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VIEWPOINT

21
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No. 36]

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ON THE COVER
Avicii photograph by Mark Seliger. Photograph and clothing courtesy of Ralph Lauren Denim & Supply.

FEATURE

P.24 "From day one that was the plan, to cross over. All my albums have had English songs and Spanglish in them. It was just a matter of when and where and how."

PRINCE ROYCE

FEATURE

MIKE BOWEN, WHOLE FOODS



Rich Bengloff photographed in his office in New York.

QUESTIONS ANSWERED

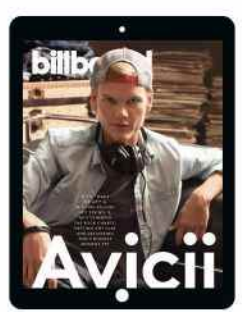
P.9 "I woke up concerned about the New York Giants' defensive secondary not being deep enough. But I quickly pivoted to the challenges facing the independent music community."

RICH BENGLOFF, A2IM

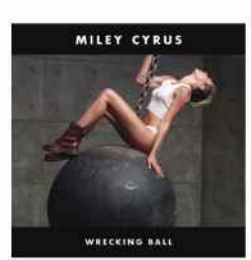
FEATURE

P.18 "Avicii's 'Wake Me Up!' has just enough EDM to make you feel like you're cool without trying too hard." **TOM POLEMAN, CLEAR CHANNEL RADIO**

P.22 "Vinyl has created a fun factor in our stores. We have DJs, and shoppers can ask them to play music. We have husbands asking the DJs to play songs for their wives."



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COSTELLO & QUESTLOVE: KATE GLICKSBERG

TOP LINE

RADIO & RECORDS

Major Radio Play

Warner Music Group is the first major to reach a radio performance rights deal with Clear Channel, bringing the U.S. music industry more in step with other markets

By Glenn Peoples



Warner artists like Ed Sheeran could benefit from Clear Channel's promotional outlets. Inset: Clear Channel's Bob Pittman (left) and WMG's Stephen Cooper.

A new agreement by Clear Channel and Warner Music Group will make WMG the first major label to receive performance royalties for U.S. broadcast radio airplay. Announced the same week that Rep. Mel Watt, D-N.C., reiterated his plan to introduce legislation that would establish a performance right for labels, the groundbreaking arrangement covers not just royalties but also numerous promotional opportunities. 🎸 WMG CEO Stephen Cooper said in a memo to employees that the deal is nonexclusive and Warner “will be discussing doing similar deals” with other broadcasters. 🎸 The royalty

component is big. Warner will share in revenue from both broadcast and digital platforms, although neither company revealed financial details. A source tells Billboard that the financial terms are better than the deals given to independent labels. Those deals give labels 2% of digital revenue and 1% of broadcast revenue, according to various sources. Sources also say that before going to indie labels, Clear Channel initially shopped that deal to all three majors and was turned down.

In order to strike the deal with WMG, Clear Channel had to sweeten the pot. The payments are bundled so it's hard to see individual components. But if each component was broken out—terrestrial radio, digital webcasting and iHeartRadio's pure-play radio effort—it would in effect pay a higher rate to Warner than the terms paid to indie labels, sources say.

“What we're really after is to build that digital market as well as we can,” Clear Channel CEO Bob Pittman says. “To do that, we've got to be a lot more connected to the music companies than the sort of haphazard relationship that we've had for the last 50 years.”

The deal's promotional aspects could be just as important as the financial implications. The deal points are far more extensive than what was made public about Clear Channel's previous deals with indie labels like Big Machine and Glassnote.

Clear Channel will give Warner the ability to play new music in an enhanced version of Clear Channel's Artist Integration Program, a marketing and promotional vehicle launched in 2011 that promotes new and established acts through on-air and online campaigns. An example of a promotional spot is a 30-second artist profile that runs on various Clear Channel formats and discusses an artist's new album.

Pittman says Clear Channel had never previously given rights to the program. The two companies have created an enhanced version that Pittman says “mirrors the life of a record” and was developed based on how a record develops and breaks.

Warner artists like Ed Sheeran and Bruno Mars could gain promotional opportunities through Clear Channel's televised and live events, such as the annual Jingle Ball holiday concerts hosted around the country and the annual iHeartRadio Music Festival in Las Vegas. Clear Channel will also give Warner special digital programs like digital simulcast, digital-only stations and custom stations.

Warner, the smallest of the three majors, believes the deal gives it a competitive advantage over Universal Music Group, Sony Music and the indies. “It is, frankly, immeasurable,” Cooper says of the value of the deal to Warner. “If the partnership functions—as I'm highly confident it will—this will, from Warner's perspective, put us in a class of our own.” Cooper believes the revenue and promotional value of the deal will help make Warner more attractive to new artists.

But any advantage conferred to Warner could be short-lived. “I don't think it precludes us,” Pittman says, from doing a similar deal with one or both of the other major labels. 🎸

Additional reporting by Ed Christman.

CHRISTIAN

Channeling The Faith

Gaither Music's new music-focused Christian TV network could give the genre a boost
By Deborah Evans Price

.biz

Maker Studios, a network of independent YouTube channels, closed \$26 million in financing, bringing the total amount raised by the 4-year-old startup to more than \$70 million.

With limited opportunities available for Christian/gospel artists on mainstream TV, Gaither Music Group is tackling the challenge by launching a 24-hour channel on satellite operator Dish Network, Billboard has learned.

The new network will launch to Dish's 14 million subscribers on Sept. 16 and is already being pitched to other cable and satellite operators for wider coverage across the United States.

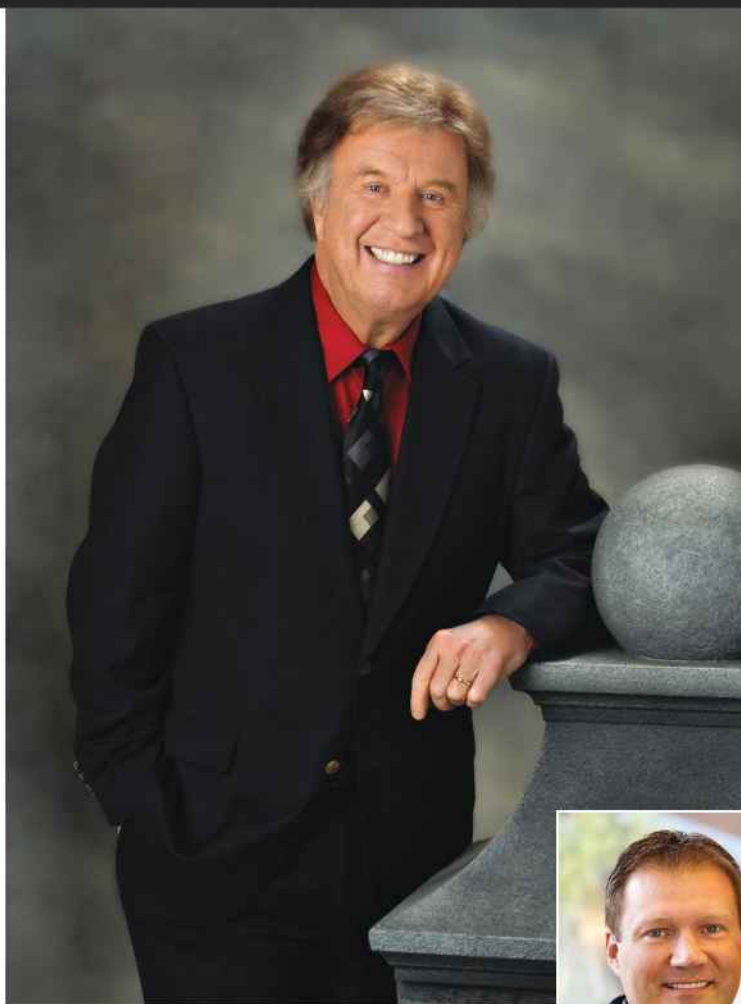
While the bulk of the content will be Gaither Music's own, the launch of a dedicated Christian network with a focus on music is expected to give the wider genre a boost with renewed interest from other Christian media businesses in the cable network format.

"We talked about it for years, and now is the first time we can take that step forward," Gaither Music Group VP Paul Sizelove says. "It's taken 20 years to build enough content."

Like other genres, the Christian market has faced difficulty, particularly with the falloff in CD sales. During the first half of 2013, sales were 9.5 million (according to Nielsen SoundScan), down 11% compared with midyear 2012, yet Christian/gospel is still the healthiest niche market. Christian/gospel albums so far in 2013 have outsold dance/electronic and jazz albums combined.

Though it's hard to measure the impact of one-off performances on late-night TV, securing a reality show or, in Gaither's case, launching an entire channel devoted exclusively to its product should boost sales and help lift the genre overall. Time will tell just how much, but with Mary Mary's catalog sales jumping more than 300% after the launch of the duo's reality show on the WE TV cable network (according to Mary Mary's former manager, Mitchell Solarek of Maximum Artist), other companies are seeking opportunities.

Grammy Award-winning singer/songwriter and Gospel Music Hall of Fame member Bill Gaither founded



Gaither Music Group's **Bill Gaither** and **Paul Sizelove** (inset)

Gaither Music Group. The 77-year-old artist/entrepreneur still performs with the Gaither Vocal Band and has built a multifaceted business that includes Spring Hill Music Group, Homecoming magazine and the chart-topping "Homecoming" CD/DVDs series.

The first "Homecoming" video was shot in 1991 when a group of Southern gospel veterans gathered around a piano after a recording session to sing and swap stories. The impromptu session was taped and became an unexpected hit. Gaither continued to produce a series of multi-artist concert CD/DVDs. Gaither Music has sold more than 40 million albums to date.

"TV has been the best way to communicate to a larger audience," Gaither says. "We found out the audience really likes what we do."

In two decades' time, Gaither has built a successful brand and been proactive in getting his product in front of TV viewers, but for most Christian/gospel artists getting TV time is a struggle. BET has long been an exception. "Bobby Jones Gospel" has aired on the network since 1980 and is its longest-running show. BET also airs "Sunday Best," a talent competition hosted by Kirk Franklin, and "The Sheards," a reality show featuring Karen Clark Sheard and her family.

"The doors are opening wider for Christian/gospel artists to get on mainstream TV," Gospel Music Assn. executive director Jackie Patillo says. "Mary Mary was one of the first gospel artists to get their own reality show on WE TV. Amy Grant, Kirk Franklin and Mandisa have been featured on several shows. TobyMac did 'The View' and For King and Country performed on ["The Tonight Show With Jay Leno"] to name a few." ☉



Difference Media. Other leaders in the Christian/gospel entertainment business will watch how well the Gaither network performs. One example is Difference Media, a division of Pastor John Hagee's Cornerstone Church in San Antonio that includes a record company.



Joey & Rory. The country duo released its first gospel CD, *Inspired*, in July on Gaither Music Group. A companion DVD will debut Sept. 16 on the Gaither channel and air repeatedly during launch week. The pair has its own show on the RFD network, but will get added exposure from Gaither's Dish deal.

THE Action

vivendi



VIVENDI MULLS SPLIT
Vivendi, the French conglomerate

that owns Universal Music Group and SFR Telecom, among others, is mulling splitting itself in two. Under the plan, which will be studied by the company's supervisory board, two new companies would be created, one focusing on media, the other on telco. The separation is viewed as an opportunity for both groups to pursue new strategies and partnerships independently. In its latest earnings report, Vivendi posted 4.9% growth in earnings before taxes for UMG, while net earnings overall fell 16.6%.



PANDORA GETS NEW CHIEF EXEC
Pandora has found a new president/

CEO/chairman in Brian McAndrews, a digital advertising veteran and former president of online ad services firm aQuantive, a Microsoft company. McAndrews replaces former longtime Pandora leader Joe Kennedy, who announced he was stepping down in March. McAndrews is a board member for startups including Grub Hub, Seamless and App Nexus as well as the New York Times Co. Shares rose as much as 10% the day after news of his appointment. Pandora is looking to expand its monetization strategy, especially through mobile ads.



TOIG OUT AT MUVE

Jeff Toig, head of Cricket Wireless' Muve Music, has left

the company. The reason for the departure is unknown, but a spokesperson says he resigned. Toig had led Muve, a pioneering subscription streaming service that bundles with users' mobile data plans, since its 2011 launch. The service has 1.7 million subscribers, which are expected to move to AT&T after that company's proposed \$1.9 billion acquisition of Cricket parent Leap Wireless.



ITUNES RADIO ROLLOUT

Apple finally unveiled its streaming

service iTunes Radio, briefly demoing the software at a press event where it also showed off two new iPhones. iTunes Radio will compete directly with online services like Pandora, Slacker and iHeartRadio, although it will be included in iTunes desktop and mobile software. The service launches Sept. 18. The new iPhones—a colorful \$99 version dubbed the iPhone 5C and a faster, more powerful, higher-priced edition with fingerprint recognition technology called the iPhone 5S—ship Sept. 20.



iTunes Radio will launch Sept. 18.

Courtney Holt
photographed
at his office in
Los Angeles.



MY Day

Courtney Holt
COO, *Maker Studios*

Most adults save up for a house or a new car as their first major purchase. Courtney Holt saved up to buy a nightclub—the Echo in Los Angeles. His passion for music dates back to his teens, when he worked three gigs—reviewing albums for the Boston Herald, managing venues and clerking at a record store—to pay his way through college. He later became head of new media at A&M Records, then senior VP of new media at Interscope Geffen A&M. He’s also been executive VP of digital strategy at MTV Networks and president

of Myspace Music. Now, as COO of Maker Studios, the 45-year-old executive is still in the music biz. One of the videos in Maker’s network, “Barack Obama vs. Mitt Romney,” earned a gold certification from the RIAA in August, primarily on the strength of the clip’s 38.3 million YouTube views, which now count toward the RIAA’s certification program.

- 6.00 AM** I do an early run around the Silver Lake Reservoir.
- 7.30 AM** Driving to the office, I connect with our U.K. team to go over a few key talent and sales partnerships and coordinate my forthcoming trip over.
- 8.30 AM** Quick check-in with the Idelsohn Society for Musical Preservation, which is a nonprofit record label I started with a few close friends eight years ago to revisit lost Jewish music. We have a project coming out in November telling the story of the Jewish/Latin music scene from the 1940s to the 1980s.
- 9.00 AM** I do my daily debrief with Maker’s executive chairman, Ynon Kreiz. We go over everything—current audience metrics, deals, key projects.
- 10.00 AM** Jump on a quick call with the Gregory Brothers in New York and our programming lead there to talk about a project for early next year. Beyond making some of the

most well-known YouTube videos, those guys are some of the most creative musicians I’ve had the pleasure to work with.

- 12.30 PM** Working on-site lunch with Ryan Lissack, Maker’s chief technical officer, and his team for new product deep-dive.
- 1.30 PM** I reached out to Will.i.am to get his feedback on a video project.
- 3.00 PM** I take a four-block walk to our soundstage down the street to check out a shoot for “Epic Rap Battles zof History.” “ERB” gets well over 30 million views an episode now.
- 4.00 PM** In the middle of a staff meeting, Andrew W.K. busts into the conference room. He wants to check on the status of a show we are developing together.
- 6.30 PM** I do a call with Maker Asia, where we’re looking to expand our presence.
- 8.00 PM** Dinner at the Elf Cafe with Mitchell Frank, founder of the Spaceland nightclub in Los Angeles. Mitchell and I, along with some friends, came together 11 years ago to open the Echo and the Echoplex.
- 9.30 PM** Mitchell and I swing by the Echoplex for a quick drink and to see Big Black Delta play. —Alex Pham

Of Monsters and Men soundtracks the trailer for **Ben Stiller's** "The Secret Life of Walter Mitty."



FILM

Of Trailers And Hits

An 18-month-old song by Of Monsters and Men is a surprise breakout thanks to its use in a movie trailer

By Phil Gallo

Ben Stiller's next film, "The Secret Life of Walter Mitty," will not be in theaters until Christmas but it's already having an affect on the band Of Monsters and Men.

"Dirty Paws," a track from the act's Republic Records debut *My Head Is an Animal*, had a significant sales spike in August after it provided the soundtrack to the first "Walter Mitty" trailer, which runs two minutes and seven seconds. Released a year-and-a-half ago and never worked at radio,

"Dirty Paws" sold 34,000 downloads in August—an average of 6,700 per week—after 17 months of weekly sales around 1,000, according to Nielsen SoundScan.

The song's presence prompted alternative KROQ Los Angeles to give the song 17 spins between Aug. 26 and Sept. 1, according to Nielsen BDS. Republic is exploring a potential radio campaign. The track has been posted on SoundCloud with a tag for the "Walter Mitty" soundtrack. The three official versions of the trailer on YouTube have been viewed more than 2 million times as of Labor Day.

"There's a great feeling of momentum," Republic executive VP Charlie Walk says. "Come November and December, that's a big song helping set them up [for their next album] and the soundtrack. [The trailer] is one of the great music videos."

Universal Music Group's Republic will release the soundtrack around the time the film opens on Dec. 25.

Trailers rarely generate sales spikes for unknown songs, and part of that owes to film studios rarely relying on a single song for an entire trailer. Often trailers use a mix of score and song, frequently using music that doesn't appear in the film.

The unique quality of the "Walter Mitty" trailer definitely contrasts with music uses in other trailers for December releases. "Anchorman 2" is set mostly to Journey's "Don't Stop Believin'" with a snippet of the Friends of Distinction's "Grazing in the Grass." After a score of guitar and bass, the trailer for "August: Osage County" turns to Edward

Sharpe & the Magnetic Zeros' "Man on Fire" for its second half. And nearly 90 seconds of "Kiss the Sky" by Shawn Lee's Ping Pong Orchestra accompanies the trailer for George Clooney's World War II film "The Monuments Men."

Of Monsters and Men's "Dirty Paws," which has an energy and texture similar to advertiser faves Edward Sharpe & the Magnetic Zeros' "Home" and the Lumineers' "Ho Hey," is the rare song to make the transition from a film into a trailer.

"It was borne out of the beauty of the movie," Fox Music executive VP Danielle Diego says.

Music supervisor/producer George Drakoulis, a longtime musical associate of Stiller's, prepared a compilation of Icelandic bands for him to review. Stiller, who stars and directs in the movie based on a James Thurber short story and was first adapted for a film in 1947, fell in love with "Dirty Paws." It's likely to be the only song from an Icelandic band on the soundtrack.

Once the first trailer was cut in July, Fox chief creative officer Tony Sella embraced the track and used it for the entire trailer. It's also an early arrival, as other high-profile Christmas releases—"Jack Ryan," "Labor Day" and "Grudge Match"—haven't yet released trailers. ●

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Vevo counted 1.6 billion unique viewers worldwide in the second quarter, up 27% from 1.2 billion a year earlier. The number of streams Vevo served up grew 25% to 12.4 billion during the same period.

DIGITAL

Streaming Ahead

In some European markets streaming boosted overall growth in first-half 2013
By Glenn Peoples

Digital revenue is growing in many countries, but not at the same pace everywhere. And as the first half of 2013 shows, each market is unique. Thus, there's not much reason to think that the United States will replicate the few success stories in the global recorded-music market.

Scandinavian countries Norway and Sweden have been bright lights in a challenging global record business, and are examples of subscription services helping drive growth in total recorded-music revenue.

Norway and Sweden are ahead of the curve in embracing the subscription model. Part of the reason is simple timing. Spotify launched in both regions in October 2008, more than two-and-a-half years before it arrived stateside. Numerous other services, like WiMP and Deezer, are also available in both markets.

Norway's 17% growth in recorded-music revenue is the most impressive performance of first-half 2013. The country's 40% growth in digital revenue, driven by a 226% increase in subscription and streaming revenue, offset a 29% decline in physical revenue.

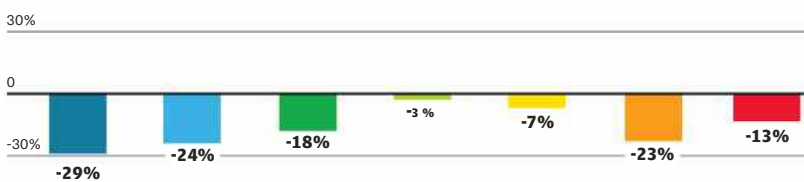
Sweden's first-half growth of 12% came from a 34% gain in digital revenue. Streaming and subscription revenue grew 39% and accounted for 75% of total revenue and 94% of digital revenue.

Other countries had digital gains with smaller growth. The Netherlands' 2% gain, behind a 131% increase in subscription and streaming revenue, put its recorded-music market in the black for the first time in 12 years. Germany also posted a 2% gain, although digital gains were more modest: 5% in downloads and 16% in subscription and streaming.

The differences in the Norwegian and German

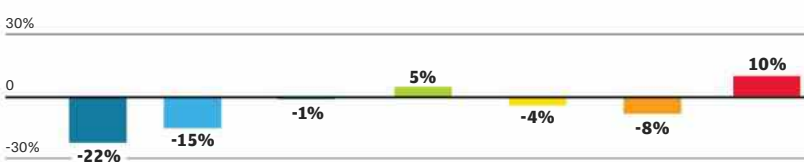
PHYSICAL SALES IN FIRST-HALF 2013

Physical sales of music continued their decline across Europe and the United States in the first half of the year (colors correspond to countries at right).



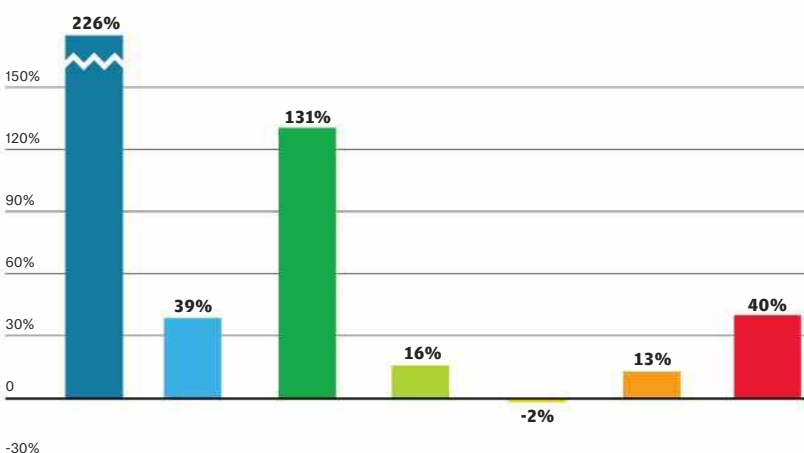
DOWNLOADS IN FIRST-HALF 2013

During the first half, after years of growth, download sales are also now declining across Europe, but rising in Germany and the United States.



STREAMING/SUBSCRIPTIONS IN FIRST-HALF 2013

But across Europe's fastest-growing markets, subscription services are driving overall revenue growth.



markets show how expansion or contraction depend on the shape of a particular market.

Germany is more dependent on the CD. Physical revenue declined just 3% and accounted for 76% of total revenue. Subscription and streaming services aren't yet making much of an impact—Spotify launched there in March 2012, and downloads accounted for 81% of digital revenue.

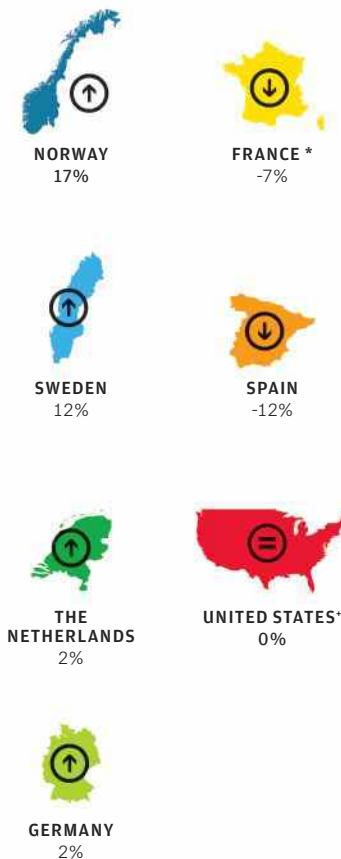
Digital-led growth isn't a given. France was down 7% in the first trimester (first-half figures aren't

available) and sported deficits in physical (down 7%) and downloads (down 4%) revenue. Spain was down 12% overall through June.

Broader economic factors could explain some weakness in music revenue. (Spain is struggling through a two-year recession.)

The U.S. economy has fared better than European markets. Billboard estimates that streaming subscriptions rose 40% in the first half, helping to offset a 13% drop in CDs, leaving the market flat. ●

TOTAL RECORDED-MUSIC REVENUE IN FIRST-HALF 2013



* January through April
* Billboard estimates

Sources: SNEP, Promusicae, IFPI Sweden, IFPI Norway, BVMI, NVPI

Songza Gets \$4.7 Million

Web radio company gets backing from Amazon, WME, Troy Carter, Scooter Braun to help develop native advertising

Internet radio company Songza has raised \$4.7 million in fresh funding that will help grow its advertising business.

The funding will allow Songza to establish its solution to create native advertising—advertising that's built into the listening experiences. Whereas a typical Internet radio service streams music based on genre, artist or song, Songza allows listeners to select music for activities. This approach to curation allows Songza to integrate brands into what the company calls "life moments" like working out, driving or entertaining.

Native advertising has the potential benefit of creating harmony between the listening and advertising experiences. Advertising—especially audio ads—tends to disrupt the listening experience. And although radio listeners have shown a tolerance for at least some advertisements, Internet radio services could benefit from finding ways to integrate ads in less obtrusive manners.

Songza investors in this round include Amazon, William Morris Endeavor, Lerer Ventures, Deep Fork Capital, Metamorphic Ventures, artist managers Troy Carter and Scooter Braun, and author/tech businessman Gary Vaynerchuk.

Songza is a relatively small webcaster with roughly 35 million listener hours per month, or just 2.6% of the 1.4 billion listener hours Pandora streamed in August. But the New York-based startup's native advertising has attracted such brands as Nissan, Samsung, Taco Bell, HSN, Victoria's Secret PINK, vitaminwater, Mr. Clean and Colgate.

Nine of the company's 27 employees are advertising-focused staff, CEO Elias Roman says. "Our content team is also heavily involved in the native advertising we produce to ensure the content is as excellent as any other content we serve. That's why the user response to the native advertising has been so positive." —GP

QUESTIONS Answered

Rich Bengloff

President

American Assn. of Independent Music

What did you wake up thinking about this morning? The New York Giants. I am concerned about their defensive secondary not being deep enough. But I quickly pivoted to the challenges facing the independent music community. We do our work in three areas: advocacy, commerce and member services. We have a great team but it is a small team, so we have to target where we will have an impact: What can we do today to make a better environment for the members of our community? How can we do a better job communicating to our labels' business partners that the independent label community isn't an afterthought and worthy of the same deal terms as any other copyright owner? We have 34% market share, and you ignore that share at your own peril.

Describe a lesson learned from a failure. If we don't try to push the envelope on behalf of our members, then we are not doing our job, so we fail on a weekly basis because we don't succeed at everything we try to do. Pragmatically, we then prioritize our failures and figure out which one presents the greatest possibility for future success. For example, we made international commerce trade mission funding one of our priorities. When I went to MIDEM I saw every other country had a stand, and found out that their governments were helping finance their stands. So we applied to the U.S. Commerce Department's International Trade [Administration] in 2011 and lost. We reapplied to that agency and to the New York State Small Business Administration and in 2012 won both grants.

What will define your career in the coming year? Access and monetization. Our mission at A2IM, as well as that of the World Independent Network, and Merlin, is ensuring our labels and the artists they invest in are treated fairly and equitably. Pandora, Rdio and Spotify were early and strong supporters of indie labels, and they're being joined by a growing number of our digital partners in supporting equal treatment on all commercial deal terms on behalf of indie labels. Likewise, the growth and success of our digital partners is very important to us.

Who is your most important mentor, and what did you learn? Danny Yarbrough, who was president of Sony Music Distribution. While I came over there as CFO, I was eventually put in charge of distribution operations. It was my first position where I had both non-financial responsibilities as well as a large organization reporting to me. He was very supportive and also very constructive in all of the advice he gave to me. He was a great listener, asked good questions and then was willing to make decisions.

Name a recent project you're not affiliated with that has most impressed you. Nacional Records in Los Angeles runs the annual Latin Alternative Music Conference in New York. It's great for education and music and every year that I have gone, it has grown. [Also], Pledge Music has created a great music-focused mechanism for financing.

Name a desert island album. Bruce Hornsby & the Range, *The Way It Is*. —Ed Christman

"We have 34% market share, and you ignore that share at your own peril."



Rich Bengloff photographed in New York.

1 "My indie music roots started with IRD/Relativity out in Hollis, Queens. A picture of the crew at a Joe Satriani event for the *Extremist* release in 1992."



2 "MusicFIRST is an important campaign to enact legislation to pay labels and artists performance royalties when their sound recordings are played on over-the-air radio. I'm honored to serve on the steering committee representing independents."



3 "International export initiatives have become an A2IM priority. I've become close to our Chinese colleagues from Shanghai Synergy and CAVA and use a pen that was a gift from my first trip to Shanghai in 2009 to sign A2IM checks as a 'get incoming commerce' reminder."



4 "My start-of-the-day coffee cup. New York has been my only home. I'm a proud graduate of Stuyvesant High School—go Peglegs!"

Age: 59

Favorite breakfast: "Steel-cut oatmeal with a banana in the Coffee Shop in Union Square in New York."

First job: "Worked in a New York City municipal reference library when I was 16. First music industry job was as CFO for Important, which became RED."

Memorable moment: "When we were in Korea on our first trade mission, the U.S. ambassador threw a reception honoring the A2IM delegates at his residence."

Advice for young executives: "Change positions on a regular basis, whether that's taking different jobs in the same company or moving to another company. That's how you learn and develop. And always look to do more, not less, in whatever job you have."

The Deal

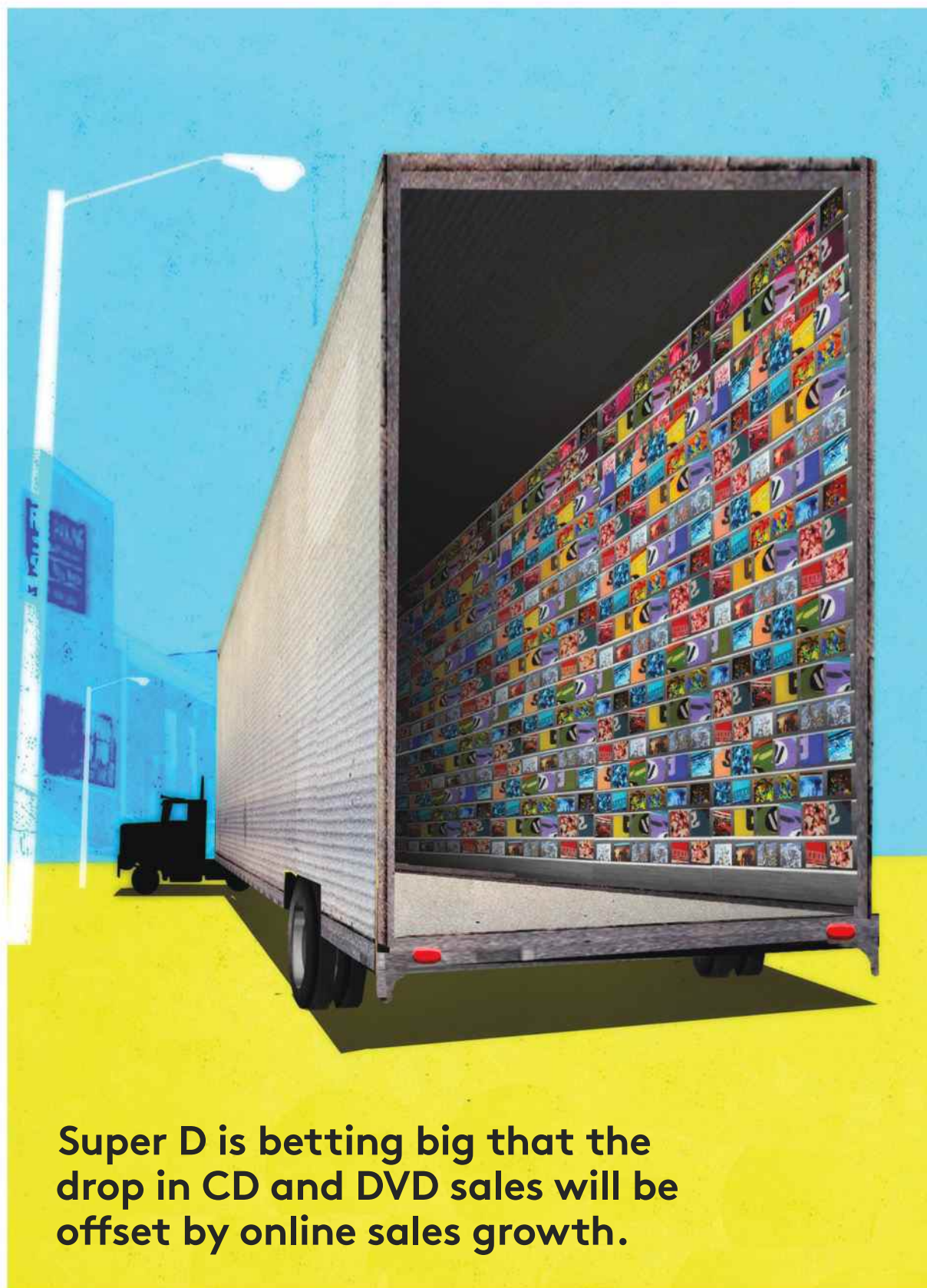
Super D Buys Alliance

WHAT: Super D has acquired Alliance Entertainment to create a multipronged wholesaler with \$920 million in revenue, split almost evenly between CDs and DVDs. The move creates a one-stop/rack-jobber with about \$450 million in music, selling music to indie retailers and chains; racking chains like Borders, Kmart and Meijers with CDs and DVDs; and supplying CD and DVD fulfillment services to online stores for retailers like Amazon, Walmart, Target, Best Buy and hundreds of smaller Web stores. In addition, Super D and Alliance have exclusive independent distribution efforts (Super D, for instance, had the U.S. exclusive on the first Civil Wars CD release). Super D also owns and operates some of the largest online CD and DVD stores, including DeepDiscount.com and DVDPlanet.com.

WHY: As the physical CD and DVD business slowly evaporates with the growth of the digital delivery of entertainment content, the easiest—and also the most expensive and riskiest—way to gain market share, thus boosting profitability, is to buy it. That's what Super D has done to make it the second-largest wholesaler behind Anderson Merchandisers, the rackjobber that supplies Walmart and Best Buy with CDs and DVDs. While terms of the deal weren't disclosed, Billboard estimates that Super D paid between \$100 million and \$125 million for Alliance, and used about \$60 million-\$75 million in debt to finance the deal, with the remaining \$40 million-\$50 million in equity. The risk Super D is taking is whether it can produce enough earnings in a shrinking physical business to pay down the debt it's taking on.

WHO: Sellers Platinum Equity and the Gores Group bought Alliance from Source Interlink in 2010 for about \$85 million, according to Billboard estimates. Alliance itself is a rollup of one-stops and indie distributors that was started in the early '90s by Joe Bianco and Anil Narang, who bought Alan Meltzer's CD One-Stop, as well as Bassin Distributors, Abbey Road, INDI and Encore Distribution. It was mainly run by Eric Weisman, and then by Alan Tuchman from 1996 through 2011. Super D is owned by Jeff Walker, who started as a music retailer in 1990 and evolved into a one-stop in 1995, and Bruce Ogilvie, who opened Abbey Road in 1980, then sold it to Bianco and Alliance in 1994. Ogilvie bought into Super D in 2001. The Alliance acquisition means Ogilvie's business life has come full circle.

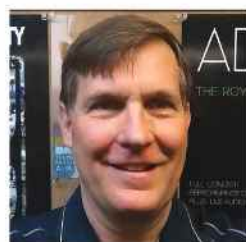
IF: If Alliance met projections it was circulating when the company was up for sale last year, then it produced about \$42 million in earnings before interest, taxes, depreciation and amortization on sales of \$725 million, while Billboard estimates that Super D produced \$13 million in EBITDA on sales of \$195 million. This means the merged company has about \$55 million in EBITDA on revenue of \$915 million. Super D is betting that the shrinkage of the CD and DVD business will not return to the near 20% drop of the previous decade but will continue at its current rate—in the low double digits—so that the company can realize enough in earnings to pay off debt within three years. —Ed Christman



Super D is betting big that the drop in CD and DVD sales will be offset by online sales growth.



Anderson Merchandisers. Super D's acquisition of Alliance may give Anderson's rackjobbing a run for its money. Anderson started out racking Walmart but its expansion to other types of accounts hasn't gone as smoothly. Bet on Super D to challenge Anderson for Best Buy in the near future.



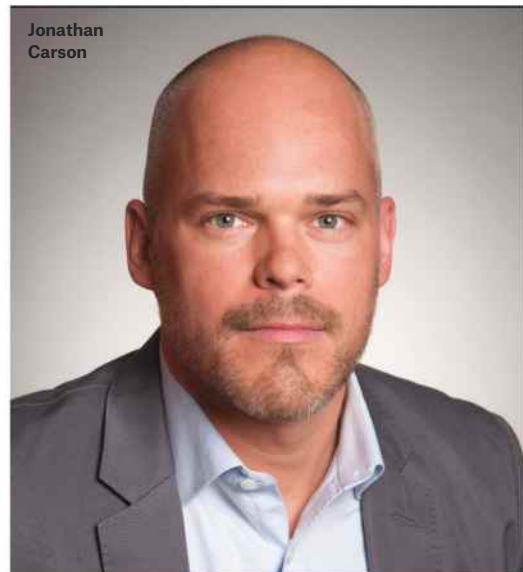
Warner Home Video, Disney. CEO Bruce Ogilvie's Super D has long sought to work with these Alliance-distributed studios. Will they stay onboard now that Super D is in control? Creditors like studios and major labels are always wary when retail and/or wholesale accounts take on debt.



Baker & Taylor. B&T is one of the largest book distributors, but it was a distant fourth in music wholesaling. The deal creates new opportunities for B&T with indie distributors who favor Alliance but harbor grudges against Super D for competing in the online CD space.

\$920m Combined 2012 revenue of Super D and Alliance**\$55m** Combined 2012 EBITDA of Super D and Alliance**\$450m** Combined 2012 music sales of Super D and Alliance

EXECUTIVE TURNTABLE



Jonathan Carson

DIGITAL

Vevo appoints **Nielsen** veteran **Jonathan Carson** as its first chief revenue officer. Carson will lead the music video and entertainment company's global sales team across advertising and brand partnerships, and will effectively fill some of the duties held by former Vevo sales chief David Kohl, who left in April. "In the coming years we're going to see a convergence of video marketplace television, online and mobile collapsing into a single ecosystem, and that's going to have a dramatic impact," says Carson, who is based in New York and reports to Vevo president/CEO Rio

Caraeff. "Vevo is extremely well-positioned to take advantage of that." Carson most recently served as CEO of digital at Nielsen. A thought leader in social media marketing, he also co-founded BuzzMetrics, the trade group Word of Mouth Marketing Assn., interactive development firm Intercities and music industry platform OuterSound.com.

PUBLISHING

Warner/Chappell Music strengthens its global digital team, naming **Ann Sweeney** executive VP of digital strategy and policy, appointing **Stephen Dallas** VP of digital legal affairs and business development and promoting **Iain Morris** to head of digital for Europe.

TOURING

Live Nation Entertainment taps **Aron Levine** to assume leadership of **Live Nation Studios**. He was executive VP of production.

TV/FILM

Fox Music appoints **Anton Monsted** senior VP. He was GM of director Baz Luhrmann's production company, **Bazmark**, and served as executive music supervisor for "The Great Gatsby."

RADIO

Katz Radio Group names veteran media executive **Mark Rosenthal** CEO. He was CEO of **Current Media**. —**Mitchell Peters, exec@billboard.com**



Greater Media has signed a multiple-year licensing agreement with Nashville-based Big Machine Label Group for the performance of Big Machine's recorded music on Greater Media's digital and terrestrial broadcast platforms.

GOOD Works

Franti Battles Health Crises With Love

Musician **Michael Franti**, in concert with his self-described "better half" **Sara Agah**, has launched the non-profit **Do It for the Love Foundation**.

Do It for the Love focuses on using music to help uplift those with life-threatening illnesses or challenging disabilities. Utilizing a growing network of artists, venues and promoters, the foundation aims to arrange unforgettable concert experiences, from providing show tickets to setting up face-to-face meetings with artists.

Franti fan **Steve Dezember** planted the initial seed. **Dezember**, who lives with advanced stages of **Lou Gehrig's disease**, contacted the artist about attending one of his shows. "When I met Steve, he was in a wheelchair," Franti says. "But during the set, he



Michael Franti

Further Dealings

SONGS Music Publishing has announced a worldwide co-publishing agreement with **the Weeknd**, aka **Abel Tesfaye**. The deal encompasses past and future releases, including his sophomore album, *Kiss Land* (Sept. 10, XO/Universal), and last year's certified-platinum triple-album *Trilogy*, a compilation of his mixtapes *House of Balloons*, *Thursday* and *Echoes of Silence*. In addition to the Weeknd, the SONGS roster includes such artists as **Diplo**, **Nelly**, **Jose Gonzales** and **Bright Eyes' Conor Oberst**. SONGS also maintains publishing stakes in such songs as **Kelly Clarkson's** "Catch My Breath" and **Florida Georgia Line's** "Cruise" remix featuring **Nelly**. . . . **Victor Willis**, the **Village People** lyricist and performer of songs like "Y.M.C.A." and "In the Navy," says he's reclaimed the rights to 33 tunes that he wrote. Under a copyright law from 1978, he told the *New York Times* that he's exercised his "termination rights," which allow creators to establish control over works they had signed away after a 35-year period, which went into effect Jan. 1, 2013. Willis is reportedly the first artist to make such

a legal triumph public. In 2011, artists including **Bob Dylan** and **Tom Petty** had reportedly filed in advance to reclaim ownership of portions of their catalog. In May 2012, a judge granted Willis' motion to dismiss publishers' claims against his proceedings, allowing the termination to go forward. Beyond its potential precedent in future copyright cases, Willis' apparent victory has left the future of his music, and the still-active **Village People**, in question. . . . **BitTorrent**, a San Francisco company founded by the creator of the BitTorrent file transfer protocol, re-



Village People

leased a test version of its **Bundles** product on Sept. 11. The self-service platform allows content creators to release material in exchange for email addresses and, eventually, monetary contributions. **BitTorrent** has worked with dozens of musicians, writers and filmmakers during the past two years to build the **Bundles** concept, most recently with such acts as **Jet Life**, **Linkin Park** and **Kaskade**. The idea is to let content creators put up free material to encourage downloads as well as layers of additional content behind a "gate" that downloaders can unlock

by completing an action, such as submitting their email addresses, sharing the content, taking a survey or entering a contest. The platform, now available to publishers through a "closed alpha," is a step toward automating the process of assembling **Bundles** to make available to **BitTorrent's** estimated 170 million monthly users.

whispered to his wife **Hope** that he wanted to get up and dance. And he got up in front of 20,000 people. Everyone cheered."

