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THE STONES Ticketing Troubles Or Triumph? BIG FIX How Metadata Can Save Millions MACKLEMORE & RYAN LEWIS Make Chart History DAFT PUNK

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Hot 100 Hot Talk BBMA Finalists

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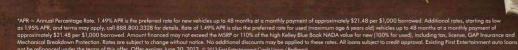


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VIEWPOINT

BBMA PREVIEW

P.26 "I love that ballads became huge hits this year and that unexpected songs and artists got lots of airplay. Ed Sheeran, the Lumineers and fun. are some of my favorites right now."

TAYLOR SWIFT



TOPLINE

P.12 "I thought, 'Major labels and electronic music don't mix. I'll be selling out.' Then it occurred to me that it would happen with or without me."

.

FEATURE

P.32 "In school, my favorite subject was math. That's where I learned to count money."

LIZ MILLER FRENCH MONTANA

TOURING

P.6 "If you go online and see what the brokers are selling tickets for, we took the lion's share of the money from them, and we're giving it to the artists. Personally, I want the brokers pissed off."





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MOST READ ON BILLBOARD.BIZ 1 Slayer's Jeff Hanneman dead 2 Tyler, the Creator talks Mountain Dew ad 3 Country stars mourn George Jones 4 Chance the Rapper courted by majors 5 Pepsi pulls controversial TV spot



No. 19

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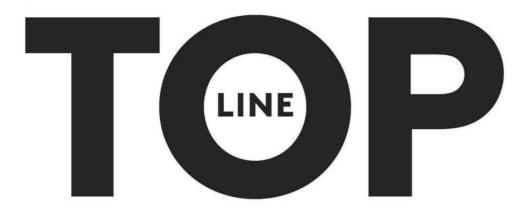
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Tracy Morgan photographed by Matt Hoyle for Billboard. Styling and props by Jennifer Greene. Makeup by Asia Geiger. Hair by Shevon Hope.

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TOURING

Stones Flex Their Tickets

Tour organizers push back at the suggestion that tickets are being sold at a discount, point to anti-reseller strategy By Ray Waddell



ome may view it as a matter of semantics, but promoters of the Rolling Stones' 50 & Counting tour insist ticket-price adjustments in Los Angeles and elsewhere reflect "flex pricing" (as opposed to "discounting") and essentially work as a mechanism that determines true market value while attempting to stymie the secondary market. John Meglen, co-president of AEG Live subsidiary Concerts West, promoter of the tour, says that reports of deep discounting and sluggish sales aren't accurate. The tour is on pace to gross close to \$100 million from 18 shows, and the bulk of the dates are sold out or close to it. Still, hopes for an across-theboard sellout of the lower bowl at a top price of \$600 didn't completely pan out, particularly after the tour opener in Los Angeles moved from May 2 to May 3, and a significant number of tickets went back on the market, with "less than \rightarrow





RIAA GETS

started to

incorporate

on-demand

streams in its gold and

platinum awards. For more

than a year, the organization

should be equivalent to a single sale, eventually settling on 100. Eleven new song including 30 Seconds to Mars' "This Is War," Anna Kendrick's "Cups" and Lana Del Rey's "Video Games," earned awards due to stream that pushed them past the marks for gold (500,000). platinum (1 million) and multiplatinum (2 million)

measured how many streams

STREAMING The RIAA has

KOBALT'S TRANSPARENCY

Kobaltis expanding its gamble on benefiting from greater transparency

with the launch of a new interactive portal where clients can view the usage data and royalties earned on YouTube user-generated videos. The music publisher expects this echnology, and the deals it has in place with digital service providers, to "significantly increase its clients' royalties from streaming services The portal shows real-time synch information along with the resulting income and the videos that resulted in the royalties.





one of

most valuable catalogs. only to lose it hours later

Seesaw negotiations with

the Eagles' management were apparently responsible for the classic rock band's

sudden appearance in and

then disappearance from

a stre

the streaming service's library. The Eagles had been

and Rdio was the first such

service in the United States

to secure the rights to their

music, however briefly

aming service holdout,

music's

YOUTUBE'S PAYDAY YouTube unveiled its paid subscription

model, allowing channel to charge monthly fees to viewers who want to access their videos. The move represents a significant departure from the free, adsupported model that has thus far propelled YouTube to more than 1 billion active monthly viewers. Thirty pilot channels taking the subscription plunge include Sesame Street, UEC Rap Battles and Jim Henson Family TV. All channels will have a 14-day free trial, the company says, and prices will start at as little as 99 cents per



ROLLING STONES PHOTOGRAPHS BY BEN CLARK



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Stones continued from p.6

1,000 of them" ending up sold at \$450 instead of \$600, Meglen says. "The demand was there at the on-sale, so we flexed to the higher price and almost all sold."

The flex strategy is designed to gauge what the market will bear for lower-bowl seats and to keep those tickets off the secondary market by upping the risk for brokers and cutting into profit margins. "When we went on sale, we had the back of the lower bowl in the flex position and we flexed up, because that's where the demand was," Meglen says. "When every



single one of them doesn't sell, you have to rescale some of them-there's nothing wrong with that. It's not selling back to front, it's selling front and back to middle, and making sure you price the middle properly."

Meglen says more than 20,000 \$600 tickets were sold in Los Angeles across the four shows. "Did we hit a point where we ran out of people that would buy at \$600? Yeah," he says. "But why can't we do the 'market value' thing? Why do we have to let the market-value proposition live with the scalpers?"

In another strategic move, 1,000 paperless tickets per show were available on Rolling-Stones.com and the band's social platforms priced at \$85, with those seats largely located in the upper bowl but "peppered" with prime seats in the general admission "tongue and lips" pit up front. In Los Angeles, production kills and "a few" of the returns from the first show were added to that mix, which "had nothing to do with our \$600 tickets," Meglen says. "There are no \$600 tickets turning into \$85 tickets-I can assure you of that. We're smart enough to know that you rescale."

Meanwhile, Meglen says the intention of putting a dent in the secondary market is working. "Bottom line is, we wanted to take the brokers out and get to what the real gross is in a venue," he says. "If you go online and see what the brokers are selling tickets for, we took the lion's share of the money from them, and we're giving it to the artists. Personally, I want the brokers pissed off."

He insists his team hasn't put a single ticket on the secondary market and won't need to do so, leading to the frustration of secondary ticket sellers.

This tour was initially planned to go out with Australian promoter Paul Dainty in a deal that fell through. That left AEG Live with a tough deadline to launch a massively complicated tour, with only five days between announcement and initial on-sales, and less than a month prior to the first show.

R&B

Experiencing BET

Cable network teams with AEG for three-day festival at Los Angeles venue **By Gail Mitchell**



Group has

agreement to acquire

Somerset

publicly traded

lahel a

Canadia

company. While term

of the deal

weren't

disclosed Billboard

estimates

\$40 million

will inflate

Allegro's

in annual

Somerset has

revenue, which

nnual revenue

to \$120 million.

signed an

s BET Networks prepares to announce this year's slate of BET Awards nominees and special honorees on May 14, the countdown begins for its first BET Experience at L.A. Live. Moving to the Nokia Theatre in downtown Los Angeles after nine years at the nearby Shrine Auditorium, the awards

show is expanding into a three-day festival (June 28-30). Featured events run the gamut from Mood Media's A-list music concerts, comedy shows and film screenings to "106 & Park" tapings and a BET Grammy Museum exhibit. Partnering with BET is L.A. Live developer/operator AEG Live. Entertainment

> Kicking off the proceedings is the June 28 launch of Beyonce's North American tour at the Staples Center. Prior to her performance, comedian Mike Epps will hold court across the street at Club Nokia. Following him at the same venue for a late-night set will be Erykah Badu. Kendrick Lamar, Snoop Lion, Miguel, J. Cole and Schoolboy Q will headline Staples on June 29 with the Roots taking the stage at Club Nokia. The awards show-hosted this year by actor/comedian Chris Tucker-will take center stage June 30 at the Nokia Theatre, preceded that morning by a gospel celebration led by Kirk Franklin. Rounding out the post-awards evening will be a final Staples Center concert headlined by R. Kelly, New Edition and the Jacksons. Recently added to the June 29 schedule is a Cedric the Entertainer-hosted comedy showcase at Club Nokia.

> The BET Experience marks the first time that AEG has presented such an immersive, multipleday event at L.A. Live, AEG president/CEO Randy Phillips says. Acknowledging expected comparisons to the Essence Festival in New Orleans, now in its 19th year, Phillips adds, "This is something we've always wanted to do, thinking a TV network would be an interesting branding partner. We knew there was a market for another African-American-themed festival. And the festival being anchored to a highly rated and long-running show provides exposure and immediacy."

Phillips says AEG and BET have entered a multiple-year contract for the BET Experience. "And while this is African-American-centric, think about the culture's influence across the whole spectrum of American life. This festival is certainly for everybody, and that's how we're gearing it.

For both BET Networks chairman/CEO Debra Lee and president of music programming and specials Stephen Hill, the operative phrase inspiring the expansion was "destination weekend." Lee says, "We wanted to create an event to allow more consumers to touch the BET and Centric brands and turn this into a destination weekend for people who don't ordinarily get the chance to attend. Of course, people will see similarities with Essence, but theirs is more female-focused and ours isn't. We're tak-

ing a different approach and in a different part of the country. The audience is big enough to go around."

"Some might think we're chasing Essence," Hill says. "But the real impetus was the popularity of the awards: How can we blow out the awards show weekend, make it bigger and become more face to face with our audience?

During the day, BET Experience attendees will be treated to a diverse lineup of events. In addition to the aforementioned music countdown show "106 & Park," another outdoor stage, Music Matters, will present free performances by up-and-coming artists. A special exhibit of past BET Awards lifetime achievement honorees will be housed at the Grammy Museum. Seminars focusing on money, culture, family and other subjects will also be part of the festival mix, along with BET's first film fest curated with Urbanworld at Regal Cinemas L.A. Live and an interactive Fan Fest expo offering exhibits, demonstrations and various foods.

BET expects 75,000 attendees across the three days, with 40% of attendees expected to come from Southern California. At press time, 65% of tickets have been sold.



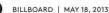


Essence Festival. Now facing a strong contender, the 19th annual fest begins less than a week later (July 4-7) at New Orleans' Superdome with presenting sponsor Coca-Cola, Also erving up a mix of music. lifestyle seminars and quest speakers, Essence shares BET headliners Beyoncé and New Edition on a bill that includes Maxwell, Jill Scott and Charlie Wilson.

R&B/hip-hop. Mainstream

TV appearances are ently out of reach for most R&B/hip-hop acts. especially up-and-comers like PI Morton and Mateo, And they have fewer mainstream touring opportunities in comparison to pop, country and rock artists. This new platform offers valuable . exposure.

Los Angeles. The city could use a boost to the local economy. Bringing more visitors to town meansideally—more dollars spent at hotels, restaurants and other venues and tourist attractions. A successful BET Experience would also help AEG solidify the entertainment/lifestyle hub envisioned when L.A. Live was proposed



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P

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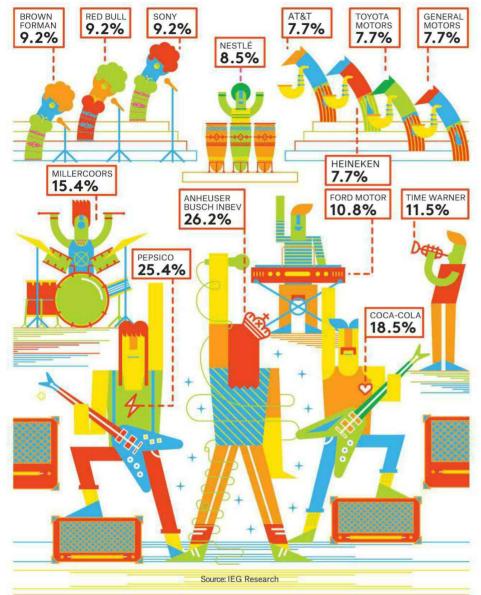


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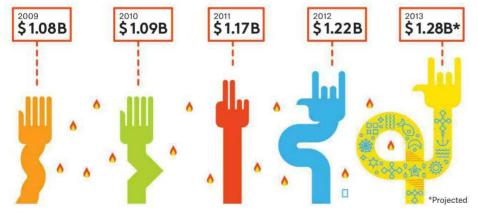
TOPLINE

TOP BRANDS IN THE U.S. FESTIVAL MARKET

Percentage of the more than 100 U.S. festivals in 2012 that the companies below sponsored



GROWTH OF TOTAL SPONSOR SPENDING ON MUSIC FESTIVALS



BRANDING

Branding Festivals

Sponsorship for the live music business is up more than 15% in three years as more brands look to tap into fans' passion By Andrew Hampp

rand sponsorship for festivals, tours and music venues keeps growing in the United States, and is projected to reach \$1.28 billion in 2013, according to marketing analytics firm IEG Research. Music continues to capture an increasing share of dollars from marketers postrecession, posting a 5.4% increase from \$1.22 billion in 2012 and a 15.5% increase from \$1.17 billion in 2009.

Part of that increase comes from music's rising appeal among consumer packaged-goods marketers, with Procter & Gamble's CoverGirl, Unilever's Fruttare ice cream bars and Kraft Mondelez's Oreo all sponsoring major tours and festivals this year, with other portfolio brands at the CPG giants starting to dip their toes in music programs. Other category wars like credit cards, automotive and smartphones have helped pour further dividends into the event, touring and festival space. Top sponsorship categories in terms of share of spend include media and publishing (8.9%), beer (7.3%), financial services (5.3%), spirits (5.2%), telecom (5.2%), automotive (3.6%), hotel and resort (3.2%), soft drinks (3.2%) and insurance (2.8%).

On the brand side, Anheuser-Busch is the topspending company of all music festivals at \$335.5 million. Pepsi ranks a close second with \$235.1 million. Coca-Cola finishes third with \$236.8 million, followed by Miller Coors (\$197.1 million), Time Warner (\$147.2 million) and Ford Motor (\$138.2 million).

Pepsi is still the top-ranked brand in music festival sponsorship, however, accounting for 15.4% of all spending compared with Coke and Bud Light's shared secondplace ranking with 10%. Heineken, Red Bull and Miller Lite each have 7.7%, while Budweiser, Jägermeister, Monster Energy Drink and State Farm are tied at 6.9%. Bank of America, AT&T, Jack Daniel's, Sonicbids and Verizon Wireless round out the tally with 6.2% apiece.

IEG's 2013 report doesn't factor in ad spending related to music, which continues to play a highly influential role in artist development and even track and album sales. Target's dedicated spending against exclusive album partners like Plnk, Taylor Swift, One Direction and Justin Timberlake has resulted in the retailer nabbing a significant share of first-week sales for those acts' respective releases, while Microsoft, Fiat and Dr Pepper are among the brands that have played a key role in breaking current hits from acts like Macklemore & Ryan Lewis, Pitbull and Icona Pop, respectively.

"Music remains hot," IEG Sponsorship Report senior editor William Chipps says, noting that music's growth is in line with overall sponsorship activity but still lagging slightly behind sports, projected to increase 6% in 2013.



Digital music company Slacker says it grew its paying subscriber base by 10%-20% as a result of redesianina its service to attract casua listeners. Slacker's paid-user base is between 500,000 and L million ir the United States

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10

VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE VAMPIRE

"dark but beautiful... Vampire Weekend have gotten better at just about everything they do." ★★★★★ ROLLING STONE

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ALBUM STREAMING ON ITUNES NOW APPEARING ON SATURDAY NIGHT LIVE MAY 11 AND LATE NIGHT WITH JIMMY FALLON MAY 13



DANCE

EDM Goes Major

Dance music is often pigeonholed as a singles genre with little alignment with the interests of majors. Atlantic's revived Big Beat challenges that perception By Kerri Mason

In 2010, it took Atlantic Records Group chairman/CEO Craig Kallman nearly three months to convince Liz Miller, now GM of his revived Big Beat imprint within Atlantic, to join the team.

"I said 'no' immediately," says Miller, who was living in Berlin at the time, managing social and digital marketing for techno don Richie Hawtin's Minus empire. "I thought, 'Major labels and electronic music don't mix. I'll be selling out. I'll be working for the man.' Then it occurred to me that it would happen with or without me."

Miller finally signed on in September 2010. A month later, Big Beat released Skrillex's *Scary Monsters and Nice Sprites* under a 360 deal. The EP won three Grammy Awards; sold more than 1 million copies of its title track, according to Nielsen SoundScan; and made its half-shaved-head hero a household name.

The 360 deal increases the moneymaking potential for a label and also lengthens the list of required skills for a GM. Today's dance imprint leader has to know the music, touring, merchandising, publishing and radio, all while maintaining his or her pre-major credibility.

But there isn't strong evidence that expanded rights agreements,



so-called 360 deals, are moving the needle significantly for majors since such agreements became more commonplace in the last five years. For example, Billboard estimates 360 deals brought in an additional \$70 million outside of recorded music or publishing for Warner Music Group out of annual revenue of more than \$3 billion.

Big Beat artist **Chuckie**

> During the next three years, nearly every major would stick its flag in the ground of EDM's brave new world. Universal revived legendary disco label Casablanca in 2012, with acts like Totally Enormous Extinct Dinosaurs

and Kavinsky under the guidance of longtime New York nightlife promoter Thomas Dunkley of GBH. Astralwerks, ground zero of the '90s electronica movement, built new momentum with Swedish House Mafia and Eric Prydz. Sony and former indie Ultra Music (led by Patrick Moxey) entered a "global strategic alliance" in January. Recent reports indicate that Island will bring back 4th & Broadway, and Capitol may relaunch iconic hip-hop label Priority as a beats-oriented outpost.

The imprints provide the majors with a door into what is otherwise an insular world—one that was starting to create stars of its own, on its own terms. To open it, majors not only had to convert electronic natives like Miller to their cause, but also broaden the scope of their traditional deals to fit the singles-driven, fast-paced, live-oriented EDM landscape—namely, go 360. Skrillex, Swedish House Mafia and Prydz are just some of the artists who have signed circular deals with major-label dance imprints, which are becoming the rule rather than the exception in the space.

"I wouldn't want to work somewhere where we were only making money off of music [sales]," Miller says. "That would be very challenging."

In addition to Skrillex and Swedish House Mafia (both are lucrative mega-stars, despite not releasing a full-length original album), Miller points to Big Beat act Chuckie as an example of 360 success. The Dutch DJ/ producer already has "a very solid touring calendar," she says, but his next single, A&R'd by the label, will feature Lupe Fiasco. "We'll take it to [R&B/hip-hop] mix shows and then eventually top 40 radio. Imagine what his touring will look like then." Chuckie's top-performing track until now was 2011's "Who Is Ready to Jump," which hit No. 36 on Billboard's Dance/Club Play Songs chart.



PUBLISHING

In the April 13 issue, the Road Work column misstated the name of Keith Urban's booking agent. Creative Artists Agency is handling the country star's current tour In the May 11 issue, a story about Billboard's Latin Music Conference misspelled the names of SBS Andrew Polsky Marca Miami's Stacy Pagan and MasterCard's Geraldine

Cooper

12

Launching The Mothership

Industry veterans join forces to start boutique publisher with catalog including Tom Waits By Ed Christman

Veteran music publisher Lionel Conway and Epitaph Records owner Brett Gurewitz have launched a new publishing company, Mothership Music, that will bring together the latter's Fig Music and the former's administered Jalma Music.

Conway made his bones in publishing by launching and running Island Music, and along the way also headed up PolyGram Music and Maverick Music. More recently, he oversaw the U.S. operation of Stage Three, which BMG Rights Management purchased in 2010. Conway stayed at BMG through late 2012.

