the show's run was that West Coast contestants tended to be traditional in their repertoire while East Coasters covered far more contemporary material.

On his end, Cubillos says Telemundo took pains to balance the tastes of younger and older audiences in its selection of coaches (**Paulina Rubio**, **Prince Royce** and **Roberto Tapia**) and repertoire. As a result, "we had a bunch of people tune in who hadn't seen us before," he says.

For example, the winner of "La Voz Kids," 12-year-old **Paola Guanche**, performed "I Will Always Love You" in a nod to a growing bilingual audience. Guanche will release an album through Universal Music Latino.

In Puerto Rico, Wapa TV began airing a local version of "American Idol" in 2011 and launched "Idol Kids" this year. Of the latter, winner **Edgard Hernan-**



"La Voz Kids" (top) and "El Factor X"

dez signed a record deal with Sony Music Latin.

Tuti Bou, VP of Puerto Rico for Sony Music Entertainment U.S. Latin, says the show fills a void in the market. "In the Latin music industry, we don't have artists for kids," she says. "The mainstream has **Justin Bieber**, **One Direction** and Disney. The field is wide open for us."

In addition, Bou says, the lack of entertainment for children in Puerto Rico makes "Idol Kids" particularly appealing. "Our entertainment is going to the mall. So when a project like this comes up, parents are desperate to involve the entire family." ●

TAKEAWAY: The Latin music industry has something to learn from family-focused Latin TV programming.

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Kings of Leon performing at the V Festival at Hylands Park on Aug. 18 in Chelmsford, England.

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Upping The Festival Ante

C3 Presents is increasing its bet on the 'Austin City Limits' brand big-time. Here's the strategy



In its second year as a two-weekend event with identical lineups, Coachella posted the largest gross in Billboard Boxscore history (\$67.2 million) and fine-tuned its strategy to keep bands working in between their two weekend plays. In Austin, the Austin City Limits Music Festival, produced by C3 Presents, will also go for a double for the first time, Oct. 4-6 and Oct. 11-13 at the city's Zilker Park. But C3 is upping the ante—C3 talent bookers shrewdly turned shows by ACL bands (and others) in the market for 10 days into branded events. These Official Late Night Shows take the ACL brand beyond Austin, to venues in Dallas, Houston and San Antonio.

In all, there will be 60 additional shows from ACL acts like **Wilco**, **Queens of the Stone Age**, **Eric Church**, **Franz Ferdinand**, **Vampire Weekend** and **the National**. C3 is creating special events in cool rooms not only for fans who want more after ACL ends at 10 p.m., but for those fans who might not even be in Austin.

Given that ACL, in a city park, ends relatively early, C3 has been presenting late-night shows since it launched in 2002. Expanding to two weekends led producers to not only take those shows out of the market to maximize the bands' week but also brand them. These are markets and venues where C3 frequently presents shows, so the step to book and brand these concerts was relatively seamless. For the venues, these shows provide quality content—always a concern when festivals are booking 80 bands and have radius clauses that can make booking a challenge.

Still, C3 is cognizant that the market can get saturated, even in a state as big as Texas. Every band playing ACL isn't booked elsewhere that week. "We try to be selective," C3 promoter **Amy Morrison** says. "We try not to do too much in these markets. We can't continue to tap out Texas. [During South by Southwest], Dallas and Houston get bombarded, and it cannibalizes ticket sales if you have too much."

Also worth noting: One challenge with the festival business model is that most of them work year-round

SOUND & VISION PHIL GALLO @PHILGALLO58

Tune In, Turn On, Tune Out

TV shows have lost their ability to create stars. Perhaps they could have a different purpose



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When **Dr. Luke's** name hit the radar as a potential "American Idol" judge, the idea sounded genius. This was clearly the missing piece—a producer with a sense of what goes into a contemporary pop hit and what type of artist can be molded to fit contemporary tastes. Not surprisingly, his deal with Sony and the show's deal with Universal kept them from becoming bedfellows.

Let's be honest: The idea that a TV show can introduce the world to an unknown singer whose voice alone is enough to get the public to buy singles and albums is long gone. There will not be another **Kelly Clarkson** or **Clay Aiken**, and if recent history is any indication, the only way to become a competition show success is to form a group or perform country.

"Idol," as of this writing, has a chance to once again differentiate itself from the competition by having a keenly tuned judges table that includes behind-the-scenes experts. Established stars on the judges' table didn't boost the show's intensity as much as **Jimmy**

for one make-or-break weekend. C3 now gets 10 days of diversified revenue with ACL.

The Official Late Night Shows follow two maxims that fuel the growth of festivals in general for Americans: exclusivity and discovery. These shows are underplays for bigger bands in smaller venues than they would normally play (like Wilco at Stubb's in Austin, or QOTSA at the Verizon Theatre near Dallas), compelling pairings (**HAIM** and **MS MR** at Antone's in Austin) or hot developing acts (**Reign Wolf** at Emo's in Austin, **Jake Bugg** at the Kessler Theater in Dallas). The shows are "doing very well," Morrison says, and a look at the C3 website shows several sellouts.

ACL's decision to double down this year was, just like Coachella producer Goldenvoice, a simple matter of answering demand. The event had reached that holy grail of selling out before a lineup is announced several years ago, and has become entrenched in its home state of Texas and beyond. With 2013 headliners Wilco, **Kings of Leon**, **Muse**, **Depeche Mode** and **Lionel Richie**, ACL's first weekend is sold out, and the second is headed that way, according to Morrison. If the Official Late Night Shows work as well as ACL itself has, it will be the best kind of brand extension: one that both answers and creates demand. ●

TAKEAWAY: Coachella upped the stakes with two weekends. C3 is going even further with four cities.



lovine did in his role as recording mentor. Now that he's departing, will his replacement provide equally direct and accurate analysis of the singers as recording artists?

Yes, "The Voice" takes advantage of the immediacy of iTunes and ensuing chart positions, but ultimately there isn't any discussion of those recordings nor even how the singers evolve in the studio. It's all about the live show. Well, that, and the coaches, all of which create hurdles for finding a bright young recording artist.

Things aren't better on "Idol," where **Jennifer Lopez** will return as a conquering hero. When she came in for her first run, her music career was in the dumpster on the heels of a love song referencing shoes. The show's narrative may insist otherwise, but the last thing she needs are younger artists with better voices filling the space she occupies. The same could be said for new "X Factor" judges **Paulina Rubio** and **Kelly Rowland**. At least the four coaches on "The Voice" are genre-specific, secure in their place as stars and creatively active.

Still, not one of these show in recent seasons has figured out how to draw the distinction between a great voice and a great record, which is why nothing has ever been heard from recent winners **Melanie Amaro** ("The X Factor") and **Jermaine Paul** ("The Voice"), and scant smart money is being bet on the latest "Idol" victor, **Candice Glover**. It makes more and more sense that a soft, middle-of-the-road crowd-pleaser like **Phillip Phillips** would succeed where others have crashed. He makes pleasant music that goes against the grain of pop radio, but still retains an attachment to classic songwriting and production techniques.

When it comes to success stories, though, it's amazing how well one group from a discarded show has done since its victory. A cappella act **Pentatonix** won "The Sing-Off," a Sony-produced show for NBC, and after its finale, the program was canceled and Sony's music division passed on the group's record. In stepped Sony Pictures' music-releasing arm, Madison Gate, and Pentatonix was able to capitalize on a growing a cappella movement among young audiences. The act now tours the world, works with other DIY successes like **Lindsey Stirling** and has a second album in the works.

Better yet, the highly entertaining "Sing-Off" returns after Thanksgiving for a quick holiday run. More than any of the other shows, it celebrates the human voice over potential stardom and, in the long run, if they're not producing stars of the future, is that not what these shows should be? ●

TAKEAWAY: As it becomes harder and harder to launch careers from music competition shows, the focus is on the shows themselves and their panels.

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QUESTIONS Answered

John Sykes

President

Clear Channel Entertainment Enterprises

What did you wake up thinking about this morning? I wake up every day excited about the next challenge or opportunity that I'm going to face when I walk into the office at Clear Channel. The great thing about this company is that because we reach 240 million people a month, there is really no business in pop culture that we can't be in. So every morning when I go online or I turn on the radio or I look at the newspaper, immediately ideas come to mind of how we can somehow interface at iHeartRadio or through our Clear Channel properties.

Describe a lesson learned from a failure. Some of the best jobs I've ever had in my life were those where you were allowed to fail. One that immediately comes to mind was when we were rebranding VH1 in the early '90s. I thought that if we dropped all of the comedy and sitcoms and replaced it with music, that we would see the ratings pop immediately. And it backfired. I learned that the people who were there for the comedy left, and those who wanted VH1 to play music had yet to learn that we had switched formats. I learned that day that branding or building any business is all about the long game. And there are no shortcuts to real success. Tom Freston, who was running MTV Networks at the time, told me to just be patient and stick with my plan. And about a year later, it actually worked. Stay with your plan and people will come.

What will define your career in the coming year? I am very excited about how Clear Channel is moving from becoming solely a radio business and becoming an entertainment business. I am most excited about the fact that we had no content in television when I joined in 2011, and in 2014 we'll have a minimum of seven shows on television and streamed online. And inside some of those platforms that we're developing are some truly groundbreaking content plays that we think will have a huge impact on not only the audience but our revenue.

Who is your most important mentor, and what did you learn? I have two in business and one personal. [Clear Channel CEO] Bob Pittman made me a branding executive. He is the best in the business. From Tom Freston I learned to trust my own instincts and to not be afraid to make mistakes along the way. In my personal life, Paul Tudor Jones [founder/fund manager of the Robin Hood Foundation] taught me how to use my leverage in business to try and create a better life for those less fortunate.

Name a project you're not affiliated with that has most impressed you in the past year. For the first time since the Roosevelt administration, all Americans will now have access to affordable health care. Also, the incredible impact of Instagram and Twitter's move to visual media.

Name a desert island album. If I was truly stranded I would take my smartphone loaded with iHeartRadio. Because it's the only place I could listen to *Blonde on Blonde* by Bob Dylan or the new Pharrell Williams track in the palm of my hand. —Andrew Hampp

"Branding or building any business is all about the long game. There are no shortcuts to real success."



John Sykes
photographed
in New York.



Age: 58

Favorite breakfast: "I swim for an hour every morning, so I'll eat just about anything afterward."

First job: "My first job in the industry was as a summer intern at Saratoga Performing Arts Center [in Saratoga Springs, N.Y]."

Memorable moment: "The night we launched MTV in August of 1981, in a bar in New Jersey. We celebrated watching the first-ever music video played on national television, and then five minutes later watched in horror as the satellite feed went down."

Advice for young executives: "In business, risk-taking and failure are two of the cornerstones to a path to success. No job lasts forever, and that's OK. Most importantly, a lesson I learned from my father and now my son, which is show the same respect to every single person you come in contact with in business and life no matter what their level or power and influence may be."

1 "When I was growing up Life magazine was a window to American culture. When the Jefferson Airplane made the cover in 1968, you knew rock'n'roll had hit the mainstream."

2 "I've been lucky enough to work with Madonna since the early days of MTV, VH1 and now today at Clear Channel. She

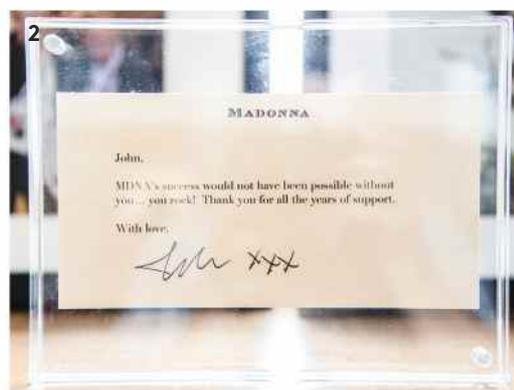
is as smart as they come—always five steps ahead of the rest of us."

3 "The Emmy and Peabody Awards—the two behind the Emmy—we won for VH1's Save the Music."

4 "A rock'n'roll presidential moment: This photo was taken as President Obama and Bill Clinton shared their stories of

meeting Bob Dylan at the White House."

5 "I sit on the board of Bono's Product (RED) Foundation that fights against AIDS. Belvedere donates \$1 million a year from the sale of these special-edition bottles."



billboard
SPOTLIGHT
ON

EURO STAR

**FROM ALBANIAN
FESTS TO
TIMBALAND'S
STUDIO, BLEONA
HAS U.S. SUCCESS
IN HER SIGHTS**

Bleona Qereti is the most famous pop singer from the small European nation of Albania, where the press have likened her to Madonna, in her bold visual style and attitude.

At the age of 14, the young diva performed at Albania's National Music Festival, an annual musical summit, like Albania's take on the Grammy Awards.

"I wore a patterned blue leather one-piece suit with short pants and a black cape," recalls Bleona, as she's known professionally. "I took off the cape in the middle of the performance. The next day I was in all the magazines: 'Who does she think she is to do with this? She's like the Madonna in America—she does whatever the hell she wants. You can't even stop her.'"

Well, no, you certainly can't.

Bleona began singing and performing at age 5, when she discovered her knack for winning over an audience.

"As a kid, I was going to these Mickey Mouse Club types in Albania for singing lessons and violin," she says. "Because I was a loud kid, I was the one to give flowers to the country's leaders and every big shot who came into town."

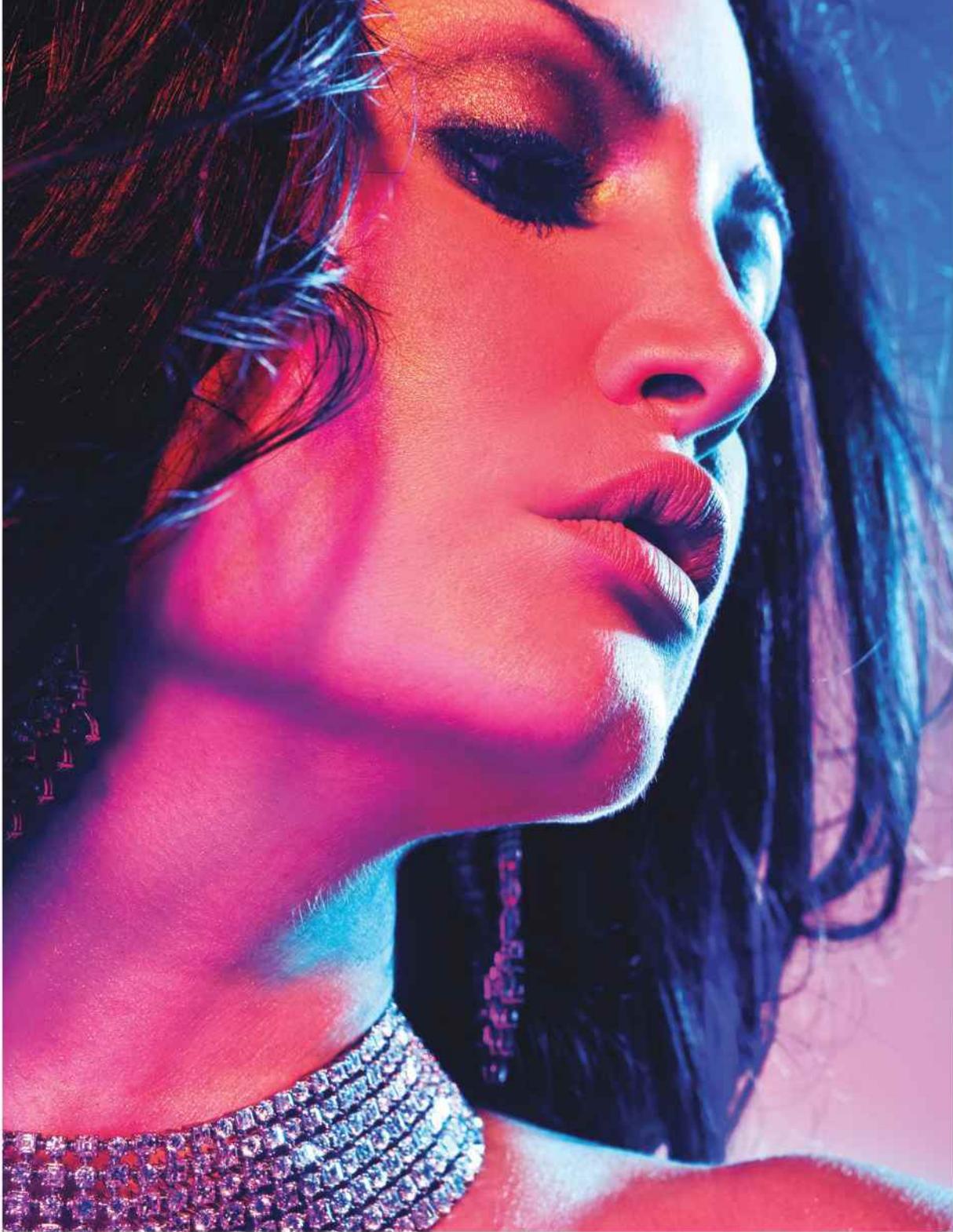
By age 11, she'd released her first single; a year later, her first album arrived. Bleona was bucking Albania's traditions simply by releasing music like an American artist.

"People still had the Communist mentality of one song per year," Bleona says. She became the first artist in her country to film videos and stage major tours, performing to as many as 70,000 fans a night, she notes. By the end of 2007, she had released eight albums in Albania (and sold 1.5 million copies, she reports) but thirsted for more.

Now a U.S. resident, Bleona has set her sights on becoming the next big global pop star. She's assembled a seasoned management team and is in the process of readying her first major release in the States.

"She's got the next three years of her life planned out, marketing-wise," says manager Christa Shaub, who compares her marketing mind to that of Jay Z.

"I'm extending my market, not starting all over again," Bleona says. As her homeland's foremost singer—who is personal friends with, and has performed for, some of the world's foremost leaders in politics, business and fashion—Bleona is above being viewed as



a "new artist" in America. She's got the better part of a new album recorded with top American producers and sees no need to compromise her art. She seeks a label that will pay the right amount of attention and further her international achievements.

Upon arriving stateside, Bleona sought out Shaub—who had managed Rihanna until 2010—for her services, and she's served in that capacity ever since. Erik Olesen, a seasoned former VP of radio promotion with Def Jam, has been handling promotion, while Carmen Cacciatore leads marketing efforts and CW3PR CEO Charley C. Walters serves as publicist.

"She's got this great star quality that lights up a room wherever she goes," Walters says. "From my perspective, it's a dream-come-true type of client, because you're enhancing her image as opposed to having to create it."

That charm helped Bleona land studio time with her most sought-after producer: Timbaland. After years of trying to bend his ear (including asking Donald Trump if he knew him), she finally caught up with him during another artist's studio time and insisted he produce her next album. At first, he declined.

Bleona left the room in tears, but days later, Timbaland called her back, interested in collaborating. Fast forward: Timbaland has produced two of the songs tentatively slated for Bleona's American debut album, along with other top producers like

Rodney Jerkins and Alex Cantrall. Her single "Take It Like a Man" is already gaining traction with trend-setting DJs, reaching No. 31 on Billboard's Dance Club Songs chart. Shaub plans to soon release another single, followed by an EP in the fourth quarter, depending on whether she finds a label.

"She's filming a TV project for a major network right now," Walters adds. "It focuses on a lot of different professionals and characters who have come from different parts of the world to Hollywood." Additionally, she's also set to headline Las Vegas' annual PRIDE celebration on Sept. 7 and serve as its master of ceremonies the night before.

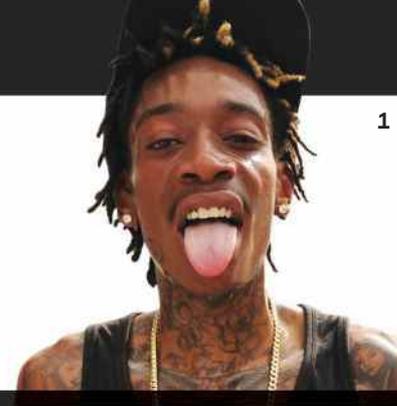
Driven by an irresistible personality and an otherworldly passion for the stage, Bleona is used to making impossible dreams become realities. U.S. pop fans may soon learn what those in Europe already know: Bleona is a force to be reckoned with. ●



To learn more about Bleona, go to Billboard.com.

CURRENT SINGLE: "Take It Like a Man"
LABEL: BDB
MANAGEMENT: Christa Shaub
PROMOTION: Erik Olesen
MARKETING: Carmen Cacciatore
PUBLICITY: Charley C. Walters, CW3PR

BACKBEAT



1

.com

For photos of the music business at work and play, go to Billboard.biz.

To submit photos for consideration, send images to backbeat@billboard.com.



2

Still Made In America

Jay Z, Anheuser-Busch's Paul Chibe and Steve Stoute were among the thousands who crowded Philadelphia's Benjamin Franklin Parkway to watch Beyoncé and Wiz Khalifa rock the second Made in America festival on Aug. 31 and Sept. 1

1 Love on top: Rapper **Wiz Khalifa** made like Miley Cyrus backstage following his set on day two of Made in America, during which he serenaded his new wife—and South Philly native—Amber Rose on tune “Roll Up.”

2 Anheuser-Busch VP of marketing /chief marketing officer **Paul Chibe**, **Jay Z** and Translation founder **Steve Stoute** chilled in the shade backstage. Attendance for the festival's second year was up 50%, according to organizers, with an average of 60,000 per day and “no incidents,” said Stoute, who helped coordinate the festival with Anheuser-Busch and Jay Z. “Nine Inch Nails crushed it, Phoenix crushed it. This was another great year celebrating diversity in music and culture.”

3 Don't kill their vibe: Top Dawg Entertainment's Black Hippy crew, comprising **Kendrick Lamar**, **Jay Rock**, **Schoolboy Q** and **Ab-Soul** (from left), joked around backstage before performing together on day two of Made in America.

4 Made in America was a family affair: Jay Z's wife, **Beyoncé**, who headlined day one, caught up backstage with her little sis **Solange** (left) before the latter's energetic set on day two.

5 Anheuser-Busch's **Paul Chibe** (center) with Fitz & the Tantrums' **Noelle Scaggs** (left) and **Michael Fitzpatrick**, following the band's set on day two of Made in America. “The stress level was way lower this year,” Chibe said of the festival. “Hopefully this becomes an institution in Philly so that 10, 12 years from now people look back and say, ‘Wow, they've been knocking this out for a long time.’”

6 All hail the queen: **Beyoncé** reigned supreme on day one of Made in America.



3



4



5



6

"I'm glad to be rid of the appendix—it was a pesky little bugger." —Elton John

Labor Day Weeknd

The Weeknd and Rico Love led up to Labor Day with listening parties in Manhattan, while Captured Tracks feted its fifth anniversary across the river in Brooklyn. In London, Elton John marked his Brits Icon award with his first show sans appendix

1 The Weeknd (aka Abel Tesfaye) threw a listening party for new album *Kiss Land* at New York's Avenue on Aug. 26. From left: Republic Records president/CEO Monte Lipman, the Weeknd and his management team, Amir "Cash" Esmailian (top) and Tony Sal. "My man Abel arrived in style, pulling up to the event in a military-style Army code tank," Lipman said. "It was quite the entry."

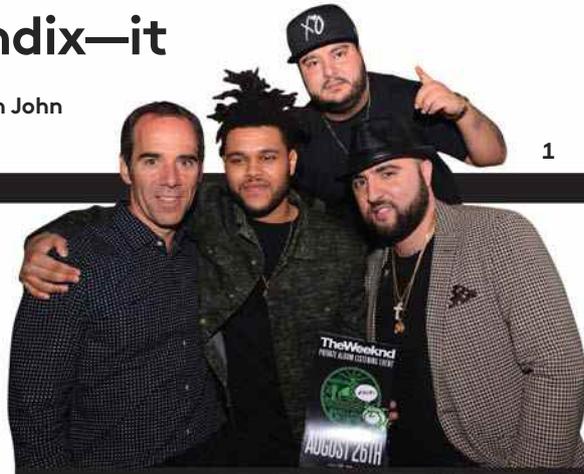
2 WQHT (Hot 97) New York personality K. Foxx (center) and BET music programmer DJ Kelly G (right) showed love at the listening party for the Weeknd.

3 Captured Tracks GM Katie Garcia and owner Mike Sniper had a lot to celebrate at the cult-fave indie's fifth anniversary festival at the Wick in Brooklyn on Sept. 1, where DIIV, Wild Nothing, Beach Fossils and other label acts performed. "I actually hate festivals," Sniper said. "But when you see a bunch of people having fun and listening to music together, that's the best feeling as a record label."

4 Brooklyn, we go hard: The entire Captured Tracks team came out in force for the label's festival. From left: Ryan McCardle, Hillary Byrum, Rian Fossett, Katie Garcia, Mike Sniper, Josh Burgess, Sara Casella, Hannah Silk Champagne and Mehrad Talaie.

5 Songwriter/producer Rico Love (in white suit) invited SESAC's Trevor Gale, Linda Lorence Critelli and Jamie Dominguez (from left) and other industry tastemakers to an intimate listening/dinner party for his debut as a recording artist, the *Discrete Luxury* EP, at the Parlor on Aug. 23 in New York. Chef Roblé, star of Bravo's "Chef Roblé & Co.," catered the affair. The highlight of the evening? "Everyone was celebrating and enjoying the music—but, as corny as this may sound, the branzino really stood out in my mind," Love said. "I'm a foodie."

6 Elton John (center) received the first Brits Icon award at a Sept. 2 gala at Aqua in London attended by U.K. media personality Janet Street Porter (left) and singer Lulu, who performed. John closed out the evening with his first show since an appendectomy earlier this year—including a duet version of "Sad Songs (Say So Much)" with Rod Stewart, who called him "the second-best rock singer ever."



OVER HEARD

The bawse backs off: Billboard hit up Atlantic Records' New York offices recently to hear Self Made 3, the third compilation from Rick Ross' Maybach Music Group. Rockie Fresh's "What Ya Used To," featuring and produced by Hit-Boy, was a standout—and a perfect jump-off for Fresh's solo album later this fall. A&R rep Dallas Martin told us Ross took a back seat in order to give his protégés more room to shine. "It's a platform to get music heard," Martin says. "It's hard for artists to break without being a part of the movement."



Catch a fire: What's Capitol got to do with the next Arcade Fire album? Depending on whom you ask, a lot. The Canadian collective switched label-services partners from Warner's Alternative Distribution Alliance to Universal Music Enterprises, and, according to one executive familiar with the band's plans, has been working closely with Capitol in addition to longtime label Merge. Capitol has been heading up the viral marketing campaign for the album, will take the lead on radio for the album's singles, and has been part of early pitches to retailers as well. The executive adds that Merge will still share in profits from the release, and will be the only label credited on physical copies and at digital service providers.

Diplo in the desert: Diplo made his first trek to Burning Man, the annual festival in Nevada's Black Rock Desert, just before Labor Day to do two solo sets and two with Major Lazer. "It rivals Notting Hill Carnival [London's West Indian parade] as the wildest place we've played," Diplo said a few days later, at the packed opening of his and Shane McCauley's photography and music exhibit "Blow Your Head" at the Sonos Studio in Los Angeles on Sept. 4. "Next year you'll see a lot of young DJs up there."



INSTAGRAM US! #BACKBEAT



The Grammy Museum hosted a discussion with Macklemore & Ryan Lewis and their manager Zach Quillen (second from left), moderated by Grammy Foundation VP Scott Goldman (far right), on Aug. 28 in Los Angeles.

@thegrammymuseum Here we go! A conversation with #macklemore and #ryanlewis is about to begin! #theist

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

T&E Report

Rio de Janeiro
Rock in Rio (Sept. 13-15, 19-22)



Rock in Rio is expected to bring more than a half-million fans—as well as elite acts like Bruce Springsteen, Alicia Keys, Metallica, Beyoncé and Justin Timberlake—to Brazil's iconic cultural capital. This year, the annual mega-festival, which has expanded to Madrid, Lisbon and, starting next year, Buenos Aires, will take place on two extended weekends in Cidade do Rock (that's "City of Rock"), the massive venue built for Rock in Rio's inaugural edition in 1985. For visitors and the city itself, the festival will be the perfect warm-up for the 2014 World Cup and 2016 Summer Olympics. "Rio has always been a magic city, but getting ready to [host] major international events is having a huge positive impact," says Marcelo Castello Branco, former chairman of South and Central America for EMI Music, who now heads his own Rio-based music content and branding company, MCB. "There is a visible air of change everywhere, and music is a key part of it." For festival performers, Rio's famed cosmopolitan culture and urban beaches could be reason enough for flying down to play the sold-out event. "Rio is one of the most charismatic, energetic, seductive, controversial places in the whole world," says Italian singer/rapper Jovanotti, who'll perform Sept. 21 on a bill featuring Springsteen and John Mayer, among others—his first time onstage in Rio. "[The city] has created one of the most influential and relevant cultural and musical heritages of the last century. I want to blend my rhymes with Brazilian beats and see what happens."



STAY The **Windsor Barra** and **Sheraton Barra** are closer to the Rock in Rio site, but Rio's rock-star hotel is the **Copacabana Palace**, off the iconic beach it's named after. "It's still the glamorous art-deco landmark overlooking the most famous beach in the world," Castello Branco says. "It defines luxury in Rio." **Fasano**, the

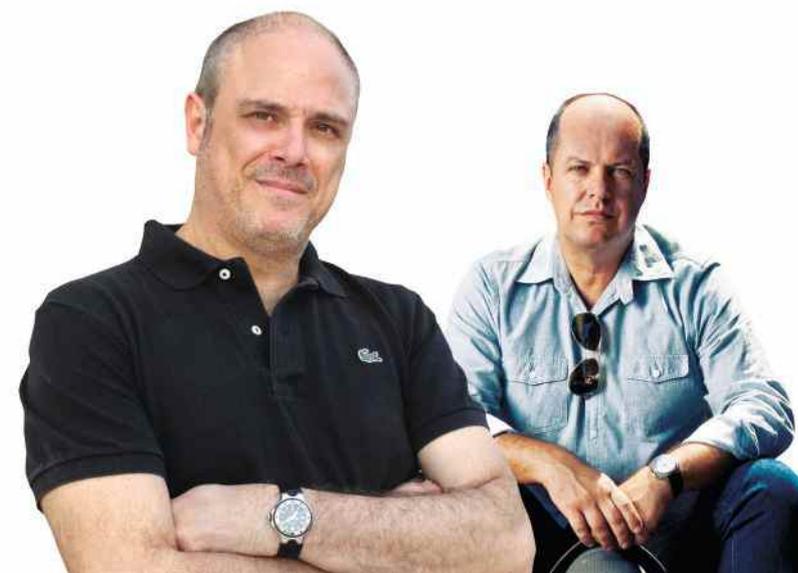
Philippe Starck-designed hot spot on that other landmark stretch of sand, **Ipanema**, has hosted Madonna and Beyoncé. **Hotel Santa Teresa**, located in the historic hood of the same name, is a showcase of high-end tropical design in a former coffee plantation mansion, with lushly landscaped grounds. "It's modern and flawless," says New York-based **Red Hot & Rio** producer Beco Dranoff, who's working on a Brazilian music series for Canal Brasil. For those on a more modest budget, Dranoff, who also oversees Brazilian business for event company Empire Entertainment, says the "large, old-school rooms" at the seafront **Hotel Ouro Verde** are a good bet.



EAT For a business lunch with a view, Marcelo Soares, president of Som Livre, Brazil's leading indie label, hits **Lagoon**, perched on a terrace on **Rodrigo de Freitas Lake**. "If the lunch runs a little late, extend it to happy hour at **Miranda**, a venue at the same complex with some of the best shows in town," he says. Castello Branco directs foodies to **Dias Ferreira Street** in the upscale **Leblon** neighborhood, a strip of great restaurants and "places to see and be seen." He also likes **Casa da Feijoada** in

Ipanema, named after the traditional Brazilian black bean dish, the restaurant's specialty. The classic waterfront **Bar Urca** is in "a super-cool area of Rio, right under **Sugar Loaf** mountain," Dranoff says. "Great food and amazing caipirinhas." For "some of the best fish and seafood in Rio," he heads to local favorite **Shirley**.

PLAY If you're sticking around for both weekends or the festival, don't fret: Rio buzzes with live music all week long—especially when it comes to samba. Head to the **Andaraí** neighborhood, one of the genre's traditional hubs, and check out **Renascença**, which Geraldinho Magalhaes, who produces shows and manages artists through his company **Diversão E Arte**, calls "samba's Apollo Theatre." It's home to **Samba do Trabalhador**, "a magical party that happens Mondays from 4:30 p.m. to 9:30 p.m.," he says. "The name of the event means 'working-man samba.' Nobody works on Mondays—let's party on!" Dranoff likes watching samba drummers rehearsing for **Carnival** from the sliding roof at **Mangueira Samba School**. If samba isn't your thing, head to **Circo Voador**, in the bohemian **Lapa** neighborhood, a rock landmark since the '80s. Whenever Orchard VP of international Erol Cichowski is in town, he checks out forro, a regional country music, at the **Feira de Sao Cristovao**, in **Zona Norte**, where he's usually the only foreigner. "You can head there in the early evening on a Friday and basically stay all weekend drinking, eating and dancing." —Judy Cantor-Navas



TALK

@kimbra-music
It's official. We are coming to ROCK IN RIO in September. We are going to Brazil! YESSSS!! We have some epic surprises in store too.

@ihultquist
I can see Jesus from my hotel room, but he keeps hiding in the clouds. #Rio

@The-OfficialA7X
Obrigado to our Brazilian fans who made "Hail to the King" the #1 album in all of Brazil! See you at [@rockinrio](#)



GO TIME TRAVEL ESSENTIALS

Roberto Medina

Rock in Rio founder Roberto Medina knows a thing or two about international travel. The ad man started the festival in 1985, when Brazil was emerging from a military dictatorship. Convincing American and British stars including Rod Stewart, James Taylor and **Queen** (pictured below performing at the festival) to play in Rio de Janeiro required months of overseas meetings. After Rock in Rio proved to be a huge success, it expanded to Lisbon and Madrid—cities Medina made a point of getting to know well. "I lived for four years in [each]," he says. "When I work somewhere I want to feel like a person who comes from those streets."



As Rock in Rio returns to its hometown later this month (see story, left), Medina is looking ahead: A Buenos Aires festival is planned in 2014; next up, he says, Rock in Rio may expand to the United States. Either way, Medina will be racking up more frequent flier miles. Here, he breaks down his well-worn road habits:

TRAVEL TECH

I'm never without my **iPad**. As far as gadgets, that's about all I carry with me.

FAVORITE DESTINATION

I bought an apartment in New York, on the river—I love **Chelsea**—so I've been spending time there. Before when I was in New York I was a tourist. Now I feel like a native.

TRAVEL BUDDIES

Whenever I travel it's for work—I don't have time to travel separately for vacation. So almost everywhere I go, I go with my wife and 8-year-old daughter.

AISLE OR WINDOW?

Aisle. My wife takes the window. If I want to look out the window, I can lean over and look out of hers.

SLEEP STRATEGY

I always take a night flight so I can sleep on the plane.

WHAT HE DOES IN THE AIR

I usually don't read on the plane for leisure, or listen to music. I have to use the time to get up to date on everything for work on my iPad. There are so many things that need my attention. We have 3,000 people working for Rock in Rio—it's a huge operation. —JCN

Clockwise from bottom right: **Marcelo Castello Branco**, **Beco Dranoff**, the interior of Fasano and Brazil's native cocktail, the caipirinha.



Will Apple Abandon The Download?

Why the launch of iTunes Radio could—and perhaps should—be the beginning of the end for music’s top-earning format

BY GLENN PEOPLES AND ALEX PHAM

Apple’s new era in digital music is expected to arrive Sept. 10. iTunes Radio, first unveiled during the keynote presentation at the Apple Worldwide Developers Conference in June, has been highly expected for more than a year. Although the service may end up overshadowed by the fanfare of new iPhone devices, iTunes Radio is an important step for the world’s leading music retailer.

In the short term, iTunes Radio will help Apple’s download business. But in the long term, iTunes Radio looks like the beginning of the end for the download.

Apple faces an innovator’s dilemma: Should it create a streaming service that could ultimately kill its download business? Now, iTunes Radio isn’t a download killer. Internet radio is commonly considered to be accretive to music purchases, and NPD Group research has backed up this belief. Further, Apple has built iTunes Radio to complement the iTunes Music Store and its iTunes Match cloud-based storage service.

But iTunes Radio is the beginning of the end for a crucial revenue source to the global music business that Apple analyst Horace Deidu estimates was worth \$3.4 billion to rights holders in 2012. If iTunes Radio is a first product in a new era of streaming products, Apple should be expected to someday launch a service that will draw consumers away from downloads and toward on-demand subscriptions.

The term “innovator’s dilemma” comes from a 1997 book of the same name by Clayton Christensen, a professor at Harvard Business School. When examining why some good companies fail, Christensen found that profitable companies often failed to successfully develop innovative products and were eventually overtaken by smaller companies that fully embraced the innovation.

The problem isn’t that slow-moving, profitable companies don’t understand market trends, fail to appreciate an innovative product’s potential or have poor leadership. Instead, they’re addicted

to their current products’ revenue and margins, and incentivized to maintain them. They choose short-term profit over long-term viability.

If Apple is going to remain dominant in digital music, it must someday transition from downloads to streaming. “They’re building a nice bridge,” Gartner analyst Mike McGuire says. It’s a bridge that connects its old business—downloads—to its future business—streaming. In the past, Apple has streamed song samples and, more recently, streamed a select number of entire albums to goose pre-orders at the iTunes store. Apple has now effectively turned song previews into a radio service. “In the short term, it preserves, perhaps enhances, the download business for those people who still want to own and manage files.”

But how long will Apple invest resources into downloads? McGuire doesn’t believe the company will let the music download age gracefully. “Apple typically doesn’t do that with anything,” he says. Instead, Apple could kill the category in favor of a different type of service.

Apple has proved its ability to abandon products because it would rather build great products than focus on profits, which is how Steve Jobs characterized the company when run by John Scully, says James Allworth, a fellow at Harvard Business School’s Forum for Growth and Innovation and co-author of “How Will You Measure Your Life?”

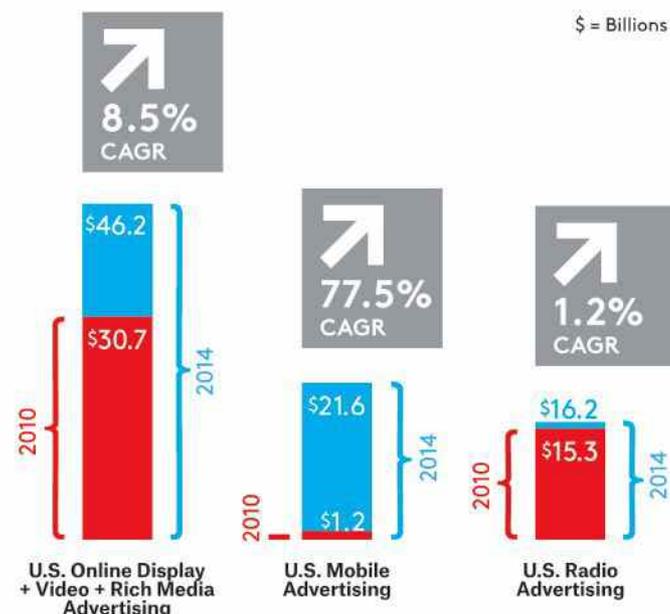
“Profit is almost a necessary but not sufficient condition for them to play in any space,” Allworth says. “It can’t be unprofitable, but the primary thing that matters is, ‘This is a great experience.’”

Apple has also shown it can choose products over profits. Introduced in September 2005, the iPod Nano was thinner and more advanced than the iPod Mini, released just a year-and-a-half earlier. With the Nano, Apple moved quickly to replace what had become a popular version of the iPod with an even better version.

The iPad is another example. While other computer companies haven’t been able to reinvent themselves, Apple has successfully launched numerous iPad tablet computers. Even though its tablet sales may affect its desktop and laptop sales, Apple has chosen to cannibalize itself rather than

The Revenue Opportunity

Apple's streaming radio will play in three big markets: display, mobile and radio. Combined, revenue is expected to total \$97 billion by 2015. Mobile is still small compared with the other two, but is growing rapidly.



Sources: IDC, Goldman Sachs Global Investment Research, MagnaGlobal

The Size Of The Market

The number and percentage of smartphone owners who listen to music is growing, making mobile a key battleground for digital music.

U.S. MONTHLY DIGITAL RADIO LISTENERS (In Millions)



U.S. MOBILE PHONE MUSIC LISTENERS (In Millions)



Figures include listening to music through streaming services as well as downloads.

Source: eMarketer

Music Rules... For Now

Music listening remains the most popular entertainment activity on smartphones, but is declining. Meanwhile, apps are rapidly gaining ground.



The number of iTunes users has increased from an estimated 50 million U.S. Internet consumers in 2010 to 67 million so far this year, based on usage for the period of May-July. Though listening to music on iTunes is still the most popular application, it's been on the decline the past two years—from 54% of users in 2010 to just 41% in 2013. While the percentage of users is down as iTunes has grown as a platform for other media, the gross number of music listeners has actually edged up slightly, from 27 million to 27.5 million.

2010 2011 2013

Source: NPD Group

fail to follow the market's shift to smaller, more portable devices.