Franti and **Agah** plan to announce a full list of collaborators in the coming weeks. In the meantime, a successful inaugural fund-raiser held Aug. 20 in Aspen, Colo., for 50 people has prompted the pair to coordinate a series of similar fund-raisers this fall, with events set for **Detroit**, **New Orleans** and **Cleveland**. Next year, the plan is to stage one signature event—a concert or small festival—to further spread the word.

Franti and **Agah** both have first-hand experience dealing with health crises. **Agah** as an ER nurse and **Franti** as a patient—four years ago he nearly died after his appendix ruptured. "We've seen people in need and witnessed how small moments of joy can bring inspiration and hope," Franti says. "We want to bring live music to people who need it most."

Candidate requests can be made by emailing info@doitfortheLove.org. Those eligible must live in North America and have their illness or disability verified by their treating physician. Selections will be made on a case-by-case basis by the foundation.

—**Nick Williams**

Think Tank

BUSINESS MATTERS GLENN PEOPLES @BILLBOARDGLENN

The Struggle Continues

What would happen if artists pulled their music from digital services? And why haven't they, given the widespread discontent?



Imagine thousands of artists going on strike against digital music services, demanding their content be pulled to protest a business model that has been widely criticized during the last few years.

Imagine what would happen to these services' catalogs. The absence of a few thousand artists wouldn't put much of a dent in a catalog of more than 20 million songs, but there's a good chance any one listener would notice that some favorite acts had gone missing. An all-you-can-eat service would lose value as music started disappearing.

People go on strike all the time. Fast food workers in more than 60 U.S. cities have gone on strike this year to protest their wages. Inspired by them, Walmart employees protested their wages in 15 cities on Sept. 5.

Regardless of the merits of such a strike, without taking sides in the matter, it's clear that many artists are concerned about digital royalties and are yet unable to effectively speak their mind. Digital services are often criticized for contributing to less-than-livable wages for artists.

It's possible for artists to go on strike, to use the term loosely. ("Protest" might be a better word since artists aren't employed by digital services.) However, artists can-

not opt out of services like Pandora. Webcasters that operate with the Section 114 statutory license don't need labels' and artists' permission to stream sound recordings.

But artists can keep their content off subscription services like Spotify. In fact, they do it all the time. **Adele** kept 21 off Spotify for more than a year. **Metallica** and the **Eagles** were among the many longtime holdouts. **The Black Keys** and **Coldplay** also withheld recent releases from Spotify for extended periods. Every week, a handful of new releases, usually from independent labels, are "windowed," or released to digital stores before they appear at subscription services.

Fewer artists and labels have actually walked away from digital services. **Thom Yorke** and **Nigel Godrich** recently pulled their songs from subscription services in protest of the business model's economics. Century Media, Projekt Records and ST Holdings walked away from various subscription services in 2011, although Century Media returned to Spotify the following year.

Why aren't artists going on strike in the numbers one might expect, given that concern and discontent over subscription services seems widespread?

Are artists indifferent? No. Many seem to care quite passionately about the economics of new business models—even if their royalty checks would still be slight if payouts were vastly improved. Are they uninformed? No. The information on both sides of the argument is easy to find online. Do they lack the proper mechanism to stage a strike? Yes. Musicians' unions



Thom Yorke is among the artists who have protested the business models behind digital services.

do exist (SAG-AFTRA and the American Federation of Musicians, for example), but no organizations have taken the lead by building artist support around this issue. Music businesses tend to unify behind industry talking points and positions. Individual artists don't. Finally, the digital distributors that brokered the licensing deals with subscription services aren't taking the lead—they signed the deals, after all.

The right combination of leadership and technological solution—maybe an online form that submits removal requests to distributors that are routed to services—would create the right conditions for an artist strike. Even an online petition signed by a few thousand artists could help give them a greater voice. ●

TAKEAWAY: Artists are clearly informal—and passionate—about subscription services. And musicians' unions exist. But no organization has taken the lead, and individual protests won't change the status quo.

SOUND & VISION PHIL GALLO @PHILGALLO58

New Energy Sources

Can the social power of TV stars be more valuable than shrinking small-screen music budgets?



The National's "Start a War" dates back two albums to 2007, but it's the track the Brooklyn band will perform on the Oct. 31 episode of Fox's "The Mindy Project." The band's presence adds to **Mindy Kaling's** aura of cool and certainly assists in exposing the National to a TV audience most likely unfamiliar with its music.

This kind of stunt casting is infrequent, but it's smart when the demographics fit. The key for the National and its label, management and publisher is to maximize the exposure, and to do so they need a helping hand from Kaling, her cast and crew, the network and the production company: They need to tweet about it.

It sounds so simple but it's not being done enough at the network level, and it's key to ensuring a TV appearance is mutually beneficial. Sure, a check will arrive in

the mail for the National, but TV music budgets these days aren't sufficient to make an appearance or synch a be-all event. TV stars offer an audience of distinctly different eyes and ears than blogs and iTunes, not to mention numbers (Kaling has 2.5 million Twitter followers, the National 146,000). Bands have to create a barter system, one that puts that star power to work for them.

After watching recent live televised events and the ensuing spike in volume on social media networks, I started to sense that there's a missed opportunity to help promote artists and their new music.

Consider **Miley Cyrus**. Not during or after her twerking debacle at the Video Music Awards, but nearly two hours prior when the Cyrus conversation focused on the presale launch of her next album, *Bangerz*, and its ascent on iTunes charts globally. From an an-

A Great Big World tried to maximize its synch placement on "So You Think You Can Dance" with Twitter.

nouncement on the VMA preshow to her 13 million-strong Twitter fan base, Cyrus was able to generate a quantifiable second-screen commercial success. Now, how do you scale that down and repeat it?

Obviously a performer has to pick the right televised opportunity, which could be as simple as an extensive synch on a scripted show. Get the show and its stars to tweet about the song's importance and, should the band secure a talk show spot in which it performs the song, get them to tweet about it again. It appears, based on awards shows data, that one of Twitter's strongest assets is its ability to get people to tune in to TV shows with music. In the fall, a greater effort needs to be made to make that connection with series TV.

As good as certain shows are about getting their song lists posted right after airing, nothing beats the immediacy of a tweet. Epic Records act **A Great Big World** secured a strong, emotional TV placement of its single "Say Something" on "So You Think You Can Dance." The single's release coincided with the episode airdate (the day after Labor Day) and the usage played a major role in giving it digital legs. A day later, the band graciously thanked supporters and those who sent messages, but the major ones—from the two dancers on the show and the program itself—never mentioned "Say Something" or the band on its Twitter feed. Perhaps this barter system idea needs to be formalized, and then we'll start seeing the real power of the second screen when it comes to creating musical hits. ●

TAKEAWAY: TV provides an opportunity to get music in front of new fans, but artists should be holding out for more. The social media activity of TV stars can increase the impact of appearances and synchs.



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Universal Music has launched the uDiscover Spotify app, joining a slew of other labels that have also developed their own Spotify apps, many of which enable listeners to navigate the label's catalog and discover new releases.

LEGAL CHRIS CASTLE @MUSICTECHPOLICY

The Free Rider

Spotify needs to find a business solution for its Ministry of Sound playlist problem—other services should take heed



Dance music label Ministry of Sound has reportedly sued Spotify in the United Kingdom over playlists of MoS' well-known compilation albums—even though MoS doesn't license to Spotify. How can you tell it's an MoS compilation? Because Spotify's playlists say so.

And therein lies the rub.

While the case turns on the application of U.K. and potentially European law to the facts, there are several overarching themes that should interest rights holders and producers everywhere. This is particularly true as Apple prepares its iTunes Radio streaming service, which will more likely be designed to stimulate digital sales.

Compilation problems for digital retailers: MoS' core problem with Spotify isn't new. When digital retailers restarted the singles business, they fought album-only downloads, which is tough for compilation producers.

Streaming services like Spotify are a similar but different problem. When a compilation producer licenses tracks for its record from other labels (including remixes commissioned by the producer), it's common for the licensing label to refuse to grant streaming rights to the producer. That means that when Spotify users search for the compilation, they typically do not find a page for the album, just the original artist's page.

Compilation producers usually don't get a streaming royalty on these licensed tracks, even though their brand is pushing the streams through user playlists. This is partly because the service doesn't distinguish why the user streamed the track, just that it was streamed.

And streaming services do not offer a business solution to this

problem. The usual Internet reaction of "but it's promotional, sell some T-shirts" doesn't work in this setting because the user doing the searching already knows what he or she is searching for because of the producer's marketing efforts or brand. Hence the appearance of a free ride.

MoS apparently doesn't license to Spotify, but Spotify does let users create playlists of tracks using the MoS brand. These playlists for well-known compilations use the compilation's brand as a keyword to deliver search results that essentially re-create the entire compilation. MoS wants this to stop and believes—as I do—that it has a protectable interest in its compilations.

The broader challenge presented by MoS is what to do about keyword searches for identifiable compilation brands if digital retailers are free-riding on the producer's efforts. Should the producer be compensated in the physical environment, but not in the digital? If so, why?

User-generated playlists and safe harbors: User-generated playlists that use MoS' brand—playlists that, I hope, were generated organically by real users—are at the center of MoS' allegations. If users created playlists that were identical to MoS compilations without using the MoS brand, the label's claims would be weaker. But by allowing the unauthorized use of a producer's brand, Spotify may confuse consumers into thinking that the playlists are "official" and authorized. MoS would need to prove this confusion (and damages), but it seems plausible.

Spotify will probably seek protection of the variety of safe harbors available to online operators. Statutory safe harbors are typically reserved for companies that don't know and had no reason to know that a problem was occurring, so safe harbors for Spotify will be fact-specific after discovery in litigation.

Spotify has a bigger headache: Making peace with compilation producers who don't license to Spotify but believe that the service is getting a free ride on their work. Spotify needs to find a commercial solution to this problem that can turn lemons into lemonade.

Being a good partner: Spotify shouldn't be shocked that it's judged by a different standard than a search engine that also has a music service. Regardless of outcome, when MoS has to sue for respect, Spotify shouldn't be surprised to find that other compilation producers are taking notes.

The issue will come up again. But next time, it may not be MoS—it may be your compilation. ☉

Chris Castle is managing partner of Christian L. Castle Attorneys in Austin.



BACKBEAT

.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.



1

Perry Previews 'Prism'

Katy Perry and Capitol Music Group executive VP **Greg Thompson** hosted an intimate listening party for her new album in New York, where she celebrated her eighth Hot 100 chart-topper with **Billboard**

2



1 Katy Perry and Capitol Music Group executive VP **Greg Thompson** (far right) previewed her new album, *Prism*, at New York's Solo on Sept. 5. Coming off *Teenage Dream*, which yielded five Billboard Hot 100 No. 1s (the first set by a solo female to do so), expectations were sky-high, but the guests, which included Clear Channel Radio national programming president **Tom Poleman** (second from left) and Clear Channel Entertainment Enterprises president **John Sykes** (second from right), seemed impressed. "Katy's reign is set to continue—[there are] so many potential singles on the album," Poleman said.

2 Perry played 11 new tracks at the party. WHTZ (Z100) New York PD **Sharon Dastur**, shown here with Perry, said her "absolute favorite" was "Unconditionally." "It's a large task for any artist to follow a record-breaking album like *Teenage Dream*, but I'm beyond impressed at the magic Katy's created once again," Dastur said. "Incredible production and killer hooks."

3 The Billboard chart team presented Perry with a framed advance copy of the Sept. 14 Hot 100, on which her new single, "Roar," rose to the top spot—Perry's eighth No. 1 on the chart. From left: Billboard director of charts **Silvio Pietroluongo**, Perry, Billboard associate director of charts **Gary Trust** and Capitol's **Greg Thompson**.

4 Perry and Thompson also unveiled the video for "Roar," which features her facing off with a tiger. "Kitty Perry's gotten a lot bigger," Thompson quipped.



3



4

"I want to empower a million more Electric Ladies to go out to the community and inspire."

—Janelle Monáe



Janelle Monáe's Fashion Week Win

Janelle Monáe took over New York during Fashion Week ahead of her new album, *The Electric Lady*, rocking Rebecca Minkoff's runway show and throwing an album-release jam that drew Diddy and Atlantic Records' Julie Greenwald

1 With new album *The Electric Lady* hitting stores Sept. 10, Janelle Monáe was all over New York during Mercedes-Benz Fashion Week. On Sept. 6, she performed at Rebecca Minkoff's show at Lincoln Center for American Express' Unstaged live-stream series.

2 Wondaland: Walter Frye, American Express' director of entertainment partnerships, pictured here with Janelle Monáe, said the event was the start of a new push into fashion: "Our vision is to develop a platform that attracts designers the way the music platform has already attracted artists."

3 Billboard made its mark during Fashion Week as a presenting sponsor of an after-party for the BCBGMAXAZRIA and Herve Leger runway shows at the Standard on Sept. 7. Here, Billboard Group president John Amato (left) greets iconic designer Max Azria.

4 Billboard's John Amato and his wife, Katie, at the BCBGMAXAZRIA/Herve Leger party.

5 Flashing lights: Kanye West talked shop with photographer/director (and fellow controversy magnet) Terry Richardson at the Alexander Wang runway show at Pier 94 on Sept. 7.

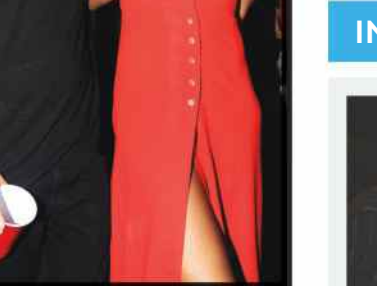
6 Vevo kicked off Fashion Week on Sept. 5 by hosting a launch party for "StyLED to Rock," the Style Network's new show executive-produced by Rihanna, at Skylight Modern. From left: Vevo CEO Rio Caraeff; model Erin Wasson, who will appear on the show; and Style Network senior VP of marketing Nicole Sabatini.

7 Janelle Monáe, Target and CoverGirl threw a release party for *The Electric Lady* at New York's Pier 84 on Sept. 9. The night was capped by fireworks over the Hudson River, but Monáe, pictured here with Atlantic Records Group chairman/COO Julie Greenwald and president of black music Michael Kyser, was humble. "I started out living in a boarding house with six other girls, working at an Office Depot, selling my CDs out of my car," she told Billboard.

8 Bad boys: Models dressed like Monáe prowled the crowd at the album release event, and Miguel (left) and Sean "Diddy" Combs chatted up KWL Management's Kevin Liles, B.o.B, Big Boi and other A-listers.

9 Pour it up: All eyes were on Rihanna at the after-party for the Fashion Week runway show of designer Alexander Wang (left) at New York's South Street Seaport on Sept. 7.

10 Even Nashville was in New York this week, as Sheryl Crow and Florida Georgia Line headed to the Best Buy Theatre to announce the Country Music Assn. Awards nominees on Sept. 10. FGL's Brian Kelley (left) and Tyler Hubbard (right) flank CMA board of directors president Ed Hardy.



OVER HEARD

Mad cities: Billboard hears that ICM Partners, which handles bookings for Kendrick Lamar, Beyoncé and others, has landed Lamar a coveted slot opening for fellow Dr. Dre protégé Eminem when he tours next year. Lamar's cameo in Em's recent "Berzerk" video certainly makes it seem a little more likely. Billboard reached out to ICM as well as Interscope and Top Dawg Entertainment, the Compton, Calif., rapper's label homes, but didn't hear back. If true, it would be another big move for Lamar in the live space: He was a major attraction on the festival circuit this summer, and he's closing out 2013 opening for Kanye West.

Good timin': Universal Pictures recently revealed an Oct. 17, 2014, release date for its James Brown film "Get on Up," but it may well have some musical competition. Filming wrapped a couple of weeks ago on the Brian Wilson biopic "Love & Mercy," according to a source close to the project. Director Bill Pohlad is editing with an eye for a fall run at film festivals next year. The film, which doesn't yet have a distributor, chronicles the Beach Boys founder's troubled years and his first solo album, starting in the late '60s and running up to the early '90s. Song selections for the movie have begun. Capitol Records is reportedly already interested in the soundtrack.

Weezy's wheels: During a visit to the Hit Factory in Miami, Billboard saw skateboard ramps in Studio A. Turns out Lil Wayne is recording there, and he's had the ramps built so he can unwind with his favorite hobby during his famously grueling recording sessions. We're told he promised to fix any scuff marks on the studio's wooden floors when he's finished whatever it is he's working on—our source wouldn't say.

INSTAGRAM US! #BACKBEAT



Love was in the air on Labor Day, as Justin Bieber engineer Josh Gudwin wedded Pulse Recording's Buffy Hubelbank. From left: James Decker of Los Angeles band Stitched Up Heart, Hubelbank, Virgin chief creative officer/executive VP Ron Fair and Gudwin.

@jjdecker Congratulations to Buffy Hubelbank and Josh Gudwin on their wedding! They tied the knot over Labor Day Weekend. @therealbuffy Ron Fair @yeshuathegudwin #backbeat

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.

1: ASTRID STANWARZ/GETTY IMAGES; 2: BRYAN BEDEDE/GETTY IMAGES; 3-4: NEIL RASHNIS/REX USA; 5: CRAIG BARRITT/GETTY IMAGES; 6: THEO MARGOUEY/GETTY IMAGES; 7: GARY GERSHOFF/GETTY IMAGES; 8: MICHELLE SALGADO/ATLANTIC RECORDS; 9: RABBANI AND SOLIMENE PHOTOGRAPHY/GETTY IMAGES; 10: JAWIN BANNISTER/INSTAGRAM; LAMAR: KEVIN MAZUR/GETTY IMAGES; POHLAD: TERRY RICE/GETTY IMAGES

T & E Report Texas

AUSTIN CITY LIMITS MUSIC FESTIVAL GOES ALL-STATE



TALK

@depeche-mode
North American fans: DM will be headlining this year's **@aclfestival**. 3 day festival passes on sale May 7.

@WALK-THEMOON-band
whoa dudes. playing the same stage as **@Wilco & @KingsOf-Leon** at **@aclfestival!** Saturdays 10/5 & 10/12 at 2pm!

@Lionel-Richie
I'll be playing **@aclfestival** Oct. 6 + 13th! Check <http://www.aclfestival.com> for details about the festival & assemble your set list grid!

SAN ANTONIO

EAT

Dixie Chicks' Emily Robison, a Dallas native, loves San Antonio, her new home. "It's this hidden gem," she says. "Sometimes I get jealous of all the music and the food in Austin, but I like my sleepy little Mexican town." She sends visitors to the centrally located **Valencia**: "It's right on Houston Street, with the Majestic Theatre next door." When C3's Quinn Donahue can't make the 80-mile drive back to Austin, he stays near the beautiful San Antonio River at "touristy" **St. Anthony Wyndham Hotel** or **Hotel Havana**, which has a "killer bar."

STAY

Beggins chows down at restaurant/venue **Sam's Burgers**. "The myth is true: It is one of the best burgers in Texas," he says. "I get the barbecue burger, stacked with onion rings and barbecue sauce." Robison recommends **Bohanan's** for business meals. "We tend to do more corporate things there," she says. "[It's] just a great steakhouse." Travis Moon, PD at country KAJA (KJ 97), suggests finding food along the famous **River Walk**: "There's so much stuff happening there: Mexican cantinas, **Dickey's Barbecue Pit**, seafood. It's touristy, but it's fun."

PLAY

Cabrera and his bandmates keep the night going at **Howl at the Moon**. "We always end up there after shows," he says. "We'll sometimes get up and do a couple tunes." Robison recently saw **Boston** play the beautiful **Sunken Garden Theatre**. "It's almost like an outdoor amphitheater but it's all stone and rock, with a great Japanese tea garden." Moon highlights **John T. Floore Country Store**, "where Willie Nelson played back in the day. It's a landmark." Donahue loves strolling the **North Saint Mary's** strip, a "smaller version of Austin's Sixth Street. There's one fun bar called **the Mix**. Expect to see lots of hipsters and band T's. The bartenders are too cool for school."

HOUSTON

STAY

C3's Kennedy is all about location when she heads to Houston. The **Mag-nolia** "is within walking distance to a ton of venues, restaurants and bars," she says. "The **Four Seasons**, too: It's across the street from House of Blues." Mark Adams, PD at mainstream top 40 KKHH and country KILT, says the **Inn at the Ballpark** is a hotel home run. "It's across the street from Minute Maid, home of the Astros," he says. "It's filled with cool



DALLAS

STAY

Singer Ryan Cabrera, a Dallas native, is a regular at artsy **Hotel Zaza**: "They have a great bar called **Dragonfly** that's kind of upscale," he says. "You can go sit outside by the pool and have dinner." JT Mudd, of local electro outfit Ishi, recommends the **Belmont Hotel** in **Oak Cliff**: "It's nice and modern, but still relatively inexpensive." When Alexander Beggins of Austin folk-pop act Wild Child makes the three-hour drive to the Big D, he hits the **Joule Hotel**, which "has a really rad boutique called **Tenoversix**."

You can always find some sick threads there. You're a fool if you don't stop here when you're in town."

EAT

For a hardy, historic treat, try **Dickey's Barbecue Pit**, says Erv Karwelis, president of Dallas indie Idol Records: "They've got several locations, but the original, on Central Expressway, has been there since the '40s. Order the chopped brisket, my personal favorite." DJ Jagger, on-air personality at Dallas' adult top 40 KDMX (102.9 Now), dines in the **Bishop Arts District**, a hipster enclave packed with "great restaurants, including **Tillman's Road House**" and locavore-loved **Bolsa**. C3 talent buyer Emily Kennedy salivates over the Tex-Mex at **Fuel City Tacos**: "Yes, they are located in a gas station, and yes, they are open 24 hours a day."

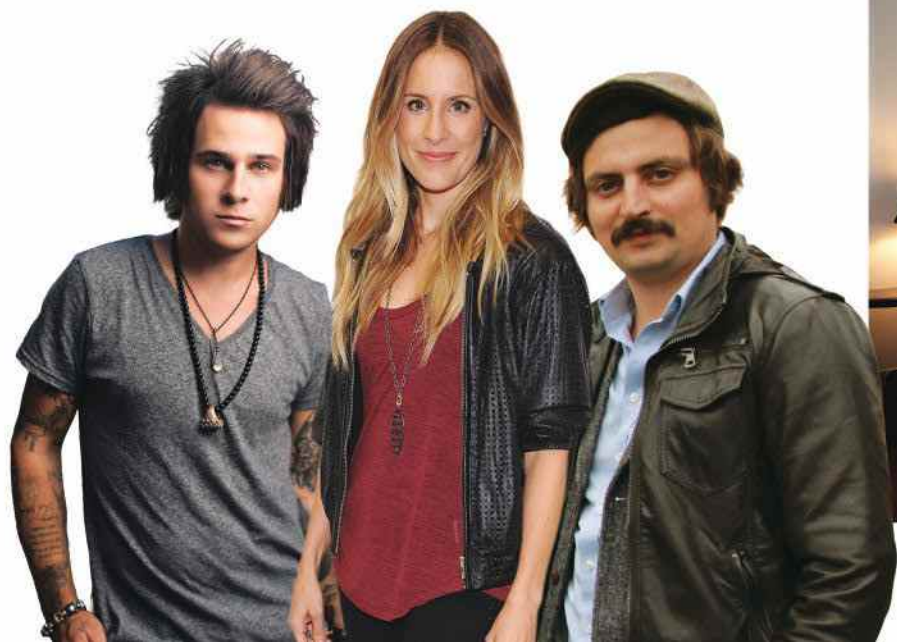
PLAY

Bryce Avary, aka the Rocket Summer, says his favorite venue is the **Granada Theater**, but he's played "some of the most impossibly packed and electric shows of my life" at **Trees** in the **Deep Ellum** area,

home to many of the city's stages. "It has a lot of history," he adds. "It was once best known as the place where Kurt Cobain used his Fender Jaguar in self-defense against that one bouncer guy." Jagger is partial to Oak Cliff's **Kessler Theater**, in "an old, historic Art Deco movie house. They book an eclectic mix of smaller acts with strong followings. The sound is amazing." Beggins, however, goes full-on honky-tonk at **Bob's Texas**. "It feels like Texas in there," he says. "A lot of cowboys and cowgirls dancing and slinging whiskey."



Clockwise, from far left: exterior of Hotel Zaza, San Antonio, interior of Hotel Havana, **Alexander Beggins**, **Emily Robison** and **Ryan Cabrera**; top: the Austin City Limits festival; opposite page: Houston skyline (top) and lobby of the Magnolia.





baseball memorabilia, and is no further from the downtown music venues than a number of more well-known stops.”

EAT

For a quick bite, try taco truck **Tacos, Tierra, Caliente** outside of the West Alabama Ice House, says Asli Omar of Houston indie-rock faves the Tons Tons. “It’s one of my favorite things,” she says. “I always get the chicken fajita taco.” But C3’s Brooke Wirth prefers to get her Tex-Mex fix at the classic **Ninfa’s** on Navigation. “Get the fajitas and a margarita,” she says. “It’s a little bit of a wait, but it’s a Houston staple—definitely worth it.”

PLAY

Beggins says he “grew up playing” at longtime fave **Fitzgerald’s**. “It looks—and smells—like it’s been there for thousands of years,” he says. “I’ve played sold-out shows and shows for eight people there, I’ve vomited there, I’ve even fallen in love there.” Omar keeps it low-key at divey **Double Trouble** in rapidly gentrifying **Fourth Ward**: “Once or twice a month they’ll go all out on the tiki theme, and then they’ll have jazz night or bossa nova night,” she says, though she admits she’s biased: “Our bass player works there.” **Notsuoh** and **Big Top Lounge** downtown are good hole-in-the-wall options as well, Kennedy says. “They’re filled with locals. Both have live bands on the weekends, and Notsuoh offers free popcorn—score!”



Austin Eats To The Beat

Austin City Limits Music Festival raises the game on festival fare

Good news, hungry music fans: Austin’s reputation as a foodie destination is starting to rival its status as a musical mecca. “Chefs are the new rock stars here,” says Andy Langer, afternoon DJ at triple A KGSR Austin. To that end, at Austin City Limits—the city’s premier outdoor music festival, taking place the first two weekends in October—the food offerings are almost as much of a draw as the musical ones (which this year include headliners Depeche Mode, Lionel Richie, Kings of Leon and others). “The thing ACL’s done right was not serve ‘state-fair food,’ but instead look to local restaurants and purveyors,” Langer says. “They take food seriously.”

Local gastronomic luminary Emily Stengel—founder of Austin’s HOPE Farmers Market and chief of the EATS food court for ACL organizer C3—says the festival has a “no turkey-leg policy.” “We bring the best of Austin to the park, so attendees don’t have to leave to get the full Austin experience,” she says. Below are 10 of the finest food vendors and offerings not to miss at ACL, chosen by local tastemakers and music-biz movers and shakers. —Matt Diehl

LA CONDESA

lacondesa.com/austin
Star chef Rene Ortiz’s La Condesa remains one of the highest-profile restaurants in Austin, specializing in high-end south-of-the-border-style eats. Among the delights it’s offering at ACL is an elevated twist on a Mexican street-food staple: corn on the cob spiked on a stick, smothered in cheese and chili. “La Condesa’s corn takes me back to my first trip to Mexico when I was 5 years old,” says John Kunz, owner of famed local music retailer Waterloo Records. “It’s one of my absolute favorites.”

SECOND BAR + KITCHEN

congressaustin.com/second
Located near the festival grounds, Second Bar + Kitchen’s brick-and-mortar spot is ACL’s unofficial offsite hangout, thanks to late hours and the global comfort food of chef David Bull. But no worries, as the restaurant’s festival site is offering one of its menu’s highlights: “The truffled pomme frites are a must-try—the best French fries in America,” Langer says.

DAILY JUICE

dailyjuicecafe.com
Staying hydrated and healthy during ACL got a lot easier with the addition of Daily Juice, which will offer its tasty, fresh-fruit-based beverages sourced from regional farms. “Daily Juice is definitely a daily go-to,” C3 artist manager Todd Roberts says. Lauren Gurgiolo, guitarist of acclaimed Austin indie band Okkervil River, which is performing at ACL, agrees. “People should patronize Daily Juice for health reasons alone,” she says. “It will keep you going.”

AMY’S ICE CREAMS

amysicecreams.com
Thirty-one flavors? That’s nothing—this Austin-based chain is beloved for rotating a selection of 350 homemade tastes. “Amy’s has been an Austin institution for over 25 years. Justin Timberlake is even a fan,” Langer says, adding that the vendor will be particularly popular with kids at the family-friendly festival, which offers karaoke, a hip-hop workshop and an interactive jam with the School of Rock for young attendees. (Even better: Kids under 10 get in free.)

FRANK

hotdogscoldbeer.com
“Frank’s does a great dog,” says Austin music legend Alejandro Escovedo, who’s playing ACL with his reconstituted group, True Believers. The local sausage emporium/music venue serves classic Chicago-style Vienna beef in a bun, but more exotic delights will also be available: Try the “jackalope”—an antelope-and-rabbit-stuffed sausage covered in cranberry sauce.

STUBB’S BAR-B-Q

stubbstaustin.com
Stubb’s is well-known as one of Austin’s most prestigious music venues—it’s a South by Southwest staple—but its fantastic grilled-meat offerings are often overlooked. “Stubb’s has made a big impact with bringing touring acts to town, but the barbecue is really, really good, too,” SXSW president Roland Swenson says. “There’s a lot of excellent barbecue here, but Stubb’s is definitely in the top five,” Escovedo confirms.

TAMALE ADDICTION

thegardenersfeast.com
This family business represents Tex-Mex at its most authentic, bringing its terrific namesake dish to farmers markets throughout the Austin

area and its two storefronts. “Their tamales are just fantastic,” Kunz says. “It’s great to be standing in the middle of the field and eating them while they’re still warm—and they have nice vegan/vegetarian options.”

THE MIGHTY CONE

mightycone.com
The Mighty Cone’s Hot and Crunchy, consisting of delectable fried chicken and mango-jalapeño coleslaw topped with a secret sauce and wrapped in a flour tortilla, has become one of the festival’s signature items. C3 director of sponsorship and VIP Courtney Trucksess is addicted: “I dream about Mighty Cone all year, and usually eat one a day during the festival.”

TORCHY’S TACOS

torchystacos.com
Insiders and visitors alike know that Austin’s 24/7 pace is fueled by its favorite street food, tacos—and Torchy’s reigns supreme. “Their truck is a local landmark, and eating their tacos is a tradition,” Roberts says. “Try the Trailer Park taco, which is filled with delicious fried chicken.”

THE SALT LICK

saltlickbbq.com
Ask anyone: No visit to Austin is complete without a pilgrimage to the Salt Lick in nearby Driftwood, Texas. Its smoky barbecue has set the standard for meaty magnificence since 1967. “Foodwise, I have to go to Salt Lick every time I go to Austin,” Windish Agency president Tom Windish says.

HOPE COFFEE HOUSE

hopecampaign.org
Surviving ACL is going to take a lot of caffeine. Luckily, the on-site java buzz will be delicious and ethical, thanks to Stengel’s HOPE Farmers Market. “All of HOPE’s vendors are high quality,” says Cully Symington, drummer for Okkervil River and co-owner of Austin cafe Cenote. “At ACL, they’re selling cold brew from Third Coast, local roasters who use high-quality beans and are very conscious about where they source. They truly care about the farmers.”



Torchy’s Tacos (top) and Stubb’s Bar-B-Q





Avicii's Wake-Up Call

In the last two years, the 24-year-old Swedish sensation has gone nonstop, climbing EDM's peaks (million-selling single, six-figure Vegas paydays) and bottoming out in its valleys (half-filled arena dates, dance music cognoscenti dismissals). But he's weathered it all to produce the smash folk/EDM crossover sound no one saw coming in "Wake Me Up!," and an album that promises even more surprises

The night sky flashes white with a Zeusian crash over the tiny town of Boom in Belgium, but it's unclear what's making the light and sound. Is it the countless beams firing upward from the massive festival stage, the fireworks that periodically explode without warning, or the storm that's been threatening all day?

They're all one to the teeming crowd of 40,000 crammed before the stage, a functioning volcano spewing LED-colored fog and foamy water. It's Saturday night at Tomorrowland, a three-day fantasy-themed festival (July 26-28) that draws 180,000 to Boom each year, and Avicii is at the decks for the weekend's marquee set, nestled safely at the base of the mighty mountain.

The 23-year-old DJ/producer, his high Swedish cheekbones projected above the crowd on three mega-sized screens, is doing what he's done more than a thousand times in his young life: playing a mix dominated by music he himself has produced for an enthusiastic crowd. But Tomorrowland is different from any other gig. Fans from more than 214 countries fill the audience, a real-time global test panel for new music. The YouTube live stream is being watched by more than 16.8 million throughout the world, hanging on every track. In a world of big EDM stages—Electric Daisy Carnival (EDC), Ultra Music Festival (UMF), the entire city of Las Vegas—it's the biggest.

"There's so much pressure to get everything right for that show, my mind is almost blank when I'm playing," says Avicii, born Tim Bergling, a month later. "Then afterward you see all the benefits."

Undoubtedly compounding that stress: The memory of UMF in March. During his headlining set, Avicii debuted several tracks off his bionic new album *True* (PRMD/Island Def Jam) with a full band of accomplished yet not-very-neon musicians, including a banjo player and folk singer. The sudden removal of repetitive beats sent thousands of ravers scuttling to other stages, and unleashed an online fury against what the Twitterverse dubbed "country house." Bloggers and other self-appointed pundits proclaimed that Avicii had lost the plot.

But by the time of Tomorrowland, something has changed. Avicii plays his usual festival fodder for the Boom crowd: mashups of Macklemore & Ryan Lewis, Pharoahe Monch and Eurythmics favorites with EDM bangers, and his own hits, like "I Could Be the One" and "Le7els," the Etta James-sampling track that launched his career. By the time he gets to *True*'s first single "Wake Me Up!," there's no doubt the lights in the sky are from God, not man. Thunder cracks with the bass and rain comes in a torrent, soaking everyone instantly and turning the main stage valley into a mud pit—and setting up another potential festival disaster.

Except that no one rushes to the sidelines or seeks shelter. The track's acoustic guitar riff has instantly changed the tenor of the party, adding human warmth to all the synthetic bluster. The revelers, many wrapped in the flags of their countries, raise their arms and voices and sing along: "So wake me up when it's all over/When I'm wiser and I'm older." Some might not understand the words, but they feel the vibe: It's about youth, hope, desire. This very moment.

The magic of "Wake Me Up!" doesn't require an epic setting. The track, co-written (with Avicii and his manager Ash Pournouri) and performed by soul singer Aloe Blacc and Incubus guitarist Mike Einziger, is No. 5 on the Billboard Hot 100 and has sold 1.1 million copies, according to Nielsen SoundScan. While EDM fans might have needed a few listens to get used to the orgo-beat cocktail, others are drinking it up. It's the most Shazamed track in the United States, with the lyric video garnering more than 70 million views—already surpassing "Le7els."

"It's one of those songs that, the moment you hear it in a store or truck stop, just stands out from the noise," Island Def Jam president/COO Steve Bartels says. "It taps you on the shoulder. You want to know what it is."

Those stores and truck stops are what make "Wake Me Up!" so exciting to the industry. The single is an open invitation to the EDM party for those who wouldn't be caught dead twirling a glowstick or dancing in the Belgian mud, and its crossover potential is clear to everyone who hears it. According to Tom Poleman, president of national programming platforms for Clear Channel Radio, programmers at the Clear Channel Music Summit in July immediately gravitated toward the song, some leaving the room to instantly add it to their stations. (It's charting at both triple A and alternative.)

"It has just enough EDM to make you feel like you're cool without trying too hard," Poleman says. "When you can take the listener to a place where they feel like they're on the edge, but it's very palatable and easy to listen to—that's sort of the secret sauce." Country cable station CMT added the video. Island Records president David

Massey calls it "an EDM version of 'Fast Car' by Tracy Chapman." When Bartels first heard it, he locked the Avicii team in his office and wouldn't let them leave until the rest of his colleagues could get a listen.

"[Avicii has] stepped up and out of dance with this current body of work," Bartels says. "It's not niche anymore. It's relevant in a much broader way."

All the tracks on *True*, out Sept. 17 on Pournouri's newly founded label PRMD through Island Def Jam, have a similar formula: They blend an authentic slice of an earthier genre—bluegrass, soul, rock, even rockabilly—with the beats and euphoria of the global dance movement. Instead of pop stars dialing in toplines over prefab beats, it's based on musicians writing songs, together in a room. That small distinction, that kernel of truth, could be what catapults Avicii from superstar DJ to flat-out superstar, and carries EDM into a longer-term future.

Avicii was only 20 when his meteoric rise began. Pournouri discovered the fresh-faced producer in their native Sweden and molded him into a star—the first of the overnight sensations that have come to define the EDM movement. Before Avicii had a hit, he had buses shrink-wrapped with his visage driving around Miami during UMF. Pournouri's stated strategy was to "make him seem bigger than he was." Soon, perception was reality, and Avicii was headlining UMF, EDC and festivals all over the world. "Le7els" has sold 1.5 million copies through a one-off deal with Interscope, was featured in a Bud Light Super Bowl ad and became a wedding DJ staple. Ralph Lauren Denim & Supply inked a far-reaching partnership with the photogenic star, including an international ad campaign.

It wasn't all easy. An ill-planned arena tour backfired in 2011, forcing Avicii to cancel dates and play to half-filled rooms. An unflattering GQ profile painted him as an opportunistic upstart, without respect for the heritage of DJ'ing. Avicii landed in the hospital several times with undisclosed ailments, reported as something between exhaustion and malnutrition. If anything, the kid seemed out of control of his own life.

But the Avicii who speaks from his collaborator and new buddy Nile Rodgers' East Hampton, N.Y., studio in August—where he's already working on *True*'s follow-up—is different. His usually clipped answers have become monologues. There's an energy and confidence to his voice. He sounds like a guy who finally, at long last, feels ready to drink his own Kool-Aid.

"If you want to make a hit song, all you really need to do is rewrite an old hit song. That's how everyone works," he says. "But that's a very short-term way of thinking. It's not going to make something that really makes an impact on people."

The desire to break through, to make music that stands the time test, has been echoed recently by EDM stars from Porter Robinson (reportedly sitting on a musically expansive album of his own) to Zedd to Steve Aoki. Artists who once dutifully pumped out singles—most of them catchy yet disposable—are now fetishiz-

ing the idea of the album, and all the discipline, control and craftsmanship it requires. Perhaps Daft Punk's well-documented obsession with the LP's golden age, resulting in the unexpected and often strange *Random Access Memories*, is what lit the fire.

But despite Rodgers' presence on both Avicii's and Daft Punk's albums, Pournouri doesn't see the connection. Rather, he chalks it up to one of those instances of synchronicity, like when fashion designers suddenly all decide at once that purple animal prints are the next direction. "When we put *True* together, nothing was known of the Daft Punk album," he says. "A lot of people see similarities, but we did our work way before anyone saw anything, even before they revealed the artwork on the website. It's incredible how things are so similar in attitude and mentality."

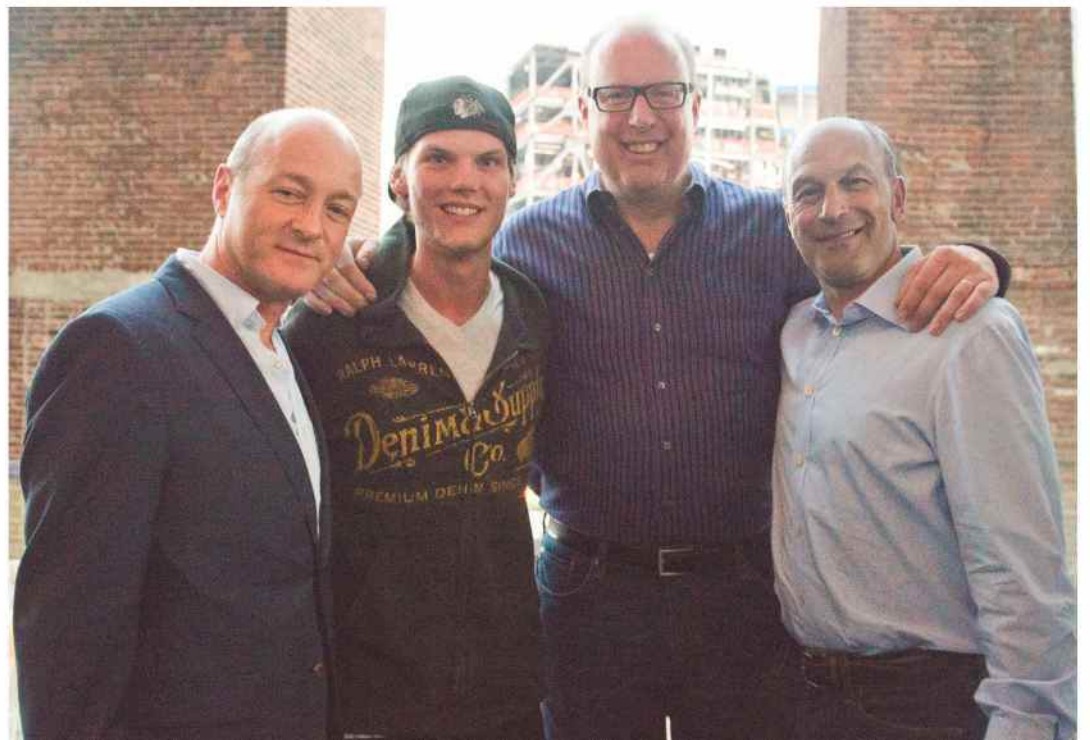
Whatever the case, after three years of blithe fist-pumping with the converted, it makes sense that EDM artists might be ready for something deeper—and, in terms of audience reach, wider. For Avicii, that meant time off the road and in the studio. He spent about two months in Los Angeles at the start of the year, working on what would become *True*. From the start, the sessions were different from the EDM norm. "The only way I'd worked before was remotely," he says. "I usually had a song already, a backing track. I'd send it to someone and they'd write a vocal on top of it. But here, every song was written from scratch in the studio."