Mothership will serve as administrator for the Gurewitz-owned Fig catalog as well as Jalma Music, which is the publishing company of Tom Waits and his wife, Kathleen Brennan, that was administered by Conway, who helped bring Waits to Gurewitz's Anti-label in 1999.

Besides Fig and Jalma, early Gurewitz catalog administered by

Wixen will now be overseen by the new venture. In addition, Mothership will sign songwriters going forward, having already cut deals with Anti- artists Sean Rowe and the Melodic. Furthermore, Gurewitz adds that the company has just signed Heather Bright, aka EDM artist Bright Lights. In all, Mothership is beginning with a catalog of about 750 songs, Conway adds.

In the wake of Sony/ATV administering EMI Music Publishing and BMG doing a rollup of midsize publishers, Conway notes that the majors have gotten too big, with so many songs and writers that they can't give them all 24/7 services. "That's what the new companies like us can do," he says. "There is a gaping hole right now after all the publishing acquisitions," and Mothership plans to capitalize on it, he adds.

Gurewitz describes Mothership as a unique partnership because of what he and Conway bring to the table. "What we combine are years of experience and relationships, along with a well-earned reputation for being artist-friendly and repertoire-centric," Gurewitz says. "We want to work with hip, contemporary artists, but we're also looking for writers whose songs are timeless."

Mothership is self-financed by the two principals, who say they're in it for the long haul.

As a stand-alone operation, Mothership will use the Epitaph royalty systems to track and pay publishing royalties, Conway says.

Mothership is starting with a small staff, with Connie Ashton handling copyright and licensing, while it will use Hitcher, a new company formed by Pulse Music and Joe Rangel, former VP of film and TV for EMI Mu-

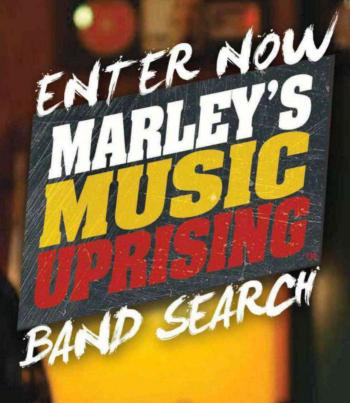


sic Publishing, for synch placements.

For A&R, there's Conway and Gurewitz, with further help expected to come from a couple of planned joint ventures with industry tastemakers in deals close to being signed.

While Epitaph is known for rock, folk, punk, blues and singer/songwriters, Gurewitz says Mothership also wants to get into contemporary R&B/hip-hop, and will be looking for writers in that genre.

He also says Epitaph will likely be more aggressive in pursuing 360 deals, which includes signing to the label and publisher and handing over merchandise rights.



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TOPLINE

ΜY Day

Marcie Allen President/Founder MAC Presents

Green Day, Dave Grohl and the Rolling Stones are better-known in advertising circles for all the opportunities they've said "no" to rather than "yes." In the last nine months alone, Marcie Allen at MAC Presents has helped broker rare partnerships for all three acts that helped them say "yes," for Nokia and Citi, respectively. Allen has also used her ties to music to help artists and families affected by Hurricane Sandy, and a short-form documentary about her experience aiding victims in the Rockaways, "Beach 119," is in the works. She is one of 18 people that the White House recently recognized as a "Champion of Change" for her volunteer efforts, and she's also being named one of T.J. Martell's Women of Influence.



Wake up in Nashville after a weekend of soccer games, dance recitals and play dates with my stepdaughters, ages 5 and 8, and my husband. Catch a cab to the airport from Green Hills-I wish it only took eight minutes to get to the airport in New York



Wheels up! Flight from Nashville to the other place I call home, New York. Make my routine trip to Starbucks for iced tea and the newsstand for magazines.



Lunch at Soho House with Tracie Rodburg of the NFL to compare notes about brands and activation ideas. It is so great to chat with someone else who works in sponsorships, but in a different field.

Head to Greenwich Village to teach my concert 2.00 PM management class at NYU Steinhardt, where I became an adjunct professor this semester. Lauren Hale of Creative Artists Agency joined us to give her personal insight about her career and experience in the branding world.



Email with Nate Parienti of Live Alliance about song clearance for the "Beach 119" documentary short I directed and he produced. Crazy that today is the sixmonth anniversary of Hurricane Sandy.

Call with Richard Kerris with the Rolling Stones to discuss content for the official Stones app. Citi is 4.45 PM presenting sponsor of the app and the official sponsor of the tour.

Call with a brand about potential sponsorship for Linkin



Back home in Brooklyn. Unpack bag from Nashville 10.00 PM and Washington, D.C. Repack my bag for trip to Los Angeles tomorrow. The first Stones show starts later this week at the Staples Center. -Andrew Hampp

Park. It's my first time working with them

Marcie Allen otographec at the MAC Presents offices in New York





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TOPLINE **The Deal**

Timberlake **Is Priceless**

WHAT: Justin Timberlake and MasterCard inked a two-year partnership that will include concerts, creative collaborations and an expected ad campaign. Much like Beyonce's multipleyear global pact with Pepsi, which includes original content as well as a tour and appearances in commercials, the Timberlake partnership is set to reach a collective ad spend that will likely exceed \$60 million, based on Billboard estimates from previous MasterCard campaigns. The partnership kicked off May 5 at New York's Roseland Ballroom with Timberlake performing for nearly two hours to a sold-out crowd of 3,500 card members and invited guests. The exclusive gig inaugurated MasterCard's Priceless Premieres, which will include events in more than 21 cities across the globe as well as unique content. Timberlake also announced May 6 that MasterCard would be a sponsor of his fall world tour.

WHY: The financial services category has reached greater levels of competition in the music space as American Express, Citi and Chase amp up their tour sponsorships, naming-rights deals and artist relationships. Having an instantly recognizable name like Timberlake as the face of a new platform like Priceless Premieres means MasterCard raised fast awareness among its target audience of millennials, as card holders skew as young as 14 or 15. "He has an ambition to take Priceless to another level, and that is exciting because he's one of the busiest guys on the planet-he's an actor, a musician and a two-handicap golfer. It's like, excuse me, can you please fail somewhere?" MasterCard Worldwide chief marketing officer Alfredo Gangotena says.

WHO: Gangotena, MasterCard ad agency McCann, Timberlake's newly consolidated reps at William Morris Endeavor and manager Johnny Wright will collaborate during the next two years to identify new ways for Timberlake and other artists to create Priceless experiences in music. MasterCard is currently sponsoring Beyonce's Mrs. Carter World Tour, where the brand has its own section of the stage where card members can watch the show each night and, on some occasions, even share the mic with the singer as one fan did at a recent gig in Paris.

IF: All the wrestling over presale and VIP exclusivity among credit cards should ultimately result in higher ticket sales. In a discussion with Billboard at MIDEM earlier this year, AmEx chief marketing officer John Haves said that 40% of AmEx's 102 million card members spend money on music every year, and that AmEx helps sell 4 million tickets per year. Citi senior VP of experiential marketing Jennifer Breithaupt also told Billboard in February that Citi presales encompassed more than 5,000 events in 2012 and increased 10% year over year in ticket sales. MasterCard is also looking at global naming-rights opportunities, recently signing a deal for Beijing's Olympic stadium and others in Mexico and Latin America. -Andrew Hampp



tour sponsorships and naming-rights deals.



Timberlake. The superstar has already relied on brand partners like Bud Light Platinum, Target and Myspace to help with the accelerated campaign for his third album, which kicked off in early January. With a sequel set for Sept. 30, MasterCard should play a key role in setting up the next phase of The 20/20 Experience



Credit cards. American Express, Citi and Chase have blown up their music presence in recent years. By inking more exclusive presales with top tours, credit cards are becoming the new smartphones-forcin consumers to choose which provider can give them the best access to their passions



MASTERCARD BY THE NUMBERS

\$60m Estimated ad spend on Timberlake partnership

2m Copies sold of The 20/20 Experience

959m Number of MasterCard

GOOD

Gunning For Better

Family Tree Entertainment CEO Michael "Blue"

Williams is tired of hip-hop getting a bad rap in

the media. That was a driving factor in why he

founded Guns 4 Greatness, a gun buyback pro-

end of the stick when it comes to the news cycle,'

says Williams, who manages Cee Lo Green and

In March, Williams took his first step toward

changing that stigma by teaming with the New York

ness buyback in Brooklyn. Those who anonymously

in the form of a bank card and the opportunity to be

found in his son's room," Williams recalls. "Just

The next buyback will take place June 1 at a

him talking like that made the whole day worth it."

"I had a father come in and turn in a gun he had

turned in a firearm received a monetary payment

mentored. The buyback collected 115 firearms.

City Police Department to hold the first Guns 4 Great-

community don't ever get the attention."

Big Boi. "The good things that we do in the hip-hop

in New York and beyond.

gram that aims to reduce firearm-related violence

"I felt like hip-hop was always getting the short

Works

EXECUTIVE TURNTABLE





BRANDING

Roc Nation appoints Elizabeth Mitchell to the newly created role of VP of branding. Based in New York, she will focus on creating new strategic partnerships and building brand identity for Roc Nation and its roster of musical acts (Rihanna, Shakira, Deadmaus) and athletes (Robinson Cano, Skylar Diggins) under the company's recently launched sports divi-

sion. "There are a lot of projects, but there are also a lot of opportunities for the people [who Roc Nation] represents to still partner with some incredible brands out there," says Mitchell, who will report to Roc Nation president Jay Brown and VP of marketing Liz Hausle. "I'm here to help connect people to the Roc Nation brand and who we represent." Mitchell has relocated from London, where she previously managed Nokia's entertainment industry marketing partnerships and event efforts globally. Most recently, Mitchell was responsible for the launch of Nokia Music's strategic partnerships and branding events in the United States.

PUBLISHING

Kobalt Label Services appoints Paul Trueman VP of international marketing. He was international marketing manager at Universal Music Group International's Cooperative Music division.

Artist Publishing Group names Tamara Conniff COO. She was president of music services for Front Line Management Group.

MANAGEMENT

New Era Media & Marketing, a division of Red Light Management, appoints Michelle Edgar VP of business development. She was director of brand partnerships and commercial licensing at Warner Bros. Records and is founder/executive director of nonprofit Music Unites.

RELATED FIELDS

Dick Clark Productions names Liz Morentin VP of publicity. She was VP of communications and media relations at Live Nation.

-Mitchell Peters, exec@billboard.com

Further Dealings

Grammy Award-winning singer Lauryn Hill was sentenced May 7 to three months in prison and an additional three months in home confinement for failing to pay taxes on about \$1 million in earnings. Hill, a 37-year-old South Orange, N.J., resident, pleaded guilty last year in the case. During a forceful statement to the judge on May 7, Hill explained she had meant to pay the taxes eventually but was unable to during a period of time when she dropped out of the music business, echoing a defense she wrote last year in an online post. "I needed to be able to earn so I could pay my taxes, without compromising the health and welfare of my children, and I was being denied that," Hill said May 7, without explaining what exactly triggered her actions.... Warner Music Group aims to lower its interest payment rates on the \$820 million term loan it will take on to pay for its

purchase of Parlophone Label Group and allow it to reduce the rate the company is paying on its existing term loan. WMG will pay a rate of LIBOR plus 2.75%, with a LIBOR floor minimum of 1%. Since LIBOR is currently below 1%, the effective rate would be 3.75% for the loan. It was originally thought that the loan would be priced at LIBOR, with the same minimum, plus 3.25%, which means a rate of 4.25%. Moreover, WMG is also negotiating for a reduced rate-the same rate it hopes to get for its new term loan-on its existing \$492 million term loan, which currently carries LIBOR plus 4%, with a minimum LIBOR floor of 1.25%. That calculates to a rate of 5.25%, which means WMG is negotiating to lower that rate by 1.5 percentage points. . . . EMI has won a dispute over Duke Ellington's net revenue. The case was brought by Paul Ellington, grandson of the jazz

pianist, who sued EMI for hundreds of thousands of dollars. He alleged that EMI had breached a 1961 songwriter royalty agreement with Ellington by deducting fees for foreign affiliates before accounting for Ellington's 50% share of net revenue. In 2011, EMI prevailed at a New York court by arguing it was allowed to do so by the terms of the 1961 contract. On May 2, an appellate division in New York agreed with the assessment that the contract isn't ambiguous. During his lifetime, Ellington composed dozens of famous tunes including "It Don't Mean a Thing (If It Ain't Got That Swing)" and "Mood Indigo." In the mid-'50s, when Ellington was an active artist, the music industry was a different market. Unlike today, there were quite a few large song publishers. Ellington's deal was with a company owned by jazz music publisher Irving Mills.

The Guns 4 Greatness team holds a surrendered assault rifle at a press conference in New York From left: Ken Thompso Gregory Thoma the Rev. A.R. Bernard, L.Londell McMillan, Michael "Blue Williams and NYPD commission Raymond

Kelly

location to be determined in Queens, with others planned throughout New York later this summer and eventually in other states. Williams is calling on friends like Jamie Foxx, Nas and Nick Cannon to participate on-site and help raise awareness.

"It's a little more than just a gun buyback program," says Cannon, noting that he grew up wanting to be in a gang and carry a gun. "They're trying to take it one step further by allowing people to have someone to come back to as a mentor, who they connect with and can talk to on their level."

Those who wish to lend their celebrity or financial support to the program (each buyback costs up to \$30,000, according to Williams) can do so by visiting Guns4Greatness.org.

TOPLINE Think Tank

LATIN NOTAS LEILA COBO

SGAE's New Pitch To Authors

Antón Reixa plans to restore faith in one of Spanishlanguage media's key cultural organizations



f all the candidates to lead SGAE, Spain's embattled society of authors and editors, **Antón Reixa** would appear to be the least likely. An artist and film/theater director, Reixa was best-known as lead singer/songwriter of **Os Resentidos**, a Galician punk rock band

popular in the '80s and '90s with an anti-establishment message. If Reixa had bureaucratic or corporate inclinations, they weren't evident. Yet last year, when longtime SGAE president **Teddy Bautista**

resigned following a very public federal investigation against SGAE for misappropriation of funds, among other accusations, Reixa was elected as his successor.

Now, slightly more than a year into his presidency, Reixa is promoting what he calls the "new SGAE," an organization that he describes as more "discreet" and "less presidential."

"It's something I've fostered for my own peace of mind," Reixa says. "We've increased as much as pos-



Antón Reixa says SGAE

is now "less

presidential

sible all the internal paths of participation. There are more meetings of the board of directors and we have work groups made up of over 100 authors in different areas. And we've decentralized, creating councils in different territories. It's an open road now." "We see an SGAE in a process of change,

where they want to renew good practices with transparency and more consensus," Universal Music Publishing Group executive VP John Echevarria adds.

To understand the significance of this, one must understand what SGAE represents.

Most U.S. citizens probably don't know what BMI, ASCAP or SESAC do,

but in Spain, SGAE is a household name. The society is widely considered the country's most influential and powerful cultural entity. SGAE has more than 100,000 members and in 2011 alone, distributed some \leq 365 million (\$477 million) to its members, according to published reports. Moreover, because SGAE acts as a bridge between Europe and Latin America, it has major influence over Latin American societies.

But SGAE's aggressive collection tactics have also pitted it against Internet associations, the press and the public at large. Last year's debacle provided even more ammo for critics who have long undermined authors' rights as punitive to the consumer.

Today, at least part of Reixa's challenge is to improve SGAE's public image. But the way he's set about doing it is from within.

A first step was limiting his own presidential powers. Reixa took a pay cut and makes $\leq 60,000$ (\$78,000)—20% of what his predecessor made. Any SGAE expense that costs more than $\leq 6,000$ (\$8,000) needs board approval. And as president, he cannot serve for more than two legislatures, unlike his predecessor, who served for nearly 20 years.

However, Reixa says, "Our biggest problem is that now that we have a clear desire to renew and conduct ourselves with transparency, there is a change in law that reduces our rates to benefit big corporations." Reixa is referring to issues like the private copy compensation, where writers received a percentage for each device (e.g., CD, DVD, CD player) sold, with the manufacturer paying the tax, which brought in approximately ϵ_{100} million (\$131 million) a year. Today, the government is paying the writer's share, but is only contributing around ϵ_5 million (\$65 million) per year. The difference in amount would've been bridged by higher prices, but that hasn't been the case.

The loss of this revenue, compounded with the loss of mechanical royalties and loss of performance collections brought on by an ailing economy, has affected SGAE's overall collection, which last year went down by 16.4% compared with 2011.

However, Reixa says that "although we've collected less, we have distributed more ... And we've reduced our general expenses to ε_{50} million [\$65 million] annually from ε_{69} million [\$90 million] annually before. Fundamentally, we're preparing for a crisis that is going to last several more years. But we wanted to serve our members' interests and we're putting a lot of effort in online collections and international revenue."

If anything, Reixa says, being on the corporate side of SGAE has made him realize that defending authors' rights depends mostly on the authors themselves.

TAKEAWAY: If Reixa's plans for SGAE come to fruition, it will not only be good for the Latin market but could also be a model for other collection societies.



Live Nation

first-quarte

gains in its concerts division and

is betting EDM will

lead it to a strong 2013

First-quarte

revenue grew 6.4%

to \$923.7

million and

adjusted operating

income rose 9.8%. Live

was \$64.2

improvement from the \$66

million loss

in the prioryear period.

Nation's

net loss

million.

a slight

posted

BUSINESS MATTERS GLENN PEOPLES

Radio's Personal Touch

Personalized radio could mean many things in the near future, as a new Clear Channel

patent shows but there's still plenty of life in the traditional format



he radio business isn't what it used to be. If you believe some of the things written about radio through the years, you might think the iPod and YouTube killed it years ago. But radio is holding on: 243 million people listen to the radio every week in the United

States, according to Arbitron. Now the country's second-most-popular medium is transforming itself through the interactive nature of the Internet.

Radio stations want to provide listeners with the kind of personalized service that doesn't exist when music is broadcast over the air. Billboard has learned that Clear Channel has applied for a patent for a

ON THE ROAD RAY WADDELL

George's Last Show

Did the legendary George Jones

tour too hard for an 81-year-old, or was he just doing what he loved?



I wrote this column on the day the world's greatest country singer was laid to rest, fate shutting down **George Jones'** final tour before he could officially retire himself. A star-studded farewell concert set for Nov. 22 at Nashville's Bridgestone Arena will now continue as planned but as a tribute show. More than 15,000 fans had bought every available ticket to say goodbye to the legendary artist. Instead, fans, and many of the artists who



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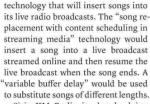
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SiriusXM Radio is already doing something similar. The MySXM Internet radio feature allows users to tweak SiriusXM's music channels by using the satellite radio company's playlists as a starting point for personalized listening. Listeners effectively transform the playlist heard on satellite radio into a custom blend of music. For example, SiriusXM's Hits channel allows for variations in popularity (current or up-and-coming hits),

style (rock or rhythm) and teen pop (more or less of it). SiriusXM's online service is available for free to all of its 24.4 million subscribers.

Other companies are helping radio stations capture the social, interactive nature of the Internet. LDR and Jelli provide "crowd-casting" services that allow radio stations to turn over the song selection to users. LDR's LDR.1 service treats crowd-casting as a feature to enhance existing programming several times a day. LDR.Takeover allows stations to crowd-cast for long blocks of time or around the clock. Listeners vote songs up in the playlist queue, recommend songs and sign up to receive notifications-through text, instant messaging or emailbefore their desired song airs.

Radio isn't changing just because it needs to better compete with downloads and streaming services. LDR CEO Daniel Anstandig says stations' biggest



impulse behind crowd-casting services is that "the most loyal, highest-impact listeners" expect to have "a lean-forward experience." Crowd-casting provides that experience without getting in the way of the legacy service. Today there are 250 stations and networks globally, although primarily in the United States, using LDR's services, Anstandig says.