The download won't be abandoned in favor of a subscription service in the near future, however. Jobs had a well-known disinterest in the subscription model, although current CEO Tim Cook displayed a slight interest when he reportedly met with Beats Music earlier this year.

Apple probably senses the time isn't right to fully embrace streaming. Music subscriptions are still an evolving, unproved product that lacks the mainstream potential of the average Apple product. "Seeing the challenges of the other guys, does Apple want to get into this?" McGuire asks. "That's still a puzzle to me."

The cart shouldn't come before the horse, however. Apple can't kill its download business without excelling in music streaming like it has in music downloads. It will require Apple to build a streaming business on advertising, something of an Achilles' heel to the company. And it will require that Apple compete against established, popular services like Pandora.

iTunes Radio is no sure success. "Apple is successful when they're doing something because they fundamentally think it could be better than what's out there right now," Allworth says. Instead, iTunes Radio is widely expected to be a "me-too" product with features similar to existing radio offerings.

That has occurred to music industry insiders as well.

"It's not a given that it will work, although it looks like a decent product and is tightly integrated into the store," says a senior music executive who worked on iTunes Radio ahead of launch. "If it drives more sales, then great. But I'm not sure if the cost of getting those sales will come back to haunt us in the future."

ADVERTISING PLAY

iTunes Radio's revenue source will be iAd, Apple's mobile advertising network, which has disappointed since its 2010 launch. Limited to a single platform and faced with an initial minimum advertising buy of \$1 million—lowered to \$100,000 less than two years later—advertisers have been slow to warm to it. iTunes Radio is an opportunity to improve iAd and build a better challenger to Google, Facebook and Pandora, the top three mobile advertisers in the United States, according to eMarketer.

Why build its own radio service when there are already popular options on Apple's iOS platform? One reason is Google's Android mobile operating system.

"Because music listening is such an important part of the mobile experience, Apple feels it needs to own that," NPD Group analyst Russ Crupnick says. "It's incumbent on Apple to give its users a reason to stay with its devices the next time they go get a new phone or tablet. An iTunes-branded radio service creates an additional brick in the barrier for people who are thinking about switching to Android."

In the second quarter, shipments of Android smartphones bested iPhones worldwide. While Android phone shipments surged to 79.3% of the market in the quarter, up from 69.1% a year earlier, iPhones declined to just 13.2% of the market for smartphones, down from 16.6%, according to IDC.

Advertising is even further from Apple's comfort zone than streaming music. Even if iTunes Radio provides a great listening experience, Apple faces the challenge of getting advertisers onboard.

Among advertisers, there's no urgency to be in on the launch of iTunes Radio, says Jonathan Anselmo, senior VP/group client director at ad agency MediaVest. "It's not a must-buy for most advertisers," he says. "There's more of a wait-and-see attitude. It's interesting, but it will need to be evaluated alongside everything else."

Anselmo cites Apple's initial stumbles when it introduced iAd for the caution among media buyers and advertisers.

"They're coming out of the gate going after the biggest spenders and only the biggest spenders," says David Martin, senior VP of media at ad agency Ignited. He believes Apple is missing the vast majority of digital advertisers who won't dedicate such a large amount of their spending to an unproved service that hasn't launched yet.

"When they launched iAd, the initial buy-in was in the millions," Anselmo says. "No one bought in. They had to keep lowering it. Apple was perhaps looking to command the same kind of premium with advertising as they do with their other products. It didn't work out that way. This really hasn't changed. They're still unproved."

Six months from now, advertisers will evaluate Apple's radio service based on its performance along three metrics: how many people use it, who uses it and how they use it, Anselmo says. Apple needs to hit 20 million monthly listeners before it can tackle Pandora's monthly audience of 72 million, he adds. Secondly, demographics could play a role, depending on whether Apple's audience is desirable from an advertiser's standpoint, either because they're harder to reach or they have more buying power.

Martin agrees that iTunes Radio will first need to prove itself. He says Ignited has a handful of clients that could accept Apple's minimum buy but are better off spending money elsewhere. "Why would we waste six months to a year to see if people use it?" he asks.

But the most important quality that advertisers will look for, Anselmo says, is how accurately and efficiently iAd can target a large audience with personalized, contextualized messaging. "The great thing about Internet radio is its ability to personalize the experience for listeners," he says. "Will iAd only be able to deliver blanket messages, or will it allow for highly targeted, personal messages based on what the listener is doing? The latter is far more ideal."

A potential weakness for iAd is its inability to deliver across a limited number of platforms. Pandora, for example, spans multiple operating systems, including iOS and Android. Google's products cut across far more devices than Apple, so Google reaches many more ears and eyeballs.

Another weakness is iTunes Radio's inability to capture radio advertising dollars. A radio advertiser might focus on a single market but would never spend \$1 million on it, Martin says. In this way, iTunes Radio stands in sharp contrast to Pandora. In its first quarter, Pandora had 248 advertising sales reps and salespeople located in 28 U.S. markets.

At the very least, a successful iTunes Radio would enhance the Apple ecosystem. Like Siri, the voice recognition software for Apple's portable devices, and the iCloud online storage service, iTunes Radio will enhance iTunes and its iOS mobile operating system. If you don't own an Apple product, you won't get iTunes Radio.

"For Apple, it's a big ecosystem play," Anselmo says. "It's more of a strategic move to capture audience than it is about pure profit."

Buffing up its music offerings with a radio service, as opposed to an on-demand streaming offering, kills two birds with one stone. The first is that Apple gets to dip its toes into streaming music through a radio offering, which currently commands a far bigger audience than on-demand streaming, Anselmo says.

Secondly, radio services are seen as helpful to music sales, whereas on-demand streaming is regarded with more ambivalence. Streaming radio, therefore, would help Apple capture a wider audience without any risk of jeopardizing its download business in the near term.

In the end, however, Apple will have to risk killing the download. The innovator's dilemma dictates that either an Apple streaming service or other companies' streaming services will kill iTunes. If history is any guide, Apple won't let others decide its fate. ●

THE PAYOUT: How iTunes' Royalty Rates Will Work

Apple's direct licenses with labels give iTunes Radio some financial advantages over its competitors. Although iTunes Radio will probably pay out larger royalties than Pandora, Apple won't have to pay for numerous kinds of streams.

In the early years, until Apple generates significant advertising revenue, labels will likely be paid the minimum rate under the iTunes Radio licensing agreement. At \$21.25 per 1,000 listener hours (\$22.25 after the first year), and assuming an average song length of four minutes, the average per-stream royalty will be 0.142 cents.

That's barely more than Pandora's weighted royalty of 0.137 cents per stream. A weighted royalty reflects that subscriptions accounted for 17.4% of Pandora's revenue in the first half of the year. The company pays 0.22 cents for each subscription stream and 0.12 cents for ad-supported streams.

Labels may get a cut of advertising revenue and may receive more depending on Apple's ability to generate ad revenue. The standard royalty is 0.13 cents (0.14 cents after the first year) plus 15% of net advertising revenue (19% of net ad revenue after the first year). Labels will be paid the greater of the standard royalty (\$21.25 per 1,000 listener hours or 45% of advertising revenue) minimum and the standard royalties. If Apple could equal Pandora's ad revenue per listener hour, the per-stream royalty would be 0.163 cents.

But a number of factors will reduce Apple's payout to labels. As seen in an indie-label contract widely available online, Apple has negotiated a number of exclusions for iTunes Radio that aren't available to Digital Millennium Copyright Act (DMCA)-compliant webcasters like Pandora.

For example, Apple can stream up to two songs per listener hour, across aggregate

listener hours, of certain types of songs without paying a royalty: tracks already in the listener's collection, Complete My Album tracks (songs by favorite artists that aren't yet in a listener's collection) and promotional tracks called "Heat Seeker Play."

Another advantage for Apple: Songs skipped in the first 20 seconds will not result in a royalty, and iTunes Radio is allowed up to six of these exclusions per hour. Listeners of DMCA webcasters like Pandora are allowed up to six skips per station per hour, but the webcaster pays a royalty no matter when the listener skips a song.

Pandora would benefit from this kind of exclusion. To help bring down its royalty burden, the company recently installed a second limit on skipping: Listeners may skip up to 12 songs, across all channels, during a rolling 24-hour period.

Skips can be expensive for a DMCA webcaster. If Pandora listeners skip two songs in an hour, and if the average song length is four minutes, the effective royalty rate rises to 0.153 cents from 0.137 cents. If four songs are skipped, the effective royalty increases to 0.169 cents. And if the maximum of six songs is skipped, Pandora's effective royalty becomes 0.185 cents—a 35% increase from the original royalty of 0.137 cents.

Because iTunes Radio will pay a fixed amount rather than per-stream royalties, skipped songs can actually lower iTunes Radio's effective royalty rate. The effective royalty rate drops to 0.127 cents from 0.142 cents when two songs are skipped within 20 seconds. If the maximum of six songs is skipped within 20 seconds, the effective rate drops to 0.11 cents.

Listener behavior could have a real impact on Apple's effective royalty rate. Imagine a combination of listeners quickly skipping songs and Apple streaming non-royalty-bearing tracks (such as Complete My Album, Heat Seeker Play). Six skips and two non-royalty-bearing tracks in an hour result in an effective royalty rate of 0.096 cents—48% lower than the original minimum royalty of 0.142 cents. —GP

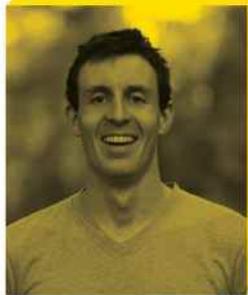
ROYALTY RATES TO KNOW

PANDORA	Advertising-supported stream	Weighted-average stream	Subscription stream
	0.12 cents	0.137 cents ¹	0.22 cents
ITUNES RADIO	Minimum per stream	Effective rate with two skips per hour	Effective rate with six skips per hour
	0.142 cents ²	0.127 cents ³	0.11 cents ³

1. Weighted by subscription and advertising shares of revenue. 2. Assumes no skips, no exclusions and four-minute songs. 3. If skips occur when 20 or fewer seconds have elapsed.



The Innovator's Dilemma, Revisited



Some companies innovate while others fail to launch successful products that address changing marketplaces. Why does this commonly happen in business?

There are two types of innovation, according to James Allworth, a fellow at the Forum for Growth and Innovation at Harvard Business School. Sustaining innovation requires that a company improve existing product lines. Products become better, faster or smaller. Disruptive innovation is more difficult. The term "disruptive innovation" was introduced by Clay Christensen, Allworth's colleague at Harvard Business School and author of the seminal book "The Innovator's Dilemma." A disruptive innovation requires a company to be willing to sacrifice profitable products for a lesser one. Given the incentives that companies have to maintain profits, sustaining innovation is by far the more common of the two.

Why do companies have such a difficult time introducing innovative products into a stable of mature products?

The hard thing comes when you start thinking about creating new products that will threaten

your existing business. There are very, very few businesses that have the stomach to be able to do that. Think about it from the perspective of an executive or manager inside this company. Their job is, on one hand, to innovate. But really the way the public markets assess these guys is whether they deliver the numbers. If they hit their numbers on a quarter-by-quarter basis, then they're doing their job, and if they're not [hitting their numbers], they're not doing their jobs. It takes a very bold leader to be able to say, "We've put a desktop computer on every person's desk. The future is going to be these small

devices that aren't as profitable and that are probably going to cannibalize our existing line of products. But you know what? It's going to happen whether we do it or not, so we might as well be involved."

"The Innovator's Dilemma" has been out for a number of years. Is it still as much of a problem as it used to be?

Yeah, it is. The perverse thing is you can make people aware of it but it still doesn't make them that much likely to want to act on it. It's such a risky proposition to give up the ground you have and try to create something

that's not as good, not as profitable and you have to invest to create. Assuming you invest in it and it works, you've killed your core business. That's the dilemma of it. Very few companies are able to successfully deal with that dilemma.

What companies come to mind?

Netflix is an amazing example. They absolutely killed Blockbuster. Netflix built a pretty compelling business around DVD mail order. But they recognized that the future's going to be digital delivery. They've built up another business. The aim of this new business is to

completely take out the existing Netflix business. The reaction to the split and the way they managed the split between the two organizations could have been done better, but they addressed it. My understanding of the situation is they've actually firewalled off the two businesses. From the outside it looks like one business, but the way it's run is very separate. So I would point to them as a company that's a gold standard in terms of the way it's willing to think about building new revenue engines that will completely subsume old ones. Most companies aren't able to bring themselves to do it. —GP



THE NEW QUEEN OF ALTERNATIVE

How an unknown 16-year-old from New Zealand became the most sought-after new artist of 2013. Inside Lorde's ascent from quiet bookworm to alt-rock heroine

BY JASON LIPSHUTZ

"In a perfect world, I would never do any interviews," Ella Yelich-O'Connor says, "and probably there would be one photo out there of me, and that would be it."

Pausing a photo shoot in Auckland, New Zealand, for an interview, the 16-year-old singer better-known as Lorde delivers this without a hint of standoffishness. She's less distraught about the promotional trappings of a flourishing music career than she is clear about her desire to retain some mystique.

In a generation of endless selfies and attention-hungry YouTubers, Lorde courts enigma, harking back to the mid-'90s heyday of alternative dark-stars like Mazzy Star and Portishead that preferred to let their music do the talking. She's always been attracted to the small corners of inscrutability that hold fast in this time of digital ubiquity: She cites the long-anonymous U.K. dubstep titan Burial as one of her favorite artists, and says she wanted to emulate the Weeknd's cryptic, free-mixtape rollouts from 2011 when she posted her five-song debut EP, *The Love Club*, on SoundCloud in New Zealand last November.

"I feel like mystery is more interesting," Lorde says. "People respond to something

that intrigues them instead of something that gives them all the information—particularly in pop, which is like the genre for knowing way too much about everyone and everything.”

Little was known of Lorde when her mesmerizing debut single “Royals” first entered Billboard’s Alternative chart the week of June 29, and only slightly more personal details had been established by the time the song hit No. 1 on the tally less than two months later. The teenager hasn’t actively sought out press opportunities, and her manager Scott Maclachlan estimates that she has played only 10 shows to date. Lorde’s first U.S. performance, a headlining show at New York’s Le Poisson Rouge on Aug. 6, was her first real moment of stateside promotion, and the 700-capacity show was sold out and packed with curious industry executives. An hour after Lorde had finished whipping her brown curls around and playing songs from her forthcoming debut album, *Pure Heroine*, a dozen fans still lined Manhattan’s Bleecker Street, hoping for a glimpse of their secretive new idol.

Speaking on the phone, Lorde is as demure as she is incisive, but for the most part, the biggest breakout star of the year is a disarmingly regular teenager. She enjoys going to the beach, riding her bike, making dinner and “mucking around,” as she puts it. She’s a huge fan of Nicki Minaj (“She’s so fucking good I can’t even fathom it”). She’s the kind of whip-smart teen who has a lot of older friends as a result. And although she’s been performing since her tween years, Lorde says that her parents weren’t “stage parents” by any means. She’s the daughter of a civil engineer and a stay-at-home mom, neither of whom actively encouraged her to sing while growing up in Devonport, a suburb of Auckland. “The fact that my parents weren’t really involved in music was kind of good, because it meant that I had something that was private and personal,” she says.

The 10 songs on *Pure Heroine*, due Sept. 30 on Lava/Republic, refract the commonplaces of suburban life through a tone that’s insightful and persuasive for a writer of any age. A devout fan of Kurt Vonnegut, Raymond Carver and Wells Tower, Lorde started penning short stories at 11, though it wasn’t long until her smoky, soulful voice was discovered. Maclachlan saw a video of her performing at a local talent show, as half of a boy-girl singing duo, and signed her as a solo artist to a development deal with Universal at the age of 12. Lorde spent the next three years channeling her provocative fiction into song structures. “Right from the off, lyrically, her words were incredible,” Maclachlan recalls. “The arrangements required work, but when you’re dealing with a 13- or 14-year-old, you’re not really in a massive hurry... I just let her get on with it, and she just kept on improving.”

Lorde wrote the lyrics to “Royals”—a biting takedown of the per-

Lorde performing at Australia’s Splendour in the Grass Festival on July 28 in Byron Bay.



ceived euphoria of luxury—in just half an hour, and the single has achieved global success with comparable rapidity since quietly being released late last year. After topping New Zealand’s digital songs chart for three weeks beginning last March, “Royals” has gone from selling slightly more than 1,000 downloads per week in late May to moving 160,000-plus weekly downloads at the start of September. (Its current U.S. sales stand at 788,000 downloads, according to Nielsen SoundScan.) Meanwhile, the song has captivated alternative radio listeners, becoming the Nielsen BDS-based Alternative chart’s first No. 1 from a female solo artist since Tracy Bonham’s “Mother Mother” reached the summit in June 1996—

five months before Lorde was born.

“It’s easy to say this has been our most-requested song so far this year,” says Mike Kaplan, PD at KYSR Los Angeles, which has played “Royals” 766 times, according to BDS. Although Lorde is something of an outlier in a genre that’s been dominated by guitar-wielding male artists since the grunge era, Kaplan says “Royals” is “one of those few one-listen songs” that transcends and ultimately diversifies the format’s reach. “As the alternative format has leaned toward the pop lane in recent years, we’ve seen our mass-appeal success grow. And that’s given confidence to many programmers to fully embrace a more gender-agnostic artist approach while curating playlists.”

Lorde’s Helper

A tip on a new song led to Lorde’s signing—and an A&R gig



Romiszewski

One of the main reasons Lorde landed at Lava Records and began her U.S. chart rise is because Natalia Romiszewski was having a terrible day on a rainy afternoon late last year.

The veteran music supervisor, who founded consulting company Sound Language in 2009, says she was “hating life and bitching about it” one day in November when her friend Victoria Tsigonis, who works in artist management and online marketing at Weapon of Choice, sent her a link to “Royals.” Lorde’s *The Love Club* EP had been released for free in the singer’s native country less than a week earlier, and Tsigonis had a friend in New Zealand who had passed it along to her.

“She said, ‘Listen to this. It will make you feel better,’” Romiszewski recalls. “I heard it and I was like, ‘Holy fuck.’”

Romiszewski promptly sent the song to Lava head Jason Flom, whom she has known since 2009 and for whom she had performed some spot A&R work. The two have similar musical tastes and frequently exchange new music online. “As a music supervisor, it’s my job to know stuff before anyone else, and that’s his job as well,” Romiszewski says.

A month later, Romiszewski delivered a similar forewarning about Lorde to Tom Windish: While hanging out with the Windish Agency president at a show last December, Romiszewski hyped up the mysterious teenager as the “next big thing,” and

Windish asked her to introduce him to Flom, who was in discussions with Lorde’s management about a label deal at the time. Lorde inked a deal with the Windish Agency shortly after, and Windish says, “I’m happy to give [Romiszewski] credit for it.”

Tipping off a label head and a booking giant to the same undiscovered superstar before their competitors caught the scent has certainly paid dividends for Romiszewski: The New York resident, who joined branding company Man Made Music as director of business development and music strategy in June 2012, says she’s now joining Lava as an A&R representative. Romiszewski is still discussing her specific role with Flom, but she says that she’ll likely be working as a consultant with Lorde and other artists on the label roster.

Romiszewski says her “prom queen” moment occurred when she attended Lorde’s packed New York debut at Le Poisson Rouge in August: With Flom, Windish and many other industry executives in attendance, Romiszewski says she was blown away by the performance of her rainy-day discovery. The music supervisor even got to meet Lorde backstage after the show, and the teenager gave her a hug.

“She thanked me,” Romiszewski says, “and I was like, ‘Shut the fuck up. I should be thanking you!’ Jason did all of this—I was just the lucky person who heard it in the right place at the right time.” —JL

“Mystery is more interesting. Particularly in pop, which is like the genre for knowing way too much about everyone and everything.” —Lorde

Auckland after being contacted by Maclachlan for the project. The “don’t fix what’s not broken” approach paid off: Produced entirely by Little, *Pure Heroine* carries over the EP’s stark collection of looped vocals, canyon-sized beats and ominous harmonies, despite including only one song from *The Love Club*, “Royals,” on its track list. As Lorde worked on her debut album, the Lava and Republic teams discussed how to launch “Royals” as a single in the United States in a way that would set up Lorde as an “album artist” and not a one-hit wonder. “We knew what we had with ‘Royals,’ and sometimes if you’re too cute early on, you can have a really big song but not a really big album, which means you don’t end up having a really big artist,” says Charlie Walk, who joined Republic as executive VP last January. “It’s similar to Adele. People fell in love with [2011’s 21] . . . you press play and fall in love with the artist. For Lorde, there’s an age difference, but still the same value for the collection of songs.”

As “Royals” spills over into more radio formats and continues ascending the Billboard Hot 100 (the song reaches a new peak at No. 8 this week), Lava and Republic must keep up with the swelling interest in their new star, as well as direct attention toward her first full-length. Lava president Jason Flom, who has helped fast-track the careers of Kid Rock and Paramore during a three-decade career, says he has never seen an artist of his explode so quickly, and that Lorde’s reign will extend well beyond “Royals” with the right moves.

“I don’t use the word lightly . . . but I’d say she’s a legitimate genius,” Flom says. “We know we’ve got somebody who’s not only achieving extraordinary commercial success, but somebody who, if handled right, can be around a long time, and be the artist of her generation.”

Lorde first appeared on Flom’s radar last November, when his friend, music supervisor Natalia Romiszewski, sent him a link to the singer’s SoundCloud page five days after *The Love Club* was released for free (see story, left). The singer promptly received an email from Flom, which she forwarded to Maclachlan. “She says, ‘I got an email from this guy in America called Jason Flom. Does this mean anything to you?’” Maclachlan recalls. The manager, who served as A&R director and head of business development at Universal in New Zealand, was familiar with Flom’s long A&R history at Atlantic, and started discussing a U.S. label deal with Lava and Republic. “There was a tsunami of American A&R after that,” Maclachlan says, “but Jason was the first, and Jason was the most outwardly passionate about this.”

Flom, who recovered the Lava imprint in 2009 and renewed a label partnership with Republic last October, describes his role as providing the “special sauce”—i.e., influencing a key creative decision—for each artist on his roster, which also includes Jessie J and Black Veil Brides. In the case of Lorde, Flom was presented with the artist’s list of producers she was interested in working with on her debut album. Instead of opening his Rolodex, however, Flom recommended that Lorde continue recording with New Zealand producer Joel Little, who had helmed *The Love Club* in

ed a remix of “Royals” on his SoundCloud account in August, where it’s garnered 586,000 plays.

“Royals” also began taking over alternative radio thanks to a similar targeting of tastemakers. Republic senior VP of rock formats Dennis Blair says, “We went out and played it for the key people. Chicago and Los Angeles came in right away, and it started off as a major-market airplay record instantly.” To help convince alternative gatekeepers that Lorde was more than just “Royals,” Blair says he also played PDs “Tennis Court,” an album track that was released last June, as well as “Team,” the still-unreleased follow-up single to “Royals.” Music fans also started realizing that Lorde was more than just one knockout song: *The Love Club* entered the Billboard 200 at No. 191 in late June, and has since climbed as high as No. 23 on the chart. (It’s No. 34 this week.)

With sweeping synthesizers and pummeling drums, “Team” will also start at alternative radio, after “Royals” makes its mark at rhythmic, pop, adult top 40 and R&B/hip-hop radio. The upcoming single is highlighted by the declaration, “I’m kind of over being told to throw my hands up in the air . . . so there”—a line that captures Lorde’s attitude toward the artificial ecstasy of much current pop music. “There are a few lines that are kind of me being the ‘realistic’ pop star,” she says. “Part of me wanted to go back to writing for me and for my friends, and write something that I felt related to us a little bit.”

Lorde has yet to perform “Team” live, but will likely unveil the song during a short North American tour that runs from Sept. 24 through Oct. 6. The latest signee of the Windish Agency will “definitely” tour more this fall, Maclachlan says, with another headlining trek possibly for first-quarter 2014 leading into summer festival dates.

“The strategy is to be cautious,” Windish Agency president Tom Windish told Billboard in August. “We don’t want to put her into huge venues right away. She’s a very genuine artist who wants to play the right places at the right ticket prices with the right opening acts, where she can have a really good, intimate, genuine experience with her fans. The venues [for the announced shows] are about 1,000-1,500 capacity, which are reasonable sizes but still pretty intimate performances. They all sold out instantly.” Maclachlan adds, “There’s requests coming in from all over the world, and we just agreed to some dates in South America, which will be really exciting.”

There have also been requests flooding in regarding Lorde’s publishing deal: Representatives from SONGS, Spirit Music Group, Sony/ATV and Universal Music Publishing Group were in attendance at the singer’s New York show last month, in hopes of landing a partnership before the release of *Pure Heroine*. “We are in the final stages of making a decision for the next stage,” Maclachlan says of the still-unresolved publishing choice, without mentioning any specific names. “We’re close to zeroing in on two or three people and companies that she’s really keen to approach and get into a serious discussion with.”

Lorde’s manager says he and her U.S. labels are working closely to map out the next 18 months for the singer, with major TV appearances scheduled (Lorde is VH1’s *You Oughta Know* artist for September) and TV/film licensing opportunities carefully discussed. (“You won’t see [“Royals”] show up in an ad for dishwasher detergent,” Flom says.) Meanwhile, Lorde has continued devouring literature (current reading: “Battleborn” by Claire Vaye Watkins), writing new material and heading to the studio while on a packed promotional schedule for *Pure Heroine* and 28-hour flights from New Zealand to the States. New songs are just taking shape, and although her creative process hasn’t changed, Lorde’s whirlwind year is starting to grip her latest lyrics.

“I’ve definitely found myself gravitating toward [writing about] what’s going on with my life,” she says. “It’s a big elephant in the room if I don’t talk about it—it’s the craziest stuff. I would love it if one of those big pop stars wrote a record about the craziness that is their life, as opposed to trying to ‘keep it real’ or whatever.”

The “Royals” U.S. rollout started surreptitiously with Flom playing the song for as many key platforms as possible, including iTunes, Spotify and influential blogs. In the months after *The Love Club* reached stateside digital retailers in March, Buzzfeed ran a post titled “Listen To This Teen Singer From New Zealand Right Now,” while Jezebel posted a story called “We Need To Talk About 16-Year-Old Singer-Songwriter Lorde.” Flom sent a personal email to multiple iTunes executives comparing his latest artist to one of his most beloved career signings, Tori Amos. Spotify director and Flom’s pal Sean Parker added “Royals” to his “Hipster International” playlist in April (883,000 followers), and the single began dominating the platform’s “Viral Chart” the following month. Another hip co-sign came months later, when the Weeknd—now Lorde’s Republic labelmate—post-

Team Lorde

LORDE
PURE HEROINE

ALBUM TITLE: *Pure Heroine*

LABEL: Lava/Republic

RELEASE DATE: Sept. 30

MANAGEMENT: Scott Maclachlan and Tim Youngson, SAIKO

PRODUCER: Joel Little

BOOKING: The Windish Agency

PUBLICITY: Myisha Brooks, Republic; Alexandra Baker, High Rise PR

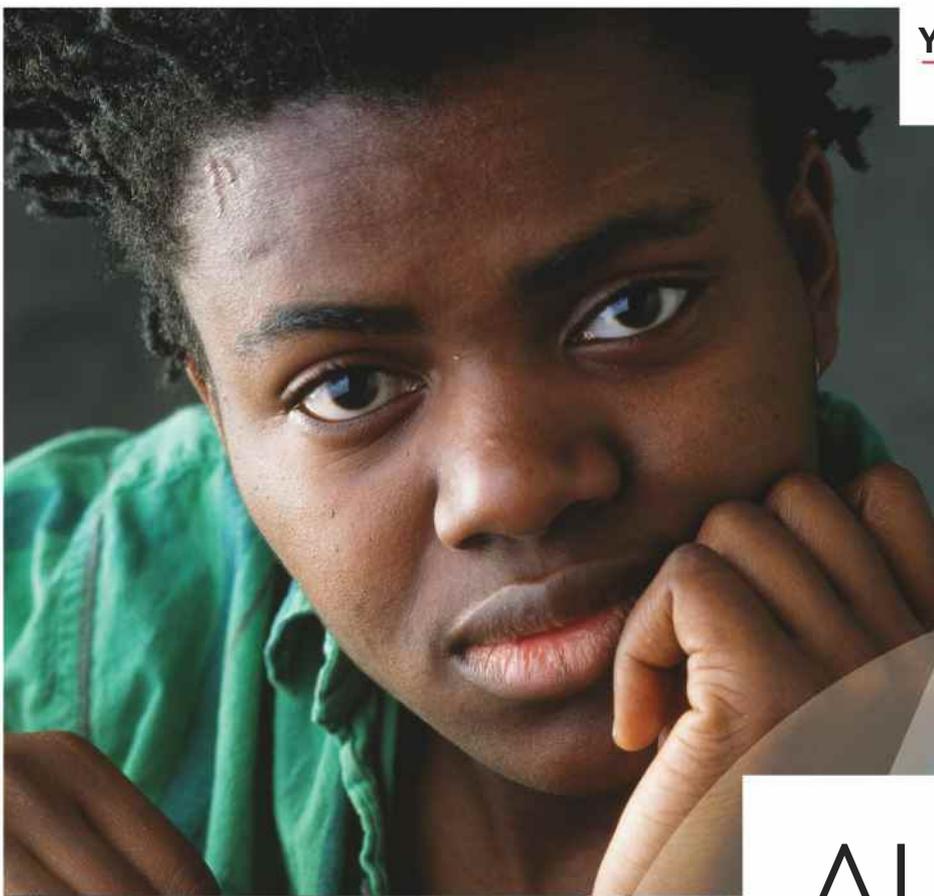
ATTORNEY: Brett Oaten

SITE: Lorde.co.nz

TWITTER: @lordemusic

ALTERNATIVE GOES FULL CIRCLE

How the wide-ranging format of 1988 turned to a mainstream hard rock sound over time, and then found its way back to its roots
BY SEAN ROSS



Clockwise from top left: Tracy Chapman, Nirvana, Of Monsters & Men, Green Day, the Cure, Beck and the Smashing Pumpkins.



CHAPMAN: DAVID MONTGOMERY/GETTY IMAGES; NIRVANA: MICHAEL LAVINE; OF MONSTERS & MEN: AUTUMN DE WILDE; GREEN DAY: MARINA CHANIZ; THE CURE: ANDY VELLA; BECK: BREW BROWN; THE SMASHING PUMPKINS: PATRICK O'BRIEN/REXELER

The alternative radio format is built upon the promise of what's coming next, so it's no surprise that the music played by alternative stations has experienced multiple changes during the last 25 years. Some of those changes, though, have as much to do with the radio landscape as musical trends.

In 1988, after a short-lived format boom in the early MTV era, alternative radio was again attracting the attention of major-market group broadcasters. In the late '80s and early '90s, the core acts of alternative were still very much the Smiths, Depeche Mode and the Cure—in fact, British groups take up seven of the top 10 positions on the first Alternative chart, dated Sept. 10, 1988, with an eighth going to Ziggy Marley & the Melody Makers. But 10,000 Maniacs also have a place in that first top 10, and there's a significant female singer/songwriter presence, with Edie Brickell, Tracy Chapman, Patti Smith and Joan Armatrading all charting.

Even on that first Alternative chart (called "Modern Rock," the survey's name until 2009), however, there were already bursts of the guitar rock that most would have claimed was antithetical to "modern rock." The format was all about not playing Led Zeppelin, but it had room for acts like the Cult (which rose to fame retooling the stomp of Zeppelin and AC/DC for a new generation) and the Mission U.K. (which gave Zeppelin a goth makeover).

One could think of this as a sign of things to come, but the grunge revolution that followed in the early '90s was the convergence of several factors: the implosion of mainstream top 40, a subsequent influx of top 40 programmers to alternative who created the most mass-appeal distillation of the format to date and, most significantly, a wealth of guitar rock that combined a Generation X attitude with classic sounds.

Seattle acts like Pearl Jam and Alice in Chains had strong connections to their classic rock forebears, and though Nirvana may have been less clearly classic, that didn't stop Kurt Cobain from calling the group "the '90s version of Cheap Trick." California bands like Red Hot Chili Peppers, the Offspring and Green Day all drew on different threads of '70s punk, but all still had enough guitar crunch to make them '90s frat-boy-friendly. Suddenly, the format had a growing coalition of listeners who didn't have much in common otherwise.

The poppier core acts didn't disappear from the format immediately. Some went for a harder sound. But by the mid- to late '90s, the philosophy floating around the format was summed up by this maxim: "Play Nirvana and Pearl Jam and win, or play Depeche Mode and the Smiths and get a 2 share."

In the late '90s, the hardening of the format was hastened even further by the rise of the modern AC format. Once poppier acts and singer/songwriters had their own home, it was easier for alternative to move on. For a decade from that first chart in 1988, one of alternative's strengths had been its embrace of what came to be called "women who rock." Now,

alternative stations stopped including women in their research. And, in many cases, on their playlists.

What was left was almost entirely hard rock, including the burgeoning rap/rock scene. Some alternative fans had rankled a little at grunge. For that listener, there was little left to enjoy among Kid Rock, Limp Bizkit, Korn and Linkin Park. Only more cerebral hard rock acts like System of a Down and Rage Against the Machine managed to span the constituencies.

By the early '00s, playing hard rock became a way of reaching the largest available audience. There was constant discussion about how closely the Alternative and Active Rock charts resembled each other. Acts like Guns N' Roses that had once defined "the other" to alternative fans found a home in some alternative radio libraries, while Metallica became a band promoted to both formats for a while. "True alternative" was considered a self-indulgence that garnered the same modest ratings as the format in its pre-grunge days.

What allowed a format based on new music to reset itself was, ironically, oldies. KBZT (FM 94.9) San Diego created a much-copied template with its mix of library titles and a few strategically chosen newer songs. On those stations, there was room for current tracks that weren't hard rock, including some from the core acts of 1988 as Smiths leader Morrissey and the Cure both returned to the charts.

Then there was "Seven Nation Army," the impact of which was like "Smells Like Teen Spirit" in reverse. In 1991, Nirvana had made guitar rock more acceptable amid the synths and singer/songwriters. In 2003, the White Stripes snuck progressive instrumentation back into the guitar racket. During the next five years, it would be bands with just enough traditional guitar rock DNA—Silversun Pickups, Muse, Kings of Leon—that helped change the balance of the format.

SiriusXM's Alt.Nation channel was also an influence. Los Angeles' much-loved mid-'00s KDLE (Indie 103.1) couldn't sustain a place on the FM dial. Alt.Nation didn't have the same pressures and, given satellite radio's multiple rock choices, it had a mandate not to sound like active rock. A second wave of successful stations along the lines of KBZT, especially WRFF (Radio 104.5) Philadelphia, were similarly influential.

For the last few years, there's been an unmistakable "Spirit of '88" sound on the Alternative chart, including progressive dance acts (Daft Punk, Avicii) and female singer/songwriter Lorde at No. 1. The triple A format, inchoate in 1988, is as close to alternative today as active rock was a decade ago. Meanwhile, active rock has little viable current product, and even some of the hardest-rocking Alternative chart reporters have made their way back to a less guitar-driven sound. Instead, the influence of dubstep gives the format its power-chord "bro appeal" today.

That said, it is one of those songs driven by dubstep power chords, Imagine Dragons' "Radioactive," that has become alternative's biggest crossover in recent memory. "Radioactive" isn't so different from a Linkin Park record, and shows what can happen when an alternative hit works for multiple constituencies. At a time when music is less partitioned anyway, it seems inevitable that some act will capture the teen spirit of 1991 and spur alternative to even greater growth. Then, as is the challenge for all formats, the issue will be maintaining a balance. ●

Billboard's All-Time Top Alternative Songs



RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
1	UPRISING The song sports the Alternative chart's third-longest domination, having led for 17 frames in 2009-10. This year, the band set the record for the longest reign with a 19-week command for "Madness" (No. 3) that concluded in February. In between is Foo Fighters' "The Pretender" (18 weeks, 2007).	Muse	9/26/09	1	17
2	SAVIOR Despite scoring the chart's runner-up slot, the song is one of just seven on the tally that didn't reach No. 1, having peaked at No. 3. How does it rank so high? It spent a record 65 weeks on the chart, including 58 in the top 10 (also a record) from Aug. 22, 2009, through Sept. 25, 2010.	Rise Against	11/28/09	3	—
3	MADNESS	Muse	10/13/12	1	19
4	THE PRETENDER	Foo Fighters	9/1/07	1	18
5	RADIOACTIVE	Imagine Dragons	3/2/13	1	13
6	HEMORRHAGE (IN MY HANDS)	Fuel	11/4/00	1	12
7	CUTS YOU UP The U.K.-born singer claims the top-ranking title of the '90s. British acts, in fact, recorded the biggest hits of almost every decade of the Alternative chart's existence: Muse's "Uprising" (No. 1) is the top song of the 2010s, while Love and Rockets' "So Alive" (No. 19) is the highest-placing '80s track. Chicago's Rise Against prevents an English clean sweep with the top hit of the '00s ("Savior," No. 2).	Peter Murphy	2/10/90	1	7
8	DRIVE	Incubus	3/3/01	1	8
9	SEX AND CANDY	Marcy Playground	12/27/97	1	15
10	WHEN I COME AROUND	Green Day	1/7/95	1	7
11	HOW YOU REMIND ME	Nickelback	9/22/01	1	13
12	MY OWN WORST ENEMY	Lit	4/10/99	1	11
13	LIGHTNING CRASHES	Live	2/25/95	1	9
14	WONDERWALL	Oasis	12/30/95	1	10

RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
15	IT'S BEEN AWHILE	Staind	4/28/01	1	16
16	SMELLS LIKE TEEN SPIRIT The band's influence on the format lived on long past the death of frontman Kurt Cobain in 1994. Mining its vault, Nirvana notched three of its seven top 10s and two of its five No. 1s following his death, including the four-week leader "You Know You're Right" in 2002.	Nirvana	11/23/91	1	1
17	BOULEVARD OF BROKEN DREAMS	Green Day	12/11/04	1	16
18	FEEL GOOD INC.	Gorillaz	8/27/05	1	8
19	SO ALIVE	Love and Rockets	6/24/89	1	5
20	MYSTERIOUS WAYS	U2	11/30/91	1	9
21	REGRET	New Order	5/1/93	1	6
22	TIGHTEN UP	The Black Keys	11/6/10	1	10
23	BLURRY	Puddle of Mudd	1/26/02	1	9
24	PUMPED UP KICKS	Foster the People	6/25/11	1	5
25	IN THE END	Linkin Park	12/22/01	1	5
26	1901	Phoenix	2/20/10	1	2
27	LAY ME DOWN	The Dirty Heads Featuring Rome	5/15/10	1	11
28	FASCINATION STREET	The Cure	5/6/89	1	7
29	GOOD	Better Than Ezra	4/29/95	1	5
30	SCAR TISSUE	Red Hot Chili Peppers	6/26/99	1	16
31	ZOMBIE	The Cranberries	10/29/94	1	6
32	KRYPTONITE	3 Doors Down	5/20/00	1	11
33	PARALYZER	Finger Eleven	8/25/07	1	1
34	SEX ON FIRE	Kings of Leon	12/20/08	1	8
35	WHAT IT'S LIKE	Everlast	12/26/98	1	9
36	1979	The Smashing Pumpkins	3/2/96	1	1
37	ALL MY LIFE	Foo Fighters	11/23/02	1	10
38	KISS THEM FOR ME	Siouxsie & The Banshees	7/6/91	1	5
39	PEPPER	Butthole Surfers	7/6/96	1	3
40	NUMB A major contributor to the genre's rap/rock movement of the early 2000s, the song topped Alternative for 12 weeks in 2003-04 and reached No. 5 on Mainstream Top 40. Reimagined with Jay Z, the song returned to reach No. 12 on the latter airplay survey a year later.	Linkin Park	11/22/03	1	12
41	INSIDE OUT	Eve 6	8/8/98	1	4
42	BY THE WAY The format cornerstones hold the records for the most Alternative No. 1s (12, ahead of Linkin Park's 11), the most weeks at No. 1 (85, trailed by Foo Fighters' 74) and the most top 10s (24, one in front of U2's 23). This song marks Red Hot Chili Peppers' longest stay at No. 1, with each of their leaders ruling for multiple weeks.	Red Hot Chili Peppers	6/29/02	1	14

RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
43	BEEN CAUGHT STEALING	Jane's Addiction	10/27/90	1	4
44	HEADSTRONG	Trapt	5/31/03	1	5
45	INTO YOUR ARMS	The Lemonheads	11/6/93	1	9
46	WHAT I'VE DONE	Linkin Park	4/21/07	1	15
47	WHAT I GOT	Sublime	10/26/96	1	3
48	DANI CALIFORNIA	Red Hot Chili Peppers	4/22/06	1	14
49	RUSH	Big Audio Dynamite II	8/10/91	1	4
50	ANIMAL	Neon Trees	10/2/10	1	1
51	OTHERSIDE	Red Hot Chili Peppers	2/19/00	1	13
52	LAST RESORT	Papa Roach	8/5/00	1	7
53	ORANGE CRUSH	R.E.M.	11/26/88	1	8
<p>As R.E.M. began scoring pop crossover success in the late '80s, Warner Bros. still promoted tracks specifically to alternative radio, helping to maintain the band's cred among its core fans. This <i>Green</i> cut spent eight weeks at No. 1 in 1988-89 ahead of the set's proper lead single, "Stand," which reigned for two weeks and rose to No. 6 on the Billboard Hot 100 in 1989.</p>					
54	PROUD TO FALL	Ian McCulloch	11/11/89	1	4
55	LOSING MY RELIGION	R.E.M.	7/13/91	1	8
56	SOMEBODY THAT I USED TO KNOW	Gotye Featuring Kimbra	3/3/12	1	12
<p>Alternative gave the Hot 100's No. 1 song of 2012 its start at radio, with the track leading the list for 12 weeks. It subsequently logged reigns on Triple A, Rock Airplay, Mainstream Top 40, Adult Top 40, Dance/Mix Show Airplay and Adult Contemporary. It's also the best-selling song on this list (see page 35).</p>					
57	NAME	Goo Goo Dolls	10/7/95	1	4
58	LOVE AND ANGER	Kate Bush	12/9/89	1	3
59	LAID	James	12/4/93	3	-
60	SEVEN NATION ARMY	The White Stripes	7/12/03	1	3
61	FEEL GOOD DRAG	Anberlin	5/2/09	1	1
62	HANGING BY A MOMENT	Lifhouse	1/27/01	1	3
63	THE MAYOR OF SIMPLETON	XTC	4/1/89	1	5
64	SO FAR AWAY	Staind	9/20/03	1	7
65	HO HEY	The Lumineers	9/29/12	1	2
66	IT'S TIME	Imagine Dragons	6/30/12	4	-
67	SANTA MONICA (WATCH THE WORLD DIE)	Everclear	2/10/96	5	-
68	BEST OF YOU	Foo Fighters	7/9/05	1	7
69	FAINT	Linkin Park	8/9/03	1	6
70	FAKE IT	Seether	1/5/08	1	8
71	YOU'RE GONNA GO FAR, KID	The Offspring	10/4/08	1	11

RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
72	MORE	Sisters of Mercy	12/15/90	1	5
73	ANIMAL I HAVE BECOME	Three Days Grace	9/9/06	1	2
74	I WILL WAIT	Mumford & Sons	10/20/12	1	1
		<p>The band helped usher in an unprecedented folk influence at the format, also evidenced by the Lumineers' "Ho Hey" (No. 65). "All of a sudden, everyone was like, 'It's all right to like these guys if you like rock music,'" Mumford & Sons' Ben Lovett told Billboard last October.</p>			
75	DOWN	311	9/14/96	1	4
76	INTERSTATE LOVE SONG	Stone Temple Pilots	10/1/94	2	-
77	THE HAND THAT FEEDS	Nine Inch Nails	5/28/05	1	5
78	WISH YOU WERE HERE	Incubus	10/6/01	2	-
79	CHARLOTTE ANNE	Julian Cope	1/21/89	1	1
80	STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND	Primitive Radio Gods	7/27/96	1	6
81	FRIDAY I'M IN LOVE	The Cure	6/13/92	1	4
82	USE SOMEBODY	Kings of Leon	4/11/09	1	3
83	STEAM	Peter Gabriel	12/12/92	1	5
84	ALL THE SMALL THINGS	Blink-182	12/25/99	1	8
85	WALKIN' ON THE SUN	Smash Mouth	9/27/97	1	5
86	WALK	Foo Fighters	3/26/11	1	8
87	MY FRIENDS	Red Hot Chili Peppers	11/18/95	1	4
88	LOSER	Beck	2/5/94	1	5
89	LITTLE BLACK SUBMARINES	The Black Keys	1/12/13	2	-
90	ONLY	Nine Inch Nails	10/22/05	1	7
91	SEMI-CHARMED LIFE	Third Eye Blind	5/24/97	1	8
92	FEED THE TREE	Belly	3/6/93	1	3
93	FALL DOWN	Toad the Wet Sprocket	6/18/94	1	6
94	WAITING FOR THE END	Linkin Park	1/8/11	1	4
95	RIGHT HERE, RIGHT NOW	Jesus Jones	2/9/91	1	5
96	YOU OUGHTA KNOW	Alanis Morissette	7/22/95	1	5
<p>A sign of just how big the song, with its stinging lyrics and bitterly impassioned vocals, was at its peak: It's the only title by a solo female to total as many as five weeks at No. 1. Reinforcing that there's plenty of history yet to be written at the format, the chart's current leader could tie the mark next week: Lorde's "Royals" reigns for a fourth frame this issue. —Gary Trust</p>					
97	TOMORROW	Silverchair	9/2/95	1	3
98	LONELY BOY	The Black Keys	12/17/11	1	10
99	THE DEVIL YOU KNOW	Jesus Jones	1/23/93	1	6
100	LIKE A STONE	Audioslave	5/17/03	1	2

Billboard's All-Time Top Alternative Artists



1 FOO FIGHTERS

Is alternative in a good state? "The musical climate is not unlike it was back in 1991, right before Nirvana got popular," Foo Fighters frontman Dave Grohl told Billboard last year, referencing his former band. (The Foos are the top act of the Alternative chart's first 25 years thanks to 20 top 10s, including nine No. 1s.) "The late '80s [were] full of overproduced pop that kids had nothing to grab hold of. Then, a bunch of bands with dirty kids got on MTV and rock'n'roll became huge again. I feel like that's about to happen. Something's got to give. It can't be song contests on television [or] music made entirely by computers with people talking over it. It can't go that way. It just won't."