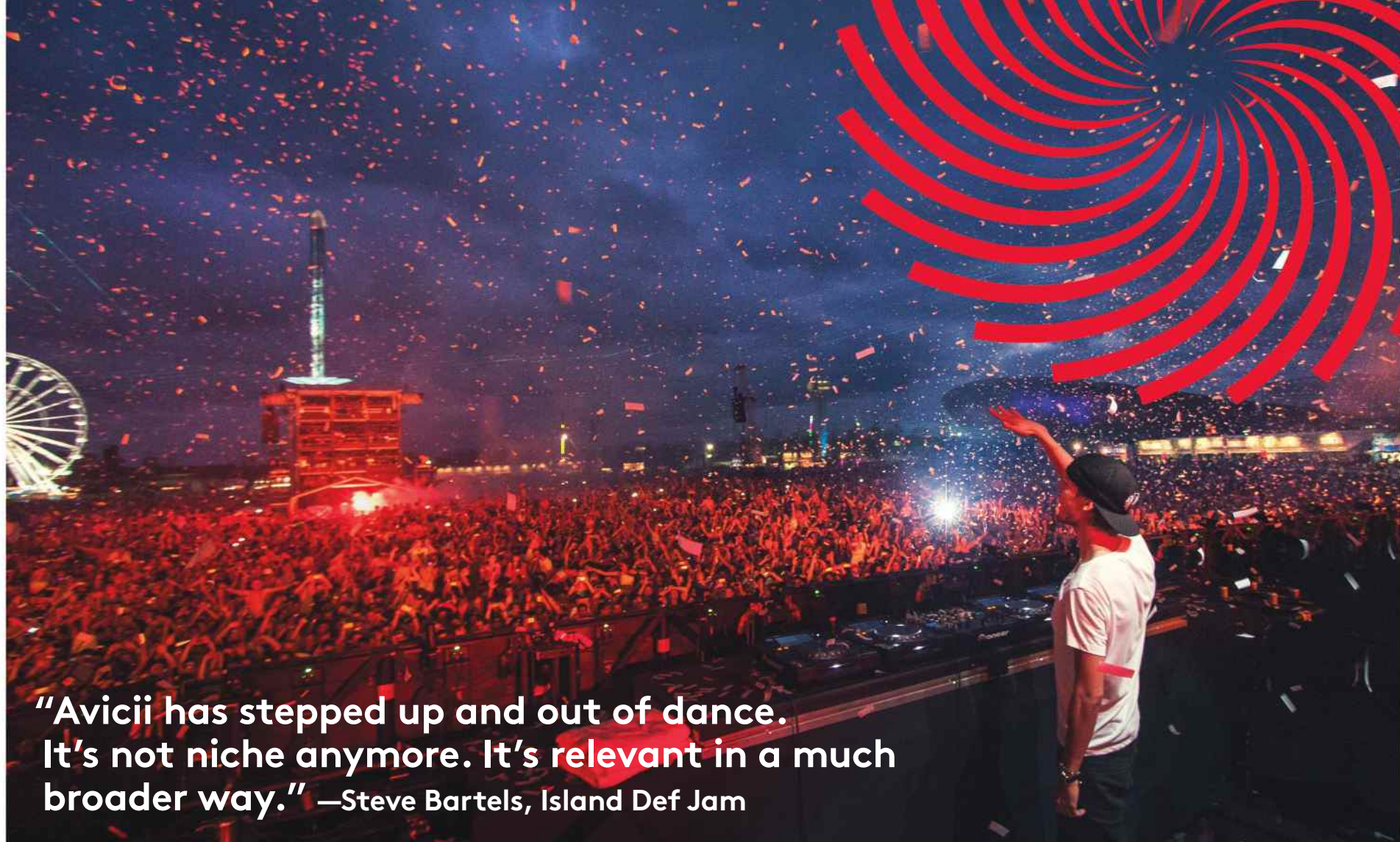
Pournouri had reached out to his powerful network to source songwriting and vocal talent, including Sony/ATV's Stockholm-based executive Johnny Tennander (who co-A&R'd the album) and Interscope senior VP of A&R Neil Jacobson. He shuttled them all off to Avicii's studio with clear terms: co-writing credits, yes, but no features. Every track would be credited to Avicii only.

"I've always had that strategy," he says. "I wanted to make Avicii a huge artist, not a DJ. Therefore, I did not allow any features on our own records. Obviously everyone didn't accept this, long before the album, but I stood firm. Before going into sessions I would state these terms and if they weren't agreed to, we'd turn down the opportunity to collaborate."

Avicii says John Legend and Linkin Park's Mike Shinoda were some of his first collaborators. They didn't make the album's final cut, but a parade of unknowns and unlikelys did, culled from all corners of the musical universe. Dan Tyminski, who memorably sang "I Am a Man of Constant Sorrow" in the film "O Brother, Where Art Thou?," picks up where he and George Clooney left off with the just-as-jangly "Hey Brother." Swedish "Idol" contestant Linnea Henriksson plays the haunted heroine on the soaring "Hope There's Someone," which sounds like a trance remix of a Lana Del Rey torch song. Rodgers and his new favorite voice, Adam Lambert, get disco-funky on "Lay Me Down." Imagine Dragons lead singer Dan Reynolds closes the album with the high-drama vocal and aggressive string section of "Heart Upon My Sleeve." Oklahoma-born singer/songwriter Audra Mae, who is Judy Garland's

Attending Island Def Jam's premier party for Avicii's first video and the album *True* are (from left) Island Records' David Massey, Avicii, IDJ's Steve Bartels and Barry Weiss, chairman/CEO of Universal Music Group East.





"Avicii has stepped up and out of dance. It's not niche anymore. It's relevant in a much broader way." —Steve Bartels, Island Def Jam

great-great niece, sings on two tracks, including standout "Addicted to You," co-written by 71-year-old Mac Davis, who penned "A Little Less Conversation" for Elvis Presley.

Some sessions happened in Sweden, and Rodgers joined the project in late March, when his work with Daft Punk was about to arrive. But in about three months, Avicii had an album—one that didn't sound like anything else. "I wasn't even intending to use acoustic instruments at first. The only reason we did that was for songwriting purposes," he says. "My first thought was to take all these a cappellas and make a new track with electronic stuff. But when I removed the guitars and the piano, it felt like I had taken out something important from the songs. I fell in love with those sounds."

The public first heard the new songs at UMF, where Avicii had always made a splash: Madonna joined him onstage the previous year, scandalously asking the young audience if they were on drugs (but in raver code: "Has anybody seen Molly?"). This year, he had some stiff competition for attention: Ultra was two weekends instead of its usual one, and Swedish House Mafia was playing its last gig ever on Sunday.

"We had to break through the noise," Pournouri says.

After playing an abbreviated but expected EDM set, Avicii left the main stage, making way for a live band of his collaborators: Einziger with Incubus bandmates Ben Kenney and Jose Pasillas, plus Blacc, Davis, Mae and Tyminski. They performed acoustic versions of "Wake Me Up!," "Addicted to You" and some other album tracks—causing the now-infamous mass exodus.

"We obviously knew we were going to provoke people. That was the whole point of doing it the way we did," Pournouri says. "We expected some heat for that, but not what we got."

Later that week, when Avicii leaked snippets of the fully produced tracks with warm, comforting four-on-the-floor beats, audience opinion started to shift. But within the industry, everyone immediately knew what they were hearing, and several different labels were already vying to release *True*. Pournouri has licensed the album to Universal worldwide, and set to selecting which of its U.S. labels would get the nod. He had released one-off Avicii singles through Interscope ("Le7els") and Republic ("I Could Be the One"), and an album from his other artist Cazzette through Island Def Jam, with the partial goal of testing each label's performance.

"We felt that Island was the most hungry and synchronized as a team. In the end that's what tipped it," he says. "They made the best impression on us."

Working together, Island and the PRMD team—Pournouri, Carl Vernersson and newly hired COO Victor Lee, an industry vet formerly of Tommy Boy—set the marketing plan in motion. Launching Aug.

Avicii performing at London's Electric Daisy Carnival at Queen Elizabeth Olympic Park on July 20.

12, the #truereveal campaign instructed fans to use the hashtag in a social post that shared a personal secret. Once a certain number of posts was reached, the glass cover on a fabricated box—located somewhere in Stockholm, but transmitted via live stream—shattered, revealing the *True* album art for the first time. Another activation, allowing fans to become "ambassadors" of their favorite *True* track by creating an Instagram video for it, will run through release day.

Avicii was named a Vevo Lift artist for seven weeks, securing him such benefits as front-page world premieres of the videos for "Wake Me Up!" and second single "You Make Me" (which rolls out Sept. 16). Spotify and iTunes will stream snippets of the album prerelease, and each will get two additional exclusive tracks.

The Avicii Wake Me Up Mobile Cafe distributed free iced coffee (courtesy of illy, a Coca-Cola brand—Avicii has a Coke Burn sponsorship in Europe) at Lollapalooza, and will make other appearances in Los Angeles during release week. A media campaign including

in-cinema and TV advertising, digital media and billboards in Los Angeles and New York will launch the week prior to street date.

Ralph Lauren Denim & Supply is continuing its support of Avicii behind the album. The flagship Union Square location in New York will host a meet-and-greet on release date, and on Oct. 10, fans who purchase an Avicii-branded T-shirt will be able to attend an exclusive show at Roseland Ballroom, hosted by the brand. The clothier is also adding tags for the album and single to its pre-existing advertising featuring Avicii in magazines and online, and purchasing additional media on Spotify, iHeartRadio, Facebook and Vevo.

The next nut to crack is touring, but Avicii's not ready to go there just yet. "For the past four years I've been on a nonstop tour, more or less," he says. "This year has been a little bit slower because it got to a point where it was ridiculous. I wasn't able to deal with it."

He says he'd rather focus on "bigger, profile-building shows," like his Las Vegas residencies (he plays at both Marquee and Wynn venues), and big-time one-offs like a planned winter set at the Hollywood Bowl.

"I consider myself a producer and songwriter. I was never a DJ first," he says. "My passion has always been in the studio. That's where I love being the most. I get antsy when I don't get to make music."

Walking away from guaranteed six-figure paydays for the uncertainty of studio sessions is already an artistic commitment—one many current EDM stars aren't willing to make. But according to Massey, that could be Avicii's destiny. "We're just getting started with Avicii," he says. "I see him developing a whole career in records. The performance side is important, but he's very motivated to be an incredible record-maker. That makes me really happy, because that's where we can really support him."

"Every artist tries to find their own way, their own signature, and that's the hardest thing for sure to find, because everything's been done," Avicii says. "That's what I tried to do the most with this project. It's the first time I've done something like this, and I didn't foresee the success at all, which makes me super-excited for the future. Because some of the best songs are still to come." ●

Team Avicii

ALBUM TITLE: *True*

LABEL: PRMD/Island

RELEASE DATE:

Sept. 17

PRODUCER: Avicii

MANAGEMENT: AT Night

PUBLISHING: Sony/ATV

PUBLICITY: D. Baron Media Relations

BOOKING AGENTS: Ash Alliance (Europe, Asia), Spin Agency and Ash Alliance (North and South America)

SITE: Avicii.com

TWITTER: @avicii





VINYL'S New G

Near the entrance of the Whole Foods on West Third Street and Fairfax Avenue in Los Angeles—between the juice bar and the body-care products—you’ll find something unusual: vinyl albums. Racked in 18 slots are about 200 copies of varied titles ranging from contemporary to classic: Phoenix’s *Bankrupt!*, the Black Keys’ *El Camino* and Justin Timberlake’s *The 20/20 Experience* tucked in with a Led Zeppelin boxed set, AC/DC’s *Back in Black* and assorted Rolling Stones releases.

With vinyl growing into a steady, profitable niche business and showing no signs of slowing, other merchants beyond core music stores are taking a chance on the format. In Los Angeles, the Whole Foods chain is experimenting with vinyl inventory in five of its 340 locations, and Target—the fourth-largest music retailer in the United States, with an estimated \$500 million in music revenue in 2012—will test the waters as well, placing 80 stock-keeping units in a limited number of stores.

For independent music retailers, vinyl has turned into black gold. The resurgence began on a very small basis with indie labels responding to the desires of fans, but it got wings and hit the mainstream thanks to Record Store Day, which put vinyl back not only in stores in a big way, but in the news, too.

From 2004 to 2007, vinyl sold fewer than 1 million units per year, according to Nielsen SoundScan. After the first Record Store Day in 2008, sales nearly doubled from 990,000 units in 2007 to 1.9 million in 2009. Each year since has produced growth, and last year vinyl sales reached 4.6 million units, a gain of 17.7% from the 3.9 million scanned in 2011. So far this year, vinyl album sales have increased 31.9% to 3.7 million units from the 2.8 million scanned in the corresponding period of 2012. What’s more, such sales now account for 2% of overall album sales thus far in 2013.

But for Whole Foods and Target, sales and profit aren’t the main drivers. Target (which already sells vinyl online) uses music as a traffic builder. Whole Foods (which sells CDs, sometimes racking them at checkout) uses music as one of the ways it differentiates itself from other supermarkets. “Vinyl has created a fun factor in our stores,” says Mike Bowen, Whole Foods executive coordinator for the Southern Pacific region. “We have DJs, and shoppers can ask them to play music. We have husbands asking the DJs to play songs for [their] wives . . . customers coming in and dancing down the aisles, having fun.”

On the other end of the spectrum, Newbury Comics—the 28-store Boston-based chain with \$80 million in 2012 revenue, about \$24 million of it in music sales—sees vinyl as a growing and profitable niche that it wants to pursue more aggressively. Newbury is staking a claim in the format, both online and in stores, with hopes of becoming a long-term major player in vinyl retail.

“We are just looking at the space and can see that ultimately there are going to be three or four players that will serve this market three years out,” Newbury founder/CEO Mike Dreese says. “Considering that, we have the legacy knowledge to take a position in this busi-

ness. Our buying staff has to be the best out there for buying this product.”

Initially, when vinyl began becoming news again, indie retailers were afraid that big-box retailers would spoil things for them. Target, which declined to comment for this story, isn’t the first mass merchant to become intrigued with vinyl. About two years ago, Best Buy put vinyl in its stores (an initiative that lasted a year). Independent retailers saw it as a twofold threat: First, they had to compete with a big chain that discounted music as a loss leader in order to generate traffic. Second, there was a fear that major labels would accommodate the bigger merchants on better terms for vinyl.

However, labels held firm on buying terms. Unlike CDs, vinyl is sold one way, without return privileges. And by maintaining vinyl as a one-way sale, the majors protected indie merchants, who know how to buy vinyl and extract profit, while keeping other retailers who lack that expertise at bay.

But not everyone is convinced that the majors have held the line, or that they will not offer more flexible terms to Target. The head of an independent distribution firm says big accounts have demanded return privileges on vinyl, and acknowledges his company has bent. “If Target gets into vinyl, you can be sure they are getting better terms than other accounts,” he says.

And the difficulty of buying vinyl hasn’t kept all nontraditional music stores out of the format. Urban Outfitters and Hot Topic have long had a place in helping establish vinyl among younger fans, and Whole Foods may be reconnecting older consumers with the format.

Whole Foods, which buys vinyl from a wholesaler, is carrying only about 15 titles per store, so the risk isn’t that big. Moreover, it allows each store to select titles for their locations. Music has been part of the chain’s lifestyle selection for more than 10 years, and each store has a music specialist, Bowen says.

For the Aug. 17 launch of its vinyl program in five Los Angeles locations, Whole Foods had in-store events, with acts like Dawes and Brett Dennen playing at its West Hollywood store.



Retailers like Whole Foods (top) see vinyl as a way to stay competitive, while indie stores like Newbury Comics see it as a growing and profitable niche.

roove

Vinyl is no longer a nostalgic souvenir of times past. With sales up more than 30% this year, major retail chains are entering the market—and one of the most established independent players is upping its bet

BY ED CHRISTMAN

(The chain also gave away a pizza with each vinyl purchase.) “Due to the overwhelming success of records in these five stores, we are currently talking to other stores outside of California about launching vinyl records,” Whole Foods associate marketing coordinator Ashley Gibbons writes in an e-mail.

Meanwhile, Urban Outfitters, which started carrying vinyl online about five years ago, moved albums into its brick-and-mortar stores to complement its sale of turntables. Brad Jones, Urban Outfitters associate buyer for electronics and vinyl records, said in a statement that some stores carry a mix of 80-100 catalog and new releases, with others stocking as many as 1,000. Jones pointed out that the chain’s customer base has grown up with digital music so turntables and vinyl provide “a unique and new experience for a lot of our customers. Some have never had anything to play music on other than iPods or a MP3 player.”

Things are different for Newbury Comics, which has been stocking vinyl all along, even after the format was abandoned by the majors in the early '90s. But nowadays, the vinyl selection is getting bigger, and taking on a greater role within the chain’s business plan.

With a database dating back to 1992, Newbury can make an educated guess of how vinyl titles will sell, Dreese says. So when they hear about albums coming back in vinyl or being repressed, Newbury buyers have been trying to piggyback an order for 500 copies, if they can get a special exclusive feature.

For example, when Rhino Records told retail of its plan to reissue Talking Heads’ catalog on vinyl, New-

bury asked Rhino, which planned to produce 3,000 copies of the band’s third album, *Fear of Music*, to manufacture an extra 500 for the chain in green vinyl. Newbury allotted 280 copies for pre-orders, which sold out by Aug. 3. The remaining 220 went to stores for the Sept. 3 street date. A week later, on Sept. 10, Newbury had four copies left. “Maybe we should have asked them to press 1,000 units,” Dreese says.

The strategy Newbury is pursuing has already been embraced by Hot Topic and Urban Outfitters, which also place special orders. Currently, Newbury is piggybacking on the production of about 10 albums and has offers out for another 200 titles. “We are not asking anybody to do us a favor,” Dreese says. “We are trying to do good business here. For small labels, vinyl can be a significant business but hard to manage due to the difficult economics associated with vinyl, when it’s unclear what’s the demand for a title,” he says, adding that Newbury’s exclusive deals alleviates the risk for labels.

When labels guess wrong, it can be costly. Unlike CDs, which only cost about 35 cents to manufacture, a vinyl album can cost at least \$3.50 to manufacture—and overproduction becomes an expensive proposition. That’s why labels typically survey the account base to see how much they will need before ordering a title to be manufactured.

Newbury Comics isn’t the only music retailer growing its commitment to vinyl. Currently, Trans World has vinyl in about 80 stores, after starting out by experimenting with the format in 25 locations and then expanding to 50 outlets. “Next year, we will probably be adding vinyl to more stores,” says Ish Cuebas, Trans World VP/divisional merchandise manager for music and new media.

Still, even though vinyl sales continue to grow substantially each year, some worry the bubble will burst. Dreese isn’t one of them. “We have weeks where we sell just as much vinyl as our top-selling CD chart,” he says. “Vinyl should be celebrated year-round, not just on Record Store Day.”

Pressing Matters

Vinyl’s growth may be dependent on a manufacturing process that hasn’t changed in 50 years

Consumers love vinyl, and can’t get enough of it—sometimes literally. With presses running at capacity—and hampered to some degree by a production process that hasn’t technologically changed in decades—it’s possible that the top of the market may be limited by supply, not demand.

Cost and production methods create limitations as well. The format is an expensive, time-consuming process. As a petroleum-based product, vinyl’s costs are dependent on oil prices. The cost of crude oil has risen from approximately \$42 a barrel in January 2009 to \$112 a barrel this month, according to InvestmentMine. Vinyl costs as much as 10 times to manufacture as CDs, at least \$3.50 for the former to as little as 35 cents for the latter.

It also can take two weeks to ready a record for shipment, while a CD can be manufactured and assembled in a day or two. And that’s just for black vinyl. The process is more costly, time-consuming and difficult for colored vinyl and elaborate packaging.

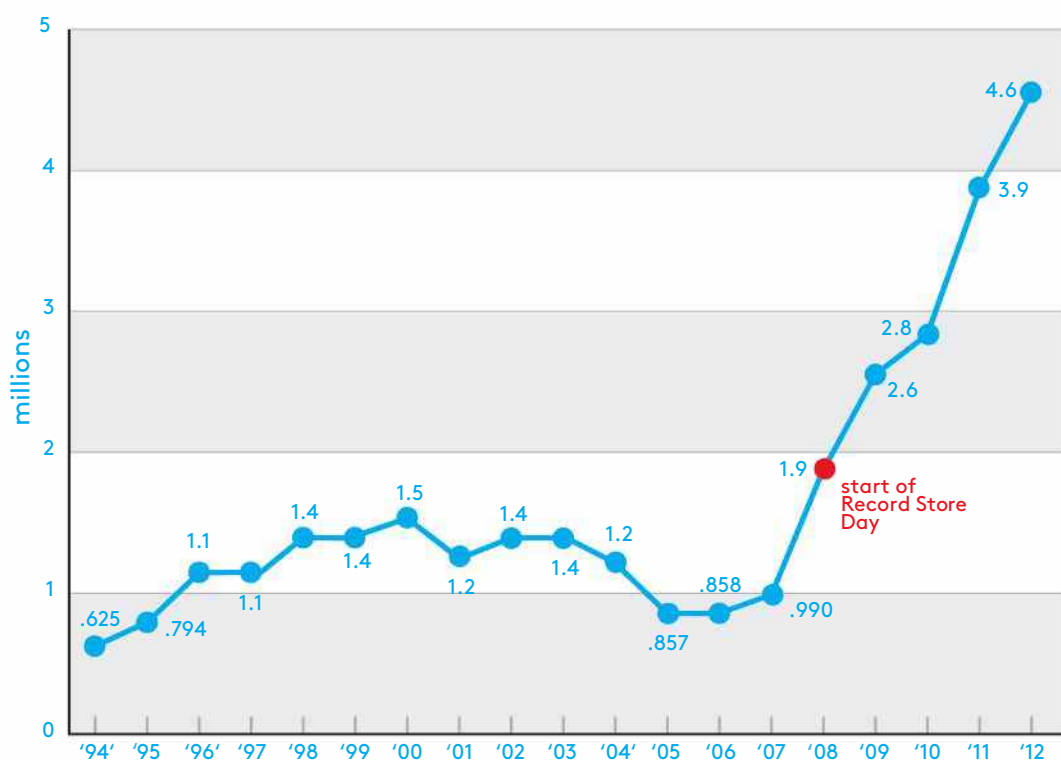
And vinyl manufacturing remains as much an art form as a science. When records are pressed, “you need a set of eyes on each one being made making sure everything is right—that there is no scraping, scuffing, warping or ‘non-fills’” (when pressing skips installing sound into a groove), says Jay Millar, director of marketing for United Record Pressing in Nashville. Checking for these defects requires human inspection. “Every project is unique, even in the grooves,” Millar adds. “What works one day in manufacturing a record might not work the next. A change in humidity could put the process off.”

Vinyl manufacturing uses “pretty much the same technology” as 50 years ago, Millar says. “Whenever anyone has made an attempt to streamline the process—like using injection molding—they failed and created an inferior sound-quality product. The maximum output is one record every 30 seconds. Until someone can figure out a way to make vinyl that will live up to the expectations of the audiophile community, the only way to make vinyl quicker is to get more presses online.” As it is, United is running 26 presses 24 hours a day, six days a week, Millar says.

Of course, one way to deal with production capacity issues is to plan ahead. This year, United Pressing began the process for Back to Black Record Store Day—RSD’s Black Friday event in November—earlier in the summer so that by August, it was as busy as it was last September and October for the 2012 edition, Millar reports. So what used to be a two-month flood of activity is now a more manageable four-month process. —EC

Vinyl’s Volume

Since the advent of Record Store Day in 2008, the growth of the format has been both rapid and steady



Source: Nielsen SoundScan



The Prince Who Would Be King

Prince Royce is Latin music's biggest breakout star. Armed with a new Sony deal that will see him releasing albums in Spanish and English, he's poised to be the next crossover sensation

BY LEILA COBO

In 2002, when he was 13 years old, Geoffrey Rojas decided he wanted to be a singer. It took him six years to develop a sound, a look and an identity, to turn himself into Prince Royce. It took him another two years to top the charts, and one more to release the top-selling Latin album of 2011, *Prince Royce*. He stands now as the most successful breakout Latin act in recent years, though his greatest accomplishments may lie just ahead.

Royce is that rarest of commodities: a Latin crossover star in the making, and—armed with a new manager who's helped guide the Black Eyed Peas, a new major-label deal that will see him releasing albums in both Spanish and English, and one of the most powerful brand partners in music retail—one with a real chance of realizing his crossover dreams.

"From day one that was the plan," Royce says, "to cross over. All my albums have had English songs and Spanglish in them. It was just a matter of when and where and how. You can't really plan a crossover. But for me at least, it was always in the works."

On Oct. 8, Royce releases his third studio album, *Soy el Mismo* (I'm the Same), on Sony Music Latin, marking his major-label debut after two sets with Top Stop Records. The album is part of a two-pronged deal with Sony where Royce will release his Spanish-language albums through Sony Music Latin and his English-language albums through RCA. His first RCA set—already in the works—is due in the fall of 2014.

Born and raised in New York by Dominican parents, Royce spoke English as his first language, but he identified closely with his Latin roots. Inspired by fellow New York act Aventura, he sang bachata, but he gave it a more romantic, pop-laced twist that complemented his baby-face and sweet, R&B-tinged voice.

Equipped with a full-length album, Royce knocked on the door of every Latin label, and was turned down each time, until Miami-based indie Top Stop saw the possibilities of a young, bilingual bachata act.

Lounging on a couch at the Hit Factory in Miami, Royce is all pouty smiles and charm. Despite his bad-boy outfit—black T-shirt, black hooded leather jacket, black jeans and black high-top shoes—he exudes a boy-next-door geniality. But when he speaks, he has the authority of a man in charge of his business.

When Royce shopped that first demo, he was young and green. He signed away multiple rights, including his publishing at the time, which he gave to Top Stop as part of his 360 deal.

In turn, Top Stop took Royce to the top of the charts. His first single, a cover of "Stand by Me," peaked at No. 8 on Billboard's Hot Latin Songs chart in 2010. It preceded three No. 1s, including "Corazon Sin Cara," a self-penned single that was on his original demo. Eventually, Royce's self-titled debut would sell 357,000 copies, according to Nielsen SoundScan, making it the top-selling Latin album of 2011.

"I learned from whatever happened, and I made thoughtful decisions," Royce says of his early deals. "I didn't rush into things. Everything was done with a strategy."

Royce's actions bear that out. By the time he was recording his second album, he'd built up enough steam that conversations were taking place for him to record in English with Atlantic. At that point, Royce decided he needed a management team to take the reins of an increasingly galloping career.

Enter David Sonenberg, who with partner William Derella in DAS Communications has managed the careers of the Black Eyed Peas, LMFAO and others.

"Fergie's lawyer called me about a year ago and asked me if I was interested in getting involved with a Latin artist," Sonenberg says. "I spoke high school Spanish, and I wasn't sure. I went online and saw his version of 'Stand by Me,' and I took a meeting and I was charmed. And I was very impressed with his songwriting."

Royce released *Phase II* on Top Stop and subsequently sued to get out of his contract. The two parties eventually settled, and earlier this year, he and Sonenberg started shopping for a new deal that contemplated his crossover ambitions.

The pact with Sony Music Latin and RCA is mimicked by his publishing deal with peermusic, which last month signed him jointly to its Latin and pop departments, the first time the publisher has made such an arrangement.

"This means both departments will be working Royce's catalog," says Julio Bague, peermusic executive for Miami and Puerto Rico. "There was a lot of focus on the crossover aspect, so it was important for the pop and Latin departments to do this together."

The fact that Royce is staging his crossover move primarily with his U.S.-influenced brand of bachata also highlights the changing face and clout of U.S.-born Hispanics who no longer look only abroad for their music stars. It's a fact that is increasingly getting notice (see story, below).

In the past several years, Royce has been the face for multiple brands, including Dodge, Verizon and Post Honey Bunches of Oats, and his management is in the process of negotiating several branding and sponsorship deals in tandem with the album's release. Already, *Soy el Mismo* will be bolstered by a major campaign with Target that includes an exclusive deluxe version of the album with three bonus songs, plus a TV ad campaign that will launch the week of Oct. 6 on both English- and Spanish-speaking broadcast networks, including Telemundo, MTV Tr3s and mun2.

Although Target has had previous partnerships with Latin acts, the Royce campaign is custom-made, much like what the retailer has done for Justin Timberlake, P!nk and Taylor Swift.

Target announced the partnership during Labor Day weekend, when it presented a surprise performance by Royce at the People en Español festival at the Alamodome in San Antonio. During the performance Target captured footage for its TV spot.

"Whether you love bachata, R&B or pop music, Prince Royce's new album has something for everyone," says Anne Stanchfield, divisional merchandise manager of entertainment for Target.

Indeed, regardless of the artist's crossover potential, or even bachata's strength right now, what Royce also has going for him is being Prince Royce.

"Even if he only spoke Spanish people would still be very interested in him," Sonenberg says. "There are very few young artists that have broken through in the Latin marketplace in the last five, six years. So he stands out in that regard. He broke out when he was 20, 21 years old and that is a very rare occurrence. And he sounds great on record."

"Everyone is looking for the next international Latin superstar, but that's easier said than done," Sony Music U.S. Latin managing director Nir Seroussi says. "In Royce's case, he has the hardest part done: He has the young U.S. Latin audience, which is the hardest audience to convince. Now, the next step is countries like Mexico and Argentina, where he's already strong. But everybody is chasing that same dream."

To realize that dream, Royce has crafted an album that bridges new and old facets of his sound. He calls *Soy el Mismo* "fuller, bigger," and with its rich instrumentation and arrangements it is indeed expansive. "The quality is bigger," says Royce, who co-wrote with a broad range of both Latin and mainstream writers, including Toby Gad (co-writer on Fergie's "Big Girls Don't Cry") and D'Lesly "Dice" Lora (who's worked with Royce since his debut album). "I wasn't blowing money, but I was doing what I needed to do to take it to the next level."

The first single, "Darte un Beso"—an upbeat, romantic bachata with hints of country—premiered on Univision's Premios Juventud telecast in July and debuted the following week at No. 2 on Hot Latin Songs. It stands at No. 1 for a third consecutive week.

Team Prince Royce



ALBUM TITLE: *Soy el Mismo*

LABEL: Sony Music Latin

RELEASE DATE: Oct. 8

MANAGEMENT: David Sonenberg and William Derella, DAS Communications

PRODUCERS: various

PUBLISHING: peermusic

BOOKING AGENT: Michel Vega, William Morris Endeavor

UPCOMING TV: "Sabado Gigante" (Oct. 5), "Mira Quien Baila" (Oct. 6)

PUBLICITY: Jennifer Nieman

ATTORNEY: Matt Greenberg, Ritholz Levy Sanders Chidekel & Fields

SITES: PrinceRoyce.com, Facebook.com/princeroyce

TWITTER: @princeroyce

The album runs from bachata tracks with decidedly pop touches ("Tu Principe," co-written with Daniel Santacruz, is a modern fairytale that uses flute and harp to enhance the fantasy) to Royce's first power ballad, the English-language "You Are Fire." "Already Missing You," is an uptempo pop-dance track featuring Selena Gomez.

But the initial marketing thrust is dedicated to Latin audiences.

Royce is releasing his set barely months after completing a stint as a coach on "La Voz Kids," the kiddie, Spanish-language version of "The Voice" that garnered record ratings for Telemundo. And in an effort to solidify his standing in other Latin markets, he's doing a stint as a guest coach on "The Voice Mexico," alongside reggaetón duo Wisin & Yandel, and his early promotion will be Latin-focused.

"I didn't want to get too English on this album, especially when there's an English album coming out," Royce says. "It's an album catered to the Latin community. When the English album comes out, it will be pop in English with a flair of Latin/tropical."

Sony is also working Royce as one big project, as opposed to separate albums. The plan, Seroussi says, is to "warm up" the English set in the second half of the promotional cycle. "The long-term plan is to consolidate him in the region with this album and lay the groundwork for the crossover into the American and world markets," he says. "So, at some point next year, we'll begin to promote to the mainstream."

"We knew it was a Latin album with a follow-up English album, so we had to prep everything around that," says Royce, who's been writing English songs. "I want to cater to both worlds. I don't want to be an English artist that blows up and forgets the Latin community. Even if I'm doing well in English, I want to give it that Latin flavor and represent where I'm from and where I started." ●

The New Crossover

Young bachata stars are fashioning a new, bilingual sound that connects with a key demographic. So why aren't brands taking more notice?

There are three bachata tracks—Prince Royce's "Darte un Beso," Enrique Iglesias' "Loco" (a duet with Romeo Santos) and Santos' "Propuesta Indecente"—in the top five of Billboard's Hot Latin Songs chart.

These three tracks have been duking it out for the top slot for the past several weeks, as other bachata songs bubble under.

Although bachata is hot on the charts, it's not the music du jour among advertisers or music supervisors.

"There is interest

for bachata as an urban act," says Carlos Muñoz, VP/group account director at LatinWorks, an agency in Austin. "But the real interest is in crossover artists."

But crossover has changed since Iglesias, Ricky Martin and Shakira first made a splash. A new generation of U.S.-grown Latin talent is creating a new kind of crossover—one that doesn't come from abroad but from within.

The most visible purveyors are Royce and Santos, who both perform a youthful, urban take on traditional Dominican

bachata. Santos is a seasoned act who spent a decade in the group Aventura before going solo. But Royce first topped the charts as a teenager, appealing to a young Latin demographic with few idols. No wonder brands love Royce.

Budweiser's Made in America Festival featured him last year, and recently he appeared in a series of vignettes for Dodge Dart's "New Rules" campaign.

"[Brands] are asking for people who have youthful appeal with a bilingual flavor, and bachata is one of those genres that's

been successful at that," says Ben De Jesus, chief creative officer for NGL Media, which did the Dodge Dart campaign.

"If there were more artists like him or Romeo Santos, there would be more demand," Muñoz says.

The fact is, there are more artists like Santos and Royce—including Leslie Grace and Karlos Rose, both still in their teens and U.S.-born—but they fly under the radar of decision-makers.

The challenge, then, is to get brands and agencies to look beyond the big names to rising acts whose music and identity

falls under that uptempo, tropical, home-grown genre that has youth appeal.

Coca-Cola, for example, has used such Latin acts as part of its "Perfect Harmony" campaign, which targets a teen audience.

"We're trying to pick artists who really embody the brand," said Reinaldo Padua, assistant VP of Hispanic marketing for Coca-Cola North America, when the program launched last year. "They have uplifting personalities, they can communicate togetherness and inspiration and can connect well with our

teen and young-adult audience."

One artist who fit the bill was Joey Montana, who plays a mix of urban and pop. And although Montana is from Panama, not the United States, he has clean-cut good looks and a youthful appeal that have landed him several sponsorships, including one with Acura. Those partnerships are the direct result of pitches by his label, Universal Music Latino.

If brands and sponsors aren't seeing the value of Latin stars on the rise, it will fall to labels, publishers and agents to spread the word. —LC

Leslie Grace





TV TUNES

10 things the music industry needs to know about the fall season

BY PHIL GALLO

THIRTY-ONE NEW SHOWS JOIN THE BROADCAST TV schedule this season. With “Smash” out of NBC’s lineup, only one program is producing original music, ABC’s second season of “Nashville,” and only one is guaranteeing new recordings, the fifth season of Fox’s “Glee.”

Shows typically begin to reveal their musical flavor within three or four episodes and few returning programs are likely to expand or trim their musical offerings. Adventurous programming, by and large, has been relegated to cable networks where risk is factored into each element, whether it’s the size of the episode order or the soundtrack.

Opportunities for contemporary music still exist at two of the networks’ most aggressive players in the space, ABC’s “Grey’s Anatomy” and the CW’s “Hart of Dixie,” both of which are music-supervised by Alexandra Patsavas and her Chop Shop team. Fox and NBC, for their part, use their highly rated music competition shows—“American Idol” and “The Voice,” respectively—to woo viewers to their other offerings. Three seasons ago, development executives were all trying to figure out how to capture the appeal of “Glee” in a different setting; only “Nashville” succeeded. Nothing on the fall schedule is diving as deep into music as “Nashville,” “Grey’s Anatomy” or “Glee,” but there are still numerous areas for the music industry to keep its eye on.



1

"LUCKY 7" (ABC, SEPT. 24) AND SOUL MUSIC

Steven Spielberg's Amblin Entertainment is co-producing with ABC this adaptation of a British series about a working-class group that wins the lottery. Now set in New York's outer boroughs (and the U.K. show's group of supermarket staffers switched up to service station employees), the show is opting for a musical identity heavy on soul, both vintage and retro. Songs by Marvin Gaye, the Staple Singers, James Hunter and the Aggrolites are in the pilot, as is a David Gray cover of Motown's first hit, "Money (That's What I Want)." "So many projects that have a lot of music don't have a music vibe or don't have enough music to give it a vibe," music supervisor Liza Richardson says. "This is a solid theme." Richardson says she'll be looking to acts like Mayer Hawthorne, JC Brooks & the Uptown Sound, Alice Russell, Vintage Trouble and John Newman. "It's new music that sounds old plus the real deal," she says.

2

"GLEE" (FOX, SEPT. 26, OCT. 3) AND THE BEATLES

The first two episodes of the show's fifth season—"Love, Love, Love" and "Tina in the Sky With Diamonds"—will include performances of 14 Beatles songs: a dozen from Lennon & McCartney and two by George Harrison. "We've been in constant discussions with Sony and Apple Corps since 'Glee' premiered in 2009," music supervisor PJ Bloom says. "The question for both ['Glee' creator] Ryan Murphy and the band's team had always been how the top television music franchise of all time best pays homage to the greatest pop act of all time. The answer came in the form of the show's first-ever two-part episode. And after some very healthy negotiating, Sony and Apple essentially allowed us carte blanche to honor the Fab Four in some really exciting, never-before-seen-on-TV ways." A soundtrack album will arrive Sept. 24 on Columbia.

3

"IRONSIDE" (NBC, OCT. 9) AND HIP-HOP

NBC has expressed considerable faith in "Ironside" anchoring its Wednesday night lineup of dramas, and of the shows NBCUniversal produces, it appears to have a more than usual amount of music. Blair Underwood reprises the role that Raymond Burr defined from 1967 to 1975, but the show is expected to be a grittier take on the police drama. "Team members of mine are having a good time with it," NBCUniversal VP of music creative services Alicen Schneider says. "They want to tap into the urban nature of it and are looking at hip-hop and rap plus the usual rock'n'roll. They really want to appeal to a younger audience and prove this is not your parents' 'Ironside.'"

4

"NASHVILLE" (ABC, OCT. 25) AND BUDDY MILLER

For its second season, singer/songwriter/producer Buddy Miller has taken over the role T Bone Burnett assumed in the freshman season that produced more than 100 recordings. This year could see even more music coming out of the show. "We have new characters and they all sing beautifully," ABC Studios senior VP of music Dawn Soler says. And there could be a wider variety of music as well. "We will probably spread our palette a bit more to examine everything that is happening in Nashville and touch on the other areas exploding there." The show uses an extraordinary number of songwriters and musicians, all of whose work passes through the hands of music supervisor Frankie Pine. Lionsgate co-produces with ABC and Big Machine handles the release of the music with plans for a third soundtrack in early December. "We're hoping this year we have a rhythm," Soler says. "Last year the poor actors were recording the songs the night before they were doing them in the shoot."

5

THE SECOND SCREEN

NBC and ABC are leading the way in keeping viewers informed about the music used on shows and in promotional ads. ABC's Music Lounge (abc.go.com/music-lounge) added artist and songwriter profiles last year and will expand its offerings this year to include full performances from scripted shows like "Nashville." NBC.com/music is a cohesive information source without bells and whistles that lists songs used in promotions and on-air. ABC Family's Sound Booth is similar—it's where one would learn that the Civil Wars' recent single "The One That Got Away" is promoting "Ravenswood." "We're hoping this year we can figure out ways to cross-promote [ABC and ABC Family shows]," Soler says.

6

BUDGETS ARE DOWN

Everyone has heard the refrain—the minute a production is running short of funds in one department, the first thing to go is the music budget. Those budgets, though, aren't what they used to be. Several years ago, a handful of shows would have music budgets of more than \$100,000 per episode, and insiders now think that only "Glee" and "Grey's Anatomy" will hit six figures. Translation? More songs from independent artists, fewer instruments used in scores and episodes without music or salaries for music supervisors. "Budgets dictate every decision when it comes to music," one prominent music supervisor says, "and that includes the hiring of a music supervisor. There's not a season that goes by without a show hiring someone inexperienced and then finding they cannot get the music right. It requires contacts, negotiating skills and knowing where the good independent music is."

7

SOUNDTRACKS ARE UP

This month alone hosts the release of seven TV soundtracks—song collections from "NCIS," "Scandal," "Glee" and "Boardwalk Empire" and scores for "Revolution" (Christopher YOUNG), "Arrow" (Blake Neely) and "Hemlock Grove" (Nathan Barr). One former head of a music division at a studio suggests soundtracks are having a bit of a recovery because shows are more serial in nature and the music is important in shaping the overall story.

8

MIDSEASON SHOWS

ABC's "Killer Women," set in San Antonio, will rely on crossover Latin border pop—three uses of music from the Mavericks are already set. (Pine of "Nashville" is the music supervisor.) "About a Boy," from the producers of the music-heavy "Parenthood," will be part of NBC's post-"Voice" comedy block on Tuesdays after the Winter Olympics end. (Richardson reprises her "Parenthood" role as music supervisor.) And NBC hopes the new, live version of "The Sound of Music" starring Carrie Underwood will be the musical event of the season when it airs Dec. 5. "Doing a musical is something new for us," Schneider says, noting NBC did get its feet wet with "Smash." "Every effort is being made to ensure that this resembles the stage production, and that requires a lot of research and approvals."

9

GUEST PERFORMANCE ON A COMEDY

Right now there's only one confirmed—the National will perform "Start a War" on Fox's "The Mindy Project" on Oct. 31—and everyone admits the alignment of touring and shooting schedules presents logistical difficulties. "For us it's bragging rights," Schneider says. "It's nice for our show to have the tie-in and go out to a different audience and demographic. The opportunities are fewer and farther between than I would like." It's odd that it doesn't occur more often at the one place that it makes the most sense—Sony, which has both labels and a TV production arm.

10

COMPOSERS AND HOURLONGS

Star power among the composer ranks is in evidence on several new series—Brian Tyler scoring Fox's heavily hyped "Sleepy Hollow," Bear McCreary is the musical hero for ABC's "Marvel's Agents of S.H.I.E.L.D." and Trevor Morris is biting into NBC's "Dracula." Last year heralded the arrival of Atli Orvarsson (NBC's "Chicago Fire") and Chad Fischer (ABC's "Scandal") and the blossoming of Ramin Djawadi, who has balanced CBS' "Person of Interest" and HBO's "Game of Thrones" since 2011. Fil Eisler, aka iZler, continues to provide musical distinction with orchestras of up to 50 musicians for ABC's "Revenge," now entering its third season. ●

Clockwise, from top left: Tricia Helfer in "Killer Women"; Mindy Kaling's "The Mindy Project" will host guest star James Franco; "Nashville" star Connie Britton; Blair Underwood in "Ironside"; "Revenge" star Nick Wechsler; the cast of "Glee," who will perform Beatles songs this season.

"After some very healthy negotiating, Sony and Apple allowed 'Glee' carte blanche to honor the Fab Four in some really exciting, never-before-seen-on-TV ways." —PJ Bloom



THE STATE OF

CHVRCHES

ON JULY 18, THE MEMBERS OF CHVRCHES strode onstage at the Stadio San Siro football stadium in Milan for a sold-out show with nearly 58,000 people in attendance, according to Billboard Boxscore. The performance was nearly one year to the day since the Scottish synth-pop trio had performed its first show together. At that point, the group had released five songs commercially, compared with the 300 tracks released by the band Chvrches were opening for, Depeche Mode.