But competition from digital services is definitely a factor in the changing face of radio. The popularity of YouTube, Pandora, iHeartRadio and Spotify all but demands broadcast radio change with the times. It's not the radio you grew up with, but it's still radio and it's still alive.

TAKEAWAY: Radio will probably never be completely interactive, but fans now expect to have the option to personalize their listening, and the industry is readying itself in a variety of interesting ways.

would've honored him at that last show, bid farewell at Jones' public funeral at the packed Grand Ole Opry House on May 2.

Like most country artists of his era, and today, Jones was a true road dog. He was dubbed "No Show Jones" for missing dates during his turbulent '70s-'80s period, but the truth is that a significant number of those dates were missed because he was booked by multiple agents of varying reputation, and, by his own admission, Jones more than a few times was double- or even triple-booked in towns far apart, and sometimes didn't even know these disreputable bookers had been paid advances on shows that could never have happened. After he settled down, Jones was the consummate pro, only missing shows for health issues, which also plagued his final run.

Jones was booked in the latter part of his career by the very reputable Reggie Mac. The question in Nashville in the wake of Jones' death has become, for many, how much he worked during the last few years of his life, and whether it was too much. While he still performed with vigor, for the past decade or more Jones only occasionally showcased the vocal prowess that made him a legend.

Jones told me in 2006, "As long as the people still want to come, I'm going to be there. I don't care if I'm 95. I'm at the point in life where I really could shut it off, but what would I do? I'm going to hit it as long as I'm able.

"It's never been about the love of the money," he added. "I sing because I love it." Even so, for a man raised in poverty in Depressionera Texas, Jones was most likely pulling in some of the best money of his career, and it must have looked damn good on the ledger. Jones had about 40 dates booked for his final tour. In looking at

his itinerary for the past couple of years, it doesn't seem too oner-

ous, even for a man in his 80s (and in his case, it definitely wasn't the years but the miles). Jones booked (as opposed to played) fewer than 30 performances annually the last two years, and going back further, he booked some 60 dates for 2009, and averaged about 75 per year between 2004 and 2008. Unlike the "No Show" era, Jones surely signed off on every date, and history shows that he was a man who did only what he wanted to do.

If that seems like a heavy schedule for an octogenarian, for comparison's sake, Willie Nelson, who turned 80 on April 30, has about 50 dates booked this year; fellow Texan Ray Price, 87, plays 60-80 dates annually, if he's able; and Merle Haggard, 76, does about 100 dates a year. Across genres, Tony Bennett, 86, booked about 60 shows last year, while B.B. King, 87, booked more than 80. Bob Dylan, 72, has toured far more in the last 20 years than he did during the first 20.

In hindsight, one could only say Jones worked too much, and even that point is hard to make. At best, one could argue that he held off retiring a year or two too long. Unless, of course, one subscribes to the credo of hard-touring Neil Young, 67, who famously sings in "Rust Never Sleeps": "It's better to burn out than to fade away." O

TAKEAWAY: Every case is different, but when it comes to legends, less might mean more. Preserve and protect.

Film In

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TOPLINE

QUESTIONS Answered

Bryan Leach

CEO, Polo Grounds Music Senior VP of Urban, RCA Records

What did you wake up thinking about? How lucky and happy I am. I make a great living doing what I love to do. I also check my emails and fight the temptation to not go to the gym. I make notes of who I need to call and what music I need to listen to on the ride in with fresh ears. I check sales and radio reports for current singles from my home office before I head into the city.

Describe a lesson you learned from a failure. From my indie years, I've learned that it's really not how you start, it's how you finish. You have to invest in talent, find great partners, not be afraid to go with your gut, be patient but outwork everyone and cross your fingers. Also, adversity and perceived failure create opportunities for you to learn who you are. How you rebound from or decide to address those challenges determines how you're built.

What will define your career in the coming year? Growing Polo Grounds' roster with the continued success of A\$AP Rocky and Pitbull. The addition of acts like Overdoz, A\$AP Ferg and Lantana gives us a strong release schedule for the next year. This year we opened a private recording studio where we are focused on developing our Polo Grounds Music Publishing team of writers as well as better supporting our label release demands. We're also developing partnerships in the tech and entertainment space and launching our first TV project this year with rapper Diamond. Additionally, the Polo Grounds Music Foundation and nonprofit FanMale are continuing our work in supporting programs that target the hardest-to-reach youth in Harlem and other areas.

Who is your most important mentor, and what did you learn from him or her? I've learned from so many people in ways that were direct and intentional and in ways that were more about me observing and benefiting from the access I was given. RCA Records CEO Peter Edge and president/COO Tom Corson have been amazing partners, lending creative support and also setting high goals for not only our partnership but also the entire RCA team. I spent more than 10 years working with TVT founder Steve Gottlieb, building an independent urban department that included Lil Jon & the East Side Boyz and Pitbull.

Name a project you're not affiliated with that has most impressed you in the past year. The indie scene that has helped artists tour, form partnerships, sell merch and eventually get picked up. Acts like Macklemore, Danny Brown, Action Bronson and Baauer have generated so much interest behind them. It reminds me of what I always tell artists who ask how do they get signed: "Make us come to you."

Name a desert island album. That would have to be two: Angela Bofill's *Angie* and *Angel of the Night*. As a kid, I listened to my mother burn the needle with these records whenever she wanted to feel happy. —Gail Mitchell

3 "An A\$AP Rocky canvas picture, taken by Brock Fetch."

4 "My Knicks shrine, including an autographed picture of Clyde Frazier given to me by my son for Father's Day."

20









award from Lawmar romotions aiven to me at TVT for the success we had with Lil Jon, Ying Yang Twins and Pitbull. I had to mount it—when it was laid flat. everyone kept trying to lift the needle.

2 "Polo Grounds Studios, where the A\$AP artists, Lantana and my writers have been working out of every day."



"I always tell artists who ask how do they get signed: 'Make us come to you.'"

Bryan Leach photographed at the Polo Grounds Music offices in the Bronx.

Age: 43

Favorite breakfast: "Turkey bacon and eggs with mint tea."

First job: "I interviewed with Steve Gottlieb for an A&R job at TVT in the back of a taxicab. I was hired."

Memorable moment: "Our five-year run at TVT as the No. 1 independent label, selling millions of records in the process."

Advice to young artists/ entrepreneurs: "Invest in yourself by learning as much as you can, working as hard as you can and putting the music first."



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BACKBEAT

Dress You Up In Punk

Fashion renegade Madonna and fellow sartorial daredevils Miley Cyrus and Jennifer Lopez struck a pose at the Metropolitan Museum of Art's Met Ball gala, premiering the "PUNK: Chaos to Couture" exhibit. Punk originators Vivienne Westwood, Marky Ramone and Deborah Harry all represented.

1 Giving props to her punk heroes Patti Smith and Sid Vicious on the red carpet, **Madonna** vamps it up in studs, safety pins and torn fishnets at the Costume Institute gala at the Metropolitan Museum of Art for the exhibit "PUNK: Chaos to Couture" on May 6 in New York.

2 Miley Cyrus stuns in a Marc Jacobs fishnet frock, while her Sid Vicious spikes make noise at the Met gala.

3 Country gal Taylor Swift splits the difference between princess and punk on the red carpet, taking time away from her tour to get punked with the stars.

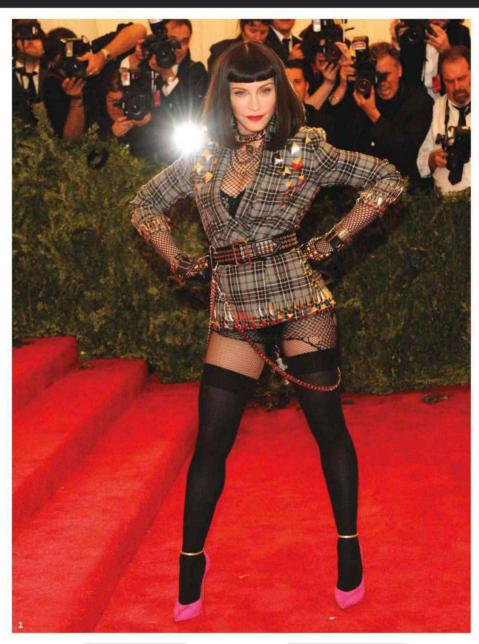
4 Jennifer Lopez celebrates her new album and single "Live It Up" (featuring Pitbull) with cat calls at the Met gala, donning a Michael Kors cheetah print gown.

5 Grammy Award winner **Miguel** practices his best rebel yell at the "PUNK" event.

6 Kim Kardashian and Kanye West revel in expectant-baby bliss ahead of the rapper's performance at the Met gala, where he debuted new songs from his forthcoming album, including "I Am a God."

7 Among the few attendees who actually experienced the legendary CBGB bathroom (which is featured in the "PUNK" exhibit) at its original Bowery location were Blondie's **Chris Stein, Deborah Harry** and **Clem Burke** (from left).

2





com

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"The only reason we're here is to make the Lakers look younger." –Mick Jagger

50 Years In Rock— And Still Rolling!

The Rolling Stones got an assist from surprise guest Gwen Stefani (who dueted on "Wild Horses") at the launch of their 50 & Counting tour in Los Angeles. On the East Coast, Lady Antebellum toasted the release of *Golden* with a secret Citi showcase in New York.

1 Four and counting: The Rolling Stones' Ronnie Wood, Charlie Watts, Mick Jagger and Keith Richards (from left) take on a fifth member in Gwen Stefani backstage at their 50 & Counting tour opener at the Staples Center in Los Angeles on May 3.

2 Kenny Chesney greets SiriusXM executives at a private concert for SiriusXM listeners at New York's Highline Ballroom on May 1 to kick off "SiriusXM Sounds of Summer." From left are SiriusXM's John Marks, Chesney and SiriusXM's Steve Blatter and Ross Zapin.

3 Lady Antebellum rings in the release of new album *Golden* with Citi. From left are Lady A's **Charles Kelley** and **Hillary Scott**, Citi's **Jennifer Breithaupt** and the trio's **Dave Haywood** backstage at the McKittrick Hotel in New York on May 7.

4 The Grammy Museum's Robert Santelli, "Little Steven" Van Zandt and Rock and Roll Forever founder Dr. Warren Zanes (from left) attend the Rock and Roll Forever/Grammy Museum launch of a Web-based music curriculum at New York University on April 24 in New York.

5 Members of the Grammy Foundation pose with performer Esperanza Spalding at a concert in Washington, D.C., on May 5. From left: the Grammy Foundation's Kristen Madsen, Spalding, BET's Debra Lee and Centric's Paxton K. Baker.

6 Composer Brian Tyler (left) and writer/ director Shane Black smile at the premiere of Walt Disney Pictures' "Iron Man 3" at the El Capitan Theatre in Hollywood on April 24.

7 Power play: Honorees, hosts and performers unite on the red carpet ahead of the T.J. Martell Foundations' Women of Influence' Awards at Riverpark in New York on May 7. From left: singer Elle Varner, who performed; honorees Joanne Camuti (director of American Airlines), Lori Stokes (WABC New York anchor), Liz Smith (journalist/columnist), Marcie Allen (president of MAC Presents) and Dr. Margaret I. Cuomo; "Weekend Today" personality Jenna Wolfe, who served as host; and T.J. Martell Foundation CEO Laura Heatherly.

8 ASCAP's Brendan Okrent, singer Katy Perry and ASCAP's Loretta Munoz and Sue Drew (from left) celebrate the eighth annual ASCAP "Create Music" Expo at the Loews Hollywood Hotel in Los Angeles on April 18.

















INSTAGRAM US! #BACKBEAT



Cheap Trick marks the 35th anniversary of *Live at Budokan* at the John Varvatos boutique in New York. @bighassleken Adam Block (President, Legacy Recordings), Tom Petersson (bass), Robin Zander (vocals, guitar), Rick Nielsen (guitar), John Jackson (VP A&R, Legacy Recordings), Marisa Magliola Jeffries (Associate Director Marketing, Legacy Recordings) @billboard #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.

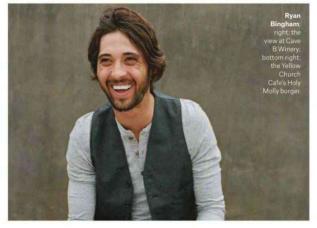
BACKBEAT PLACES

Rituals

Sasquatch! Festival

The ins and outs of the Memorial Day weekend music blowout, where roots and rock join forces in the Pacific Northwest (Quincy, Wash., May 24-27)





GETTING THERE

Flying to Seattle and driving is probably the easiest way to get there. I have driven from San Francisco twice and it takes forever. —Seth Hubbord, label manager, Polyvinyl

Come a day early. You'll beat the traffic on Silica Road and have plenty of time to track down illegal treats in the camping section. Then you can wake up at a reasonable hour and still easily catch the opening acts. —David Dickenson, founder, Suicide Squeeze

STAY HERE

Vantage Riverstone Resort has camping, RV hookups, motel-style rooms and full houses for rent. With a group of people, a house is perfect; you can shower and prepare your own food as needed. —Nate Prudhon, DJ/senior traffic coordinator, KEXP Seattle

It's all about the camping. So much so that it's been bundled with the ticket for the last three years. If you don't camp, you don't get the full experience. —Adam Zacks, founder/producer, Sasquatch!

I recommend coming and staying in an RV. —Sharon Van Etten

Cave B Inn & Spa is hands down the



best place to stay. It's located within walking distance of the Gorge Amphitheatre. I highly recommend the standalone cliff houses. **—David Dickenson**

DRINK UP

Cave B Winery. You can get a really cheap and amazing flight during the festival, and the winemakers—like



pretty much everyone in the Pacific Northwest—are super nice. —Taylor Rice, Local Natives

GRUB HUB

I often grab breakfast at the Palace Cafe in downtown Ellensburg before I head back out to the festival. —Wes Howerton, band manager, Barsuk Records

Off-site, the Yellow Church Cafe is a huge hit with the Ellensburg crowd. —Adam Zacks

The Domino's Pizza booth and the elephant ears; just don't eat them together. —David Dickenson

SIDESHOW

There's hiking and a trail that leads you down to the river right below. I'm not sure if you're allowed to swim in it but, seriously, it's so close. —Nora Kirkpatrick, Edward Sharpe & the Magnetic Zeros

TRAFFIC MAGIC

Beware of the first day. I'll never forget hearing of the backups into the festival, and the story of Yellow Ostrich having to get a police escort into the venue to play their show in time. —**Michael Benjamin Lerner**, *Telekinesis*

BIZ HOT SPOT

Backstage anywhere, but especially at the main stage: There's great, free coffee, alcohol, snacks and ice cream. —David Dickenson

AFTER HOURS

Party in the camping area or at the Ellensburg Holiday Inn. **—Seth Hubbard**

MUST HAVE

Summers in the Gorge bring unpredictable weather. Past years have included hailstorms and heatstrokes. The venue has covered misting stations you can walk into when it's especially hot out. Be sure to check the forecast before you pack, but either way you'll want coldweather and wind-preventing clothing for the later performers. —**Nate Prudhon**

DON'T MISS

Ryan Bingham, mainly because I love that Adam Zacks has been putting a great country artist in the festival for the last couple years. Also, I'm sure Father John Misty will put on another amazing show as he's been doing for the last 12 months. **—Wes Howerton**

Catch Japandroids and Danny Brown. They always put on really engaging, exciting shows. I'm really curious to see Disclosure as well. Local acts that outof-towners should not miss include Erik Blood and OC Notes. —Jason Baxter, *in-house publicist, Hardly Art Records*

LOCATION, LOCATION

There are some trees at the top of the hill overlooking the amphitheater, and that's a great place to cool off with the added benefit of one of the most spectacular views on the entire West Coast. —Jason Baxter

The setting is what really makes this festival truly spectacular. There are few things better than watching your favorite band on the main stage while the sun sets over the Columbia River Gorge. –Wes Howerton

-Colin Stutz





@mackle-

Thrilled to be one of the headliners at this years Sasquatch Festival!!

@XDanny-XBrownX

Sasquatch Festival is gonna be tight ... I'm glad to be apart of it this lineup is crazy

@**the**lumineers Last week

to enter for a chance to win a Trip and VIP Passes to @ Sasquatch!

@reignwolf plays @ Sasquatch Music Festival! Friday May 24 at 5 pm!

Gear

Arena-Ready Sound

When Bon Jovi, Kelly Clarkson and Blake Shelton need to blast out the hits, they turn to super-producer John Shanks



"I came up from the other side of the glass," says John Shanks, perched in front of the massive Neve mixing board dominating his control room. Today, the stats alone confirm Shanks' rank at the apex of popular music's most versatile and successful producer/songwriters. Moving effortlessly from the superstars of rock (Sheryl Crow, Fleetwood Mac, John Mayer, four Bon Jovi albums that include the group's upcoming effort), pop (Kelly Clarkson, Miley Cyrus, Celine Dion) and country (Keith Urban, Rascal Flatts, Blake Shelton), Shanks has collaborated on 45 No. 1 singles across numerous charts, and contributed to more than 90 albums that reached the Billboard 200's top spot.

The 47-year-old got his start, however, as a sideman: Barely out of his teens, he found himself playing guitar in R&B powerhouse Teena Marie's touring ensemble, and later became a pivotal member of Melissa Etheridge's crack backing band. "Coming from being a musician and songwriter, I can identify when the problem isn't,

"If you're not editing yourself, you can feel that energy and enthusiasm in the music." say, the drum sound, but what chord change is needed to set up a melodic lift," he notes. "That's my strength, and my struggle: how to make a chorus pop so that the second you hear it, you're like, 'Wow, that's that song!"

Shanks' current creative lair is Henson Studio C, located in what was formerly the legendary A&M Records studio complex, in Los Angeles. It's a storied room, the place where stone classics from Joni Mitchell's *Blue* to Carole King's *Tapestry* were recorded. "The history alone gets artists excited to work here," he says.

His craft is prized not so much for a trademark sound as a contemporary sensibility based on drawing the best out of even the most iconic act. Equally influenced by Bob Dylan and Crosby, Stills & Nash as he is by Massive Attack and Peter Gabriel, Shanks' productions prove distinctly modern, all while committed to standout performances. His workspace reflects this balance: A Macdriven Logic system designed for quick beats and samples hums alongside a top-notch selection of vintage analog outboard gear. As befitting a man entrusted with A-list axemen like Richie Sambora and Eddie Van Halen—and a virtuoso guitarist himself—there's no shortage of stellar six-strings, amps and pedals at Studio C.

"I have 300 guitars, including a '59 Les Paul," Shanks says. "That's a \$250,000 guitar, but is it better than other ones I might use more? They're all tools." As such, everything at Shanks' disposal is dedicated to capturing inspiration on the fly. "The best ones always come really quickly," he says. "It's almost like Jackson Pollock writing and recording—all about action and trusting your instincts. It's lightning in a bottle." —Matt Diehl

Name: John Shanks

Provenance: Los Angeles by way of New York.

Big break: Co-producing Melissa Etheridge's gold-certified 1999 effort *Breakdown*, which was nominated for an album of the year Grammy Award. "I started as the guitar player on that record. Melissa was trying out a producer, and it wasn't going well. One day, she walked me out the back door, sat down on a bench and said, "John, I think you're ready. I want you to produce my album, starting tomorrow." She was coming of f selling 10 million albums; it was like a stamp from the queen."