RANK	ARTIST
2	RED HOT CHILI PEPPERS
3	LINKIN PARK
4	GREEN DAY
5	U2
	 The Irish quartet boasts the most appearances (38) in the Alternative chart's archives, followed by Pearl Jam (37), Green Day and Red Hot Chili Peppers (30 each). U2 is also the only act to have tallied No. 1s in the '80s ("Desire," 1988), '90s (six titles) and '00s ("Vertigo," 2004).
6	R.E.M.
7	INCUBUS
8	PEARL JAM
	 With 18 top 10s, including four No. 1s, the band that helped usher in grunge has stamped its imprint on the genre since arriving with the No. 18-peaking "Alive" in 1992. This week, its "Mind Your Manners" is No. 14 after reaching No. 12. Reflecting the act's growth and range, lead singer Eddie Vedder spent two weeks at No. 1 on Folk Albums in 2011 with the stark <i>Ukulele Songs</i> .
9	THE OFFSPRING
10	BUSH
11	THE SMASHING PUMPKINS
12	WEEZER

RANK	ARTIST
13	THE CURE
14	STONE TEMPLE PILOTS
15	MUSE
16	BLINK-182
17	STAINED
18	THREE DAYS GRACE
19	NIRVANA
20	LIVE
21	311
22	DEPECHE MODE
23	RISE AGAINST
24	MORRISSEY
25	NINE INCH NAILS
26	SEETHER
27	CHEVELLE
28	PAPA ROACH
29	THE BLACK KEYS
	 The blues-tinged duo makes the list thanks to five titles since 2010 that have all reached the top three on Alternative. Three of those hits have led the list: "Tighten Up" (10 weeks at No. 1, 2010-11), "Lonely Boy" (11, 2011-12) and "Gold on the Ceiling" (five, 2012).
30	OASIS
31	PUDDLE OF MUDD
32	AUDIOSLAVE

RANK	ARTIST
33	JIMMY EAT WORLD
34	COLDPLAY
35	THE KILLERS
36	EVERCLEAR
37	NICKELBACK
38	CREED
39	GOO GOO DOLLS
40	3 DOORS DOWN
41	INXS
42	LENNY KRAVITZ
43	BREAKING BENJAMIN
44	SHINEDOWN
45	SYSTEM OF A DOWN
46	30 SECONDS TO MARS
47	SOUNDGARDEN
48	BECK
49	DISTURBED
50	THE CRANBERRIES
	 The lone female-fronted act on the ranking makes the cut at the chart's anchor spot. With vocals by Dolores O'Riordan, the Cranberries posted four top 10s in 1993-96, including the No. 1s "Zombie" (six weeks, 1994) and "Salvation" (four, 1996). —Gary Trust

FOO FIGHTERS: COURTESY OF NASTY LITTLE; U2: COURTESY OF UNIVERSAL MUSIC GROUP; PEARL JAM AND THE BLACK KEYS: DANNY CLINCH; THE CRANBERRIES: MATE GARNER

What They've Done: Artists & Songs By The Numbers

Artists with the most top 10s

HITS	ARTIST
24	Red Hot Chili Peppers
23	U2
20	Foo Fighters
20	Green Day
18	Pearl Jam
17	The Offspring
17	The Smashing Pumpkins

Artists with the most No. 1s

HITS	ARTIST
12	Red Hot Chili Peppers
11	Linkin Park
9	Foo Fighters
9	Green Day
8	U2
6	R.E.M.

Artists with the most chart hits

HITS	ARTIST
38	U2
37	Pearl Jam
30	Green Day
30	Red Hot Chili Peppers
27	Foo Fighters
26	The Offspring
26	R.E.M.

METHODOLOGY

The Top Alternative Songs and Top Alternative Artists rankings are based on actual performance on the weekly Alternative chart (formerly Modern Rock) dating to its inception on Sept. 10, 1988. Rankings are based on an inverse-point system, with weeks at No. 1 having the greatest value and weeks at lower rankings proportionally less. Due to various changes in chart rules, length and methodology, including the implementation of monitored airplay data from Nielsen BDS in 1994, songs have had shorter average runs at No. 1 and on the chart overall earlier in its history. To ensure equitable representation of the biggest hits from all 25 years, earlier time frames were weighted to account for the difference in turnover rates from those periods.

Crossover Success

Just seven of the titles on the top 100 Alternative Songs list reached No. 1 on the Mainstream Top 40 pop radio chart.

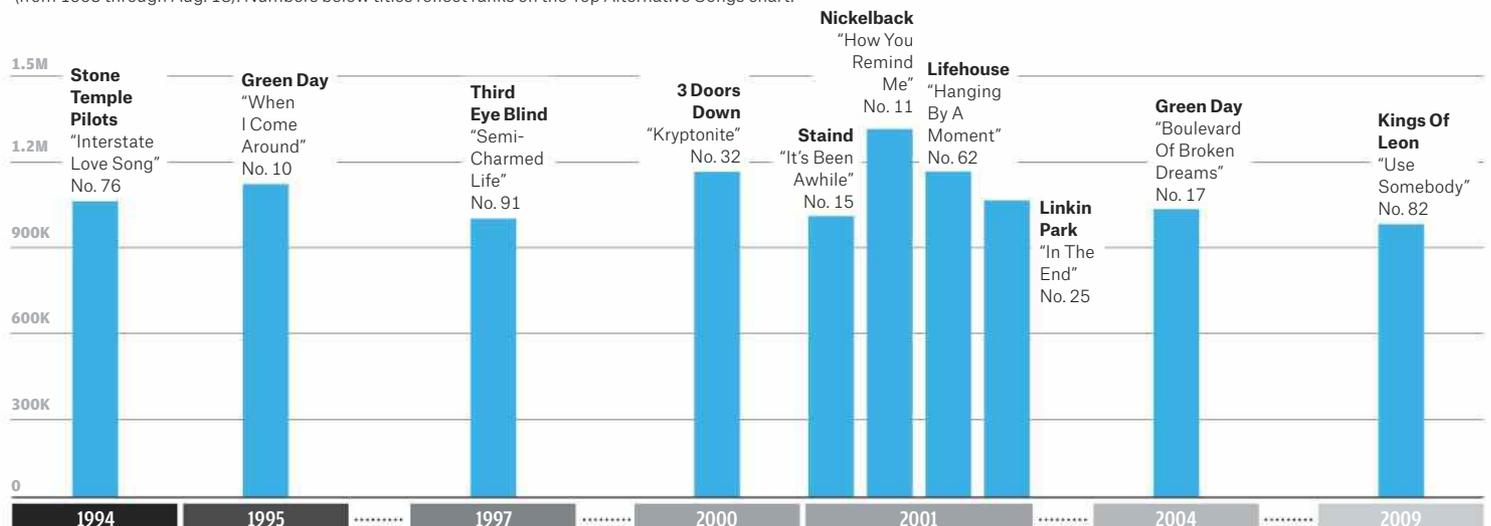
Peak Year	Artist/Title/Rank	Mainstream Top 40 Weeks at No. 1
1997	Third Eye Blind "Semi-Charmed Life," No. 91	6
2000	3 Doors Down "Kryptonite," No. 32	5
2001	Nickelback "How You Remind Me," No. 11	10
2002	Linkin Park "In The End," No. 25	5
2005	Green Day "Boulevard Of Broken Dreams," No. 17	4
2009	Kings Of Leon "Use Somebody," No. 82	1
2012	Gotye Featuring Kimbra "Somebody That I Used To Know," No. 82	3

The Longest-Leading Alternative No. 1s

Peak Year	Artist/Title/Rank	Alternative Weeks at No. 1
1997	Marcy Playground "Sex And Candy Sex And Candy," No. 9	15
1999	Red Hot Chili Peppers "Scar Tissue," No. 30	16
2001	Staind "It's Been Awhile," No. 15	16
2002	Red Hot Chili Peppers "By The Way," No. 42	14
2004	Green Day "Boulevard Of Broken Dreams," No. 17	16
2006	Red Hot Chili Peppers "Dani California," No. 48	14
2007	Foo Fighters "The Pretender," No. 4	18
	Linkin Park "What I've Done," No. 46	15
2009	Muse "Uprising," No. 1	17
2012	Muse "Madness," No. 3	19

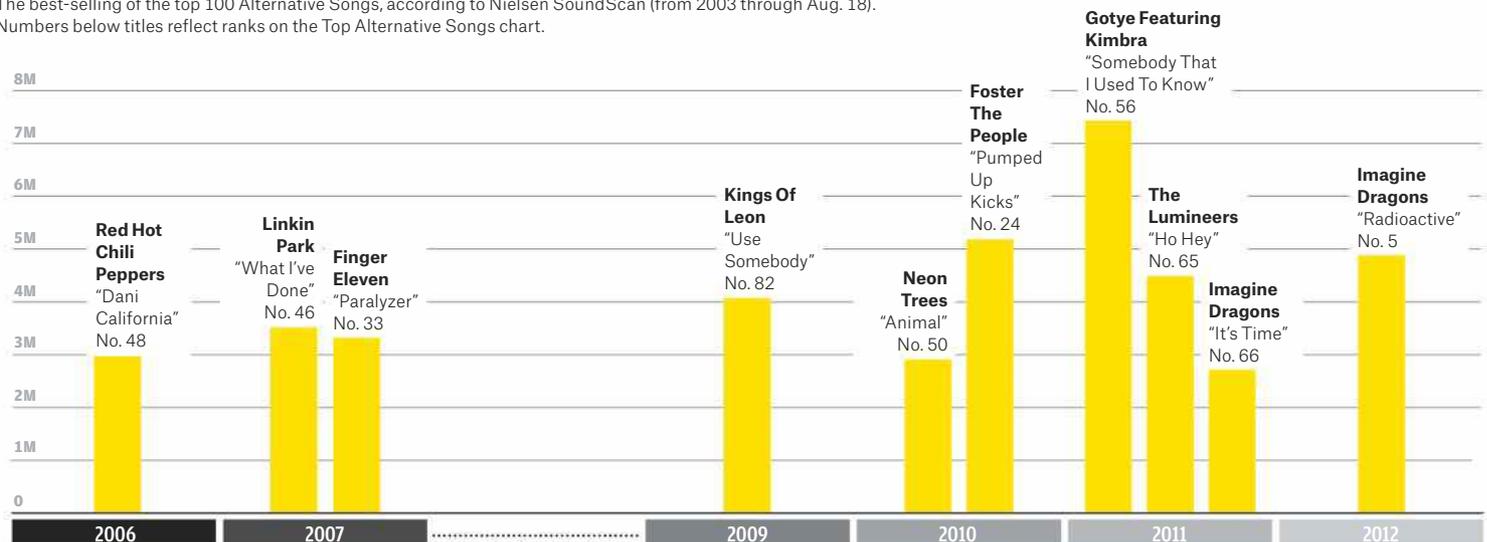
Radio Airplay

The most-played of the top 100 Alternative Songs on all U.S. radio stations, according to Nielsen BDS (from 1993 through Aug. 18). Numbers below titles reflect ranks on the Top Alternative Songs chart.



Digital Sales

The best-selling of the top 100 Alternative Songs, according to Nielsen SoundScan (from 2003 through Aug. 18). Numbers below titles reflect ranks on the Top Alternative Songs chart.



SHE'S CONQUERED THE REST OF THE WORLD...

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LONDON COPENHAGEN STOCKHOLM OSLO ATHENS PARIS DUBAI MOSCOW

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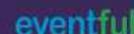
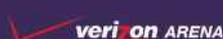
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Good LAWDY

Lloyd Price is now working on a stage production of his life story, believing the tale of "Lawdy Miss Clawdy" and the adventures that followed its release will have a wide appeal.

ROCK'N'ROLL PIONEER LLOYD PRICE, AT 80, TELLS HOW A CLASSIC R&B HIT CHANGED AMERICA

BY WAYNE ROBINS

Lloyd Price has been successful for more than 60 years. He's a Rock and Roll Hall of Fame inductee and winner of the Rhythm and Blues Foundation's Pioneer Award. He's had his own record companies and nightclub, developed real estate, promoted boxing matches, served in the U.S. Army, lived in Africa and even designed his own sweet potato cookie for Walmart.

He is 80 years old, has a 201 bowling average and has bowled six perfect games.

You might know him for the bold shout, galloping rhythms and full-bodied horn arrangements of his classic rock'n'roll hits "Stagger Lee," "Personality," "Where Were You on Our Wedding Day?" and other tunes that dominated Billboard's pop and R&B charts from 1958 to 1960.

But none of those accomplishments would've been possible without the unwitting influence of New Orleans DJ James W. "Okey Dokey" Smith.

"The first time I identified a voice on the radio as being that of a black man," Price says, was when Smith began spinning platters by Louis Jordan, Amos Milburn, Charles Brown, T-Bone Walker and other R&B, blues and gospel artists on WBOK New Orleans.

Price is sitting on the terrace of an Italian restaurant in an upscale upstate New York town where he and his wife have lived for the last 17 years and, after all these years, he recalls Smith's advertising patter. He gleefully imitates Smith's shrieking sales pitch, circa 1950: "Lawdy Miss Clawdy, eat your mother's homemade pies and drink Maxwell House Coffee."

In his family's hometown of Kenner, La., near the current site of the Louis

Armstrong New Orleans International airport, Price's mother operated a fried fish restaurant. As a teenager, Price began imitating the songs on the jukebox—Louis Jordan's "Saturday Night Fish Fry" was not surprisingly a favorite—while banging along on the piano.

The way Price tells it, he was making up a song about a girl named Nellie who had broken up with him. "Nellie" didn't quite fit the eight-bar blues pattern, but "Lawdy Miss Clawdy" did.

"I changed words all the time. It was like these kids today rapping," Price says. "We would take lyrics, some phrase—it would mean [the] same thing but we turned it around with different words. I never thought it would become anything more than me knocking around on the piano, playing with it."

Fate walked in, and fate's name was Dave Bartholomew, already renowned around New Orleans as a saxophonist and bandleader.

"Dave was my hero on the local scene," Price says. While Price's mother made Bartholomew a sandwich, the musician caught a taste of Price's song. He not only liked what he heard but thought Art Rupe, owner of Specialty Records in Los Angeles, would be interested.

Price didn't think anything of it. But three weeks later, Bartholomew called—Rupe was in town and wanted Price to come down to a recording session at Cosimo Matassa's J&M Studio in the French Quarter. The piano player, Fats Domino, asked what key it was in.

"I don't know what he's talking about—I'm looking for a key in my pocket," Price recalls. "So I sing it for him, and Dave says, 'It's A flat.' Dave says, 'Fats,

play him an introduction.” Domino played the rolling piano triplets, Earl Palmer kept time on the drums, and Price more or less improvised the words on the spot.

It was a watershed moment in musical history. It was a No. 1 record on Billboard’s R&B chart, one of the first songs to draw a large contingent of white record buyers, heralding the music that would soon be called rock’n’roll.

The persistent popularity of “Lawdy Miss Clawdy” made Price famous by the time he was 20. But its crossover appeal was shocking to some in 1952, especially in the segregated, pre-civil-rights-era South, and Price believes it made him a target.

“I was accused of integrating; they called it ‘mixing,’” Price says. Concerts, of course, were segregated: When Price played in the South, at black dances in civic centers, whites were permitted to attend in a separate section as “spectators.”

“Wherever I went, they couldn’t keep them out, these [white] kids that would come to see me. There were more spectators than those at the real dance,” he says. “I was happy to see them in the dance hall. But when we got to Raleigh, N.C., I started getting the message about segregation. More white kids came to see me because of the colleges—it was a black dance, but you couldn’t

tell. The security man stopped the show because these kids were dancing together.”

When Price got home, there was a draft notice, requiring him to report for induction into the Army. Price recalls a woman at the draft board telling him that he “had to go in the service because of what my music was doing. This ‘Lawdy Miss Clawdy’ thing was causing integration.” (Elvis Presley years later recorded “Lawdy Miss Clawdy” at the same sessions where he made “Blue Suede Shoes” and “My Baby Left Me” for his first RCA album.)

Everywhere he went, from basic training in Arkansas, to the transport ship across the Pacific, to Camp Drake near Tokyo, to bases in South Korea, Price was startled that everyone seemed to know who he was. Though Price disliked being so far from home, his service paid dividends for the rest of his career. Between shows, he was assigned to an office with Army lawyers. “They were all curious about me, talked to me a lot, but I was uneducated. It was almost too embarrassing for me to talk to these guys. There was one guy in particular named Hotchkiss from Pittsburgh. He said, ‘Don’t be embarrassed, just talk to me.’ So he started talking to me about business. And he said, ‘The business of

Lloyd Price (left) introduced his record label to another young black performer from Macon, Ga., **Little Richard**.



music is songs. You build catalogs and publishing.’ It didn’t make sense to me at the time, because I was having hit records, and that’s where my money was coming from.”

Meanwhile, back in the States, Rupe had released the few tracks Price had recorded before the Army. As a favor, Price put Rupe in touch with another young black performer he had met when he performed at a dance in Macon, Ga.—Little Richard.

After leaving the Army in 1956, Price bought out his contract with Specialty for \$1,000 and started his own label, KRC Records. The same intuitive creativity that had resulted in “Lawdy Miss Clawdy” remained intact. Living with a girlfriend near Washington, D.C., Price heard Verdi’s opera “Rigoletto” on the radio. A melody from the aria “Caro Nome” stuck in Price’s mind, and he started making up his own words: “Just because you went and said goodbye . . .”

“Just Because” became Price’s next big hit, though it had some competition. Price’s cousin Larry Williams had already gone to Rupe, claimed to have written the song and recorded it for Specialty, and Rupe promised to “bury” Price’s nascent label.

Team Price

ALBUM TITLE: *I’m Feeling Good! Standards in Swing*

LABEL: Big Deal

RELEASE DATE: September 2012

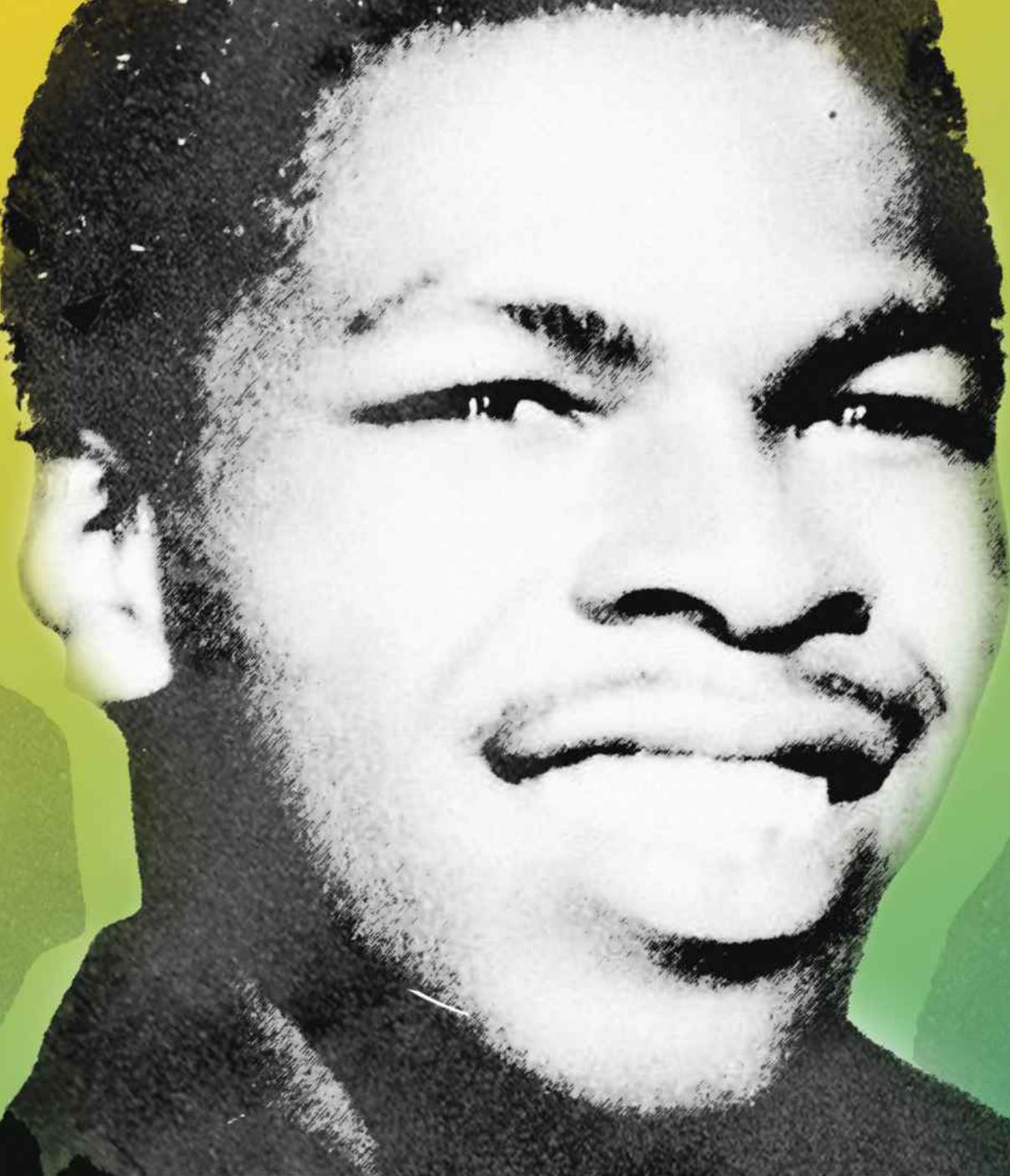
PUBLISHING: Rondor Music (BMI)

SITE: LloydPriceMusic.com

UPCOMING PROJECT: Price is working on a stage production of his life story.

Price once again found himself in a fortunate place. The ABC network and Paramount theaters had joined to start a record label, ABC-Paramount: Their first No. 1 was Paul Anka’s “Diana.” ABC-Paramount

To Mr. Lloyd Price,
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— Paul Shaffer



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wanted to release "Just Because" and offered Price a then-enormous advance of \$25,000.

"That was almost like being a zillionaire," Price says. "It was \$15,000 for the record and \$10,000 for the publishing. I was thinking back to my [Army] career, when they told me what the music business was, so I said, 'I'd like to keep the publishing.'"

And Price has—ever since. While "Just Because" was sustained through many months on the pop and R&B charts, Price's real crossover breakthrough was "Stagger Lee," released in late 1958. It stayed at No. 1 for a month on both the pop and R&B charts. The song is based on a traditional folk and blues murder ballad, alternately known as "Stackalee" or "Stack-o-Lee" or "Stagolee," with versions recorded by everyone from Mississippi John Hurt to Bob Dylan. None was louder, harder and faster than Price's version.

In a chapter of the seminal cultural history "Mystery Train," Greil Marcus writes of the multitude of versions: "It is a story that black America has never tired of hearing and never stopped living out, like whites with their westerns . . . an archetype that speaks to casual violence and violent sex, lust and hatred, ease and mastery." A code, if you will, for survival, entertainment and adventure under Jim Crow in the South.

Radio loved "Stagger Lee." But the all-powerful Dick Clark thought Price's lyrics, which stayed true to the gambling/shooting/rivalry foundation of the legend, were too violent for teenage America. Price had to recut the vocal for "American Bandstand," and is appalled that this version has survived to be repackaged in some CD and digital reissues. Listening to the "Bandstand" version, you know why: It's an incoherent ode to love, rivalry and friendship. "I had to go make up some lyrics about Stagger Lee and Billy being in some kind of squabble about a girl. It didn't make any sense at all. It was ridiculous."

Price found himself on the wrong side of a real life "Stagger Lee" situation when he opened Lloyd Price's Turntable nightclub on the former site of Birdland at 52nd Street and Broadway in the late '60s. He and longtime partner Harold Logan would get threatening calls for a year: "There are bullets with your names on it."

Price ignored the calls, until Logan was found shot to death in 1969 in their office at the club. He says that after representatives of both the Harlem mob and the Italian mafia visited Price shortly after the killing to offer their "support" if he decided to join their team, he got out of the nightclub business, and New York.

Sixty years after his first hits, **Lloyd Price** reached No. 6 on Billboard's Traditional Jazz Albums chart with his 2012 album, *I Feel Good! Standards in Swing*.



He moved to Philadelphia, which he realized wasn't far enough for him to regain his peace of mind. So he went to Nigeria. With Don King, he co-promoted the "Rumble in the Jungle," the heavyweight fight between Muhammad Ali and George Foreman in 1974 in Zaire.

After 11 years in Nigeria, a coup removed the government with which Price had been close. In exile in New York, he helped find housing for his African friends, and found he had a knack for real estate. Working with the Partnership for New York City in the mid-'80s, he built townhouses at 184th Street and Valentine Avenue in the Bronx.

Price is now working on a stage production of his life story, believing that the tale of "Lawdy Miss Clawdy" and the adventures that followed will have the same wide appeal as "Jersey Boys."

"The story it's going to tell is what 'Lawdy Miss Clawdy' contributed to the social structure in America," Price says. "Before Rosa Parks, before Martin Luther King, if you reflect back, you wonder what brought everything together. When I was a kid in Louisiana, if white kids and black kids were walking on the same side of the street, one group would cross over without touching or speaking to each other, yet we all lived in the same neighborhoods. Blacks couldn't go to the same church [as white people]. But when 'Lawdy Miss Clawdy' hit, it changed the sound of the music, changed the rhythm, changed everything that had to be with America. It's what brought people together." ●

Editor/writer/critic Wayne Robins teaches journalism at St. John's University in Jamaica, N.Y.

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MUSIC

ROCK

Family Business

The sisters HAIM get set to release one of the year's most anticipated debut rock albums

By Jason Lipshutz

"We need to go swimming—it's been the whole fucking summer, and I haven't gone swimming once," HAIM bassist Este Haim says.

Growing up in Los Angeles' San Fernando Valley, Haim and her two younger sisters, Danielle and Alana, would head to a local pool or Venice Beach as often as possible to enjoy some swimming and sunbathing. Of course, the downside of spending the summer touring the world is that the Haim sisters have what Este describes as "swimming pool blue balls," and have even resorted to hunting down fans who can provide a body of water. "It's become a thing where at every show I've played, in the middle of songs, I've been like, 'Who has a pool?'"

A noticeable lack of swim time is possibly the only trouble plaguing HAIM as the indie-pop trio prepares to release *Days Are Gone*, its debut album due Sept. 27 on Columbia. Nearly half of the wiry, big-hearted tunes that make up the album's 11-song track list have been previously released (and critically lauded) as singles during the past 18 months, as HAIM has established itself as a can't-miss live act through tours on multiple continents. On the strength of those songs, as well as current radio offering "The Wire"—ironically, a song that sounds custom-made for pool party playlists—*Days Are Gone* has quickly morphed into one Columbia's bigger fall releases.

Este admits that she doubted the band was ever going to release a proper full-length. As kids, the sisters gigged in Los Angeles as a family band called Rockinhaim with their parents, performing classic rock covers at local fairs, before forming their own collective in 2006 and booking dozens of shows in the Los Angeles area. While Este was studying music at the University of California in Los Angeles in 2009, Danielle was invited to join Strokes frontman Julian Casablancas to play guitar on his solo tour. Eventually, HAIM was added to the tour as an opening act, with Danielle pulling double duty each night with her own group and Casablancas' band.

"He sat with us and talked to us about the band and what we saw ourselves doing," says Este—who left UCLA to join the tour—of the Strokes singer. "He was like, 'You need to stop playing L.A. You guys have played every venue 700 times, and you have to basically pay for your friends to come to your shows.' Julian told us that maybe we should concentrate on writing more songs."

After the tour, HAIM locked itself in Danielle's Venice Beach house for a full year and wrote a wealth of new material. The trio also recruited Jon Lieberberg as a manager in 2011.

Lieberberg, a former Live Nation executive who joined the Roc Nation management team earlier this



ARTIST: HAIM

ALBUM: *Days Are Gone*

RELEASE DATE: Sept. 30

LABEL: Columbia

PRODUCERS: Ariel Rechtshaid, James Ford; Alana, Danielle and Este Haim

MANAGER: Jon Lieberberg, Roc Nation

PUBLISHER: Universal Publishing (international)

BOOKING AGENT: Adam Voith, Billions Corp.

SALES HISTORY: "Don't Save Me" (2012), 25,000; "Forever" (2012), 24,000; "The Wire" (2013), 9,000

TWITTER: @HAIMtheband

THE BIG NUMBER

Views of the video for "The Wire" on Vevo.

**800K
VIEWS**

year, helped pair HAIM with Swedish producer Ludwig Goransson, who helmed the group's official debut single, "Forever." HAIM also worked with James Ford, half of U.K. electronic group Simian Mobile Disco, as well as Ariel Rechtshaid, who has recently produced songs for alt-pop artists like Charli XCX and Sky Ferreira.

HAIM's three-song single, "Forever," was released in early 2012, and following the trio's string of performances at South by Southwest (SXSW) last year, the group began speaking to major and indie labels. Eventually the act inked a deal with Columbia in the United States, Polydor and Universal in the United Kingdom and Universal Music Germany for Germany, Austria and Switzerland.

The Columbia signing was followed by the release of another single, "Don't Save Me," last October, and HAIM supported Florence & the Machine on their U.K. tour last December. According to Columbia senior VP Scott Greer, HAIM's debut album was originally due last June but the group continued working on the record and delayed the re-

lease. The move proved fortuitous, as performances at summer festivals like Bonnaroo, Glastonbury and Lollapalooza helped the group gain momentum in front of previously unfamiliar audiences.

Greer also points out that HAIM's success can also be attributed to organic endorsements from major artists. Katy Perry posted a link to the "Forever" video on Twitter last November, while Pharrell Williams raved about the group's March 16 show at SXSW. The same holds true for HAIM's touring opportunities: "They were hand-picked by Mumford & Sons, and by Rihanna, and by Vampire Weekend and by Florence & the Machine," Greer says of some of the acts that HAIM has been asked to open for during the past year.

Days Are Gone will be bolstered by campaigns with Spotify, Vevo and iTunes. "The Wire" was recently named iTunes' Single of the Week, and Greer says longtime HAIM fans will be able to get *Days Are Gone* at a discount using the Complete My Album feature. Meanwhile, a North American headlining trek that runs through the end of October will be followed by a supporting spot on Phoenix's European tour in November.

"I really can't believe that this is happening," Este says. "To do all this as a family with my sisters, too—that was kind of the maniacal idea when we began: 'If we were in a band together, we'd get to tour together and see the world together.' That's the best thing ever, right?"

HAIM's Este, Alana and Danielle Haim (from left) photographed in New York.

ARTIST: Parquet Courts
 ALBUM: *Tally All the Things That You Broke* EP
 RELEASE DATE: Oct. 8
 LABEL: What's Your Rupture?
 PRODUCERS: Parquet Courts, Jonathan Schenke
 MANAGER: James Oldham, Rough Trade Management
 PUBLISHER: Universal/Copy Control
 BOOKING AGENT: Timmy Hefner, Ground Control Touring
 CHART HISTORY: *Light Up Gold* (2012), No. 30 Heatseekers Albums, 13,000

ROCK

Growing 'Tally'

Low-tech fan favorites Parquet Courts build a team to reach the next level with new EP

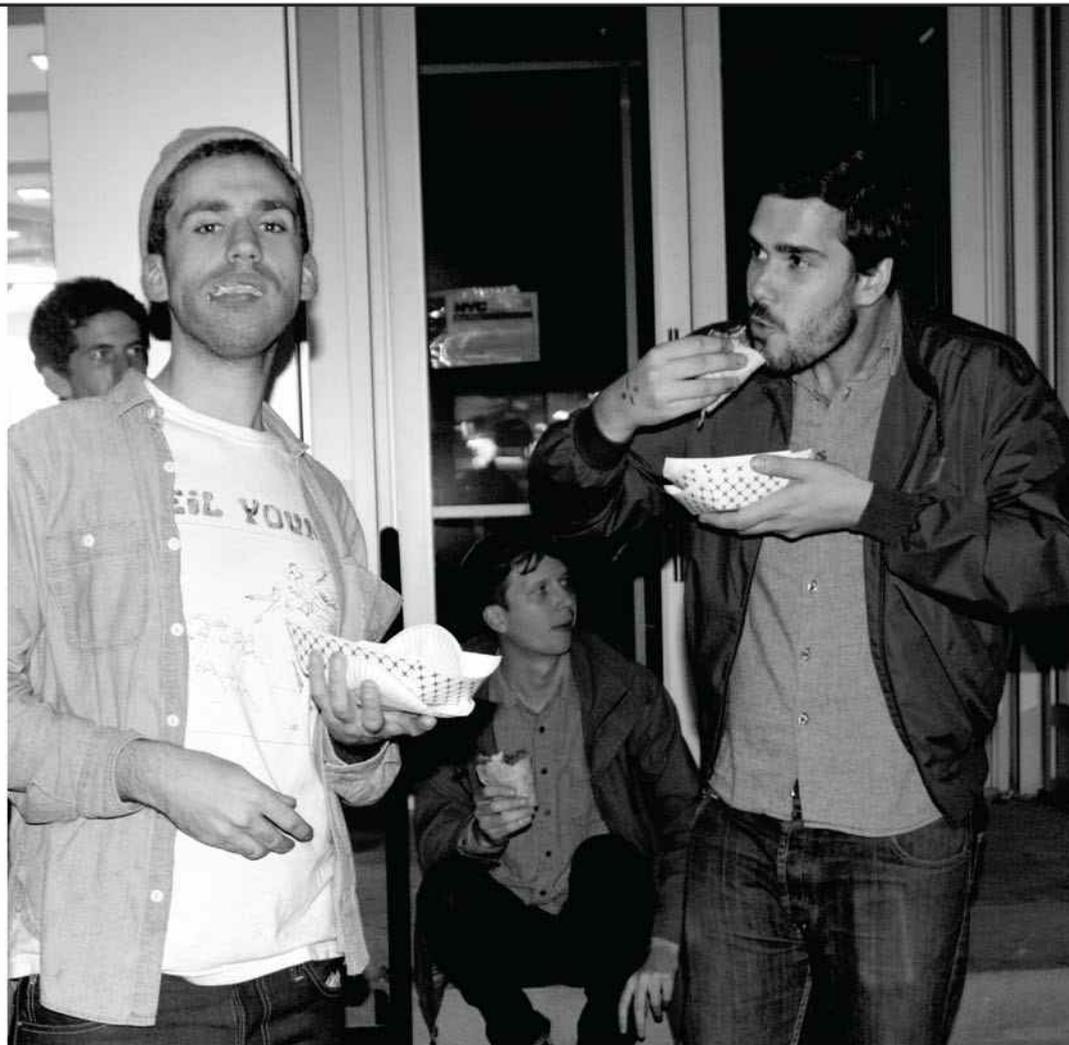
By Emily Zemler

"You've Got Me Wondering Now," the first single off Parquet Courts' new EP, debuted in an unusual way. The raucous track appeared on a cassette mixtape that the Brooklyn punk band mailed unexpectedly to 250 fans last month, a curated collection of music the musicians feel is connected to what they're doing as a band. For the group, the mixtape was a palpable way for the band to connect with fans, after it decided early on not to use Twitter or Facebook. It's only a bonus that it's a creative means of premiering new music.

"It's hard to make a connection when the only way fans are hearing about music is through the various media outlets reporting on this stuff," singer/guitarist Andrew Savage says. "This is something tangible they can have. A blog post isn't exactly tangible, is it? I also wanted to make a statement about what bands out there we share a solidarity and camaraderie with. I would like to define something that hasn't been defined yet."

The band formed in 2010 after Savage moved to Brooklyn and connected with guitarist Austin Brown. The foursome's raw, melodic punk sounds something like the Damned meets Dead Kennedys, initially revealed on a 2011 cassette, *American Specialties*.

The group's debut album, *Light Up Gold*, followed last



year. Parquet Courts released the disc on vinyl in August through Savage's own Dull Tools label and sold out the first pressing in less than a month. Kevin Pedersen, founder of indie label What's Your Rupture?, had been following the group's career and decided to sign the act. The label rereleased *Light Up Gold* on CD in January.

"I helped organize a really good team around the band," Pedersen says. "None of the music changed. I distributed the Dull Tools version of the record alongside the CD. I set up a better distribution setup, their press and their radio campaign. I put Parquet Courts in a place where people could hear them."