The humble members of Chvrches—Lauren Mayberry, Iain Cook and Martin Doherty—swallowed hard and did their best to reach out and touch a football stadium full of unfamiliar alt-rock fans with the songs from their first album, *The Bones of What You Believe*, which was more than two months away from release. “If you stop and think about it too much, then it’s just going to make you crazy, and you’re not going to be able to play the show because you’ll be too busy shitting your pants,” Mayberry says. Doherty adds, “You step out onto that stage, and you realize that everyone beyond the first number of rows just looks like painted heads. You can’t really see anyone, be-

cause your brain can’t compute it.”

It’s equally difficult to process a band with a handful of singles to its name reaching stadium status, even as an opening act. But when grandiose phrases like “on the verge,” “band to watch” and “rising” have been preceding a group’s SEO-friendly moniker in print and online articles for more than a year, that band’s appearance at a stadium date prior to the release of its debut album makes a little more sense.

Chvrches call Glasgow, Scotland, home, but the trio may very well have formed in a pressurized hype machine, what with the lavish praise the international blogosphere has heaped upon its first handful of luscious pop singles ahead of the album’s Sept. 24 release. Since issuing its first stitch of music online in May 2012, Chvrches have opened for Passion Pit on a U.K. tour, been heralded among the BBC’s “Sound of 2013” artists and inked a deal with indie giant Glass-



The Scottish alt-pop trio captured the blogosphere's attention with its first singles. Can Glassnote Records turn that buzz into a hit album?
BY JASON LIPSHUTZ

note Records, which has treated the trio as one of its most promising new acts. The band has sold 14,000 copies of its three-song "Recover" single since its March release, according to Nielsen SoundScan; unveiled stark music videos that have garnered more than half a million YouTube views each; and lined up headlining dates at 3,000-capacity venues, mere months after playing club shows.

These accomplishments have largely resulted from the strength of songs like "Lies," Chvrches' first release; "Recover"; and "The Mother We Share," the lead single from *The Bones of What You Believe*. Each song features Doherty's gently melodic voice melting the chilly electronic textures of keyboardist/singers Cook and Doherty, and all have resonated with tastemakers like Pitchfork, NME and the Guardian. The album is the band's case for sustaining that buzz: With 12 songs written and recorded in

a windowless basement studio in Glasgow between late 2011 and early summer 2012, the album attempts to harness that hype and help turn Chvrches into a career act with a relentless appetite for touring, much like their alt-pop forefathers and new friends in Depeche Mode.

"There's a massive other side of the band that we can better represent in a full-length record," Doherty says. "When one song comes to people's attention so quickly, then that's all they can know about the band. After every other song you release on the Internet, everything fully changes—right up to the point until you release a full album, and people finally get the full picture."

The album's title comes from a lyric in the song "Strong Hand" and refers to the raw "creativity and effort" that served as the skeleton for the full-length, according to Mayberry. The frontwoman, who holds degrees in journalism and law, was playing in alternative band Blue Sky Archives when that group recruited Cook, a member of post-rock group Aereogramme, to produce an EP. Cook and Doherty were university pals who had searched for years for a musical outfit to showcase their writing styles, and when Mayberry stopped by to help them with a demo after Cook worked on the Blue Sky Archives project, the threesome started writing together, until officially becoming "a real band" six months later.

"It feels like a lot of hard work and a lot of dead ends over the years have finally come to fruition," says co-manager Campbell McNeil, who played with Cook in the now-defunct Aereogramme. After serving as tour manager for Australian indie-rock band the Temper Trap since 2005, McNeil signed on to manage Chvrches last year with Danny Rogers, who also manages Gotye and the Temper Trap. McNeil had worked closely with Glassnote's Daniel Glass on the Temper Trap, and floated copies of Chvrches' "Lies" and "Recover" to the label head last fall. Glass, in turn, headed to the United Kingdom last November and watched Chvrches perform three times (two solo shows, and one opening for Passion Pit).

"They had a similar quality to Phoenix—they're a band with nontraditional instruments playing rock music," Glass says, referring to another critically hailed Glassnote act. Chvrches' label deal was announced in mid-January, and the "Recover" single debuted atop Billboard's Hot Singles Sales chart in March.

"The Mother We Share" was always going to be Chvrches' impact single: With the track's chopped vocal chants and blissful hook tying together a tale of sibling rivalry, Glass immediately pegged the breathtaking cut as a "career song." The single was so good, in fact, that it disappeared from streaming services like Spotify after its original release in late 2012 so that Rich Costey (Nine Inch Nails, Rage Against the Machine) could mix a new version and "toughen it up a bit" for Chvrches' debut album, according to Glass. "The Mother We Share" was officially released in mid-June as the de facto lead single to *The Bones of What You Believe*, and has sold 32,000 downloads.

While the single is bubbling under at alternative radio, the label's strategy for Chvrches is the same one that made Mumford & Sons and Phoenix its flagship acts: nonstop touring, in as many territories as possible. McNeil says that he and Rogers wanted to launch

Chvrches worldwide after witnessing firsthand what the Temper Trap achieved with its breakout single, "Sweet Disposition," after touring internationally, and that process began stateside when Chvrches played five packed performances at South by Southwest in March before making their New York debut later that month.

Chvrches' live dates have rarely let up since: The band visited North America, Europe, Australia and Japan for summer festivals after finishing recording in the spring, and are currently trekking across North America before bouncing between Europe and the United States through November. According to McNeil, who credits international booking agent Natasha Bent for landing the four Depeche Mode support dates last July, Chvrches will take a break in December before heading to Australia, Singapore and New Zealand beginning in January. More dates are being mapped out for the fourth quarter, and then, it's summer festival season again in America.

"I'm not going to lie—the traveling can be difficult," Doherty says. "The idea of getting up at 4 a.m. to go somewhere else is just absurd to me." Mayberry says that she copes with the long hours by making wake-up playlists that include songs by Katy Perry, Nirvana and Le Tigre. "Sometimes I use 'No Scrubs' by TLC," she says, "because I feel like it's a nice early-morning message to myself: Play no games, take no shit, get up, do your day now."

It's a fitting message for a band that must work hard not to join the list of groups hailed by blogs as indie music's next big thing before evaporating in the limelight. Glassnote has been savvy enough to pair Chvrches with the "hip" brands that championed their modest beginnings: NPR will stream the album beginning Sept. 17, after the band filmed a session for Pitchfork last April and made its U.S. TV debut on "Late Night With Jimmy Fallon" in June. "The Mother We Share" has yet to take hold as a defining single, but Glass, as always, is playing the long game, and thinks that these promotional details reinforce Chvrches' music.

"We're such a patient company here . . . and I'm very encouraged by the signs," Glass says. "I think by Christmas we're going to see this band really take off." ●

Team Chvrches



ALBUM TITLE: *The Bones of What You Believe*

LABEL: Glassnote

RELEASE DATE: Sept. 24

MANAGEMENT: Campbell McNeil and Danny Rogers, Lunatic Entertainment

PRODUCERS: Chvrches

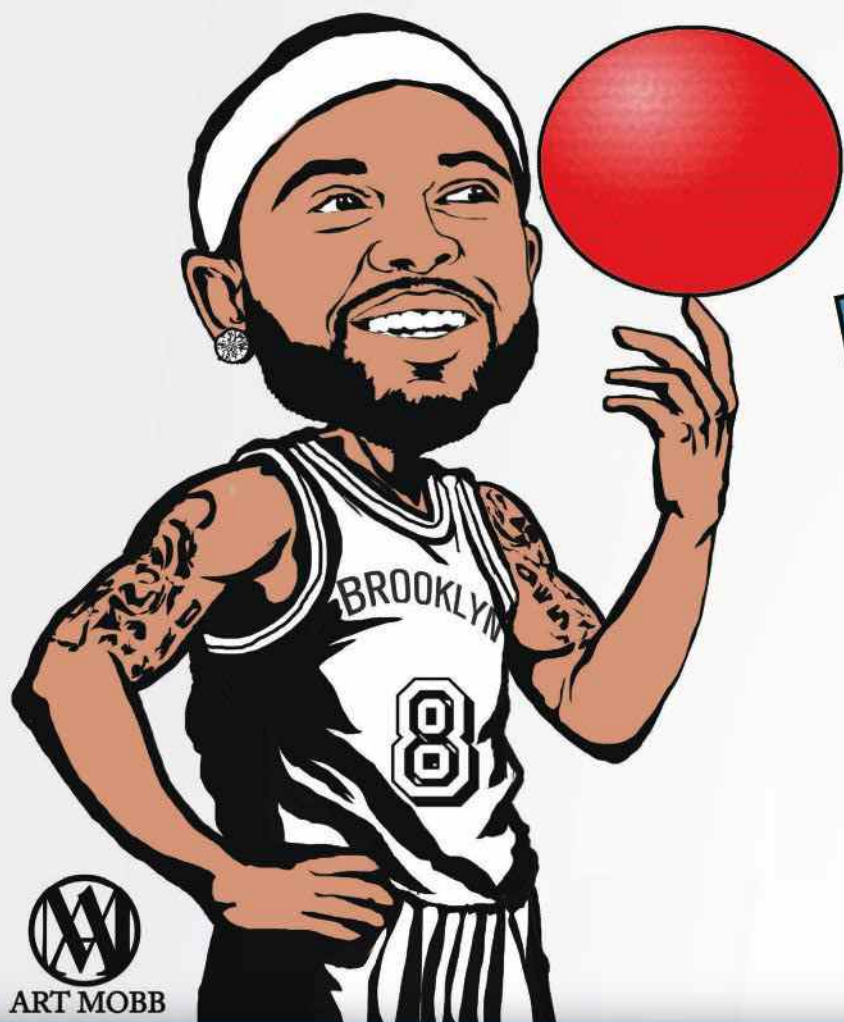
BOOKING AGENTS: Ryan Craven, Windish Agency (North and South America); Natasha Bent, Agency Group (international)

PUBLICITY: Dana Erickson, Grand Stand HQ; Alex Dunne, Glassnote

ATTORNEY: Nicky Stein

SITE: Chvrch.es

TWITTER: @CHVRCHES



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MUSIC



THE BIG NUMBER

Sales of Cage the Elephant's 2009 self-titled debut album.

554K

ROCK

The Beast Of Rock Radio

Cage the Elephant goes for its fourth Alternative No. 1, and might stomp Top 40 as well
By Chris Payne

Melophobia, the new album from Kentucky-based indie-esque heavy-rock act Cage the Elephant (Oct. 8, RCA), translates to “fear of music,” which is also the name of Talking Heads’ 1979 Brian Eno-produced album. Vocalist Matt Shultz maintains he didn’t catch the similarity in the titles, and confesses he hadn’t been informed of it until just before speaking to Billboard. Though he may have name-dropped a seminal rock album in the process, for Shultz, crafting *Melophobia* meant not fearing music itself, but its conventions and clichés.

“It’s a fear of creating music under false pretenses, catering to cool, or writing to project some sort of image that’s based upon social standards,” Shultz says. “[It’s] trying to sound artistic, poetic or intellectual, rather than just trying to communicate an honest thought or feeling or story.”

ARTIST: Cage the Elephant

ALBUM: *Melophobia*

RELEASE DATE: Oct. 8

LABEL: RCA

PRODUCER: Jay Joyce

MANAGEMENT: Q Prime

PUBLISHERS: 4U2ASKY Entertainment, Sony/ATV Songs, R&R Nomad Publishing (BMI)

BOOKING AGENT: Marsha Vlastic, ICM

CHART HISTORY: *Cage the Elephant* (2009), No. 59 Billboard 200, 554,000; *Thank You Happy Birthday* (2011), No. 2 Billboard 200, 223,000; eight entries on Alternative chart, including three No. 1s.

TWITTER: @CageTheElephant

He thinks back to a quote from Modest Mouse’s Isaac Brock, one he heard secondhand from Morning Teleportation frontman Tiger Merritt, who records for Brock’s Glacial Pace imprint: “If the lyrics you sing don’t make you slightly embarrassed, you’re probably not writing good lyrics.” On *Melophobia*, this may explain cries like, “I can’t feel my teeth, and it’s driving me crazy!” and “When did I become so eaten up by moss and covered in a cloak of popularity?”

Despite the oddball tendencies, Cage the Elephant is a known winner in the rock radio game: Three previous songs have topped Alternative, and *Melophobia*’s first offering, the psych-poppy “Come a Little Closer,” reaches the top 10 this week, rising 12-8 (up 14% in plays, according to Nielsen BDS). So far, the biggest supporters have been WBOS Boston (168 plays through Sept. 8), KBZT San Diego (161) and WRMR Greenville, N.C. (152).

Beginning in 2007, Cage the Elephant released a series of singles through independently minded Sony U.K. imprint Relentless Records. Jive Records released the band’s 2009 self-titled debut, which featured the Alternative No. 1s “In One Ear” and “Back Against the Wall.” Two years later, *Thank You Happy Birthday* debuted at No. 2 on the Billboard 200 and produced another Alternative No. 1, “Shake Me Down.” Jive shuttered soon after, and RCA absorbed the band.

RCA senior VP of rock music Bill Burrs is confident he’s working the band’s fourth No. 1. And taking the single to top 40 radio? That could be in the cards as well.

Since its early days with Jive, the group has been partnered with management company Q Prime. With the label, management and booking agent Marsha Vlastic working in unison, Cage the Elephant broke

through as a radio-approved live act, and it’s now reaping the benefits. The band’s September tour already features three radio station-sponsored concerts and Burrs says more are on the way, once the group wraps a string of support dates for Muse on Sept. 19. “They’re starting a promotional tour [for *Melophobia*] Sept. 20 in Los Angeles, doing something for KROQ there, a special Red Bull performance.” Around the album’s street date, Burrs plans to “pull off something big in New York, whether we do something for SiriusXM at Webster Hall or an iHeartRadio performance for Clear Channel. We’re going to get as much bang for our buck as we can.”

Live performance has been key to Cage the Elephant’s ascent to alt-rock notoriety. “What set them apart immediately was Matt and the manic way he performs,” says Burrs, who likens him to the unlikely combination of Iggy Pop and Ian Curtis. Besides Muse, the band has opened for Silversun Pickups and Foo Fighters, with Foos frontman Dave Grohl even filling in once when drummer Jared Champion’s appendix burst. Plus, the band has been willing to play less glamorous gigs—like radio station barbecues and holiday shows—to establish itself. And though Cage the Elephant hasn’t often embraced synchs in the past, Burrs says, “Given it’s not something the guys are against, we’re going to try to get whatever we can get.”

“The way the record sounds, if we go all the way in Alternative, which I think we’re going to, this may be something we try to cross to pop radio,” he adds. “It’s nice because, sonically, some of the bands have been able to cut through. Who would have thought we would’ve heard a banjo on [pop] radio from the Lumineers a year-and-a-half ago?”

ARTIST: Joan Jett & the Blackhearts
 ALBUM: *Unvarnished*
 RELEASE DATE: Sept. 30
 LABEL: Blackheart Records
 PRODUCERS: Kenny Laguna, Joan Jett
 MANAGER: Kenny Laguna and Carianne Brinkman, Blackheart Management
 PUBLISHER: Jett Pack Music
 BOOKING AGENT: Elliot Saltzman
 CHART HISTORY: Nine entries on the Billboard Hot 100, including the seven-week No. 1 "I Love Rock 'N' Roll" (1982); eight entries on the Billboard 200, including the No. 2-peaking *I Love Rock 'N' Roll*; Nielsen SoundScan-era album sales: 1.2 million
 TWITTER: @joanjett



KISHI BASHI
 When K Ishibashi spun off a solo career from Brooklyn synth-rock group Jupiter One in 2011, he didn't just transition into one man and his guitar. Instead, the artist began layering instruments behind his vocals and reinvented himself as Kishi Bashi. The result was a unique indie/psychedelic pop sound, showcasing Ishibashi's skill on the violin, keyboard, guitar and electronic soundboard. "I sort of think of it as avant-pop," he says. Ishibashi got his start playing with indie rock act of Montreal. After deciding to go it on his own, Ishibashi signed with Joyful Noise Recordings. "We listened to his demo and it blew our minds," label president Karl Hofsetter says. In 2012 Ishibashi released his first full-length, *151a*, an upbeat and dreamlike record that succeeds as both a recorded work and live performance. "Even if it required 20 people onstage to play his songs, it would still be an amazing album," Hofsetter says. "When you



see it live, you see him weave all the sounds together himself." Earlier this year Joyful Noise released a Kishi Bashi 7-inch boxed set—literally; the records are packaged in a wooden frame—that includes covers of Talking Heads and Beirut. Ishibashi will tour the United States in September and October, and is working on his sophomore album, set to arrive early next year. "I've been influenced by some weirdness, experimentation and Brazilian music," Ishibashi says. "It should be an exciting album."
 —Gabrielle Sierra

ROCK

Jett Fueled

Rock icon Joan Jett's eleventh solo album rides on her thriving cross-generational influence

By Matt Diehl

"It came in fits and starts," Joan Jett says of her eleventh solo album. "I'd think, 'I can't do this anymore'—but the more I just let go, things started pouring out." There's certainly a sense of catharsis to *Unvarnished*, Jett's first album in seven years, and her first set of original songs in more than a decade. Though it retains the classic guitar crunch that's made Jett an iconic presence since "I Love Rock 'N' Roll" spent seven weeks atop the Billboard Hot 100 in 1982, it's also the most autobiographical and political record of her career. "I had more life changes than just sex, drugs and rock 'n' roll to comment on," Jett says.

In a sense, she's seen her world turned upside down. *Unvarnished* comes in the wake of her parents' deaths, as well as the devastation of Hurricane Sandy that Jett witnessed in Long Beach, N.Y., the beachside Long Is-

land community that she calls home.

"Any Weather"—the first single and a collaboration with Dave Grohl—marries a rollicking ode to romantic resilience with an environmental cautionary tale. Elsewhere, "Soulmates to Strangers" explores abruptly failed relationships in a poignant rocker co-written with Laura Jane Grace, the transgender frontwoman of Against Me! "When I came out publicly as trans, Joan got in touch," says Grace, who then asked Jett to perform the Replacements' "Androgynous" with Against Me! on tour.

Despite her absence from recording, Jett remains both influential and relevant. "Joan is a heritage artist, but she's also very 'now,'" says Carianne Brinkman, VP of Blackheart Recordings—the indie label Jett formed in 1980 with longtime creative partner Kenny Laguna. "You see it at her shows—there'll be 16-year-olds, or younger, in the audience."

Jett's persona continues to reverberate throughout popular culture. Miley Cyrus (who duetted with Jett on a medley of her hits in a performance on "The Oprah Winfrey Show") and Avril Lavigne (who's covered Jett's "Bad Reputation") have both sung her praises. Grohl and Foo Fighters have brought her onstage everywhere from New York's Madison Square Garden to "Late Show With David Letterman," and included her as support for the Foos' 2012 South American jaunt. "We even ran into Alicia Keys at [New York rehearsal studios] S.I.R., and she went crazy," Laguna recalls. "She's from a whole different genre, and she said she drew courage from Joan."

The release strategy for *Unvarnished* pivots on Jett's balance between her established fan base and millennials. "You need exposure, but you can't blow the mystique," Laguna says. TV appearances provide a crucial reminder that Jett is back: "Any Weather" made its broadcast debut on "Jimmy Kimmel Live!" on Aug. 8, and Laguna says significant morning-show appearances are being negotiated—a first for Jett, as are social media initiatives. (Jett is now on Twitter, where she's likely to answer questions from fans in coming weeks.)

And while much of Jett's discography has been held back from streaming services, don't be surprised when *Unvarnished* is on Spotify. "I have trepidation to stream catalog because it consistently sells," Brinkman says, noting that "I Love Rock 'N' Roll" sold nearly 70,000 copies upon its official release on iTunes. "But *Unvarnished* is a totally different ballgame. As for radio, we're going for it, both traditional and otherwise—Sirius and Pandora are brilliant—but it's not the meat-and-potatoes of the campaign."

Having an artist-driven, family-business label—Brinkman is Laguna's daughter—allows a different kind of fluidity in marketing choices for what has become a truly indie release: While Blackheart has partnered with majors like Columbia and Mercury in the past, *Unvarnished* will roll out through a distribution partnership with INGrooves. Brinkman expects a series of new, highly selective branding/licensing collaborations—previous partners include Lucky Brand clothing, makeup line Hysteric Glamour, toy giants Mattel and Barbie, and Gibson Guitars, whose Joan Jett model Laguna claims is its best-selling signature model outside of the Les Paul.

For Jett herself, *Unvarnished* continues to blaze trails as she has since the dawn of her career. "I've always been true to myself," she says. "Everyone always wanted me to put down my guitar. Even when I first met Kenny, he expected the band would record all the music and I'd just record vocals. I told him, 'Forget it.' Expecting that girls can't cut it is the default setting, and I've always fought that. I had to be me." ●

"Joan is a heritage artist, but she's also very 'now.' You see it at her shows—there'll be 16-year-olds, or younger."

—CARIANNE BRINKMAN, BLACKHEART RECORDINGS



Kerry Wolfe, country WMIL Milwaukee. Cole Swindell, "Chillin' It." It just has that sound that's working and connecting with my audience right now. Listeners love it and I do too.



Aaron Lewis, "Granddaddy's Gun." This is a great country record. No fear of this one crossing over. Research and requests are big right now for this one.



Keith Urban and Miranda Lambert, "We Were Us." What's not to love? Two of our format's biggest stars singing a great song. Added straight to medium rotation.

**BAAUER**

Lucky Me/Mad Decent producer Harry Bauer Rodrigues, better-known as Baauer, rose from unknown Brooklynite to worldwide fame early this year when first single “Harlem Shake” became a YouTube phenomenon. This fall, he’s heading out on tour with guests AraabMuzik, DJ Mustard and S-Type, and hopes to release his debut album in 2014. Aiding him with his jaunt is AM Only agent De’Mont Callender.

Routing: Rather than simply route Baauer across America, Callender focused on smaller college towns with big audiences. “I wanted to hit a lot of the college markets where it’s in the middle of nowhere but has a huge college campus,” he says. “Like the Knitting Factory in Boise, Idaho [Oct. 31] or the WOW Music Hall in Eugene, Ore. [Oct. 30].” Callender hopes to connect the dots between viral popularity and a live show, hitting new markets in El Paso, Texas (Nov. 10), Tulsa, Okla. (Nov. 12), Oklahoma City (Nov. 13), Charlotte, N.C. (Nov. 20) and Norfolk, Va. (Nov. 21).

Audience: To gauge fans’ dedication, Callender coordinated a summer tour through many college markets with RL Grime, Ryan Hemschworth and Jim E-Stack. “In July, there’s no students there—it’s pretty unconventional to tour then, but I got to see how strong Baauer actually is,” he says. “He sold out nine out of the 12 shows on that tour, with venues ranging from 750 to 1,000 [capacity].”

Promotion: Callender and AM Only have relied on social and viral appeal to propel fans to shows, though Callender did coordinate a news premiere with Pitchfork to reveal dates. “It’s not like we’re doing the ‘Pepsi With Baauer Tour,’” he says. “We are keeping it with the local support from the promoters, and the kids that will wear sandwich boards and hand out fliers.” AM Only also fine-tunes its approach by region. “When we do a blast, we do it to the fans in each market, reaching out to every fan,” Callender says. “Instead of just sending out a blast to his 130,000 Facebook fans, we’re targeting each market personally.”

—Nick Williams

AGENT: De’Mont Callender, AM Only

TOUR DATES: Oct. 26–Nov. 24

ARTIST: AFI
 ALBUM: *Burials*
 RELEASE DATE: Oct. 22
 LABEL: Republic
 PRODUCER: Gil Norton
 MANAGEMENT: Velvet Hammer Music and Management Group
 PUBLISHER: Ex Notcm Nacimur (BMI)
 BOOKING AGENTS: Kirk Sommer and Dave Tamaroff, William Morris Endeavor (international); Emma Banks, Creative Artists Agency (Europe)
 CHART HISTORY: *Sing the Sorrow* (2003), No. 5 Billboard 200, 1.3 million; *Decemberunderground* (2006), No. 1 Billboard 200, 1 million; *Crash Love* (2009), No. 12 Billboard 200, 150,000
 TWITTER: @AFI



ROCK

AFI Goes To The Movies

Veteran punk band gets boost for ninth album with ‘Mortal Instruments’ film synch

By Emily Zemler

AFI has been a band for two decades, releasing eight albums since its 1995 punk-rock debut, *Answer That and Stay Fashionable*. But the act’s latest single, “17 Crimes,” off the upcoming *Burials* (Oct. 22, Republic), sets a few new milestones: Its placement in the film “Mortal Instruments: City of Bones” is AFI’s first film synch. *Burials* is the group’s first album for Republic Records, which signed AFI earlier this year. The “Mortal Instruments” soundtrack is also out on Republic and includes an LA Riots remix of the single. The original plays over the movie’s end credits.

“The goal is to have the song heard by as many

people as possible,” says David Benveniste, founder/president of Velvet Hammer Music and Management Group. “There was a lot of excitement surrounding ‘Mortal Instruments,’ which gave us an opportunity to play the song for myriad people and help amplify the buzz that’s going on right now at radio.” “17 Crimes” rises No. 32-27 on Billboard’s Alternative chart this week.

“We’re always looking for media platforms to expose music to fans,” adds Republic executive VP of A&R Rob Stevenson, who signed AFI to the label. “The song fit the vibe of the book and the movie. The band are fans of LA Riots and thought it would be cool to give fans an alternate take on the track. The movie company loved the idea. It really was that simple.”

AFI—singer Davey Havok, guitarist Jade Puget, bassist Hunter Burgan and drummer Adam Carson—didn’t approach the album looking to write singles, however. When it came time to pen the follow-up to 2009’s *Crash Love*, which bowed at No. 12 on the Billboard 200 with 150,000 sold to date (according to Nielsen SoundScan), the musicians were merely interested in capturing where they were at the moment. Writing took place over a year, beginning in the fall of 2011, and Republic signed AFI based on a demo version of *Burials*. The former Interscope act met with various labels but had a history with Stevenson, who had tried to sign Havok and Puget’s side project, Blaqk Audio, to Astralwerks in 2010. AFI entered the studio to record *Burials* with producer Gil Norton a week after signing with Republic.

(Havok says that Blaqk Audio will return to the studio once the *Burials* cycle wraps.)

“It was a really brief period of creation in relation to our records of the most recent past,” Havok says, noting that the album was recorded in only six weeks at Los Angeles’ East West Studio. “[Gil] is a great guy and he’s very positive. Because we were so pressed for time it was a very intensive process of tracking.”

The group rolled out a series of six teaser videos directed by Surround beginning in April, eventually leading to the unveiling of album track “I Hope You Suffer” on July 23. “17 Crimes” was released as the disc’s debut single in early August, with a music video following on Aug. 16.

“With the lack of online presence and activity between *Burials* and the last album, we saw a golden opportunity to reintroduce the band with the kind of mystery and suspense their fans have grown accustomed to,” Benveniste says. “Their fervent fan base would engage any sort of compelling content we released. The early marketing was a slow burn designed to build layers leading up to the bigger initiatives—like song releases and videos—and subsequently the new album.”

AFI will tour North America, beginning Sept. 12 and wrapping Nov. 11, using the live shows as a platform to build interest for the album. The band has also been confirmed for Australia’s Soundwave tour in early 2014. The present focus remains “17 Crimes,” which debuted at No. 37 on the Alternative chart. TV appearances remain in the works, as do additional synch placements, though the label says nothing more specific can be shared at the moment.

“The band has made an outstanding album that I believe will connect with current fans as well as create new ones,” Republic VP of marketing Billy Zarro says. “The activity as well as data from our social media platforms gives us confidence that we are reaching a very broad base.”

“We’re lucky to have such a core fan base who are looking and waiting for new AFI music. But if you’re not, there’s so much going on out there that it would be easily missed,” Havok says. “The hope is that we do reach some new people.”

“There was a lot of excitement surrounding ‘Mortal Instruments,’ which gave us an opportunity to play the song for myriad people and help amplify the buzz that’s going on at radio.”

—DAVID BENVENISTE, VELVET HAMMER MUSIC AND MANAGEMENT GROUP

Reviews

Paul McCartney

"New" (2:56)

PRODUCER: Mark Ronson

WRITER: Paul McCartney

PUBLISHER: MPL Music Publishing

LABEL: MPL Communications/Concord Records



POP

'New,' But Familiar

Forty-two years after the breakup of that little band he was in, Paul McCartney has released perhaps the most Beatles-esque single of his solo career. The melody and structure of "New" are informed by a bit of "Got to Get You Into My Life," the cheery bounce of "Ob-La-Di, Ob-La-Da" and a nod to a songwriting peer (the Beach Boys' Brian Wilson)—not to mention the sudden appearance of a harpsichord. Meanwhile, Mark Ronson's production re-creates the superb depth of field in

McCartney's '70s classics *Band on the Run* and *Venus and Mars*. While "New" certainly finds a well-traveled middle ground (lyrically, it's about personal satisfaction derived from taking control of one's life), the completed construction of the track makes it stand out from McCartney's last two decades of songs. Here he sounds natural, focusing his ambition on the harmonic structure rather than storytelling depth, and creating a sunny record for early fall. —PG

McCartney sounds natural on "New," focusing his ambition on the harmonic structure rather than storytelling depth.



LIVE

ARTIST: AlunaGeorge

VENUE: Music Hall of Williamsburg, Brooklyn

DATE: Sept. 6

AlunaGeorge's Aluna Francis entered Brooklyn's Music Hall of Williamsburg like a boxer in a ring, ready to take on the challenge of winning over American audiences with her duo's distinctly British brand of electro-R&B. She was also literally dressed like a female boxer, draped in a silky white robe, hair up high in a ponytail and clad in a midriff tank

emblazoned with a giant "G." The show marked AlunaGeorge's third U.S. club date ever—but any concerns about familiarity were eliminated from the moment the band kicked things off with "Just a Touch," one of several Aaliyah-on-the-moon singles that have been circulating music blogs since 2011. By the time Francis got to set closer "Your Drums, Your Love," she could take a break from vocal duties, handing the mic to a hyped crowd that was more than happy to take the lead. —AH

SINGLES

ALTERNATIVE

CULTS

"High Road" (4:30)

PRODUCERS: Cults, Shane Stoneback

WRITERS: Madeline Follin, Brian Oblivion

PUBLISHER: SESAC

LABEL: Columbia

On the first official single from Madeline Follin and Brian Oblivion's second full-length outing as Cults, the former's dreamy, child-like vocals are injected with newfound sobriety. "Should've took the high road, now it's such a long way back," she coos above a lush, layered soundscape reminiscent of the xx's strongest work. —NW

ROCK

SLEIGH BELLS

"Bitter Rivals" (3:19)

PRODUCER: Derek Miller

WRITERS: Derek Miller, Alexis Krauss

PUBLISHER: not listed

LABEL: Mom + Pop

"It was the best of times, it was the worst of times," Alexis Krauss sings on her band's latest single. It's also the most deafening of times: With "Bitter Rivals," Sleigh Bells continue their quest for ear-bleeding sonic glory, blending nuclear power chords with muscular synths and R&B croons to remain lovably singular. —RR

POP

CELINE DION

"Love Me Back to Life" (3:50)

PRODUCER: Sham Motesart

WRITERS: Sia Furler, Hasham "Sham" Hussain, Denarius "Motesart" Motes

PUBLISHERS: Sony/ATV Songs (BMI), EMI April Music (ASCAP)

LABEL: Columbia

Dion has acknowledged modern pop trends with the lead single and title track from her first English-language album in six years. The

stuttering vocal hook and dubstep beats are certainly of the moment, keeping pace with the Rihannas of the world, while Dion's own performance—full and soaring, if a bit darker in tone than usual—is characteristically commanding. —GG

HIP-HOP

LUDACRIS

"Helluva Night" (3:21)

PRODUCER: DJ Mustard

WRITERS: Christopher Bridges, Dijon McFarlane

PUBLISHERS: EMI April Canada/Mustard on the Beat Publishing (BMI), Ludacris Worldwide Publishing (ASCAP), SMP Publishing (SESAC)

LABEL: DTP/Def Jam/IDJMG

DJ Mustard (Tyga's "Rack City," Young Jeezy's "R.I.P.") pairs his sparse, menacing production style with the ductile flow of Ludacris, who has been searching for a new hit for some time. "Helluva Night" lets the veteran rapper pummel the listener with sexual innuendos ("I'm tryin' to get three women, play Connect Four"), but Luda's limitless charisma elevates the single above the current crop of popular club tracks. —JL

R&B

K. MICHELLE

"V.S.O.P." (3:29)

PRODUCERS: Pop & Oak

WRITERS: various

PUBLISHERS: various

LABEL: Atlantic Records

K. Michelle overcame years of personal adversities to release her major-label debut, *Rebellious Soul*, and the singer/songwriter leads the 11-song set with one of its most passionate tracks. The Pop & Oak-produced "V.S.O.P." samples Debra Laws' "Very Special" as well as the Chi-lites' "That's How Long," but Michelle conveys her own brand of soulful resilience. —ER

LEGEND & CREDITS

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TOP MUSICAL MOMENTS IN "CBGB":

The Dead Boys

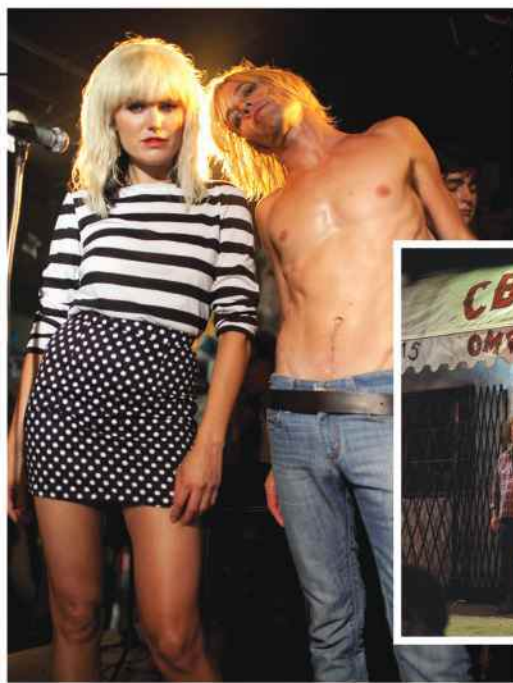
The one band that could see its profile elevated from the film has "Caught With the Meat in Your Mouth" and "Sonic Reducer" on the soundtrack.

Talking Heads

Superb lip-syncing to "Psycho Killer" during an audition scene for a three-piece led by David Byrne (Jared Carter).

The Ramones

None of their classic Sire songs are here, but Joel David Moore viscerally captures Joey Ramone's unease.



"CBGB"

STARRING: Alan Rickman, Ashley Greene, Freddy Rodriguez, Donal Logue, Bradley Whitford, Johnny Galecki, Joel David Moore, Malin Akerman, Taylor Hawkins

PRODUCERS: Randall Miller, Jody Savin, Brad Rosenberger

DIRECTOR: Randall Miller

WRITERS: Randall Miller, Jody Savin

RELEASE DATES: Sept. 5-Oct. 2 (DirecTV pay-per-view), Oct. 8 (CBGB Festival), Oct. 11 (theatrical)

DISTRIBUTOR: XLrator Media

SOUNDTRACK RELEASE: Omnivore Recordings; deluxe edition, Rhino (Oct. 8)

"CBGB" stars **Alan Rickman** as Hilly Krystal (inset), **Malin Akerman** as Deborah Harry and Foo Fighters' **Taylor Hawkins** as Iggy Pop.

FILM

'CBGB' Is All Krystal's Show

For those expecting the history of punk to be condensed into 90 minutes: "CBGB" is not your movie. Television, the Ramones, the Dead Boys, Blondie, Talking Heads and Patti Smith are all here, but the film's focus is Hilly Krystal, the man who created the famous New York club and ran it with a headstrong passion for artistic originality. Alan Rickman's steely portrayal of Krystal, whose crusty personality mirrors the club's decaying Bowery home, composes the heart of "CBGB." Krystal is an underdog who champions other underdogs, be they young musicians or down-on-their-luck locals. Rickman's commanding performance is the film's strongest selling point. With the exception of the Ramones, "CBGB" features the musical hits and misses associated with acts from the club's heyday, opting to violate chronological history for the sake of bigger sellers. "CBGB" is the first of a few biography-driven music films from Randall Miller and Jody Savin, who are developing movies on Gregg Allman, late Beach Boys drummer Dennis Wilson and former Chicago manager/Caribou studio

owner James William Guercio. The clever visual style of "CBGB" mimics the cartoon realism of Punk magazine, the first periodical to document the Lower East Side rock scene, and its evolution is as crucial to the film as the life of Krystal. Using its protagonist's perseverance as the heart of "CBGB" oddly keeps the punk and new wave community's development at arm's length. Interactions, whether with Krystal's daughter Lisa (played in a state of perpetual disenchantment by Ashley Greene) or performer/producer Genya Raven (Stana Katic), are mostly quick hits to reinforce Krystal's adherence to his vision. The film highlights his adventures managing the Dead Boys, but where the other acts—Smith, the Ramones, Blondie, Talking Heads—come off as demigods, the Dead Boys play as a cliché-ridden joke that punishes Krystal emotionally and financially. Freddy Rodriguez and Donal Logue deliver strong performances as non-musical characters, and the Punk magazine subplot is more focused and engaging than any subplot involving a musician. —PG



POP

Alt Super 'Heroine'

Ten months after floating her debut EP online for free in her native New Zealand, teenage singer/songwriter Lorde has conjured an immense amount of stateside interest in her first full-length. *Pure Heroine* delivers on the promise of Lorde's top 10 hit "Royals" and then some. Built around deep bass rumbles, lilting loops and programmed beats, the album evokes Massive Attack and the XX. In the center of the heaviness, however, is a 16-year-old with a dynamic voice and an even better pop sensibility: "Ribs" finds Lorde waxing poetic about the scariness of getting older, while upcoming single "Team" fashions a commanding hook out of the singer's disillusionment with modern pop. "We're dancing in this world alone," she concludes on finale "A World Alone." Even if that's true, *Pure Heroine* has provided an immaculate soundtrack to that solitude. —JL

LORDE

PURE HEROINE

Lorde

Pure Heroine

PRODUCER: Joel Little

LABEL: Lava/Republic

RELEASE DATE: Sept. 30

ALBUMS

POP

ELTON JOHN

The Diving Board

PRODUCER: T Bone Burnett

LABEL: Capitol Records

RELEASE DATE: Sept. 24

John has plenty of big, brassy pop/rock show-stoppers in his catalog, but you won't find any on *The Diving Board*, his first solo album since 2006 and his rootsiest project in years. He has a lot to say on the perils of fame and lessons learned from such trappings, notably on the piano-laden ballad "Voyeur" and the Randy Newman-esque title track. —AH

ROCK

GROUPLOVE

Spreading Rumours

PRODUCER: Ryan Rabin

LABEL: Canvasback/Atlantic

RELEASE DATE: Sept. 17

This largely upbeat collection of electro-folk embraces the trendy rhythms and synth programming that made 2011's *Tongue Tied* a hit. But there are still plenty of quirky, rock-driven moments ("Borderlines & Aliens," "Didn't Have to Go") to help the act stand out from the pack of bands aiming for crossover success at alternative radio. —AH

R&B

MUSIQ SOULCHILD & SYLEENA JOHNSON

9/INE

PRODUCER: Kemar McGregor

LABEL: Shanachie Entertainment

RELEASE DATE: Sept. 24

Through nine songs they co-wrote and recorded in nine days, R&B singers Soulchild and Johnson kindle a natural fusion of soul, reggae and pop on this surprising left turn. The complementary cadence of their voices drapes effortlessly against the upbeat and languid rhythms found on tracks like "Alright"

and arousing lead single "Feel the Fire." —GM

ROCK

SEBADOH

Defend Yourself

PRODUCER: Sebadoh

LABEL: Joyful Noise

RELEASE DATE: Sept. 17

The iconic indie rock act returns with its first album since 1999. Recently divorced head 'doh Lou Barlow (also in the similarly reformed Dinosaur Jr.) and co-'doh Jason Lowenstein haven't lost their touch with heartbreaking riffs of explosive depression on standouts like "I Will" and "Final Days." —EN

POP

FIVE FOR FIGHTING

Bookmarks

PRODUCERS: Gregg Wattenberg, Derek Fuhrmann

LABEL: Aware/Wind-up

RELEASE DATE: Sept. 17

John Ondrasik is as earnest as ever on his sixth Five for Fighting album, but with a more modern touch than 2009's *Slice*. He embraces contemporary dynamics on such pop anthems as "Stand Up," "Heaven Knows" and the Coldplay-like "Your Man," though "The Day I Died" shows he's still effective with just his voice and a piano. —GG

COUNTRY

ALAN JACKSON

The Bluegrass Album

PRODUCERS: Keith Stegall, Adam Wright

LABEL: ACR/EMI Nashville

RELEASE DATE: Sept. 24

Jackson brings the skill and authenticity that have made him a multiplatinum country star to his first foray into bluegrass. He does the genre proud on covers of tunes by the Dillards and Bill Monroe, but the highlights are his self-penned originals, including "Blacktop," his answer to the dirt road anthems that crowd country radio. —DEP

.biz

A one-time roommate and friend of Lady Gaga who claimed after serving as her personal assistant for more than a year that the pop singer cheated her out of overtime wages can tell her story to a jury in November, a judge has ruled. Jennifer O'Neill claimed in her 2011 lawsuit that she had no personal time and was on call 24 hours a day, seven days per week. A trial is set for Nov. 4.



POP

'Sadness' Ascending

Nearly two years after her polarizing debut, Lana Del Rey makes a surge in the mainstream

By Reggie Ugwu

A surprise success story even in a summer filled with them ("Blurred Lines," "The Fox"), Lana Del Rey is celebrating the first crossover hit of her career and a recent re-entry into the top 20 of the Billboard 200 thanks to a dark-horse dance remix of a song released in its original form nearly 20 months ago.

"Summertime Sadness (Cedric Gervais Remix)" re-enters the Billboard Hot 100 at No. 6 after peaking at No. 9 the week of Aug. 28. But the song wasn't actually intended for release in America, climbing its way to the U.S. top 10 from an unlikely start in Germany seven months ago.

Initially commissioned in January for Universal Germany, Del Rey's American and U.K. labels—Interscope and Polydor, respectively—at first passed on the remix, which by then was already a year removed from *Born to Die*, her 2012 debut on which the original "Summertime Sadness" first appeared. But after the song shot to No. 1 on influential electronic music digital retailer Beatport in the spring, a few radio programmers took it upon themselves to put the remix into rotation.

"One day I got a call from [Interscope president of promotion Brenda Romano] saying, 'Hey, what would you think if I started working this "Summertime" remix to radio?'" Interscope executive VP of A&R Larry Jackson recalls. "It had been picked up in two markets and we were seeing a real, unmistakable correlation in terms of airplay and sales."

All versions of "Summertime Sadness" have so far sold 1.1 million downloads, with 512,000 of those coming from the remix, according to Nielsen SoundScan. The song's sudden penetration at radio is something of

a tipping point for Del Rey, whose career to date has in many ways been defined by a lack of support at top 40.