Current projects: Shanks recently completed forthcoming albums from Bon Jovi and Goo Goo Dolls. This month he begins work on Colbie Caillat's next full-length. "We're going to record on the beach—literally" he says with a laugh. "I'm going to walk Colbie outside with a microphone and headphones and actually track her singing on the sand."





of Gibson ES 335s. This is the model Dave Grohl uses." 2 "That wall

1 "I have a lot

of amps is just bitchin'! I've got a '52 Fender Deluxe, a '54 Vox AC30 and a Suprothat's the amp Jimmy Page used on the first Led Zeppelir album." **3** "These are

my favorite pedals: natural overdrives, treble boosters, Tone Benders like Led Zeppelin used to use, a Rat to get Jeff Beckstyle tones."

4 "This old Wurlitzer has been signed by Elton John, Mick Jagger, Bon Jovi and Steven Tyler."

5 "I bought this old Pioneer reel-to-reel player on eBay."









The Year On The Charts

With the 2013 Billboard Music Awards rapidly approaching, we caught up with 12 of the BBMA finalists and performers to help recount the incredible high points, new discoveries and memorable moments that caught their ears during the past 12 months. Tune in to ABC on May 19 at 8 p.m. EST to watch the action live at the MGM Grand Garden Arena in Las Vegas, as host Tracy Morgan welcomes the biggest names in music to the stage.

BY RAY ROGERS

MAY 19 8 7C ON









LOOKING BACK ON THE PAST YEAR, WHAT WAS THE HIGHLIGHT FOR YOU?

Taylor Swift: For me, the highlight of this year was that fans went out and bought more than a million copies of *Red* in its first week of release. That was such an unbelievable feeling, knowing that many people wanted to hear about the last two years of my life. When I put out an album, it's like me releasing my version of events, the way I felt at my highest and lowest points. Sharing that with the world is a vulnerable position to put yourself in, and having it be so celebrated by my fans was almost an indescribable feeling of joy and relief and "Oh, good, they understand me."

Florida Georgia Line's Tyler Hubbard: Winning our first award at the Academy of Country Music Awards was pretty epic.

The Lumineers' Neyla Pekarek: This was kind of our year on the scene. Within about three weeks we did "Saturday Night Live," the Grammys and then a huge tour in Europe. One of those things would've been the highlight for an entire year, but that's kind of been the pace of the year since the record dropped. Even last night, we played the biggest headlining show we've ever played.

Carly Rae Jepsen: To be honest, it was really incredible to be at the



Billboard Music Awards last year. It was my first event outside of Canada. I wore my first designer dress, Dolce & Gabbana, which to this day is still my favorite piece ever. I was just in awe of the whole thing: It was my first time debuting "Call Me Maybe" on TV. I can just remember feeling a bit like Alice in Wonderland. To go back again this year, and just to be nominated and get to be a part of the night, is so cool.

Miguel: I'll never forget driving around L.A. for a couple days before the Grammys, to rehearsal and all of that, and catching Grammy billboards that said "The world is watching." I couldn't fathom how many people were watching the Grammys, until after. It was really special. It definitely felt like it was a breakout moment for me.

David Guetta: I literally had to beg Sia to be on "Titanium." She wanted to be a writer but not be the artist. That record has become one of the highlights of my career so far—and hers. It has so much emotion and depth. Now she is writing for Beyoncé and Rihanna. She has so much talent; I am really happy that I could help share this with the world. "I really like the P!nk song with the guy from fun., 'Just Give Me a Reason.' The first time I heard it, that song healed me." –PSY

Fun.'s Nate Ruess: We made the album that we wanted to make and, after so many years, what we're doing finally caught on to the mainstream. Jeez, the whole year has been a highlight of my life in music thus far.

WHAT SONG REALLY MADE AN IMPACT ON YOU THIS YEAR?

Swift: I'm obsessed with "Cruise" by Florida Georgia Line. It's the catchiest thing I've heard in years, and I love the Nelly version too. They're out on tour with us right now, so I get to hear it all the time. I'm also absolutely smitten with "I Love It" by Icona Pop. It's the way reckless abandon sounds in my head. I play it right before I go onstage.

Icona Pop's Aino Jawa: A couple of weeks ago, we saw the band Alt-J and they have this song "Breezeblocks" that has been on repeat since we saw them. I mean, before every show. It makes you want to dance.

Florida Georgia Line's Brian Kelly: We're big fans of "I Drive Your Truck" by Lee Brice. It's one of the best country songs we've heard in a long time. It's an amazingly written song. Hubbard: I lost my dad when I was 20 and so it just really hits home.

Ruess: The new Lady Antebellum single, "Goodbye Town." As far as adult pop music, I don't think anything else comes close to it.



THE LUMINEERS

2

Peak Single "Ho Hey," No

Peak Album The Lumineers, No. 2, Feb **Pekarek:** I love that whole Jack White album *Blunderbuss*, and I thought "Love Interruption" was a really interesting single to pick. Using the bass clarinet in a mainstream song is a pretty cool move. That whole record was pretty spectacular.

The Band Perry's Kimberly Perry: We really love the song "Stay" by Rihanna and Mikky Ekko. I remember watching them perform it for the first time. Man, it was just so emotional. Rihanna was kind of shaking when she performed the song. I immediately downloaded it off iTunes following that, and now it's on repeat on the tour bus. And I also love it because Mikky is a writer in Nashville and it's cool seeing a Nashville representative on pop radio.

One Direction's Liam Payne: I personally love "Let Her Go" by Passenger—both the lyrics and the melody are really beautiful.

Ed Sheeran: The Lumineers' "Ho Hey" was definitely one of the most impactful songs for me, for good reason. When that song popped, it just changed the whole setting in terms of radio airplay. It was all EDM for a while and then suddenly more bands like that were getting played. It was definitely hard to get "The A Team" on the radio when [it first came out] because radio can only play a certain amount of slower tunes, but "Ho Hey" paved the way for artists like me to get played.

Jepsen: "We Are Young" from the band fun. is so good. That intro is unpredictable, and then when it hits the chorus it just feels great. Everything about a pop song that I love is in that song.

PSY: I really like the P!nk song with the guy from fun., "Just Give Me a Reason." Last February I did a seven-city tour in Australia. I was in Melbourne after one show, and the weather was so hot. I was moving out of my hotel and the song was on the radio. The first time I heard it, that song healed me. That and the Bruno Mars song "If I Was Your Man," a very touching soul song for me.

Miguel: Kendrick Lamar's "Write About Me." I haven't heard a hiphop song like that in a long time. It's really creative. I can't explain it—but when you hear it, you'll understand.

Guetta: There are so many, but there is one woman who is outstanding: Emeli Sandé. She deserves to break in America. We worked together on a show before her first hit in the U.K. and she went on to sell more records than anyone for a debut artist. She has soul, class, and her lyrics are incredible.

WHAT NEW TALENT EMERGED OR CAME INTO HIS OR HER OWN THIS YEAR THAT BLEW YOU AWAY?

Swift: Tegan & Sara have been around for years and I've always loved them, but I feel like they really stretched sonically on this



new album, *Heartthrob*. I was just so impressed by it, and there isn't a song on it I don't love. So I guess, in my mind, I categorize them as the new Tegan & Sara. To see artists evolve like that is so inspiring.

Kelly: Somebody outside of country music that I found out about a couple of months ago was Ed Sheeran. I love his sound because he can do so many different things. One second he's singing, and the next second he's kind of rapping. I'm a big fan.

Pekarek: Alabama Shakes are a stellar group. It was really neat to see them, we caught them when they were at the Grammys when there was so much mainstream music. There's something awesome and raw about them. That whole record was really great from start to finish, which is a hard thing to do. They're great musicians, and Brittany Howard is a really, really great singer. It's something that has that old throwback to it, but it also has this new vibe with a new twist.



Jepsen: Fun. I think they're incredible. I love that they've broken all of the songwriting rules. For that I say, kudos to them.

The Band Perry's Reid Perry: For all three of us it was the band fun. We love the fact that they're bringing back the band culture. I felt rock'n'roll was kind of on the back burner, and they're doing a great job bringing back that type of music.

Payne: Frank Ocean's album was amazing.

Jawa: We would have to say K.I.D.S. They're super good. We saw their first show at South by Southwest. She's so cool. It's almost a bit cloud-talky in a way and it sounded very fresh.

Icona Pop's Caroline Hjelt: And it's nice to see a woman lead singer who knows how to dance!

Sheeran: An artist called Passenger. He's an amazing singer/songwriter. I had him on tour with me for a long time and now he's No. 1 in almost every country around the world, apart from America. He's going to be coming here soon.

Miguel: I just discovered Sohn. He's really special. He has a song called "The Wheel," and the opening line is "I died a week ago." It's an interesting way to begin an allegorical song. He's definitely an artist to watch.

Guetta: I'm always listening out for and supporting new talent. There is a young DJ/producer, Nicky Romero, that I have been working with and helping develop. He's amazing! He just had a No. 1 in the U.K. with another great young artist, Avicii.

Ruess: Kendrick Lamar. I just love the album and think he's something I haven't heard yet in hip-hop.

WHAT WAS YOUR FAVORITE MUSIC-RELATED MEME OR VIRAL VIDEO THIS YEAR?

Swift: I like the app where you can make your own memes. I make memes all the time and send them to my friends. I also love basically any cat-related YouTube video. Yes, I'm that girl. And I thought the goat video for "I Knew You Were Trouble" was brilliant—I showed it to everyone on my tour.

Kelly: We got a lot of laughs out of the Taylor Swift video. I don't know if we had a favorite, but I know that was one of them.

Miguel: The goat screaming videos are hilarious.

Pekarek: The whole band loves the goat scream. We actually found one of "Ho Hey" with the goat screaming as well. It's sort of flattering when you're amongst these silly things like that.

Ruess: I don't know what a meme is. I go on the Internet to check basketball scores. But "Gangnam Style" was the shit!

Jepsen: What's a meme? I don't even know that term! I did enjoy when "Call Me Maybe" went viral because it sure helped push the song, but other viral things







that I loved this year? 110% "Gangnam Style." I was lucky enough to meet PSY when we were in Europe and he personally taught me the dance. Well, at least the handshake part. I wanted him to go the full-blown extent, but I didn't get my wish.

Kimberly Perry: We all got into the "Gangnam Style" party vibe. We all watched it together at the same time and immediately tried to figure out the dance.

The Band Perry's Neil Perry: We played in Europe with Brad Paisley and at the last show, when the last song went up, we did the "Gangnam Style" dance.

Kimberly Perry: And the crowd started doing it too. It almost became this universal language in one song. I had no idea what the song is saying really. The dance says it all.

Sheeran: There was a parody video of someone who did a version of "The A Team" that's quite funny. "Gangnam Style" is great. I loved how everyone went nuts when it came out.

PSY: I've gotta talk about my new video, "Gentlemen." It has a lot of likes and a lot of dislikes [on YouTube] at the same time—

a lot of fans and a lot of haters. You can't make everybody feel inspired. Both sides should exist. But with "Gangnam Style," most of the country didn't have any haters with the video, with the music and with the dance moves. That was abnormal. So literally I was used to an abnormal situation, and one day I considered the abnormal situation to be the normal situation. I was spoiled with all of the likes and fans. Then I released the "Gentlemen" video and the first day, second day, third day everybody seemed to like the video. So the spoiled side of me was like, "OK, this one works." But on the fourth day, as is normal and understandable, given that it's a culture product, there were a lot of dislikes. So, now things are back to normal for me. And I really like this situation.

Guetta: "Harlem Shake," for sure. I love the way that the video—and, most of all, the dance—became owned by everyone. Some people make music, others play it. But unless it connects, it means nothing, except to the creator. Every beat I make I want to make people engage. My record company, Capital, even made their own version too.



WAS THERE A SURPRISING SOUND OR MUSIC TREND THAT PRICKED UP YOUR EARS?

Swift: I love that ballads became huge hits this year and that unexpected songs and artists got lots of airplay. Ed Sheeran, the Lumineers and fun. are some of my favorites right now, and they've all had big hits with songs that have substance and real instruments. I like it!

Pekarek: I'd say the music of Alabama Shakes or any of the acoustic or throwback bands that are now a part of top 40 radio. I see it happening in a lot of aspects of life—people wanting to make that homegrown sound, in the same way that people are starting to grow their own vegetable gardens and have chickens to lay eggs for their fridge. I think it's the same with music. Technology has kind of taken over in so many ways, so it's refreshing for people to have something stripped down or a little bit rough. It's the same thing that's creeping into top 40 radio and pop albums. It's a pretty cool juxtaposition that's going on there.

Jepsen: I love what I'm hearing right now on the radio. There's a sort of homegrown folkiness to pop music, and there's sincerity to it. Having grown up in a household where my parents were inspired by folk music, it's cool to hear Mumford & Sons get some light shed on them.

Hubbard: I thought the Weeknd and Wiz Khalifa and that hip-hop sound that's a lot different from what we're used to is great. It's cool to see music is evolving. Even in country music this year, it's taking a little bit of a turn with more pop and rap and rock. We're just kind of putting them all together.

Kimberly Perry: British EDM is definitely one. Getting to go over and play in Europe, we've been introduced to a lot of new sounds, like Ellie Goulding. Emeli Sandé is another one. That sound has really been opened up to us.

Hjelt: Trend-wise, it feels like the '90s are back, which we love, of course. We just want to hear even more '90s vibes on the radio.

Sheeran: I don't know what's happening in America, but definitely in the U.K., more guitardriven bands are coming back. That's nice to see. Trap music seems to be getting big at the moment-very minimal beats and slow

rap. I was interested to see it get so big commercially.

Miguel: That trap sound that infiltrated a lot of electronic hip-hop and electronic dance stuff was pretty interesting, pattern-wise.

Guetta: I'm always searching out new beats; I'm working on my new album now, so if I told you I would spoil the surprise!

Ruess: A little more of the electronic side. It was never something that interested me in the past, but I went to a Skrillex show and was converted from there. It was amazing, and the positive reaction from the crowd was something you don't get much nowadays.

NO. OF	Peak Single "Call Me
HOT 100	Maybe," No. 1 (nine weeks),
SINGLES	June 23, 2012
4	Peak Album Kiss, No. 6, Oct. 6, 2012
NO. OF	"Call Me Maybe" was the
BB 200	second-biggest-selling
ALBUMS	digital song of 2012, movi
1	6.5 million downloads.





"I thought the goat video for 'I Knew You Were Trouble' was brilliant—I showed it to everyone on my tour." -TAYLOR SWIFT

 Bit
 Peak Single III 1 Die Young: No. 14, Aug. 13, 2011

 No. 0F HOT IDO
 Peak Album Pioneer, No. 24, Aug. 12, 2013

 Bit
 Peak Album Pioneer, No. 24, April 20, 2013

 Bit
 The trip has collected nine entries on the Country going all the way to No. 1.

 2
 April 20, 2013



PSY: I was shocked with the "Harlem Shake," because at that time I was preparing a new single. Most artists feel the same way when they are preparing something, because they are not doing anything: I'm down, I'm nothing, I'm stuck. At the same time "Harlem Shake" came out and everyone did the "Harlem Shake" dance, every media outlet kept saying, "Goodbye 'Gangnam Style,' hello 'Harlem Shake."

WHAT MUSIC TREND HURTS YOUR EARS?

Pekarek: I'm not really keen on a lot of the Auto-Tuned stuff. It definitely has its place in some styles of music, but I think what we do, we try to keep it as raw as possible. I like imperfections. Back in the old days, you had a lot of these incredible vocalists. Like, you hear an Aretha Franklin track and she has an incredible voice; there are all kinds of little errors that are gorgeous. I don't like to lose a lot of that.

Swift: I don't like to feel like I'm in a club when I'm in my car and I turn on the radio. Anything that ceases to be a song and just sounds like house music kind of stresses me out.

Hubbard: Man, I've never been a huge fan of techno, or the whole . . . what's the Skrillex kind of music? That stuff took some time to grow on me—the dubstep, techno vibe. But I'm really starting to get used to it and like it now.

Kimberly Perry: We've got everything from country to Skrillex on our iPods. When the music's turned off, that hurts our ears.

HOW DO YOU LIVE LIKE A HIGH ROLLER WHEN YOU'RE IN LAS VEGAS?

Hjelt: Vegas indulgence? Oh, hell yeah. We recorded our video there. Let's just put it like this—what happens in Vegas, stays in Vegas. Last time we were there, Aino lost her phone in the desert. We had a very good time and we're very excited to go back for the Billboard Music Awards. I'm really bad at gambling, so I like to stay at the pool area and drink cocktails.

Jepsen: I love the idea of going to Vegas and winning a gazillion dollars, but I'm sure that would never happen to me because I'm way too cheap. I'm only ever like, "OK, this is my \$100, and I'm not spending more than that." And then I just stretch it out, and I slowly lose my \$100. That's how I play in Vegas.

Sheeran: I like Blackjack, but try to avoid it. I was very lucky the first time I played; I got a \$100 chip from my friend and won \$3,000, so every time I go back I'm trying to do the same thing.

Miguel: Something about that place makes it OK to spend a lot more money shopping than I normally would. I'm not lavish like that. But for some reason I feel like it's OK to do it there.

Kimberly Perry: Shopping, because every store I'm obsessed with is in like two square miles of each other and that can be really dangerous. **Neil Perry:** Every time we go to Vegas, my brother Reid and I are like professional shopping bag carriers.



Guetta: For the record: I make beats, eat, make beats, play beats, sleep, fly, then repeat. Doesn't matter if it's Vegas, China, Ibiza, wherever. That's my life. That's my indulgence. Making beats. Making people dance.

PSY: I want to live like a high roller, so why do I live life as a workaholic?

Ruess: I'm really big on the buffet.

Swift: Room service. I don't care. I love it.

 DAVID GUETTA

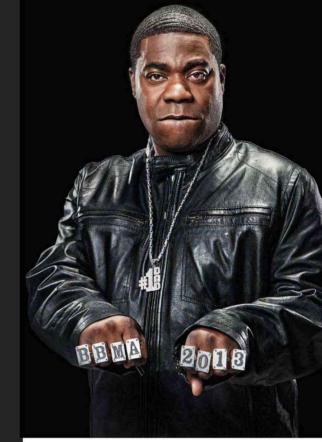
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 SINGLES
 Peak Album Nothing But the Beat. No. 5, Sept. 12, 2011

 The Superstand Dynoducer
 The superstand Dynoducer of the Billband Hot 100, with five of them reaching the top 10.



Tracy Morgan The 2013 Billboard Music Awards host harbors his own recording dreams

"I see treeeees of greeeeen, red roses tooooo..." Ten years after leaving "Saturday Night Live," Tracy Morgan's eyes still light up when he morphs his voice into a gravelly croon for a pitch-perfect Louis Armstrong impression. He brings "What a Wonderful World" to a quick halt, flashes a warm smile and says with utmost sincerity, "I love to sing that song."

The unhinged energy that has been Morgan's calling card for nearly two decades—first on "SNL," then "30 Rock," and with years of stand-up experience—becomes something else entirely whenever he discusses music: a giddy enthusiasm rooted in deep reverence for classic R&B, hip-hop, jazz and pop music. The host of the 2013 Billboard Music Awards says that Michael Jackson is his favorite artist and can gab without end about Rakim's lyrical skills, but he can also appreciate the itch that Justin Bieber's music scratches for a younger generation. "When I was coming up, we had our 'Double Dutch Bus,' we had New Edition. I'm a 44-yearold man, but I can appreciate the skills. I respect what he does for that generation," Morgan says.

"When I was little, my father was a musician and vocalist, so there was always music playing in the household," he continues. "I listen to classics a lot—it sparks nostalgia for me. But I'm also paying attention to people like Miguel, Taylor Swift, Jay-Z and Kanye West."