Parquet Courts' new EP, *Tally All the Things That You Broke*, is due Oct. 8 on What's Your Rupture?. The group spent five days in the studio in April with engineer Jonathan Schenke recording 25 songs, five of which appear on the EP. The rest will be expanded upon during a September recording session for the band's next full-length, which the group hopes to release early next year.

"During the recording process you just record for the sake of it," Savage says. "Finding the releases comes later. *Light Up Gold* was a lot more of a pop record than our first, which was deliberately experimental. This EP—and the rest of the new material—uses both qualities."

One of the most talked-about bands at South by Southwest in March, Parquet Courts have earned a solid touring base stateside and in Europe, and receive regularly airplay on SiriusXM. The success has largely been organic, the product of word-of-mouth and constant touring—as well as a compelling mix of things like a mixtape single premiere. It was only two months ago that the band took on a manager, James Oldham of Rough Trade Management, who has since focused on building these opportunities alongside Pedersen.

"They needed some infrastructure because things grew quickly," he says. "It just kept growing. So they've achieved quite a lot and there were lots of elements in play, but it's hard for a band to sustain that on the road. It meant they were missing out on things, so it became important to impose a little bit of structure on it."

Oldham is using this fall's international tour schedule to lay the groundwork for next year's full-length, and radio remains an important facet of promoting Parquet Courts. But if you ask the musicians, they simply want to make music. "We're just a band," Brown says. "We write a record and then tour after it gets released, and we go through that process and the music industry does whatever it wants." ●



GOODING

Have music, will travel. That's the mantra of Gooding, which has been touring for about 10 years—and counting. "I don't know what's wrong with us," group namesake Gooding says with a laugh. "But we're still loving it. We consider 'road dog' to be an affectionate term." The Los Angeles trio has been playing its energetic brand of soul- and blues-stirring rock'n'roll from the plains since the members were students at the University of Kansas. The toll: 800 shows in 157 cities (plus every state in the lower 48 in 2010). Now the act is hitting the road to continue promoting its latest album, *Buffalo* (April 29, S3 Records). The set features the triple A first single "Mountain" and new follow-up "Hey, Hey." This leg begins Sept. 3 in Cheyenne, Wyo., where Gooding will also perform a community service initiative several years ago: a performance/financial literacy presentation at an area high school. The program has since attracted sponsorship by the Credit Union of America and U.S.

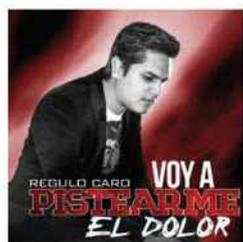


Bank. "We want to be able to leverage partners—including a major label or major indie—to keep this energy going," says Mike Lane, who, with 4 Entertainment partner Eric Burns, manages the band. Published through Kingdom 2/APM/Universal, Gooding's music has been licensed for more than 100 synchs, including the MLB Network, NASCAR and HBO's "Clear History." Despite his under-the-radar status, Gooding is unfazed by the slow and steady process. "We're an indie band who works hard for every little scrap. We're going to crack through." —Gail Mitchell

"They needed some infrastructure because things grew quickly. So they've achieved quite a lot but it's hard for a band to sustain that on the road." —JAMES OLDHAM, ROUGH TRADE MANAGEMENT



Francisco "El Travieso" Morales, regional Mexican WNNL Nashville. Intocable, "Nos Falto Hablar." Intocable presents a really fresh song, with soft touches of electronic guitar, which give a special flavor that will be really attractive for listeners. I have no question that it will be a hit.



Regulo Caro, "Voy a Pistearme el Dolor." Regulo Caro touches upon a popular topic on this song: a broken heart and the way of drowning sorrows with drinks. "Voy a Pistearme el Dolor" has a rhythmic sound and invites you to be happy.



Noel Torres, "Me Interesas." Noel Torres has a very distinct voice that identifies his music. "Me Interesas" is a romantic track with a mix of different rhythms. Fans of Torres will be attracted to this new effort due to its very catchy lyrics.



ARTIST: The Blind Boys of Alabama

ALBUM: *I'll Find a Way*

RELEASE DATE: Sept. 30

LABEL: Sony Masterworks

PRODUCER: Justin Vernon

MANAGER: Charles Driebe, Blind Ambition

PUBLISHERS: various

BOOKING AGENT: Eric Hanson, Rosebud Agency

CHART HISTORY: *Go Tell It on the Mountain* (2003), No. 1 Top Gospel Albums, 55,000; *There Will Be a Light* (2004) (Ben Harper and the Blind Boys of Alabama), No. 1 Top Gospel Albums, No. 81 Billboard 200, 197,000

TWITTER: @blindboys

GOSPEL

No Slowing Down

Gospel legends Blind Boys of Alabama team with Bon Iver's Justin Vernon to move a new generation

By Reggie Ugwu

For the four octogenarians in the Blind Boys of Alabama, settling down isn't part of their plan. After 70-plus years of existence, the last dozen have seen the non-sighted gospel quartet at its most inventive, experimenting with blues, country and hip-hop and collaborating with Lou Reed, Willie Nelson, Tom Waits, George Clinton, Ben Harper and many others. Between 2001 and 2009, the Blind Boys won five Grammy Awards (four of them consecutively) for traditional soul gospel album, and were honored with a Lifetime Achievement Award in 2009. With new album *I'll Find a Way*, due Oct. 1 on Sony Masterworks and produced by yet another unlikely collaborator—Justin Vernon of Bon Iver—the wheel of invention keeps turning.

"Even back in the early days whenever we were performing onstage, we would come together with different groups and the spirit would fill the building," says Eric "Ricky" McKinnie, a longtime singer/percussionist with the quartet. "It's like a bouquet of flowers. When you put different colors and fragrances together, it works out well."

Vernon, a multiple Grammy winner in his own right for 2011's *Bon Iver*, *Bon Iver*, was a fan of the Blind Boys, a fact that came up in a conversation last fall between his manager Kyle Frenette and Sue Schrader, a member of the Blind Boys' management team. At the time, the Blind Boys didn't have a recording contract but had been contemplating a new album that would pair the



group with a variety of contemporary producers. In December the group's manager, Charles Driebe, arranged for it to fly out to Eau Claire, Wis., to meet with Vernon in his home studio.

"If you listen to Justin's music, you can't necessarily tell that he's a fan of gospel and roots, but we found that he has a lot of knowledge about gospel music in general and the Blind Boys' music in particular," Driebe says. "There was more of a natural connection between them than we realized in the beginning."

Vernon, a former religious studies major at the University of Wisconsin, worked on just a few songs with the Blind Boys before both parties got excited at the prospect of doing a whole album together. Following their muse, the Blind Boys funded a week of recording sessions out of their own pocket, during which the bulk of *I'll Find a Way* was recorded.

The collaboration went deeper than just Vernon and the quartet, which includes McKinnie, Jimmy Carter, Ben Moore and Joey Williams. The indie folk singer and multi-instrumentalist put together a full band with his close friend and collaborator Phil Cook and brought in a handful of his contemporaries to contribute vocals to the project. *I'll Find a Way* features duets with Shera Worden of My Brightest Diamond, Merrill Garbus of Tune-Yards and Casey Dienel of White Hinterland, in addition to an appearance by Vernon on the Bob Dylan cover "Every Grain of Sand."

"At one point we had a conversation and Justin said he wanted to take the Blind Boys into the future," Driebe says. "I said, 'Yeah, that sounds about right.'"

I'll Find a Way builds on the minimalist yet emo-

tionally resonant template set by the Blind Boys' first Grammy-winning album, 2001's *Spirit of the Century*, finding new vitality in the alternately modern and deferential sensibilities of Vernon and company. The album invokes traditional gospel spirituals with renditions of "I Shall Not Be Moved" and "Take Me to the Water," as well as the more recent strain of cathartic and soulful folk music for which Bon Iver is known. Songs like "I Am Not Waiting Anymore," "There Will Never Be Any Peace (Until God Is Seated at the Conference Table)" and "Every Grain of Sand" swell and swoon with saxophone and a mournful horn section. And Worden's star turn on the album's title track has the ring of an AC crossover hit, a la Norah Jones.

Sony Masterworks came onboard to release the album even before it was finished, signing the Blind Boys to a multiple-album deal based on early demos. The label, historically known for its catalog of classical music, was looking to expand its repertoire of contemporary American heritage music after winning a best blues album Grammy for the Tedeschi Trucks Band's debut, *Revelator*, in 2012.

"It gives us the opportunity to build bridges of listeners," Sony Masterworks senior VP Chuck Mitchell says of the union between Vernon and the Blind Boys. "In a non-contrived way, this is an opportunity for diverse audiences to come together and listen to some great music."

The Blind Boys released an online documentary short on the making of *I'll Find a Way* in early August, and Sony Masterworks will produce two music videos for "There Will Never Be Any Peace" and the title track. Despite the advanced age of its members, the group still tours regularly and will perform during both weekends of the Austin City Limits Music Festival in October with Vernon and Cook as special guests.

"The Blind Boys are a symbol that disability doesn't have to be a handicap because everybody has their limitations," McKinnie says. "We want to tell people that it's OK to be a dreamer, but if you dream the dream, do the work and keep the faith. Nothing is impossible." ●



SARA BAREILLES

Singer/songwriter Sara Bareilles is prepping a headlining tour in October in further support of *The Blessed Unrest*. Booked by Marty Diamond and Larry Webman at Paradigm, the trek will run Oct. 6-19 following co-headlining dates with OneRepublic Aug. 29-Sept. 20.

Routing: Webman and Diamond focused mostly on theaters with an average capacity of 2,500. "The smallest we're doing is 1,200 in [Washington] D.C. at Lincoln Theatre [on Oct. 7]," Webman says, "and the biggest is Radio City Music Hall in New York [on Oct. 9] with 6,000." Having played some of the venues before, like Philadelphia's Electric Factory (Oct. 10) and Chicago's Riviera Theatre (Oct. 13), Webman coordinated mostly new buildings due to continuing growth and fan demand. "The rest are new venues, bigger and/or seated theaters as opposed to general-admission clubs [on] the last run."

Audience: With high-profile visibility—performing her song "Brave" with Taylor Swift in Los Angeles, press comparisons of the track to Katy Perry's "Roar"—Bareilles looks to make the tour a sellout. "It seems to have struck a chord with a certain demographic and audience," Webman says. Bringing along the high-tech production from her OneRepublic dates, Bareilles looks to provide a higher-quality experience for fans. "The lighting and production effects have to be hung," he adds. "So the venues have to be able to a) hang it and b) accommodate the certain amount of weight."

Promotion: Paradigm worked with Bareilles' management team of Wayne Sharp and Nicole Diedrich at Career Artist Management to coordinate promotional deals. "They're supporting all the dates with local radio promotions involving tickets to the show, prizes and in special cases the chance to meet Sara," Webman says. There are also fan presales and other ticket promotions through her social sites, with which she engages regularly. —Nick Williams

AGENTS: Marty Diamond and Larry Webman, Paradigm

TOUR DATES: Aug. 29-Sept. 20, Oct. 6-19

"In a non-contrived way, this is an opportunity for diverse audiences to come together and listen to some great music." —CHUCK MITCHELL, SONY MASTERWORKS

Reviews

Jennifer Nettles

"That Girl" (4:00)

PRODUCER: Rick Rubin

WRITERS: Jennifer Nettles,
Butch WalkerPUBLISHERS: Jennifer Nettles
Publishing/EMI April Music/
Eat Publishing for Breakfast,
administered by EMI April
Music (ASCAP)

UMG Nashville



COUNTRY

Nettles A Solo 'Girl' Now

For her first outing as a solo artist, Sugarland's Jennifer Nettles enlisted a powerhouse team, as "That Girl" finds the country artist toying with understated pop sensibilities courtesy of producer Rick Rubin and co-writer Butch Walker. Rubin's beat is subtle yet pronounced, allowing Nettles' vocals to rightfully remain the focus on her debut single. Here, Nettles' narrator calls a woman to tell her that her man has been doing

them both wrong: "I don't want to be that girl/With your guy/To fool you/Make you cry," she confesses. There's a sultry, mysterious quality to Nettles' story, enhanced by faint hand claps that tie the production together. "That Girl" is a powerful statement that's even wise enough to reference Dolly Parton's famed other-woman tale: "It wasn't my name on his lips/No, he didn't call for me/He didn't say Jolene." —JM

The song finds the country artist toying with understated pop sensibilities courtesy of Rick Rubin and Butch Walker.

LEGEND
&
CREDITS

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APP

It's A Snap(verse)

Snapverse allows for the sharing of "snaps," or 20-second combinations of video and images, with fellow app users. Unlike other short-form, video-sharing apps like Instagram (which has the option to send 15-second clips) or Vine (standard six-second videos), Snapverse boasts a catalog of licensed music that users can dive into and utilize to supplement their messages. Currently, the app's music options include

tracks by Train, Matt & Kim, Macklemore & Ryan Lewis, Pearl Jam and Willie Nelson. Although Snapverse is only currently available for the iOS operating system, the app lets users preview, edit and add tags and descriptions through its intuitive interface before sharing across other social networks like Facebook and Twitter. Snapverse is worth keeping an eye on as its reach and catalog inevitably grow. —WG

SINGLES

ELECTRONICA/DANCE

MARTIN GARRIX

"Animals" (5:05)

PRODUCER: Martin Garrix

WRITER: Martin Garrix

PUBLISHER: Universal Music
Publishing

Spinnin

After being shrouded in mystery for weeks, Dutch producer/DJ Garrix revealed himself as the mastermind of this dynamic debut track. Concocting a cocktail of shadows and rage, Garrix, 17, flexes his melodic muscles while pushing out drops with a subtlety far beyond his years. —NW

COUNTRY

WILL HOGE

"Strong" (3:25)

PRODUCER: Will Hoge

WRITERS: Will Hoge, Ashley
Gorley, Zach Crowell

PUBLISHERS: various

Cumberland Recordings

A Grammy Award-nominated singer/songwriter with an earthy voice, Hoge delivers a compellingly understated gem with this lead single from October's *Never Give In*. Tapped by Chevy for its 2014 Silverado truck campaign, the song paints a portrait of a man whose integrity has kept him close to one woman throughout his life. "Everybody knows he ain't just tough/He's strong," Hoge sings in a quiet, earnest voice that underscores the potent lyrics. —DEP

LATIN

PRINCE ROYCE

"Darte un Beso" (3:27)

PRODUCERS: Geoffrey Royce
Rojas, Efrain "Junito" Davila
Jr., D'Lesly Lora

WRITERS: various

PUBLISHERS: various

Sony Music Latin

Prince Royce pairs the simple guitar work on "Darte un Beso" with a tale of complicated romance. The Bronx

native crafts a breezy hit about wooing a forbidden love, and if loving her is wrong, Royce most assuredly doesn't want to be right. It's difficult to ignore Royce's seduction when he's asking so politely. —KI

HIP-HOP

EMINEM

"Berzerk" (3:59)

PRODUCER: Rick Rubin

WRITERS: various

PUBLISHERS: various

Aftermath Records

Although his lead singles have often nodded to contemporary radio trends, Eminem dismisses the need for a hook to match those of "The Real Slim Shady" or "Not Afraid" on "Berzerk." Instead, the veteran MC goes ballistic over a heavy sampling of guitar riffs from Billy Squier's "The Stroke," and even shouts-out Kendrick Lamar—making clear that this *Marshall Mathers LP 2* single is a conscious attempt to counter Lamar's amazing "Control" verse. —JL

ROCK

THE AVETT BROTHERS

"Another Is Waiting" (2:09)

PRODUCER: Rick Rubin

WRITERS: Timothy Seth Avett,
Scott Yancey Avett, Robert
William Crawford Jr.PUBLISHERS: First Big Snow
Publishing/Nemoivmusic/
Ramseur Family Fold Music/
Truth Comes True Publishing
(SESAC)

Republic Records

The Avett Brothers recorded their forthcoming *Magpie and the Dandelion* during the same sessions with Rick Rubin that produced last year's *The Carpenter*, and first single "Another Is Waiting" carries over the previous effort's rustic exuberance. At a little more than two minutes, the song crams in banjo-plucking, a flare-up chorus and a thoughtful breakdown that's become a staple of the Avetts. —JL



The Weeknd
Kiss Land
 PRODUCERS: various
 LABEL: XO/Republic
 RELEASE DATE: Sept. 10



R&B

The Weeknd's First 'Kiss'

R&B emoter the Weeknd (aka Abel Tesfaye) emerged in 2011 under a shroud of mystery, with little inclination to play live, conduct interviews or even sign to a label. Critics widely praised the trio of mixtapes he released that year, applauding his moody, nocturnal brand of R&B and penchant for sampling indie rock (Beach House, Siouxsie & the Banshees, Cocteau Twins). The Weeknd's major-label debut follows that template, with an increased production presence that aims for audiophiles with expensive speaker systems. *Kiss Land* exists as elegant headphone fare until it explodes into its seventh track, "Wanderlust," which serves as the Weeknd's definition of a club banger. The singer's vocal runs reach for Michael Jackson territory, but that's often where the R&B tag ends. His beats have a pummeling, industrial quality to them, and if the percussive backbone of "Belong to the World" sounds familiar, that's because it's sampled from Portishead's 2008 cut "Machine Gun." —CP



LIVE

NIN Gets Intense

ARTIST: Nine Inch Nails
 VENUE: The Troubadour, Los Angeles
 DATE: Sept. 3

"I almost forgot we have a new record out today," Trent Reznor exclaimed midway through a private Nine Inch Nails concert held at Los Angeles' famed Troubadour club. Hosted by KROQ, with tickets distributed free to NIN fans, the event ostensibly celebrated the arrival of *Hesitation Marks*—the first album released under Reznor's NIN moniker in half a decade. However, the first new song played, "Disappointed," came 11 songs in—just one of just three *Hesitation Marks* tunes appearing on the entire 21-song set. Instead, the Troubadour show came off more as a rich tribute to NIN's legacy than a mere promotional event. Here, NIN's current incarnation proved as brutally intense

as ever. With Reznor serving as the passionate heart of the proceedings, NIN set a new benchmark. The frontman is renowned for his multimedia live spectacles, but Reznor's greatest special effect proved to be the utter commitment he brings to performance. Putting current single "Came Back Haunted" in close proximity to breakthrough "Head Like a Hole" proved especially telling: Both drew powerfully from the same cesspool of tortured introspection, yet the former expressed fresh insights and depth well beyond the brashness of youth. The inevitable encore of NIN's dark, mesmeric ballad "Hurt" proved a climax par excellence: Following an hour-plus of jackhammer guitars and scream therapy, Reznor made clear he could devastate you with just a subtle piano line and a whisper. —MD

ALBUMS

SOUL

EARTH, WIND & FIRE

Now, Then & Forever

PRODUCERS: various

LABEL: Legacy Recordings

RELEASE DATE: Sept. 10

Earth, Wind & Fire's first new studio album in eight years—led by the single "My Promise"—is resplendent with the legendary band's lush soul-funk-fusion sound topped with the falsetto vocals of Philip Bailey. Longtime fans will welcome the 10 new songs steeped in the best soaring funk traditions of the 44-year-old band. —YA

ROCK

ARCTIC MONKEYS

AM

PRODUCERS: James Ford, Ross Orton

LABEL: Domino Records

RELEASE DATE: Sept. 10

Arctic Monkeys' fifth studio effort culls from a number of influences: There's the Zeppelin-esque classic rock of "Arabella," the mellow Velvet Underground vibe bathing "Mad Sounds" and the sexy, sludgy groove of "Do I Wanna Know." Frontman Alex Turner is at his storytelling best, and *AM* is the band's strongest since its breakout debut. —JM

ELECTRONIC

GOLDFRAPP

Tales of Us

PRODUCERS: Alison Goldfrapp, Will Gregory

LABEL: Mute Records

RELEASE DATE: Sept. 10

There's a deeply melancholy vibe to Goldfrapp's sixth album, comprising 10 songs with first names as titles, that veers away from the U.K. duo's more boisterous work. "Thea" propulsively pairs Alison Goldfrapp's airy vocals with chugging beats, while closer "Clay" is a hushed ballad. It all arcs to create a vast, emotional landscape. —EZ

HIP-HOP

2 CHAINZ

B.O.A.T.S. II #METIME

PRODUCERS: various

LABEL: Def Jam Recordings

RELEASE DATE: Sept. 10

2 Chainz' sophomore solo album is filled with quotable, straight-forward raps carried by addictive beats courtesy of Mike Will Made It ("Own Drugs," "Fork"), Pharrell Williams ("Feds Watching"), Mannie Fresh ("Used 2") and more. *#METIME* finds the rapper self-aware of his success alongside collaborators in the same vein (Fergie, Drake, Lil Wayne). —ER

COUNTRY

CHRIS YOUNG

A.M.

PRODUCER: James Stroud

LABEL: RCA Records

RELEASE DATE: Sept. 17

Young possesses one of the strongest, most distinctive voices among country's current crop and puts it to good use on this sturdy set of tunes. From the aching ballad "Goodbye" to the wistful reverie of "Lighters in the Air," Young consistently turns in performances that resonate with honest emotion. —DEP

ROCK

BODY/HEAD

Coming Apart

PRODUCERS: Kim Gordon, Bill Nace

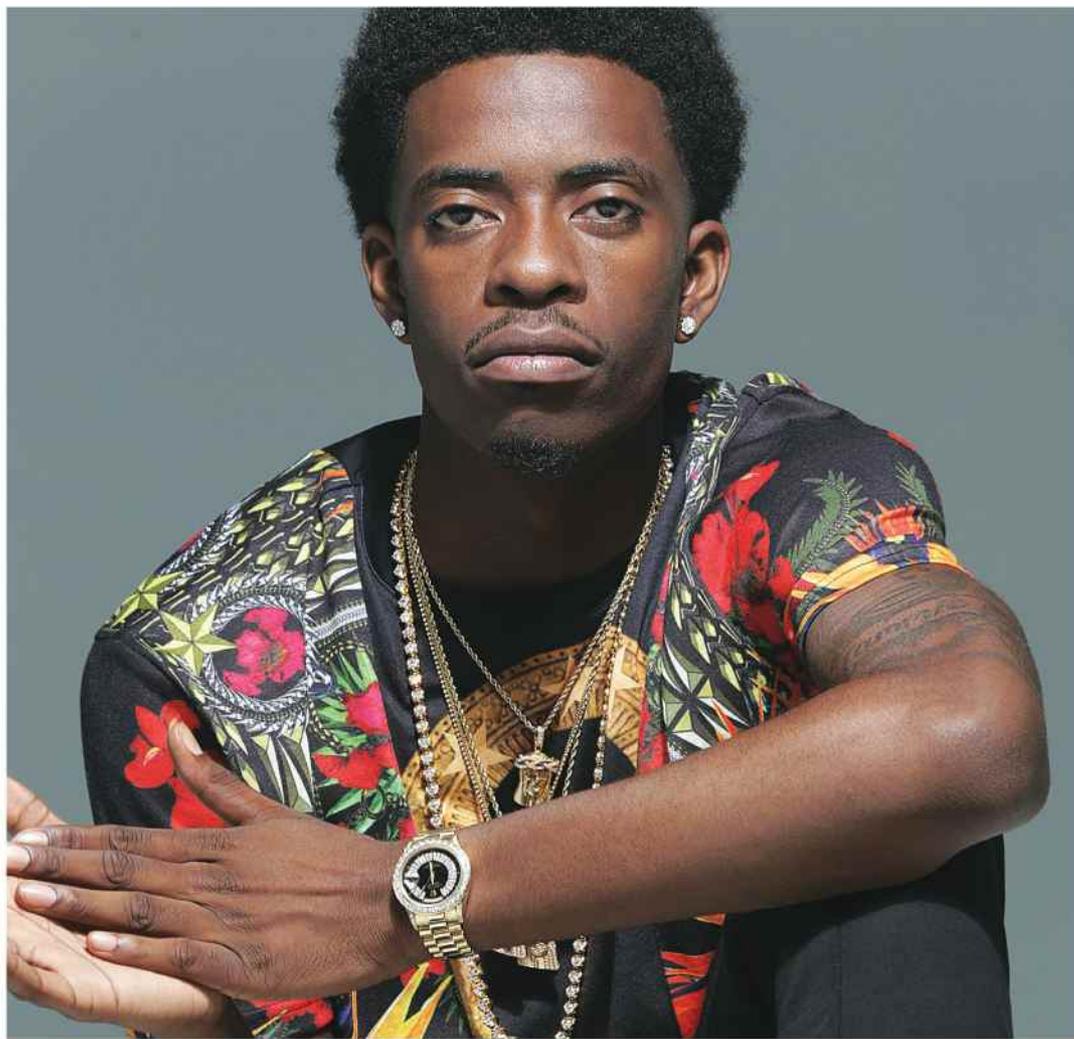
LABEL: Matador Records

RELEASE DATE: Sept. 10

Kim Gordon's post-Sonic Youth, post-marriage, post-breast cancer improvisational partnership with free-noise guitarist Bill Nace is a fully liberated experiment. The deep-drone, meditative tracks come in cleansing waves, sometimes carrying a single lyrical idea, such as "I can only think of you in the abstract," or confident declarations of body ownership. —EN



The Human Rights Foundation has criticized Kanye West for performing at a wedding in Kazakhstan, joining a chorus of detractors who say he legitimized the human rights violations of the nation's president. The rapper performed at the wedding of Nursultan Nazarbayev's grandson on Aug. 31. The human rights group compared the appearance to a similar visit earlier this summer by Jennifer Lopez to Turkmenistan, which has its own history of human rights violations.



RAP

Big And Rich

Atlanta rapper Rich Homie Quan goes from the streets to the charts

By Nadine Graham

About a year ago, independent label Think It's a Game nurtured the career of Trinidad James, prodding him into stardom off the strength of the single "All Gold Everything." Now, TIG is doing the same with Atlanta native Rich Homie Quan, who possesses a street-certified edge.

Around the time James was taking off, TIG founder Fly walked into a store on Atlanta's East Side and heard Quan's *I Go in on Every Song* playing. Floored by what he heard, Fly pressed the staff for a copy. "I popped it in once I got in my car," he recalls. "And I was like, 'Man, he's going in!'" His first thought was to sign the young rapper.

Before the ink could dry on Quan's contract, the TIG staff repackaged his mixtape, adding a few tracks and renaming it *Still Goin' In*. The label pushed a couple of specially selected songs, including first single "Differences" and the newly released "Type of Way."

"We built the song in the streets first," Fly says. "So by the time it got to radio, people were already familiar with it and requesting it."

"Type of Way," Quan's career-launching hit, holds at No. 57 on the Billboard Hot 100 after a steady climb and steps 12-9 on the R&B/Hip-Hop Airplay chart and 10-8 on Mainstream R&B/Hip-Hop. Now, the 23-year-old and his team are negotiating publishing contracts, label deals, endorsements and more, all while working

on his debut studio album, which, according to Quan, is 30% complete.

Although Fly doesn't reveal which major labels have been calling, he says there have been quite a few and that Quan is considering them all carefully. It's safe to say that Quan has a bit of pull these days, as he's been working with Dallas Austin, Monica, Wale, Big Sean and others on his debut.

Corey Lamar, Quan's father and manager, admits to having some influence on Quan's "Type of Way." Around the time *Still Goin' In* was finished, Lamar had a conversation with Fly about which song to push. "I said 'Differences' could do it but we need to get him back in the studio, put him on his grind and let him come out with a banger." The day that "Type of Way" was recorded, everyone agreed that it was the one.

"What you have to realize is that Quan grew up in the church," Lamar says. "One of the things I always stressed to him is that we don't depend on man. As long as you do what you're supposed to do, God will take care of the rest."

The artist in the middle of all this attention is spent at times, Quan says, but always grateful for the new opportunities. He chuckles when asked about its effects. "I don't know if I should use that word, 'tired,'" he says. "But it comes with it. It happened so fast, but I'm very thankful. It's making me more focused and showing me that people are really paying attention. I'm so excited about it all, and sometimes I'm tired, but I do realize that you really do get back what you put in."

Quan says that he believes people are starting to understand parts of his story, but his goal is to get them to connect beyond "Type of Way."

"It's not about me," he says. "It's about making the brand bigger than life. My days are busy only because I've made them busy so I can stay on top. Put that pressure on people."

He hopes to make the Rich Homie family as big as another Southern startup. "Everything starts somewhere," he says. "I'm pretty sure when Cash Money first started off, they didn't think it would get as big as it is today. I just want something that can last forever." ●

THE Numbers

Eminem

Eminem blasts onto the Billboard Hot 100 at No. 3 with "Berzerk," the first single from *The Marshall Mathers LP 2*. The set is due Nov. 5 and is the sequel to 2000's *The Marshall Mathers LP*, which is his highest-selling album (10.7 million copies, according to Nielsen SoundScan) and his longest-running No. 1 on the Billboard 200 chart (eight weeks).

Rich Homie Quan's
"Type of Way" is in the top 10 of the R&B/Hip-Hop Airplay and Mainstream R&B/Hip-Hop charts.

+ 362K

"Berzerk" sold 362,000 downloads in its first week (ending Sept. 1), enabling its No. 2 start on Hot Digital Songs. The song's sales are comparable to the first-week performance of his last album's first single, "Not Afraid." That 2010 song, which ushered in *Recovery*, bowed at No. 1 on Hot Digital Songs with 379,000.

↑ 184%
3K

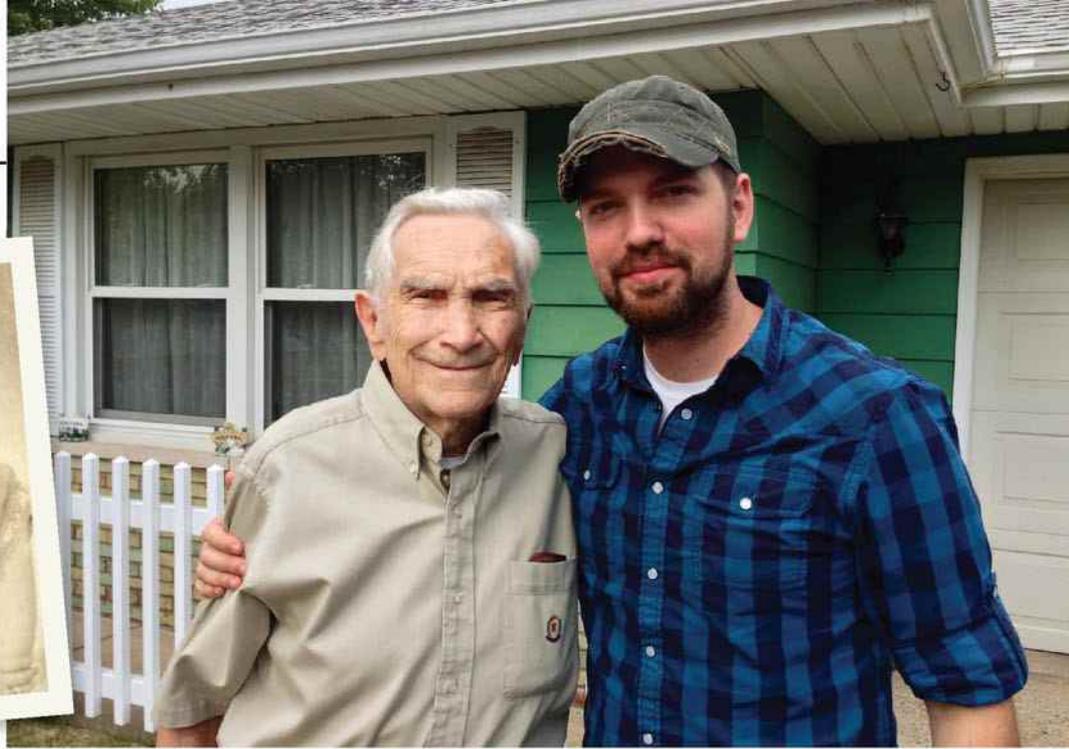
"Berzerk" samples Billy Squier's "The Stroke," which reached No. 17 on the Billboard Hot 100 in 1981. "The Stroke" finds renewed retail life, as it earns a 184% gain in weekly downloads (3,000), tallying its best week since March 2011.

+ 27

Eminem's single zips onto an array of airplay charts, following its debut on Aug. 26. On Mainstream Top 40, it lands at No. 32 with 1,506 detections, according to Nielsen BDS. It's his 27th chart entry, surpassing Lil Wayne for the most hits by a male artist in the chart's nearly 21-year history.

+ 2.7M

"Berzerk" received 2.7 million U.S. streams in its first week, placing it at No. 13 on Streaming Songs. The majority (82%) came from Vevo's player on YouTube, where the audio video track has received more than 9.8 million global plays since its Aug. 26 debut. —Keith Caulfield



POP

'Sweet' Success

Fred Stobaugh, 96, becomes the oldest artist to appear on the Hot 100

By Gary Trust

An unassuming love letter-turned-song has become a historic hit, as "Oh Sweet Lorraine" by Green Shoe Studio featuring Jacob Colgan and Fred Stobaugh debuts on the Billboard Hot 100 at No. 42. The song swells to 100,000 downloads sold (up from 6,000), according to Nielsen SoundScan.

Stobaugh, the song's writer, is 96 years old, making him the oldest artist to appear on the Hot 100 in the chart's 55-year archives. He bests Tony Bennett, who was 85 years and two months old when "Body and Soul," with Amy Winehouse, spent a week on the survey (No. 87; Oct. 1, 2011).

Beyond any records, however, "Lorraine" seems most meaningful for its subject matter.

Stobaugh wrote "Lorraine" for his wife of 72 years, who died in April, and entered it in Peoria, Ill.-based Green Shoe Studio's song-writing contest. As Green Shoe Studio CEO/producer Colgan explains in the official documentary video for the song, which has drawn

3 million YouTube views since its July 19 posting, "Lorraine" stood out at first simply for how Stobaugh submitted it.

"It's an online contest. People [were] supposed to upload their videos," Colgan says. "But we received a manila envelope. Lo and behold, it was a letter from a 96-year-old man who said, 'I've written a song for my [late] wife.' Listening to the passion behind the lyrics, it was just so heartwarming."

Stobaugh remembers the song's origin. "After she passed away, I was just sitting in the front room one evening by myself. It just [came] to me. I kept humming it. It just seemed like it fit her."

Moved by the song's touching back story, Green Shoe Studio chose to record it. "We decided we were going to do this without even meeting Fred," says Colgan, who now talks to Stobaugh "every day." When Colgan first called Stobaugh to inform him of the plan, he was moved to tears.

"We thought that the documentary might do well," Colgan says of the nearly nine-and-a-half-minute clip produced by Green Shoe Studio's Jon and Oceanna Colgan. "But we never expected the song to hit the charts. We're freaking out. But really, we're honored that we've been able to do this for the love of Fred's life."

Colgan adds that Stobaugh has since submitted a second song, another "real tear-jerker," which Green Shoe Studio might also record.

For now, Stobaugh, too, is marveling at the chart company he's suddenly keeping—and topping. Colgan says, "Fred just said to me, 'Do you know about this Justin Timberlake guy? Evidently I've passed him by.'" ●

Fred Stobaugh (left) and **Jacob Colgan** recorded a song in memory of Stobaugh's late wife, **Lorraine** (inset).

Big 'Things'

Southern California band the Colourist has its sights set on the Alternative chart, as its single "Little Things" is building at the format. With support from KNRK Portland, Ore.; KBZT San Diego; and SiriusXM's Alt Nation channel, the tune could soon reach the Alternative tally. The Republic-signed quartet, which played Coachella earlier this year, will support the Naked and the Famous on tour in late September and through October.

Record Promotion

After breaking through to the top 10 on multiple Canadian charts in 2010 as Edward Maya's duet partner on "Stereo Love" (Vika Jigulina joined him on the U.S. version, which reached No. 16 on the Billboard Hot 100), Mia Martina is building toward her first Mainstream Top 40 appearance with "La La." The New Brunswick native is signed to CP Records, where she started as an intern before earning an upgrade to singing backup for acts on the label. "La La" was the sixth-most-played title last week on CFLZ Buffalo, N.Y. (73 plays, according to Nielsen BDS).

On The 'Go'

Brothers Osborne (John and TJ Osborne) gains traction just below Country Airplay with "Let's Go There," the duo's debut single for Universal's EMI Nashville imprint. Natives of Deale, Md., the brothers grew up writing songs and performing locally with their father before making Nashville their destination. The siblings, signed to Warner/Chappell/King Pen for publishing, are working on their first album.

Lantana Launches

Cincinnati newcomer Lantana nears Mainstream R&B/Hip-Hop with debut single "All Hustle, No Luck." Named after the street on which he grew up, the 25-year-old rapper built a hometown buzz that culminated in best new artist and mixtape of the year honors at the 2012 Ohio Hip-Hop Awards. Now signed to Polo Grounds/RCA, Lantana's acclaim is spreading nationally, with "Hustle" reaching 2.1 million listeners across 52 mainstream R&B/hip-hop stations during the Aug. 26-Sept. 1 BDS tracking week.

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

—Nick Williams

Battle Plan: The Lacs



Country rap duo the Lacs earn a career best with third LP *Keep It Redneck*, which debuted at No. 23 on the Billboard 200.

10 MONTHS AGO

While the album wasn't finished until six weeks before release, Average Joes VP of marketing and promotion Tony Morreale and his team began working on the project last October. "We really wanted to increase their profile in touring, from a sales standpoint, online with video consumption, the whole nine yards," he says. Working on recording the album through the new year, the act hoped to capitalize on its previous two albums, which both had a slow-burning sales effect. (2011's *Country Boy's Paradise* has sold 110,000 copies, while 2012's *190 Proof* has moved 88,000, according to Nielsen SoundScan.)

1 MONTH AGO

Morreale and the band produced a video for the title track/single, filming the duo "mudding" on ATVs in its native Southern Georgia. Setting up a premiere partner in Vevo, the video earned the pair its fastest-growing spot to date, amassing more than 350,000 views since debuting Aug. 7. "When we were seeing numbers that were eclipsing a couple hundred thousand views in a 48- or 72-hour period, that's huge for us," Morreale says. "It might not be anything for Lady Gaga, but it's big for us." They further enticed fans one month out by offering different exclusive deals in a pre-order campaign, from signed albums to Lacs beer koozies.

RELEASE WEEK

Coordinating an exclusive stream with Pandora Premieres the week of Aug. 13, Morreale hoped to further widen the band's reach. He also inked a deal with cable channel Animal Planet that led the Lacs to write and perform the theme song to a new reality TV show, "Mud Lovin' Rednecks." "We look at any type of impression as a good impression, whether it's a live performance or their online video success," Morreale says. "The TV theme is a great look for them, and we kind of see it as a real grass-roots effort. If the fan likes you, they're going to tell 10 of their friends." The week of its Aug. 20 release, the album sold 14,000 copies.

NEXT UP

Morreale looks to bring second single "She's Runnin'" to radio, a first for the Lacs, who have previously avoided radio by design. They will follow the same pattern as fellow Average Joes signee Colt Ford, looking to reach secondary and tertiary markets. Morreale will continue to assess where pockets of fans bloom in new markets. "There's actually, believe it or not, a growing pocket in North Dakota, South Dakota, Eastern Montana—we go fish where the fish are," he says. "It's about getting these guys in front of people, whether it's Web, streaming, creating new content. It's about pouring gas on the fire."

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COLLECTABLE PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED

WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS
FOR LEASE
DISTRIBUTION NEEDED
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HELP WANTED
MASTERING

For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

CHARTS

ALABAMA'S DIGITAL SONG SALES THIS WEEK
18,000
 ⬆️ 40%

IGGY AZALEA'S "WORK" SALES THIS WEEK
16,000
 ⬆️ 58%

COUNTRY ALBUM SALES YEAR TO DATE
25.2 MILLION
 ⬆️ 2.2%

OVER THE COUNTER KEITH CAULFIELD

Avenged Sevenfold Crowned 'King' Again

Rock band nets its second No. 1 on the Billboard 200, with biggest week for a hard rock album in more than a year



Rock band **Avenged Sevenfold** comes flying in at No. 1 on the Billboard 200. The group's sixth studio album, *Hail to the King*, sold 159,000 copies in its first week, according to Nielsen SoundScan.

It's the second-largest sales week for the rock band, just shy of the debut of its last album, 2010's *Nightmare* (No. 1 with 163,000).

The new album's title track has climbed to No. 12 on Billboard's Hot Rock Songs chart, and spent the past four consecutive weeks at No. 1 on the Active Rock airplay tally.

Avenged Sevenfold's opening is also the largest week for a hard rock album in more than a year. The last such release to sell more in a week was **Linkin Park's** *Living Things*, when it launched at No. 1 with 223,000 on July 14, 2012. (The two bands are labelmates on Warner Bros. Records.)

Hail to the King also debuts at No. 1 on Hard Rock Albums, Alternative Albums and the overall Rock Albums chart. On the Billboard 200, *Hail to the King* is the band's third top 10 effort, following *Nightmare* and 2007's *Avenged Sevenfold* (No. 4).

They Still Want Their MTV: Now that a full week has passed since MTV's Video Music Awards, both the Billboard 200 and the Hot Digital Songs charts swell with gainers thanks to the show.

In total, sales of songs performed on the VMAs and the albums released by the show's performers moved more than 2 million copies for the week—a gain of 37%. (That includes studio albums, EPs, collaborative sets and hits compilations.)