A product of the Internet age, Del Rey first landed her deal with Interscope in 2011 after her homemade video for the song "Video Games" went viral and crowned her as a new obsession for the blogosphere. But what made "Video Games" captivating to online audiences—dramatic production, allegorical lyrics and an alluringly melancholic vocal performance—was anathema to radio, which at the time was focused on the dance-pop anthems of Ke\$ha and LMFAO.

Following the success of the "Video Games" clip (47 million YouTube views), Interscope approved an elaborate production for "Born to Die," her debut's title track. In the video, Del Rey sits singing on a throne at the center of a palace wearing a white gown and floral reef while flanked by two Bengal tigers. At 120 million views, the clip is one of the most-watched of that year and remains her most popular. Del Rey has more than 330 million views total on YouTube and 1.3 million-plus subscribers.

"As with any artist, you pick and choose what their strengths are," says Ed Millet, Del Rey's co-manager with Ben Mawson, noting the artist's image and storytelling ability. "Lana has an incredibly strong visual identity, and that's sort of where we've put our focus."

It was Del Rey's potent imagery that led to her other 2013 breakthrough and the second-best-selling song of her career—"Young and Beautiful," the lead single from Baz Luhrmann's soundtrack to "The Great Gatsby." The filmmaker, known for his own romantic visual style, approached Del Rey about contributing to the project last summer. She agreed—despite momentary misgivings about whether to relinquish what Millet says she declared "the best song I've ever written"—in part because the movie represented another potentially crucial platform for an artist who had been shut out of radio.

"Young and Beautiful" has now sold 780,000 downloads, and is Del Rey's only song besides the "Summertime Sadness" remix to breach the top 25 of the Hot 100, peaking at No. 22. Renewed interest in the singer has pushed total sales of *Born to Die* to 774,000 and of the subsequent *Paradise* EP, released in November, to 253,000.

"How many artists can you point to that have had this level of success using purely online and alternative methods of exposure?" Jackson asks. "No top 40 play, no Grammy nominations, no MTV Awards . . . We're only now starting to see the mainstream acceptance of this, and we have a lot more to come." ●

Lana Del Rey's
"Summertime Sadness" re-enters the Billboard Hot 100 at No. 6.

THE Numbers

Celine Dion

After a six-year wait, Celine Dion returns with a new English-language studio album, *Loved Me Back to Life*, due Nov. 1 on Columbia. The album, her first since 2007's *Taking Chances*, is ushered in by its sweeping title track, co-written by Sia. The cut debuts at No. 26 on Billboard's Adult Contemporary chart.

+ 40

"Loved Me Back to Life" becomes Dion's 40th entry on the AC chart, thus granting her entrance to the elite club of women who have notched 40 entries on the tally. Ahead of her are Barbra Streisand (with 64 hits), Dionne Warwick (45), Linda Ronstadt (43) and Anne Murray (41). The all-time leader, among all acts, is Elton John, with 69 AC hits.

↓ 30%
23K

Dion's new song sold 23,000 downloads in its first week, according to Nielsen SoundScan, enabling its debut on Pop Digital Songs at No. 19 and on Hot Digital Songs at No. 63. Comparably, her last English album's first single, "Taking Chances," launched with 33,000 at No. 26 on Hot Digital Songs.

+ 51.9M

With 51.9 million albums sold in the United States since SoundScan started tracking sales in 1991, Dion ranks as the fifth-biggest-selling albums artist. The only woman ahead of her is Mariah Carey, with 54 million. Garth Brooks leads all artists with 68.6 million.

+ 66K

Since sending out her first tweet (and her first Vine video) on Aug. 22, Dion has amassed 66,000 followers (@celinedion) at a rate of roughly 1,500 per day following the initial spike of 35,000 on the day of the tweet, according to Next Big Sound. —Keith Caulfield



Alejandro Fernandez's *Confidencias* sold 21,000 copies in its first week.

LATIN

Hitting A Sales Bull's-Eye

Targeted song and Target campaign net Alejandro Fernandez his best sales week ever

By Leila Cobo

With U.S. Latin album sales at an all-time low, Alejandro Fernandez notched the highest sales week of his career with his 15th studio album, *Confidencias* (Universal Music Latino). The set debuted atop Billboard's Top Latin Albums chart on Sept. 14—where it remains this week—and entered the Billboard 200 at No. 19, marking the first time Fernandez has broken into that chart's top 20.

Confidencias, an album of Latin standards, sold 21,000 copies its first week, according to Nielsen SoundScan, topping Fernandez's previous best sales frame the week of Jan. 10, 1998, when *Me Estoy Enamorando* sold 20,000 Christmas-week units.

Although Fernandez has landed four previous No. 1s on Top Latin Albums, including *Me Estoy Enamorando*, which held the slot for 12 weeks, he hasn't logged such first-week sales in more than 20 years. And he did it without a truly strong radio single.

Lead single "Hoy Tengo Ganas de Ti" is No. 25 on Latin Airplay, but No. 6 on Hot Latin Songs, bolstered greatly by downloads. These, in turn, are partially due to the fact that the song, a duet with Christina Aguilera, is the theme of a prime-time Univision soap opera.

"Even though it's an AC song, it shows that good tracks can break genre barriers on key stations," Universal Music Latino/Machete GM Luis Estrada says. More important, *Confidencias* benefited from a massive campaign with Target that resulted in roughly more than one-third of the album's first-week sales, according to industry insiders.

The Target campaign included multiple components, among them a Spanish-language TV campaign on network and cable outlets that complemented Universal's existing three-week campaign on Univision. Fernandez was prominently featured in Target's circular printed the Sunday prior to the album's release, and *Confidencias* was given prime positioning in Target stores' music sections. Target is also selling an exclusive deluxe CD/DVD that features a 15-minute behind-the-scenes documentary of the video for "Hoy Tengo Ganas de Ti." Images from the DVD are in rotation on screens in all Target stores nationwide, and Fernandez's music is also playing in all stores.

While the Target campaign was the most extensive, Walmart and iTunes both had presales for the album, each with exclusive incentives. (Those who pre-ordered at Walmart, for example, got an autographed copy.)

Finally, awareness of the album only amplified with the announcement of Fernandez's 11-city U.S. arena tour—presented by Cardenas Marketing Network—that begins Nov. 16. ●



Saints March In

A year ago, Saints of Valory competed in Billboard's Battle of the Bands competition. Fast forward to this week and the quartet logs its first entry on a songs chart, as "Neon Eyes" (Atlantic) debuts on Triple A at No. 27. The song appears on the EP *Possibilities*, which bowed on Heatseekers Albums at No. 21 in July. The band shot the video for "Neon Eyes" at "an otherworldly location on the salt flats and sand dunes of Utah," vocalist Gavin Jasper says. "We wanted a young and adventurous feel, [to] capture the emotion of the song."

'Home' Team

Following in the footsteps of British boy band One Direction, American vocal group Midnight Red is popping with its single "Take Me Home." (Unlike One Direction, Midnight Red doesn't shy away from choreographed dance moves.) The quintet is signed to Capitol through RedOne's 2101 imprint and has garnered leading radio support from SiriusXM's 20 on 20 channel. The song's party-by-the-river video has collected 1.7 million views on YouTube.

'Last' Is First

Sebastian Mikael posts his first title on Mainstream R&B/Hip-Hop, as "Last Night" (Capitol), featuring Wale, debuts at No. 37. The song samples Al B. Sure's 1988 slow jam "Nite and Day." Mikael began his career in his native Sweden as De-Lor (French for "gold") before moving to the United States to study music in 2008. While at the Berklee College of Music in Boston, he released his *J'Adore* mixtape, which caught the ears of industry executives.

Martin Makes U.S. Bow

Dani Martin arrives on Latin Pop Airplay at No. 39 with "Cero" (Sony Music Latin), marking his first visit to a U.S. Billboard chart. Martin rose to fame as the vocalist for Spanish pop/rock group El Canto del Loco and enjoyed success abroad with his first solo set, *Pequeño*, in 2010. "Cero," which Martin co-wrote with Luis Fernando Ochoa (Shakira, Alejandra Guzman), appears on his self-titled album (Sept. 17).

Reporting by Keith Caulfield, Amaya Mendizabal, Raully Ramirez and Gary Trust.

Battle Plan: Bastille



London-based Bastille is the top-selling debut act of 2013 in the United Kingdom. Its *Bad Blood* bows at No. 11 on the Billboard 200.

6 MONTHS AGO

Virgin GM Ashley Burns and her team led the U.S. ascension of Bastille's debut *Bad Blood*, which first arrived in the United Kingdom on March 4 through Universal. Initiating an early grass-roots strategy with several U.S. tent-pole events, the act appeared at South by Southwest, performing as part of Filter magazine's Day Haunt on May 28, Bastille's "Pompeii" was added to alternative radio in late June and reached the top 10, having been added to the playlists of such powerhouse outlets as KROQ Los Angeles, KITS San Francisco, WKQX Chicago, WRFF Philadelphia and SiriusXM's Alt Nation channel. On TV, Bastille performed "Pompeii" on "Conan" (July 25). "We felt it was important to get an early television look," Burns says, "to get America to see the band perform live, to get them in front of people."

1-3 MONTHS AGO

Performing at Pop Scene in San Francisco (July 22) and Los Angeles' Troubadour (July 23), the band slowly introduced its live show to tastemakers on the West Coast. "Pompeii" was added to alternative radio in late June and reached the top 10, having been added to the playlists of such powerhouse outlets as KROQ Los Angeles, KITS San Francisco, WKQX Chicago, WRFF Philadelphia and SiriusXM's Alt Nation channel. On TV, Bastille performed "Pompeii" on "Conan" (July 25). "We felt it was important to get an early television look," Burns says, "to get America to see the band perform live, to get them in front of people."

RELEASE WEEK

With a pre-order campaign six weeks ahead of release, Bastille decided not to stream the album. But it did appear during the worldwide live stream of the iTunes Festival, for which it played a headlining gig on Sept. 8 at London's Roundhouse. "They opened it last year for Emeli Sandé, so the seeds were planted then," Burns says. For the U.S. version of *Bad Blood*, Bastille added three tracks to entice fans who had purchased the U.K. version—but the changes stopped there, Burns says. "We tried to stay true to who they are, rather than making it U.S.-centric." The album sold 34,000 copies in its first week, according to Nielsen SoundScan.

NEXT UP

The video for Bastille's cover of Miley Cyrus' "We Can't Stop," which it recorded for Fearné Cotton's BBC Radio 1 show "Live Lounge," amassed more than 300,000 views in the first day after its Sept. 9 release, further amping up the band's profile. A performance on "Jimmy Kimmel Live!" (Sept. 17) will precede a sold-out headlining run slated to begin Sept. 26 at the House of Blues in San Diego, after which Bastille will play U.K. and European dates in October and November. "The Miley cover was 100% the band," Burns says. "We're here to help what frontman Dan Smith does get seen, to take what they do and help it get seen by more people." —Nick Williams

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CHARTS

AVENGED SEVENFOLD'S *HAIL...* SALES THIS WEEK
42,000
 ↓ 74%

LANA DEL REY'S *BORN TO DIE* SALES THIS WEEK
18,000
 ↑ 39%

R&B/HIP-HOP ALBUM SALES YEAR TO DATE
32.9 MILLION
 ↓ 2%

OVER THE COUNTER KEITH CAULFIELD

Dueling Ladies Lead The Billboard 200

Ariana Grande and Tamar Braxton debut at Nos. 1 and 2



'Name' Recognition
 At 17 weeks atop Christian Songs, Matthew West's "Hello, My Name Is" is one of the five longest-ruling No. 1s in the chart's 10-year history. MercyMe's "Word of God Speak" leads with 23 weeks on top (2003-04), followed by Brandon Heath's "Give Me Your Eyes" (19 weeks, 2008-09), Casting Crowns' "East to West" (19, 2007-08) and Chris Tomlin's "Made to Worship" (18, 2006-07). With five No. 1s beginning in 2004, West boasts the most weeks atop Christian Songs among solo acts (46). Only MercyMe (81 weeks) and Casting Crowns (78) have tallied more time at No. 1. —Gary Trust

Though it seemed like there was going to be a race for No. 1 on the Billboard 200, **Ariana Grande's** *Yours Truly* comes out on top by a sizable margin.

The debut effort from the 20-year-old singer/actress bows atop the list with 138,000 copies sold, according to Nielsen SoundScan. Behind it, R&B singer/reality TV star **Tamar Braxton** debuts with *Love & War*, which launches at No. 2 with 114,000. (Braxton also bows at No. 1 on the Top R&B/Hip-Hop Albums and Top R&B Albums charts.)

Grande is the first female artist to debut at No. 1 with her first album since January 2010, when **Ke\$ha's** *Animal* opened atop the chart. In total, Grande is just the 15th woman to bow at No. 1 with her first album.

As for Braxton, she tallies the largest sales week for a female R&B/hip-hop album since last November, when **Alicia Keys' Girl on Fire** bowed with 159,000.

On Friday, Sept. 6, there was a bit of a competition brewing between *Yours Truly* and *Love & War*. At the time, industry sources suggested that *Yours Truly* was aiming for a start of around 115,000-120,000, while *Love & War* was eyeing a bow of 110,000-115,000.

A day earlier, Grande's camp launched a successful download album promotion tied to an upcoming holiday party hosted by the singer. Consumers who purchased *Yours Truly* on her website (through Sunday, Sept. 8, the final day of the tracking week) will receive a ticket to one of a series of events with Grande later this year.

Label sources suggest the holiday party offer drove between 5,000 and 7,000 in sales for the album. Details of the holiday events haven't been announced, but one could imagine they may include a concert by Grande and perhaps a meet-and-greet with her.

Grande's sales were especially strong in the digital world, as 108,000 of her first-week sales were downloads, or 78%, of her debut. Comparably, Braxton's album only moved 51,000 downloads—45% of her debut. Braxton's album, however, performed strongly as a CD with physical retailers like Walmart, Best Buy and Target.

Because of that, Braxton actually has the No. 1-selling physical album (63,000), while Grande's set is the No. 7 physical seller (30,000). On the Digital Albums chart, Grande is No. 1 and Braxton No. 2.

Though *Love & War* didn't perform incredibly strong as a download, it was offered at an attractive price in Braxton's Web store: \$3.99. The download also came with an autographed poster.

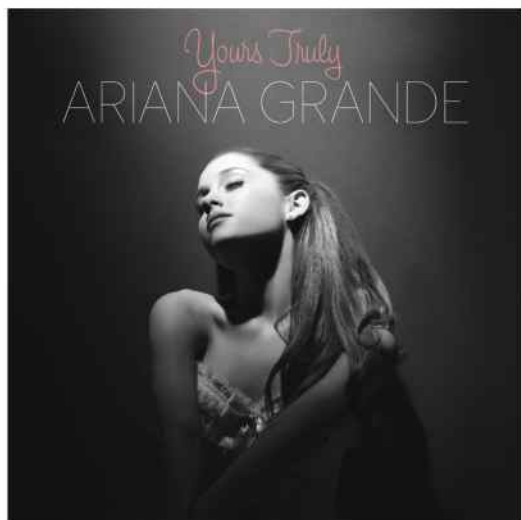
During release week, Grande's album sold for \$7.99 at iTunes and Amazon MP3, while it was also offered for \$7.98 on her website. *Love & War* went for \$10.99 at iTunes and \$7.99 at Amazon MP3.

During release week Braxton performed on ABC's "Good Morning America" (Sept. 3), "Live With Kelly & Michael" (Sept. 4) and "Late Night With Jimmy Fallon" (Sept. 6). In addition, the second season of her reality TV show, *WE tv's "Tamar & Vince,"* premiered Sept. 5.

As for Grande, she performed on NBC's "Today" (Sept. 3, 6), "Live With Kelly & Michael" (Sept. 5) and "Fallon" (Sept. 6; the same night as Braxton). Her appearance on "Fallon" was seemingly scheduled at the last minute, as it wasn't announced until late that day.

On the next-to-last day of the tracking week, both artists staged signing events in the Los Angeles area to get last-minute album sales. On Sept. 7, Grande appeared at a Best Buy in Burbank, while Braxton headed to a Best Buy in Culver City.

Perfect 10: For possibly the first time, one corporation dominates the entire top 10 on the Billboard Hot 100. Universal Music Group's affiliated labels lock up Nos. 1-10, led by **Katy Perry's** "Roar" (Capitol Records). The monopoly wouldn't have been possible without last year's acquisition of EMI's recorded-music division by UMG. Of the top 10, two titles are from the former EMI fold: "Roar" and **Capital Cities' "Safe and Sound"** (Lazy Hooks/Capitol) at No. 9. We can't definitively say this is the first time a top 10 monopoly has happened, as researching this sort of feat is nearly impossible with label affiliations within groups shifting often throughout the years. ●

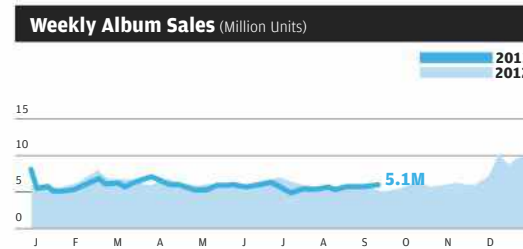


MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,059,000	2,207,000	22,325,000
Last Week	4,917,000	2,048,000	22,577,000
Change	2.9%	7.8%	-1.1%
This Week Last Year	4,757,000	1,994,000	23,251,000
Change	6.3%	10.7%	-4.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE			
Overall Unit Sales			
	2012	2013	CHANGE
Albums	202,181,000	190,952,000	-5.6%
Digital Tracks	939,555,000	910,327,000	-3.1%
Store Singles	2,437,000	2,193,000	-10.0%
Total	1,144,173,000	1,103,472,000	-3.6%
Album w/TEA*	296,136,500	281,984,700	-4.8%

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

Album Sales		
2012	202.2 Million	
2013	191.0 Million	

Sales by Album Format			
	2012	2013	CHANGE
CD	120,659,000	105,371,000	-12.7%
Digital	78,553,000	81,530,000	3.8%
Vinyl	2,892,000	3,820,000	32.1%
Other	76,000	231,000	203.9%

Sales by Album Category			
	2012	2013	CHANGE
Current	98,872,000	96,949,000	-1.9%
Catalog	103,309,000	94,003,000	-9.0%
Deep Catalog	82,490,000	75,898,000	-8.0%

Current Album Sales		
2012	98.9 Million	
2013	97.0 Million	

Catalog Album Sales		
2012	103.3 Million	
2013	94.0 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. 8, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

THE BIG NUMBER

100K




Next week's Billboard 200 could see Keith Urban earn his second No. 1, as *Fuse* is aiming for a start of around 100,000 copies, according to industry forecasters.



Read more Chart Beat at billboard.com/chartbeat.

Hot 100

September 21
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	#1 AG SG ROAR DR. LUKE, MAX MARTIN (K.PERRY, L.GOTTWALD, MAX MARTIN, B.MCKEE, H.WALTER)	Katy Perry CAPITOL		1	5
1	2	2	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS, R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	21
12	8	3	DG ROYALS J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC		3	10
						Vaulting 8-2 on Hot Digital Songs (225,000 downloads sold, up 34%), the track tops Alternative for a fifth week. The reign ties Alanis Morissette's "You Oughta Know" (1995) for the longest rule by a lead solo female in the airplay chart's 25-year history.	
6	5	4	HOLY GRAIL T.NASH, TIMBALAND, J.ROC (S.C.CARTER, J.TIMBERLAKE, T.NASH, T.V.MOSLEY, J.HARMON, E.D.WILSON, K.COBBAIN, D.GROHL, K.NOVOSELIC)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		4	9
7	7	5	WAKE ME UP! AVICII, A.POURNOURI (T.BERGLING, M.EINZIGER, ALOE BLACC)	Avicii PRMD/ISLAND/IDJMG		5	11
9	10	6	SUMMERTIME SADNESS E.HAYNIE, R.NOWELS (L.DEL REY, R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE		6	9
						The song reaches the Hot 100 Airplay top 10 (13-8; 81 million in audience, up 8%), while returning to its peak on Hot Digital Songs (11-8). With 127,000 sold in the tracking week, it passes 1 million total digital sales.	
4	6	7	APPLAUSE LADY GAGA, DJ WHITE SHADOW (S.GERMANOTTA, P.BLAIR, D.ZISIS, N.MONSON, M.BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	4
17	12	8	HOLD ON, WE'RE GOING HOME NINETEEN85, N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		8	5
						Of Drake's 13 top 10s dating to his 2009 arrival (with the No. 2-peaking "Best I Ever Had"), four have reached the region in 2013, marking a new single-year high for him. Drake tallied three top 10s in 2010 and 2011, two in 2009 and one last year.	
8	11	9	SAFE AND SOUND R.MERCHANT, S.SIMONIAN (R.MERCHANT, S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		8	19
-	3	10	BERZERK R.RUBIN (A.NEVILLE, J.MODELISTE, M.MATHERS III, W.SQUIER, A.HOROWITZ, R.RUBIN, V.BROWN, C.RISS, GIST)	Eminem AFTERMATH/INTERSCOPE		3	2
3	4	11	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.J.WALTERS)	Miley Cyrus RCA		2	14
5	9	12	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		3	54
13	17	13	CLARITY ZEDD (A.ZASLAVSKI, MATTHEW KOMA, P.ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE		8	25
10	15	14	GET LUCKY T.BANGALTER, G. DE HOMEH-CHRISTO (T.BANGALTER, G. DE HOMEH-CHRISTO, N.RODGERS, P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		2	21
11	16	15	TREASURE THE SMEEZINGTONS (BRUNO MARS, P.LAWRENCE II, A.LEVINE, P.BROWN)	Bruno Mars ATLANTIC		5	17
14	18	16	CUPS (PITCH PERFECT'S WHEN I'M GONE) C.BECK, M.KILIAN (A.P.CARTER, L.GERSTEIN, D.BLACKETT, H.TUNSTALL-BEHRENS, J.FREEMAN)	Anna Kendrick UME/REPUBLIC		6	37
15	13	17	SAME LOVE R.LEWIS (B.HAGGERTY, R.LEWIS, M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	26
16	21	18	LOVE SOMEBODY R.B.TEDDER, N.ZANCANELLA (A.LEVINE, R.B.TEDDER, N.ZANCANELLA, N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		10	16
19	22	19	THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY, D.DAVIDSON, C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		16	4
18	20	20	BEST SONG EVER J.BUNETTA, M.RADOSEVICH, J.RYAN (W.A.HECTOR, J.RYAN, E.DREWETT, J.BUNETTA)	One Direction SYCO/COLUMBIA		2	7

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.

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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
21	19	21	MIRRORS TIMBALAND (J.TIMBERLAKE, T.V.MOSLEY, J.HARMON, J.E.FAUNTLEROY II)	Justin Timberlake RCA		2	30
50	14	22	WRECKING BALL DR. LUKE, CIRKUT (L.GOTTWALD, M.MCDONALD, S.MOCCIO, S.SKARBEK, H.WALTER)	Miley Cyrus RCA		14	3
						With its video having drawn a record 19.3 million worldwide views on Vevo in its first 24 hours—the aptly titled track smashed the mark set by One Direction's "Best Song Ever" (12.3 million)—expected high streaming and sales sums should help "Wrecking Ball" swing into the upper reaches of next week's chart.	
22	24	23	I NEED YOUR LOVE C.HARRIS (C.HARRIS, E.GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		16	21
25	27	24	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL		24	53
						Reflecting its unprecedented slow build, the song is the first to reach a new peak after a year on the Hot 100. On Hot Digital Songs, "Sail" scores its best rank (26-15) and sales week (76,000; up 35%). It first appeared on the list two years ago this week.	
20	23	25	CAN'T HOLD US R.LEWIS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		1	31
23	26	26	CRUISE J.MOI (B.KELLEY, T.HUBBARD, J.K.MOI, C.RICE, J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC		4	49
24	28	27	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN, T.CLARK, G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		24	27
30	30	28	ROUND HERE J.MOI (R.CLAWSON, C.TOMPKINS, T.RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		28	13
				HOT SHOT DEBUT			
33	35	29	THE FOX STARGATE (V.YLVISAKER, B.YLVISAKER)	Ylvis CONCORDE		29	1
33	35	30	NIGHT TRAIN M.KNOX (N.THRASHER, M.DULANEY)	Jason Aldean BROKEN BOW		30	10
83	25	31	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	3
43	43	32	REDNECK CRAZY J.CATINO, J.KING (J.KEAR, M.IRWIN, C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		32	15
36	36	33	IT GOES LIKE THIS M.KNOX (R.AKINS, B.HAYSLIP, J.ROBBINS)	Thomas Rhett VALORY		33	13
27	31	34	JUST GIVE ME A REASON J.BHASKER (PINK, J.BHASKER, N.RUESS)	P!nk Feat. Nate Ruess RCA		1	30
29	33	35	GAS PEDAL D.WOODS (D.WOODS, S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY		29	7
49	48	36	STILL INTO YOU J.MELDA-JOHNSEN (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEX/RRP		36	9
47	44	37	CROOKED SMILE J.L.COLE (J.COLE, M.SMITH, K.LEWIS, P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		37	12
48	38	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	7
52	52	39	LOVE MORE FRESHM3N III (D.EVERSOLEY, H.EVERSOLEY, S.SPEARMAN, C.M.BROWN, E.BELLINGER, M.N.SIMMONDS, O.T.MARAJ)	Chris Brown Feat. Nicki Minaj RCA		39	7
31	41	40	BRAVE M.ENDERT (S.BAREILLES, J.ANTONOFF)	Sara Bareilles EPIC		31	13
54	55	41	COUNTING STARS R.B.TEDDER, N.ZANCANELLA (R.B.TEDDER)	OneRepublic MOSLEY/INTERSCOPE		32	12
26	32	42	THE WAY H.MONEY (H.D.SAMUELS, A.STREETER, A.S.LAMBERT, J.SPARKS, M.MCCORMICK, B.G.RUSSELL)	Ariana Grande Feat. Mac Miller REPUBLIC		9	24
51	49	43	EVERYTHING HAS CHANGED B.WALKER (T.SWIFT, E.SHEERAN)	Taylor Swift Feat. Ed Sheeran BIG MACHINE/REPUBLIC		41	10

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.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
44	29	44	TAKE BACK THE NIGHT TIMBALAND, J. TIMBERLAKE, J. ROC (J. TIMBERLAKE, T. V. MOSLEY, J. HARMON, J. E. FAUNTLEROY II)	Justin Timberlake RCA		29	9
35	40	45	LITTLE BIT OF EVERYTHING N. CHAPMAN, K. URBAN (B. WARREN, B. WARREN, K. RUDDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		33	16
32	34	46	COME & GET IT STARGATE (E. DEAN, M. S. ERIKSEN, T. E. HERMANSEN)	Selena Gomez HOLLYWOOD	▲	6	22
40	37	47	THRIFT SHOP R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	49
56	51	48	HEY GIRL D. HUFF (R. AKINS, A. GORLEY, C. DESTEFANO)	Billy Currington MERCURY NASHVILLE		48	16
39	45	49	STAY M. EKKO, J. PARKER (M. EKKO, J. PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	31
28	39	50	THE OTHER SIDE AMMO, M. JOHNSON (J. DESROULEAUX, M. JOHNSON, J. COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	●	18	21
53	54	51	ALL OVER THE ROAD C. CHAMBERLAIN (C. CHAMBERLAIN, A. GORLEY, W. KIRBY)	Easton Corbin MERCURY NASHVILLE	●	51	18
62	63	52	LET HER GO C. VALLEJO, M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETTWERK		52	6
46	53	53	BODY PARTY MIKE WILL MADE-IT, P. NASTY (C. P. HARRIS, N. WILBURN CASH, J. CAMERON, M. L. WILLIAMS II, P. R. SLAUGHTER, C. MAHONE, JR., R. TERRY)	Ciara EPIC		22	20
60	58	54	MINE WOULD BE YOU S. HENDRICKS (D. RUTTAN, C. HARRINGTON, J. ALEXANDER)	Blake Shelton WARNER BROS. NASHVILLE/WMN		54	6
57	57	55	TYPE OF WAY L. CARTER (D. LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTISAGAME		55	8
64	64	56	SOUTHERN GIRL B. GALLIMORE, T. MCGRAW (J. JOHNSTON, L. T. MILLER, R. CLAWSON)	Tim McGraw BIG MACHINE		56	7
80	66	57	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	22	18
34	46	58	DON'T YA C. DESTEFANO (B. ELDRIDGE, C. DESTEFANO, A. GORLEY)	Brett Eldredge ATLANTIC/WMN	●	30	16
45	56	59	RUNNIN' OUTTA MOONLIGHT D. GEORGE (D. DAVIDSON, J. K. LOVELACE, A. GORLEY)	Randy Houser STONEY CREEK	●	24	18
66	65	60	RED NOSE D. WOODS (D. WOODS)	Sage The Gemini BLACK MONEY		54	8
63	62	61	POINT AT YOU J. S. STOVER (R. COPPERMAN, R. AKINS, B. HAYSLIP)	Justin Moore VALORY		61	15
59	61	62	TRUE LOVE G. KURSTIN (PINK, G. KURSTIN, L. ALLEN)	P!nk Featuring Lily Allen RCA		59	6
70	69	63	AW NAW J. STROUD (C. YOUNG, C. DESTEFANO, A. GORLEY)	Chris Young RCA NASHVILLE		63	8
72	73	64	SWEATER WEATHER J. PILBROW (J. J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	The Neighbourhood [R]EVOLVE/COLUMBIA		64	13
68	68	65	PARKING LOT PARTY J. STONE, L. BRICE (L. BRICE, THOMAS RHETT, R. AKINS, L. LAIRD)	Lee Brice CURB		65	11
71	67	66	HEADBAND DJ MUSTARD (B. R. SIMMONS, JR., D. MCFARLANE, T. EPPS, C. MONTGOMERY III, S. COX, T. GRIFFIN, M. ADAM)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		64	13
67	70	67	FEDS WATCHING P. L. WILLIAMS (T. EPPS, P. L. WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		67	10
94	81	68	SLOW DOWN THE CATARACS, D. KUNCIO (L. ROBBINS, J. MICHAELS, N. HOLLOWELL-DHAR, D. KUNCIO, F. WEXLER)	Selena Gomez HOLLYWOOD		66	5
37	59	69	SEE YOU AGAIN M. BRIGHT (C. UNDERWOOD, D. H. HODGES, H. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	34	19
65	71	70	TAPOUT DETAIL (D. CARTER, B. WILLIAMS, J. A. PREYAN, O. T. MARAJ, N. WILBURN CASH, N. C. FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		44	18
58	74	71	DON'T DROP THAT THUN THUN! T. WILLIAMS (J. DUNN, A. BROWN, M. ABDUL-RAHMAN, T. WILLIAMS)	The FiNATTiCZ THE FINATTICZ/KNOCKOUT/EONE		35	9
87	88	72	POMPEII M. CREW, D. SMITH (D. SMITH)	Bastille VIRGIN/CAPITOL		72	4
77	76	73	REPLAY NOT LISTED (NOT LISTED)	Zendaya HOLLYWOOD		73	3

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
75	77	74	TOM FORD T. BALAND, J. ROC (S. C. CARTER, T. V. MOSLEY, J. HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	9
		NEW 75	ATLAS NOT LISTED (NOT LISTED)	Coldplay REPUBLIC		75	1
86	82	76	RED D. HUFF, N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	6	10
69	72	77	BENEATH YOUR BEAUTIFUL LABRINTH, DA DIGGLAR (T. MCKENZIE, M. POSNER, A. E. SANDE)	Labrinth Feat. Emeli Sande SYCO/RCA		34	13
61	75	78	TURN THE NIGHT UP THE CATARACS (N. HOLLOWELL-DHAR, M. J. GARTON JR., R. RAMIREZ, E. M. IGLESIAS)	Enrique Iglesias REPUBLIC		61	6
93	99	79	EASY S. CROW, J. NIEBANK (S. CROW, C. DUBOIS, J. TROTT)	Sheryl Crow WARNER BROS. NASHVILLE/WMN		79	7
78	86	80	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		78	3
		81	BOUNCE IT DR. LUKE, CIRKUT, BABY E (J. HOUSTON, O. AKINTIMEHIN, L. GOTTWALD, J. KASHER HINDLIN, E. LOWERY, H. WALTER)	Juicy J Feat. Wale And Trey Songz KEMOSABE/COLUMBIA		81	2
		RE-ENTRY 82	ALMOST IS NEVER ENOUGH NOT LISTED (NOT LISTED)	Ariana Grande Feat. Nathan Sykes REPUBLIC		82	2
		83	SUNNY AND 75 D. GEORGE, M. J. CONES (M. DULANEY, J. SELLERS, P. JENKINS)	Joe Nichols RED BOW		83	2
73	79	84	AIN'T WORRIED ABOUT NOthin RICO LOVE, EARL AND E (RICO LOVE, E. HOOD, E. GOUDY II, K. KHARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		63	12
		NEW 85	I LUV THIS SH*T KNUCKLEHEAD (A. ALSINA, S. MCMILLION, R. JEANTY, S. IRVING III, C. MASSA, N. WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		85	1
81	80	86	GOODBYE TOWN P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		80	11
		NEW 87	POPULAR SONG NOT LISTED (NOT LISTED)	MIKA Feat. Ariana Grande CASABLANCA/REPUBLIC		87	1
			The song (23,000; up 97%) interpolates "Popular" from "Wicked." It's not the first Hot 100 appearance for a composition from the hit musical: The "Glee" cast's "Defying Gravity" flew to No. 31 in 2009. —Gary Trust				
		88	GORILLA THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE)	Bruno Mars ATLANTIC		60	2
79	90	89	BRUISES ESPIONAGE (P. T. MONAHAN, E. LIND, A. BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA		79	4
90	84	90	WHEN I SEE THIS BAR B. CANNON, K. CHESNEY (K. CHESNEY, K. GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		84	7
76	95	91	MISS MOVIN' ON THE SUSPEX (J. EVIGAN, L. ROBBINS, J. MICHAELS, M. ALLAN)	Fifth Harmony SYCO/EPIC		76	6
100	97	92	AMERICAN GIRL J. ABRAHAM, OLIGEE (A. DRURY, B. MCKEE, O. GOLDSTEIN, J. LEE, J. ASHER)	Bonnie McKee KEMOSABE/EPIC		92	3
91	85	93	WOP M. WIESE, SR. (J. DASH)	J. Dash STEREOFAME	●	51	14
		RE-ENTRY 94	BABY I BABYFACE, A. DIXON (BABYFACE, A. DIXON, J. QUE)	Ariana Grande REPUBLIC		21	2
92	92	95	F*CKWITHMEYOUKNOWIGOTIT BOI-IDA, VINYLZ (S. C. CARTER, M. SAMUELS, A. HERNANDEZ, W. L. ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		64	9
		96	LOCO A. SANTOS, C. PAUCAR (E. M. IGLESIAS, D. BUENO)	Enrique Iglesias Feat. Romeo Santos REPUBLIC/UMLE		87	2
		NEW 97	ALL OF ME D. TOZER, J. LEGEND (J. STEPHENS, T. GAD)	John Legend G.O.O.D./COLUMBIA		97	1
		RE-ENTRY 98	M.A.A.D CITY M. SPEARS, R. RIERA, A. MORGAN, A. TAYLOR	Kendrick Lamar Featuring MC Eiht TOP DAWG/AFTERMATH/INTERSCOPE		94	2
		NEW 99	VERSACE ZAYTOVEN (Q. MARSHALL, K. BALL, K. CEPHUS)	Migos QUALITY CONTROL		99	1
		NEW 100	ACT RIGHT P. LO (M. MIMS, P. Y. RODRIGUEZ, J. W. JENKINS, K. D. R. JACKSON, C. WALLACE, O. S. HARVEY, JR., R. TROUTMAN)	Yo Gotti Featuring Jeezy & YG COCAINE MUZIK/EPIC		100	1

CHACHA-CHACHA-CHACHA-CHOW! WHAT THE FOX SAY?

"THE FOX,"
YLVIS

Q&A

Bård Ylvisåker of Ylvis



Made to promote your Norwegian talk show, the video for "The Fox" blew up internationally on YouTube [with more than 20 million views at press time] and debuts on the Billboard Hot 100 at No. 29. Did you have any idea this would happen? None. What surprised me the most is that even the very earliest comments on YouTube were "This one is going to go viral," "This is the new 'Gangnam Style.'" Normally we get some hits and we get some comments, but they're all about the actual content of the songs. But this was mostly about the phenomenon, which was really strange, even when it was only at 100,000 views.

Where did the idea for the song come from?

We must have been talking about what kind of sound the fox makes. And then we had a chance to work with Stargate. They've produced for Beyoncé and Rihanna—they're Norwegians but based in the U.S. We did a favor for them and we asked them if they could produce a song for us for the next season in exchange.

What was the favor?

We made a video for one of the guys for his birthday party. When they agreed, we started to discuss what to do with that kind of production value. Because we're comedians and what we do is comedy, we didn't want to use such a production team to try to make a hit song. We thought it would be more fun to kind of abuse them somehow. So we decided to do the fox idea instead of something intelligent. Which kind of backfired. —Evy Nagy




The Billboard 200



September 21
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 ARIANA GRANDE REPUBLIC	Yours Truly		1	1
	NEW	2	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	1
	NEW	3	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		3	1
	NEW	4	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	1
1	2	5	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party		1	4
	NEW	6	JAHEIM ATLANTIC	Appreciation Day		6	1
6	5	7	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	6
-	1	8	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	2
22	6	9	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	1	25
19	16	10	GG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	53
	NEW	11	BASTILLE VIRGIN	Bad Blood		11	1
	NEW	12	NEKO CASE ANTI-/EPITAPH	Worse Things Get, The Harder I Fight...		12	1
26	25	13	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	24
39	31	14	P!NK RCA	The Truth About Love	▲	1	51
-	4	15	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	2
2	7	16	JOHN MAYER COLUMBIA	Paradise Valley		2	3
			<p>The former No. 2 album has slipped out of the top 10 after just two weeks (21,000; down 41%)—but there's no need to panic. None of his previous studio albums has spent more than three weeks (each) in the top 10, though they all went on to have lengthy chart lives.</p>				
		17	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	40
		18	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	9
		19	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW 47		2	5
		20	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	8
3	10	21	TGT ATLANTIC/AG	Three Kings		3	3
	NEW	22	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land		22	1
24	27	23	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	84
-	3	24	BIG SEAN G.O.O.D./DEF JAM/DIMG	Hall Of Fame		3	2
34	39	25	SARA BAREILLES EPIC	The Blessed Unrest		2	8



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
18	9	26	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	39
20	13	27	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	48
	NEW	28	THE 1975 VAGRANT/INTERSCOPE/IGA	1975		28	1
-	8	29	ALABAMA & FRIENDS SHOW DOG-UNIVERSAL	Alabama & Friends		8	2
	NEW	30	BETHEL MUSIC BETHEL	Tides		30	1
29	50	31	THE LUMINEERS DUALTONE	The Lumineers	▲	2	75
43	22	32	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	18
25	20	33	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	7
35	40	34	SOUNDTRACK UME	Pitch Perfect	●	3	46
21	18	35	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	6
30	34	36	LORDE LAVA/REPUBLIC	The Love Club (EP)		23	13
57	77	37	PS ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	24
51	37	38	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	43
17	23	39	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	5
	NEW	40	VOLCANO CHOIR JAGJAGUWAR	Repave		40	1
4	12	41	JIMMY BUFFETT MAILBOAT	Songs From St. Somewhere		4	3
33	26	42	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	109
14	28	43	K. MICHELLE ATLANTIC/AG	Rebellious Soul		2	4
-	19	44	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		19	2
-	29	45	MANDISA SPARROW/CAPITOL CMG	Overcomer		29	2
42	43	46	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	50
28	36	47	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	8
31	33	48	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	16
41	35	49	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	16
-	21	50	BOB DYLAN COLUMBIA	Another Self Portrait (1969-1971): The Bootleg Series Vol. 10		21	2
38	52	51	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	47
45	47	52	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	46
-	97	53	MARANATHA! PRAISE BAND MARANATHA!/CAPITOL CMG	Top 25 Praise Songs 2014 Edition		53	2
48	45	54	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	63
44	46	55	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	46

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
54	59	56	ADELE XL/COLUMBIA		21	10	1 133
				Absent from the top 40 for the past six weeks, this is the longest time that 21 has been missing from the region in its chart life. With 124 frames in the top 40, it has the third-most top 40 weeks of any album in the Nielsen SoundScan era (1991-present). Shania Twain's <i>Come On Over</i> leads all sets, with 127 weeks in the top 40.			
53	55	57	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●		4 42
94	67	58	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲		1 78
47	57	59	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll			1 21
82	63	60	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock			1 19
36	53	61	J. COLE ROC NATION/COLUMBIA	Born Sinner			1 12
61	69	62	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved			1 20
40	51	63	MARC ANTHONY SONY MUSIC LATIN		3.0	○	5 7
37	54	64	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲		7 82
NEW		65	PEPPER LAW/UNIVERSAL/IDJMG	Pepper			65 1
NEW		66	OKKERVIL RIVER ATO/RED	Silver Gymnasium			66 1
NEW		67	FRANK FOSTER FRANK FOSTER	Southern Soul			67 1
11	41	68	TEDESCHI TRUCKS BAND MASTERWORKS/SONY MASTERWORKS	Made Up Mind			11 3
49	38	69	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●		1 12
NEW		70	NATALIA KILLS WILL.I.AM/CHERRYTREE/INTERSCOPE/IGA	Trouble			70 1
				The pop singer's second album enters with nearly 6,000 sold, which is almost half of the total sales of her first release, 2011's <i>Perfectionist</i> (14,000). The latter set spent one week on the list at No. 134 and reached No. 1 on Heatseekers Albums.			
NEW		71	DEITRICK HADDON RCA INSPIRATION	R.E.D. (Restoring Everything Damaged)			71 1
NEW		72	FLEETWOOD MAC STARBUCKS	Opus Collection			72 1
				The new 15-song hits package was exclusively available at Starbucks and grants Fleetwood Mac its 27th chart entry—its second this year. The band last had two new releases bow on the chart in the same year in 1975.			
80	88	73	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲		2 181
60	64	74	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲		3 151
93	117	75	TAMELA MANN TILLYMANN	Best Days			14 52

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
65	76	76	ED SHEERAN ELEKTRA		+	●	5 65
-	30	77	GOODIE MOB ALLIANCE	Age Against The Machine			30 2
NEW		78	CRAIG MORGAN BLACK RIVER	The Journey (Livin Hits)			78 1
50	82	79	TYE TRIBBETT MOTOWN GOSPEL	Greater Than			9 5
NEW		80	OVER THE RHINE GREAT SPECKLED DOG	Meet Me At The Edge Of The World			80 1
				The husband-and-wife act (Linford Detweiler and Karin Bergquist) collects its second charting album, bowing with 5,000. On Folk Albums, the Joe Henry-produced effort starts at No. 9, marking the duo's second top 10. The act is touring in support of the set through December.			
23	61	81	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck			23 3
63	81	82	SKILLET ATLANTIC/AG	Rise			4 11
104	58	83	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park			2 25
113	75	84	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●		11 42
91	74	85	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything			2 17
72	73	86	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲		2 52
				The country quartet's fourth studio album celebrates its one-year anniversary on the chart, having sold 978,000 total copies. It has moved four times as many as its last album, 2010's <i>The Reason Why</i> (239,000). Only the group's first set, 2005's <i>The Road to Here</i> (1.3 million), has sold more than <i>Tornado</i> .			
9	44	87	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord			9 3
79	68	88	DEMI LOVATO HOLLYWOOD	Demi			3 17
139	48	89	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon			9 40
85	93	90	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●		1 27
62	72	91	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲		1 111
71	85	92	FUN. FUELED BY RAMEN	Some Nights	▲		3 81
5	49	93	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris			5 3
87	90	94	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆		1 133
67	91	95	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46			3 18
46	78	96	WALE MAYBACH/ATLANTIC/AG	The Gifted			1 11
78	98	97	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●		6 75
70	86	98	VAMPIRE WEEKEND XL	Modern Vampires Of The City			1 17
66	94	99	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden			1 18
95	92	100	CIARA EPIC	Ciara			2 9



I Wanna Rock

Three rock bands make waves on the Billboard 200 with debuting albums: **Bastille's** *Bad Blood* (No. 11; 34,000 sold, according to Nielsen SoundScan), **the 1975's** self-titled set (No. 28; 15,000) and **Okkervil River's** *The Silver Gymnasium* (No. 66; 6,000).