After hosting the VH1 Hip-Hop Honors in 2008 and 2009, Morgan says that being the MC for the Billboard Music Awards is a special opportunity for a longtime music lover. "It's the music industry! And I get to be a part of that. It's awesome," Morgan says. And although he's continued doling out button-pushing comedy on his current Excuse My French stand-up tour (running through June) after "30 Rock" aired its last episode in January, Morgan admits that he's mulled a full-fledged music project. After all, fans still ask him about "Werewolf Bar Mitzvah," the tossed-off "30 Rock" musical gag that has developed something of a cult following.

"My son [Tracy Morgan Jr.] is a producer—maybe one day we'll cut an album of covers," Morgan says. "It'd be old-school R&B classics: El DeBarge, maybe a few Michael Jackson tunes, the Isley Brothers, New Edition. Who knows? Maybe someday." —Jason Lipshutz



Once an outsider from Morocco, French Montana has made powerful friends on his way to rap stardom. On debut album *Excuse My French* he attempts to stand on his own—with a pile of money to fall back on

BY REGGIE UGWU

ven among rappers, French Montana's love of money runs deep. Here's a short list of things that come before his bank balance: his family (both parents, now separated, and two younger brothers) and his friend the rapper Max B, who was incarcerated in 2009 for conspiracy to commit murder. But spend any amount of time with the 28-year-old Moroccan-born, Bronx-raised

MC, whose debut album, *Excuse My French*, is due May 21 on Bad Boy/Universal, and conversation quickly veers to a different subject. He talks about his cash with a relish that would make Goldman Sachs CEO Lloyd Blankfein blush.

"In school, my favorite subject was math," Montana offers on a tour bus in Texas, fresh from a headlining spot at Fader Fort during South by Southwest. "That's where Hearned to count money."

Born Karim Kharbouch in Rabat, Morocco, Montana has gone from hip-hop outsider to one of the genre's most bankable hitmakers. He's known for massive-sounding, boisterous coke rap and trap music—the kinds of songs built for blaring out of car windows during the more pleasant months. Even without a major-label album to his name, the string of immediately recognizable singles that Montana has either authored or appeared on would make many more-established rappers envious.

First came the 2011 breakthrough single, "Shot Caller," on which a wheezing trumpet conjures a scene from the Al Pacino film that gave Montana his surname. Then in 2012, the ubiquitous "Stay Schemin" with Rick Ross followed, introducing the world to the viral verb "fanute" (Urban Dictionary: "to swap, to go from ashy to classy, to flip"), which was derived from a mishearing of Montana's lyric "From the hoopty coupe." His biggest hit, though, arrived later that year—the thunderous, 2 Live Crew-sampling strip club anthem "Pop That," which featured guest turns from Ross, Lil Wayne, Drake and 2 Chainz and hit No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart.

"A lot of people think, 'Oh, he just caught a hit," Montana says of the reaction to his success. "But they don't see all the mixtapes, DVDs and all the groundwork that we've been putting in for years. My album is 10 years in the making."

In 2003, Montana was a little-known local rapper who went

simply by "Frenchy" or "Young French"—monikers derived from his homeland's 20th-century colonizers. Videos of a scrawnier, almost hyperactive Montana participating in underground rap battles can still be found online. As a child, his twin loves were soccer and hip-hop, and when he arrived in the United States in 1996 thanks to his father's work visa, he fixated on 2Pac's All Eyez on Me, which had been released the same year.

Without the money to pay for college, he dropped out of high school (Theodore Roosevelt in the Bronx, which was later shuttered due to poor retention rates) and dove headfirst into a rap career. In the days before YouTube or Facebook, he started the underground DVD series "Cocaine City," in which he interviewed other rappers and filmed them freestyling in alternately gritty and exotic locations around New York. Most of the show's early installments feature segments with Montana himself taking a turn at the mic.

"I was trying to find a platform," he says of the DVDs. "It was a way for me to make money and promote myself at the same time."

It was a slow grind, but eventually the right people began to take notice. Between 2009 and 2011, Montana was variously associated with Grammy Awardnominated singer Akon's Konvict label and rapper Gueci Mane's 1017 Brick Squad crew. While talks with both camps never ended with his signature on a dotted line, Montana displayed a rare knack for cultivating industry relationships and building alliances. He released joint mixtapes with Max B out of Harlem and Juicy J of Memphis, adopting a facile, plain-spoken persona and vaguely Southern cadence that translated equally well in disparate environments.

By the time of "Shot Caller" in 2011, the good will that Montana had accrued from years of percolating

Team Montana

ALBUM TITLE: Excuse My French		
LABEL: B	ad Boy Records	
RELEASE	DATE: May 21	
MANAGE	MENT: Errol Vaughn Jr., EZ Does It	
Dannybo	ERS: Rico Love, Young Chop, ystyles; Sean "Diddy" Combs, Rick Ross e producers)	
PUBLISH	IER: self-published	
BOOKIN	G AGENT: Lola, iLuvLola	
SITE: Fre	nchMontanaMusic.com	
TWITTER	a BrenchMontana	

in the underground paid off. The track led to a rare bidding war waged by virtually every important hip-hop label, with Montana eventually signing with Sean "Diddy" Combs' retooled Bad Boy Records. In keeping with Montana's history of reaching across the aisle, however, *Excuse My French* was executive-produced by Combs and Montana-kindred-spirit Ross, whose Maybach Music Group has been something of a second home.

"Is it important to have a crew behind me?" Montana asks, summarizing a question about his diplomatic proclivities. He chews on the thought for a moment before answering. "No, it's important to have me behind them. That's how I look at it. You can't just roll with a situation like you're depending on somebody to help you. You're supposed to help the situation, whatever the situation is that you're in."

In February at Daddy's House studios in New York, Montana resembles a king in his court. He's wearing large, black Versace sunglasses accessorized with gold jewelry and sits in front of a console eating two dinners at once—fettuccine alfredo and chicken parmesan. It's the night before he sets out on a 17-city headlining tour, his first, and he's generous with two bottles of liquor resting on a small black table next to him. He personally pours drinks for his entourage and two reporters.

"This is a French Montana album listening," he says. "You're supposed to enjoy yourself!"

Excuse My French, like most of Montana's previous output, is heavy on collaborations (M.I.A., Lana Del Rey and the Weeknd are a few of the more unpredictable gets), but it's one of the album's few solo tracks that truly excites the rapper. The song "Ain't Worried Bout Nothing" was released in April as the project's third single, following last year's "Pop That" and February's "Freaks" featuring Nicki Minaj. "Ain't Worried Bout Nothing" is marked by a skittering, steely instrumental over which Montana delivers each of his lines ponderously and with a hard stop, deliberately emphasizing his point. On the chorus, he barks the song's title repeatedly, burying it in the listener's memory with an effectiveness that recalls his peer and occasional collaborator 2 Chainz.

Bad Boy president Harve Pierre offers an explanation for why there hasn't been more solo Montana material. "It's really not about him needing other people on his records. It's about other people wanting to be a part of what he's doing," he says. "They see the work that he's put in over the past 10 years and they relate to it. They know that he's real."

Promotionally, "Ain't Worried Bout Nothing" will be followed by a campaign that includes 15-second TV spots and 30-second online ads targeted at major music networks and hip-hop websites, respectively. Additionally, Pierre says Montana will be calling into hip-hop radio DJs across the country "every other day" in May until the album's release date. The new single and the album as a whole represent an overt attempt to prove that Montana can, after all, stand on his own as an artist. A similar thirst for independence, nurtured during a lifetime of being in but not of various groups, drives the rapper's quest for financial wealth as well.

"Money is the most important thing because there might be a time when you have no label behind you and you have to carry yourself," he says. "Money is the only thing that can shield you."

INTELLIGENCE REPORT

Metadata: **A**New Chance **To Move** Business Forward

By Glenn Peoples

The music industry and its partners could generate millions of dollars in savings, foster new businesses and make music discovery more fun for fans—if everyone could all agree on standards for music metadata.

A Raft Of Opportunities

The worldwide music industry has great ambitions to create global registries to help solve the metadata challenge. Is a private database with all the industry's key data points in one place the holy grail? That's what the Digital Data Exchange sets out to be

etadata may be the least sexy part of music, but today's music business cannot reach its potential without it. Good metadata provides transparency. It allows rights holders to be located and paid correctly and promptly. And it drives music discovery and powers new features and services. The global music industry can't operate optimally without it.

The best way to understand metadata is to consider all the data that piggybacks on sound recordings and musical works, the underlying compositions in a sound recording. Basic metadata includes artist name, song title, album title, record label, music publisher(s) and songwriter(s). Deeper metadata, the kind that is needed in a global industry increasingly fueled by synchronization and microtransactions, would be such fields as songwriter splits, backup musicians and singers, and location of recording. Yet another layer of metadata might include fields like beats per minute and mood.

Registries exist elsewhere in the business world to clarify rights and encourage commerce. The World Intellectual Property Organization (WIPO) is the United Nations agency that handles the registries for patents, trademarks, designs and other intellectual property. For example, a company can register a trademark for protection in several countries with a single application in a national or regional trademark office. The International Standard Book Number (ISBN) is a unique identifier for commercial books that allows for more efficient marketing. The Virtual International Authority File standards are widely used in commerce. Electronic Data Interchange is a standard that allows for messages between computers through modem, HTTP and other technologies. EDI allows for the transmission of purchase orders, shipping notices and other critical messages between buyers and sellers. Without EDI, customers might need to send their orders by fax or spreadsheet.

The old music business didn't require accurate metadata because the supply chain didn't demand it. Global standards and public registries weren't needed for the sale of records and CDs in brick-and-mortar stores. Most processes and digital systems have been short-term fixes rather than wholesale overhauls. Metadata often comes from the album level—a remnant of the CD era—even though today's albums, especially those in pop and R&B, often have multiple producers, different sets of session musicians and are recorded in multiple studios. This lack of details doesn't work in the era of the single track.

Addressing the problems and opportunities of metadata will require a long-term outlook. The resulting revenue and cost savings will not occur immediately. New products and services that take advantage of new metadata must first be built. Cost savings will increase as more companies adopt standards. Adoption of registries and unique identifiers will not happen all at once.

Efforts to improve metadata focus on three areas: identity management metadata, rights management and indexing metadata. Identity metadata provides enough information to know which sound recording, person or musical work is being used. Metadata as it's related to rights management provides information on who is due royalties and where they are due. This information explains who owns the sound recording or musical work in a particular territory, who performed on a recording and how royalties should be split between songwriters. All other metadata—e.g., beats per minute, mood, studio, influences—is indexing metadata that isn't needed for identification or rights management. Indexing is the process of applying metadata to records in order to make retrieval easier in such places as search engines.

No company is required by law to use registries or standards. Actions to improve metadata are strictly voluntary. There aren't any regulations that compel stakeholders to work together to build registries or create standards. Although there is said to be less dedication to raising the required funding, people have started to see the benefits of improved metadata, and companies are showing their support.

The Path Forward

Is a private database with all the industry's key data points in one place the holy grail? That's what the Digital Data Exchange sets out to be.

Widespread support exists for the DDEX, an organization that creates standards for electronic messages between companies. Industry experts believe the savings in time, energy and manpower would be significant. Many companies see the benefits of the private Global Repertoire Database (GRD), a private database of musical works (the compositions that underlie sound recordings) born from a round-table initiated by European Competition commissioner Neelie Kroes. Its working group has eight companies, including all three majors, iTunes, Amazon and collection societies PRS for Music and SACEM.

But roadblocks exist to the creation of a public, global registry that would provide information on the world's musical works and sound recordings. Such a database has been compared to a lighthouse. Shipping companies benefit from a lighthouse but don't pay for the structure even though it's essential to safe maritime commerce. Similarly, a global registry for all creative works benefits all parties although it would be difficult to convince the parties to fund it.

How would such a registry work? One possibility would be to mimic the Domain Name System that makes the World Wide Web possible. Domain name registrars manage the reservation of Internet domain names and associate domain names-e.g., Google, Amazon-to the numerical Internet protocol addresses that are required for proper computer services around the world. Registrars, the service providers where people go to register domain names (e.g., Go Daddy), have flourished as for-profit companies through the years.

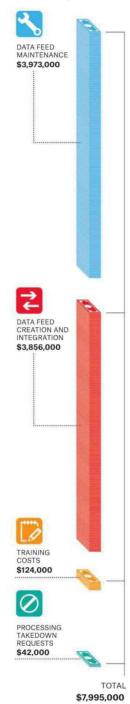
This global registry could be to the music industry what the DNS is for the Web. The International Repertoire Database would operate as a wholesale layer underneath a for-profit layer. Multiple registrars would encourage creators and rights owners to register their musical works and sound recordings. It could also link to other databases like the GRD and incorporate such unique identifiers as International Standard Name Identifier (ISNI) and International Standard Recording Code (ISRC).

Maximizing Sales-And Savings

There's a lot of new money to be made by all music business stakeholders if they all had the correct old information from the databases. The argument for better metadata is contingent on investments by labels, publishers and other entities. Pledging support is easy. Pledging money and other resources is more difficult. But the industry will not transform metadata without the proper financial investments. People around the music industry firmly believe there are numerous business cases for producing better metadata. They believe a long-term, positive return on investment can be achieved. And they believe the music industry will underperform and miss out on opportunities if stronger efforts to improve metadata aren't made.

Maximizing margin. Better metadata can lead to a savings of time and money in countless ways. Data problems lead to legal issues, time out of mar-

Savings to labels or digital services from implementing **Digital Data Exchange** over five years



ket and use of resources.

Rights make up one area that would benefit from improved metadata. One executive performed a random survey of various companies to get a sense of the dollar value of the problem. Six people per company are needed to resolve rights issues at an annual salary of roughly \$60,000 apiece.

Takedown requests and rights certifications also put a financial strain on companies. These occur when songs from a digital service provider's catalog are in flux, because the rights have changed ownership, an artist or label has changed distributors or uncertainty exists about ownership of rights to a particular recording. These are manual, tedious processes for which best practices or standards don't currently exist. The resulting legal hassles are a drag on productivity. The time out of market means labels miss out on potential sales.

Standards like DDEX eliminate the need for a company to adapt its systems for every partner with which it does business. DDEX creates standards for electronic messages for new releases, sales reporting and musical work licensing. The cost savings can be considerable. A study by Forrester Consulting estimated a company that adopts DDEX could save nearly \$8 million (present value) in a five-year period. Most of the savings would come from the lower cost of data feed creation, implementation and maintenance as well as savings in training costs and increased labor productivity in processing takedown requests.

DDEX is considered a giant leap forward in productivity but does have some flaws. Although labels have adopted DDEX, digital service providers must normalize the labels' particular interpretation of some fields. For example, the field for "marketing label" is filled with label group, label or imprint according to the label's interpretation.

Incomplete data creates expenses. A comp like SoundExchange receives a great deal of i plete data from digital services. Much of the must be reconciled in-house. Less than half of the information it receives has both artist and label data. Less than 2% of tracks reported contain an IS In addition, some digital services' reports include extraneous information like bumpers and public service announcements. Systems have been built to reconcile the data received. Additional human labor is required. Because SoundExchange is a nonprofit that deducts an administration fee before distributing royalties, increased costs related to data equals less money distributed to labels and artists.

Getting customers. Music consumers don't want to exist in a vacuum when they visit a store or use a service. They want to learn more about music. They want to follow their curiosities from one artist to another, one album to another, one songwriter to another, or one producer to another. And they want to do these things with as little effort as possible. Metadata allows consumers to connect the dots. Deep metadata doesn't exist for older songs but should be collected going forward to maximize revenue from current tracks.

A 2011 study on music discovery by NPD Group showed that consumers hadn't lost interest in learning about favorite artists and new genres than was displayed in a previous study in 2007. Digital discovery was just beginning in 2007, however. If a consumer discovered and bought something from a favorite artist, the purchase was overwhelmingly likely to be a



PERCENTAGE OF OVERAL POPULATION THAT ACCOUNTED FOR JUST 20% OF PER-CAPITA SPENDING ON MUSIC. (NPD)

KEY POINTS

CLEAN METADATA Tomorrow's music industry, driven by microtransactions and synchs, won't function cleaning it up and without clean metadata dealing with different and global registries

PRICE OF BAD DATA Metadata is costly when done poorly. Millions are spent

standards.

Registries with rich metadata will help music supervisors and digital service providers locate rights holders worldwide

ester Res

GLOBAL REGISTRIES GOOD DATA

The industry can benefit from services and features facilitated by metadata that details a song's history and its contributors

NEW STANDARDS

Standards like DDEX can benefit startups by reducing the costs of dealing with proprietary electronic message formats

LEARN FROM OTHER INDUSTRIES

The book industry's ISBN is used regularly. The Web's DNS could be emulated by music registries.

Future Metadata Categories And Their Impact

CURRENT SYSTEM	PROPOSED SYSTEM
ARTIST	ARTIST
SONG TITLE	SONG TITLE
ALBUM TITLE	ALBUM TITLE
LABEL	LABEL

YEAR OF RELEASE Labels can use this field to highlight the most recent releases.

YEAR OF FIRST RELEASE

Fans will know when an album, which may have been reissued numerous times, was first released.

COMPOSITION

A publisher benefits from fans listening to different recordings of a particular song.

WRITER(S)

Fans can discover the songs written by a songwriter that have been recorded by different artists.

BACKUP MUSICIANS

Learn who played guitar on Michael Jackson's "Beat It" (Eddie Van Halen) or laid down the boss on Al Green's "Let's Stay Together" (Leroy Hodges).

STUDIO

Hear the music made by musicians on recordings ranging from Motown to Muscle Shoals.

SAMPLE SOURCE

Songwriters and publishers would benefit from better knowledge of the songs that were sampled to help create other songs.

LIFESTYLE INFORMATION

Some fans would love to know—and brands would love for them to know—an artist's favorite beer or preferred brand of sunglasses. CD. Brick-and-mortar stores were still a viable option for discovery.

Improved metadata can bring new consumers to digital music. Although music discovery remains as relevant as ever, the CD is a less popular purchase option and the brick-and-mortar store is less likely to drive discovery. Increasingly discovery is happening online. NPD also found there was a large group of "traditional buyers" who valued music but weren't yet participating in the digital marketplace. These people were loyal shoppers who listened to radio and enjoyed experiencing music on TV. The less-frequent buyers who represented 55% of the population accounted for just 20% of per-capita spending on music.

Discovery doesn't necessarily mean finding new artists. NPD found that many people desire familiar music over new music. Metadata can help consumers become reacquainted with familiar artists and delve deeper into the music they already love. For example, consumers would benefit from an ability to follow metadata bread crumbs and listen to the various recordings on which the Muscle Shoals Rhythm Section appeared, from Bob Seger's "Old

Rhapsody First To Have Digital Liner Notes

The Recording Academy's campaign to "Give Fans the Credit" seeks to inform music fans of the songwriters, session musicians, producers and engineers who contribute to sound recordings. Now the first volunteer has come forward. On May 7, on-demand subscription service Rhapsody announced that it will be the first streaming service to answer the Recording Academy's call for more detailed liner notes. Full implementation the credits will take place in the coming months.

Like other services, Rhapsody offers basic information about the songs in its catalog: featured artist, song title and album title. This data is the bare minimum for enjoyment of a digital service. A user can find an artist's catalog, look up songs by title and know an album's song titles. In the future, Rhapsody will allow its subscribers to search by a specific producer or session musician.

One problem with offering deep metadata is the lack of availability of information. Few labels have historically collected information like a song's producer or session musicians, but this can be done with current and future projects. A Rhapsody representative says the company is considering the various ways it can acquire the necessary metadata: from third parties like Rovi, from labels and perhaps from crowd-sourcing the deeper metadata.