The 21 songs that were performed during the show—including the 11 tunes heard in the lengthy **Justin Timberlake/'N Sync** medley—sold 1.8 million downloads for the week: a collective rise of 36%.



The biggest increase, in terms of unit gain, belongs to **Robin Thicke's** "Give It 2 U," which moved 84,000 downloads—up 60,000 (251%). Only one of the songs sung at the VMAs declined in sales: Thicke's "Blurred Lines," which dips 3% to 244,000.

Of the performers' albums (which collectively grew by 41% in sales), **Timberlake's** *The 20/20 Experience* had the largest unit gain, rising by 22,000 to 37,000 (up 147%). It returns to the top 10 on the Billboard 200, climbing 22-6.

Fresh Twist: A familiar name returns to the top 10 of the Billboard 200, but surprisingly only for a second time: **Alabama**. With the arrival of *Alabama & Friends* at No. 8 (32,000), the veteran country band notches its highest-charting album, thanks to such big-name friends as **Kenny Chesney, Luke Bryan** and **Florida Georgia Line** (see page 64). Despite placing 42 entries on the Top Country Albums chart, Alabama has claimed only one previous top 10 set on the Billboard 200: *The Closer You Get*, which reached No. 10 in 1983.

Alabama's new collaborations set is a twist on the familiar question: How do you celebrate your old hits, but in a fresh way?

Lionel Richie took the concept to another level a year ago with *Tuskegee*, for which he reinvented his catalog of pop and R&B songs as country-fied duets. Since Richie's success, a handful of creatively executed, self-tributing albums have preceded *Alabama & Friends'* arrival in the top 10.

Last November, **Tony Bennett** invited a number of Latin stars to collaborate on *Viva Duets*, which reached No. 5. The set revisited familiar favorites from Bennett's catalog, but with a Latin twist. The stars on the album include **Marc Anthony, Gloria Estefan** and **Vicente Fernandez**. Earlier this year, **John Fogerty** reworked his catalog with an all-star rock and country lineup for *Wrote a Song for Everyone*. The duets album opened in June at No. 3, becoming his second-highest-charting set after the chart-topping *Centerfield* in 1985.

Looking Ahead: On next week's Billboard 200, 20-year-old singer/actress **Ariana Grande** could nab her first No. 1 album. The budding pop star's debut release, *Yours Truly*, is on course to sell 110,000-120,000 copies. If Grande bows at No. 1, she'll be the first female artist to do so with a debut album since January 2010, when **Ke\$ha's** *Animal* opened atop the chart. **Tamar Braxton's** *Love and War* will likely be next week's second-biggest bow. It's aiming for a launch of 100,000-110,000 copies. ●



The Write Stuff

As Katy Perry tops the Billboard Hot 100 with "Roar," her eighth No. 1, she continues her streak of having co-written all her leaders on the list. The coronation is also notable for the song's other three authors. Martin Karl "Max Martin" Sandberg collects his 16th No. 1 (and has co-written all of Perry's Hot 100 toppers), while Lukasz "Dr. Luke" Gottwald tallies his 13th. Bonnie McKee scores her sixth No. 1 as a writer, as she also rises 100-97 as an artist with "American Girl." Henry Walter, meanwhile, notches his first No. 1 among 21 career charted compositions. —Gary Trust

THE BIG NUMBER

1.8M

The 21 songs performed at MTV's Video Music Awards (Aug. 25) sold a combined 1.8 million downloads in the week ending Sept. 1, and earned a sales gain of 36% over the previous week.



Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

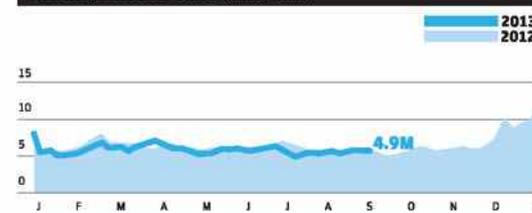
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,917,000	2,048,000	22,577,000
Last Week	4,879,000	2,084,000	22,136,000
Change	0.8%	-1.7%	2.0%
This Week Last Year	4,904,000	2,069,000	22,590,000
Change	0.3%	-1.0%	-0.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2012	2013	CHANGE
Albums	197,424,000	185,893,000	-5.8%
Digital Tracks	916,305,000	888,002,000	-3.1%
Store Singles	2,366,000	2,139,000	-9.6%
Total	1,116,095,000	1,076,034,000	-3.6%
Album w/TEA*	289,054,500	274,693,200	-5.0%

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

Digital Track Sales

2012	916.3 Million
2013	888.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	117,979,000	102,627,000	-13.0%
Digital	76,560,000	79,323,000	3.6%
Vinyl	2,814,000	3,718,000	32.1%
Other	71,000	224,000	215.5%

Sales by Album Category

	2012	2013	CHANGE
Current	96,594,000	94,160,000	-2.5%
Catalog	100,830,000	91,733,000	-9.0%
Deep Catalog	80,517,000	74,027,000	-8.1%

Current Album Sales

2012	96.6 Million
2013	94.2 Million

Catalog Album Sales

2012	100.8 Million
2013	91.7 Million

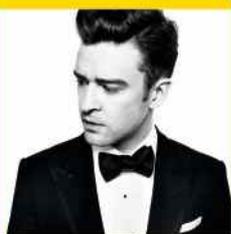
Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending Sept. 1, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

September 14
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	2	1	#1 AG ROAR DR. LUKE, MAX MARTIN (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	Katy Perry CAPITOL		1	4
				The song becomes Perry's eighth No. 1 on the Hot 100. Among female soloists in the chart's 55-year history, only Mariah Carey (18), Madonna (12), Rihanna (12), Whitney Houston (11) and Janet Jackson (10) boast more leaders. Overall, Perry is one of just 16 acts with at least eight No. 1s.			
1	1	2	BLURRED LINES P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	20
HOT SHOT DEBUT			3 BERZERK R. RUBIN (A. NEVILLE, J. MODELISTE, M. MATHERS III, W. SQUIER, A. HOROWITZ, R. RUBIN, V. BROWN, C. CRISS, GIST)	Eminem AFTERMATH/INTERSCOPE		3	1
			Upon its arrival (see page 48), "Berzerk" becomes Eminem's 15th top 10. It's his sixth top 10 entrance, tying Lil Wayne for the most among males. The pair trail only Taylor Swift, who's logged a record 11 top 10 debuts.				
3	3	4	SG WE CAN'T STOP MIKE WILL, MADE-IT, P. NASTY (M.L. WILLIAMS II, P.R. SLAUGHTER, T. THOMAS, T. THOMAS, M. CYRUS, D.L. DAVIS, R. WALTERS)	Miley Cyrus RCA		2	13
5	6	5	HOLY GRAIL T. NASH, T. BALAND, J. ROC (S.C. CARTER, J. TIMBERLAKE, T. NASH, T.V. MOSLEY, J. HARMON, E.D. WILSON, K. COBAIN, D. GROHL, K. NOVOSELIC)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		5	8
6	4	6	APPLAUSE LADY GAGA, DJ WHITE SHADOW (S. GERMANOTTA, P. BLAIR, D. ZISIS, N. MONSON, M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	3
11	7	7	WAKE ME UP! AVICII, A. POURNOURI (T. BERGLING, M. EINZIGER, ALOE BLACC)	Avicii PRMD/ISLAND/IDJMG		7	10
17	12	8	ROYALS J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		8	9
				The debut hit from this issue's cover artist bullets at No. 8 on Hot Digital Songs with a 16% gain to 167,000 downloads sold. It lifts 13-12 on Streaming Songs (2.8 million U.S. streams, up 14%) and rumbles 30-17 on Hot 100 Airplay (57 million in audience, up 40%).			
4	5	9	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		3	53
15	9	10	SUMMERTIME SADNESS E. HAYNIE, R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE		9	8
10	8	11	SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		8	18
24	17	12	HOLD ON, WE'RE GOING HOME NINETEEN85, N. SHEBIB (A. GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		12	4
14	15	13	SAME LOVE R. LEWIS (B. HAGGERTY, R. LEWIS, M. LAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	25
-	50	14	DG WRECKING BALL DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S. MOCCHIO, S. SKARBK, H. WALTER)	Miley Cyrus RCA		14	2
7	10	15	GET LUCKY T. BANGALTER, G. DE HOME-CHRISTO (T. BANGALTER, G. DE HOME-CHRISTO, N. RODGERS, P.L. WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		2	20
8	11	16	TREASURE THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, P. BROWN)	Bruno Mars ATLANTIC		5	16
12	13	17	CLARITY ZEDD (A. ZASLAVSKI, MATTHEW KOMA, P. ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE		8	24
9	14	18	CUPS (PITCH PERFECT'S WHEN I'M GONE) C. BECK, M. KILIAN (A.P. CARTER, L. GERSTEIN, D. BLACKETT, H. TUNSTALL, B. BEHRENS, J. FREEMAN)	Anna Kendrick UME/REPUBLIC		6	36
20	21	19	MIRRORS TIMBALAND (J. TIMBERLAKE, T.V. MOSLEY, J. HARMON, J.E. FAUNTLEROY II)	Justin Timberlake RCA		2	29

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
21	18	20	BEST SONG EVER J. BUNETTA, M. RADOSEVICH, J. RYAN (W.A. HECTOR, J. RYAN, E. DREWETT, J. BUNETTA)	One Direction SYCO/COLUMBIA		2	6
13	16	21	LOVE SOMEBODY R.B. TEDDER, N. ZANCANELLA (A. LEVINE, R.B. TEDDER, N. ZANCANELLA, N. MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		10	15
16	19	22	THAT'S MY KIND OF NIGHT J. STEVENS (A. GORLEY, D. DAVIDSON, C. DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		16	3
18	20	23	CAN'T HOLD US R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	30
23	22	24	I NEED YOUR LOVE C. HARRIS (C. HARRIS, E. GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	●	16	20
-	83	25	GIVE IT 2 U DR. LUKE, CIRKUT (R. THICKE, K. DUCKWORTH, W. ADAMS, L. GOTTWALD, H. WALTER)	Robin Thicke Feat. Kendrick Lamar STAR TRAK/INTERSCOPE		25	2
19	23	26	CRUISE J. MOI (B. KELLEY, T. HUBBARD, J. K. MOI, C. RICE, J. RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	48
29	25	27	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	25	52
26	24	28	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	24	26
43	44	29	TAKE BACK THE NIGHT TIMBALAND, J. TIMBERLAKE, J. ROC (J. TIMBERLAKE, T.V. MOSLEY, J. HARMON, J.E. FAUNTLEROY II)	Justin Timberlake RCA		29	8
			Following Timberlake's reunion with 'N Sync at MTV's Video Music Awards (see page 51), his current single rebounds to a new peak. It jumps 58-27 on Hot Digital Songs (56,000, up 97%) and soars to the top 10 (19-10) on Pop Digital Songs (see Billboard.biz).				
36	30	30	ROUND HERE J. MOI (R. CLAWSON, C. TOMPKINS, THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	30	12
28	27	31	JUST GIVE ME A REASON J. BHASKER (PINK, J. BHASKER, N. RUESS)	Plnk Feat. Nate Ruess RCA	▲	1	29
27	26	32	THE WAY H. MONEY (H.D. SAMUELS, A. STREETER, A.S. LAMBERT, J. SPARKS, M. MCCORMICK, B.G. RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	23
35	29	33	GAS PEDAL D. WOODS (D. WOODS, S.A. WILLIAMS)	Sage The Gemini Feat. JamSu BLACK MONEY		29	6
31	32	34	COME & GET IT STARGATE (E. DEAN, M.S. ERIKSEN, T.E. HERMANSEN)	Selena Gomez HOLLYWOOD	▲	6	21
42	33	35	NIGHT TRAIN M. KNOX (N. THRASHER, M. DULANEY)	Jason Aldean BROKEN BOW		33	9
40	36	36	IT GOES LIKE THIS M. KNOX (R. AKINS, B. HAYSLIP, J. ROBBINS)	Thomas Rhett VALORY		36	12
39	40	37	THRIFT SHOP R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	48
59	48	38	BEWARE KEY WANE, NO I.D. (S.M. ANDERSON, D.M. WEIR II, A. IZQUIERDO, J. AIKO, D. CARTER, D. LAMBERT, B. POTTER, M. DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		38	6
25	28	39	THE OTHER SIDE AMMO, M. JOHNSON (J. DESROULEAUX, M. JOHNSON, J. COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	●	18	20
33	35	40	LITTLE BIT OF EVERYTHING N. CHAPMAN, K. URBAN (B. WARREN, B. WARREN, K. RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		33	15
46	31	41	BRAVE M. ENDERT (S. BAREILLES, J. ANTONOFF)	Sara Bareilles EPIC		31	12
NEW			42 OH SWEET LORRAINE J. COLGAN (F. STOBAUGH, J. COLGAN)	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh GREEN SHOE		42	1
				As Stobaugh, 96, becomes the oldest artist to grace the Hot 100 (see page 49), digital sales account for more than 99% of the viral hit's Hot 100 points (100,000; up 1,523%). Still, 17 radio stations sampled the song last week, led by Christian AC WFHM Cleveland (four plays).			
47	43	43	REDNECK CRAZY J. CATINO, J. KING (J. KEAR, M. IRWIN, C. TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	42	14

LEGEND

- Bullets indicate titles with greatest weekly gains.
- Album Charts**
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). 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)

Publishing song index available on billboard.com/biz.

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

EMINEM: JENNY FISHER; LORDE: JAMES K. LOWE; TIMBERLAKE: TOM MURINO
The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
50	47	44	CROOKED SMILE	J. Cole Featuring TLC		44	11
			J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	ROC NATION/COLUMBIA			
44	39	45	STAY	Rihanna Featuring Mikky Ekko	▲	3	30
			M.EKKO,J.PARKER (M.EKKO,J.PARKER)	SRP/DEF JAM/IDJMG			
32	34	46	DON'T YA	Brett Eldredge	●	30	15
			C.DESEFANO (B.ELDRIDGE,C.DESEFANO,A.GORLEY)	ATLANTIC/WMN			
38	42	47	POWER TRIP	J. Cole Featuring Miguel	▲	19	29
			J.L.COLE (J.COLE,H.LAWS)	ROC NATION/COLUMBIA			
45	49	48	STILL INTO YOU	Paramore		45	8
			J.MELDA-JOHNSON (H.WILLIAMS,T.YORK)	FUELED BY RAMEN/RRP			
56	51	49	EVERYTHING HAS CHANGED	Taylor Swift Feat. Ed Sheeran		41	9
			B.WALKER (T.SWIFT,E.SHEERAN)	BIG MACHINE/REPUBLIC			
22	38	50	CRASH MY PARTY	Luke Bryan	▲	18	21
			J.STEVENS (R.CLAWSON,A.GORLEY)	CAPITOL NASHVILLE			
55	56	51	HEY GIRL	Billy Currington		51	15
			D.HUFF (R.AKINS,A.GORLEY,C.DESEFANO)	MERCURY NASHVILLE			
73	52	52	LOVE MORE	Chris Brown Feat. Nicki Minaj		52	6
			FRESHM3N III (D.EVERSOLEY,H.EVERSOLEY,S.SPEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONDS,O.T.MARAJ)	RCA			
41	46	53	BODY PARTY	Ciara		22	19
			MIKE WILL MADE-IT,P-NASTY (C.P.HARRIS,N.WILBURN CASH,J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	EPIC			
54	53	54	ALL OVER THE ROAD	Easton Corbin	●	52	17
			C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	MERCURY NASHVILLE			
57	54	55	COUNTING STARS	OneRepublic		32	11
			R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)	MOSLEY/INTERSCOPE			
37	45	56	RUNNIN' OUTTA MOONLIGHT	Randy Houser	●	24	17
			D.GEORGE (D.DAVIDSON,J.K.LOVEFACE,A.GORLEY)	STONEY CREEK			
63	57	57	TYPE OF WAY	Rich Homie Quan		57	7
			L.CARTER (D.LAMAR)	RICH HOMIEZ/THINKTISAGAME			
65	60	58	MINE WOULD BE YOU	Blake Shelton		58	5
			S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	WARNER BROS. NASHVILLE/WMN			
34	37	59	SEE YOU AGAIN	Carrie Underwood	●	34	18
			M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	19/ARISTA NASHVILLE			
NEW		60	GORILLA	Bruno Mars		60	1
			THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	ATLANTIC			
60	59	61	TRUE LOVE	P!nk Featuring Lily Allen		59	5
			G.KURSTIN (P!NK,G.KURSTIN,L.ALLEN)	RCA			
62	63	62	POINT AT YOU	Justin Moore		62	14
			J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	VALORY			
74	62	63	LET HER GO	Passenger		62	5
			C.VALLEJO,M.ROSENBERG (M.ROSENBERG)	BLACK CROW/NETTWERK			
64	64	64	SOUTHERN GIRL	Tim McGraw		64	6
			B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	BIG MACHINE			
61	66	65	RED NOSE	Sage The Gemini		54	7
			D.WOODS (D.WOODS)	BLACK MONEY			
88	80	66	YOUNG AND BEAUTIFUL	Lana Del Rey	●	22	17
			R.NOWELS (L.DEL REY,R.NOWELS)	WATERTOWER/POLYDOR/INTERSCOPE			
68	71	67	HEADBAND	B.o.B Featuring 2 Chainz		64	12
			DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,TEPPS,C.MONTGOMERY III,S.COX,T.GRIFFIN,M.ADAM)	REBELROCK/GRAND HUSTLE/ATLANTIC			
67	68	68	PARKING LOT PARTY	Lee Brice		67	10
			J.STONE,L.BRICE (L.BRICE,THOMAS RHETT,R.AKINS,L.LAIRD)	CURB			
71	70	69	AW NAW	Chris Young		69	7
			J.STROUD (C.YOUNG,C.DESEFANO,A.GORLEY)	RCA NASHVILLE			
70	67	70	FEDS WATCHING	2 Chainz Featuring Pharrell		67	9
			P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	DEF JAM/IDJMG			
58	65	71	TAPOUT	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		44	17
			DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN CASH,N.C.FISHER)	YOUNG MONEY/CASH MONEY/REPUBLIC			
66	69	72	BENEATH YOUR BEAUTIFUL	Labrinth Feat. Emeli Sande		34	12
			LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	SYCO/RCA			
75	72	73	SWEATER WEATHER	The Neighbourhood		72	12
			J.PILBROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	(R)EVOLVE/COLUMBIA			

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
52	58	74	DON'T DROP THAT THUN THUN!	The FINATTICZ		35	8
			T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	THE FINATTICZ/KNOCKOUT/EONE			
72	61	75	TURN THE NIGHT UP	Enrique Iglesias		61	5
			THE CATARACS (N.HOLLOWELL-DHAR,M.J.GARTON JR,R.RAMIREZ,E.M.IGLESIAS)	REPUBLIC			
-	77	76	REPLAY	Zendaya		76	2
			NOT LISTED (NOT LISTED)	HOLLYWOOD			
77	75	77	TOM FORD	Jay Z		39	8
			TIMBALAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	ROC-A-FELLA/ROC NATION			
76	74	78	HOW MANY DRINKS?	Miguel		69	20
			S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	BYSTORM/BLACK ICE/RCA			
69	73	79	AIN'T WORRIED ABOUT NOTHIN	French Montana		63	11
			RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.KHARBOUCH)	COKE BOYS/BAD BOY/INTERSCOPE			
82	81	80	GOODBYE TOWN	Lady Antebellum		80	10
			P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)/CAPITOL NASHVILLE				
-	94	81	SLOW DOWN	Selena Gomez		66	4
			THE CATARACS,D.KUNCIO (L.ROBBINS,J.MICHAELS,N.HOLLOWELL-DHAR,D.KUNCIO,F.WEXLER)	HOLLYWOOD			
85	86	82	RED	Taylor Swift	●	6	9
			D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	BIG MACHINE			
-	89	83	HAIL TO THE KING	Avenged Sevenfold		83	3
			M.ELIZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	WARNER BROS.			
89	90	84	WHEN I SEE THIS BAR	Kenny Chesney		84	6
			B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	BLUE CHAIR/COLUMBIA NASHVILLE			
83	91	85	WOP	J. Dash	●	51	13
			M.WIESE, SR. (J.DASH)	STEREOFAME			
-	78	86	DARTE UN BESO	Prince Royce		78	2
			G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	SONY MUSIC LATIN			
NEW		87	LOCO	Enrique Iglesias Feat. Romeo Santos		87	1
			A.SANTOS,C.PAUCAR (E.M.IGLESIAS,D.BUENO)	REPUBLIC/UMLE			
95	87	88	POMPEII	Bastille		87	3
			M.CREW,D.SMITH (D.SMITH)	VIRGIN/CAPITOL			
RE-ENTRY		89	BLOOD ON THE LEAVES	Kanye West		89	2
			K.WEST,HUDSON MOHAWKE,LUNICE,C.BROADY (K.O.WEST,R.BIRCHARD,L.ALLEN,E.RUTBERG,M.Y.JONES,T.WILLIAMS,C.YOUNG,M.DEAN)	G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG			
97	79	90	BRUISES	Train Featuring Ashley Monroe		79	3
			ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	COLUMBIA			
NEW		91	ROCK N ROLL	Avril Lavigne		91	1
			P.SVENSSON,M.JOHNSON (A.LAVIGNE,C.KROEGER,D.HODGES,P.SVENSSON,R.B.GORANSSON,J.K.HINDLIN)	EPIC			
			The song starts on Hot Digital Songs at No. 45 (36,000). It's the second entry featuring co-writing credit for Lavigne and husband Chad Kroeger of Nickelback: "Here's to Never Growing Up," the first single from Lavigne's self-titled fifth album (due Nov. 5), reached No. 20. —Gary Trust				
91	92	92	F*CKWITHMEYOUKNOWIGOTIT	Jay Z Feat. Rick Ross		64	8
			BOI-IDA,VINYLYZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	ROC-A-FELLA/ROC NATION			
80	82	93	ACAPELLA	Karmin		72	8
			M.JOHNSON (A.HEIDEMANN,N.NOONAN,M.JOHNSON,S.HOLLANDER)	EPIC			
79	88	94	NO NEW FRIENDS (SFTB REMIX)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne		37	19
			BOI-IDA,N.SHEBIB (K.M.KHALED,A.GRAHAM,W.L.ROBERTS II,D.CARTER,M.SAMUELS,N.SHEBIB)	WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC			
78	76	95	MISS MOVIN' ON	Fifth Harmony		76	5
			THE SUSPEX (J.EVIGAN,L.ROBBINS,J.MICHAELS,M.ALLAN)	SYCO/EPIC			
NEW		96	BOUNCE IT	Juicy J Featuring Wale And Trey Songz		96	1
			DR. LUKE,CIRKUT,BABY E (J.HOUSTON,O.AKINTIMEHIN,L.GOTTWALD,J.KASHER HINDLIN,E.LOWERY,H.WALTER)	KEMOSABE/COLUMBIA			
-	100	97	AMERICAN GIRL	Bonnie McKee		97	2
			J.ABRAHAM,OLIGEE (A.DRURY,B.MCKEE,O.GOLDSTEIN,J.LEE,J.ASHER)	KEMOSABE/EPIC			
NEW		98	SUNNY AND 75	Joe Nichols		98	1
			D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	RED BOW			
84	93	99	EASY	Sheryl Crow		84	6
			S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	WARNER BROS. NASHVILLE/WMN			
RE-ENTRY		100	BURN	Ellie Goulding		53	2
			G.KURSTIN (R.B.TEDDER,E.GOULDING,G.KURSTIN,B.KUTZLE)	CHERRYTREE/INTERSCOPE			

WE DANCED ALL NIGHT TO THE BEST SONG EVER, WE KNEW EVERY LINE.

"BEST SONG EVER," ONE DIRECTION

Q&A

Julian Bunetta



You co-wrote and co-produced One Direction's "Best Song Ever," which reached No. 2 on the Hot 100. How was it adjusting to that level of exposure and success?

As a writer and producer there aren't many opportunities that come along that have that kind of potential. Obviously anything you write could become a hit or any artist could become a star, but timing is everything.

In terms of writing for the act's age group, was it difficult coming up with concepts and lyrics?

I've heard a lot of great writers say, "Write what you know," and one thing that I do know is what it's like to be a 19- or 20-year-old male. So most things that they're experiencing with love and friendship and whatever, me and the other songwriters have a good idea of what's going on in their heads—with the exception of being mega-superstars.

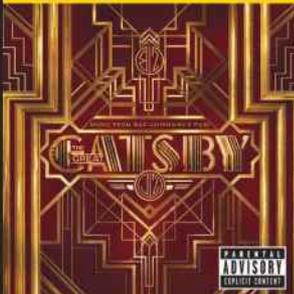
There was backlash against the track, with comparisons made to the Who's "Baba O'Riley." How did it feel to have millions of 1D fans defend you and the song?

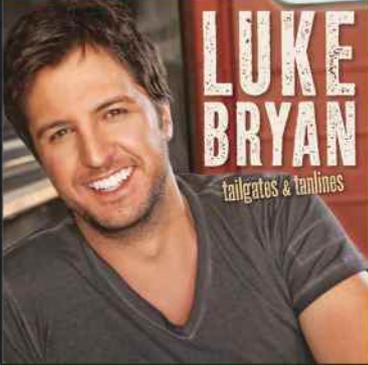
On my Twitter feed I follow a few fan accounts just for my own market research, to see what they say and talk about. I saw a few tweets pop up that said, "Oh, man. I hope the boys don't get sued." As far as critiques saying that it sounds like "Baba O'Riley," OK, that's fine. At least we're being compared to a great song.

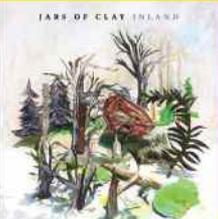
—Nick Williams

The Billboard 200

September 14
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	1
1	1	2	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party		1	3
	NEW	3	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		3	1
	NEW	4	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	1
4	6	5	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	5
17	22	6	GG RCA JUSTIN TIMBERLAKE	The 20/20 Experience	▲	1	24
-	2	7	JOHN MAYER COLUMBIA	Paradise Valley		2	2
	NEW	8	ALABAMA & FRIENDS SHOW DOG-UNIVERSAL	Alabama & Friends		8	1
13	18	9	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	38
-	3	10	TGT ATLANTIC/AG	Three Kings		3	2
3	7	11	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47		2	4
-	4	12	JIMMY BUFFETT MAILBOAT	Songs From St. Somewhere		4	2
14	20	13	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	47
			<p>Mary Lambert, who sang the album's current single "Same Love" with the duo and Jennifer Hudson at MTV's Video Music Awards (Aug. 25), debuts on Heatseekers Albums with her EP <i>Letters Don't Talk</i>. The set arrives at No. 34 with 1,000 copies sold—its best sales week since its September 2012 release.</p>				
6	10	14	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	8
7	8	15	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	7
9	19	16	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	52
8	12	17	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	39
10	21	18	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	5
	NEW	19	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATIN/UMLE	Confidencias		19	1
18	25	20	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	6
	NEW	21	BOB DYLAN COLUMBIA	Another Self Portrait (1969-1971): The Bootleg Series Vol. 10		21	1
45	43	22	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	17
					<p>The film soundtrack zooms up 21 rungs with a 108% sales gain, thanks to the movie's DVD release on Aug. 27. With nearly 17,000 sold, this is the album's highest frame since the June 29 issue, when it ranked at No. 24 with 18,000.</p>		

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
5	17	23	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	4
	NEW	24	FRANZ FERDINAND DOMINO	Right Thoughts, Right Words, Right Action		24	1
11	26	25	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	23
16	33	26	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	108
					<p>Deep discounting by Amazon MP3 and Google Play for an array of titles push big gains. Of the albums priced at \$2.99 by the retailer, Bryan's <i>Tailgates & Tanlines</i> is up by 33%, Kacey Musgraves jumps by 98% (No. 58) and Taylor Swift rises by 157% (No. 71).</p>		
20	24	27	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	83
2	14	28	K. MICHELLE ATLANTIC/AG	Rebellious Soul		2	3
	NEW	29	MANDISA SPARROW/CAPITOL CMG	Overcomer		29	1
	NEW	30	GOODIE MOB ALLIANCE	Age Against The Machine		30	1
35	39	31	!N!K RCA	The Truth About Love	▲	1	50
	NEW	32	DEVILDRIVER NAPALM	Winter Kills		32	1
22	31	33	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	15
23	30	34	LORDE LAVA/REPUBLIC	The Love Club (EP)		23	12
30	41	35	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	15
12	28	36	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	7
47	51	37	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	42
61	49	38	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	11
39	34	39	SARA BAREILLES EPIC	The Blessed Unrest		2	7
24	35	40	SOUNDTRACK UME	Pitch Perfect	●	3	45
-	11	41	TEDESCHI TRUCKS BAND MASTERWORKS/SONY MASTERWORKS	Made Up Mind		11	2
	NEW	42	THE RIDES 429/SLG	Cant Get Enough		42	1
34	42	43	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	49
-	9	44	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		9	2
46	48	45	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	62
36	44	46	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	45
43	45	47	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	45

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
150	139	48	PS ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	39	
			<p>A deluxe reissue of the album, dubbed <i>Halcyon Days</i>, was released Aug. 27. The combined sales of the new and old <i>Halcyon</i> albums rise by 191%. The deluxe set includes Goulding's new single "Burn," which is simmering under the threshold of Mainstream Top 40.</p> 					
-	5	49	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris		5	2	
52	29	50	THE LUMINEERS DUALTONE	The Lumineers	▲	2	74	
31	40	51	MARC ANTHONY SONY MUSIC LATIN	3.0	○	5	6	
26	38	52	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	46	
25	36	53	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	11	
19	37	54	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	7	81	
59	53	55	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	41	
NEW		56	KRIZZ KALIKO STRANGE	Son Of Sam		56	1	
71	47	57	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	20	
79	104	58	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	24	
51	54	59	ADELE XL/COLUMBIA	21	◆	1	132	
NEW		60	BOB DYLAN COLUMBIA	Another Self Portrait (1969-1971): Vol. 10 (Deluxe Edition)		60	1	
-	23	61	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		23	2	
-	13	62	BLUE OCTOBER RED GENERAL CATALOG	Sway		13	2	
63	82	63	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	18	
69	60	64	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	150	
-	117	65	'N SYNC JIVE/LEGACY	Greatest Hits		47	7	
54	52	66	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	32	
90	94	67	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	77	
77	79	68	DEMI LOVATO HOLLYWOOD	Demi		3	16	
48	61	69	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	19	
NEW		70	JARS OF CLAY GRAY MATTERS/ESSENTIAL	Inland		70	1	
			 <p>At No. 2 on Top Christian Albums, it marks the band's lucky 13th top 10 set. All but two of its 15 chart entries have reached the top 10. The band is blocked from No. 1 by Mandisa (see story, page 57), who logs her second No. 1 (and first since 2007) with her second-best sales week (12,000).</p>					

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	185	71	TAYLOR SWIFT BIG MACHINE/BMLG	Fearless	▲	1	218
68	62	72	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	110
49	72	73	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	51
74	91	74	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	16
99	113	75	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	41
70	65	76	ED SHEERAN ELEKTRA		+	5	64
67	57	77	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	23
42	46	78	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	10
-	152	79	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	94
33	56	80	TECH N9NE STRANGE/RBC	Something Else		4	5
60	63	81	SKILLET ATLANTIC/AG	Rise		4	10
27	50	82	TYE TRIBETT MOTOWN GOSPEL	Greater Than		9	4
RE-ENTRY		83	JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲	2	80
29	58	84	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back		11	4
95	71	85	FUN. FUELED BY RAMEN	Some Nights	▲	3	80
75	70	86	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	16
40	59	87	BACKSTREET BOYS K-BAHN/BMG	In A World Like This		5	5
66	80	88	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	180
37	55	89	HUGH LAURIE WARNER BROS./RHINO	Didn't It Rain		21	4
72	87	90	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆	1	132
56	67	91	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	17
80	95	92	CIARA EPIC	Ciara		2	8
38	85	93	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	26
50	66	94	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	17
44	81	95	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	70
132	193	96	FLEETWOOD MAC WARNER BROS.	Rumours	◆	1	166
NEW		97	MARANATHA! PRAISE BAND MARANATHA!/CAPITOL CMG	Top 25 Praise Songs 2014 Edition		97	1
62	78	98	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	74
64	84	99	BLACK SABBATH VERTIGO/REPUBLIC	13		1	12
83	96	100	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	2	23



Long-Running Runner-Ups

Night Visions by **Imagine Dragons** (above) celebrates its one-year anniversary on the Billboard 200 at No. 16. The album, which debuted and peaked at No. 2 52 weeks ago, has never left the top 50 of the tally, and has spent the past 28 straight weeks locked in the top 20.

Night Visions opened at No. 2 with 83,000 copies, according to Nielsen SoundScan, behind the also-debuting **Matchbox 20** at No. 1. The latter scored its first chart-topper that week with *North*, selling 95,000.

While *Night Visions* was denied No. 1, it has proved to be the stronger performer in the long run. *North* vacated the chart after 23 weeks and has sold 302,000. Comparably, *Night Visions* has moved 1.4 million.

Another album that missed No. 1 but went on to a long chart life is **Maroon 5's** *Overexposed*. Two months before the *North/Night Visions* meet-up, *Overexposed* and **Linkin Park's** *Living Things* concurrently bowed at Nos. 1 and 2. It was a close race to the top that week, too: Slightly more than 1,000 copies separated the two albums, as Linkin Park started with 223,000 and Maroon 5 with 222,000.

Fast forward to the present day, and the No. 2-peaking *Overexposed* has sold 1.5 million and is in its 62nd week on the chart. Meanwhile, *Living Things* has moved 642,000 and has been absent from the list since May.

—Keith Caulfield



Rides Arrives; New Age News

On Blues Albums, super trio **the Rides** arrives at No. 2 with debut set *Can't Get Enough*. The act—made up of **Kenny Wayne Shepherd**, **Stephen Stills** and **Barry Goldberg**—also starts at No. 42 on the Billboard 200 with 9,000 sold, according to Nielsen SoundScan.

The effort just misses the top of the Blues Albums chart (see Billboard.biz) by a tiny sales margin: 1.4%. On the list, **Tedeschi Trucks Band's** *Made Up Minds* retains the top slot for a second week.

While Stills and Goldberg have never charted a solo effort on the blues chart, Shepherd is no stranger to the list. He's netted six No. 1s that have spent a combined 60 weeks atop the list.

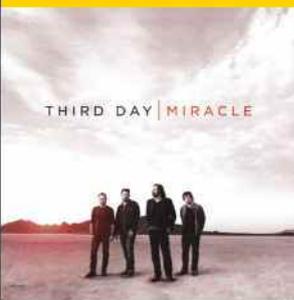
The new release was inspired by Stills' 1968 album, *Super Session*, a collaboration with **Mike Bloomfield** and **Al Kooper**. It peaked at No. 12 in 1968.

Switching gears, on the New Age Albums chart (see Billboard.biz), **Jim Brickman** scores his 29th top 10 as *Love 2* bows at No. 4. He now ties **Yanni** for the most top 10s in the nearly 25-year history of the chart (see graph, below).

—Keith Caulfield

ACTS WITH THE MOST TOP 10s ON NEW AGE ALBUMS



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
78	83	101	THE NEIGHBOURHOOD [REJOLVE/COLUMBIA]	I Love You.		39	19
NEW		102	EVERLAST MARTYR	The Life Acoustic		102	1
57	76	103	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	22
101	97	104	KATY PERRY CAPITOL	Teenage Dream ▲ 2		1	148
55	86	105	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME			16	12
RE-ENTRY		106	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●		1	44
32	69	107	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny		5	4
98	89	108	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	60
84	92	109	BEASTIE BOYS DEF JAM/UME	Licensed To Ill ▲ 9		1	112
88	88	110	PARAMORE FUELED BY RAMEN	Paramore		1	21
107	99	111	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	32
129	108	112	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	13
-	16	113	BEN RECTOR APPLY NAMED/ROAR	The Walking In Between		16	2
-	32	114	SOUNDTRACK The Mortal Instruments: City Of Bones REPUBLIC			32	2
NEW		115	TWIZTID TWIZTID	A New Nightmare		115	1
65	90	116	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	30
87	93	117	TAMELA MANN TILLYMANN	Best Days		14	51
124	102	118	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		102	5
128	123	119	TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	18
118	103	120	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	12
-	27	121	BORN OF OSIRIS SUMERIAN	Tomorrow We Die Alive		27	2
123	114	122	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	38
RE-ENTRY		123	THIRD DAY ESSENTIAL/PLG	Miracle		10	25
				 Family Christian stores trigger large increases for a number of albums this week, courtesy of a Labor Day weekend sale promotion. They include Third Day's <i>Miracle</i> (No. 123, up 223%), Casting Crowns' <i>The Acoustic Sessions</i> (No. 144, up 306%) and Britt Nicole's <i>Gold</i> (No. 147, up 173%).			
NEW		124	EMELI SANDE CAPITOL	Live At The Royal Albert Hall		124	1
125	155	125	FANTASIA 19/RCA	Side Effects Of You		2	19
96	126	126	LEE BRICE CURB	Hard 2 Love		5	69

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
114	148	127	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	17
-	166	128	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	19
104	119	129	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	11
163	176	130	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	48
-	15	131	BLESSTHEFALL FEARLESS	Hollow Bodies		15	2
97	111	132	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND/UME		◆ 10	18	283
93	115	133	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	21
141	179	134	BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE NASHVILLE/WMN		●	18	110
RE-ENTRY		135	ALICIA KEYS RCA	Girl On Fire ●		1	33
RE-ENTRY		136	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.	Nightmare		1	69
RE-ENTRY		137	EMINEM The Marshall Mathers LP WEB/AFTERMATH/INTERSCOPE/UME		◆ 10	1	133
115	127	138	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR/UME			66	100
102	98	139	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic ▲		1	41
119	130	140	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆ 15		10	276
86	112	141	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	11
NEW		142	BLACK JOE LEWIS & THE HONEYBEARS Electric Slave VAGRANT			142	1
				 The Texas blues/rock band enters the Blues Albums chart at No. 4, giving the act its third top five set. After two full-length albums with <i>Lost Highway</i> , the new effort is its first for Vagrant. It bows with 3,000 sold.			
130	138	143	THE NATIONAL 4AD	Trouble Will Find Me		3	15
RE-ENTRY		144	CASTING CROWNS The Acoustic Sessions {Volume One} BEACH STREET/REUNION/PLG			35	8
NEW		145	BELLE AND SEBASTIAN Third Eye Centre MATADOR			145	1
				The second compilation collection from the pop band sold well on vinyl, as 22% of its 3,000 first-week sales were LPs. In turn, the B-sides and rarities set also lands at No. 3 on the Vinyl Albums chart.			
185	186	146	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲ 3		1	149
RE-ENTRY		147	BRITT NICOLE SPARROW/CAPITOL CMG	Gold		41	11
158	128	148	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲		2	91
108	132	149	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles ▲ 5		3	106

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
81	75	150	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae		75	3
147	195	151	EMELI SANDE CAPITOL	Our Version Of Events		28	40
82	109	152	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		9	6
110	171	153	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	23
111	106	154	AWOLNATION RED BULL	Megalithic Symphony		84	95
173	151	155	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	14
103	129	156	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲2	2	147
41	101	157	VALERIE JUNE JUNE TUNES/CONCORD	Pushin' Against A Stone		41	3
120	121	158	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	33
106	134	159	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	94
NEW		160	FOY VANCE GLASSNOTE	Joy Of Nothing		160	1
94	125	161	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		48	4
134	172	162	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲3	9	247
180	196	163	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲2	1	196
NEW		164	REGULO CARO DEL/SONY MUSIC LATIN	Especialista		164	1
112	150	165	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲2	5	133
139	154	166	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	56
145	164	167	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲2	98	62
58	107	168	EMBLEM3 SYCO/COLUMBIA	Nothing To Lose		7	5
156	177	169	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	50
-	188	170	KID CUDI REPUBLIC	Indicud		2	14
85	143	171	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	66
152	147	172	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	16
153	153	173	SHINEDOWN ATLANTIC/AG	Amaryllis		4	41
-	140	174	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	20
135	163	175	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲8	22	196
198	180	176	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	82
RE-ENTRY		177	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA	Wicked	▲2	71	89
-	168	178	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		137	5
21	73	179	WASHED OUT WEIRD WORLD/SUB POP	Paracosm		21	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW		180	MARQUES HOUSTON SHANACHIE	FAMOUS		180	1
				It's the R&B singer's first album to debut outside of the top 100, as it enters with 3,000 copies. His last release, 2010's <i>Matress Music</i> , spent one week on the chart at No. 71, selling 6,000 copies.			
RE-ENTRY		181	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	And If Our God Is For Us...	●	17	47
-	122	182	ZEDD INTERSCOPE/IGA	Clarity		38	11
149	192	183	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲3	53	81
RE-ENTRY		184	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS		6	10
				The album returns after a five-week absence, up 48% in overall sales and 72% in downloads. The band won best rock video at MTV's Video Music Awards, where the Moonman was presented during the preshow.			
143	173	185	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	107
-	68	186	AUGUST ALSINA ISLAND/IDJMG	Downtown: Life Under The Gun (EP)		68	2
NEW		187	KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon		187	1
91	137	188	BUDDY GUY SILVERTONE/RCA	Rhythm & Blues		27	5
140	144	189	BRING ME THE HORIZON EPITAPH	Sempiternal		11	22
-	174	190	TAYLOR SWIFT BIG MACHINE/BMLG	Speak Now	▲4	1	124
NEW		191	LYNYRD SKYNYRD Geffen/HIP-O/UME	Family		191	1
				This 2006 album, which had been out of print until February, makes a belated debut on the chart with a little more than 2,000 sold for the week (up 13%). Nearly all of this year's sales of the CD-only title have come from mass merchants, like Walmart, which sells the set for \$5. —Keith Caulfield			
166	190	192	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲2	60	132
144	161	193	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	42
-	110	194	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas		110	2
RE-ENTRY		195	LECRAE REACH/INFINITY	Gravity		3	17
RE-ENTRY		196	THE WEEKND XO/REPUBLIC	Trilogy	▲	4	37
-	189	197	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	85
RE-ENTRY		198	JUSTIN MOORE VALORY/BMLG	Outlaws Like Me	●	5	64
RE-ENTRY		199	MICHAEL JACKSON MJJ/EPIC	Number Ones	▲4	13	165
RE-ENTRY		200	GEORGE JONES SONY MUSIC CMG	Super Hits	▲2	56	16



Q&A

Mandisa

Your fourth album, *Overcomer*, debuts at No. 29 on the Billboard 200. You've appeared on "Good Morning America" and other high-profile shows. Do you see your music reaching beyond the core Christian audience?