British rock act Bastille (which Billboard first tipped in the April 27 issue as an act to watch) breaks through with its first full-length at No. 11. It follows the *Haunt* EP, which debuted at No. 1 on Heatseekers Albums on June 15, and has sold 26,000 copies. *Bad Blood* debuted at No. 1 on the Official U.K. Albums chart in March.

Meanwhile, fellow British band the 1975 (above) arrives with its first album at No. 28. The self-titled release follows four EPs the group has put out since August 2012, two of which charted on the Billboard 200. The most recent, *IV*, reached No. 2 on Heatseekers Albums on July 20. During release week, the 1975 received endorsements on Twitter from **Ed Sheeran** and **One Direction's Harry Styles**. In the band's homeland, *The 1975* arrived last week as well, debuting atop the U.K. chart.

Finally, American rock act Okkervil River enters at No. 66 with concept album *The Silver Gymnasium*. The release is its first for ATO Records (distributed by Universal) after 10 years with indie-distributed Jagjaguwar. The new set is available as a CD, download, vinyl LP and cassette. The lattermost configuration—released in time for Cassette Store Day (Sept. 7)—represented nearly 1% of the album's first-week sales. —Keith Caulfield



G-Dragon Takes On The World (Albums)

K-pop star **G-Dragon** of South Korean group **BIGBANG** nets his second No. 1 on World Albums (see page 58), as his *Coup D'etat, Pt. 1* EP bows atop the list. The set, which also starts at No. 182 on the Billboard 200, sold slightly more than 2,000 copies—all digital downloads—in its first week.

The EP is one of two from the singer, as *Coup D'etat, Pt. 2* enters at No. 2 on World Albums. Both titles precede his sophomore studio album, *Coup D'etat*, which arrived Sept. 13 and contains tracks from both EPs. Thus, G-Dragon should make another splash on the World Albums chart next week with the full-length.

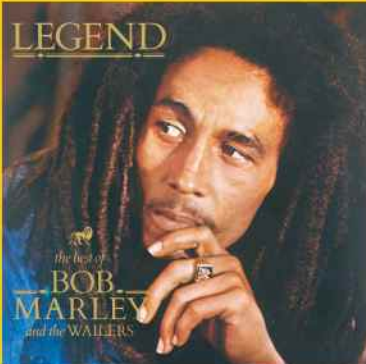
Due to the two simultaneous releases, G-Dragon becomes the first act to concurrently debut at Nos. 1 and 2 on the 23-year-old World Albums chart. He's also only the fifth act to command the top two positions in the same week.

Coup D'etat, Pt. 1 features high-profile collaborations with **Missy Elliott** and **Sky Ferreira** and was preceded by its title track, which features producers **Diplo** and **Baauer**. All three songs debut in the top 10 on World Digital Songs (see page 50), along with two more cuts from his EPs. —*Keith Caulfield and Jeff Benjamin*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
81	95	101	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away ▲		1	71	
13	62	102	BLUE OCTOBER RED GENERAL CATALOG	Sway		13	3	
			The album's swift descent on the tally (falling from a No. 13 debut to No. 62 and now to No. 102) is about on par with the trajectory of the band's last set. <i>Any Man in America</i> (2011) went 8-77-161-168 before falling off the chart.					
96	100	103	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II ●		2	24	
-	24	104	FRANZ FERDINAND DOMINO	Right Thoughts, Right Words, Right Action		24	2	
58	84	105	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back		11	5	
NEW		106	RECKLESS KELLY NO BIG DEAL	Long Night Moon		106	1	
84	99	107	BLACK SABBATH VERTIGO/REPUBLIC	13		1	13	
130	140	108	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆15		10	277	
56	80	109	TECH N9NE STRANGE/RBC	Something Else		4	6	
83	101	110	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.		39	20	
76	103	111	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	23	
193	96	112	FLEETWOOD MAC WARNER BROS.	Rumours ◆19		1	167	
148	127	113	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	18	
-	42	114	THE RIDES 429/SLG	Can't Get Enough		42	2	
155	125	115	FANTASIA 19/RCA	Side Effects Of You		2	20	
179	134	116	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	111	
52	66	117	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	33	
59	87	118	BACKSTREET BOYS K-BAHN/BMG	In A World Like This		5	6	
-	32	119	DEVILDRIVER NAPALM	Winter Kills		32	2	
99	111	120	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	33	
88	110	121	PARAMORE FUELED BY RAMEN	Paramore		1	22	
90	116	122	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	31	
114	122	123	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	39	
97	104	124	KATY PERRY CAPITOL	Teenage Dream ▲2		1	149	
108	112	125	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	14	
86	105	126	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMF	NOW That's What I Call Country Volume 6		16	13	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
152	79	127	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds ▲4		1	95	
92	109	128	BEASTIE BOYS DEF JAM/UMF	Licensed To Ill ▲9		1	113	
			Beastie Boys are on a number of charts this week thanks to a sample in Eminem's new single, "Berzerk." The track borrows elements of <i>Licensed to Ill</i> 's "(You Gotta) Fight for Your Right (To Party!)." The 1986 release is 2013's No. 20-selling rap album, with 103,000 copies sold.					
55	89	129	HUGH LAURIE WARNER BROS./RHINO	Didn't It Rain		21	5	
185	71	130	TAYLOR SWIFT BIG MACHINE/BMLG	Fearless ▲6		1	219	
176	130	131	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	49	
103	120	132	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	13	
75	150	133	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae		75	4	
117	65	134	'N SYNC JIVE/LEGACY	Greatest Hits		47	8	
127	138	135	ERIC CLAPTON CHRONICLES/POLYDOR/UMF	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	101	
102	118	136	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		102	6	
NEW		137	BLOOD ON THE DANCE FLOOR DARK FANTASY	Bad Blood		137	1	
			The electronic duo captures its fourth charting set on Dance/Electronic Albums as its latest album bows at No. 2 (3,000). Its last release, 2012's <i>Evolution</i> , had a bigger first week (10,000).					
186	146	138	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲3		1	150	
-	137	139	EMINEM WEB/AFTERMATH/INTERSCOPE/UMF	The Marshall Mathers LP ◆10		1	134	
89	108	140	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	61	
69	107	141	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny		5	5	
154	166	142	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	57	
119	129	143	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	12	
112	141	144	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	12	
147	172	145	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	17	
NEW		146	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming		146	1	

SALES DATA COMPILED BY **nirx** SoundScan
 The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan. See charts.legends.com/biz for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 LEGEND: COURTESY OF SONY MUSIC

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	147		JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	8
111	132	148	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMG	Legend: The Best Of Bob Marley And The Wailers	10	18	284
			<p>Of the top 25 all-time best-selling digital albums, <i>Legend</i> is the oldest, having been released in 1984. (It's the 25th-biggest-selling digital set, with 716,000 downloads sold.) Only two pre-2008 releases populate the top 25: <i>Legend</i> and Journey's <i>Greatest Hits</i> (No. 22, 1988).</p> 				
115	133	149	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	22
166	128	150	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	20
153	173	151	SHINEDOWN ATLANTIC/AG	Amaryllis		4	42
171	153	152	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	24
132	149	153	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	5	3	107
164	167	154	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	2	98	63
106	154	155	AWOLNATION RED BULL	Megalithic Symphony		84	96
129	156	156	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	2	2	148
98	139	157	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		1	42
144	189	158	BRING ME THE HORIZON EPITAPH	Sempiternal		11	23
123	119	159	TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	19
151	155	160	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	15
134	159	161	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record		3	95
-	106	162	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story		1	45
121	158	163	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	34
RE-ENTRY	164		JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		6	9
172	162	165	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	3	9	248
161	193	166	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	43
163	175	167	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	8	22	197
-	83	168	JUSTIN TIMBERLAKE JIVE/RCA	Justified	3	2	81
RE-ENTRY	169		ALABAMA SHAKES ATO	Boys & Girls		6	69
177	169	170	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	51
RE-ENTRY	171		JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	13

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
150	165	172	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMG	The Legend Of Johnny Cash	2	5	134
			<p>His catalog has sold steadily since his death in 2003. So far this year his albums have sold 656,000; in 2012, 1.1 million. —Keith Caulfield</p>				
-	136	173	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.	Nightmare		1	70
173	185	174	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven		4	108
196	163	175	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits	2	1	197
109	152	176	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		9	7
138	143	177	THE NATIONAL 4AD	Trouble Will Find Me		3	16
-	200	178	GEORGE JONES SONY MUSIC CMG	Super Hits	2	56	17
180	176	179	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care		1	83
107	168	180	EMBLEM3 SYCO/COLUMBIA	Nothing To Lose		7	6
190	192	181	LYNYRD SKYNYRD MCA/UMG	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60	133
NEW	182		G-DRAGON YG	Coup D'etat, Pt. 1 (EP)		182	1
32	114	183	SOUNDTRACK REPUBLIC	The Mortal Instruments: City Of Bones		32	3
RE-ENTRY	184		JOHN DENVER LEGACY	The Best Of John Denver Live		52	12
RE-ENTRY	185		BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	21
126	126	186	LEE BRICE CURB	Hard 2 Love		5	70
RE-ENTRY	187		ELVIS PRESLEY RCA/SONY MUSIC CMG	Heart And Soul		172	5
RE-ENTRY	188		LUKE BRYAN CAPITOL NASHVILLE	Doin' My Thing		6	103
192	183	189	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	3	53	82
-	191	190	LYNYRD SKYNYRD Geffen/HIP-O/UMG	Family		190	2
RE-ENTRY	191		SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables		1	32
-	135	192	ALICIA KEYS RCA	Girl On Fire		1	34
RE-ENTRY	193		THREE DOG NIGHT MCA/UMG	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		109	67
137	188	194	BUDDY GUY SILVERTONE/RCA	Rhythm & Blues		27	6
27	121	195	BORN OF OSIRIS SUMERIAN	Tomorrow We Die Alive		27	3
RE-ENTRY	196		COMMODORES MOTOWN/UMG	The Best Of The Commodores: 20th Century Masters The Millennium Collection		167	4
73	179	197	WASHED OUT WEIRD WORLD/SUB POP	Paracosm		21	4
168	178	198	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		137	6
-	196	199	THE WEEKND XO/REPUBLIC	Trilogy		4	38
RE-ENTRY	200		THE TEMPTATIONS MOTOWN/UMG	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		73	51



Q&A

John Legend

The songs on *Love in the Future*, which debuts at No. 4 on the Billboard 200, sound like songs an engaged guy would be singing.

Oh, sure. You can definitely hear a sense of optimism and romance. I'm obviously about to get married, so that tone was appropriate for my life circumstances right now.

This is technically your first album in five years, but 2010's *Wake Up!* with the Roots certainly had to have an impact on what you did this time.

Definitely. My singing style started to evolve with *Wake Up!* I felt like I'm more in control of my voice and understanding how to use its power most effectively. That had an impact on this record and it started with *Wake Up!*

Your North American tour begins Oct. 20. What can fans expect shows to be like?

We're going to do a good bit of the album. We always have to do some of the older cuts as well—all the hits from the previous albums—but we definitely want to work in a lot of new songs because we've been touring on the old songs for a while. We did the Sade tour, we did some shows with the Roots. We did the Evolver tour back in '08, '09, so I'm excited to tour with new music. We're going to try to musically and visually present a show that fits with the sound of the album—very clean, a touch of color and romance with a lot of, like, classic, clean black and whites. —Gary Graft

'Roar' Streams Supreme

Katy Perry (below) parties atop Streaming Songs for the first time in the list's nine-month history as "Roar" rises 3-1 in its third week. The track's video premiere on Sept. 5 prompts a 267% gain in U.S. Vevo views to 8.7 million overall, according to Nielsen BDS. Among all streaming services, "Roar" registered 12 million plays, more than double the total of the No. 2 title on Streaming Songs, **PSY's** "Gangnam Style" (5 million).

Since Streaming Songs was updated in March to include U.S. YouTube plays, only two titles have reached No. 1 quicker: **Baauer's** "Harlem Shake" and **PSY's** "Gentleman," which both debuted at No. 1. **Miley Cyrus'** "We Can't Stop" followed the path of "Roar," also taking three weeks to reach the summit, where it remained for 11 overall frames.

Speaking of high entries, Norwegian comedy duo **Ylvis** has struck viral gold with "The Fox," which debuts at No. 3 with 4.8 million U.S. streams, all attributed to YouTube views. Only "Harlem Shake" and "Gentleman," along with the No. 2 opening for **One Direction's** "Best Song Ever," have had better starts. **Drake's** "Started From the Bottom" is the only other song to debut at No. 3. On the Billboard Hot 100, Ylvis claims Hot Shot Debut honors at No. 29 and provides some insightful comments on its sudden rise to worldwide fame (see story, page 41).

Also new to the Streaming Songs top 10 is **Lorde**, who rides "Royals" 12-8 with a 38% increase in weekly streaming activity. It receives 3.9 million U.S. streams for the week.

—William Gruger



Social/Streaming

September 21
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 5 WKS GRAMATIK	93
2	2	DJ BL3ND	138
3	3	MAYA JANE COLES	41
4	4	NOISIA	137
7	5	MAREK HEMMANN	119
11	6	FELIX CARTAL	23
8	7	NICOLAS JAAR	121
10	8	SONU NIIGAAM	4
17	9	MAHER ZAIN	4
9	10	JORIS VOORN	7
NEW	11	HECTOR FONSECA	1
18	12	LE CASTLE VANIA	2
13	13	UMEK	97
37	14	DALE EARNHARDT JR. JR.	4
5	15	SKREAM	40
27	16	ANNA CALVI	10
12	17	POLICA	3
28	18	DIRTYLOUD	37
NEW	19	ROBOSONIC	1
14	20	FIREBEATZ	2
26	21	STAR SLINGER	81
23	22	PITTY	123
44	23	BEAR IN HEAVEN	10
43	24	PORTA	134
20	25	AEROPLANE	112
39	26	MADDI JANE	122
19	27	HEFFRON DRIVE	36
21	28	DIRTYPHONICS	41
RE	29	MORD FUSTANG	36
42	30	KOAN SOUND	3
34	31	JULIA HOLTER	3
RE	32	JESSICA LOWNDES	21
38	33	YUNA	63
RE	34	MOGUAI	2
36	35	ARTY	17
NEW	36	DENIZ KOYU	1
40	37	LUCKY DATE	3
NEW	38	DANIEL PORTMAN	1
45	39	TOKIMONSTA	49
RE	40	WILLY MASON	4
NEW	41	KRAFTY KUTS	1
NEW	42	GEMINI	1
RE	43	MIAMI HORROR	8
33	44	ADRIAN LUX	2
RE	45	DESIGNER DRUGS	6
RE	46	JAI PAUL	16
35	47	BREAKBOT	19
RE	48	TENSNAKE	5
RE	49	FELGUK	49
RE	50	PAN-POT	15

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
6	1	#1 2 WKS KATY PERRY	146
1	2	ONE DIRECTION	95
10	3	EMINEM	145
5	4	TAYLOR SWIFT	146
29	5	LIL WAYNE	145
3	6	JUSTIN TIMBERLAKE	117
11	7	ARIANA GRANDE	42
2	8	MILEY CYRUS	74
18	9	RIHANNA	146
4	10	SHAKIRA	145
17	11	BRITNEY SPEARS	143
7	12	SELENA GOMEZ	144
12	13	JUSTIN BIEBER	146
16	14	DEMI LOVATO	136
33	15	NICKI MINAJ	146
23	16	BEYONCE	145
13	17	MICHAEL JACKSON	136
20	18	JENNIFER LOPEZ	132
14	19	BRUNO MARS	135
8	20	PITBULL	144
28	21	CHRISTINA AGUILERA	48
30	22	ADELE	136
25	23	P!NK	110
19	24	LADY GAGA	146
15	25	BOB MARLEY	87
42	26	DRAKE	134
9	27	ROBIN THICKE	12
36	28	LMFAO	116
22	29	AVRIL LAVIGNE	143
32	30	ALICIA KEYS	92
47	31	THE BLACK EYED PEAS	138
26	32	DAVID GUETTA	146
21	33	MACKLEMORE & RYAN LEWIS	34
31	34	MAROON 5	85
RE	35	PINK FLOYD	18
35	36	WIZ KHALIFA	133
27	37	ENRIQUE IGLESIAS	89
39	38	AVICII	7
RE	39	CARLY RAE JEPSEN	57
34	40	WILL.I.AM	36
43	41	MARIAH CAREY	42
RE	42	50 CENT	121
46	43	SNOOP DOGG	130
RE	44	CIARA	5
NEW	45	MIRANDA COSGROVE	1
RE	46	THE BEATLES	60
RE	47	COLDPLAY	131
RE	48	2PAC	18
38	49	KELLY CLARKSON	32
37	50	USHER	128



Wayne Makes Mixtape Move

Lil Wayne (above) surges up the Social 50 tally and breaks into the top five (29-5) amid a plethora of online activity surrounding two major releases: the **Rich Gang** "We Been On" Vevo video that features Wayne and the fifth installment of his *Dedication* mixtape series.

Atop the chart, the Social 50 has a new No. 1, as the video debut of **Katy Perry's** "Roar" prompts her return to the summit (6-1). This is the second time she's helmed the chart. The first was in July 2012 during social buzz surrounding the release of her big-screen concert film, "Katy Perry: Part of Me."

Perry reclaims the throne after adding 947,000 new fans overall (up 2%) thanks to the more than 440% increase in weekly views of her Vevo channel (overall global play count for the week: 108 million), following the Sept. 5 video premiere of "Roar."

Meanwhile, while the **Rich Gang** video that Lil Wayne appeared in has received only 62,000 views since its Sept. 4 debut, "We Been On" helped drive a significant increase (580%) in traffic to the other videos on his Vevo channel, where he tallied 118 million views overall.

Also helping generate online traffic is Wayne's *Dedication 5* mixtape, which arrived Sept. 1. It has been downloaded more than 858,000 times from mixtape-sharing site Datpiff. The activity augmented his overall fan base, which increased by 252,000, a slight (6%) decrease from the total amount he gained in the previous week.

—William Gruger

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
2	2	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	18
4	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	18
3	4	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	24
5	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	11
7	6	GG ROAR CAPITOL	Katy Perry	5
6	7	TREASURE ATLANTIC	Bruno Mars	17
8	8	BRAVE EPIC	Sara Bareilles	19
10	9	TRUE LOVE RCA	P!nk Feat. Lily Allen	9
9	10	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	30
12	11	MIRRORS RCA	Justin Timberlake	22
11	12	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
17	13	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	13
18	14	ROYALS LAVA/REPUBLIC	Lorde	6
13	15	BRUISES COLUMBIA	Train Feat. Ashley Monroe	15
16	16	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	8
15	17	BEST I EVER HAD RCA	Gavin DeGraw	11
19	18	LET HER GO BLACK CROW/NETTWERK	Passenger	9
20	19	CLARITY INTERSCOPE	Zedd Feat. Foxes	10
21	20	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	4
23	21	TAKE BACK THE NIGHT RCA	Justin Timberlake	7
25	22	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	14
24	23	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	14
32	24	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	2
22	25	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	12

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	17
1	2	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	17
3	3	ALL OVER THE ROAD MERCURY	Easton Corbin	36
5	4	NIGHT TRAIN BROKEN BOW	Jason Aldean	16
6	5	POINT AT YOU VALORY	Justin Moore	26
7	6	HEY GIRL MERCURY	Billy Currington	27
8	7	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	29
10	8	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	6
12	9	GG IT GOES LIKE THIS VALORY	Thomas Rhett	20
11	10	PARKING LOT PARTY CURB	Lee Brice	20
13	11	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	18
15	12	SOUTHERN GIRL BIG MACHINE	Tim McGraw	11
16	13	AW NAW RCA NASHVILLE	Chris Young	18
14	14	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	15
17	15	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	8
19	16	RED BIG MACHINE	Taylor Swift	13
18	17	EASY WARNER BROS./WMN	Sheryl Crow	29
20	18	COULD IT BE WARNER BROS./WAR	Charlie Worsham	35
21	19	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	49
22	20	SUNNY AND 75 RED BOW	Joe Nichols	19
23	21	DRINKS AFTER WORK SHOW DOG/UNIVERSAL	Toby Keith	13
24	22	CAROLINA STONE CREEK	Parmalee	31
25	23	ALL KINDS OF KINDS RCA NASHVILLE	Miranda Lambert	12
26	24	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	13
28	25	DAYS OF GOLD RCA NASHVILLE	Jake Owen	6

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS ROYALS LAVA/REPUBLIC	Lorde	13
2	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
3	3	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	30
4	4	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	13
5	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	43
7	6	POMPEII VIRGIN/CAPITOL	Bastille	11
6	7	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	39
12	8	COME A LITTLE CLOSER RCA	Cage The Elephant	5
13	9	GG ELEPHANT MODULAR	Tame Impala	17
8	10	HARLEM RCA	New Politics	31
9	11	SUPERSOAKER RCA	Kings Of Leon	8
11	12	TRYING TO BE COOL LOYALTY/GLASSNOTE	Phoenix	16
10	13	IF SO WARNER BROS.	Atlas Genius	24
16	14	HURRICANE CREEP CITY/COLUMBIA	MS MR	18
15	15	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	15
17	16	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	6
14	17	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	9
20	18	MISS JACKSON DECADANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	7
18	19	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
23	20	MY NUMBER TRANSFRESSIVE/WARNER BROS.	Foals	12
22	21	FOLLOW ME HELIUM-3/WARNER BROS.	Muse	9
21	22	F**K AROUND (ALL NIGHT) LAW/UNIVERSAL/IDJMG	Pepper	15
27	23	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	4
24	24	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	8
19	25	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	14

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 8 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
2	2	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	12
3	3	GG HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
4	4	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	28
5	5	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	26
6	6	BODY PARTY EPIC	Ciara	24
8	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5
7	8	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	20
9	9	TYPE OF WAY RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	11
10	10	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	12
17	11	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	16
11	12	THE ONE STREAMLINE/EPIC	Tamar Braxton	18
13	13	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	31
16	14	ADORN BYSTORM/BLACK ICE/RCA	Miguel	64
18	15	V.S.O.P. ATLANTIC	K. Michelle	9
20	16	VERSACE QUALITY CONTROL	Migos	9
12	17	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	14
14	18	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	21
22	19	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	10
23	20	AGE AIN'T A FACTOR ATLANTIC	Jaheim	18
15	21	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	25
25	22	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	7
26	23	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	7
19	24	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	19
24	25	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	29

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	19
4	3	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	13
5	4	GG HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5
3	5	TREASURE ATLANTIC	Bruno Mars	17
6	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	20
9	7	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
7	8	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	16
12	9	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	7
8	10	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	21
15	11	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	9
11	12	TAKE BACK THE NIGHT RCA	Justin Timberlake	9
10	13	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	19
13	14	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	26
14	15	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	28
16	16	WE CAN'T STOP RCA	Miley Cyrus	11
24	17	BERZERK AFTERMATH/INTERSCOPE	Eminem	2
19	18	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	5
20	19	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	4
17	20	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	14
23	21	ROAR CAPITOL	Katy Perry	4
18	22	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	12
22	23	CAN'T BELIEVE IT POE BOY/ATLANTIC	Flo Rida Feat. Pitbull	5
25	24	BODY PARTY EPIC	Ciara	19
31	25	WHITE WALLS MACKLEMORE/ADA	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	3

RAP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS GG HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
2	2	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	12
3	3	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	28
4	4	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	12
5	5	TYPE OF WAY RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	10
6	6	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	30
10	7	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	7
7	8	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	19
13	9	VERSACE QUALITY CONTROL	Migos	9
9	10	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	25
8	11	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	13
16	12	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	9
14	13	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	25
12	14	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	15
15	15	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	17
18	16	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	6
23	17	HONEST A-1/FREEBANDZ/EPIC	Future	2
19	18	BERZERK AFTERMATH/INTERSCOPE	Eminem	2
21	19	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	8
17	20	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	14
20	21	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	11
22	22	GET LIKE ME REPUBLIC	Nelly Feat. Nicki Minaj & Pharrell	5
24	23	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	4
NEW	24	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale And Trey Songz	1
NEW	25	I WANNA BE WITH YOU WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Nicki Minaj, Rick Ross & Future	1



'Lines' Leads For 10th Week

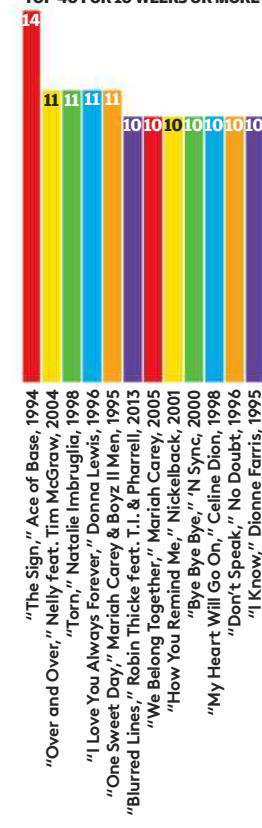
Robin Thicke notches a 10th week at No. 1 on Mainstream Top 40 with "Blurred Lines" (featuring T.I. and Pharrell). Billboard's Song of the Summer is the list's longest-leading No. 1 since Mariah Carey likewise logged 10 weeks at the summit with "We Belong Together," the top summer title of 2005. "Lines" is just the second No. 1 by a solo male to spend at least 10 weeks on top, following Nelly's "Over and Over" (featuring Tim McGraw), which led for 11 frames in 2004-05. Of the 263 No. 1s in the chart's 21-year history, "Lines" is just the 12th to reign for double-digit weeks (see list, below).

"Lines" likewise leads Hot 100 Airplay for a 10th week, the first song to reach the milestone since Rihanna's "We Found Love" (featuring Calvin Harris) dominated for 12 frames in 2011-12. "Lines" logs the longest command on the list for a solo male since Lil Wayne's "Lollipop" (featuring Static Major) licked the competition for 10 weeks in 2008. (Go Go Goo Dolls' "Iris" holds the mark for the most weeks atop Hot 100 Airplay: 18, in 1998.)

Reflecting that "Lines" is still reaching new audiences, the track also cracks the Adult Contemporary top 10 (11-10).

—Gary Trust

SONGS TO LEAD MAINSTREAM TOP 40 FOR 10 WEEKS OR MORE



Digital Songs

September 21
2013
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 4 WKS THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		4
2	2	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	65
3	3	IT GOES LIKE THIS VALORY	Thomas Rhett		17
8	4	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	21
4	5	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	●	16
5	6	NIGHT TRAIN BROKEN BOW	Jason Aldean		12
6	7	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		8
7	8	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	22
12	9	SOUTHERN GIRL BIG MACHINE	Tim McGraw		8
16	10	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		17
10	11	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	35
9	12	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	24
13	13	HEY GIRL MERCURY	Billy Currington		19
17	14	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	28
18	15	AW NAW RCA NASHVILLE	Chris Young		15
15	16	BRUISES COLUMBIA	Train Feat. Ashley Monroe		9
11	17	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	23
14	18	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	▲	23
39	19	EASY WARNER BROS./WMN	Sheryl Crow		16
28	20	SUNNY AND 75 RED BOW	Joe Nichols		9
21	21	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		10
27	22	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		11
20	23	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	●	20
24	24	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	31
25	25	ALL OVER THE ROAD MERCURY	Easton Corbin	●	24

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
7	1	#1 3 WKS HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		192
2	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		20
1	3	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos		3
3	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		8
4	5	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	160
6	6	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		6
5	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera		18
8	8	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	174
9	9	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		48
RE	10	MI BELLO ANGEL ASL/DISA/UMLE	Los Primos MX		2
10	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias		192
11	12	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	138
12	13	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		54
18	14	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		62
13	15	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		106
17	16	SUERTE SONY MUSIC LATIN	Shakira		190
15	17	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		76
34	18	BE MY BABY TOP STOP	Leslie Grace		10
14	19	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		8
16	20	LA PREGUNTA NELFLOW	J Alvarez		59
29	21	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	190
19	22	HABLE DE TI V/SUMMA	Yandel		8
22	23	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		149
20	24	THE ANTHEM FAMOUS ARTIST/TVI	Pitbull Feat. Lil Jon		156
27	25	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		153

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 3 WKS ROYALS LAVA/REPUBLIC	Lorde		13
4	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		27
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	59
5	4	SAIL RED BULL	AWOLNATION	▲	127
7	5	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		22
NEW	6	ATLAS REPUBLIC	Coldplay		1
8	7	LET HER GO BLACK CROW/NETWORK	Passenger		14
9	8	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	20
6	9	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	36
11	10	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	31
10	11	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		40
2	12	OH SWEET LORRAINE GREEN SHOE	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh		3
12	13	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood		28
RE	14	BRING ME TO LIFE WIND-UP	Evanescence Feat. Paul McCoy	▲	52
NEW	15	A LOVE LIKE WAR HOPELESS	All Time Low Feat. Vic Fuentes		1
13	16	POMPEII VIRGIN/CAPITOL	Bastille		10
RE	17	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		7
16	18	HOME 19/INTERSCOPE	Phillip Phillips	▲	68
15	19	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars		6
14	20	HO HEY DUALTONE	The Lumineers	▲	70
20	21	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	57
30	22	TENNIS COURT LAVA/REPUBLIC	Lorde		6
43	23	THE LOVE CLUB LAVA/REPUBLIC	Lorde		4
RE	24	BREAKEVEN PHONOGENIC/EPIC	The Script	▲	87
NEW	25	CRAZY BITCH ELEVEN SEVEN/ATLANTIC/RRP	Buckcherry		1

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 3 WKS WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	●	11
1	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		4
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais		6
5	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	34
4	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	21
6	6	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	27
11	7	I CAN'T STOP CIRCUS/AEI	Flux Pavilion		37
7	8	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias		6
8	9	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	33
12	10	ANIMALS SPINNIN'	Martin Garrix		9
10	11	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		18
15	12	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	90
17	13	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		22
13	14	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	41
19	15	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	96
NEW	16	IN THE STARS RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop		1
16	17	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		16
9	18	SEXYBACK JIVE/RCA	Justin Timberlake	▲	171
21	19	CINEMA BENNY BENASSI	Benny Benassi Feat. Gary Go	▲	129
NEW	20	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii		1
27	21	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella		10
23	22	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	140
22	23	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	35
25	24	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	58
28	25	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	52

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 2 WKS BERZERK AFTERMATH/INTERSCOPE	Eminem		2
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		24
3	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		9
4	4	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		5
5	5	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		41
6	6	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		6
9	7	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu		8
8	8	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	30
11	9	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		11
7	10	TAKE BACK THE NIGHT RCA	Justin Timberlake		9
13	11	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		16
18	12	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		7
19	13	M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. MC Eht		8
17	14	DON'T DROP THAT THUN THUN! THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ		9
10	15	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	31
14	16	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	54
20	17	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		9
16	18	ALL OF ME G.O.O.D./COLUMBIA	John Legend		4
24	19	BOUNCE IT REMOSABE/COLUMBIA	Juicy J Feat. Wale And Trey Songz		6
21	20	VERSACE QUALITY CONTROL	Migos		9
22	21	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		19
12	22	BLOOD ON THE LEAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West		5
25	23	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		12
29	24	F*CKWITHMEYOUKNOWGOTT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross		9
26	25	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell		12

WORLD™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 132 WKS SOMEWHERE OVER THE RAINBOW BIG BOY/MOUNTAIN APPLE	Israel "IZ" Kamakawiwo'ole	▲	192
2	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	60
3	3	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY		22
NEW	4	COUP D'ETAT YG	G-Dragon Feat. Diplo & Baauer		1
NEW	5	CROOKED YG	G-Dragon		1
4	6	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		91
6	7	GROWL S.M.	EXO		6
NEW	8	NILIRIA YG	G-Dragon Feat. Missy Elliott		1
NEW	9	GO YG	G-Dragon		1
NEW	10	BLACK YG	G-Dragon Feat. Sky Ferreira		1
NEW	11	SHAKE THE WORLD YG	G-Dragon		1
5	12	ROCKING TOP MEDIA/LOEN ENTERTAINMENT	Teen Top		2
9	13	BALADA (TÇHE TÇHERE TÇHE TÇHE) PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	Gusttavo Lima		74
8	14	FANTASTIC BABY YG	BIGBANG		71
10	15	HAWAIIAN ROLLER COASTER RIDE WALT DISNEY	Kamehameha Schools Children's Chorus & Mark Keali'i Ho'omalu		174
NEW	16	R.O.D. YG	G-Dragon Feat. Lydia Paek		1
NEW	17	WHO YOU? YG	G-Dragon		1
7	18	I AM THE BEST YG	2NE1		72
12	19	WHAT A WONDERFUL WORLD BIG BOY/MOUNTAIN APPLE	Israel "IZ" Kamakawiwo'ole		128
14	20	THE GIRL FROM IPANEMA VERVE/UMLE	Stan Getz And Joao Gilberto		187
13	21	HE MELE NO LILO WALT DISNEY	Kamehameha Schools Children's Chorus & Mark Keali'i Ho'omalu		161
16	22	CROSSING FIELD ANIPLEX	LISA		10
11	23	LA VIE EN ROSE EMI CLASSICS	Edith Piaf		186
15	24	JUBILEE KEITH MEDLEY	Keith Medley		89
18	25	DO YOU LOVE ME YG	2NE1		5

Launch Pad

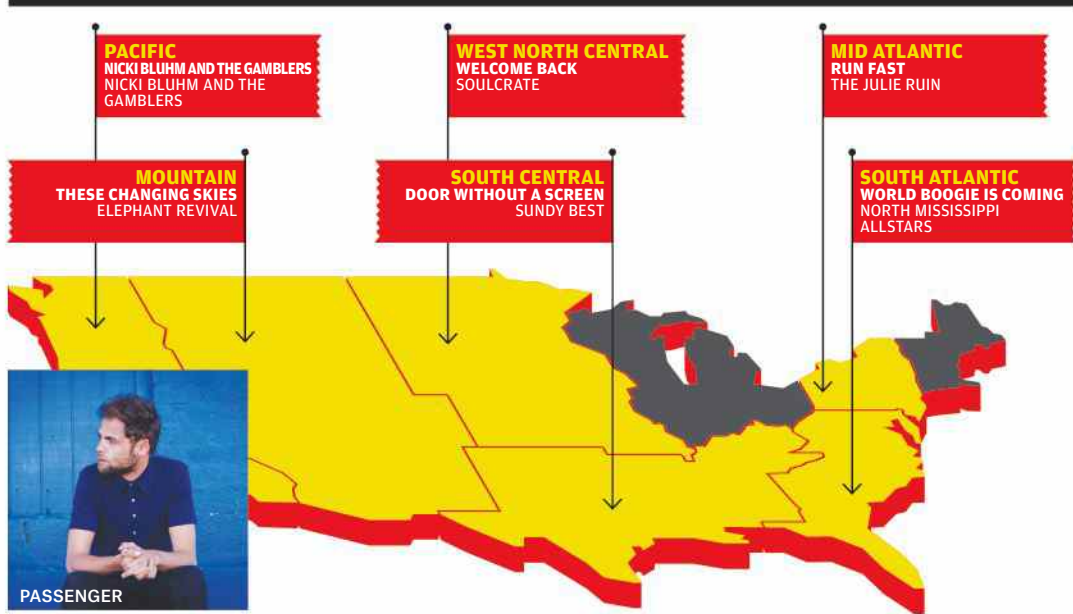
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HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
1	1	1	#1 PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 / 40
		HOT SHOT DEBUT	2 NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming	2 / 1
		NEW	3 G-DRAGON YG	Coup D'etat, Pt. 1 (EP)	3 / 1
		NEW	4 CHELSEA WOLFE SARGENT HOUSE	Pain Is Beauty	4 / 1
		NEW	5 G-DRAGON YG	Coup D'etat, Pt. 2 (EP)	5 / 1
		NEW	6 AARON TVEIT BROADWAY RECORDS	The Radio In My Head: Live At 54 Below	6 / 1
		NEW	7 THE JULIE RUIN THE JULIE RUIN	Run Fast	7 / 1
		NEW	8 ELEPHANT REVIVAL ITZ EVOLVING	These Changing Skies	8 / 1
	26		9 GG RADICAL SOMETHING RADICAL SOMETHING	Ride It Out	9 / 2
12	10		10 SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	4 / 10
		NEW	11 JUST SAY JESUS BEC	7eventh Time Down	11 / 1
20	4		12 KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4 / 3
		NEW	13 CROSSFAITH THE END	Apocalyze	13 / 1
		NEW	14 VISTA CHINO NAPALM	Peace	14 / 1
26	17		15 MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 / 17
	9		16 NICKI BLUHM AND THE GRABLERS LITTLE SUR	Nicki Bluhm And The Grablers	9 / 2
	27		17 DAWN OF MIDI THIRSTY EAR	Dysnomian	17 / 2
	12		18 SERENA RYDER CAPITOL	Harmony	12 / 2
		NEW	19 GORGUTS SEASON OF MIST	Colored Sands	19 / 1
		NEW	20 THE CITY HARMONIC INTEGRITY	Heart	20 / 1
	2		21 BLACK JOE LEWIS & THE HONEYBEARS VAGRANT	Electric Slave	2 / 2
		NEW	22 CALIFONE DEAD OCEANS	Stitches	22 / 1
	5		23 LABRINTH RCA	Beneath Your Beautiful (EP)	5 / 2
		NEW	24 RIZZLE KICKS ISLAND/IDJMG	Roaring 20s	24 / 1
		NEW	25 GIRL ON FIRE CENTURY MEDIA	Not Broken	25 / 1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
		RE-ENTRY	26 LAURA MVULA COLUMBIA	Sing To The Moon	3 / 13
		NEW	27 CHRIS JANSON BIGGER PICTURE	Chris Janson (EP)	27 / 1
		NEW	28 KING KHAN & THE SHRINES MERGE	Idle No More	28 / 1
16	25		29 THE WILD FEATHERS WARNER BROS.	The Wild Feathers	1 / 4
18	15		30 1 GIRL NATION REUNION	1 Girl Nation	15 / 3
		NEW	31 REGULO CARO DEL/SONY MUSIC LATIN	Especialista	31 / 1
2	16		32 TYPHOON ROLL CALL	White Lighter	2 / 3
		RE-ENTRY	33 NO AGE SUB POP	An Object	24 / 2
	7		34 SUNNY BEST SUNNY BEST	Door Without A Screen	7 / 2
	18		35 LOVE & THE OUTCOME WORD-CURB	Love & The Outcome	18 / 2
		NEW	36 RICHARD BUCKNER MERGE	Surrounded	36 / 1
	14		37 AMERICAN AUTHORS ISLAND/IDJMG	American Authors	14 / 2
		NEW	38 ANNIHILATOR UDR	Feast	38 / 1
		NEW	39 DAVE HOLLAND DAREZ	Prism	39 / 1
	39		40 BEAR'S DEN COMMUNION/RED	Agape (EP)	39 / 2
31	24		41 KREWELLA KREWELLA	Play Hard (EP)	2 / 39
42	30		42 RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 / 6
		NEW	43 PORTNOY, SHEEHAN, MACALLPINE AND SHERINIAN EAGLE ROCK	Live In Tokyo	43 / 1
		NEW	44 THE GRAHAMS SOUTH RECORDS	Riverman's Daughter	44 / 1
9	20		45 TY SEGALL DRAG CITY	Sleeper	9 / 3
		NEW	46 TURISAS CENTURY MEDIA	Turisas2013	46 / 1
19	21		47 JULIA HOLTER DOMINO	Loud City Song	19 / 3
		NEW	48 ED ROLAND AND THE SWEET TEA PROJECT 429/SLG	Devils 'N Darlins	48 / 1
	43		49 NEKROGOBLIKON GOBLIN	Power (EP)	43 / 2
		NEW	50 THE SAFETY FIRE INSIDE OUT	Mouth Of Swords	50 / 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 LET HER GO BLACK CROW/NETTWERK	Passenger	11	
1	2	TYPE OF WAY RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	11	
3	3	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	26	
4	4	REPLAY HOLLYWOOD	Zendaya	4	
8	5	POMPEII VIRGIN/CAPITOL	Bastille	9	
7	6	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	6	
12	7	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	6	
25	8	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	8	
9	9	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	8	
10	10	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	6	
6	11	WOP STEREOfAME	J. Dash	23	
11	12	VERSACE QUALITY CONTROL	Migos	9	
13	13	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	7	
22	14	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	8	
18	15	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	7	
5	16	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	8	
	NEW	17 OVERCOMER SPARROW/CAPITOL CMG	Mandisa	1	
	RE	18 I CAN'T STOP CIRCUS/A&I	Flux Pavilion	2	
16	19	V.S.O.P. ATLANTIC	K. Michelle	5	
15	20	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	20	
24	21	CAROLINA STONEY CREEK	Parmalee	2	
19	22	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	3	
21	23	THE ONE STREAMLINE/EPIC	Tamar Braxton	15	
17	24	SHABBA A\$AP FERG FEAT. A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Feat. A\$AP Rocky	4	
	RE	25 PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	3	

REGIONAL HEATSEEKERS #1 ALBUMS™



Actor/singer **Aaron Tveit** makes his Billboard chart debut with his first album, *The Radio In My Head: Live at 54 Below*. The set, recorded during the Broadway star's six-performance run at the New York cabaret club in May, bows at No. 6 on Heatseekers Albums (2,000 sold, according to Nielsen SoundScan). Tveit co-stars on the USA Network drama series "Graceland" and recently appeared in the big-screen adaptation of "Les Misérables." —Keith Caulfield