The industry should aim to bring the depth of liner notes—the stories, history and people behind the music—to digital music services. A consumer who pays \$10 a month for a subscription service doesn't receive any album information within the application. As it stands, the best way for these consumers to learn about songs is to search the Web—outside of the application. A case in point is Fleetwood Mac's landmark Ru-

A case in point is Fleetwood Mac's landmark Rumours, reissued as a 40-track, two-CD deluxe album in January. To listen to the songs on a subscription service is to miss out on the stories behind the recording of the songs. While a label would understandably be hesitant to provide to subscription services rich liner notes in their entirety—such content adds value to physical purchases—fans would be far better-served if even a fraction of the liner notes was put online. To whatever extent using subscription services drives music purchases, the label is missing out on a marketing opportunity.

Rumours provides some basic track information in the song titles that many other reissues lack. Live songs are denoted as live recordings. Early takes are marked as such. Other reissues don't even provide this basic amount of information. But listeners still don't know anything about the *Rumours* bonus tracks. The song title is a field inadequate for conveying deeper information like date and place of a live recording.

How deep metadata plays out on different platforms is another consideration. Rhapsody says half of its subscribers use the service exclusively on mobile devices. Integration of deeper metadata will require considering how to make that information relevant and playable on both big and small screens. -GP Time Rock and Roll" to the Staple Singers' "I'll Take You There." Identification of session musicians—especially a famous group of such players—would add an important contextual layer to familiar music.

Better metadata is also a customer service tool that would keep existing consumers happy. A digital service's user experience is often compromised because unique identifiers aren't being used for particular recordings. For example, a customer playlist can lose a song because a particular SKU no longer exists. In some cases, a song that was available on a regular version of an album will be voided from playlists after a reissue replaces the regular version. A similar problem can occur when sound recordings change ownership. Pre-orders and customer reviews can be lost. "It's actually a No. 1 customer service issue at a lot of services," one executive says.

Maximizing sales. Experts feel that greater interactivity and better searches will lead to more discovery and sales. An extreme example can be seen in classical music. Standard metadata fields e.g., artist, song, album—are insufficient for songs with symphonies, conductors and composers. The casual classical customer may not be bothered much by this metadata problem, but the heavier buyers who use metadata to make purchasing decisions are more likely to be bothered by this inconsistent user experience. This is a problem at multiple levels: Heavy buyers could be prevented from buying more music. Casual consumers could be prevented from becoming more frequent buyers. Even worse, CD buyers may forgo digital purchases altogether.

The flip side to classical's metadata is a microcosm of the discussion about better metadata. Retailers need a profit motive to create a data structure that can treat classical music differently. ITunes and Amazon have search and display structures for numerous products other than music. Any new music metadata would need to fit within their platforms.

Artist disambiguation refers to the process by which the meaning behind an ambiguous term is resolved. This is a frequent problem in music searches because multiple artists have the same name. For example, there are multiple acts with the name Murphy's Law (the punk band and the jazz group), Gigi (the Ethiopian singer and the Indonesian rock band) and Ghost or the Goast (two different bands from Japan, a heavy metal group from Sweden, a rapper, a Swedish production team, an American rock group and a member of the band Five Finger Death Punch). This is a confusing situation for customers. Disambiguation is handled through text matching. A better solution would be to link the unique ISNI for a specific artist to ISRCs.

Even something as simple as correct release dates could lead to more sales. An artist's catalog often shows the wrong release dates because the date of a particular SKU's release is used rather than the album's original release date. It can be impossible without further research—to track an artist's timeline when, say, albums released in the '60s and '70s all have release dates in the '90s and '00s.

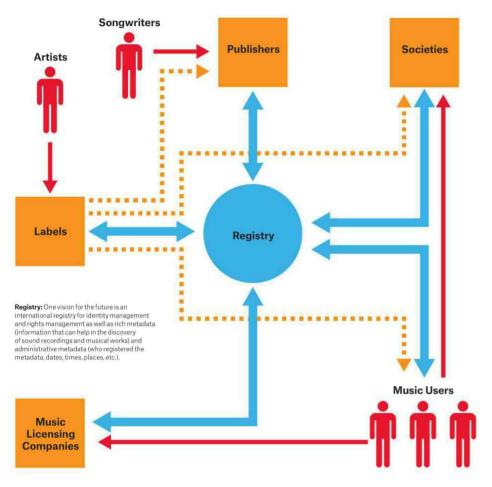
New products and services. These are possible when people have access to robust, accurate metadata. Blue Note's iPad app is an example of a new type of product that is enabled by metadata. The app allows the user to delve deep into the label's catalog, read liner notes with session information, view photographs, watch videos and receive recommendations of similar artists. Educating the user on the label's deep history is made possible by the metadata that connects the various assets. As one executive puts it, metadata can help enrich new products that add context to digital music much like a jacket sleeve and liner notes added to the experience of a vinyl LP. "It's not like we can go back

Labels have archives of photographs, liner notes



How A Global Registry Database Would Work

In today's music business, publishers, performing rights societies and record labels keep private databases. The use of a single registry would allow various parties to connect to the registry to research and validate information while maintaining their own databases.



Source: Paul Jessop, County Analytics

and other assets that aren't monetized because the rights are unknown (and companies may not believe the cost of digitizing the content will provide a return on investment).

Royalty payments. As Jim Griffin, managing director at consultancy OneHouse, noted in an article two years ago, rights unrenumerated are rights disrespected. While the old music industry didn't need global registries, the new one does to operate efficiently. Synchs require permission—one first needs to find the rights holder—and blanket licenses from performance rights societies need to know how to allocate the money they collect. "Much effort is wasted when it comes to administering these rights."

One area that would benefit from clean metadata is online lyric services. If a service doesn't have information on all rights holders for a particular musical work, the musical work may

Better metadata can lead to a savings of time and money in countless ways. not get used and all parties lose out on the revenue opportunity. A centralized source where the lyric service could check ownership worldwide would help determine who has what rights in which countries and reduce the difficulties of paying content owners.

Creators and rights owners cannot be paid promptly—or at all—unless accurate and thorough information exists that specifies rights ownership for territories around the world. Bad data occurs throughout the industry. Royalty statements have inaccurate data. Internet radio services' play logs have incomplete data. These are issues that can be remedied.

A better environment for startups. The use of global registries and messaging standards like DDEX would lead to lower costs for startups to enter markets. Upstart digital services wouldn't have to start from scratch in dealing with a content delivery spec like an electronic release notification. Labels have their own ERNs rather than use a standard message. Once labels adopt DDEX, a startup can take the standards already defined, plug into DDEX like a utility and benefit from the community that exists to support DDEX. Reducing the confusion around rights and simplifying tasks would help startups and free up resources for more productive endeavors.

The Path To Metadata Nirvana

A guide to the standards and registries that can help simplify things for the music business

THE STANDARDS

DDEX: The Digital Data Exchange, formed in 2006, is a standard for messaging in the digital supply chain. Originally focused on music, the standards could be applied to other areas as well. Its charter members include the three major music groups, Kobalt, the Orchard, various collection societies, Apple, Google, Omnifone and SonyDADC.

ISNI: International Standard Name Identifier is a standard that identifies individuals and organizations involved in creating, producing, managing and distributing digital content. Entities that can be assigned an ISNI include human beings (living or deceased), legal entities like academic institutions and publishers, and fictional characters. The initial database will include only personal names. An ISNI can help with searching for an artist or company just as an International Standard Book Number helps searches for books.

ISRC: International Standard Recording Code is like a bar code for a recorded track that identifies different sound and music video recordings regardless of the format on which they appear. Only one ISRC should be issued for a specific recording. (A live version of a song should have a different ISRC than the studio version.)

ISWC: International Standard Musical Work Code is a unique identifier for musical works or the underlying composition to recorded music. At a minimum, the ISWC must have the following: a title; the names of all composers, arrangers or authors; a work classification code; and the identification of other works if it's a derivative work (e.g., the work incorporates a sample of another work).

THE REGISTRIES

IMR: The International Music Registry is facilitated by the World Intellectual Property Organization. It aims to expedite digital licensing by providing "faster, easier and simpler" access to information about musical works around the world. The IMR wants to be an open, voluntary and business modelneutral global registry that contains all information regarding the rights necessary to access, use and remunerate musical works.

GRD: The Global Repertoire Database will represent a single, authoritative database of global ownership and control of musical works (compositions) for the purpose of cost savings due to duplication of data processing. Its working group, formed in 2009, includes major music publishers, collection societies and technology companies Apple, Google and Omnifone. –*GP*

REVOLUTION

Shrouded in calculated mystery and unveiled gradually through traditional media, Daft Punk's 'Random Access Memories,' the pioneering dance act's first album in eight years, is a bold, high-end effort to make everything old new again

BY KERRI MASON

t started with a Facebook post: Two helmets, one gold and one silver, halved and fused down the center, set against plain black. Then came the 15-second ad, aired during the March 2 episode of "Saturday Night Live"; its first appearance online was through an excited fan's YouTube video of his TV screen.

Next were the billboards, first seen around South by Southwest and Ultra Music Festival in March, then across

the globe, from the Bowery in New York to Old Street in London. Those who spied them shared them, posting pictures to Twitter and Instagram by the thousands; on Reddit, one fan created a map of billboard sightings. By the time the Coachella festival rolled around in April, speculation was feverish.

In one sense, it was crystal clear. That high-gloss head gear belonged to Daft Punk, the French duo that had changed the course of dance music with two seminal albums (1997 debut Homework and 2001's Discovery) and one spectacular live show: the pyramid, which debuted famously at Coachella in 2006, and which many credit with solving the riddle of how to present dance music on a big stage, ushering in the eventual EDM era of extravagant production. But in another, it was frustratingly cryptic: Was this the new music Chic leader Nile Rodgers had been tweeting about, saying he had cut tracks with the band that were "genius"? A new live show that would change the plot again? Something else entirely?

The full story would be revealed at Coachella, through video shorts played between sets (creating another camera phone moment). Daft Punk-producer/performers Guy-Manuel de Homem-Christo and Thomas Bangalter-would release its sixth studio album, Random Access Memories, on Columbia Records on May 21. First single "Get Lucky" featured Pharrell Williams on vocals and Rodgers on guitar; the 13-track album also boasted collaborations with Animal Collective member Panda Bear, the Strokes' Julian Casablancas and disco godfather Giorgio Moroder. Diverging from the band's previous work-and that of most DI/producers it had inspired-the album was recorded entirely live: No drum machines, no pre-fab loops and noises, and only two samples. Even the water droplets that close space symphony "Motherboard" were captured on a sound stage, as they might have been in the recording golden age of the '70s and '80s.

"We'd searched a long time for the sound of the future. This time we stopped searching," Bangalter says. "In this quest for the future, we might have overlooked some things from the past."

The full package of Random Access Memories-the billboards, the secrecy, the music itself and the manner in which it was recorded—could be called a throwback, but Daft Punk would rather refer to it as an experiment. Its purpose: To discover if in the modern age of popular music—defined in the band's thinking by speed, sameness and disposability—something deliberate, challenging and grand in scope could succeed, or as Bangalter puts it, "if the culture would allow for records like this to be produced. We hadn't really found anything that touched us on the radio, except for some classic recordings. We went back into the studio and said, 'OK, let's make this music that we want to listen to now, in the present.'"

If any act can challenge the zeitgeist, it's Daft Punk; that rare band that sits in the middle of the Venn diagram of scenes. Coachella music fiends might follow the act for the experience of its live show; hipsters for the android-cool of its visual aesthetic and connections to high fashion (Saint Laurent's Hedi Slimane designed this album's sequined robot suit); the top 40 set for its contributions to the wedding DJ canon (like 2001's "One More Time"); hip-hoppers for its previous focus on samples, and sample-able sounds (Kanye West made the duo's "Harder, Better, Faster, Stronger" into his own "Stronger" in 2007). Electronic dance fans simply claim the two artists as their own; innovators, forefathers, trusted emissaries to the pop world and the divine clockmakers of EDM: They set the gears in motion, then stepped back, not releasing new music since 2005's Human After All (save the soundtrack to Disney's "Tron: Legacy" in 2010), or touring since Alive 2007, which introduced the pyramid.

"Daft Punk were the first to bring songwriting to dance music. They made dance songs popular because those were songs, not tracks," says A-Trak, aka Alain Macklovitch, the turntablist-turned-dance DJ who introduced West to the band's music. "If you look at how big electronic music is now, everyone who is doing it big started by idolizing them."

Far from a festival banger, "Get Lucky" is a four-minute song that could almost be called a ditty: An easy disco jam featuring the inimitable guitar work of Rodgers, with Williams exhaling a groovy vocal about good times, plus a declaration: "We've come too far to give up who we are." It could be about self-expression, or it could be about dance music, losing its connection to its roots as the EDM craze rages on.

"It has an openness, a groove, in reaction to how formulaic and overcompressed EDM has become," A-Trak says. "Get Lucky' sounds less loud than anything else on your iTunes from the last five years, and that's beautiful."

Better still, the song is shaping up to be a hit. "Get Lucky" set a Spotify record for first-day streams upon its release on April 19. It debuted at No. 19 on the Billboard Hot 100 with 113,000 copies

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ATTORNEYS: Peter Button, Clintons U.K.

SITES: RandomAccessMemories.com, DaftPunk.com



sold, according to Nielsen SoundScan, and is now at No. 17 in its third week; sits at No. 1 on the digital download charts in 55 territories worldwide; and gave the band its first No. 1 on the U.K. pop chart.

"People have been stuck in their opinion of what's good and what's bad, and everything started sounding the same," says Interscope DJ/ producer Zedd, aka Anton Zaslavski, whose "Clarity" is in its seventh week on the Hot 100. He was 11 when Discovery was released, and says it's what got him interested in electronic music. "This is like God coming and saying, 'This isn't the only thing there is; listen to this.' It sounds like [the album is] different from what people will expect, but they already have positive thoughts about it."

Random Access Memories is Daft Punk's magnum opus, a collection in the tradition of landmark LPs like Pink Floyd's Dark Side of the Moon and the Eagles' Hotel California, but imbued with the years of electronic music development that came after it. It has moments of light and fun, like "Get Lucky" and another Williams track, "Lose Yourself to Dance" (which could be the next single); as well as extended journeys like the 250-track "Touch" with 72-year-old singer/ songwriter Paul Williams; album closer "Contact," which features the voice of Apollo 17 Captain Eugene Cernan; and "Giorgio by Moroder," the nine-minute epic already getting buzz, featuring Moroder narrating the course of his creative life. "We put a click on the 24-track, which was synched with the Moog modular. I knew that could be a sound of the future," he says at one point, before the Moog itself erupts into that very sound; the basis of all electronic music that followed. Those types of intersections among sound, history and feeling are stitched throughout the record like sequins on a robot suit.

"Hearing the album for the first time was a very exciting experience, and a bit nerve-wracking for us," Columbia chairman/CEO Rob Stringer says. "It was like, 'Oh, my God, if we don't get this I'll be depressed for life."

That initial listen happened for Stringer and Columbia president Ashley Newton in August 2012, a few weeks before its final mix down. Daft Punk had financed the recording itself, a process that Paul Hahn, director of the group's production company Daft Arts and the closest thing it has to a manager ("They're largely a self-managed band," he says), calls "an odyssey." Random Access Memories was recorded during the course of two-and-a-half years, in some of the world's legendary recording studios, like Electric Ladyland in New York and Henson, formerly A&M, in Los Angeles. There was also studio time in Paris, sessions with full orchestras and choirs, and cargo shipping of the band's 5-foot-by-7-foot custom Modcan modular synth ("It looks like something from the Wendy Carlos days," Bangalter says) between Paris and L.A., all footed by the band.

"We do things very independently," Hahn says. "Our live show, for example, we created without label support or sponsorship. This album was no different. Once it was recorded, we looked for the right scenario to release it "

The band chose Columbia "for the culture of the company, and the talent of the people they had put together," Hahn says, but also for the gravitas of its name and brand. "It felt interesting conceptually to write this story with a record company like Columbia, with a 125-year legacy," Bangalter says.

The current deal is for one album only, and not a 360 arrangement as some had speculated. "We just want to have our autonomy and be able to find the right partners for each endeavor, but that's not to say our relationship with Columbia won't expand," Hahn says. "We hope it's a long-term relationship."

The band appealed to Columbia's sense of history immediately, laying out its vision of billboards and gradual reveals in its first meeting. Bangalter and de Homem-Christo even gave Stringer a copy of coffee-table book "Rock N Roll Billboards of the Sunset Strip." After hearing the album, Stringer was onboard with the plan.

"We wanted it to be a campaign of weight, like when record companies had the confidence that they had a big, big record," he says, pointing to Michael Jackson's Thriller as an example. "In a way, nothing changes in that dynamic. We believe this is a big, big record in many ways.'

Quarterbacked by Columbia senior VP of marketing Scott Greer, the rollout took "an analog-to-digital approach," he says, using paid media offline (like a billboard on Sunset and San Vicente Boulevards in Los Angeles) to drive earned media online (like hundreds of social posts about a billboard on Sunset and San Vicente). The plan worked, with social media spikes following every reveal, including two additional "SNL" spots (another 15-second teaser adding the vocoder line of "Get Lucky," and an extended 60-second spot showing the robots playing the song with Williams and Rodgers), the Coachella unveiling and the eventual release of the single.

"The idea was entirely fan-driven and based on fan discovery,"



Greer says. "It was an old-school record company reveal: You don't know anything until you rip off the at Coachella shrink wrap."

Daft Punk

in 2006

Led by the United States, the reveal happened harmoniously across all Columbia markets worldwide, after Stringer and team traveled to London and took meetings with the marketing teams from every country, explaining the rollout and "giving them their mission statements," Greer says. "Everyone was facing the same direction. 'This is the date the spot's going to premier on "SNL." You can then place your spot on your relevant pop culture show after that date."

While the expense of such media sounds big-each broadcast spot and high-visibility billboard could easily be in the six figures-Stringer says it's all relative. "Remember, we don't have a band going around the world doing television-that costs a lot of money. We were channeling the money in a different way."

And Stringer believes it will all be worth it. "I honestly believe that sales of this record will justify this approach. Otherwise I wouldn't do it," he says. "What's exciting about this project is how groundbreaking it is, but also commercially viable. I think it's the soundtrack of the year."

He points to "at least four radio records" on the album, including "Lose Yourself to Dance" and "Instant Crush" with Casablancas, and other opportunities: "Licensing and synchs will be dramatic," he says.

For Greer, who also spearheaded Columbia's similarly long-lead rollout of Adele's 10 million-seller 21, the campaign is already historic. "To me, this is a never-forget period of time, being inspired and being a part in something that at least we at Columbia think will change how records are marketed."

he robots-as their collaborators and friends affectionately call them-aren't the first artists to assert that today's music is missing something. Foo Fighter Dave Grohl caught hell for praising "the human element" in his 2012 Grammy Award acceptance speech for best rock performance, which many took as a slight against electronic music. Moroder himself, who launched the disco movement by introducing synthesizers to the recording studio, took to Facebook to decry the current use of extreme compression to create more loudness, posting a snapshot of two waveforms-one from 1977 and another, much denser, from 2013-with the message, "It's not funny anymore. We have to do something!" In a video for Vice's Creators Project, former Swedish House Mafia collaborator Williams said he was "in a Nile Rodgers place" when Daft Punk came calling, unaware that the band had already been recording with the legend. The wild success of acts founded on musicianship, like Mumford & Sons and Adele, suggests that perhaps the music-buying public is ready for a page-turn too.

"It's not a statement against music made with computers today, but there are wonderful things you can do in a recording studio you can't do at home on a laptop. That's what we wanted to try to express," Bangalter says. "Is it still a show when a magician makes a trick in front of an audience, if everyone is a magician and everyone knows the trick?"