I hope so. "Face 2 Face" has a funky beat. It's a song that you would hear in the clubs. Having been on "GMA," "The Doctors" and other shows, I feel like God is opening up a lot of doors for me to be more in the mainstream world, which I love. We can't shine a light if we're only surrounded by light. We have to shine it in darkness.

Who influenced your sound?

Whitney Houston was the queen and others like Mariah Carey. I also love Def Leppard and Guns N' Roses. If you listen to my albums, my style of music is rocking and raging guitars and a funky beat.

After finishing in the top 10 on the fifth season of "American Idol," why sign with a Christian label?

I had people calling me about doing all different kinds of music, mainly a mainstream R&B, soul, pop album. I could have done that, but when [judge] Randy Jackson said, "Do the music that comes most naturally for you," I knew the music was about Jesus. It's music that glorifies the Lord and edifies his people, and you can get up and dance to it. —Deborah Evans Price

Hot 100 Breakout

September 14
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 9 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
2	2	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	15
5	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14
4	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	19
3	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	21
11	6	ROAR CAPITOL	Katy Perry	4
9	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	9
7	8	TREASURE ATLANTIC	Bruno Mars	16
6	9	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	19
8	10	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	16
10	11	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	13
12	12	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	17
14	13	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	7
13	14	MIRRORS RCA	Justin Timberlake	23
22	15	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	4
15	16	WE CAN'T STOP RCA	Miley Cyrus	10
30	17	ROYALS LAVA/REPUBLIC	Lorde	5
28	18	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	4
19	19	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	14
17	20	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	21
21	21	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	10
16	22	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	24
27	23	ALL OVER THE ROAD MERCURY NASHVILLE	Easton Corbin	16
26	24	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	9
24	25	TAKE BACK THE NIGHT RCA	Justin Timberlake	8
20	26	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	27
18	27	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	19
33	28	NIGHT TRAIN BROKEN BOW	Jason Aldean	8
31	29	POINT AT YOU VALORY	Justin Moore	15
25	30	DON'T YA ATLANTIC/WMN	Brett Eldredge	15
35	31	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
29	32	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	30
38	33	HEY GIRL MERCURY NASHVILLE	Billy Currington	12
37	34	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	12
32	35	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	24
34	36	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	15
41	37	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	4
23	38	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	18
40	39	PARKING LOT PARTY CURB	Lee Brice	11
36	40	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	41
44	41	IT GOES LIKE THIS VALORY	Thomas Rhett	7
39	42	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	20
43	43	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	12
46	44	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	6
50	45	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	11
51	46	SOUTHERN GIRL BIG MACHINE	Tim McGraw	6
49	47	TRUE LOVE RCA	P!nk Feat. Lily Allen	6
45	48	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	13
61	49	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	5
53	50	AW NAW RCA NASHVILLE	Chris Young	5

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROAR CAPITOL	Katy Perry	3
NEW	2	BERZERK AFTERMATH/INTERSCOPE	Eminem	1
2	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	20
5	4	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
13	5	WRECKING BALL RCA	Miley Cyrus	2
3	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	10
4	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	8
6	8	ROYALS LAVA/REPUBLIC	Lorde	9
7	9	WE CAN'T STOP RCA	Miley Cyrus	13
12	10	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	4
8	11	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	8
14	12	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	18
9	13	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	3
NEW	14	OH SWEET LORRAINE GREEN SHOE	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh	1
10	15	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	43
17	16	BEST SONG EVER SYCO/COLUMBIA	One Direction	6
72	17	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	2
11	18	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14
31	19	MIRRORS RCA	Justin Timberlake	27
15	20	TREASURE ATLANTIC	Bruno Mars	15
16	21	CUPS LIME/REPUBLIC	Anna Kendrick	31
19	22	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
18	23	CLARITY INTERSCOPE	Zedd Feat. Foxes	21
NEW	24	GORILLA ATLANTIC	Bruno Mars	1
20	25	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	56
23	26	SAIL RED BULL	AWOLNATION	57
58	27	TAKE BACK THE NIGHT RCA	Justin Timberlake	7
26	28	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	27
22	29	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu	6
24	30	IT GOES LIKE THIS VALORY	Thomas Rhett	12
28	31	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	12
21	32	BRAVE EPIC	Sara Bareilles	9
25	33	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	26
RE	34	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	23
27	35	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	15
36	36	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	12
29	37	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	7
32	38	NIGHT TRAIN BROKEN BOW	Jason Aldean	8
30	39	LET HER GO BLACK CROW/NETTWERK	Passenger	5
37	40	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	11
34	41	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	18
41	42	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	5
71	43	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	10
44	44	COME & GET IT HOLLYWOOD	Selena Gomez	21
NEW	45	ROCK N ROLL EPIC	Avril Lavigne	1
35	46	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	6
39	47	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	28
33	48	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	20
48	49	EVERYTHING HAS CHANGED BIG MACHINE	Taylor Swift Feat. Ed Sheeran	7
NEW	50	BLOOD ON THE LEAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	1

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS WE CAN'T STOP RCA	Miley Cyrus	13
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
5	3	ROAR CAPITOL	Katy Perry	3
4	4	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	34
11	5	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	8
3	6	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
7	7	BEST SONG EVER SYCO/COLUMBIA	One Direction	6
8	8	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
6	9	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	34
23	10	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	4
9	11	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
13	12	ROYALS LAVA/REPUBLIC	Lorde	5
NEW	13	BERZERK AFTERMATH/INTERSCOPE	Eminem	1
12	14	SAIL RED BULL	AWOLNATION	34
14	15	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	27
16	16	TREASURE ATLANTIC	Bruno Mars	13
10	17	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	22
27	18	MIRRORS RCA	Justin Timberlake	24
15	19	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu	6
24	20	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	3
20	21	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	34
17	22	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	23
18	23	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	21
25	24	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	8
19	25	RED NOSE BLACK MONEY	Sage The Gemini	7
21	26	CLARITY INTERSCOPE	Zedd Feat. Foxes	15
NEW	27	WRECKING BALL RCA	Miley Cyrus	1
22	28	BODY PARTY EPIC	Ciara	19
26	29	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	21
NEW	30	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	1
31	31	COME & GET IT HOLLYWOOD	Selena Gomez	21
30	32	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan	6
29	33	HARLEM SHAKE JEFREE'S/MAD DECENT/WARNER BROS.	Baauer	29
32	34	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	14
33	35	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	2
38	36	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	7
34	37	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	2
NEW	38	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	1
35	39	REPLAY HOLLYWOOD	Zendaya	2
44	40	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	29
41	41	WOP STEREOFAME	J. Dash	14
42	42	CINEMA ULTRA	Benny Benassi Feat. Gary Go	2
37	43	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	31
28	44	DON'T DROP THAT THUN THUN! THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ	7
39	45	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	29
46	46	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	9
40	47	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	26
49	48	F**KIN PROBLEMS A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	34
48	49	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
50	50	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	26

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 sale, activity for the first time. 1,276 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top streamed songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Chart Legend on billboard.com/hot for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

'Sadness' Soars

Lana Del Rey (below) continues to climb ahead of the pack on Streaming Songs as "Summertime Sadness" moves 23-10, becoming her first title to reach the chart's top 10. The single, which debuted on Streaming Songs in late July, jumps 56% since the track's official video was uploaded to Del Rey's Vevo channel on Aug. 23. That prompted a surge in plays for the title, which is also benefiting from a dance remix, produced by **Cedric Gervais**. The clip earned more than 3 million U.S. streams for the week.

It's also a big week for hip-hop on the chart. First, sparked by its official video debut in the second half of the tracking week, **Jay Z's** "Holy Grail" (featuring **Justin Timberlake**) rises 11-5 off a 70% gain in weekly streams (for a total of 4.6 million U.S. plays). Of that sum, 1.5 million YouTube views were of the official video, garnered during a three-day span.

Farther down the list, **Eminem's** "Berzerk" gets 2.7 million U.S. streams in its first week, enough for a No. 13 bow (see story, page 48). It's Eminem's first hit on the still-young Streaming Songs chart and the 21st song to break in the top 20 since the chart launched on Jan. 26.

—William Gruger



Social/Streaming

September 14
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSOURCE PAGE	WKS. ON CHART
3	1	#1 4 WKS GRAMATIK	92
5	2	DJ BL3ND	137
4	3	MAYA JANE COLES	40
11	4	NOISIA	136
RE	5	SKREAM	39
6	6	ANATHEMA	67
22	7	MAREK HEMMANN	118
20	8	NICOLAS JAAR	120
RE	9	JORIS VOORN	6
1	10	SONU NIIGAAM	3
23	11	FELIX CARTAL	22
15	12	POLICA	2
17	13	UMEK	96
NEW	14	FIREBEATZ	1
13	15	LOS HERMANOS	61
16	16	YANN TIERSEN	100
2	17	MAHER ZAIN	3
NEW	18	LE CASTLE VANIA	1
14	19	HEFFRON DRIVE	35
RE	20	AEROPLANE	111
RE	21	DIRTYPHONICS	40
26	22	EMANCIPATOR	63
8	23	PITTY	122
24	24	GOD IS AN ASTRONAUT	107
29	25	GOLD PANDA	81
RE	26	STAR SLINGER	80
12	27	ANNA CALVI	9
RE	28	DIRTYLOUD	36
NEW	29	TORY LANEZ	1
NEW	30	JOHN DAHLBACK	1
NEW	31	FRENCH HORN REBELLION	1
25	32	THE OCEAN	2
NEW	33	ADRIAN LUX	1
27	34	JULIA HOLTER	2
RE	35	BREAKBOT	18
40	36	ARTY	16
RE	37	DALE EARNHARDT JR. JR.	3
43	38	YUNA	62
33	39	MADDI JANE	121
31	40	LUCKY DATE	2
30	41	IAMX	62
RE	42	KOAN SOUND	2
7	43	PORTA	133
21	44	BEAR IN HEAVEN	9
RE	45	TOKIMONSTA	48
32	46	ULVER	5
NEW	47	AUTOEROTIQUE	1
38	48	THEE OH SEES	13
9	49	CAPITAL INICIAL	81
36	50	MAC DEMARCO	2

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 8 WKS ONE DIRECTION SYCO/COLUMBIA	94
8	2	MILEY CYRUS HOLLYWOOD	73
3	3	JUSTIN TIMBERLAKE RCA	116
2	4	SHAKIRA SONY MUSIC LATIN/EPIC	144
5	5	TAYLOR SWIFT BIG MACHINE	145
6	6	KATY PERRY CAPITOL	145
11	7	SELENA GOMEZ HOLLYWOOD	143
12	8	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	143
37	9	ROBIN THICKE STAR TRAK/INTERSCOPE	11
18	10	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	144
9	11	ARIANA GRANDE REPUBLIC	41
4	12	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	145
27	13	MICHAEL JACKSON MJJ/EPIC	135
19	14	BRUNO MARS ATLANTIC	134
16	15	BOB MARLEY TUFF GONG/ISLAND/UME	86
7	16	DEMI LOVATO HOLLYWOOD	135
10	17	BRITNEY SPEARS RCA	142
15	18	RIHANNA SRP/DEF JAM/IDJMG	145
14	19	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	145
13	20	JENNIFER LOPEZ ISLAND/IDJMG	131
25	21	MACKLEMORE & RYAN LEWIS MACKLEMORE	33
20	22	AVRIL LAVIGNE EPIC	142
17	23	BEYONCE PARKWOOD/COLUMBIA	144
39	24	AUSTIN MAHONE CHASE/REPUBLIC	28
22	25	P!NK RCA	109
26	26	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	145
21	27	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	88
29	28	CHRISTINA AGUILERA RCA	47
34	29	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	144
23	30	ADELE XL/COLUMBIA	135
35	31	MAROON 5 A&M/OCTONE	84
28	32	ALICIA KEYS RCA	91
50	33	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	145
31	34	WILL.I.AM INTERSCOPE	35
36	35	WIZ KHALIFA ROSTRUM/ATLANTIC	132
42	36	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	115
44	37	USHER RCA	127
38	38	KELLY CLARKSON 19/RCA	31
33	39	AVICII PRMD/ISLAND/IDJMG	6
49	40	LINKIN PARK MACHINE SHOP/WARNER BROS.	145
RE	41	JAY Z ROC NATION	4
RE	42	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	133
32	43	MARIAH CAREY ISLAND/IDJMG	41
RE	44	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	7
RE	45	DAFT PUNK DAFT LIFE/COLUMBIA	38
24	46	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	129
41	47	THE BLACK EYED PEAS INTERSCOPE	137
30	48	LITTLE MIX SYCO/COLUMBIA	4
46	49	PSY YG/SCHOOLBOY/REPUBLIC	53
40	50	ELLIE GOULDING CHERRYTREE/INTERSCOPE	2



Michael Jackson Takes To Instagram

The late **Michael Jackson** makes a 14-position leap on the Social 50 chart (27-13) following online activity surrounding the anniversary of his birthday on Aug. 29. Promoted across Jackson's various social media channels, an interactive campaign instructed fans and followers to "spread the message of unity, harmony and hope for a better world." That message was to be delivered by uploading an Instagram video to "honor Michael Jackson on his birthday by sharing your idea for making the world a better place."

By using the hashtag #MJWeAreOne, a tag named after the **Cirque Du Soleil** show "Michael Jackson One," participants are able to see their videos displayed on a specialized microsite that also doubled as a promotional board to the Cirque du Soleil show. The resulting engagement stirred a 109% rise in weekly conversation on Facebook, which led to the addition of 493,000 new fans on the platform (an 80% increase over the previous week). The campaign also marked the launch of Jackson's official Instagram account, which gained 2,900 followers during the charting week.

The chart also factors in a full week of post-Video Music Awards social media reactions, sending **Miley Cyrus** (8-2) to the precipice of the top spot, nearly snatching the chart crown from **One Direction**. The quintet remains at No. 1 for an eighth week, enjoying additional social spikes following the debut week of its film "This Is Us." Meanwhile, Cyrus' VMAs co-performer, **Robin Thicke**, reaches his highest mark on the Social 50, moving 37-9 to break into the top 10. Thicke adds 281,000 new fans to his overall fan base (a 74% increase). —William Gruger

LANA DEL REY: NICOLE NODLAND; JACKSON: DAVE HOGAN/GETTY IMAGES

UNCHARTED: The week's top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed songs, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, SoundCloud and Wikipedia. In order to appear on Uncharted, acts must be registered Myspace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall), SOCIAL 50. The week's most active artists on social networking sites YouTube, Vevo, Facebook, Twitter, SoundCloud, Wikipedia, Myspace and Instagram. Artists' popularity is determined by weekly additions of friends/fans/followers along with page views and weekly song plays, as measured by Next Big Sound. See Charts Legend on Billboard.com for complete rules and explanations. All chart © 2013. Promoted by Global Media, LLC and Nelson Soundscan, Inc. All rights reserved.

SOCIAL 50 DATA COMPILED BY
NEXT BIG SOUND
MUSIC

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 ROAR CAPITOL	Katy Perry	3
3	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
1	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	15
2	4	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	8
6	5	ROYALS LAVA/REPUBLIC	Lorde	7
7	6	WE CAN'T STOP RCA	Miley Cyrus	12
5	7	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	52
9	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	6
13	9	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	3
12	10	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
8	11	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
10	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	9
11	13	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	31
14	14	CLARITY INTERSCOPE	Zedd Feat. Foxes	19
15	15	TREASURE ATLANTIC	Bruno Mars	12
17	16	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	25
18	17	SAIL RED BULL	AWOLNATION	73
25	18	MIRRORS RCA	Justin Timberlake	24
16	19	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	30
19	20	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	15
22	21	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	46
21	22	F*CKWITHMEYOUKNOWGOTIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	8
20	23	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	16
23	24	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	8
26	25	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	2
30	26	BEST SONG EVER SYCO/COLUMBIA	One Direction	6
24	27	WILDFIRE COLUMBIA	John Mayer	2
34	28	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	16
27	29	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	34
37	30	POMPEII VIRGIN/CAPITOL	Bastille	4
35	31	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	5
31	32	COME & GET IT HOLLYWOOD	Selena Gomez	19
29	33	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	26
32	34	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	55
33	35	HO HEY DUALTONE	The Lumineers	59
36	36	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	22
NEW	37	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	1
28	38	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	3
NEW	39	WRECKING BALL RCA	Miley Cyrus	1
39	40	SWEATER WEATHER [RE]VOLVE/COLUMBIA	The Neighbourhood	3
42	41	F**KIN PROBLEMS A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	37
40	42	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	30
38	43	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	20
41	44	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	24
49	45	LET HER GO BLACK CROW/NETTWERK	Passenger	2
48	46	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	43
RE	47	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	26
44	48	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	38
RE	49	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	25
43	50	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	7

LATIN STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 DARTE UN BESO SONY MUSIC LATIN	Prince Royce	7
4	2	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	22
2	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	22
3	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	18
NEW	5	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	1
5	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean	22
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera	6
6	8	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	4
8	9	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo	22
9	10	TE EXTRANO SGZ/UNIVISION	Xtreme	5
12	11	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	21
11	12	EL COCO NO ASL/DISA/UMLE	Roberto Junior y Su Bandeno	22
13	13	SHE WOLF/LOBO SONY MUSIC LATIN/EPIC	Shakira	22
14	14	CORAZON SIN CARA TOP STOP	Prince Royce	12
15	15	INCONDICIONAL TOP STOP	Prince Royce	22

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 WE CAN'T STOP RCA	Miley Cyrus	12
1	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
9	3	ROAR CAPITOL	Katy Perry	3
3	4	BEST SONG EVER SYCO/COLUMBIA	One Direction	6
4	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
8	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	9
5	7	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	55
6	8	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	10
NEW	9	BERZERK AFTERMATH/INTERSCOPE	Eminem	1
16	10	MIRRORS RCA	Justin Timberlake	25
11	11	COME & GET IT HOLLYWOOD	Selena Gomez	18
7	12	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	21
10	13	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	20
NEW	14	WRECKING BALL RCA	Miley Cyrus	1
15	15	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	19

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	SICK INDIVIDUALS
2	EMANERO
3	ZARDONIC AKA FEDERICO AGREDA
4	MANEVA
5	SUSANNE SUNDFR
6	THOMAS JACK
7	BRADLEY WILL SIMPSON
8	UNTIL THE RIBBON BREAKS
9	DNNYD
10	SIMON SHACKLETON
11	ALICEMUSICALITY
12	NIGHT DRIVE
13	SONIC SPECIES
14	LAURA STINCER
15	REDNECK SOULJERS

Radio Airplay

September 14
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
3	2	CLARITY INTERSCOPE	Zedd Feat. Foxes	24
2	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	16
5	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	15
7	5	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	13
6	6	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	20
4	7	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
11	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	8
9	9	WE CAN'T STOP RCA	Miley Cyrus	13
12	10	ROAR CAPITOL	Katy Perry	4
8	11	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	21
10	12	TREASURE ATLANTIC	Bruno Mars	16
19	13	GG WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	4
15	14	TAKE BACK THE NIGHT RCA	Justin Timberlake	8
16	15	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	9
14	16	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	19
18	17	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
13	18	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	19
17	19	BEST SONG EVER SYCO/COLUMBIA	One Direction	7
20	20	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	11
23	21	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	11
24	22	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	7
22	23	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	6
27	24	ROYALS LAVA/REPUBLIC	Lorde	3
25	25	AMERICAN GIRL REMOSABE/EPIC	Bonnie McKee	7

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	19
2	2	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	20
3	3	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	20
7	4	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	10
4	5	HO HEY DUALTONE	The Lumineers	35
10	6	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	12
6	7	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	31
5	8	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	28
8	9	MIRRORS 19/RCA	Justin Timberlake	15
9	10	CATCH MY BREATH 19/RCA	Kelly Clarkson	36
13	11	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8
12	12	TREASURE ATLANTIC	Bruno Mars	10
11	13	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	26
15	14	BRAVE EPIC	Sara Bareilles	10
14	15	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	10
16	16	HOME AGAIN MERCURY/CAPITOL	Elton John	8
17	17	WRONG GUY (I DID IT THIS TIME) TOPNOTCH	Whitney Wolanin	27
19	18	I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER) REPRISE/WARNER BROS.	Josh Groban	8
26	19	ROAR CAPITOL	Katy Perry	2
18	20	TEMPTED ORGANICA	Margo Rey	15
21	21	BRUISES COLUMBIA	Train Feat. Ashley Monroe	6
25	22	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	6
22	23	22 BIG MACHINE/REPUBLIC	Taylor Swift	11
23	24	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	4
24	25	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	7



Triple A's 'Up' On Avicii

For a format whose core sound is a mix of rootsy rock bands and acoustic-driven singer/songwriters, the success of EDM cornerstone **Avicii** (above) on the Triple A chart stands out, as "Wake Me Up!" (featuring vocals by **Aloe Blacc**) rockets 19-10. (The track also bullets at No. 2 on Dance/Electronic Songs and No. 7 on the Billboard Hot 100, while charging 19-13 as the Greatest Gainer on Mainstream Top 40.) However, Triple A programmers say that the song, which blends dance and folk production, is a fit for their stations.

"Yes, this can be considered a surprise song for the format," KRVB Boise, Idaho, PD **Tim Johnstone** says. "There's something unique about this record that fits really well with where we are. The **Mumford & Sons**-esque vocal is immediately appealing. But the dichotomy of the EDM touch points in the chorus set this apart from everything else we're playing. For a triple A station that leans heavily female, this is perfect for us. It's a terrific bridge between Mumford & Sons, **the Lumineers** and **Of Monsters and Men**, and more pop- and alternative-flavored songs from **OneRepublic**, **Capital Cities** and **Atlas Genius**." KGSR Austin assistant PD/music director **Kristen Kurtis** concurs. "After being serviced and playing acts like **Ellie Goulding** and **Capital Cities**, Avicii felt like a no-brainer. The guy made a genius move by melding two of the biggest trends in popular music right now. 'Wake Me Up!' perfectly encompasses a blurring of formats that radio is currently accepting. The early feedback we've gotten from listeners indicates that they think it's a very cool song that they're happy we're playing."

—Gary Trust

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
3	2	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	17
2	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
4	4	LOVE SOMEBODY A&M/OCTONE/ATLANTIC	Maroon 5	17
5	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	10
6	6	TREASURE ATLANTIC	Bruno Mars	16
12	7	ROAR CAPITOL	Katy Perry	4
9	8	BRAVE EPIC	Sara Bareilles	18
7	9	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	29
10	10	TRUE LOVE RCA	P!nk Feat. Lily Allen	8
8	11	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	16
11	12	MIRRORS RCA	Justin Timberlake	21
16	13	BRUISES COLUMBIA	Train Feat. Ashley Monroe	14
15	14	RED HANDS COLUMBIA	Walk Off The Earth	24
17	15	BEST I EVER HAD RCA	Gavin DeGraw	10
18	16	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	7
19	17	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	12
22	18	GG ROYALS LAVA/REPUBLIC	Lorde	5
20	19	LET HER GO BLACK CROW/NETTWERK	Passenger	8
21	20	CLARITY INTERSCOPE	Zedd Feat. Foxes	9
27	21	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	3
23	22	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	11
24	23	TAKE BACK THE NIGHT RCA	Justin Timberlake	6
28	24	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	13
26	25	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	13

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	16
4	2	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	16
5	3	ALL OVER THE ROAD MERCURY	Easton Corbin	35
3	4	DON'T YA ATLANTIC/WMN	Brett Eldredge	46
8	5	GG NIGHT TRAIN BROKEN BOW	Jason Aldean	15
6	6	POINT AT YOU VALORY	Justin Moore	25
10	7	HEY GIRL MERCURY	Billy Currington	26
9	8	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	28
2	9	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	23
15	10	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	5
12	11	PARKING LOT PARTY CURB	Lee Brice	19
13	12	IT GOES LIKE THIS VALORY	Thomas Rhett	19
14	13	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	17
16	14	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	14
17	15	SOUTHERN GIRL BIG MACHINE	Tim McGraw	10
18	16	AW NAW RCA NASHVILLE	Chris Young	17
19	17	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	7
20	18	EASY WARNER BROS./WMN	Sheryl Crow	28
22	19	RED BIG MACHINE	Taylor Swift	12
21	20	COULD IT BE WARNER BROS./WAR	Charlie Worsham	34
23	21	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	48
24	22	SUNNY AND 75 RED BOW	Joe Nichols	18
25	23	DRINKS AFTER WORK SHOW DOG-UNIVERSAL	Toby Keith	12
27	24	CAROLINA STONE CREEK	Parmalee	30
26	25	ALL KINDS OF KINDS RCA NASHVILLE	Miranda Lambert	11

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS ROYALS LAVA/REPUBLIC	Lorde	12
2	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
4	3	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	29
6	4	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	12
3	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	42
5	6	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	38
8	7	POMPEII VIRGIN/CAPITOL	Bastille	10
7	8	HARLEM RCA	New Politics	30
10	9	SUPERSOAKER RCA	Kings Of Leon	7
9	10	IF SO WARNER BROS.	Atlas Genius	23
12	11	TRYING TO BE COOL LOVAUTE/GLASNOTE	Phoenix	15
14	12	GG COME A LITTLE CLOSER RCA	Cage The Elephant	4
13	13	ELEPHANT MODULAR	Tame Impala	16
15	14	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	8
17	15	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	14
19	16	HURRICANE CREEP CITY/COLUMBIA	MS MR	17
21	17	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	5
18	18	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	19
16	19	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	13
20	20	MISS JACKSON DECA/DANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	6
22	21	FKARND LAW	Pepper	14
24	22	FOLLOW ME HELIUM-3/WARNER BROS.	Muse	8
23	23	MY NUMBER TRANSGRESSIVE/WARNER BROS.	Foals	11
27	24	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	7
25	25	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	15

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
4	2	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	11
6	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	9
2	4	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	27
3	5	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	25
5	6	BODY PARTY EPIC	Ciara	23
7	7	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	19
15	8	GG HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	4
12	9	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan	10
10	10	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	11
9	11	THE ONE STREAMLINE/EPIC	Tamar Braxton	17
11	12	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	13
8	13	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	30
14	14	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	20
13	15	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	24
17	16	ADORN BYSTORM/BLACK ICE/RCA	Miguel	63
18	17	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	15
22	18	V.S.O.P. ATLANTIC	K. Michelle	8
16	19	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	18
25	20	VERSACE QUALITY CONTROL	Migos	8
19	21	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	20
24	22	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	9
21	23	AGE AIN'T A FACTOR ATLANTIC	Jaheim	17
23	24	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	28
27	25	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	6

TRIPLE A™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROYALS LAVA/REPUBLIC	Lorde	13
2	2	I GOT YOU BRUSHFIRE/REPUBLIC	Jack Johnson	12
3	3	SUPERSOAKER RCA	Kings Of Leon	7
5	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	26
4	5	MISSION BELLS VANGUARD	Matt Nathanson	23
6	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
7	7	IF I LOVED YOU SIRE/WARNER BROS./ADA	Delta Rae	17
8	8	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	28
10	9	365 DAYS THE BOARDWALK/HOLLYWOOD	ZZ Ward	13
19	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	3
12	11	THE CEILING WARNER BROS.	The Wild Feathers	20
11	12	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	27
14	13	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	6
15	14	RED HANDS COLUMBIA	Walk Off The Earth	26
9	15	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	24
13	16	LIFE IS BETTER WITH YOU BOO BOO WAX/CAPITOL	Michael Franti & Spearhead	5
17	17	WILD CHILD ATLANTIC	Brett Dennen	4
18	18	IF SO WARNER BROS.	Atlas Genius	12
16	19	FOLLOW MY FEET SHOK AND AWE/ATLANTIC	The Unlikely Candidates	7
26	20	SHAKE SUB POP	The Head And The Heart	2
20	21	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars	11
21	22	THE MAN WHO WANTS YOU BLUE NOTE/CAPITOL	Amos Lee	6
23	23	LIGHTNING BOLT MERCURY/IDJMG	Jake Bugg	20
NEW	24	ANOTHER IS WAITING AMERICAN/REPUBLIC	The Avett Brothers	1
28	25	WHERE WE CAME FROM 19/INTERSCOPE	Phillip Phillips	3

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	9
3	3	TREASURE ATLANTIC	Bruno Mars	16
5	4	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	12
8	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	4
4	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	19
6	7	SAME LOVE MACKLEMORE & RYAN LEWIS/REPUBLIC	Macklemore & Ryan Lewis Feat. Mary Lambert	15
7	8	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	20
10	9	CLARITY INTERSCOPE	Zedd Feat. Foxes	12
9	10	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	18
11	11	TAKE BACK THE NIGHT RCA	Justin Timberlake	8
14	12	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	6
13	13	CAN'T HOLD US MACKLEMORE & RYAN LEWIS/REPUBLIC	Macklemore & Ryan Lewis Feat. Ray Dalton	25
12	14	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	27
17	15	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	8
16	16	WE CAN'T STOP RCA	Miley Cyrus	10
15	17	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	13
18	18	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	11
21	19	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	4
25	20	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	3
19	21	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	20
23	22	CAN'T BELIEVE IT POE BOY/ATLANTIC	Flo Rida Feat. Pitbull	4
26	23	ROAR CAPITOL	Katy Perry	3
NEW	24	GG BERZERK AFTERMATH/INTERSCOPE	Eminem	1
20	25	BODY PARTY EPIC	Ciara	18

Digital Songs

September 14
2013
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 3 WKS THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		3
2	2	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	64
3	3	IT GOES LIKE THIS VALORY	Thomas Rhett		16
6	4	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	●	15
4	5	NIGHT TRAIN BROKEN BOW	Jason Aldean		11
8	6	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		7
5	7	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	21
9	8	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	20
10	9	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	23
12	10	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	34
11	11	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	22
15	12	SOUTHERN GIRL BIG MACHINE	Tim McGraw		7
18	13	HEY GIRL MERCURY	Billy Currington		18
7	14	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	▲	22
14	15	BRIUISES COLUMBIA	Train Featuring Ashley Monroe		8
16	16	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		16
13	17	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	27
19	18	AW NAW RCA NASHVILLE	Chris Young		14
NEW	19	11 REPUBLIC NASHVILLE	Cassadee Pope		1
17	20	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	●	19
25	21	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		9
NEW	22	I HOLD ON CAPITOL NASHVILLE	Dierks Bentley		1
22	23	PARKING LOT PARTY CURB	Lee Brice		15
20	24	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	30
21	25	ALL OVER THE ROAD MERCURY	Easton Corbin	●	23

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
6	1	#1 1 WK LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos		2
1	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		19
2	3	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		7
3	4	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	159
5	5	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera		17
4	6	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		5
7	7	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		191
9	8	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	173
8	9	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		47
11	10	HEROE INTERSCOPE/UMLE	Enrique Iglesias		191
10	11	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	137
12	12	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		53
18	13	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		105
15	14	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		7
13	15	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		75
14	16	LA PREGUNTA NELFLOW	J Alvarez		58
22	17	SUERTE EPIC/SONY MUSIC LATIN	Shakira		189
16	18	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		61
17	19	HABLE DE TI V/SUMMA	Yandel		7
19	20	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		155
20	21	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		172
24	22	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		148
NEW	23	ME OLVIDE DE VIVIR UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez		1
37	24	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		6
34	25	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho		12

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 2 WKS ROYALS LAVA/REPUBLIC	Lorde		12
49	2	OH SWEET LORRAINE GREEN SHOE	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh		2
2	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	58
3	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		26
4	5	SAIL RED BULL	AWOLNATION	▲	126
5	6	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	35
6	7	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		21
7	8	LET HER GO BLACK CROW/NETTWERK	Passenger		13
12	9	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	19
9	10	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		39
8	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	30
13	12	SWEATER WEATHER IR/REVOLVE/COLUMBIA	The Neighbourhood		27
14	13	POMPEII VIRGIN/CAPITOL	Bastille		9
15	14	HO HEY DUALTONE	The Lumineers	▲	69
RE	15	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars		5
16	16	HOME 19/INTERSCOPE	Phillip Phillips	▲	67
17	17	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	72
18	18	WAIT FOR ME RCA	Kings Of Leon		4
10	19	WHO YOU LOVE COLUMBIA	John Mayer Feat. Katy Perry		2
20	20	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	56
NEW	21	I'M GONNA BE (500 MILES) SLEEPING AT LAST	Sleeping At Last		1
24	22	WAYS TO GO CANVASBACK/ATLANTIC	Grouplove		8
NEW	23	GHOSTS FEARLESS/RED	Mayday Parade		1
32	24	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	28
19	25	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons		28

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 2 WKS APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		3
1	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	●	10
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais		5
5	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	20
4	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	33
6	6	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	26
7	7	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias		5
8	8	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	32
21	9	SEXYBACK JIVE/RCA	Justin Timberlake	▲	170
18	10	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		17
12	11	I CAN'T STOP CIRCUS/AEI	Flux Pavilion		36
13	12	ANIMALS SPINNIN'	Martin Garrix		8
10	13	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	40
NEW	14	WE GO DOWN KREWELLA	Krewella		1
11	15	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	89
9	16	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		15
14	17	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		21
36	18	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		6
20	19	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	95
NEW	20	LIKE I LOVE YOU RCA	Justin Timberlake		1
23	21	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	128
22	22	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	34
24	23	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	139
16	24	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon		21
25	25	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	57

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
NEW	1	#1 1 WK BERZERK AFTERMATH/INTERSCOPE	Eminem		1
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		23
2	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		8
3	4	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		4
4	5	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert		40
14	6	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		5
11	7	TAKE BACK THE NIGHT RCA	Justin Timberlake		8
6	8	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	29
5	9	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu		7
18	10	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	30
7	11	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		10
47	12	BLOOD ON THE LEAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West		4
10	13	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		15
13	14	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ	Macklemore & Ryan Lewis Feat. Wanz	▲	53
26	15	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	33
38	16	ALL OF ME G.O.O.D./COLUMBIA	John Legend		3
9	17	DON'T DROP THAT THUN THUN! THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ		8
15	18	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		6
16	19	M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. MC Eiht		7
17	20	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		8
20	21	VERSACE QUALITY CONTROL	Migos		8
19	22	TAPOUT RICH GANG FEAT. LIL WAYNE, BIRDMAN, FUTURE, MACK MAINE, NICKI MINAJ	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		18
45	23	WORK ISLAND/IDJMG	Iggy Azalea		2
44	24	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale And Trey Songz		5
24	25	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		11

GOSPEL™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 51 WKS TAKE ME TO THE KING TILLYMANN	Tamela Mann		63
NEW	2	YOU PAID IT ALL JOEL WESLEY MORGAN	Wesley Morgan		1
2	3	BREAK EVERY CHAIN EMI GOSPEL	Tasha Cobbs		39
4	4	CLEAN THIS HOUSE DOOR 6	Isaac Carree		32
3	5	EVERY PRAISE RCA INSPIRATION	Hezekiah Walker		16
NEW	6	HOW GREAT IS OUR GOD BET/MUSIC WORLD	Kefia Rollerson		1
NEW	7	LOVE BET/MUSIC WORLD	Tasha Page Lockhart & Kefia Rollerson		1
NEW	8	DON'T DO IT WITHOUT ME BET/MUSIC WORLD	Tasha Page Lockhart		1
7	9	HERE IN OUR PRAISE F HAMMOND/RCA INSPIRATION	Fred Hammond-United Tenors		10
NEW	10	YOU BRING OUT THE BEST IN ME BET/MUSIC WORLD	Tasha Page Lockhart		1
9	11	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell		11
10	12	OOH AHH GOTEI	Grits Featuring tobyMac		191
NEW	13	WE ARE (CHAMPIONS) REACH	Derek Minor		1
8	14	IF HE DID IT BEFORE...SAME GOD MOTOWN GOSPEL	Tye Tribbett		21
5	15	DUM DUM REACH	Tedashii Featuring LeCrae		54
11	16	AWESOME INSPIRED PEOPLE	Pastor Charles Jenkins & Fellowship Chicago		78
6	17	WITHHOLDING NOTHING DELIVERY ROOM/LIGHT/EONE	William McDowell		2
12	18	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC/JIVE/RCA	R. Kelly		71
16	19	I SMILE FO YO SOUL/GOSPO CENTRIC/VERITY/RCA	Kirk Franklin		133
NEW	20	I WILL CALL UPON THE LORD BET/MUSIC WORLD	Tasha Page Lockhart		1
15	21	TELL THE WORLD REACH	LeCrae Featuring Mali Music		46
13	22	GREATER IS COMING LUNJEAL	Jekalyn Carr		29
17	23	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson		3
NEW	24	STOP THE TRAFFIC RAPZILLA	Andy Mineo Featuring Co Campbell		1
20	25	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life		60

Launch Pad

September 14
2013
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
	1	1	#1 PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 39
HOT SHOT DEBUT		2	BLACK JOE LEWIS & THE HONEYBEARS VAGRANT	Electric Slave	2 1
NEW		3	FOY VANCE GLASSNOTE	Joy Of Nothing	3 1
	20	4	GG KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4 2
NEW		5	LABRINTH RCA	Beneath Your Beautiful (EP)	5 1
5	11	6	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1 14
NEW		7	SUNDY BEST SUNDY BEST	Door Without A Screen	7 1
NEW		8	MATT GILMAN FORERUNNER	Awaken Love	8 1
NEW		9	NICKI BLUHM AND THE GRABLERS LITTLE SUR	Nicki Bluhm And The Grablers	9 1
6	12	10	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	4 9
	10	11	FLESHGOD APOCALYPSE NUCLEAR BLAST	Labyrinth	10 2
NEW		12	SERENA RYDER CAPITOL	Harmony	12 1
NEW		13	DUE WEST SOVEREIGN 3	Move Like That (EP)	13 1
NEW		14	AMERICAN AUTHORS ISLAND/IDJMG	American Authors	14 1
	18	15	1 GIRL NATION REUNION	1 Girl Nation	15 2
	2	16	TYPHOON ROLL CALL	White Lighter	2 2
10	26	17	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 16
NEW		18	LOVE & THE OUTCOME WORD-CURB	Love & The Outcome	18 1
NEW		19	RICO LOVE DIVISION 1/INTERSCOPE	Discrete Luxury	19 1
	9	20	TY SEGALL DRAG CITY	Sleeper	9 2
	19	21	JULIA HOLTER DOMINO	Loud City Song	19 2
NEW		22	JEFF JOHNSON JEFF JOHNSON	We Lift High The Name	22 1
8	27	23	THE MOWGLI'S PHOTO FINISH/ISLAND/IDJMG	Waiting For The Dawn	2 11
15	31	24	KREWELLA KREWELLA	Play Hard (EP)	2 38
1	16	25	THE WILD FEATHERS WARNER BROS.	The Wild Feathers	1 3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
NEW		26	RADICAL SOMETHING RADICAL SOMETHING	Ride It Out	26 1
NEW		27	DAWN OF MIDI THIRSTY EAR	Dysnomian	27 1
	6	28	WATAIN CENTURY MEDIA	The Wild Hunt	6 2
NEW		29	DIARRHEA PLANET INFINITY CAT	I'm Rich Beyond Your Wildest Dreams.	29 1
39	42	30	RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 5
NEW		31	KITTEN ELEKTRA/ATLANTIC	Like A Stranger (EP)	31 1
	25	32	JULIANNA BARWICK DEAD OCEANS	Nepenthe	25 2
NEW		33	ROBBIE FULKS BLOODSHOT	Gone Away Backward	33 1
NEW		34	MARY LAMBERT MARY LAMBERT	Letters Don't Talk (EP)	34 1
	3	35	ANDREW BELLE ELM CITY MUSIC	Black Bear	3 2
	35	36	KEIKO MATSUI SHANACHIE	Soul Quest	14 4
	4	37	WOE, IS ME VELOCITY/RISE	American Dream (EP)	4 2
30	39	38	RICH HOMIE QUAN RICH HOMIEZ/THINKITSAGAME	Still Goin In	30 6
NEW		39	BEAR'S DEN COMMUNION/RED	Agape (EP)	39 1
NEW		40	FOREST SWORDS TRI ANGLE	Engravings	40 1
NEW		41	JEFF & SHERI EASTER SLANTED/CAPITOL CMG	Eyes Wide Open	41 1
NEW		42	JAMIE SIMOND GOLD STREET GOSPEL	Collage	42 1
NEW		43	NEKROGOLIKON GOBLIN	Power (EP)	43 1
	21	44	ZOLA JESUS, JG THIRWELL AND MIVOS QUARTET SACRED BONES	Versions	21 2
18	49	45	SMALLPOOLS RCA	Smallpools (EP)	7 7
RE-ENTRY		46	QUINN SULLIVAN SUPERSTAR RECORDS	Getting There	38 2
7	28	47	BT ARMADA	A Song Across Wires	7 3
22	48	48	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	2 15
	13	49	LAURA VEIRS RAVEN MARCHING BAND	Warp & Weft	13 2
NEW		50	SAM BAKER SAM BAKER	Say Grace	50 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan	10	
2	2	LET HER GO BLACK CROW/NETTWERK	Passenger	10	
3	3	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	25	
5	4	REPLAY HOLLYWOOD	Zendaya	3	
8	5	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	7	
9	6	WOP STEREOFAME	J. Dash	22	
6	7	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	5	
7	8	POMPEII VIRGIN/CAPITOL	Bastille	8	
4	9	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	7	
10	10	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	5	
13	11	VERSACE QUALITY CONTROL	Migos	8	
11	12	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	5	
12	13	ACT RIGHT COCAINE MUSIC/EPIC	Yo Gotti Featuring Jeezy & YG	6	
NEW	14	WORK ISLAND/IDJMG	Iggy Azalea	1	
15	15	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	19	
14	16	V.S.O.P. ATLANTIC	K. Michelle	4	
16	17	SHABBA A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Feat. A\$AP Rocky	3	
18	18	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	6	
22	19	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	2	
24	20	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	13	
17	21	THE ONE STREAMLINE/EPIC	Tamar Braxton	14	
23	22	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	7	
21	23	RED HANDS COLUMBIA	Walk Off The Earth	10	
NEW	24	CAROLINA STONEY CREEK	Parmalee	1	
19	25	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	7	