EAST NORTH CAROLINA		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	NORTH MISSISSIPPI ALLSTARS	WORLD BOOGIE IS COMING
3	BEAR'S DEN	AGAPE (EP)
4	THE JULIE RUIN	RUN FAST
5	CHELSEA WOLFE	PAIN IS BEAUTY
6	CALIFONE	STITCHES
7	AARON TVEIT	THE RADIO IN MY HEAD: LIVE AT 54 BELOW
8	G-DRAGON	COUP D'ETAT, PT. 1 (EP)
9	KING KRULE	6 FEET BENEATH THE MOON
10	CROSSFAITH	APOCALYZE

SOUTH ATLANTIC		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	NORTH MISSISSIPPI ALLSTARS	WORLD BOOGIE IS COMING
3	DELLA MAE	THIS WORLD OFT CAN BE
4	RADICAL SOMETHING	RIDE IT OUT
5	AARON TVEIT	THE RADIO IN MY HEAD: LIVE AT 54 BELOW
6	THE JULIE RUIN	RUN FAST
7	SATELLITE	CALLING BIRDS
8	G-DRAGON	COUP D'ETAT, PT. 1 (EP)
9	CROSSFAITH	APOCALYZE
10	GORGUTS	COLORS SANDS

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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C. DESTEFANO)	Luke Bryan CAPITOL NASHVILLE	1	6
2	2	2	CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲5	59
3	3	3	ROUND HERE J.MOI (R.CLAWSON,C.TOMPCKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	21
4	4	4	SG NIGHT TRAIN M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW	▲	14
11	7	5	DG REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPCKINS)	Tyler Farr COLUMBIA NASHVILLE	●	27
7	5	6	AG IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYS,LIP,J.ROBBINS)	Thomas Rhett VALORY	▲	17
6	6	7	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	▲	17
14	10	8	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO)	Billy Currington MERCURY	▲	20
13	11	9	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	32
17	13	10	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN	▲	10
9	9	11	CRASH MY PARTY J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	23
19	18	12	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	Tim McGraw BIG MACHINE	▲	10
5	8	13	DON'T YA C. DESTEFANO (B.ELDRIDGE,C. DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	31
12	12	14	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVE,LACE,A.GORLEY)	Randy Houser STONEY CREEK	●	33
18	17	15	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYS,LIP)	Justin Moore VALORY	▲	25
21	21	16	AW NAW J.STROUD (C.YOUNG,C. DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE	▲	16
10	15	17	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	23
20	20	18	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,THOMAS RHETT,R.AKINS,L.LAIRD)	Lee Brice CURB	▲	18
16	19	19	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	35
15	16	20	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	25
8	14	21	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	22
26	23	22	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	29
22	24	23	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	31
28	27	24	SUNNY AND 75 D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW	▲	13
25	22	25	GOODBYE TOWN P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	▲	17
23	26	26	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORLUND)	Train Featuring Ashley Monroe COLUMBIA	▲	19
27	25	27	WHEN I SEE THIS BAR B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	▲	13
33	32	28	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDLELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE	▲	24
29	30	29	COULD IT BE C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.DODSON)	Charlie Worsham WARNER BROS./WAR	▲	20
31	28	30	WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	▲	14
32	29	31	DRUNK LAST NIGHT F.LIDDELL,J.NEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	▲	11
35	33	32	CAROLINA NV (PARMALEE,R.BEATO)	Parmalee STONEY CREEK	▲	21
30	31	33	DRINKS AFTER WORK T.KEITH (N.HEMBY,L.LAIRD,B.DEAN)	Toby Keith SHOW DOG-UNIVERSAL	▲	11
34	34	34	ALL KINDS OF KINDS F.LIDDELL,C.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE	▲	8
42	37	35	DAYS OF GOLD J.MOI (J.JOHNSTON,N.MASON)	Jake Owen RCA NASHVILLE	▲	5
39	39	36	CHILLIN' IT J.STEVENS (C.SWINDLELL,S.MINOR)	Cole Swindell WARNER BROS./WMN	▲	15
41	40	37	FRIDAY NIGHT M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE	▲	8
36	36	38	PLAY IT AGAIN J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	▲	4
43	43	39	WHATEVER SHE'S GOT C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE	▲	11
40	41	40	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE	▲	8
49	45	41	SEE YOU TONIGHT F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY	▲	16
38	42	42	TIE IT UP S.MCANALLY (S.MCANALLY,A.ARRISON,J.OSBORNE)	Kelly Clarkson 19/RCA/COLUMBIA NASHVILLE	▲	7
HOT SHOT DEBUT		43	SLOW ME DOWN M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS)	Sara Evans RCA NASHVILLE	▲	1
NEW		44	DON'T LET ME BE LONELY D.HUFF (R.CLAWSON,C.TOMPCKINS,S.BUXTON)	The Band Perry REPUBLIC NASHVILLE	▲	1
-	48	45	I CAN'T CHANGE THE WORLD B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVE,LACE)	Brad Paisley ARISTA NASHVILLE	▲	2
-	50	46	RADIO F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE	▲	2
48	46	47	BETTER B.CHANCEY,J.STROUD,S.SMITH (C.CAMERON,D.BERG,D.BRYANT)	Maggie Rose RPM	▲	10
-	35	48	I HOLD ON R.COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	▲	2
NEW		49	EVEN THE STARS B.WALKER,K.URBAN (R.COPPERMAN,D.L.MURPHY,K.URBAN)	Keith Urban HIT RED/CAPITOL NASHVILLE	▲	1
NEW		50	SWEET ANNIE K.STEGALL,Z.BROWN (J.PIERCE,Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	▲	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	▲	5	
4	2	GG BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	▲	24	
3	3	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	40	
2	4	ALABAMA & FRIENDS SHOW DOG-UNIVERSAL	Alabama & Friends	▲	2	
5	5	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	109	
6	6	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	▲	16	
8	7	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	47	
7	8	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	46	
12	9	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	▲	19	
9	10	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	100	
HOT SHOT DEBUT		FRANK FOSTER FRANK FOSTER	Southern Soul	▲	1	
NEW		CRAIG MORGAN BLACK RIVER	The Journey (Livin Hits)	▲	1	
11	13	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck	▲	3	
10	14	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park	▲	25	
15	15	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	▲	17	
14	16	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	52	
17	17	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	▲	27	
13	18	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	111	
18	19	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	▲	18	
19	20	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	71	
16	21	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back	▲	5	
NEW		RECKLESS KELLY NO BIG DEAL	Long Night Moon	▲	1	
20	23	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	▲	23	
25	24	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up	▲	18	
23	25	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom	▲	31	
21	26	VARIOUS ARTISTS NOW That's What I Call Country Volume 6	Now That's What I Call Country Volume 6	▲	13	
22	27	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	▲	61	
26	28	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live	▲	22	
27	29	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	▲	97	
34	30	PS BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	▲	22	
24	31	LEE BRICE CURB	Hard 2 Love	▲	72	
30	32	RANDY HOUSER STONEY CREEK/BMG	How Country Feels	▲	33	
28	33	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	▲	72	
31	34	CLINT BLACK CRACKER BARREL	When I Said I Do	▲	5	
35	35	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	▲	24	
29	36	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield	▲	6	
32	37	CHARLIE WORSHAM WARNER BROS./WMN	Rubberband	▲	3	
37	38	EASTON CORBIN MERCURY/UMGN	All Over The Road	▲	51	
39	39	JOHNNY CASH SONY MUSIC SPECIAL PRODUCTS/COLUMBIA	Life Unheard	▲	4	
RE		KATIE ARMIGER COLD RIVER	Fall Into Me	▲	33	
43	41	COLT FORD AVERAGE JOES	Declaration Of Independence	▲	58	
45	42	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	▲	33	
40	43	VARIOUS ARTISTS NOW That's What I Call A Country Party	Now That's What I Call A Country Party	▲	18	
42	44	AARON LEWIS BLASTER/WMN	The Road	▲	43	
44	45	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2	Nashville: The Music Of Nashville: Season 1: Volume 2	▲	18	
36	46	GLEN CAMPBELL	See You There	▲	4	
NEW		CHRIS JANSON BIGGER PICTURE	Chris Janson (EP)	▲	1	
72	48	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family	▲	8	
48	49	RASCAL FLATTS BIG MACHINE/BMLG	Changed	▲	75	
33	50	SUNDY BEST	Door Without A Screen	▲	2	



FGL Matches Radio Chart Record

As it continues to hold down two of the top three slots on Hot Country Songs, **Florida Georgia Line** (above) also becomes the second duo or group to start a chart career with three straight leaders on the Nielsen BDS-driven Country Airplay tally. The pair's "Round Here" rises 2-1 on the 23-year-old radio ranking (see page 49), matching a feat previously achieved only by **Brooks & Dunn** in 1991-92.

FGL's debut single, "Cruise," topped Country Airplay for three weeks last December and was followed by "Get Your Shine On" (two weeks) in May. Brooks & Dunn, who racked up 20 leaders before the duo split to pursue solo careers three years ago, opened with four straight leaders: "Brand New Man" (September 1991), "My Next Broken Heart" (December 1991), "Neon Moon" (May 1992) and "Boot Scootin' Boogie" (August 1992). Brooks & Dunn's streak halted when fifth single "Lost and Found" peaked at No. 6 in December 1992.

After an unprecedented 24-week run atop Hot Country Songs, "Cruise" holds at No. 2, while "Round Here" bullets for a second week at its No. 3 peak so far.

New to the top 10 are **Easton Corbin**, who picks up his first upper-tier hit in three years with "All Over the Road" (11-9), and **Blake Shelton's** "Mine Would Be You," which becomes his 17th top 10 (13-10).

Sara Evans posts a career-high start at No. 43 on Hot Country Songs with "Slow Me Down," the lead track from her next studio album. The song bests her previous opening-week mark, set when "I Keep Looking" bowed at No. 46 in 2002. —Wade Jensen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months old and still residing in the Billboard 200's top 100. 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
AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

Rock

September 21
2013
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
3	1	1	#1 DG AG SG ROYALS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC		1	14
2	3	2	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		2	33
1	2	3	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1	50
5	4	4	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	4	70
4	5	5	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.C.LARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	3	42
6	7	6	STILL INTO YOU J.MELDA-JOHNSON (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP		6	22
10	10	7	LET HER GO C.VALLEJO,M.ROSENBERG (M.ROSENBERG)	Passenger BLACK CROW/NETTWERK		7	25
9	9	8	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		7	49
12	11	9	YOUNG AND BEAUTIFUL R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	3	20
8	8	10	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	1	73
11	12	11	SWEATER WEATHER J.PILBROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [RIEVOLE/COLUMBIA		11	33
14	14	12	POMPEII M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		12	17
		13	ATLAS NOT LISTED (NOT LISTED)	Coldplay REPUBLIC		13	1
15	13	14	HAIL TO THE KING M.ELIZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.		12	8
18	17	15	OUT OF MY LEAGUE T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.KING,J.KARNES,J.RUZUMNA,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		15	20
24	21	16	TENNIS COURT J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC		16	8
		17	LOVE LIKE WAR NOT LISTED (NOT LISTED)	All Time Low Featuring Vic Fuentes HOPELESS		17	1
	6	18	OH SWEET LORRAINE J.COLGAN (F.STOBAUGH,J.COLGAN)	Green Shoe Studio Feat. Jacob Colgan & Fred Stobaugh GREEN SHOE		6	2
17	15	19	RED HANDS T.SALTER,G.LUMINATI,WALK OFF THE EARTH (G.NICASSIO,S.BLACKWOOD,R.MARSHALL,T.SALTER)	Walk Off The Earth COLUMBIA		15	26
28	25	20	THE LOVE CLUB J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC		20	6
20	18	21	WAYS TO GO R.RABIN (GROUPLOVE)	Grouplove CASABLANCA/ATLANTIC		18	13
19	20	22	MOUNTAIN SOUND J.KING (N.B.HILMARSDOTTIR,R.THORHALLSSON,A.R.HILMARSSON)	Of Monsters And Men REPUBLIC		14	51
21	23	23	HARLEM J.SINCLAIR (D.BOYD,S.HANSEN,J.SINCLAIR,M.VIOLA,J.PLOCH,R.PLOCH,S.PLOCH,N.PLOCH,S.VADEN)	New Politics RCA		21	19
46	22	24	THE ONE THAT GOT AWAY C.PEACOCK (J.WILLIAMS,J.P.WHITE,C.PEACOCK)	The Civil Wars SENSIBILITY/COLUMBIA		16	8
25	24	25	MISS JACKSON B.WALKER (B.URIE,B.WALKER,J.SINCLAIR,A.SALEM,LOLO,A.GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP		11	8
35	38	26	ALIVE D.SLOAN,EMPIRE OF THE SUN,P.MAYES (L.STEELE,N.LITTLEMORE,P.MAYES,I.SLOAN,S.BACH)	Empire Of The Sun THE SLEEPY JACKSON/ASTRALWORKS/CAPITOL		26	15
26	27	27	SUPERSOAKER A.PETRAGLIA (C.FOLLOWILL,N.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL)	Kings Of Leon RCA		18	8
27	26	28	WE WON'T BE SHAKEN J.INGRAM (J.ROY,J.SMITH,C.BROWN,T.ROSENAU)	Building 429 ESSENTIAL/PLG		25	20
13	16	29	WILDFIRE J.MAYER,D.WAS (J.MAYER)	John Mayer COLUMBIA		13	7
16	19	30	WHO YOU LOVE J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		16	3
		31	DO I WANNA KNOW? J.FORD (A.TURNER)	Arctic Monkeys DOMINO		31	3
33	33	32	COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant RCA		25	4
47	30	33	CAME BACK HAUNTED T.REZTOR,A.ROSS,A.MOULDER (T.REZTOR)	Nine Inch Nails THE NULL CORPORATION/COLUMBIA		13	14
31	34	34	TRYING TO BE COOL PHOENIX,P.ZDAR (PHOENIX)	Phoenix LOYALTY/GLASSNOTE		31	6
23	28	35	THIS IS GOSPEL B.WALKER (PANIC! AT THE DISCO,J.SINCLAIR)	Panic! At The Disco FUELED BY RAMEN/RRP		12	4
50	42	36	MILLION DOLLAR BILLS NOT LISTED (NOT LISTED)	Loorde LAVA/REPUBLIC		36	4
42	39	37	ELEPHANT K.PARKER (K.PARKER,J.WATSON)	Tame Impala MODULAR		36	10
39	29	38	STOMPA S.KINS (S.RYDER,J.BETTIS)	Serena Ryder SERENADER SOURCE/CAPITOL		29	20
49	43	39	BRAVADO NOT LISTED (NOT LISTED)	Loorde LAVA/REPUBLIC		39	4
38	37	40	HURRICANE MS MR (MS MR)	MS MR CREEP CITY/COLUMBIA		35	8
		41	CHOCOLATE M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		41	2
32	35	42	LIFT ME UP K.CHURKO,FIVE FINGER DEATH PUNCH (Z.BATHORY,J.S.HEYDE,T.J.GRINSTEAD,L.GREENING,K.CHURKO)	Five Finger Death Punch Featuring Rob Halford PROSPECT PARK		19	17
34	40	43	HOPELESS WANDERER M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE		9	13
36	41	44	IF SO ATLAS GENIUS (K.JEFFERY,M.JEFFERY,S.R.JEFFERY,D.SELL)	Atlas Genius WARNER BROS.		33	11
22	32	45	PAPER DOLL J.MAYER,D.WAS (J.MAYER)	John Mayer COLUMBIA		10	9
		46	SHEPHERD OF FIRE M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.		46	1
		47	I'M ALIVE (LIFE SOUNDS LIKE) A.NEWMAN,M.FRANTI (M.FRANTI,A.NEWMAN,J.BOWMAN)	Michael Franti & Spearhead BOO BOO WAX/CAPITOL		36	6
37	44	48	MIND YOUR MANNERS B.O'BRIEN (M.MCCREADY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		17	9
		49	NEVER NEVER NOT LISTED (NOT LISTED)	Korn PROSPECT PARK		48	3
		50	KANGAROO COURT NOT LISTED (NOT LISTED)	Capital Cities LAZY HOOKS/CAPITOL		50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
	1	#1 NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		1	
1	2	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		2	
3	3	GG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	53	
	4	BASTILLE VIRGIN	Bad Blood		1	
	5	NEKO CASE ANTI-/EPITAPH	Worse Things Get, The Harder I Fight...		1	
2	6	JOHN MAYER COLUMBIA	Paradise Valley		3	
9	7	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	84	
	8	THE 1975 VAGRANT/INTERSCOPE/IGA	1975		1	
14	9	PS THE LUMINEERS DUALTONE	The Lumineers	▲	75	
6	10	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		18	
4	11	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell, Volume 1		6	
11	12	LORDE LAVA/REPUBLIC	The Love Club (EP)		2	
7	13	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		5	
	14	VOLCANO CHOIR JAGJAGUWAR	Repave		1	
13	15	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	50	
5	16	BOB DYLAN COLUMBIA	Another Self Portrait (1969-1971): The Bootleg Series Vol. 10		2	
15	17	PHILIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	42	
16	18	FALL OUT BOY DECAYDANCE/ISLAND/DJMG	Save Rock And Roll		21	
	19	PEPPER LAW/UNIVERSAL/DJMG	Pepper		1	
	20	OKKERVIL RIVER ATO/RED	Silver Gymnasium		1	
12	21	TEDESCHI TRUCKS BAND MASTERWORKS/SONY MASTERWORKS	Made Up Mind		3	
	22	FLEETWOOD MAC STARBUCKS	Opus Collection		1	
25	23	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	177	
21	24	ED SHEERAN ELEKTRA	+	●	65	
	25	OVER THE RHINE GREAT SPECKLED DOG	Meet Me At The Edge Of The World		1	
22	26	SKILLET ATLANTIC/AG	Rise		11	
23	27	FUN. FUELED BY RAMEN	Some Nights	▲	81	
26	28	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	75	
24	29	VAMPIRE WEEKEND XL	Modern Vampires Of The City		17	
18	30	BLUE OCTOBER RED GENERAL CATALOG	Sway		3	
8	31	FRANZ FERDINAND DOMINO	Right Thoughts, Right Words, Right Action		2	
27	32	BLACK SABBATH VERTIGO/REPUBLIC	13		13	
28	33	THE NEIGHBOURHOOD [RIEVOLE/COLUMBIA	I Love You.		19	
19	34	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	33	
10	35	DEVILDRIVER NAPALM	Winter Kills		2	
32	36	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		33	
31	37	PARAMORE FUELED BY RAMEN	Paramore		22	
39	38	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		38	
33	39	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		14	
37	40	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		12	
35	41	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		6	
30	42	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny		5	
50	43	HALESTORM ATLANTIC/AG	The Strange Case Of...		47	
	44	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming		1	
	45	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		8	
	46	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		20	
	47	SHINEDOWN ATLANTIC/AG	Amaryllis		36	
46	48	AWOLNATION RED BULL	Megalithic Symphony		96	
	49	BRING ME THE HORIZON EPITAPH	Sempiternal		22	
36	50	TENTH AVENUE NORTH REUNION/PLG	The Struggle		17	



Nails Get Latest Hit

Nine Inch Nails (above) return with their first studio album since 2008, as *Hesitation Marks* debuts at No. 1 on Top Rock Albums and No. 3 on the Billboard 200 with 107,000 copies sold, according to Nielsen SoundScan. The set is the act's first for Columbia after it released two independent studio efforts in 2008. Those sets—*The Slip* and *Ghosts I-IV*—launched at Nos. 3 and 4 on Top Rock Albums with 29,000 and 26,000, respectively. The band's last major-label studio offering, 2007's *Year Zero* (Interscope), started at No. 1 on Top Rock Albums with 187,000.

On the Billboard 200, *Hesitation Marks* is NIN's 14th entry (dating to their 1990 arrival) and sixth top 10.

Neko Case enters Top Rock Albums at No. 5 with *The Worse Things Get, the Harder I Fight, the Harder I Love You* (29,000). The set arrives as the Americana singer/songwriter's first No. 1 on Folk Albums (see Billboard.biz) and second leader on Independent Albums, following her last release, 2009's *Middle Cyclone*.

On Hot Rock Songs, **Coldplay** debuts at No. 13 with "Atlas," its first recording since releasing 2011's *Mylo Xyloto*. Made available for digital purchase and to radio on Sept. 6, the track starts at No. 6 on Rock Digital Songs (45,000 downloads sold) and No. 40 on Rock Airplay (1.6 million in audience, according to Nielsen BDS). While Coldplay is signed to Capitol, the song will appear on Republic's soundtrack to "The Hunger Games: Catching Fire," due Nov. 19. —Gary Trust and Keith Caulfield

R&B/Hip-Hop

September 21
2013
billboard

HOT R&B/HIP-HOP SONGS™						
#	WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	1	#1 BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	24
2	3	2	2	HOLY GRAIL T.M.SHTIMBALAND,ROC (S.CARTER,J.TIMBERLAKE,T.MOSLEY,J.HARMON,E.DONILSON,COBAN,D.GROH,K.MOVSELO) ROC-A-FELLA/ROC NATION	Jay Z Featuring Justin Timberlake	10
4	4	3	3	AG SG HOLD ON, WE'RE GOING HOME KEY WANE,N.O.I.D. (S.MANDERSON,D.MWEIR,I.I.AZQUIERDO,JAHO,D.CARTER,D.LAMBERT,B.POTTER,M.DEAN) G.O.O.D./DEF JAM/IDJMG	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC	5
—	2	4	4	BERZERK R.RUBIN (A.NEVILLE),MODELISTE,M.MATHEWS III,W.SQUIER,A.HOROWITZ,R.RUBIN,V.BROWN,CRISS,GIST) AFTERMATH/INTERSCOPE	Eminem	2
3	5	5	5	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	37
5	6	6	6	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	42
27	7	7	7	GIVE IT 2 U DR. LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER) STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	6
6	9	8	8	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS) BLACK MONEY	Sage The Gemini Featuring IamSu	8
11	12	9	9	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD) ROC NATION/COLUMBIA	J. Cole Featuring TLC	13
12	11	10	10	BEWARE KEY WANE,N.O.I.D. (S.MANDERSON,D.MWEIR,I.I.AZQUIERDO,JAHO,D.CARTER,D.LAMBERT,B.POTTER,M.DEAN) G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	9
13	14	11	11	DG LOVE MORE FRESHMEN II (J.EVERLEY,V.EVERLEY,S.PEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONS,O.T.MARAJ) RCA	Chris Brown Featuring Nicki Minaj	7
9	8	12	12	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II) RCA	Justin Timberlake	9
7	10	13	13	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	49
8	13	14	14	POWER TRIP J.L.COLE (J.COLE,H.LAWS) ROC NATION/COLUMBIA	J. Cole Feat. Miguel	30
10	15	15	15	BODY PARTY MIKE WILL,MADE-ITP,NASTY (C.P.HARRIS,N.WILBURN,CASH,J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY) EPIC	Ciara	23
15	16	16	16	TYPE OF WAY L.CARTER (D.LAMAR) RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	12
19	19	17	17	RED NOSE D.WOODS (D.WOODS) BLACK MONEY	Sage The Gemini	8
14	18	18	18	U.O.E.N.O. NOT LISTED (NOT LISTED) ROCKY ROAD	Rocko Featuring Future & Rick Ross	23
21	20	19	19	HEADBAND DJ MUSTARD (B.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COIC,GRIFIN,A.ADAM) REBEL/ROC/GRAND HUSTLE/ATLANTIC	B.o.B Featuring 2 Chainz	16
20	22	20	20	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS) DEF JAM/IDJMG	2 Chainz Featuring Pharrell	12
17	21	21	21	BAD T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS) MAYBACH/ATLANTIC	Wale Featuring Tiara Thomas Or Rihanna	31
22	17	22	22	SUIT & TIE TIMBALAND,J.TIMBERLAKE,ROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTLEROY II,S.TUART,WILSON,STYL) RCA	Justin Timberlake Featuring Jay Z	35
18	23	23	23	TAPOUT DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER) YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	19
16	24	24	24	DON'T DROP THAT THUN! T.WILLIAMS (L.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS) THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ	9
26	25	25	25	TOM FORD TIMBALAND,ROC (S.C.CARTER,T.V.MOSLEY,J.HARMON) ROC-A-FELLA/ROC NATION	Jay Z	9
48	30	26	26	BOUNCE IT DR. LUKE,CIRKUT,BABY E (J.HOUSTON,D.AKINTIMEHIN,L.GOTTWALD,J.KASHER HINDLIN,E.LOWER,H.WALTER) KEMOSABE/COLUMBIA	Juicy J Feat. Wale And Trey Songz	7
23	26	27	27	AIN'T WORRIED ABOUT NOTHING RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.KHARBOUCH) COKE BOYS/BAD BOY/INTERSCOPE	French Montana	16
34	32	28	28	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS) DEF JAM/IDJMG	August Alsina/Trinidad James	6
29	28	29	29	F*CKWITHMEYOUKNOWGOTIT BOI-IDA,VINYLZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II) ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	9
—	44	30	30	ALL OF ME D.TOZER,J.LEGEND (NOT LISTED) G.O.O.D./COLUMBIA	John Legend	2
43	43	31	31	M.A.A.D CITY SOUNWAVE,THE (K.DUCKWORTH,M.SPEARS,R.RIERA,A.MORGAN,A.TAYLOR) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring MC Eiht	12
36	31	32	32	VERSACE ZAYTOVEN (Q.MARSHALL,K.BALL,K.CEPHUS) QUALITY CONTROL	Migos	8
35	33	33	33	ACT RIGHT P.L.O (M.MIMS,PYRODRIGUEZ,J.WJENKINS,K.D.R.JACKSON,C.WALLACE,D.S.HARVEY,JR.,R.TROUTMAN) COCAINE MUSIC/EPIC	Yo Gotti Featuring Jeezy & YG	7
37	39	34	34	V.S.O.P. POP,OKWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL) ATLANTIC	K. Michelle	6
39	37	35	35	MEMORIES BACK THEN KE-NOE (B.R.SIMMONS, JR.,K.DUCKWORTH,C.J.HARRIS, JR.,Y.MCCANTS,M.JORDAN) HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	20
38	38	36	36	WITHOUT ME H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT) 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	17
42	41	37	37	WORK CHINZA,FLY BEATS (D.BROWN,S.PUGH,R.MAYERS,N.WILLIAMS,K.KHARBOUCH,M.HANLEY) A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg	16
41	42	38	38	THE ONE KE ON THE TRACK (C.WARD,S.L.JONES,T.BRAXTON,L.A.DANIELS,I.MTJONES,C.MOMBS,J.C.CULIVER,C.WALLACE,K.MERONDU) STREAMLINE/EPIC	Tamar Braxton	16
30	36	39	39	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS) ISLAND/IDJMG	Mariah Carey Featuring Miguel	19
40	40	40	40	SHABBA SNUGSWORTH (D.BROWN,C.SAMUEL,M.WASHINGTON,R.MAYERS,H.G.LEWIS) A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Featuring A\$AP Rocky	5
HOT SHOT DEBUT	41	41	41	FDB NOT LISTED (NOT LISTED) GRAND HUSTLE/ATLANTIC/EONE	Young Dro	1
45	47	42	42	I'M OUT ROCK CITY,THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS) EPIC	Ciara Featuring Nicki Minaj	10
44	46	43	43	BUBBLE BUTT MAJOR LAZER,KHAN (D.K.PENTZ,TAYLOR,BRUNO MARS,M.GUYEN-STEVENSON,MYSTIC) MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	13
—	27	44	44	BLOOD ON THE LEAVES KEMOSABE,MICHAEL LONCE,C.BROADY (K.COMESTR,BREHARD,ALLENK,RUTBERG,M.KONEST,WILLIAMS,YOUNG,DEAN) G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	5
32	45	45	45	LOVEHATE THING S.DEW,STOKLEY,TONÉ (O.AKINTIMEHIN,S.DEW,S.WILLIAMS,E.PRICE) MAYBACH/ATLANTIC	Wale Featuring Sam Dew	15
—	49	46	46	LEVELS CARDO (R.R.WILLIAMS,R.LATOUR,L.DOZIER) MAYBACH/ATLANTIC	Meek Mill	3
50	50	47	47	COLLARD GREENS THC (A.MORGAN,R.RIERA,Q.M.HANLEY,K.DUCKWORTH) TOP DAWG/INTERSCOPE	Schoolboy Q Feat. Kendrick Lamar	4
RE-ENTRY	48	48	48	GET LIKE ME P.L.WILLIAMS (P.L.WILLIAMS,C.HAYNES, JR.,O.T.MARAJ) REPUBLIC	Nelly Featuring Nicki Minaj & Pharrell	3
49	48	49	49	BLACK SKINHEAD K.MESTRE,DE HOMEN-CHRISTOPHANGUER (K.MESTRE,DE HOMEN-CHRISTOPHANGUER,M.JONES,DOYNGE,AUTBERG,M.JONES,WANDERSON,DEAN,DANTROS) G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	11
NEW	50	50	50	WHITE WALLS NOT LISTED (NOT LISTED) MACKLEMORE/ADA	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	1

TOP R&B/HIP-HOP ALBUMS™						
#	WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
				IMPRINT/DISTRIBUTING LABEL		
HOT SHOT DEBUT	1	1	1	#1 TAMAR BRAXTON STREAMLINE/EPIC	Love And War	1
NEW	2	2	2	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future	1
NEW	3	3	3	JAHEIM ATLANTIC	Appreciation Day	1
3	4	4	4	GG ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	7
4	5	5	5	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	26
2	6	6	6	JUICY J KEMOSABE/COLUMBIA	Stay Trippy	2
7	7	7	7	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	9
5	8	8	8	TGT ATLANTIC/AG	Three Kings	3
NEW	9	9	9	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land	1
1	10	10	10	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame	2
6	11	11	11	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	48
8	12	12	12	K. MICHELLE ATLANTIC/AG	Rebellious Soul	4
12	13	13	13	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	46
14	14	14	14	J. COLE ROC NATION/COLUMBIA	Born Sinner	12
10	15	15	15	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	12
9	16	16	16	GOODIE MOB ALLIANCE	Age Against The Machine	2
11	17	17	17	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord	3
13	18	18	18	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris	3
16	19	19	19	WALE MAYBACH/ATLANTIC/AG	The Gifted	11
18	20	20	20	CIARA EPIC	Ciara	9
19	21	21	21	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	24
17	22	22	22	TECH N9NE STRANGE/RBC	Something Else	6
22	23	23	23	FANTASIA 19/RCA	Side Effects Of You	20
24	24	24	24	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	49
23	25	25	25	MAC MILLER ROSTRUM	Watching Movies With The Sound Off	12
27	26	26	26	KELLY ROWLAND REPUBLIC	Talk A Good Game	12
26	27	27	27	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	42
20	28	28	28	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	56
30	29	29	29	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	34
36	30	30	30	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B	10
29	31	31	31	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	7
25	32	32	32	ALICIA KEYS RCA	Girl On Fire	42
32	33	33	33	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's	15
35	34	34	34	THE WEEKND XO/REPUBLIC	Trilogy	43
40	35	35	35	CHRISSETTE MICHELE MOTOWN/IDJMG	Better	13
28	36	36	36	EMELI SANDE CAPITOL	Our Version Of Events	66
34	37	37	37	AUGUST ALSINA ISLAND/IDJMG	Downtown: Life Under The Gun (EP)	3
31	38	38	38	KID CUDI REPUBLIC	Indicud	21
39	39	39	39	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersetion	11
44	40	40	40	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	14
37	41	41	41	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations	8
41	42	42	42	RONALD ISLEY RIP TOP TEN/NOTIFY/EONE	This Song Is For You	8
42	43	43	43	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French	16
15	44	44	44	KRIZZ KALIKO STRANGE	Son Of Sam	2
43	45	45	45	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California	22
38	46	46	46	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	61
49	47	47	47	CHARLIE WILSON P MUSIC/RCA	Love, Charlie	32
45	48	48	48	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.	40
21	49	49	49	EMELI SANDE CAPITOL	Live At The Royal Albert Hall	2
56	50	50	50	PS DONELL JONES CANDTMAN/EONE	Forever	9



R&B Albums Abound

Four R&B sets debut in the top 10 of Top R&B/Hip-Hop Albums, led by *Love and War* by **Tamar Braxton** (above) at No. 1 with 114,000 copies, according to Nielsen SoundScan. The youngest sibling of R&B icon **Toni Braxton** first appeared on the list with *Tamar* (No. 42 debut and peak) on April 8, 2000. Thirteen years and five months later, Braxton sets the female record for longest time between an initial chart listing and a first No. 1 in the SoundScan era (which began in December 1992). The record was held by **Angie Stone**, who waited eight years and two weeks (1999-2007). On Adult R&B, Braxton's "Love and War" spent nine weeks at No. 1, while follow-up "The One" ranks at No. 3 after spending the prior two weeks at No. 2.

John Legend's *Love in the Future* enters at No. 2 with 68,000 (see story, page 45), his sixth overall top 10 set. All three of his previous non-collaborative studio sets reached No. 1—*Get Lifted* (116,000 in its debut week, 2005), *Once Again* (231,000; 2006) and *Evolver* (133,000; 2008). Legend has also charted two albums with **the Roots**, with *Wake Up!* peaking at No. 3 in 2010.

Veteran crooner **Jaheim** posts *Appreciation Day* at No. 3 with 58,000. This is his seventh appearance on the chart, dating to his 2001 debut, *Ghetto Love*—all but one reached the top 10. The current set's lead single, "Age Ain't a Factor," returns to its peak of No. 2 on Adult R&B.

Lastly, **Raheem DeVaughn** scores his fourth consecutive top 10 with *A Place Called Love Land* shifting 19,000 copies to bow at No. 9. His 2008 release, *Love Behind the Melody*, is his only leader on the list. —*Rauly Ramirez*

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by 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, or the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See charts legend on billboard.com/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

R&B/Rap

September 21
2013

billboard

R&B SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	1	24
2	2	2	HOLD ON, WE'RE GOING HOME NINETEEN85,N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC	2	5
8	3	3	GIVE IT 2 U DR. LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE	3	9
5	5	4	LOVE MORE FRESHM3N III (D.EYERSLEYH,EVERSLEY,S.PEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONS,O.I.MARAJ)	Chris Brown Featuring Nicki Minaj RCA	4	7
3	4	5	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,J.ROCK (J.TIMBERLAKE,TV.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	3	9
4	6	6	BODY PARTY MIKE WILL MADE-IT-NASTY (C.P.HARRIS,N.WILBURN,CASH,J.CAMERON,M.L.WILLIAMS,I.P.R.SLAUGHTER,C.MAHONE,JR.,R.TERRY)	Ciara EPIC	2	24
6	7	7	SUIT & TIE TIMBALAND,J.TIMBERLAKE,J.ROCK (J.TIMBERLAKE,TV.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTLEROY II,J.STUART,WILSON,C.STILL)	Justin Timberlake Featuring Jay Z RCA	1	35
11	8	8	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG	8	14
24	14	9	ALL OF ME D.TOZER,J.LEGEND (J.STEPHENS,T.GAD)	John Legend G.O.O.D./COLUMBIA	9	4
12	12	10	V.S.O.P. POP.OAKWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL)	K. Michelle ATLANTIC	10	10
13	11	11	WITHOUT ME H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA	9	18
14	13	12	THE ONE KE ON THE TRACK (C.WARD,S.L.JONES,T.BRAXTON,L.DANIELS,M.TUMES,COMBS,J.C.OUIVER,C.WALLACE,K.MERONDU)	Tamar Braxton STREAMLINE/EPIC	10	18
9	10	13	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG	2	19
15	15	14	I'M OUT ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC	4	10
18	16	15	DON'T THINK THEY KNOW MEL.MUS (M.HOUGH II,R.R.WOLTER,M.N.SIMMONS,B.BUSH,J.WALKER,J.D.BUCK,T.KELLEY,B.H.ROBINSON)	Chris Brown Feat. Aaliyah RCA	9	12
21	19	16	AGE AIN'T A FACTOR NOT LISTED (NOT LISTED)	Jaheim ATLANTIC	16	14
16	17	17	SOMEBODY ELSE POLOW DA DON,W.TYLER (J.JONES,J.BETHEA,W.TYLER,M.BARRETT,C.MCWILLIAMS,O.T.MARAJ,M.E.SMITH)	Mario Featuring Nicki Minaj RCA	12	15
19	18	18	FIRE WE MAKE ALICIA KEYS,POP.OAKWUD (ALICIA KEYS,A.WANSEL,W.FELDER,G.CLARK, JR.)	Alicia Keys Duet With Maxwell RCA	11	23
20	20	19	BEST OF ME J.MOZEE (A.HAMILTON,J.MOZEE)	Anthony Hamilton MISTER'S MUSIC/RCA	16	22
22	21	20	A COUPLE OF FOREVERS POP.OAKWUD (A.WANSEL,K.GAMBLE,L.A.HUFF,C.M.PAYNE,W.FELDER)	Christette Michele MOTOWN/IDJMG	16	12
-	24	21	IT WON'T STOP NOT LISTED (NOT LISTED)	Sevyn Streeter CBE/ATLANTIC	21	2
NEW	22	22	ALL THE WAY HOME THE UNDERDOGS (H.MASON,JR.,D.THOMAS,M.DALEY,A.STREETER,J.JAMES,T.COLES)	Tamar Braxton STREAMLINE/EPIC	22	1
-	23	23	MY STORY NINETEEN85,R.KELLY (R.KELLY,T.EPPS,P.JEFFERIES)	R. Kelly Featuring 2 Chainz RCA	18	3
-	25	24	FOR THE REST OF MY LIFE THICKE,PROJAY,R.THICKE)	Robin Thicke STAR TRAK/INTERSCOPE	24	3
NEW	25	25	HOT SUGAR NOT LISTED (NOT LISTED)	Tamar Braxton STREAMLINE/INTERSCOPE	25	1

RAP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	2	1	#1 HOLY GRAIL T.MACKLEMORE,R.ROCK (S.C.CARTER,J.TIMBERLAKE,J.WALKER,J.D.BUCK,T.KELLEY,B.H.ROBINSON)	Jay Z Featuring Justin Timberlake RCA-FELLA/ROC NATION	1	9
-	1	2	BERZERK R.RUBIN (A.NEVILLE,J.MODELISTE,M.MATHERS III,W.SQUIER,A.HOROWITZ,R.RUBIN,BROWN,CRISS,GIST)	Eminem AFTERMATH/INTERSCOPE	1	2
2	3	3	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.	2	19
3	4	4	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	1	31
4	5	5	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY	4	7
7	8	6	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA	6	12
8	7	7	BEWARE KEY WANE,NO I.D. (S.M.ANDERSON,D.MWEIR,I.LAQUERDO,L.AIKO,D.CARTER,R.LAMBERT,B.POTTER,J.M.DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG	7	6
5	6	8	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	1	49
6	9	9	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	3	30
10	10	10	TYPE OF WAY L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTSAGAME	10	6
14	12	11	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY	11	8
9	11	12	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD	4	22
16	13	13	HEADBAND DI.MUSTARD (B.S.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COULTRIFF,I.N.A.D.A.M)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC	13	13
15	15	14	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG	14	10
12	14	15	BAD T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	3	29
13	16	16	TAPOUT DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	8	18
11	17	17	DON'T DROP THAT THUN! T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FINATTiCZ THE FINATTICZ/KNOCKOUT/EONE	7	9
19	18	18	TOM FORD TIMBALAND,J.ROCK (S.C.CARTER,TV.MOSLEY,J.HARMON)	Jay Z RCA-FELLA/ROC NATION	8	9
-	24	19	BOUNCE IT DR. LUKE,CIRKUT,BABY E (L.HOUSTON,O.AKINTIMEHIN,L.GOTTWALD,J.KASHER HINDLIN,E.LOWERY,H.WALTER)	Juicy J Featuring Wale And Trey Songz KEMOSABE/COLUMBIA	19	3
17	19	20	AIN'T WORRIED ABOUT NOTHIN RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.K.HARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE	14	14
22	22	21	F*CKWITHMEYOUKNOWIGOTIT BO-HA,VINYLYZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross RCA-FELLA/ROC NATION	18	9
RE-ENTRY	22	22	M.A.A.D CITY SOUNWAVE,THE (K.DUCKWORTH,M.SPEARS,R.RIERA,A.MORGAN,A.TAYLOR)	Kendrick Lamar Featuring MC Eiht TOP DAWG/AFTERMATH/INTERSCOPE	18	2
-	25	23	VERSACE ZAYTOVEN (Q.MARSHALL,K.BALL,K.CEPHUS)	Migos QUALITY CONTROL	23	2
RE-ENTRY	24	24	ACT RIGHT P.L.O (M.MIMS,PY.RODRIGUEZ,J.WJENKINS,K.D.R.JACKSON,C.WALLACE,O.S.HARVEY,R.R.TROUTMAN)	Yo Gotti Featuring Jeazy & YG COCAINE MUIZK/EPIC	24	3
NEW	25	25	CAN'T BELIEVE IT COOK CLASSICS,M.CAREN (T.DILLARD,M.CAREN,B.JSACC,W.LOBBAN-BEAN,A.WILLIAMS,L.CIAMP)	Flo Rida Featuring Pitbull POE BOY/ATLANTIC	25	1

R&B ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
NEW	1	#1 TAMAR BRAXTON STREAMLINE/EPIC	Love And War	1	1	
NEW	2	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		1	
NEW	3	JAHEIM ATLANTIC	Appreciation Day		1	
1	4	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		6	
2	5	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	25	
3	6	TGT ATLANTIC/AG	Three Kings		3	
NEW	7	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land		1	
4	8	K. MICHELLE ATLANTIC/AG	Rebellious Soul		4	
5	9	CIARA EPIC	Ciara		9	
7	10	FANTASIA 19/RCA	Side Effects Of You		20	
8	11	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		35	
11	12	KELLY ROWLAND REPUBLIC	Talk A Good Game		12	
10	13	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	35	
17	14	JOE 563/MASSENBERG	Doubleback: Evolution Of R&B		10	
9	15	ALICIA KEYS RCA	Girl On Fire	●	35	
13	16	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		13	
16	17	THE WEEKND XO/REPUBLIC	Trilogy	▲	35	
20	18	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		13	
12	19	EMELI SANDE CAPITOL	Our Version Of Events		35	
15	20	AUGUST ALSINA ISLAND/IDJMG	Downtown: Life Under The Gun (EP)		3	
19	21	INDIA,ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		11	
22	22	RONALD ISLEY RI TOP TEN/NOTIFY/EONE	This Song Is For You		8	
18	23	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	35	
24	24	CHARLIE WILSON P.MUSIC/RCA	Love, Charlie		32	
6	25	EMELI SANDE CAPITOL	Live At The Royal Albert Hall		2	

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
2	1	#1 JUICY J KEMOSABE/COLUMBIA	Stay Trippy	2	2	
4	2	JAY Z RCA-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	9	
1	3	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		2	
3	4	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	48	
8	5	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	46	
10	6	J. COLE ROC NATION/COLUMBIA	Born Sinner		12	
6	7	KANYE WEST G.O.O.D./RCA-FELLA/DEF JAM/IDJMG	Yeezus	●	12	
5	8	GOODIE MOB ALLIANCE	Age Against The Machine		2	
12	9	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		3	
7	10	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		3	
9	11	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris		3	
13	12	WALE MAYBACH/ATLANTIC/AG	The Gifted		11	
15	13	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	24	
14	14	TECH N9NE STRANGE/RBC	Something Else		6	
18	15	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		12	
16	16	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	56	
20	17	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		34	
19	18	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		7	
NEW	19	G-DRAGON YG	Coup D'etat, Pt. 1 (EP)		1	
17	20	TWIZTID TWIZTID	A New Nightmare		2	
NEW	21	G-DRAGON YG	Coup D'etat, Pt. 2 (EP)		1	
21	22	KID CUDI REPUBLIC	Indicud		21	
RE	23	LECRAE REACH/INFINITY	Gravity		44	
25	24	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP		7	
22	25	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		8	

Jay Z Returns To The Throne

After a one-week hiatus from the summit, **Jay Z's** "Holy Grail" (featuring **Justin Timberlake**) returns to No. 1 on Rap Songs for a sixth week. **Eminem's** "Berzerk" displaced the song last week with its No. 1 debut but falls to No. 2 with second-week sales declining by 48% to 187,000 downloads, according to Nielsen SoundScan.