Speaking of magic shows, there aren't any plans to take Random Access Memories on the road. "Not right now," Bangalter says. "We really want to put the focus on the record and not send mixed messages. That's still part of the experiment."

"My mom asks me every day if we're going on tour. Everybody does," Hahn says with a laugh. "We have been very inspired to do something in the live performance space, but for us right now we're very concentrated on the launch and getting this music out to people in a way that's positive. We want this album to have a cultural and artistic impact."

According to Bangalter, it already has. "The excitement and enthusiasm we had making the record, that we're seeing in the audience right now as the record is about to be revealed, is exactly what we felt was missing somehow in music, which was not missing back in the golden age," he says. "There's a tremendous amount of excitement around movies, TV shows, videogames, festivals and around a lot of artists, but not around a piece of recorded music.'

It's an effect he hopes will reverberate to the potential Punks of tomorrow. "If this attempt can maybe inspire some 18-year-old kid—'You know, that's the kind of record I want to make' or 'That's the kind of spectacle or show I want to do'-that's the way the newer generation will be able to challenge their laptops, to do something not living in the climate of security of formatted content, but something elevated, in an exciting and elegant way.'

For now, the return of Daft Punk has already changed the course of electronic dance music, releasing some pressure right as the proverbial bubble was starting to really swell. Despite the music's more mature vibe, the neon-wearing EDM army seems to trust the robots.

"The single came out last Friday and I had a big sold-out show in New York on Saturday. I ended my set with 'Get Lucky,' and I think it's the first time a lot of people heard it live," A-Trak says. "The reaction was unbelievable. I was actually moved. People were dancing with each other, how they're supposed to. The groove is back."

MUSIC

ROCK

Break In The Clouds

Camera Obscura overcomes illness and bad weather for diverse fifth album By Andrew Hampp

Scottish indie-pop quintet Camera Obscura has amassed a sizable stateside following during the past decade with the release of four albums and extensive touring. So when the opportunity arose to record in the United States for the first time, with fifth album *Desire Lines* (June 4, 4AD), lead singer TracyAnne Campbell was hopeful that a little sunshine might provide some respite from the general gloom the band had been used to back home.

Unfortunately, the group spent the last months of 2012 with producer Tucker Martine (R.E.M., Spoon) in Portland, Ore., during an exceptionally cloudy period for the coastal city.

"It was absolutely shocking—it was as rainy as it is here," Campbell says, speaking from her apartment in Glasgow. "But it's important to us to be on edge a little bit when we're making a record, and we chose Portland because it got us out of our comfort zone."

Despite the chilly surroundings, Desire Lines is home to Camera Obscura's warmest-sounding and most accessible music to date, taking a more studio-driven approach compared with the live vibe of 2006's Wall of Sound-influenced Let's Get Out of This Country and 2009's My Maudlin Career. Songs like "Troublemaker" and lead single "Do It Again" both ride driving rhythms with jangly guitar-led arrangements that would sound more at home at an indierock dance party than a dimly lit coffee shop, while "Cri du Coeur" and "Every Weekday" explore more of a beach-rock sound that wouldn't be out of place on records from the Walkmen or Tennis. And producer Martine's friends Neko Case and Jim James of My Morning Jacket show up for guest backing vocals on a handful of tracks, lending the album a built-in singalong factor.

"It's a much more diverse record, without being all over the place—there's some super-obvious, huge Camera Obscura pop songs but still a nice continuation of the Motown feel they've been doing," 4AD U.S. label manager Nabil Ayers says. "They're such a hardworking band, and put in lots of time for promo—that's why they have the number of fans they do. There's no gimmicks or stunty approaches. They write great songs, they play a lot, and people connect with them. It's our job to back that up and spend money on advertising and indie retail."

Not that the band made any intentional steps toward a more mainstream following. "It's got some new ideas and some new sounds, and, yeah, Tucker's



THE BIG NUMBER

Number of YouTube views of the video for "French Navy," the lead single from *My Maudlin Career* (2009).



a real careful listener to every drumbeat as it goes down," keyboardist Carey Lander says. "If it's got an added appeal, that's great. We never have much confidence in those kinds of things."

"Do It Again" has already received early spins from influential stations like KCRW Los Angeles, WXPN Philadelphia and KCMP Minneapolis, with a music video expected soon. A co-headlining U.S. tour with She & Him this summer kicks off June 16 in Santa Barbara, Calif., and runs through mid-July, with a possible extension in the works.

The band was set to kick off the U.S. promotional cycle in March with a series of shows at South by Southwest but was forced to cancel at the last minute

due to a family illness—an unfortunate setback that has affected several members during the last four years. "Illness shapes you up and gives you something to write about—it definitely had me contemplating the band's future and my own thinking about which direction I was going in, whether things would change and whether we would make music again," Campbell says. "The thing with *Desire Lines* is that there's all sorts of options and things can be ambiguous, and I'm happy with that. I'm not so precious that I need everyone to get exactly where it is I'm coming from on each song. We're a bit too old and ugly to appear on our album covers anymore anyway. I just prefer people to take from it what they want."

Camera Obscura

ALBUM: Desire Lines

MANAGER: Francis MacDonald, Shoeshine

PUBLISHER: Universal Music BOOKING AGENTS: Jim Romeo, Ground Control (U.S.); Doug Smith. CODA (U.K./Europe)

CHART HISTORY: My Maudin Career (2009), No. 87 Billboard 200; No. 7 Independent Albums; No. 9 Tastemakers, 63,000

TWITTER: @CameraObscura

MUSIC

The Boxer Rebellion ALBUM: Promises LABEL: Absentee Recordings/ INgrooves Fontana MANAGER: Sumit Bothra Embargo Management PRODUCERS: The Boxer Rebellion, Billy Bush PUBLISHER: Primary Wave

CHART HISTORY: Union (2009), No. 82 on Billhoard 200 No. 19 on Alternative Albums, 40,000; The Cold Still (2011), No. 25 Alternative Albums, 16 000

TWITTER: @boxerrebellion



ROCK

Fulfilling 'Promises'

The Boxer Rebellion stavs independent for fourth album with synchs, sunnier sounds By Alex Gale

It's T-minus two weeks until British rock quartet the Boxer Rebellion releases its fourth album, Promisesdue May 14 on the band's own Absentee Recordingsand frontman Nathan Nicholson sounds a bit stressed.

"You don't start a band to be in a business," he says, sitting in manager Sumit Bothra's London office and pondering the phone calls to make, emails to write and tweets to tweet. "It makes me wonder about bands 20 years ago: What would they do with their time? Would they just sit around, write music and watch TV?"

Still, even if running a business wasn't the Boxer

Rebellion's initial goal, its members have become quite adept at it. With a history of lucrative synchs, steady touring and impressive digital sales, the band has built a strong foundation for Promises, the most upbeat, accessible album of its career.

The Boxer Rebellion's indie route wasn't a choice at first, but a necessity. The group was initially signed to legendary executive/manager Alan McGee's Poptone Records, but the label collapsed just after the 2005 release of the band's debut, Exits, which has sold 8,000 copies, according to Nielsen SoundScan. "We knew the end was near when our second single was digitalonly," Nicholson recalls. "Back then, if you didn't have a physical release, it was like, 'What's the point?'

But when the Boxer Rebellion regrouped and selfreleased its second album, Union, four years later, it met success despite once again lacking physical product (the band initially couldn't afford to press any). Union bowed at No. 82 on the Billboard 200-the first self-released album to reach the chart through digital sales alone, according to publisher Primary Wave. (It has sold 40,000 copies in the United States.)

Acclaimed 2011 follow-up The Cold Still sold less than half of Union (16,000), but the band hopes the sunnier, glossier material on Promises-exemplified by the soaring beauty of standouts "Keep It Moving" and "New York"—will reverse that trend. "The last record was more insular," Nicholson says. "When we would go to the merch table after shows, people would come up to me and say, 'Man, are you depressed?' This time we wanted music that was more positive."

Regardless, the group's spirits-and finances-are likely to be lifted by juicy synch deals. In the past, its music has been used in a Buick commercial, videogames and on several TV shows ("One Tree Hill," "NCIS"). Promises is already vielding similar success: "New York" was featured on the May 2 episode of "Grey's Anatomy," and Bothra says there are four additional synch requests he can't detail yet.

The key for us being successful with synchs is that we respect people's budgets," he says, noting the band owns its masters. "When you're signed to a label that's administering a ton of masters, they are very weary of setting price precedents. They may refuse point-blank to do a top-rated TV show for anything less than, say, \$30,000 on the masters side. We're not in that position. But many music supervisors are paying us more and more for our music because when they really needed us to come in at a certain rate, we did it, the subtext being, 'Hey, when you get a proper budget and can pay us more, that would be great.' Especially when we really needed it: We couldn't afford radio promotion on earlier albums at all. Synchs filled that void for us.

The band hopes to have the best of both worlds with Promises, partnering with INgrooves Fontana, which will handle physical and digital distribution as well as label services, including radio promotion. A \$7.99 digital pre-order of the album, with lead single "Diamonds" as an instant download, launched April 2, and iTunes also unveiled a full album stream. Meanwhile, the Boxer Rebellion will get back to its other bread and butter-performing-launching a 17date North American tour with Fossil Collective later this month and hitting "The Tonight Show With Jay Leno" on June 14.

"Ever since our second album, we've been growing," Nicholson says. "It's frustrating sometimes because we don't have the resources that other people do, but as long as we're growing we're doing something right."



A*M*E, born Aminata Kabba, moved to London from Sierra Leone at age 8 and had al ready signed with Epic U.K. by the age of 16, two years ago. "I was invited along to an end-of-year school show to meet some performers that a friend of mine had recom mended," says her manager, Wayne Russell of Do One Music Group. "I knew the minute I saw A*M*E perform a song she had co-written with her good friend MNEK that she had the potential to become a global star." Since then the musician has released several singles, including "Need U (100%)," which went to No. 1 in the U.K. last April. She is also a top-15 artist in the BBC's Sound of 2013. A*M*E creates what she calls "unadulterated pop," and has been an avid listene of K-pop for the past few years. "I'd say we're about 80% there." A*M*E says of her upcoming debut album. "[Fans can expect] massive pop melodies and honest lyrics. I love pop music, and my album reflects that."



The singer, who has yet to play a show in the States, doesn't have concrete plans to release music here yet Her label deal with Epic U.K. means that she will, however, find her way onto a U.S. Sony label when the time is right Since hitting No. 1 in the U.K., interest from U.S. labels has grown massively, and we're now in a position to be able to choose the very best team to launch her career in the U.S.," Russell says. "At 18 vears old she's an incredibly ambitious and motivated individual who strives to achieve her very best in mu sic and entertainment. -Emily Zemler



Jimmy Gonzalez, Latin pop KMVK Dallas. Frankie J, "No Te Quiero Ver con El." KMVK began playing this single in January. It rose to the top of our research and our request rankings. Now, with the newly eleased bachata versi this single will be more East

"Music supervisors are paying us more for

our music because when they needed us

to come in at a certain rate, we did it."



-SUMIT BOTHRA, EMBARGO MANAGEMENT



J King & Maximan, "La Noche Esta de Fiesta." This is my pick for the summ The only problem you will have is deciding which remix to play. There are two equally strong versions: 3BallMTY and Elvis Crespo. Watch this trend of 3Ball-influenced

-it is on the radar and

getting stronger every day.



Raul y Mexia, "Las Escondidas." Raul y Mexia, also influenced by the Monterrey [Mexico] sound, have another hit in this genre. This new song has the recipe for success. These guys are the entire package and are breaking out of San Francisco with much fanfare.

ARTIST: Dessa ALBUM: Parts of Speech LABEL: Doomtree Records MANAGERS: Doug Lefrak and Shannon Schlappi, Locker Partner PRODUCERS: Dessa, Paper

Tiger, Lazerbeak

BOOKING AGENT: The Agency Group

CHART HISTORY: A Badly Broken Code (2010), No. 48 Top R&B/Hip-Hop Albums, 2,000; Castor, the Twin (2011), No. 26 Top R&B/Hip-Hop Albums, 3,000 TWITTER: @dessadarling

HIP-HOP

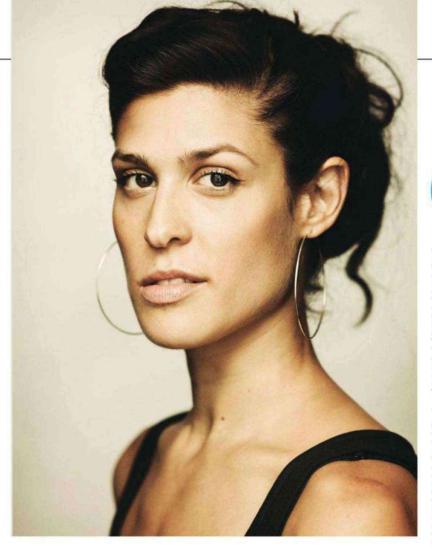
Mainstream? Alternative?

Minneapolis MC Dessa blurs genre lines, but makes promo transparent to fans By Sowmya Krishnamurthy

With the soul of a poet and the erudition of a scholar, Minneapolis rapper Dessa is one of the standout voices of that city's hip-hop collective Doomtree, and she's poised to break out with her eclectic solo effort, *Parts of Speech*, due June 25 on Doomtree Records.

The multitalented Dessa—she's an artist-lyricist, singer, songwriter and occasional college lecturer honed her skills with Doomtree and as a slam poet. She released her solo EP, *False Hopes*, in 2005, and her subsequent albums garnered critical acclaim and preliminary commercial inroads. *A Badly Broken Code* debuted at No. 48 on Billboard's Top R&B/Hip-Hop Albums chart in February 2010, and its follow-up, *Castor, the Twin*, premiered at No. 26 in October 2011.

Sonic experimentation permeates the 12-track *Parts of Speech*, running the gamut from electro synths to layered orchestral arrangements. Dessa intentionally selected the thumping, ominous "Warsaw" as the first single because of its stark variation from her previous repertoire. "I decided not to consider which track was most representative of the album, and instead I picked a song that I thought was strong and might provide an interesting contrast from the work I've done previously," she says. On recording the single with producer and longtime collaborator Paper Tiger, she says, "He and I usually make more melancholy ballads together, but for whatever reason, this one turned out different."



Collaborations may be largely relegated to old friends, but the rapper does enlist some new names, like cellist Takenobu, who she serendipitously discovered while perusing Pandora. "He bent a lot of notes in a way that didn't sound totally Western, and he had really fast, trotting pizzicato lines," Dessa recalls. "I essentially cold-called him, like, 'Hey! I'm a rapper from Minneapolis and you seem like a badass experimental cellist. If I sent you a demo, would you be willing to arrange a song for me?"

What remains consistent is her lyrical meticulousness. Dessa describes the album as having a "literary quality," exemplified in "Warsaw": "And I'm still living by my maiden name/The name I came with/The name I made/And I'm bare-faced at your masquerade/ Filled a flask up before I came," she deftly spits. Dessa explains, "I approach music as a writer in a lot of ways. My interest in music-making stems from my interest in the language arts. I work hard to make my lyrics read with the same kind of precision or artfulness that a well-composed essay or poem might read."

Interestingly, Dessa sings instead of raps on most of Parts of Speech. This versatility poses its own prob-

"I approach music as a writer in a lot of ways. I work hard to make my lyrics read with the same kind of precision or artfulness that a well-composed essay or poem might read." –DESSA lem, especially in regard to genre-specific marketing and promotions, according to Lazerbeak, producer and GM of Doomtree Records. "It's almost too alternative for mainstream but too mainstream for alternative. It's not quite hip-hop all the way through. It's a good problem to have," he says, but adds, "Especially with radio, we're still trying to figure out where she fits."

Doomtree is thus focusing on more progressive college radio and extensive touring to promote the album. Dessa is currently on the road for the Early Words tour, which includes a three-venue residency in New York. She will follow up with a West Coast tour after the album release and is anticipating summer festival dates as well.

Lazerbeak says the label wants to be "as transparent as possible" with its marketing strategy and shares that his team relies heavily on ardent fans to help subsidize operating costs. Pre-orders from Doomtree's website, in particular, are a main revenue source. Fans, many reached through email opt-in lists, are incentivized with exclusive content like bonus songs to purchase in advance. Ticket and merchandise sales are also key revenue drivers.

Lazerbeak hopes that *Parts of Speech* will be financially viable and increase Dessa's national visibility, without alienating core fans. He's hired New York-based Shore Fire Media to spearhead publicity and INgrooves Fontana to handle physical and digital distribution.

For her part, Dessa measures success based on the reach of her music. "Money has never been a big motivator to me, but the sharing of art has," she says. "I am motivated to try to expose as many people to the music that I can."

MUSIC



RAISE YOUR VOICE inger/songwriter Tony Lucca has announced tour dates following his stint on NBC's "The Voice," where he earned the finalist spot for Team Adam, and subs quently signed to Adam Levine's 222 Records for his debut LP Booked by Brian Jonas of High Road Touring, the Whole World Watching tour will kick off at Seven Steps Up in Spring Lake, Mich. (July 29), before crossing 12th & Porter in Nashville (Aug. 6), the Jaeb Theatre in Tampa, Fla. (Aug 10) and Tin Angel in Philadelphia (Aug. 17).

L'CHAIM! In-demand sister trio Haim has been forced to reschedule a slew of European dates in order to finish its hotly anticipated debut album, out this summer on Columbia. Booked by Nick Cave of William Morris Endeavor, Haim will roll through Whelan's in Dublin (May 25), KOKO in London (May 30), Vega in Copenhagen (Aug. 7), the Oya Festival in Oslo (Aug. 10) and Bitterzoet in Amsterdam (Aug. 21).

REVIVE ME: Cult favorite Neutral Milk Hotel has not toured since 1999, following the release of critically acclaimed I P In the Aeronland Over the Sea. Frontman Jeff Mangum and band have announced a handful of hows, with "more to come" in 2014. Jump-starting in Athens, Ga., at the 40 Watt Club (Oct. 22-23), they' hit the Thomas Wolfe Auditorium in Asheville, N.C. (Oct. 25), the Hostess Club Taipei in Taipei City, Taiwan (Nov. 28) and the Hostess Club Weekender in Tokyo

ASK & RECEIVE: Following the announcement of four teaser tour dates, metal legend Black Sabbath has made plans for a full North American tour, on the heels of new songs "End of the Beginning" and "God Is Dead?" Commencing in Houston at the **Cynthia** Woods Mitchell Pavilion (July 25), the band will hit the Cruzan Amphitheatre in West Palm Beach, Fla (July 31), Mohegan Sun Arena in Uncasville, Conn. (Aug. 8), Klipsch Music Center in Indianapolis (Aug 18) and US Airways Center in Phoenix (Aug. 30). —Nick Williams

MUSIC Reviews

Sara Bareilles "Brave" (3:39) PRODUCER: Mark Endert WRITERS: Sara Bareilles, Jack Antonoff PUBLISHERS: various Epic



POP

'Brave' Favors Bareilles

recruited fun. frontman Nate Ruess to lend some whimsical songwriting to their pop projects, Sara Bareilles has opted to bring in his bandmate, guitarist Jack Antonoff, to co-write her latest declaration of independence. Despite naming her breakout album *Little Voice*, Bareilles has always been an extroverted vocalist on adult contemporary radio, unafraid of aiming high during crescendos or

While mainstream artists like Ke\$ha and P!nk have

shouting a line like "I want to see you be brave!" as if the Rapture was afoot. The production on her latest single, however, is noticeably fuller, with heavy beats overpowering the piano flourishes that are typically front and center. As the lead single to her upcoming full-length *The Blessed Unrest*, "Brave" generates an amiable reaction to Bareilles' steady voice while wisely heightening the intensity of everything around it. —JL

The song generates an amiable reaction to her steady voice while wisely heightening the intensity of everything around it.