REGIONAL HEATSEEKERS #1 ALBUMS™



Los Angeles band **Kitten** makes its Billboard chart debut with its third EP, *Like a Stranger*. The quartet, fronted by singer **Chloe Chaidez**, bows at No. 31 on Heatseekers Albums. The set starts with 1,000 sold (according to Nielsen SoundScan) and follows two earlier EPs: 2010's *Sunday School* (5,000) and 2012's *Cut It Out* (8,000). The band, which signed to Elektra in November 2012, will hit the road with **Charli XCX** in October. —Keith Caulfield

SOUTH ATLANTIC		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	RICO LOVE	DISCRETE LUXURY
3	LABRINTH	BENEATH YOUR BEAUTIFUL (EP)
4	FOY VANCE	JOY OF NOTHING
5	BLACK JOE LEWIS & THE HONEYBEARS	ELECTRICSLAVE
6	BASTILLE	HAUNT (EP)
7	SAGE THE GEMINI	GAS PEDAL: THE EP
8	KING KRULE	6 FEET BENEATH THE MOON
9	RICH HOMIE QUAN	STILL GOIN IN
10	PATRICK DAVIS	THE GAMECOCK ALBUM

NORTHEAST		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	BLACK JOE LEWIS & THE HONEYBEARS	ELECTRICSLAVE
3	FOY VANCE	JOY OF NOTHING
4	KING KRULE	6 FEET BENEATH THE MOON
5	LABRINTH	BENEATH YOUR BEAUTIFUL (EP)
6	BASTILLE	HAUNT (EP)
7	JULIA HOLTER	LOUD CITY SONG
8	SERENA RYDER	HARMONY
9	ROYAL SOUTHERN BROTHERHOOD	ROYAL SOUTHERN BROTHERHOOD
10	THE GIBSON BROTHERS	THEY CALLED IT MUSIC

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then eligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 or the top 50 of Hot R&B/Hip-Hop Songs. Titles are ranked by sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See chart legend on billboard.com for complete rules and explanations. All charts © 2013. Promotional data: Mediabase, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
NIELSEN
SOUNDSCAN
IN PARTNERSHIP WITH
BDS

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	#1 DARTE UN BESO G.R. ROJAS, E. DAVILA JR., D. LORA (A. CASTRO, G. GOMEZ, J. RIVEROS, G. R. ROJAS)	Prince Royce SONY MUSIC LATIN		1	7
-	8	2	DG AG SG LOCO A. SANTOS, C. PAICAR (E. M. IGLESIAS, D. BUENO)	Enrique Iglesias Featuring Romeo Santos REPUBLIC/UMLE		2	2
1	2	3	VIVIR MI VIDA M. ANTHONY, S. GEORGE (N. KHAYAT, B. HAJJI, A. JUNIOR, A. PAPA, CONSTANTINO, B. DIJUPSTROM, C. KHALED)	Marc Anthony SONY MUSIC LATIN		1	19
3	3	4	PROPUESTA INDECENTE A. SANTOS (A. SANTOS)	Romeo Santos SONY MUSIC LATIN		3	6
5	5	5	HOY TENGO GANAS DE TI P. RAMONE (J. M. GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATINO/UMLE		5	12
4	4	6	EL RUIDO DE TUS ZAPATOS F. CAMACHO TIRADO (I. CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		2	14
6	6	7	LIMBO F. SILDANA, G. RIVERA, J. RIVERA (R. AYALA, E. PALACIOS, G. RIVERA, J. RIVERA, TAPIA, F. SILDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN		1	46
7	7	8	HABLE DE TI NOT LISTED (NOT LISTED)	Yandel Y/SUMMA		7	12
11	10	9	MI RAZON DE SER F. CAMACHO TIRADO (H. PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE		9	15
8	9	10	MI NINA TRAVIESA A. DEL VILLAR (H. PALENCIA CISNEROS, FERRA)	Luis Coronel DEL/SONY MUSIC LATIN		7	13
21	19	11	NI QUE ESTUVIERAS TAN BUENA J. TIRADO, CASTANEDA (E. MUNOZ)	Calibre 50 DISA/UMLE		11	7
20	17	12	ME ENAMORE R. TAPIA (R. TAPIA)	Roberto Tapia FONOVI/UMLE		12	9
17	18	13	YO TE LO DIJE NOT LISTED (J.A. OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE		13	9
14	11	14	ME GUSTAS MUCHO CODIGO FN (J. CUEN)	Codigo FN FONOVI/UMLE		11	12
9	12	15	BAILAR CONTIGO A. CASTRO, C. VIVES (C. VIVES, A. CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN		9	11
16	13	16	ZUMBA ORFANATO MUSIC GROUP (W.O. LANDRON, C. RAMOS, R. MENDEZ, R. CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE		2	44
10	14	17	LA FORY FAY J. ALVAREZ (C. ESTRADA)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE		10	13
26	22	18	CARNAVAL TITO EL BAMBINO (L.A. DIAZ)	Tito "El Bambino" ON FIRE/SIENTE		18	6
15	15	19	Y TE VAS J. TIRADO, CASTANEDA (E. MUNOZ, P. AROCHA)	Banda Carnaval DISA/UMLE		2	27
27	23	20	MI ULTIMO DESEO M. FIGUEROA (R. E. CASTELLANOS)	Banda Los Recoditos DISA/UMLE		20	7
13	16	21	DAMASO G. ORTIZ (G. ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		2	28
19	21	22	LA PREGUNTA A. LOZADA ALGAIN (J. D. ALVAREZ, A. LOZADA ALGARIN, N. DIAZ)	J Alvarez NELFLOW		5	43
18	24	23	TE PERDISTE MI AMOR G. R. ROJAS, G. GOMEZ (G. R. ROJAS, G. GOMEZ, J. L. CHACIN)	Thalia Featuring Prince Royce SONY MUSIC LATIN		4	29
12	20	24	REHABILITADO M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes de Tijuana FONOVI/UMLE		12	15
31	25	25	EL BUENO Y EL MALO A. VALDEZ (A. VALDEZ OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS		24	14
22	28	26	BE MY BABY S. GEORGE (J. BARRY, E. GREENWICH, P. SPECTOR)	Leslie Grace TOP STOP		8	11
25	26	27	SIN TI D. ESQUIVEL, CHINO & NACHO (J.A. MIRANDA PEREZ, M.I. MENDOZA DONATTI)	Chino & Nacho MACHETE/UMLE		18	18
33	33	28	I LOVE IT D. JULCA, J. JULCA (J. CANELA, D. JULCA, J. JULCA)	Jencarlos Canela UNIVERSAL MUSIC LATINO/UMLE		28	7
29	27	29	MI BELLO ANGEL J. SERRANO MONTOYA (A. SIERRA)	Los Primos MX ASU/DISA/UMLE		26	7
28	29	30	LA NOCHE DE LOS 2 DADDY YANKEE (R. AYALA, A. RAYO GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE		19	11
34	30	31	MUCHAS GRACIAS A. VALDES (M. ALANIS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN		30	7
37	34	32	MUCHACHO DE CAMPO J.A. GAXIOLA, M. GAXIOLA (P. SOLANO)	Voz de Mando DISA/UMLE		32	8
38	32	33	ME INTERESAS GERENCIA 360 (L. LUNA)	Noel Torres GERENCIA360		32	4
35	35	34	MANANA VOY A CONQUISTARLA G. ORTIZ (J. CHAIREZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		34	5
30	31	35	ANDO POR LAS NUBES V.M. RUIZ (V.M. RUIZ)	Victor Manuelle KIYAVI/SONY MUSIC LATIN		30	6
40	40	36	TRES SEMANAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis HABARI/UNIVERSAL MUSIC LATINO/UMLE		36	4
32	36	37	PUNO DE DIAMANTES O.J. TREVINO (O.J. TREVINO, M.A. PEREZ)	Duelo LA BONITA		18	20
36	38	38	A MI ME PASA IGUAL NOT LISTED (NOT LISTED)	Los Elegidos ANA BARBARA		34	10
39	39	39	ZAPATITO ROTO HAZE (D. J. VALLE, E. ROSA CINTRON, T. CALDERON, E. F. VAZQUEZ)	Plan B Featuring Tego Calderon PINA		30	10
-	45	40	CUANDO ESTAS DE BUENAS NOT LISTED (NOT LISTED)	Pesado DISA/UMLE		40	2
-	42	41	BUEN PERDEDOR NOT LISTED (NOT LISTED)	La Maquinaria Nortena AZTECA		41	2
43	43	42	MAL DE AMORES J. MAGAN (J.M. MAGAN, A. SARASA)	Juan Magan MACHETE/UMLE		40	4
50	47	43	SE ACABO EL AMOR NOT LISTED (J.J. ALVAREZ SOTO MAJOR FERNANDEZ)	J Alvarez ON TOP/FLOW/EL IMPERIO NAZZA/SOLD OUT		33	13
49	46	44	BORRACHO DE AMOR LOS BUITRES DE CULIACAN SINALOA (N. HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN		35	17
-	49	45	SIN TI A. CASTRO (A. MUSALES, S. AMO, A. CASTRO, E. BARRERA)	Samo SONY MUSIC LATIN		45	2
42	41	46	SO WHAT LA FEEL GOOD SOCIETY, P. LAWRENCE, S. LAWRENCE, SIE7E (D. RODRIGUEZ LABOULT)	Sie7e WARNER LATINA		41	4
RE-ENTRY		47	BESAS TAN BIEN NOT LISTED (NOT LISTED)	Farruko S&A/SIENTE		44	3
HOT SHOT DEBUT		48	UN VIEJO AMOR NOT LISTED (NOT LISTED)	N'Klabe NULIFE/SONY MUSIC LATIN		48	1
-	37	49	QUE BONITO AMOR NOT LISTED (NOT LISTED)	Vicente Fernandez SONY MUSIC LATIN		37	2
NEW		50	#FIEBREDEAMOR G. NORIEGA (R. ESPARZA-RUIZ, P. CAPO)	Pedro Capo SONY MUSIC LATIN		50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		1	
1	2	MARC ANTHONY SONY MUSIC LATIN	3.0		7	
3	3	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		4	
NEW	4	REGULO CARO DEL/SONY MUSIC LATIN	Especialista		1	
2	5	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas		2	
4	6	EL TRONO DE MEXICO FONOVI/UMLE	Irreemplazable		2	
5	7	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		10	
6	8	ROBERTO TAPIA FONOVI/UMLE	Lo Mejor de Roberto Tapia		7	
7	9	CODIGO FN FONOVI/UMLE	Te Amare Mas		4	
8	10	NATALIE COLE VERVE/VG	Natalie Cole En Espanol		10	
9	11	JENNI RIVERA FONOVI/UMLE	La Misma Gran Senora		38	
12	12	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		32	
11	13	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo		19	
16	14	OLGA TANON MIA MUSA	Una Mujer		5	
10	15	VARIOUS ARTISTS FONOVI/UMLE	Trankazos de Verano: 2013		5	
15	16	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		53	
24	17	GG JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour		16	
18	18	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		21	
23	19	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's		41	
20	20	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo		10	
14	21	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		23	
17	22	EL TRONO DE MEXICO FONOVI/UMLE	Lo Mejor de El Trono de Mexico		76	
22	23	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos		15	
19	24	JAVIER TORRES DISCOS AMERICA	20 Corridos		24	
21	25	LESLIE GRACE TOP STOP	Leslie Grace		10	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
HOT SHOT DEBUT	1	#1 LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	1		
1	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	7		
2	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	19		
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	5		
3	5	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	15		
6	6	HABLE DE TI Y/SUMMA	Yandel	12		
8	7	ME ENAMORE FONOVI/UMLE	Roberto Tapia	9		
5	8	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	11		
11	9	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	6		
7	10	ME GUSTAS MUCHO FONOVI/UMLE	Codigo FN	12		
10	11	LA FORY FAY FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	15		
9	12	REHABILITADO FONOVI/UMLE	Los Tucanes de Tijuana	16		
15	13	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	7		
18	14	COME WITH ME SONY MUSIC LATIN	Ricky Martin	10		
17	15	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	10		
14	16	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	46		
16	17	SIN TI MACHETE/UMLE	Chino & Nacho	20		
19	18	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	12		
13	19	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	9		
12	20	Y TE VAS DISA/UMLE	Banda Carnaval	26		
21	21	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	7		
23	22	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	4		
22	23	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	15		
20	24	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11		
26	25	MUCHAS GRACIAS ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	6		



Fernandez, Iglesias Post Big Debuts

Veteran Mexican singer **Alejandro Fernandez** (above) notches the best sales week of his 20-plus-year career as *Confidencias* debuts at No. 1 on Top Latin Albums with 21,000 copies, according to Nielsen SoundScan. The set, his fourth to top the Latin survey, also bows on the Billboard 200 at No. 19 (see page 54), beating Fernandez's previous best showing on the chart (No. 73 with *Viento a Favor* in 2007).

Confidencias is only the second Latin album to breach the top 20 of the Billboard 200 this year. **Marc Anthony's** 3.0 debuted at No. 5 on Aug. 10 with 39,000 copies. On Top Latin Albums, 3.0 slips to No. 2 this week after spending five weeks at No. 1.

Meanwhile, **Enrique Iglesias** posts his third No. 1 debut on Latin Airplay (the most of any artist) with the **Romeo Santos**-assisted "Loco," reaching 15.4 million listeners, according to Nielsen BDS. The bachata song is only the 13th title to debut atop the chart since its launch on Nov. 12, 1994 (see list, below).

—Raully Ramirez

LATIN AIRPLAY NO. 1 DEBUTS Debut Date, Artist, Title

- July 15, 1995**, Juan Gabriel, "El Palo"
- Feb. 1, 1997**, Enrique Iglesias, "Enamorado por Primera Vez"
- May 3, 1997**, Enrique Iglesias, "Sole en Ti"
- Oct. 11, 1997**, Marco Antonio Solis, "La Venia Bendita"
- Feb. 7, 1998**, Los Temerarios, "Por Que Te Conoci"
- April 12, 2003**, Ricky Martin, "Tal Vez"
- Aug. 5, 2006**, Maná, "Labios Compartidos"
- Sept. 29, 2007**, Juanes, "Me Enamora"
- April 2, 2011**, Maná, "Lluvia al Corazon"
- May 28, 2011**, Romeo Santos, "You"
- Jan. 14, 2012**, Gloria Estefan, "Hotel Nacional"
- Oct. 13, 2012**, Carlos Vives, "Volvi a Nacer"
- Sept. 14, 2013**, Enrique Iglesias featuring Romeo Santos, "Loco"

REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 10 WKS EL RUIDO DE TUS ZAPATOS La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		15	
3	2	ME ENAMORE FONOVISA/UMLE	Roberto Tapia	10	
2	3	ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN	18	
5	4	LA FORY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	18	
4	5	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	22	
7	6	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	8	
8	7	MI RAZON DE SER Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE		13	
9	8	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	14	
6	9	Y TE VAS DISA/UMLE	Banda Carnaval	30	
10	10	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	8	
13	11	MUCHAS GRACIAS La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN		11	
14	12	MANANA VOY A CONQUISTARLA Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		8	
18	13	EL BUENO Y EL MALO Colmillo Norteno Feat. Banda Tierra Sagrada DISCOS SABINAS		16	
12	14	PUNO DE DIAMANTES LA BONITA	Duelo	26	
16	15	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	14	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK DARTE UN BESO Prince Royce SONY MUSIC LATIN		7	
1	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	18	
NEW	3	GG LOCO Enrique Iglesias Feat. Romeo Santos REPUBLIC/UMLE		1	
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	5	
3	5	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	12	
9	6	LA NOCHE DE LOS 2 Daddy Yankee Feat. Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE		9	
10	7	HABLE DE TI Y/SUMMA	Yandel	12	
11	8	CARNAVAL ON FIRE/SIENTE Tito "El Bambino"		6	
5	9	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	41	
7	10	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	45	
12	11	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	9	
6	12	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		12	
14	13	SIN TI MACHETE/UMLE	Chino & Nacho	22	
8	14	THE WAY Ariana Grande Feat. Mac Miller REPUBLIC		10	
17	15	I LOVE IT UNIVERSAL MUSIC LATINO/UMLE	Jencarlos Canela	10	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 5 WKS DARTE UN BESO Prince Royce SONY MUSIC LATIN		7	
2	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	5	
3	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	18	
NEW	4	GG LOCO Enrique Iglesias Feat. Romeo Santos REPUBLIC/UMLE		1	
5	5	CARNAVAL ON FIRE/SIENTE Tito "El Bambino"		6	
4	6	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	7	
7	7	BE MY BABY TOP STOP	Leslie Grace	13	
10	8	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	17	
6	9	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	12	
16	10	MI EX EDWORLD	Benavides	11	
9	11	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	11	
19	12	ESTOS CELOS ABR/LATIN HITS	David Kada	5	
8	13	I'LL BE THERE (ALLI ESTARE) ARTHUR HANLON FEAT. KARLOS ROSE UNIVERSAL MUSIC LATINO/UMLE		16	
15	14	TE GUSTA JDK	Grupo Treo Feat. Elijah King	18	
21	15	CHUCUCHA DOTEI	Ilegales	9	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 3 WKS LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO Gracias Por Creer DISA/UMLE		4	
NEW	2	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	1	
1	3	LOS INQUIETOS DEL NORTE Los Psychos Del Corrido Los Psicopatas EAGLE MUSIC/SIENTE		2	
3	4	EL TRONO DE MEXICO FONOVISA/UMLE	Irremplazable	2	
4	5	ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia	7	
5	6	CODIGO FN FONOVISA/UMLE	Te Amare Mas	4	
6	7	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	38	
8	8	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE		32	
7	9	VARIOUS ARTISTS Trankazos de Verano: 2013 FONOVISA/UMLE		5	
10	10	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live BAD SIN/DEL/SONY MUSIC LATIN		23	
11	11	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico FONOVISA/UMLE		69	
13	12	CHALINO SANCHEZ MUSARTY/BALBOA	15 Exitazos	14	
12	13	JAVIER TORRES DISCOS AMERICA	20 Corridos	24	
9	14	LA MAQUINARIA NORTENA Vives En Mi AZTECA		8	
20	15	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO Iconos: 25 Exitos DISA/UMLE		22	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WK ALEJANDRO FERNANDEZ Confidencias UNIVERSAL MUSIC LATINO/UMLE		1	
1	2	NATALIE COLE Natalie Cole En Espanol VERVE/VG		10	
2	3	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	19	
3	4	MANA Exiliados Es La Bahia: Lo Mejor de Mana WARNER LATINA		53	
4	5	IL VOLO Mas Que Amor RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE		21	
5	6	ANDREA BOCELLI Pasion SUGAR/UNIVERSAL MUSIC LATINO/UMLE		31	
11	7	VARIOUS ARTISTS Directo Al Corazon AJR DISCOS		13	
10	8	VARIOUS ARTISTS 40 Boleros Con Trio INTERNATIONAL MUSIC TREASURES		15	
6	9	RICARDO ARJONA Solo Para Mujeres SONY MUSIC LATIN		32	
8	10	LOS ANGELES NEGROS 30 Exitos AJR DISCOS		11	
7	11	ALEJANDRO SANZ La Musica No Se Toca UNIVERSAL MUSIC LATINO/UMLE		49	
14	12	SAMO Inevitable SONY MUSIC LATIN		3	
9	13	ROCIO DURCAL Eternamente SONY MUSIC LATIN		31	
17	14	AMERICA SIERRA El Amor Manda FONOVISA/UMLE		14	
12	15	CAMILO SESTO 20 Grandes Exitos VERSE		53	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 6 WKS MARC ANTHONY SONY MUSIC LATIN		3.0 7	
2	2	VARIOUS ARTISTS Sergio George Presents: Salsa Giants TOP STOP		10	
3	3	OLGA TANON Una Mujer MIA MUSA		5	
7	4	JUAN LUIS GUERRA 440 Asondeguerra Tour CAPITOL LATIN/UMLE		16	
6	5	PRINCE ROYCE # 1's TOP STOP/SONY MUSIC LATIN		41	
4	6	VICTOR MANUELLE Me Llamare Tuyo KIYAVI/SONY MUSIC LATIN		10	
5	7	LESLIE GRACE Leslie Grace TOP STOP		10	
8	8	PRINCE ROYCE Phase II TOP STOP/AG		73	
9	9	ROMEO SANTOS The King Stays King: Sold Out At Madison Square Garden SONY MUSIC LATIN		44	
10	10	TITO "EL BAMBINO" Invicto ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE		41	
13	11	EL GRAN COMBO DE PUERTO RICO & GRUPO NICHE Frente A Frente SONY MUSIC LATIN		2	
12	12	CELIA CRUZ The Absolute Collection SONY MUSIC LATIN		5	
11	13	GILBERTO SANTA ROSA & VICTOR MANUELLE Frente A Frente SONY MUSIC LATIN		2	
14	14	VARIOUS ARTISTS Selecciones Fania The Best Of... FANIA/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE		6	
NEW	15	MILLY QUEZADA & JOHNNY VENTURA Frente A Frente SONY MUSIC LATIN		1	

Jazz/Classical/World

September 14
2013
billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 19 WKS MICHAEL BUBLE To Be Loved REPRISE/WARNER BROS.		20	
2	2	HARRY CONNICK, JR. Every Man Should Know COLUMBIA		12	
3	3	NATALIE COLE Natalie Cole En Espanol VERVE/VG		10	
4	4	TONY BENNETT As Time Goes By: Great American Songbook Classics CONCORD		30	
9	5	SOUNDTRACK The Great Gatsby: A Selection Of Yellow Cocktail Music WATERTOWER		9	
10	6	DIANA KRALL Glad Rag Doll VERVE/VG		49	
12	7	CHRIS BOTTI Impressions COLUMBIA		72	
RE	8	BUIKA La Noche Mas Larga WARNER LATINA		6	
7	9	TONY BENNETT/DAVE BRUBECK Bennett/Brubeck: The White House Sessions, Live 1962 RPM/COLUMBIA/LEGACY		14	
18	10	CECILE MCLORIN SALVANT Womanchild MACK AVENUE		14	
16	11	STEVE TYRELL It's Magic: The Songs Of Sammy Cahn NEW ESIGN/CONCORD		15	
11	12	GEORGE BENSON Inspiration: A Tribute To Nat King Cole CONCORD		13	
6	13	PRESERVATION HALL JAZZ BAND That's It! LEGACY		8	
8	14	CHICK COREA The Vigil CONCORD JAZZ/CONCORD		4	
20	15	NAT KING COLE Icon: Nat King Cole CAPITOL/UME		5	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 5 WKS GEORGE DUKE DreamWeaver BPM/HEADS UP/CONCORD		7	
2	2	KOZ / ALBRIGHT / ABAIR / ELLIOT Dave Koz And Friends: Summer Horns CONCORD		12	
NEW	3	JEFF LORBER FUSION Hacienda HEADS UP/CMG		1	
NEW	4	PIECES OF A DREAM In The Moment SHANACHIE		1	
3	5	KEIKO MATSUI Soul Quest SHANACHIE		5	
9	6	JEFF GOLUB Train Keeps A Rolling ENTERTAINMENT ONE		3	
4	7	BONEY JAMES The Beat CONCORD		21	
5	8	EARL KLUGH HandPicked HEADS UP/CONCORD		5	
6	9	ANDRE WARD Caution QUEEN OF SHEBA/HUSH/ORPHEUS		25	
8	10	MAYSA Blue Velvet Soul SHANACHIE		11	
13	11	BOB BALDWIN Twenty CITY SKETCHES		2	
12	12	BWB Human Nature HEADS UP/CONCORD		11	
7	13	CHUCK LOEB Silhouette SHANACHIE		3	
21	14	KIM WATERS My Loves RED RIVER		10	
18	15	PAUL HARDCASTLE Paul Hardcastle: VII TRIPPIN' 'N' RHYTHM		28	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 2 WKS DEEP IN THE WEEDS Bob James & David Sanborn TAPPAN ZEE/OKEH/SONY MASTERWORKS		16	
1	2	GOT TO GET YOU INTO MY LIFE Dave Koz CONCORD/CMG		16	
3	3	SEASIDE DRIVE Tim Bowman TRIPPIN' 'N' RHYTHM		11	
6	4	PUSHERMAN Jeff Golub With Brian Auger EONE		6	
4	5	EASY STREET Paul Hardcastle TRIPPIN' 'N' RHYTHM		5	
9	6	POWERHOUSE Boney James CONCORD/CMG		5	
7	7	MAN IN THE MIRROR bwb HEADS UP/CMG		12	
5	8	CAN'T WE ELOPE Yellowjackets MACK AVENUE		14	
8	9	IT'S A PARTY IN HERE Kim Waters RED RIVER		12	
10	10	BLACK LION Keiko Matsui SHANACHIE		12	
12	11	GROOVE CITY Lebron CUTMORE		8	
15	12	HACIENDA Jeff Lorber Fusion HEADS UP/CMG		3	
13	13	UNFORGETTABLE George Benson Feat. Wynton Marsalis CONCORD/CMG		13	
11	14	TIL THE END OF TIME Chieli Minucci & Special EFX SHANACHIE		17	
14	15	SILHOUETTE Chuck Loeb SHANACHIE		7	

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	3
2	2	CHRIS THILE NONESUCH	Bach: Sonatas and Partitas, Vol. 1	4
4	3	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	17
3	4	ANNA NETREBKO DG/DECCA CLASSICS	Verdi	2
6	5	VARIOUS ARTISTS LIFESCAPES/MOOD MEDIA	Lifescapes: Classical Stress Relief	78
NEW	6	PLACIDO DOMINGO SONY MASTERWORKS	Verdi	1
5	7	BELA FLECK DECCA	The Impostor	3
NEW	8	YOSHIKI INGROOVES	Yoshiki Classical	1
NEW	9	SERAPHIC FIRE SERAPHIC FIRE	Ave Maria: Gregorian Chant	1
7	10	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	51
NEW	11	YO-YO MA SONY CLASSICAL/SONY MASTERWORKS	Yo-Yo Ma Plays Concertos, Sonatas & Suites	1
9	12	AUDIOMACHINE AUDIOMACHINE	Tree Of Life	7
13	13	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN DG/DECCA CLASSICS	Recomposed By Max Richter: Vivaldi's Four Seasons	39
8	14	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Advent At Ephesus	28
10	15	AUDIOMACHINE AUDIOMACHINE	Chronicles	58

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	50
2	2	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	14
3	3	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	48
4	4	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	17
5	5	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	31
9	6	THE TENORS VERVE/VG	Lead With Your Heart	33
7	7	DAVID GARRETT DECCA/VERVE/VG	Music	5
10	8	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	21
6	9	SARAH BRIGHTMAN SIMHA	Dreamchaser	20
11	10	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	48
12	11	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	31
NEW	12	HAYLEY WESTENRA DECCA/DECCA CLASSICS	Hushabye	1
RE	13	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	36
15	14	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	35
8	15	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Live	2

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 GAELIC STORM LOST AGAIN/ROAR	The Boathouse	2
4	2	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	28
12	3	BUIKA WARNER LATINA	La Noche Mas Larga	11
5	4	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	19
3	5	STROMAE CASABLANCA/REPUBLIC	Racine Carree	2
7	6	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	20
NEW	7	TEEN TOP TOP MEDIA/LOEN ENTERTAINMENT	Teen Top Class (EP)	1
2	8	SEUNGRI (FEAT. JENNIE KIM OF YG NEW ARTIST) YG	Let's Talk About Love (EP)	2
9	9	BOMBINO NONESUCH/WARNER BROS.	Nomad	22
6	10	JAKE SHIMABUKURO HITCHHIKE/MAILBOAT	Grand Ukulele	40
RE	11	ITZHAK PERLMAN/CANTOR YITZCHAK MEIR HELFGOT SONY CLASSICAL/SONY MASTERWORKS	Eternal Echoes: Songs And Dance For The Soul	12
8	12	AMR DIAB ROTANA	Al Leila	2
14	13	SOUNDTRACK TFI/SONY MASTERWORKS	The Intouchables	14
RE	14	DEAD CAN DANCE PIAS	Anastasis	40
13	15	VARIOUS ARTISTS SONOMA	Best Of Irish & Celtic Favorites	9

Christian/Gospel

September 14
2013
billboard

CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	28
2	2	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	33
3	3	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	27
5	4	OVERCOMER SPARROW/CAPITOL CMG	Mandisa	14
4	5	EVERY GOOD THING FAIR TRADE	The Afters	31
6	6	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	20
8	7	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	30
7	8	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	35
12	9	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	8
10	10	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	13
9	11	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	50
11	12	HURRICANE CURB	Natalie Grant	16
13	13	HE IS WITH US WORD-CURB	Love & The Outcome	16
17	14	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	6
14	15	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	42
16	16	GOD OF BRILLIANT LIGHTS CENTRICITY	Aaron Shust	17
19	17	THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	15
21	18	LIFT MY LIFE UP CENTRICITY	Unspoken	11
20	19	JUST SAY JESUS BEC/TOOTH & NAIL	7eventh Time Down	12
23	20	PRAY SPARROW/CAPITOL CMG	Sanctus Real	18
32	21	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	4
26	22	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	2
24	23	ONE DROP CURB	Plumb	11
25	24	LOVE DOES MONOMODE/REUNION/PLG	Brandon Heath	20
31	25	BEAUTIFUL DAY GOTELE	Jamie Grace	6

GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	24
2	2	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	34
3	3	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	27
4	4	THE GIFT QUIET WATER/EONE	Donald Lawrence	13
5	5	CLEAN THIS HOUSE DOOR 6	Isaac Carree	33
8	6	TESTIMONY TYSOT	Anthony Brown & group therAPy	61
6	7	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	10
7	8	HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	27
10	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell	17
9	10	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	34
14	11	HAVE YOUR WAY RCA INSPIRATION	Deitrick Haddon	12
11	12	GREATER IS COMING LUNJEAL/MALACO	Jekalyn Carr	49
13	13	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson	16
12	14	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	46
15	15	MORE OF YOU P-MAN	Earnest Pugh	8
16	16	I AM AMAZED RCA INSPIRATION	Donnie McClurkin	5
19	17	GOD GAVE ME FAVOR LARRY CLARK GOSPEL	Twinkie Clark	8
18	18	I KNOW HE CARES RENDEZVOUS/MACK AVENUE	Jonathan Butler	16
NEW	19	GG SUNDAY KIND OF LOVE RCM	Israel Houghton Feat. PJ Morton, Nikki Ross & Aaron Lindsey	1
20	20	IT'S WORKING RCA INSPIRATION	William Murphy	5
24	21	I KNOW WHAT PRAYER CAN DO DML	Donald Malloy	7
23	22	BIG FGBCFI Ministry Of Worship Feat. Fred Graves & Vaughan Phoenix	TEHILLAH/LIGHT/EONE	13
25	23	MY HOPE IS IN GLORY 1	Ethan Kent F/Randle, McKissic, Williams, Cotton, Colden, Jones & Renee	10
22	24	COUNT IT VICTORY BLACKBERRY	The Williams Brothers	15
28	25	GREATEST MAN VMAN/MOTOWN GOSPEL	VaShawn Mitchell	11

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 MANDISA SPARROW/CAPITOL CMG	Overcomer	1
NEW	2	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG	Inland	1
1	3	SKILLET ATLANTIC/WORD-CURB	Rise	10
NEW	4	MARANATHA! PRAISE BAND MARANATHA!/CAPITOL CMG	Top 25 Praise Songs 2014 Edition	1
3	5	TENTH AVENUE NORTH REUNION/PLG	The Struggle	54
18	6	GG THIRD DAY ESSENTIAL/PLG	Miracle	43
40	7	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}	28
21	8	BRITT NICOLE SPARROW/CAPITOL CMG	Gold	75
2	9	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	3
14	10	LECRAE REACH/INFINITY	Gravity	52
4	11	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	49
9	12	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	34
6	13	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	23
NEW	14	DECYFER DOWN FAIR TRADE/COLUMBIA/PLG	Scarecrow	1
46	15	AUDIO ADRENALINE FAIR TRADE/PLG	Kings & Queens	25
12	16	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	53
49	17	THE AFTERS FAIR TRADE/PLG	Life Is Beautiful	18
RE	18	KUTLESS BEC/CAPITOL CMG	The Worship Collection	5
NEW	19	MATT GILMAN FORERUNNER	Awaken Love	1
5	20	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	49
8	21	REND COLLECTIVE EXPERIMENT REND COLLECTIVE EXPERIMENT/INTEGRITY	Campfire: Worship & Community Reimagined	27
33	22	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	67
10	23	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	27
35	24	RED ESSENTIAL/PLG	Release The Panic	30
15	25	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	16

GOSPEL ALBUMS				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 TYE TRIBBETT MOTOWN GOSPEL	Greater Than	4
2	2	TAMELA MANN TILLYMANN	Best Days	56
3	3	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	30
8	4	GG FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	23
5	5	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	13
6	6	ISAAC CARREE DOOR 6	Reset	10
4	7	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	41
7	8	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	32
HOT SHOT DEBUT	9	GG KING KULTURE RAPZILLA	Stop The Traffic	1
9	10	LECRAE REACH/INFINITY	Gravity	52
13	11	ANDY MINEO REACH/INFINITY	Heroes For Sale	19
15	12	WILLIAM MURPHY RCA INSPIRATION	God Chaser	30
10	13	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	56
NEW	14	DEXTER WALKER AND ZION MOVEMENT ENTERTAINMENT ONE	Greater Than Before	1
14	15	JONATHAN NELSON J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong	19
18	16	MAVIS STAPLES ANTI-EPISTAPH	One True Vine	10
22	17	JEKALYN CARR LUNJEAL/MALACO	Greater Is Coming	15
21	18	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	69
20	19	SHIRLEY CAESAR LIGHT/EONE	Good God	23
19	20	KURT CARR & THE KURT CARR SINGERS RCA INSPIRATION	Bless This House	32
24	21	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done	39
17	22	HALF MILE HOME CHURCH BOY	Church Muzik & Inspiration	23
31	23	LE'ANDRIA JOHNSON MUSIC WORLD GOSPEL/MUSIC WORLD	The Experience	50
25	24	VARIOUS ARTISTS FYVA WORLD/EONE	James Fortune Presents: Kingdom Music: Volume I	5
NEW	25	TWINKIE CLARK LARRY CLARK GOSPEL/ARROWHEAD	Live & Unplugged	1

CHRISTIAN SONGS™: The week's top-selling current traditional Christian and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN ALBUMS™: The week's top-selling current traditional Christian and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. GOSPEL SONGS™: The week's most popular current gospel songs, ranked by radio airplay detections as measured by Nielsen BDS. SONGS™: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. ALBUMS™: The week's top-selling current traditional Christian and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. All rights reserved. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc.