On Rhythmic Airplay (see page 49), "Holy Grail" steps 2-1 in its 10th week to mark Jay's seventh chart-topper on the list and Timberlake's fourth. The Legends of the Summer tourmates' last No. 1 on Rhythmic Airplay also came jointly when Timberlake's "Suit & Tie" logged two weeks on top in April. The rise of "Holy Grail" ends **Robin Thicke's** No. 1 Rhythmic Airplay run with "Blurred Lines" at 10 weeks.

Meanwhile, as **J. Cole's** "Power Trip" jumps 12-9 on Hot R&B/Hip-Hop Songs to mark his sixth top 10, supporting act **TLC** logs its 10th and first since "Unpretty" peaked at No. 4 on Sept. 18, 1999. In terms of most top 10s by female groups since Nielsen began powering the charts in December 1992, TLC breaks its tie with **SWV** and now only trails **Destiny's Child**, which scored 11. TLC has three chart-toppers to its name—"Baby-Baby-Baby" (1992), "Creep" (1994) and "No Scrubs" (1999). With a still-untitled album on the way featuring four new songs (Oct. 15, Epic), TLC could tie and possibly break Destiny's Child top 10 record in the coming months.

—Rauly Ramirez



REGIONAL MEXICAN AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	16
2	2	ME ENAMORE FONOVIISA/UMLE	Roberto Tapia	11
3	3	ME GUSTAS MUCHO FONOVIISA/UMLE	Codigo FN	19
6	4	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	9
8	5	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	15
4	6	LA FORY FAY FONOVIISA/UMLE	Julion Alvarez y Su Norteno Banda	19
5	7	REHABILITADO FONOVIISA/UMLE	Los Tucanes de Tijuana	23
9	8	Y TE VAS DISA/UMLE	Banda Carnaval	31
7	9	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	14
10	10	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	9
12	11	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	9
17	12	A MI ME PASA IGUAL ANA BARBARA	Los Elegidos	15
18	13	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	5
15	14	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	15
11	15	MUCHAS GRACIAS ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	12

LATIN POP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS DARTE UN BESO SONY MUSIC LATIN	Prince Royce	8
3	2	GG LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	2
2	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	19
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	6
5	5	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	13
7	6	HABLE DE TI Y/SUMMA	Yandel	13
8	7	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	7
6	8	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	10
11	9	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	10
9	10	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	42
12	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
16	12	COME WITH ME SONY MUSIC LATIN	Ricky Martin	11
15	13	I LOVE IT UNIVERSAL MUSIC LATINO/UMLE	Jencarlos Canela	11
13	14	SIN TI MACHETE/UMLE	Chino & Nacho	23
10	15	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	46

TROPICAL AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS DARTE UN BESO SONY MUSIC LATIN	Prince Royce	8
2	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	6
4	3	GG LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	2
3	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	19
5	5	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	7
6	6	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	8
8	7	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	18
9	8	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	13
7	9	BE MY BABY TOP STOP	Leslie Grace	14
12	10	ESTOS CELOS A&R/LATIN HITS	David Kada	6
17	11	NO MORIRE D.A.M./VEMEMUSIC	Hector Acosta "El Torito"	6
18	12	CAE LA NOCHE SUEÑOS	Kalimete	10
11	13	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	12
14	14	TE GUSTA JDK	Grupo Treo Feat. Elijah King	19
24	15	A CUAL LE MIENTO CUTTING LATINO	Jau-D	12

REGIONAL MEXICAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 4 WKS LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	5
3	2	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas	3
5	3	ROBERTO TAPIA FONOVIISA/UMLE	Lo Mejor de Roberto Tapia	8
4	4	EL TRONO DE MEXICO FONOVIISA/UMLE	Irremplazable	3
2	5	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	2
7	6	JENNI RIVERA FONOVIISA/UMLE	La Misma Gran Senora	39
6	7	CODIGO FN FONOVIISA/UMLE	Te Amare Mas	5
8	8	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	33
9	9	VARIOUS ARTISTS FONOVIISA/UMLE	Trankazos de Verano: 2013	6
13	10	JAVIER TORRES DISCOS AMERICA	20 Corridos	25
12	11	CHALINO SANCHEZ MUSARTY/BALBOA	15 Exitazos	15
NEW	12	LOS CREADOREZ UNIDOS/MORENA	Tercia De Ases	1
10	13	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live	24
11	14	EL TRONO DE MEXICO FONOVIISA/UMLE	Lo Mejor de El Trono de Mexico	70
16	15	FIDEL RUEDA FONOVIISA/UMLE	Lo Mejor de Fidel Rueda	10

LATIN POP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 2 WKS ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	2
NEW	2	MAITE PERRONI WARNER LATINA	Eclipse De Luna	1
2	3	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	11
5	4	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	22
4	5	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	54
3	6	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	20
6	7	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	32
7	8	VARIOUS ARTISTS AJR DISCOS	Directo Al Corazon	14
9	9	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	33
10	10	LOS ANGELES NEGROS AJR DISCOS	30 Exitos	12
8	11	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	16
13	12	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	32
11	13	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca	50
12	14	SAMO SONY MUSIC LATIN	Inevitable	4
15	15	CAMILO SESTO VERSE	20 Grandes Exitos	54

TROPICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 7 WKS MARC ANTHONY SONY MUSIC LATIN		3.0 8
2	2	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	11
3	3	OLGA TANON MIA MUSA	Una Mujer	6
5	4	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	42
4	5	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	17
7	6	LESLIE GRACE TOP STOP	Leslie Grace	11
8	7	PRINCE ROYCE TOP STOP/AG	Phase II	74
6	8	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	11
13	9	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY MUSIC LATIN	Frente A Frente	3
9	10	ROMEO SANTOS SONY MUSIC LATIN	The King Stays Kings: Sold Out At Madison Square Garden	45
11	11	EL GRAN COMBO DE PUERTO RICO & GRUPO NICHE SONY MUSIC LATIN	Frente A Frente	3
10	12	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	42
12	13	CELIA CRUZ SONY MUSIC LATIN	The Absolute Collection	6
16	14	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	43
19	15	WILLIE COLON & RUBEN BLADES SONY MUSIC LATIN	Frente A Frente	3

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 20 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	21
2	2	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	13
NEW	3	DAVE HOLLAND DAREZ	Prism	1
3	4	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	11
RE	5	SCOTT BRADLEE & POSTMODERN JUKEBOX THE SLIMSTYLE	Introducing Postmodern Jukebox (EP)	3
4	6	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	31
5	7	SOUNDTRACK WATERTOWER	The Great Gatsby: A Selection Of Yellow Cocktail Music	10
10	8	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	15
NEW	9	VARIOUS ARTISTS ABKCO	Boardwalk Empire: Vol. 2: Music From The HBO Original Series	1
6	10	DIANA KRALL VERVE/VG	Glad Rag Doll	50
7	11	CHRIS BOTTI COLUMBIA	Impressions	73
18	12	YELLOWJACKETS MACK AVENUE	A Rise In The Road	11
15	13	NAT KING COLE CAPITOL/UME	Icon: Nat King Cole	6
RE	14	WARREN WOLF MACK AVENUE	Wolfgang	2
12	15	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	14

CONTEMPORARY JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 5 WKS KOZ / ALBRIGHT / ABAIR / ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	13
1	2	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	8
4	3	PIECES OF A DREAM SHANACHIE	In The Moment	2
3	4	JEFF LORBER FUSION HEADS UP/CMG	Hacienda	2
5	5	KEIKO MATSUI SHANACHIE	Soul Quest	6
7	6	BONEY JAMES CONCORD	The Beat	22
10	7	MAYSA SHANACHIE	Blue Velvet Soul	12
8	8	EARL KLUGH HEADS UP/CONCORD	HandPicked	6
9	9	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	26
6	10	JEFF GOLUB ENTERTAINMENT ONE	Train Keeps A Rolling	4
13	11	CHUCK LOEB SHANACHIE	Silhouette	4
12	12	BWB HEADS UP/CONCORD	Human Nature	12
11	13	BOB BALDWIN CITY SKETCHES	Twenty	3
18	14	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	78
15	15	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	Paul Hardcastle: VII	29

SMOOTH JAZZ SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS DEEP IN THE WEEDS TAPPAN ZEE/OKEH/SONY MASTERWORKS	Bob James & David Sanborn	17
4	2	PUSHERMAN EONE	Jeff Golub With Brian Auger	7
6	3	POWERHOUSE CONCORD/CMG	Boney James	6
3	4	SEASIDE DRIVE TRIPPIN' 'N' RHYTHM	Tim Bowman	12
5	5	EASY STREET TRIPPIN' 'N' RHYTHM	Paul Hardcastle	6
2	6	GOT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mindi Abair & Richard Elliot	17
8	7	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	15
7	8	MAN IN THE MIRROR HEADS UP/CMG	bwb	13
12	9	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	4
11	10	GROOVE CITY CUTMORE	Lebron	9
9	11	IT'S A PARTY IN HERE RED RIVER	Kim Waters	13
10	12	BLACK LION SHANACHIE	Keiko Matsui	13
16	13	WITH YOU ALL THE WAY ARTISTRY/MACK AVENUE	Steve Cole	4
14	14	TIL THE END OF TIME SHANACHIE	Chieli Minucci & Special EFX	18
15	15	SILHOUETTE SHANACHIE	Chuck Loeb	8

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 4 WKS DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	4
	2	CHRIS THILE NONESUCH	Bach: Sonatas and Partitas, Vol. 1	5
	3	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	18
	4	BELA FLECK DECCA	The Impostor	4
NEW	5	ANJA HARTEROS & DANIEL BARENBOIM UNITEL CLASSICA/DECCA CLASSICS	Verdi: Requiem	1
NEW	6	JONAS KAUFMANN DECCA/DECCA CLASSICS	The Best Of Jonas Kaufman	1
	7	SERAPHIC FIRE SERAPHIC FIRE	Ave Maria: Gregorian Chant	2
	8	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	52
RE	9	STUYVESANT QUARTET WITH AL GALLADORO BRIDGE	Brahms/Mozart	3
	10	ANNA NETREBKO DG/DECCA CLASSICS	Verdi	3
NEW	11	PHILIP GLASS/BRUCKNER ORCHESTRA LINZ ORANGE MOUNTAIN	Visitors: Original Film Soundtrack	1
RE	12	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCH. TELARC/CONCORD	Elgar Cello Concerto	27
	13	PLACIDO DOMINGO SONY MASTERWORKS	Verdi	2
	14	AUDIOMACHINE AUDIOMACHINE	Tree Of Life	8
	15	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Advent At Ephesus	29

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 18 WKS LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	51
	2	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	15
	3	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	49
	4	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	18
	5	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	32
	6	SARAH BRIGHTMAN SIMHA	Dreamchaser	21
	7	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	22
	8	DAVID GARRETT DECCA/VERVE/VG	Music	6
	9	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	49
	10	THE TENORS VERVE/VG	Lead With Your Heart	34
	11	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	32
	12	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Live	3
	13	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	37
	14	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	36
RE	15	TWO STEPS FROM HELL TWO STEPS FROM HELL	Classics	6

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK G-DRAGON YG	Coup D'etat, Pt. 1 (EP)	1
NEW	2	G-DRAGON YG	Coup D'etat, Pt. 2 (EP)	1
	3	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	29
	4	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	20
	5	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	21
	6	BUIKA WARNER LATINA	La Noche Mas Larga	12
	7	STROMAE CASABLANCA/REPUBLIC	Racine Carree	3
	8	SEUNGRI (FEAT. JENNIE KIM OF YG NEW ARTIST) YG	Let's Talk About Love (EP)	3
	9	BOMBINO NONESUCH/WARNER BROS.	Nomad	23
RE	10	LISA HALEY BLUE FIDDLE	Joy Ride	2
	11	GAELIC STORM LOST AGAIN/ROAR	The Boathouse	3
RE	12	G-DRAGON YG	One Of A Kind (EP)	8
	13	JAKE SHIMABUKURO HITCHHIKE/MAILBOAT	Grand Ukulele	41
NEW	14	VARIOUS ARTISTS PUTAMAYO WORLD MUSIC	Putumayo Presents A Jewish Celebration	1
	15	SOUNDTRACK TFI/SONY MASTERWORKS	The Intouchables	15

Christian/Gospel

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billboard

CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 17 WKS HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	29
	2	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	28
	3	OVERCOMER SPARROW/CAPITOL CMG	Mandisa	15
	4	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	34
	5	EVERY GOOD THING FAIR TRADE	The Afters	32
	6	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	21
	7	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	31
	8	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	36
	9	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	9
	10	HURRICANE CURB	Natalie Grant	17
	11	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	14
	12	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	51
	13	HE IS WITH US WORD-CURB	Love & The Outcome	17
	14	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	7
	15	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	43
	16	GOD OF BRILLIANT LIGHTS CENTRICITY	Aaron Shust	18
	17	THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	16
	18	JUST SAY JESUS BEC/TOOTH & NAIL	7eighth Time Down	13
	19	LIFT MY LIFE UP CENTRICITY	Unspoken	12
	20	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	5
	21	PRAY SPARROW/CAPITOL CMG	Sanctus Real	19
	22	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	3
	23	BELIEVER FAIR TRADE	Audio Adrenaline	11
	24	BEAUTIFUL DAY GOTEE	Jamie Grace	7
	25	THAT'S HOW YOU FORGIVE FAIR TRADE	Shane & Shane	17

GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 1 WK EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	25
	2	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	35
	3	THE GIFT QUIET WATER/EONE	Donald Lawrence	14
	4	CLEAN THIS HOUSE DOOR 6	Isaac Carree	34
	5	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	28
	6	HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	28
	7	TESTIMONY TYSCOT	Anthony Brown & group therAPy	62
	8	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	11
	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell	18
	10	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	35
	11	GREATER IS COMING LUNJEAL/MALACO	Jekalyn Carr	50
	12	HAVE YOUR WAY RCA INSPIRATION	Deitrick Haddon	13
	13	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	47
	14	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson	17
	15	MORE OF YOU P-MAN	Earnest Pugh	9
	16	I AM AMAZED RCA INSPIRATION	Donnie McClurkin	6
	17	GOD GAVE ME FAVOR LARRY CLARK GOSPEL	Twinkie Clark	9
	18	IT'S WORKING RCA INSPIRATION	William Murphy	6
NEW	19	GG FILL ME UP AGAIN CAJO	Canton Jones	1
	20	SUNDAY KIND OF LOVE RGM	Israel Houghton Feat. PJ Morton, Nikki Ross & Aaron Lindsey	2
	21	I KNOW WHAT PRAYER CAN DO DML	Donald Malloy	8
	22	IF WE HAD YOUR EYES EONE	Michelle Williams	3
	23	I KNOW HE CARES RENDEZVOUS/MACK AVENUE	Jonathan Butler	17
	24	STEADY MUSIC WORLD GOSPEL/MUSIC WORLD	Alexis Spight	12
	25	BIG FGBCFI Ministry Of Worship Feat. Fred Graves & Vaughan Phoenix	TEHILLAH/LIGHT/EONE	14

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK BETHEL MUSIC BETHEL	Tides	1
	2	MANDISA SPARROW/CAPITOL CMG	Overcomer	2
	3	GG MARANATHA! PRAISE BAND MARANATHA!/CAPITOL CMG	Top 25 Praise Songs 2014 Edition	2
	4	SKILLET ATLANTIC/WORD-CURB	Rise	11
	5	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	4
	6	TENTH AVENUE NORTH REUNION/PLG	The Struggle	55
	7	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	50
	8	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG	Inland	2
	9	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	35
	10	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	24
	11	BRITT NICOLE SPARROW/CAPITOL CMG	Gold	76
	12	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions (Volume One)	29
	13	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	54
	14	LECRAE REACH/INFINITY	Gravity	53
	15	THIRD DAY ESSENTIAL/PLG	Miracle	44
NEW	16	JUST SAY JESUS BEC/CAPITOL CMG	7eighth Time Down	1
	17	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	50
	18	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	28
	19	REND COLLECTIVE EXPERIMENT REND COLLECTIVE EXPERIMENT/INTEGRITY	Campfire: Worship & Community Reimagined	28
	20	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins	10
	21	MATT MAHER ESSENTIAL/PLG	All The People Said Amen	20
	22	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	17
	23	BUILDING 429 ESSENTIAL/PLG	We Won't Be Shaken	14
NEW	24	THE CITY HARMONIC INTEGRITY	Heart	1
	25	AUDIO ADRENALINE FAIR TRADE/PLG	Kings & Queens	26

GOSPEL ALBUMS				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK DEITRICK HADDON RCA INSPIRATION	R.E.D. (Restoring Everything Damaged)	1
	2	TAMELA MANN TILLYMANN	Best Days	57
	3	TYE TRIBBETT MOTOWN GOSPEL	Greater Than	5
	4	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	31
	5	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	14
	6	GG JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	55
	7	LECRAE REACH/INFINITY	Gravity	53
	8	ISAAC CARREE DOOR 6	Reset	11
	9	VARIOUS ARTISTS WORLDWIDE	Kerry Douglas Presents: Gospel Mix VI	3
	10	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	24
	11	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	42
	12	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	33
	13	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	57
NEW	14	KIDD INFILTRATE	Murder My Flesh	1
	15	ANDY MINEO REACH/INFINITY	Heroes For Sale	20
	16	WILLIAM MURPHY RCA INSPIRATION	God Chaser	31
	17	JONATHAN NELSON J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong	20
	18	KURT CARR & THE KURT CARR SINGERS RCA INSPIRATION	Bless This House	33
	19	JEKALYN CARR LUNJEAL/MALACO	Greater Is Coming	16
	20	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	70
	21	HALF MILE HOME CHURCH BOY	Church Muzik & Inspiration	24
	22	SHIRLEY CAESAR LIGHT/EONE	Good God	24
	23	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done	40
	24	MAVIS STAPLES ANTI-EPISTAPH	One True Vine	11
	25	VARIOUS ARTISTS FIYA WORLD/EONE	James Fortune Presents: Kingdom Music: Volume I	6

TRADITIONAL CLASSICAL CROSSOVER ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN 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. GOSPEL ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. WORLD ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CLASSICAL CROSSOVER ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN ALBUMS: The week's most popular current gospel 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 are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

Hits of the World

September 21
2013
billboard

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

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	1975 VAGRANT/POLYDOR	The 1975	
NEW	2	HESITATION MARKS THE NULL CORPORATION/POLYDOR	Nine Inch Nails	
NEW	3	ROARING 20S ISLAND/UNIVERSAL	Rizzle Kicks	
4	4	THE IMPOSSIBLE DREAM SYCO/SONY MUSIC	Richard & Adam	
3	5	HALCYON POLYDOR/UNIVERSAL	Ellie Goulding	
2	6	HOTEL COBANA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy	
NEW	7	YOURS TRULY REPUBLIC/UNIVERSAL	Ariana Grande	
1	8	HAIL TO THE KING WARNER BROS./WARNER	Avenged Sevenfold	
RE	9	ALL THE LITTLE LIGHTS BLACK CROW/NETWERK	Passenger	
NEW	10	SEQUEL TO THE PREQUEL PARLOPHONE/WARNER	Babyshambles	

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

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
3	1	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
4	2	25 YEARS: THE CHAIN REPRISE/WARNER	Fleetwood Mac	
NEW	3	HESITATION MARKS THE NULL CORPORATION/POLYDOR	Nine Inch Nails	
1	4	PARADISE VALLEY COLUMBIA/SONY MUSIC	John Mayer	
5	5	HARLEQUIN DREAM ISLAND/UNIVERSAL	Boy & Bear	
NEW	6	YOURS TRULY REPUBLIC/UNIVERSAL	Ariana Grande	
7	7	THE GREAT COUNTRY SONGBOOK LIBERATION/SONY MUSIC	Troy Cassar-Daley & Adam Harvey	
6	8	ALL THE LITTLE LIGHTS BLACK CROW	Passenger	
2	9	HAIL TO THE KING WARNER BROS./WARNER	Avenged Sevenfold	
8	10	GREATEST HITS... SO FAR!!! LAFACE/SONY MUSIC	P!nk	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	MELON JUICE UNIVERSAL MUSIC SIGMA	HKT48	
NEW	2	SCREAM AVEX-J-MORE	Toho Shinki	
1	3	KOI SURU FORTUNE COOKIE KING	AKB48	
NEW	4	ARIGATO EMI	D.W. Nicols	
NEW	5	KOI OTO TO AMAZORA AVEX-J-MORE	AAA	
NEW	6	FARAWAY SONY	miwa	
47	7	LOVE CORRIDA IMPERIAL	Shishido Kavka	
76	8	TOMODACHI NO FURI UNIVERSAL MUSIC SIGMA	Kera Kera	
28	9	NEW UNIVERSAL	Paul McCartney	
RE	10	MYSTERY MAN UNIVERSAL	The Strypes	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	DAFUS DIERREICH/ABRAMMOPHON	Schürstift	
NEW	2	#2 GRAND HOTEL VAN CLEEF	Thees Uhlmann	
NEW	3	AM WOCHENENDE RAPPER CHIMPERATOR	Weekend	
NEW	4	GEGEN ALLES, GEGEN NICHTS ROOKIES & KINGS	Frei.Wild	
NEW	5	HESITATION MARKS THE NULL CORPORATION/POLYDOR	Nine Inch Nails	
NEW	6	COLOURS IN THE DARK EDEL	Tarja	
NEW	7	SO WEIT-SO GUT F.A.M.E./SONY MUSIC	Schandmaul	
6	8	MIT DEN GEZEITEN WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Santiano	
NEW	9	DYING ALIVE NUCLEAR BLAST/WARNER	Kreator	
NEW	10	SEQUEL TO THE PREQUEL PARLOPHONE/WARNER	Babyshambles	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	HESITATION MARKS THE NULL CORPORATION/UNIVERSAL	Nine Inch Nails	
NEW	2	YOURS TRULY REPUBLIC/UNIVERSAL	Ariana Grande	
1	3	HAIL TO THE KING WARNER BROS./WARNER	Avenged Sevenfold	
2	4	CRASH MY PARTY CAPITOL NASHVILLE/UNIVERSAL	Luke Bryan	
4	5	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
8	6	BABEL GENTLEMAN OF THE ROAD/GLASSNOTE/UNIVERSAL	Mumford & Sons	
5	7	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke	
NEW	8	WORSE THINGS GET, THE HARDER I FIGHT... ANTI-/EPITAPH	Neko Case	
3	9	PARADISE VALLEY COLUMBIA/SONY MUSIC	John Mayer	
NEW	10	LOVE IN THE FUTURE COLUMBIA/SONY MUSIC	John Legend	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TOUCH LOVE BORN FACTORY, LOEN ENTERTAINMENT	Yoon Mi Rae (T)	
NEW	2	CROOKED YG ENTERTAINMENT	G-Dragon	
18	3	BLACK YG ENTERTAINMENT	G-Dragon (Feat. Jennie Kim Of YG New Artist)	
16	4	WHO YOU? YG ENTERTAINMENT	G-Dragon	
2	5	CRAZY OF YOU BORN FACTORY, LOEN ENTERTAINMENT	Hyorin	
4	6	GROWL SM ENTERTAINMENT	EXO	
NEW	7	IF YOU LOVED ME LOEN ENTERTAINMENT	Zia, Lee Hyeri	
5	8	BAR BAR BAR CHROME ENTERTAINMENT	Crayon Pop	
24	9	DAMAGED LADY DSP MEDIA	Kara	
3	10	24 HOURS JYP ENTERTAINMENT	Sunmi	

BRAZIL			
ALBUMS			
COMPILED BY APB/D/NIELSEN			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	ANITTA WARNER	Anitta
NEW	2	NOS SOM LIVRE	Maria Gadu
NEW	3	AMOR A VIDA-NACIONAL VOL. 1 SOM LIVRE	Various Artists
	4	MAIS AMOR EMI	Diogo Nogueira
	5	CANTA TOM JOBIM EPIC/SONY MUSIC	Vanessa Da Mata
	6	QUEREMOS DEUS SONY MUSIC	Padre Fabio de Melo
	7	25 ANOS SOM LIVRE	Roberta Miranda
	8	AS MELHORES ATE AQUI SOM LIVRE	Luan Santana
RE	9	MULTISHOW AO VIVO: 30 ANOS: VIDA QUE SEGUE UNIVERSAL	Zeca Pagodinho
	10	DEMI HOLLYWOOD/UNIVERSAL	Demi Lovato

GREECE			
ALBUMS			
COMPILED BY CYTA			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	MAD VIDEO MUSIC AWARDS 13 MINOS/EMI/UNIVERSAL	Various Artists
	2	MINOS SUMMER 2013 MINOS/EMI/UNIVERSAL	Various Artists
NEW	3	JOINT THE CLUB MINOS/EMI/UNIVERSAL	Various Artists
	4	ISLAND 13 MINOS/EMI/UNIVERSAL	Various Artists
	5	TI ORA THA VGOUME MINOS/EMI/UNIVERSAL	Elena Papatrizou
NEW	6	BEST OF US MINOS/EMI/UNIVERSAL	Onirama
RE	7	ALKOOLIKES OI NYHTES MINOS/EMI	Pantelis Pantelides
RE	8	I TRIPLA MINOS/EMI	Haris Alexiou
RE	9	BORN TO DIE POLYDOR/UNIVERSAL	Lana Del Rey
	10	AEGEAN DREAM MINOS/EMI/UNIVERSAL	Various Artists

BELGIUM			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	ANIMALS SPINNIN'/541 LABEL/NEWS	Martin Garrix
	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
NEW	3	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
	4	BURN POLYDOR	Ellie Goulding
	5	FORMIDABLE MOAERT	Stromae
	6	BORN AGAIN BIP	Ahzee
	7	ROAR CAPITOL	Katy Perry
	8	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
	9	PAPAOUTAI MOAERT	Stromae
	10	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga

MEXICO			
AIRPLAY			
COMPILED BY NIELSEN BDS			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	PROPUESTA INDECENTE SONY MUSIC	Romeo Santos
	2	LASTIMA QUE SEAS AJENA EQUINOCCIO/SONY MUSIC	Pepe Aguilar
	3	EL ALMA EN PIE WARNER	Yahir Feat. Yuridia
	4	TREASURE ATLANTIC/WARNER	Bruno Mars
	5	SAFE AND SOUND LAZY HOOKS/CAPITOL/UNIVERSAL	Capital Cities
	6	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii
	7	BEST SONG EVER SYCO/COLUMBIA/SONY MUSIC	One Direction
	8	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell
	9	TE VOY A PERDER SONY MUSIC	Leonel Garcia Feat. Ha*Ash
	10	TU Y YO WARNER	Maite Perroni

Boxscore

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billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$26,548,620 \$235/\$75	LOLLAPALOOZA GRANT PARK, CHICAGO AUG. 2-4	300,000 THREE SELLOUTS	C3 PRESENTS
2	\$12,037,400 (\$13,115,374 AUSTRALIAN) \$367.03/\$73.33	P!NK, THE KIN, THE PREATURES, SPIDERBAIT BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA JULY 19-20, 22-23, AUG. 29-30, SEPT. 7-8	98,264 EIGHT SELLOUTS	LIVE NATION
3	\$11,597,300 (\$12,552,459 AUSTRALIAN) \$138.49/\$101.54	P!NK, YOUNGBLOOD HAWKE SYDNEY ENTERTAINMENT CENTRE, SYDNEY JULY 30-31, AUG. 2-3, 6-7, 9-10	94,994 EIGHT SELLOUTS	LIVE NATION
4	\$7,986,170 (\$8,980,183 AUSTRALIAN) \$133.31/\$97.74	P!NK, THE PREATURES ALLPHONES ARENA, SYDNEY SEPT. 1-2, 4-5	67,978 FOUR SELLOUTS	LIVE NATION
5	\$6,103,570 (\$4,695,054) \$101.40	TW CLASSIC FESTIVAL WERCHTER FESTIVAL PARK, WERCHTER, BELGIUM JULY 13	60,193 65,000	LIVE NATION
6	\$2,940,577 \$176/\$156/\$96/\$56	MARC ANTHONY AMERICAN AIRLINES ARENA, MIAMI AUG. 23-24	29,024 TWO SELLOUTS	CARDENAS MARKETING NETWORK
7	\$2,500,430 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS AUG. 27-28, 31, SEPT. 1	16,326, 7,036 FOUR 15 SHOWS TWO SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
8	\$2,320,937 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES XCEL ENERGY CENTER, ST. PAUL, MINN. SEPT. 7-8	28,920 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
9	\$1,661,578 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES FARGODOME, FARGO, N.D. SEPT. 6	21,073 SELLOUT	THE MESSINA GROUP/AEG LIVE
10	\$1,584,049 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES TACOMA DOME, TACOMA, WASH. AUG. 31	20,348 SELLOUT	THE MESSINA GROUP/AEG LIVE
11	\$1,269,095 \$115/\$59.50	MICHAEL BUBLÉ UNITED CENTER, CHICAGO SEPT. 7	12,880 SELLOUT	BEAVER PRODUCTIONS, JAM PRODUCTIONS
12	\$1,151,130 \$150/\$130/\$90/\$50	MARC ANTHONY NASSAU COLISEUM, UNIONDALE, N.Y. SEPT. 1	11,810 SELLOUT	CARDENAS MARKETING NETWORK
13	\$1,084,760 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES MODA CENTER, PORTLAND, ORE. AUG. 30	13,952 SELLOUT	THE MESSINA GROUP/AEG LIVE
14	\$977,585 \$125/\$105/\$85/\$45	MARC ANTHONY ALLSTATE ARENA, ROSEMONT, ILL. SEPT. 7	12,266 SELLOUT	CARDENAS MARKETING NETWORK
15	\$941,400 \$200	PRINCE CITY NATIONAL GROVE, ANAHEIM, CALIF. MAY 7-8	5,688 FOUR SELLOUTS	NEDERLANDER
16	\$737,792 \$125/\$95/\$85/\$45	MARC ANTHONY TOYOTA CENTER, HOUSTON SEPT. 5	9,082 SELLOUT	CARDENAS MARKETING NETWORK
17	\$731,898 \$4799/\$33	MUMFORD & SONS, THE VACCINES, BEAR'S DEN XCEL ENERGY CENTER, ST. PAUL, MINN. SEPT. 4	15,515 SELLOUT	JAM PRODUCTIONS
18	\$729,228 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER COMCAST THEATRE, HARTFORD, CONN. SEPT. 6	22,889 SELLOUT	LIVE NATION
19	\$725,335 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER COMCAST CENTER, MANSFIELD, MASS. SEPT. 7	18,697 SELLOUT	LIVE NATION
20	\$694,227 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER PNC BANK ARTS CENTER, HOLMDEL, N.J. SEPT. 5	16,774 SELLOUT	LIVE NATION
21	\$681,596 \$99.50/\$54.50	MICHAEL BUBLÉ SPRINT CENTER, KANSAS CITY, MISSOURI SEPT. 8	9,080 9,800	BEAVER PRODUCTIONS
22	\$610,445 \$69/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE FIRST NIAGARA PAVILION, BURGETTSTOWN, PA. SEPT. 6	17,889 24,000	LIVE NATION
23	\$609,565 \$81/\$18	HEART, JASON BONHAM'S LED ZEPPELIN EXPERIENCE GREEK THEATRE, LOS ANGELES AUG. 22-23	11,018 11,710 TWO SHOWS	NEDERLANDER
24	\$597,445 \$69/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE RIVERBEND MUSIC CENTER, CINCINNATI SEPT. 5	14,987 19,000	LIVE NATION
25	\$589,335 \$69/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. SEPT. 7	16,445 21,000	LIVE NATION
26	\$539,391 (7,232,097 PESOS) \$56.30	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY AUG. 30	9,581 SELLOUT	OCESA-CIE
27	\$470,136 \$225/\$145/\$95/\$69	MARC ANTHONY STATE FARM ARENA, HIDALGO, TEXAS SEPT. 4	4,989 SELLOUT	CARDENAS MARKETING NETWORK
28	\$426,820 \$65/\$50	MUSE, CAGE THE ELEPHANT BRIDGESTONE ARENA, NASHVILLE SEPT. 6	7,010 8,463	NS2
29	\$426,073 \$80/\$60/\$45	ATLANTIC CITY COMEDY FESTIVAL: D.L. HUGHLEY, ARNEZ J & OTHERS ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. AUG. 31-SEPT. 1	8,381 13,128 TWO SHOWS	NORTH AMERICAN ENTERTAINMENT
30	\$424,943 \$99/\$79/\$69/\$34	JOURNEY, NIGHT RANGER MEADOWBROOK, GILFORD, N.H. AUG. 3	5,716 6,438	MEADOWBROOK
31	\$412,563 \$125.75/\$29.75	LIL WAYNE, 2 CHAINZ, T.I. BRIDGESTONE ARENA, NASHVILLE JULY 10	5,540 12,207	LIVE NATION
32	\$410,735 \$150/\$32.50	GIPSY KINGS GREEK THEATRE, LOS ANGELES AUG. 3	5,439 5,828	NEDERLANDER
33	\$408,005 (\$420,200 CANADIAN) \$48.55	L'AVENIR DU LAC MÉGANTIC: GAROU, LOUIS-JOSÉ HOUE & OTHERS BELL CENTRE, MONTREAL AUG. 13	8,404 SELLOUT	EVENKO, ENTOURAGE
34	\$407,641 \$79/\$59/\$33.25	LYNYRD SKYNYRD, BAD COMPANY MEADOWBROOK, GILFORD, N.H. JULY 26	6,671 SELLOUT	MEADOWBROOK
35	\$405,695 (5,439,516 PESOS) \$38.89	STEVE AOKI EXPO BANCOMER, MEXICO CITY AUG. 30	10,431 10,500	OCESA-CIE

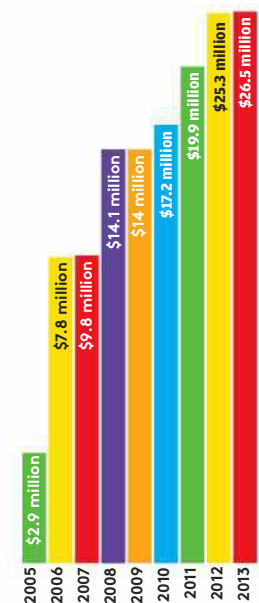


Loving Lollapalooza

The 2013 Lollapalooza festival that rocked Chicago during the first weekend of August tops the Boxscore chart with stats from the event reported to Billboard during the past week. Ticket sales totaled \$26.5 million from the sold-out three-day festival, staged in the Windy City's Grant Park for the ninth consecutive year. With an attendance count totaling 300,000, the music fest featured more than 140 acts on eight stages including headliners **the Cure**, **Phoenix**, **Mumford & Sons**, **the Postal Service**, **Nine Inch Nails** and **the Killers**. Originally a touring festival conceived in the early '90s by **Jane's Addiction's Perry Farrell**, Lollapalooza settled in Chicago in 2005 as a multi-day rock fest. The first appearance at Grant Park was in July 2005 with 60,000 in attendance for two days, generating \$2.9 million in ticket sales. An extra day was added the following year and, since 2006, the festival has remained a three-day event.

—Bob Allen

GROSS FROM EACH CHICAGO-BASED LOLLAPALOOZA



CODA

Trend Report: Top Hot 100 Airplay Gainers

This week we look at three weeks' worth of data, highlighting top percentage gainers of the week that also gained during the previous two weeks.

Airplay data courtesy of Nielsen BDS

KEY TO GENRE

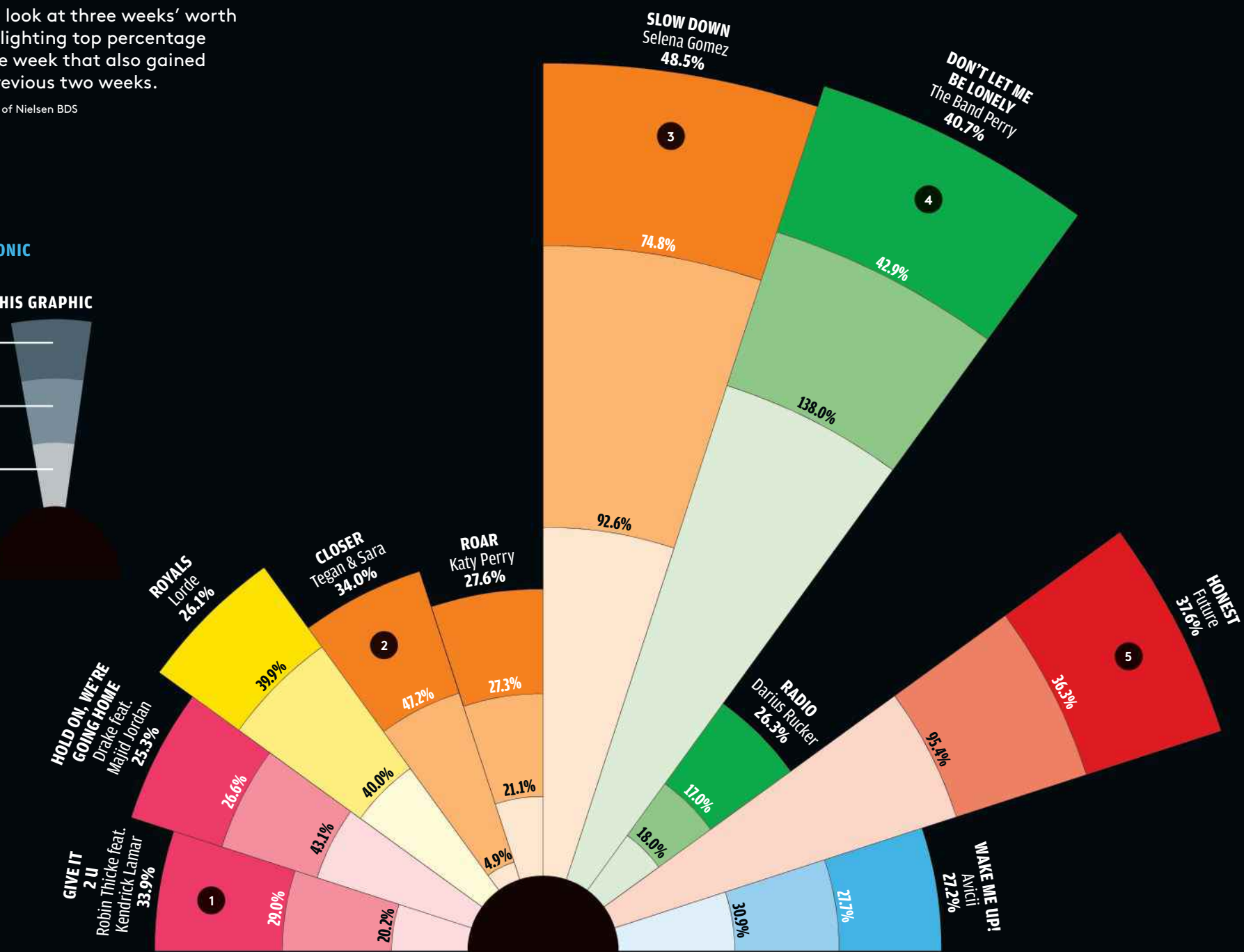
R&B
ROCK
POP
COUNTRY
RAP
DANCE/ELECTRONIC

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1
ROBIN THICKE FEATURING KENDRICK LAMAR
"Give It 2 U"
This week: 51 (25.5 million)
Last week: 63 (19.1 million)
2 weeks ago: 75 (14.8 million)
The singer's follow-up to Billboard's song of the summer reaches a new peak on a multitude of charts this week, including a No. 19 rank on the Rhythmic Airplay tally with a 20% increase to 6.5 million listeners. KGZG Spokane, Wash., is the song's biggest supporter, spinning it 100 times in that period. Digitally, the song sold 59,000 downloads this week to push its total sales to 211,000, according to Nielsen SoundScan.

2
TEGAN & SARA
"Closer"
This week: - (10 million)
Last week: - (7.5 million)
2 weeks ago: - (5 million)
The song's steady build continues approximately a year after its release. It peaked at No. 30 on Alternative the week of Nov. 30, 2012, and crossed to an identical peak on Adult Top 40 in May. After reaching Mainstream Top 40 four weeks ago, it rises 33-32 on the list this week. Parent album *Heartthrob*, which debuted on the Billboard 200 at No. 3 in February, has sold 151,000 copies.

3
SELENA GOMEZ
"Slow Down"
This week: 75 (15.1 million)
Last week: - (10.2 million)
2 weeks ago: - (5.8 million)
After notching her highest-charting Mainstream Top 40 hit with prior single "Come & Get It," which reached No. 2 in July, the follow-up pushes 30-28 with a 46% increase in spins among those panel's stations. The song scored new airplay last week from multiple major-market stations, including WIOQ Philadelphia (22 plays, according to Nielsen BDS), WWPW Atlanta (14) and WIHT Washington, D.C. (11).

4
THE BAND PERRY
"Don't Let Me Be Lonely"
This week: - (9 million)
Last week: - (6.4 million)
2 weeks ago: - (4.5 million)
The third single from the Band Perry's *Pioneer* posts the week's second-biggest airplay percentage gain as it moves 33-29 on Country Airplay. The trio's prior six radio singles have all reached the top 10, with four topping the chart, including the album's first two releases: "Better Dig Two" (two weeks in February) and "Done" (one week in August).

5
FUTURE
"Honest"
This week: - (10.1 million)
Last week: - (7.3 million)
2 weeks ago: - (5.4 million)
The title track from Future's upcoming sophomore set (Nov. 26) continues to pick up steam. It moves 25-22 on Mainstream R&B/Hip-Hop with a 36% gain in plays on the BDS-based radio ranking. The song's video was released Sept. 11 and had already notched 540,000 global views on YouTube at press time. Expect its streaming numbers to give it a huge boost next week.

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