Dance/Electronic

September 14
2013
billboard

DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 3 WKS DG APPLAUSE LADY GAGA/DJ WHITE SHADOW (S.GERMANOITA,P.BLAIR,D. ZISS,N. MONSON,M. BRESSO) STREAMLINE/INTERSCOPE	Lady Gaga		1	4
3	2	2	AG WAKE ME UP! AVICII/A.POURNOURI (T.BERGLING,M.EINZIGER,A.LOE BLACC) PRMD/ISLAND/IDJMG	Avicii	●	2	10
5	3	3	SG SUMMERTIME SADNESS LANA DEL REY & CEDRIC GERVAIS E.HAYNIE,R.NOWELS (L.DEL REY,R.NOWELS) POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais		3	5
2	4	4	GET LUCKY DAFT PUNK FEATURING PHARRELL WILLIAMS T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS) DAFT LIFE/COLUMBIA	Daft Punk Featuring Pharrell Williams	▲	1	20
4	5	5	CLARITY ZEDD (A.ZASLAVSKI, MATTHEW KOMA, P.ROBINSON, SKYLAR GREY) INTERSCOPE	Zedd Featuring Foxes	▲	2	34
6	6	6	I NEED YOUR LOVE CALVIN HARRIS FEATURING ELLIE GOULDING C.HARRIS (C.HARRIS,E.GOULDING) CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Featuring Ellie Goulding	●	3	34
7	7	7	I LOVE IT ICONA POP FEATURING CHARLI XCX P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW) RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Featuring Charli XCX	▲	1	34
8	8	8	TURN THE NIGHT UP THE CATARACS (N.HOLLOWELL-DHAR,M.J.GARTON JR,R.RAMIREZ,E.M.IGLESIAS) REPUBLIC	Enrique Iglesias		8	6
9	9	9	FEEL THIS MOMENT PITBULL FEATURING CRISTINA AGUILERA A.MESSINGER,N.AVISH,N.LAMBROZZA (A.C.PEREZ,Z.PEREZ,N.AVISH,K.RIVAZU,K.A.MESSINGER,N.LAMBROZZA,J.VARGAS,C.AGUILERA) MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Christina Aguilera	▲	1	34
19	18	10	LOSE YOURSELF TO DANCE DAFT PUNK FEAT. PHARRELL WILLIAMS T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS) DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		10	15
14	12	11	THIS IS WHAT IT FEELS LIKE ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE A.VAN BUUREN,B.DO GOEIJ (A.VAN BUUREN,B.DO GOEIJ,J.VAUGHAN,T.GUTHRIE,J.EWBANK) ARMINO/ARMADA	Armin van Buuren Feat. Trevor Guthrie		11	21
11	11	12	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAJOR LAZER/KHAN (T.M.PENTZ,D.TAYLOR,BRUNO MARS,M.INDYEN-STEVENSON,MYSTIC) MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		8	18
10	10	13	RIGHT NOW RIHANNA FEATURING DAVID GUETTA D.GUETTA,STARGLITE,A.BOMERIO,G.TUNFORT (D.GUETTA,M.S.ERIKSEN,T.HERMENSEN,S.C.SMITH,K.MSH,R.FENTY,G.H.TUNFORT,A.ROTTVEIL) SPRODEF JAM/DJMG	Rihanna Featuring David Guetta		5	34
17	15	14	LIVE FOR THE NIGHT KREWELLA CASH CASH (K.TRINDL,J.P.MAKHLOUF,A.L.MAKHLOUF,S.FRISCH,N.DITRID,BOSELVIO,J.VOUSAFYOUSAF) KREWELLA/COLUMBIA	Krewella		14	9
20	20	15	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) FERGIE, Q-TIP & GOONROCK GOONROCK/LORVASH (D.LLISTENBEE,LORVASH,M.MCDONALD,F.RICHARD,A.SMITH,S.FERGISON,A.SCOTT,A.MARTIN,K.FAREED) WATERLOVE/INTERSCOPE	Fergie, Q-Tip & GoonRock		12	17
16	14	16	ANIMALS MARTIN GARRIX (M.GARRIX) SPINNIN'	Martin Garrix		14	8
21	21	17	HIGHER GROUND R.BIRCHARD,L.F.PIERRE II (R.BIRCHARD,L.F.PIERRE II) TNGHT LUCKY/WARP	TNGHT		17	12
24	23	18	SKIRT KYLIE MINOGUE C.LAKE,N.DE STRIP (C.ELLIOTT,C.LAKE,T.NASH,K.MINOUE) PARLOPHONE	Kylie Minogue		18	7
22	22	19	RELOAD SEBASTIAN INGROSSO/TOMMY TRASH/JOHN MARTIN S.INGROSSO,T.TRASH (S.INGROSSO,M.LINDSTROM,M.ZITRON,A.BAPTISTE,V.PONTARE) REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin		15	16
12	17	20	GLOWING NIKKI WILLIAMS SANDY VEE,DREAMLAB,A.BIRGISSON (A.BIRGISSON,L.HAYWOOD,D.JAMES,B.REXHA,S.WILHELM) CHAMELEON/ISLAND/IDJMG	Nikki Williams		11	24
		21	WE GO DOWN NOT LISTED (NOT LISTED) KREWELLA COLUMBIA	Krewella		21	1
		22	TAKE ME NOT LISTED (NOT LISTED) TIESTO FEATURING KYLER ENGLAND MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Featuring Kyler England		19	9
		23	VOCAL S.PRICE (N.TENNANT,C.LOWE) PET SHOP BOYS X2	Pet Shop Boys		23	5
		24	DOIN' IT RIGHT DAFT PUNK FEATURING PANDA BEAR T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,M.LENNOX) DAFT LIFE/COLUMBIA	Daft Punk Featuring Panda Bear		17	15
		25	EXOTIC PRIYANKA CHOPRA FEATURING PITBULL REDONE (N.KHAYAT,G.SANDELL,R.AZIZ,A.C.PEREZ,P.CHOPRA) DESI HITS/INTERSCOPE	Priyanka Chopra Featuring Pitbull		16	8
		26	INSTANT CRUSH DAFT PUNK FEATURING JULIAN CASABLANCAS T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,J.CASABLANCAS,G. DE HOMEM-CHRISTO) DAFT LIFE/COLUMBIA	Daft Punk Featuring Julian Casablanca		20	15
		27	IT'S YOU NOT LISTED (NOT LISTED) DUCK SAUCE CASABLANCA/REPUBLIC	Duck Sauce		27	4
		28	THINKING ABOUT YOU CALVIN HARRIS FEATURING AYAH MARAR C.HARRIS (C.HARRIS,A.MARAR) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Featuring Ayah Marar		23	12
		29	WALKING ON THIN ICE 2013 NOT LISTED (NOT LISTED) ONO MIND TRAIN/TWISTED	Ono		29	3
		30	LATCH DISCLOSURE FEATURING SAM SMITH DISCLOSURE (H.LAWRENCE,G.LAWRENCE,S.SMITH,J.NAPIER) PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE	Disclosure Featuring Sam Smith		27	12
		31	WATCH OUT FOR THIS (BUMAYE) MAJOR LAZER FEAT. BUSY SIGNAL, THE FLEXICAN & FS GREEN MAJOR LAZER,THE FLEXICAN,FS GREEN (T.M.PENTZ,T.GOETHALS,R.GORDON,R.R.BLADES) MAD DECENT/SECRETLY CANADIAN	Major Lazer Feat. Busy Signal, The Flexican & FS Green		31	7
		32	SUMMER NIGHT IN JULY NOT LISTED (NOT LISTED) ROBBIE RIVERA & KAY LAST GANG	Robbie Rivera & Kay		32	3
		33	ALL NIGHT E.LOELV,B.LEE (E.LOELV,B.LEE,A.JINWO,K.HUETIN,LITTLEMORE,L.STEEL,E.SLOAN) RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop		13	6
		34	ATMOSPHERE KASKADE (F.BJARNSON (R.RADDON,F.BJARNSON,K.N.PYFER,M.STEVENS) ULTRA	Kaskade		24	12
		35	TAKE ME HOME CASH CASH (J.P.MAKHLOUF,S.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY) BIG BEAT/RRP	Cash Cash Featuring Bebe Rexha		25	7
		36	NEED U (100%) DUKE DUMONT FEATURING A*M*E D.DUMONT (A.KABBA,U.OSISIOMA) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Featuring A*M*E		24	10
		37	CITY OF DREAMS DIRTY SOUTH & ALESSO DIRTY SOUTH,ALESSO (R.SANDAPA,R.HAZE,D.ROGANOVIC) PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze		28	10
		38	SCREAM FOR LOVE M.LEFACE (A.VEE) N.A.T.	Natali Yura		38	2
		39	GIORGIO BY MORODER T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,G.MORODER) DAFT LIFE/COLUMBIA	Daft Punk		22	15
		40	NUCLEAR (HANDS UP) J.JENKIN (J.JENKIN) ZOMBOY NEVER SAY DIE	Zomboy		39	8
		41	GUESS WHAT? NOT LISTED (NOT LISTED) CAZWELL & LUCIANA PEACE BISQUIT	Cazwell & Luciana		41	2
		42	WEAPON NOT LISTED (NOT LISTED) CAZZETTE AT NIGHT	Cazette		42	1
		43	TAKE ME UP HIGH W.NUMAN (J.JINGLE,W.NUMAN) LYBRA	Lady Bunny		43	2
		44	STARS D.KAGNI,J.HOUYEZ (A.R. COLLIER,K.DELLUNA) GLOBAL MUSIC BRAND	Kat DeLuna		25	9
		45	CONTACT T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,S.QUEME,G.PORTERT,MITCHELL,D.BRAUNHAFTE) DAFT LIFE/COLUMBIA	Daft Punk		24	12
		46	GIVE LIFE BACK TO MUSIC T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,P.JACKSON, JR,N.RODGERS) DAFT LIFE/COLUMBIA	Daft Punk		18	14
		47	EXPRESS YOURSELF DIPLO (T.W.PENTZ,N.T.TONEY) MAD DECENT	Diplo Featuring Nicky Da B		44	4
		48	LIKE HOME N.ROMERO,N.ROMERO (N.ROMERO,D.NERVO,M.NERVO) PROTOCOL	Nicky Romero & Nervo		41	5
		49	JOYENERGIZER S.VAN DOORN (M.CHITI CONTI,M.PICOTTO,R.FERRI) DOORN/SPINNIN'	Sander van Doorn		29	5
		50	WOMAN'S WORLD P.OAKENFOLD (M.MORRIS,P.OAKENFOLD,S.CRAWFORD,J.D.WALKER) WARNER BROS.	Cher		16	11

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 15 WKS DAFT PUNK	Random Access Memories		16	
3	2	CALVIN HARRIS	18 Months		44	
2	3	ZEDD	Clarity		43	
4	4	LINDSEY STIRLING	Lindsey Stirling		50	
8	5	EMPIRE OF THE SUN	Ice On The Dune		11	
6	6	DISCLOSURE	Settle		13	
5	7	DAVID GUETTA	Nothing But The Beat	●	104	
7	8	MARINA AND THE DIAMONDS	Electra Heart		60	
20	9	WILL.I.AM	#willpower		18	
11	10	KREWELLA	Play Hard (EP)		37	
10	11	TIESTO	Club Life Vol 3: Stockholm		11	
12	12	VARIOUS ARTISTS	Now That's What I Call Party Anthems		55	
NEW	13	DAWN OF MIDI	Dynomian		1	
18	14	MAJOR LAZER	Free The Universe		18	
17	15	PET SHOP BOYS	Electric		7	
15	16	SWEDISH HOUSE MAFIA	Until Now		45	
16	17	PRETTY LIGHTS	A Color Map Of The Sun		9	
14	18	BOARDS OF CANADA	Tomorrow's Harvest		12	
22	19	VARIOUS ARTISTS	Now That's What I Call A Workout 2		9	
21	20	DEADMAU5	Album Title Goes Here		43	
13	21	FLO RIDA	Wild Ones		61	
19	22	KNIFE PARTY	Haunted House (EP)		17	
24	23	KNIFE PARTY	Rage Valley (EP)		39	
9	24	BT	A Song Across Wires		3	
RE	25	PURITY RING	Shrines		31	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 4 WKS SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	13		
1	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	10		
3	3	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	24		
4	4	THIS IS WHAT IT FEELS LIKE ARMINO/ARMADA	Armin van Buuren Feat. Trevor Guthrie	20		
5	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	32		
6	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13		
10	7	ATMOSPHERE ULTRA	Kaskade	10		
7	8	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	8		
9	9	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin	14		
8	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20		
13	11	TAKE ME MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	11		
12	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	10		
17	13	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	17		
20	14	WE CAN'T STOP RCA	Miley Cyrus	4		
21	15	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	2		
14	16	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	11		
11	17	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	15		
16	18	TREASURE ATLANTIC	Bruno Mars	11		
NEW	19	NEVER SAY GOODBYE REVEALED	Hardwell & Dyro Feat. Bright Lights	1		
18	20	LOVE SOMEBODY ASB/OCTONE/INTERSCOPE	Maroon 5	5		
15	21	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	9		
19	22	ANIMALS SPINNIN'	Martin Garrix	5		
23	23	EASY MOS/ANJUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	18		
NEW	24	THINGS CAN ONLY GET BETTER SPINNIN'	Cedric Gervais & Howard Jones	1		
22	25	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	10		



Daft Punk's 'Dance' Move

Daft Punk (above) zooms into the top 10 of Dance/Electronic Songs (18-10) with "Lose Yourself to Dance." Featuring Pharrell Williams, Daft Punk's latest, which also claims Hot Shot Debut honors on Dance Club Songs (No. 37), takes advantage of a full tracking week since the song's video premiere during MTV's Video Music Awards (Aug. 25). Sales of 9,800 units (up 106%), according to Nielsen SoundScan, propel the track to a new peak on Dance/Electronic Digital Songs (36-18; see page 62). Its 765,000 total U.S. streams (65% from YouTube, 31% from Spotify) allow for a re-entry at No. 12 (up 47%) on Dance Streaming Songs (see Billboard.biz).

Kylie Minogue upholds her No. 1 streak on Dance Club Songs as "Skirt" lifts 2-1 to become her seventh straight leader (and 10th No. 1 overall) on that list. The track, serviced to Billboard's DJ panel through import remixes (by **Nom De Strip**, **Hot Mouth** and **Switch**, among others), continues a No. 1 run that began in August 2010 with "All the Lovers." While most of Minogue's chart-toppers were accrued in the last three years, she has a Dance Club history that dates back 25 years. She first hit the list with "I Should Be So Lucky," peaking at No. 10 in June 1988. Another act with a lineage dating back to the '80s, **Howard Jones**, returns to the charts courtesy of **Cedric Gervais'** remix of his classic "Things Can Only Get Better," new at No. 24 on Dance/Mix Show Airplay. The original was a Billboard Hot 100 top 10 hit in June 1985 (No. 5 peak), while remixes sent it into the top 10 of Dance Club Songs (No. 10) that same month.

—Gordon Murray

DAFT PUNK: DAVID BLACK; PHARRELL WILLIAMS: JEFFREY M. HARRIS/REX USA; AVICII: JEFFREY M. HARRIS/REX USA; LANA DEL REY & CEDRIC GERVAIS: JEFFREY M. HARRIS/REX USA; ZEDD: JEFFREY M. HARRIS/REX USA; CALVIN HARRIS: JEFFREY M. HARRIS/REX USA; MARINA AND THE DIAMONDS: JEFFREY M. HARRIS/REX USA; WILLE I.A.M.: JEFFREY M. HARRIS/REX USA; KREWELLA: JEFFREY M. HARRIS/REX USA; TIESTO: JEFFREY M. HARRIS/REX USA; MAJOR LAZER: JEFFREY M. HARRIS/REX USA; PET SHOP BOYS: JEFFREY M. HARRIS/REX USA; SWEDISH HOUSE MAFIA: JEFFREY M. HARRIS/REX USA; PRETTY LIGHTS: JEFFREY M. HARRIS/REX USA; BOARDS OF CANADA: JEFFREY M. HARRIS/REX USA; VARIOUS ARTISTS: JEFFREY M. HARRIS/REX USA; DEADMAU5: JEFFREY M. HARRIS/REX USA; FLO RIDA: JEFFREY M. HARRIS/REX USA; KNIFE PARTY: JEFFREY M. HARRIS/REX USA; BT: JEFFREY M. HARRIS/REX USA; PURITY RING: JEFFREY M. HARRIS/REX USA; DAFT PUNK: JEFFREY M. HARRIS/REX USA; PHARRELL WILLIAMS: JEFFREY M. HARRIS/REX USA; AVICII: JEFFREY M. HARRIS/REX USA; LANA DEL REY & CEDRIC GERVAIS: JEFFREY M. HARRIS/REX USA; ZEDD: JEFFREY M. HARRIS/REX USA; CALVIN HARRIS: JEFFREY M. HARRIS/REX USA; MARINA AND THE DIAMONDS: JEFFREY M. HARRIS/REX USA; WILLE I.A.M.: JEFFREY M. HARRIS/REX USA; KREWELLA: JEFFREY M. HARRIS/REX USA; TIESTO: JEFFREY M. HARRIS/REX USA; MAJOR LAZER: JEFFREY M. HARRIS/REX USA; PET SHOP BOYS: JEFFREY M. HARRIS/REX USA; SWEDISH HOUSE MAFIA: JEFFREY M. HARRIS/REX USA; PRETTY LIGHTS: JEFFREY M. HARRIS/REX USA; BOARDS OF CANADA: JEFFREY M. HARRIS/REX USA; VARIOUS ARTISTS: JEFFREY M. HARRIS/REX USA; DEADMAU5: JEFFREY M. HARRIS/REX USA; FLO RIDA: JEFFREY M. HARRIS/REX USA; KNIFE PARTY: JEFFREY M. HARRIS/REX USA; BT: JEFFREY M. HARRIS/REX USA; PURITY RING: JEFFREY M. HARRIS/REX USA; DAFT PUNK: JEFFREY M. HARRIS/REX USA; PHARRELL WILLIAMS: JEFFREY M. HARRIS/REX USA; AVICII: JEFFREY M. HARRIS/REX USA; LANA DEL REY & CEDRIC GERVAIS: JEFFREY M. HARRIS/REX USA; ZEDD: JEFFREY M. HARRIS/REX USA; CALVIN HARRIS: JEFFREY M. HARRIS/REX USA; MARINA AND THE DIAMONDS: JEFFREY M. HARRIS/REX USA; WILLE I.A.M.: JEFFREY M. HARRIS/REX USA; KREWELLA: JEFFREY M. HARRIS/REX USA; TIESTO: JEFFREY M. HARRIS/REX USA; MAJOR LAZER: JEFFREY M. HARRIS/REX USA; PET SHOP BOYS: JEFFREY M. HARRIS/REX USA; SWEDISH HOUSE MAFIA: JEFFREY M. HARRIS/REX USA; PRETTY LIGHTS: JEFFREY M. HARRIS/REX USA; BOARDS OF CANADA: JEFFREY M. HARRIS/REX USA; VARIOUS ARTISTS: JEFFREY M. HARRIS/REX USA; DEADMAU5: JEFFREY M. HARRIS/REX USA; FLO RIDA: JEFFREY M. HARRIS/REX USA; KNIFE PARTY: JEFFREY M. HARRIS/REX USA; BT: JEFFREY M. HARRIS/REX USA; PURITY RING: JEFFREY M. HARRIS/REX USA; DAFT PUNK: JEFFREY M. HARRIS/REX USA; PHARRELL WILLIAMS: JEFFREY M. HARRIS/REX USA; AVICII: JEFFREY M. HARRIS/REX USA; LANA DEL REY & CEDRIC GERVAIS: JEFFREY M. HARRIS/REX USA; ZEDD: JEFFREY M. HARRIS/REX USA; CALVIN HARRIS: JEFFREY M. HARRIS/REX USA; MARINA AND THE DIAMONDS: JEFFREY M. HARRIS/REX USA; WILLE I.A.M.: JEFFREY M. HARRIS/REX USA; KREWELLA: JEFFREY M. HARRIS/REX USA; TIESTO: JEFFREY M. HARRIS/REX USA; MAJOR LAZER: JEFFREY M. HARRIS/REX USA; PET SHOP BOYS: JEFFREY M. HARRIS/REX USA; SWEDISH HOUSE MAFIA: JEFFREY M. HARRIS/REX USA; PRETTY LIGHTS: JEFFREY M. HARRIS/REX USA; BOARDS OF CANADA: JEFFREY M. HARRIS/REX USA; VARIOUS ARTISTS: JEFFREY M. HARRIS/REX USA; DEADMAU5: JEFFREY M. HARRIS/REX USA; FLO RIDA: JEFFREY M. HARRIS/REX USA; KNIFE PARTY: JEFFREY M. HARRIS/REX USA; BT: JEFFREY M. HARRIS/REX USA; PURITY RING: JEFFREY M. HARRIS/REX USA; DAFT PUNK: JEFFREY M. HARRIS/REX USA; PHARRELL WILLIAMS: JEFFREY M. HARRIS/REX USA; AVICII: JEFFREY M. HARRIS/REX USA; LANA DEL REY & CEDRIC GERVAIS: JEFFREY M. HARRIS/REX USA; ZEDD: JEFFREY M. HARRIS/REX USA; CALVIN HARRIS: JEFFREY M. HARRIS/REX USA; MARINA AND THE DIAMONDS: JEFFREY M. HARRIS/RE

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 SKIRT PARLOPHONE	Kylie Minogue	9
1	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	7
3	3	VOCAL X2	Pet Shop Boys	9
8	4	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	4
5	5	TAKE ME TIESTO FEAT. KYLER ENGLAND MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	8
9	6	WALKING ON THIN ICE 2013 MIND TRAIN/TWISTED	Ono	6
7	7	SUMMER NIGHT IN JULY LAST GANG	Robbie Rivera & Kay	8
17	8	SLOW DOWN HOLLYWOOD	Selena Gomez	3
13	9	IT'S YOU CASABLANCA/REPUBLIC	Duck Sauce	5
15	10	SCREAM FOR LOVE N.A.T.	Natali Yura	7
6	11	I CHOOSE U ISLAND/IDJMG	Timeflies	9
25	12	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	3
12	13	NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*E	13
20	14	GUESS WHAT? PEACE BISQUIT	Cazwell & Luciana	6
14	15	TREASURE ATLANTIC	Bruno Mars	7
23	16	WEAPON AT NIGHT	Cazette	5
18	17	TAKE ME UP HIGH LYBRA	Lady Bunny	6
11	18	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	11
39	19	GG APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	2
10	20	STARS GLOBAL MUSIC BRAND	Kat DeLuna	12
24	21	EXOTIC DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	5
4	22	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	20
28	23	WORK ISLAND/IDJMG	Iggy Azalea	4
19	24	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	11
16	25	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
29	26	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	5
33	27	REPLAY HOLLYWOOD	Zendaya	4
32	28	BULLET TRAIN ONELOVE	Static Revenger & Miss Palmer	5
30	29	SHADOW OF THE SUN AUDACIOUS	Ikon & Exodus Feat. Sisely Treasure	5
36	30	FLASHING LIGHTS 2101	Havana Brown	3
22	31	CITY OF DREAMS DIRTY SOUTH & ALESSO FEAT. RUBEN HAZE PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	11
21	32	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	12
34	33	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	5
35	34	WE CAN'T STOP RCA	Miley Cyrus	3
40	35	NEVER GONNA HAPPEN CHERRYTREE/INTERSCOPE	Colette Carr	2
26	36	WOMAN'S WORLD WARNER BROS.	Cher	10
HOT SHOT DEBUT	37	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	1
43	38	HUSH HUSH D EMPIRE	Asher Monroe	2
45	39	GROWN WOMAN PARKWOOD/COLUMBIA	Beyonce	2
27	40	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	9
49	41	DAGGER CARRILLO	Trevor Simpson & The Cataracs	2
42	42	ANIMALS SPINNIN'	Martin Garrix	4
41	43	I WILL CARRY YOU D1	Shara Strand	8
37	44	HEY NOW MARTIN SOLVEIG & THE CATARACS FEAT. KYLE TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Feat. Kyle	8
50	45	NOT INTO YOU SIDE FX PARTNERS	Kim Cameron	2
NEW	46	\$\$\$EX RMR	Vanessa Hudgens Vs. YLA	1
44	47	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	6
38	48	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	13
47	49	TAKE IT LIKE A MAN BDB	Bleona	6
NEW	50	NOTHING REALLY MATTERS REPUBLIC	tyDi Feat. Melanie Fontana	1

Hits of the World

September 14
2013
billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
12	2	ROAR CAPITOL	Katy Perry	
2	3	BURN POLYDOR	Ellie Goulding	
3	4	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	
7	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
4	6	SONNENTANZ (SUN DON'T SHINE) ISLAND/UNIVERSAL	Klangkarussell	
5	7	WE CAN'T STOP RCA	Miley Cyrus	
8	8	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
6	9	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
9	10	LOVE ME AGAIN ISLAND	John Newman	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BURN POLYDOR	Ellie Goulding	
2	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
3	3	SONNENTANZ (SUN DON'T SHINE) ISLAND/UNIVERSAL	Klangkarussell Feat. Will Heard	
5	4	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
6	5	WE CAN'T STOP RCA	Miley Cyrus	
NEW	6	LOST GENERATION ISLAND	Rizzle Kicks	
9	7	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	
4	8	EARTHQUAKE DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE MINISTRY OF SOUND	DJ Fresh Vs. Diplo Feat. Dominique Young Unique	
NEW	9	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
10	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
3	2	FORMIDABLE MOSAERT	Stromae	
2	3	PAPAOUTAI MOSAERT	Stromae	
5	4	ANIMALS SPINNIN'	Martin Garrix	
4	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
7	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
10	7	TREASURE ATLANTIC	Bruno Mars	
NEW	8	LOVE ME AGAIN ISLAND	John Newman	
6	9	BELLA WATI.B	Maitre Gims	
9	10	IMPOSSIBLE SYCO	James Arthur	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	ROAR CAPITOL	Katy Perry	
2	2	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
4	3	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
NEW	4	BERZERK AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	
3	5	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
8	6	CAN'T BELIEVE IT POE BOY/ATLANTIC/WARNER	Flo Rida Feat. Pitbull	
6	7	ROYALS UNIVERSAL	Lorde	
NEW	8	IT'S MY PARTY LAVA/ISLAND	Jessie J	
5	9	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
7	10	ACAPELLA EPIC	Karmin	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	KOI SURU FORTUNE COOKIE KING	AKB48	
NEW	2	WAGAMAMA KIMAMA AI NO JOKE UP-FRONT	Morning Musume	
NEW	3	MANTEN NO HITOMI COLUMBIA	Kiyoshi Hikawa	
NEW	4	IGEMU SUN IRIYA(NANDE,DOSHITE) PONY CANYON	B1A4	
6	5	NIJI WO MATSU HITO TOY'S FACTORY	BUMP OF CHICKEN	
5	6	PEACE TO HIGHLIGHT VICTOR	Southern All Stars	
7	7	WINGS SONY	Little Mix	
15	8	SHIOSAI NO MEMORY VICTOR	Haruko Amano (Kyoko Koizumi)	
8	9	PINK NO DANGAN ARIOLA	Serena	
2	10	BOYS MEET U EMI	SHINee	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
2	2	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
3	3	ROAR CAPITOL	Katy Perry	
NEW	4	CAN'T BELIEVE IT POE BOY/ATLANTIC/WARNER	Flo Rida Feat. Pitbull	
5	5	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	
6	6	BURN POLYDOR	Ellie Goulding	
4	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
7	8	LOVE ME AGAIN ISLAND	John Newman	
8	9	PAPAOUTAI MOSAERT	Stromae	
9	10	DEAR DARLIN' SYCO/EPIC	Olly Murs	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	ROAR CAPITOL/UNIVERSAL	Katy Perry	
NEW	2	BERZERK INTERSCOPE/UNIVERSAL	Eminem	
3	3	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii	
2	4	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
5	5	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS./WARNER	Macklemore & Ryan Lewis Feat. Mary Lambert	
4	6	APPLAUSE STREAMLINE/INTERSCOPE/UNIVERSAL	Lady Gaga	
7	7	WE CAN'T STOP RCA/SONY MUSIC	Miley Cyrus	
9	8	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
13	9	ROYALS LAVA/REPUBLIC/UNIVERSAL	Lorde	
44	10	WRECKING BALL RCA/SONY MUSIC	Miley Cyrus	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	TOUCH LOVE BORN FACTORY, LOEN ENTERTAINMENT	Yoon Mi Rae (T)	
1	2	CRAZY OF YOU BORN FACTORY, LOEN ENTERTAINMENT	Hyorin	
19	3	24 HOURS JYP ENTERTAINMENT	Sunmi	
3	4	GROWL SM ENTERTAINMENT	EXO	
2	5	BAR BAR BAR CHROME ENTERTAINMENT	Crayon Pop	
NEW	6	IS CRYING THE GROOVE ENTERTAINMENT, BRIDGE MUSIC	Baek Ji Young	
NEW	7	RAIN MYSTIC89	Lim Kim	
NEW	8	I LIKE THIS SONG MUSIC & NEW	Lyn	
NEW	9	TONIGHT B2M ENTERTAINMENT	SPICA	
28	10	ROCKING TOP MEDIA	Teen Top	

ITALY			
ALBUMS			
COMPILED BY GFX			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti
	2	MAX 20 WARNER	Max Pezzali
	3	STECOA UNIVERSAL	Moreno
	4	SCHIENA UNIVERSAL	Emma
	7	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni
	6	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE EPIC/SONY MUSIC	Fedez
	5	GIOIA ULTRASUONI	Moda
	9	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk
RE	9	BRAVO RAGAZZO UNIVERSAL	Gue Pequeno
	10	LA TEORIA DEI COLORI TRECURI/UNIVERSAL	Cesare Cremonini

NORWAY			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
NEW	2	OH SWEET LORRAINE GREEN SHOE	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh
	4	ROAR CAPITOL	Katy Perry
	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
	5	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
	3	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga
	7	BURN POLYDOR	Ellie Goulding
NEW	8	BERZERK AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem
NEW	9	WRECKING BALL RCA	Miley Cyrus
RE	10	WE CAN'T STOP RCA	Miley Cyrus

PORTUGAL			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
	6	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX
	5	LOVE ME AGAIN ISLAND	John Newman
	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
	4	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
	7	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger
	8	IMPOSSIBLE SYCO	James Arthur
	10	PIRADINHA ELETRONEJO/SOM LIVRE	Gabriel Valim
NEW	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities

AUSTRIA			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	4	ROAR CAPITOL	Katy Perry
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
	2	AND WE DANCED MACKLEMORE	Macklemore Feat. Ziggy Stardust
	3	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
NEW	5	OH SWEET LORRAINE GREEN SHOE	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh
	5	LOVE ME AGAIN ISLAND	John Newman
	6	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga
	8	BURN POLYDOR	Ellie Goulding
	7	WHATEVER CHIMPERATOR	Cro
NEW	10	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons

Boxscore

September 14
2013
billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$9,465,256 (\$265/\$107.50/ \$82.50/\$55)	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES GILLETTE STADIUM, FOXBOROUGH, MASS. AUG. 23-24	109,207 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE, KRAFT ENTERTAINMENT
2	\$6,138,550 (\$4,582,378) \$147.36/\$60.28	EMINEM, KENDRICK LAMAR, EARLWOLF, SLAUGHTERHOUSE & OTHERS STADE DE FRANCE, PARIS AUG. 22	71,542 SELLOUT	NOUS PRODUCTIONS
3	\$4,734,463 \$94.50/\$79.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES STAPLES CENTER, LOS ANGELES AUG. 19-20, 23-24	55,829 FOUR SELLOUTS	THE MESSINA GROUP/AEG LIVE
4	\$2,134,130 (\$2,246,197 CANADIAN) \$190.02/\$42.28	BRUNO MARS, ELLIE GOULDING MOLSON CANADIAN AMPHITHEATRE, TORONTO JULY 3, 6	31,709 TWO SELLOUTS	LIVE NATION
5	\$1,577,280 \$65/\$60	PHISH BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO AUG. 2-4	26,288 THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT
6	\$1,252,328 \$127.50/\$81.50/ \$61.50/\$41.50	BRUNO MARS, ELLIE GOULDING SAP CENTER, SAN JOSE, CALIF. JULY 25	14,163 SELLOUT	ANOTHER PLANET ENTERTAINMENT
7	\$1,211,930 (\$1,613,128 PESOS) \$65.01	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY AUG. 21-22	18,473 19,176 TWO SHOWS	OCESA-CIE
8	\$1,138,103 \$94.50/\$79.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES SLEEP TRAIN ARENA, SACRAMENTO, CALIF. AUG. 27	12,795 SELLOUT	THE MESSINA GROUP/AEG LIVE
9	\$1,058,935 \$65/\$60	PHISH LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 30-31	17,644 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
10	\$1,033,100 \$95/\$35	BRUNO MARS COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO SEPT. 1	15,669 SELLOUT	LINCOLN ROAD PRODUCTIONS, EVENPRO/WATER BROTHER
11	\$1,004,743 \$123/\$77/\$57/\$37	BRUNO MARS, ELLIE GOULDING SLEEP TRAIN ARENA, SACRAMENTO, CALIF. JULY 24	13,720 SELLOUT	ANOTHER PLANET ENTERTAINMENT
12	\$962,368 \$82/\$27.50	BRUNO MARS, ELLIE GOULDING PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. JULY 11	14,921 SELLOUT	LIVE NATION
13	\$948,541 \$94.50/\$79.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES VALLEY VIEW CASINO CENTER, SAN DIEGO AUG. 15	10,872 SELLOUT	THE MESSINA GROUP/AEG LIVE
14	\$842,960 \$82/\$72/\$52/\$38	BRUNO MARS, FITZ & THE TANTRUMS AMWAY CENTER, ORLANDO, FLA. AUG. 27	13,634 13,828	LIVE NATION
15	\$781,396 \$77/\$33	BRUNO MARS, ELLIE GOULDING FRANK ERWIN CENTER, AUSTIN, TX. AUG. 14	13,432 13,700	C3 PRESENTS
16	\$765,225 \$45	THE POSTAL SERVICE, DIVINE FITS, BATHS HEARST GREEK THEATRE, BERKELEY, CALIF. JULY 26-27	17,005 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
17	\$758,194 \$126/\$96/\$81/\$59	MARC ANTHONY AMWAY CENTER, ORLANDO, FLA. AUG. 25	8,974 9,703	LIVE NATION
18	\$676,035 \$85/\$32.50	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES CMAC PERFORMING ARTS CENTER, CANANDAIGUA, N.Y. AUG. 21	14,638 SELLOUT	THE MESSINA GROUP/AEG LIVE
19	\$630,768 \$135.50/\$99.50/\$69.50	TIM MCGRAW, KIP MOORE LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 16	6,353 SELLOUT	ANOTHER PLANET ENTERTAINMENT
20	\$618,118 \$89.50/\$39.50	BRUNO MARS, FITZ & THE TANTRUMS BANKERS LIFE FIELDHOUSE, INDIANAPOLIS AUG. 19	9,300 SELLOUT	LIVE NATION
21	\$614,447 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER CRUZAN AMPHITHEATRE, WEST PALM BEACH, FLA. AUG. 31	18,994 SELLOUT	LIVE NATION
22	\$589,446 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA, FLA. AUG. 30	17,224 19,000	LIVE NATION
23	\$509,669 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, THE HENNINGSENS MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA, FLA. JUNE 22	14,996 19,000	LIVE NATION
24	\$504,669 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS FARM BUREAU LIVE, VIRGINIA BEACH, VA. JUNE 28	14,889 19,000	LIVE NATION
25	\$497,900 \$139/\$21	CARLOS VIVES COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO JULY 6	8,682 SELLOUT	SBS ENTERTAINMENT
26	\$495,337 \$69/\$39	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE INTRUST BANK ARENA, WICHITA, KAN. AUG. 9	9,107 10,244	LIVE NATION
27	\$493,558 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, THE HENNINGSENS AARON'S AMPHITHEATRE AT LAKEWOOD, ATLANTA JUNE 23	12,224 19,000	LIVE NATION
28	\$489,690 \$50/\$39.50	THE POSTAL SERVICE, BIG FREEDIA, DIVINE FITS, BATHS GREEK THEATRE, LOS ANGELES JULY 23-24	10,663 11,700 TWO SHOWS	NEDERLANDER
29	\$479,558 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, THE HENNINGSENS CRUZAN AMPHITHEATRE, WEST PALM BEACH, FLA. JUNE 21	14,967 19,000	LIVE NATION
30	\$469,880 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS JULY 28	13,688 14,000	LIVE NATION
31	\$463,785 \$175/\$100/\$55/\$49.50	WIDESPREAD PANIC THE JOINT, HARD ROCK HOTEL, LAS VEGAS JULY 12-13	7,916 TWO SELLOUTS	AEG LIVE
32	\$457,368 \$239.50/\$149.50/ \$99.50/\$39.50	BARRY MANILOW NEW JERSEY PERFORMING ARTS CENTER, NEWARK, N.J. AUG. 2, 4	4,832 5,696 TWO SHOWS	METROPOLITAN ENTERTAINMENT CONSULTANTS, IN-HOUSE
33	\$449,479 \$95/\$60	RASCAL FLATTS, THE BAND PERRY LAKE TAHOE OUTDOOR ARENA AT HARVEYS, STATELINE, NEV. JULY 19	7,221 SELLOUT	ANOTHER PLANET ENTERTAINMENT
34	\$447,293 \$200/\$25	LA ARROLLADORA BANDA EL LIMÓN NOKIA THEATRE L.A. LIVE, LOS ANGELES JUNE 15	7,000 SELLOUT	GOLDENVOICE/AEG LIVE
35	\$434,410 \$85/\$65	BRUNO MARS, FITZ & THE TANTRUMS MOHEGAN SUN ARENA, UNCASVILLE, CONN. JUNE 27	5,390 SELLOUT	LIVE NATION



Chesney Wraps At Gillette

Country superstar **Kenny Chesney** has ended his touring efforts for the year with what has become his traditional final locale, Gillette Stadium in Foxborough, Mass. Two shows at the venue were the last of 41 concerts on his No Shoes Nation tour that began playing North America in March. The final stop on the itinerary drew the tour's largest crowd with 109,207 fans in attendance for both shows. With \$9.4 million in sales, the Aug. 23-24 Gillette play (this week's No. 1 Boxscore) was Chesney's eighth stint as a headliner at the home venue of the NFL's New England Patriots. He has performed to sellout crowds at the 68,000-seat stadium on every tour since 2005.

The No Shoes Nation tour grossed more than \$90.9 million from 44 performances following its March 16 launch in Tampa, Fla. With overall attendance of 1,186,925, this is the 10th consecutive Chesney tour to pass the 1 million mark in tickets sold.

Chesney's 2013 outing lands second on his all-time list of tours based on gross. Holding at No. 1 is last year's Brothers of the Sun tour with Tim McGraw, which garnered \$96.4 million from 23 shows. Rounding out the list of his five top-grossing tours is 2008's Poets & Pirates at No. 3 with \$86.3 million, 2011's Goin' Coastal at No. 4 with \$84.5 million and Flip Flop Summer that totaled \$71.2 million in sales in the summer of 2007. —Bob Allen

CODA

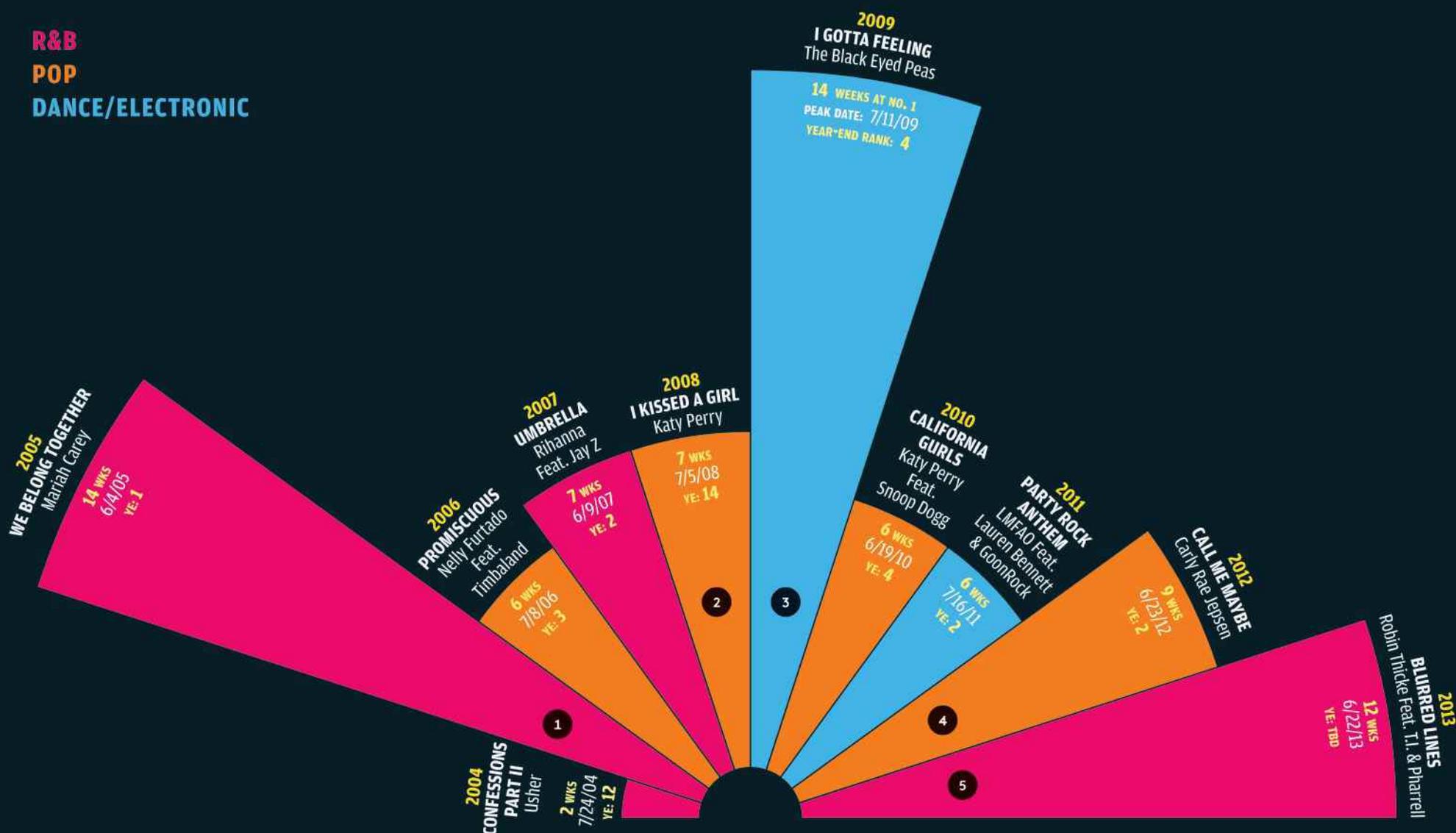
Trend Report: Top Songs Of The Summer 2004-2013

This week we look at the No. 1 song of each summer during the last 10 years, highlighting the week the tracks reached No. 1 on the Billboard Hot 100, how long they remained on top and where each title eventually ranked at year's end.

R&B

POP

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1

Mariah Carey
"We Belong Together" (2005)
The track is the only top summer song of the last 10 years to also earn the honor of Billboard Hot 100 song of the year. The feat is impressive, given that hits that peak earlier in a year have more time to accumulate points as they descend the survey. (In about three months, Robin Thicke's "Blurred Lines" will cross the year-end finish line.)

2

Katy Perry
"I Kissed a Girl" (2008)
Speaking of Carey, she and Perry are the only lead acts with multiple top songs of the summer dating to the 1985 inception of the seasonal list's archives. (Perry also tops 2010 with "California Gurls.") Prior to Carey's 2005 command, her debut hit "Vision of Love" took the crown for summer 1990, having ruled the Hot 100 for four frames that August.

3

The Black Eyed Peas
"I Gotta Feeling" (2009)
The quartet is the only act to monopolize a summer's top two titles, having ranked at No. 1 for 2009 with this track and No. 2 with previous single "Boom Boom Pow." Pharrell came close this year: He's featured on Thicke's "Blurred Lines" (No. 1) and Daft Punk's "Get Lucky" (No. 3). (See this year's entire top 10 on Billboard.com.)

4

Carly Rae Jepsen
"Call Me Maybe" (2012)
Last year's summer champ marked Jepsen's first Hot 100 entry. This year's winner, Thicke, has appeared on the chart since 2007 but new acts still shined this season: 2013 marks the first year in which the top three summer songs became each act's first Hot 100 top 10 (Thicke, No. 1; Imagine Dragons' "Radioactive," No. 2; Daft Punk, No. 3).

5

Robin Thicke
"Blurred Lines" Featuring T.I. and Pharrell (2013)
The first song of the summer by a lead male since 2004, "Blurred Lines" tied the mark for the longest Hot 100 reign (12 weeks) on charts reflecting the Memorial Day through Labor Day tracking period. Carey's "We Belong Together" (2005) and Brandy & Monica's "The Boy Is Mine" (1998's top summer song) also led for 12 weeks each in that span.



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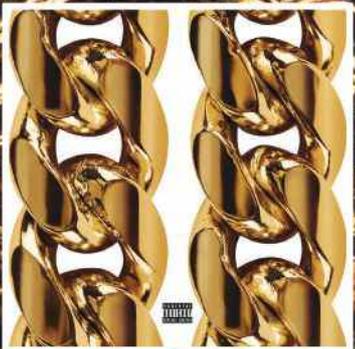
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