LIVE

ARTIST: The Rolling Stones VENUE: Staples Center, Los Angeles DATE: May 3

Turning 50 as a band has little negative effect on the Rolling Stones. The legendary rockers opened their 20-date tour with a two-hour, 20-minute show that demonstrated the staying power of the band's late '60s and earlyto mid-'70s work. There's not much danger left in the Stones' music, but the mature nature of their blues-rooted and riffdriven songs ensures that little sounds dated. Mick Jagger, still

a fireball of kinetic energy, is the lone visual focus this time out. And he used his voice wisely on opening night to get through the 23 songs while running about the stage and a U-shaped runway through the crowd. Keith Richards, meanwhile, glides by on charisma and cool, pushing songs toward their Chuck Berry roots whenever possible, and Charlie Watts remains the steadiest rock drummer in history. Former Stones guitarist Mick Taylor joined for a 10-minute "Midnight Rambler" that was the night's highlight. -PG

SINGLES

POP MARIAH CAREY

FEATURING MIGUEL

PRODUCERS: Mariah Carey, Miguel WRITERS: Mariah Carey, Miguel Pimentel PUBLISHERS: ASCAP, BMI Island Def Jam

With guitar and firstverse duties handled by Miguel, Carey is almost a guest on "#Beautiful," billed as the first official single for her upcoming album. But this Stax-inspired jam settles into a slender groove, with Carey opting to casually vibe with her duet partner rather than indulge her usual vocal theatrics. —AH

R&B MIGUEL

"How Many Drinks?" (4:33) PRODUCER: Salaam Remi WRITERS: Miguel Pimentel, Salaam Remi, Roger Nichols, Paul Williams

PUBLISHERS: various Bystorm/Black Ice/RCA Meanwhile, Miguel's new single from Kaleidoscope Dream finds the critical darling flexing his more traditional R&B muscles-his flawless falsetto flies forward while weighing a woman's worth. "You look good ... But I don't wanna waste my time," Miguel croons on the track, which has recently been given an equally arresting remix featuring Kendrick Lamar. --DH

LATIN

FRANKIE J

"No Te Quiero Ver con Él" (4:01) PRODUCER: Daniel Murcia WRITERS: Daniel Murcia, Francisco J. Bautista, Emile Ghantous

PUBLISHERS: 627 Muzick/ Sony-ATV Songs/Dhani Songs (BMI), Insomniak (ASCAP)

Universal Music Latino/ Universal Music Latin Entertainment Don't let the smooth

R&B beat fool you: "No

Te Quiero Ver con Él" (I Don't Want to See You With Him) is more of a lover's scorned anthem than a romantic paean. Frankie J muses over the switch from romance to quasi-friendship with a longing that listeners of any language can all relate to. **—KI**

POP JASON DERÜLO

"The Other Side" (4:20) PRODUCERS: Ammo, Martin Johnson

WRITERS: Jason Derülo, Martin Johnson, Joshua Coleman PUBLISHERS: various Warner Bros.

After recovering from a neck injury that almost left him paralyzed, Derülo returns with a single that figures to get his career back on track, albeit in a rather predictable manner. "The Other Side" features fine-tuned buildups and releases aplenty, and while the comeback single hardly stands out from the post-David Guetta top 40 pack, it's close enough in line to find radio success. -CP

COUNTRY

CHARLIE WORSHAM

"Could It Be" (3:25) PRODUCERS: Charlie Worsham, Ryan Tyndell WRITERS: Charlie Worsham, Ryan Tyndell, Marty Dodson PUBLISHERS: Purple Cape Music/Dad's Retirement Songs/Flack to Black Songs/I Hope Momma's Listening Music (BMI) Warner Bros /WAR

On his debut single, this country newcomer reflects on the morning following a night out with a friend that might be something more. Lines like "Who knows, we might go down in flames/Then again I might just change your name" could afford a bit more passion, but the tune remains in good spirits, aided by Worsham and Tyndell's tight production highlighted by the welcoming strum of a banio. -JM



Edited by Mitchell Peters (albums) and Jason Lipshutz (singles)

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Bandapp offers artists looking for a central Web hub a quick

APP

features like listenable music, downloads and tour dates, Mobile Roadie is an excellent option for a DIY artist looking to deliver an app to fans.

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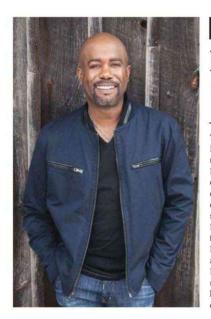
MobBase

MohBase allows an artist to launch a stand-alone app in the Android Marketplace for a one time fee of \$20 (plus \$20 per month for hosting) aiving this service the lowest barrier of entry for artists.

Bandapp: A Superfan's First Stop?

In a cluttered online landscape, it's important for a band to have a dedicated nucleus where all relevant information can be easily located. Launched in early 2012 and updated last fall, Bandapp is a service that offers artists looking for a central Web hub a quickfix app that gives fans easy access to their music, tour dates and news, and more directly on their smartphones. However, Bandapp is slightly deceptive: It doesn't create an actual app that one could download from the iTunes App Store, but instead creates a Web app, which is essentially just a fancy bookmark that a user can add to his or her smartphone's home screen. There are several drawbacks-from both an artist and user's perspective-to having a Web app instead of a traditional application. A Web app requires users to have wireless or third-generation (3G) access, so an app created with Bandapp will disap-

point those who frequent wireless "dead zones." A Web app also can't send "push" notifications to users (similar to how a phone alerts its owner that he or she has a text message). Therefore, bands that use Bandapp are unable to ping their fans when they have announcements, new music or tour dates, which is one of the primary reasons an act would even invest in its own stand-alone app. Artists that need to consolidate relevant information online should opt to create a mobile-friendly website instead of using Bandapp. Even if a band needs to utilize a smartphone app to engage fans, it should invest in creating a downloadable app, which can be done by using an app like Mobile Roadie. Bandapp is an interesting solution to a common problem, but ultimately there are better ways for artists to spend their time promoting themselves online. --WG



COUNTRY

Rucker's 'True' Grit

Three years between albums can be a death knell in country. But Rucker has used that time to good effect, crafting the richest of his three solo country albums. The Hootie & the Blowfish frontman's soulful rasp remains his greatest weapon, and it's further elevated by the writing and production on True Believers. Standouts include the title track, a cleareyed rumination on the challenges of a long-term relationship, and breakup ode "I Will Love You Still" with Mallary Hope. He doesn't forget the good times, either, heard in the funky twang of "Radio" and the honky-tonk spirit of "Take Me Home." Rucker also teams with Lady Antebellum for a rootsy romp through the Old Crow Medicine Show/Bob Dylan tune "Wagon Wheel," and Sheryl Crow joins him for stirring echo vocals on "Love Without You." Rucker already has a formidable commercial track record, but he raises the creative bar a couple of notches with True Believers. -GG



Darius Rucker
True Believers
PRODUCER: Frank Rogers
Capitol Nashville
DELEASE DATE, May 21

ALBUMS

DANCE

Nocturnes PRODUCER: Tim Goldsworthy On Repeat Records RELEASE DATE: May 7

Where Little Boots' 2009 major-label debut courted the pop crowd, her self-released followup will likely attract those more familiar with dance pioneer Giorgio Moroder. The hooks aren't quite as catchy, but DFA alum Goldsworthy provides production that will keep disco purists dancing all night. **--CP**

ROCK SAVAGES

Silence Yourself PRODUCERS: Johnny Hostile, Rodaidh McDonald Matador/Pop Noire RELEASE DATE: May 7

Singer Jehnny Beth says he hopes the English band's debut sounds like a punch in the face. It does. *Silence Yourself* is a raucous post-punk collection that marries ambient sonic layers with surging rock choruses. From boisterous opener "Shut Up" to the noisy static of first single "Husbands," it packs a compelling wallop.—**EZ**

ROCK

CERAMIC DOG Your Turn PRODUCER: Greg Saunier Northern Spy Records RELEASE DATE: April 30 Intrepid guitarist Marc Ribot leads drummer Ches Smith, bassist Shahzad Ismaily and guests through a stylistic terrain that includes cumbia, junkyard blues, exotically flavored old-school rap and a garage-rock reading of jazz standard "Take Five." Opener "Lies My Body Told Me" is a thrilling amalgamation of Television, Neil Young and Albert Ayler. -PG

S нір-нор

LL COOL J Authentic PRODUCERS: various 429 Records A29 Records RELEASE DATE: April 30 LL Cool J's still got it on his 13th album, Authentic. Thunderous drums charge up opener "Bath Salt," while "Love for You" (with Brad Paisley) delivers the romantic Mr. Smith. Later he spits classic rap flavor on the

Snoop Lion-assisted "We Came to Party" and "Whaddup," featuring Chuck D. **—KI**

POP

THE AIRBORNE TOXIC EVENT Such Hot Blood PRODUCER: Jacquire Kind Island Records RELEASE DATE: April 30 "All these songs are love songs," Airborne Toxic Event frontman Mikel Jollett says of the band's third album. It's just that "love at times can make vou feel like shit." Hallmark won't be calling anytime soon, but producer King brings a welcome new richness to the group's sound, which could help expand its alt-rock base -GG

WORLD

DEBASHISH BHATTACHARYA Beyond the Ragasphere PRODUCER: Debashish Bhattacharya Riverboat/World Music Network RELEASE DATE: April 30 The brilliant Indian string player reaches

string player reaches into the cosmos for a series of stream-of-consciousness compositions that often encourage a dialogue between Bhattacharya's traditions born in Calcutta and those of jazz, flamenco and country guitarists. Boundary-free, John McLaughlin adds an aggressive layer to the languid pace of the 16-minute "A Mystical Morning," **—PG**



MUSIC HAPPENING NOW

.biz "Voice" coach and Maroon 5 frontman Adam Levine has inked a one-yea first-look development deal at NBC with his longtime manager turned-producing part

ner Jordar

Feldstein.

Together,

create both

alternative program

ming to serve as

series and specials for

the network



the pair will scripted and LATIN

Voices Carry

Italian tenor trio Il Volo cross over to Latin music stardom **By Leila Cobo**

The 2013 Billboard Latin Music Awards, which aired April 25 on Telemundo, had its share of uptempo reggaetón and dance, regional Mexican music, daring duets and song premieres, most featuring major Latin stars. In the midst of that was Il Volo, a trio of operatic tenors, singing "El Triste," an homage to Mexican crooner José José accompanied by a full string orchestra. The performance was as surprising as it was successful, delivering some of the highest minute-byminute ratings for the show.

It was the latest big TV move for the Italian teens whose brand of classical crossover music has struck a chord with mainstream buyers and, increasingly, with Latin fans.

Following the Billboard performance, Mas Que Amor (Universal Music Latino), the Spanish-language version of We Are Love, jumped 4-2 on Billboard's Top Latin Albums chart, where it stays this week.

Although Andrea Bocelli, a similarly minded act, is also on the chart (former No. 1 Pasion is No. 10), Il Volo's case is different. While Bocelli is an adult act attracting an adult audience, the members of Il Volo are teenagers. And while their mainstream audience leans adult, in the Latin world they attract a younger listener, something Il Volo's team is looking to capitalize on.

"We've benefited greatly from their past tour, where they reached an upscale Latin market that was mostly an adult market but also included the daughters of those adults," says Luis Estrada, managing director of Universal Music Latino, which is supporting the release with a Spanish-language TV campaign.

Il Volo will kick off another U.S. tour in the fall, promoted by Live Nation and supported by a PBS special shot in Miami, precisely because audiences are younger there. In Latin America, Il Volo's tour will be promoted by GTS, the artist development arm of Universal Music Latin Entertainment (UMLE).

In 2009, Piero Barone, Ignazio Boschetto and Gianluca Ginoble competed on Italian TV talent competition "Ti Lascio Una Canzone." The show's producer was so impressed by their voices that he asked them to sing together, a la the Three Tenors. Tony Renis, the Italian singer/producer who has worked with Bocelli and Celine Dion, happened to catch that performance.

'They were singing 'O Sole Mio' and I couldn't believe that three children-14-year-olds-could have such powerful voices," he says.

Renis spoke with attorney Peter Lopez in Los Angeles, and together they took the "O Sole Mio" track to Jimmy Iovine and Ron Fair, who signed the trio to Interscope.

"They had the talent and the material to do something very different from what existed in the Latin market at the time," producer Humberto Gatica says. "From day one, we knew there had to be two albums: one for the international market and one geared specifically for the Latin market."

Gatica invited UMLE chairman Jesus Lopez to the studio, and he in turn fell in love with the project and agreed to release it in Spanish.

In 2011, Il Volo debuted at No. 10 on the Billboard 200, aided by a slew of prominent TV appearances, including "American Idol." Three weeks later, the Spanish version of the album debuted at No. 10 on Top Latin Albums, Mas Oue Amor follows the same formula, with Spanish-language versions of the tracks on the original English-language album, albeit with Latin touches.

"I added certain instrumentation to make it more appealing for our market," Gatica says. The album also includes "Lunas Escondidas," a duet with young Mexican pop singer Belinda specifically designed for the Latin marketplace.

What the album didn't include was "El Triste," the José José hit from the '80s that the trio performed at the Billboard Latin Music Awards. Instead, the notion of performing a song not on the album-barely a week after the album's release-came from show producer Tony Mojena, who was looking to make an impact with Billboard's homage to José José. Instead of balking at the suggestion, the Il Volo team jumped at the chance. Universal's Estrada gave the go-ahead and Gatica created an arrangement for the track in 48 hours. Now, Universal plans to release "El Triste" and use it as a marketing tool for the trio in Latin America.

'That performance consolidates them in consumers' minds as a quality act with great charisma," Estrada says "And TV continues to be a crucial part of their success."



Following the death of hip-hop duo Kris Kross' Chris Kelly at age 34 on May 1, the act's smash single "Jump" is making waves. The song was the Ruffhouse/Columbia act's first release, and zipped straight to No. 1 on the Billboard Hot 100 in 1992. The act followed up with six more hits, and another eight on Hot R&B/ Hip-Hop Songs.



a tribute to

José José at

"Jump" spent eight weeks lodged at No. 1 on the Hot 100 in 1992, the longest reign for a rap single until 1996, when Bone Thugs-N-Harmony's "Tha Crossroads" matched that run. When "Jump" hit No. 1 in only its fourth week, it was the fastest leap to No. 1 since 1985, when "We Are the World" also sped to the top in four frames

👩 2,878% 2.3M The videoclip for "Jump," on Kris Kross' official

YouTube channel, logged 2.3 million views in the week ending May 4. That's up 2,878% from the previous week, when it tallied 77,000 views. On May 2 alone it amassed 1.6 million. Of the video's total views since it was uploaded in 2010, 25% were registered in the last week



Downloads of "Jump" exploded in the week ending May 5, selling 19,000, according to Nielsen SoundScan—the tune's biggest digital sales week—up from 1,000 in the previous week. The song debuts on Rap Digital Songs at No. 19 and on R&B/Hip-Hop Digital Songs at No. 23



the cut in the week ending May 7

The airplay for "Jump" increased as well, collecting 5.6 million in Hot 100 Airplay audience (up by 3,524%). On the Hot 100 Airplay panel, 287 monitored stations played –Keith Caulfield

MUSIC HAPPENING NOW



HIP-HOP

Major Hustle

T.I.'s Hustle Gang works charting single and free EP to try to land new deal By Alex Gale

"Memories Back Then," the new single from T.I.'s label/crew Hustle Gang, is actually helping the act look forward. The introspective track which features T.I., Grand Hustle/Atlantic signee B.o.B, Grand Hustle singer Kris Stephen and a guest verse from Kendrick Lamar—dips 30-36 on Billboard's Hot R&B/Hip-Hop Songs chart and 88-98 on the Billboard Hot 100 after its debut week, but T.I. sees its self-generated momentum as a calling card now that he's back on the open market.

"Memories" is the first single from Hustle Gang's *G.D.O.D.* mixtape, released for free online on May 7. But that hasn't stopped the song from netting stronger-than-expected sales: According to Nielsen SoundScan, it's sold 48,000 units since its April 22 release through Hustle Gang Music, a new iteration of T.I.'s Grand Hustle imprint, which is now independent after T.I.'s 10-year contract with Atlantic expired in January. "Memories" is also benefiting from healthy streaming numbers, with its cinematic video racking up 4 million YouTube views since its April 22 debut.

"This is the beginning of something beautiful," T.I. says of the single and mixtape, "and the people are proving me right."

The record's chart appearances come despite little radio airplay: Last week, Nielsen BDS picked up just 45 spins across 15 stations nationwide. But DJ J1-mixshow coordinator at T.I.'s hometown station, WHTA Atlanta, which is leading the way with 16 spins—thinks that will change soon. "Idon't see why any [R&B/hip-hop] station wouldn't pick this up," he says. "It's a no-brainer. I definitely see it as a top 10."

But for T.I., who's looking for a new label home for himself and Grand Hustle, "Memories" isn't just another hit single—it's a warning shot. "I'm a free agent," he says. "It's put me back to where I was when my first record [2003's *I'm Serious*] didn't sell: I was dropped [from Arista] and I had to prove that I was worthy of a deal. That's what I'm doing now. Back then I was proving I was worth \$2 million—now I'm proving I'm worth \$200 million. If y'all don't feel like I'm worth it, I'm show you."

Brian "B. Rich" Richardson, A&R rep at Grand Hustle and head of Defient Entertainment, which manages Grand Hustle acts including B.o.B and Trae Tha Truth, says the label will begin a "major radio campaign" behind "Memories" on May 14. Meanwhile, T.I., Stephens, Trae and other crew members appeared on BET's "106th & Park" on May 3 to promote the mixtape. A Hustle Gang tour is planned for later this year, and four more videos from *G.D.O.D.* are on the way. "We're going to take it all the way until a major notices," Richardson says. "We have to show a movement. We're getting the streets, the Internet and radio behind us."

NEXT UP

Sanchez has a string of radio

shows lined up and is looking

for touring opportunities for

the summer, but Flaherty

points out that the Filipino

Mexican singer will slowly

edge her way into the Latin

sphere during the coming months, after already gaining

exposure in the Philippines, A

Spanish-language version of

"Tonight" is on the way, and Sanchez is close to locking

Premios Juventud, a pop

taking place July 18 and

airing on Univision. "In the

partnerships with brands.

the level that she is there

She's a superstar," Flaherty

Philippines, she's not multiple

says. "We want to bring her to

-Jason Lipshutz

culture awards cere

in an appearance at the 2013

Battle Plan: Jessica Sanchez



Elever months after finishing as runner-up on "American Idol. 17-year-old Jessica Sanchez's first album Me. You & the Music debuts at No. 26 or this week's Billboard 200

2 MONTHS AGO

After signing to Interscope Records last June and working on her debut during the second half of last year, Sanchez and her label team spent February "in creative mode," Interscope head of marketing Mike Flaherty says. "We were combing through tracks and singles and starting to dip our toe in the water a bit with press and activate online to let people know things were coming. After performing on the American Idols Live! tour last summer, Sanchez performed her first solo concert on Feb 14 in the Philippines, Sanchez then returned to the "Idol" stage on March 21 to unveil "Tonight," the album's lead single, alongside its featured guest, Ne-Yo.

1 MONTH AGO

Amiable dance track 'Tonight" hit digital retailers the day after the "Idol' performance, but wasn't given a strong radio push until May 7, one week after the album debuted. "We didn't want to go the traditional route of 'Let's drop a single, work it to a hit single and wait to drop the album," Flaherty says. "We felt that people love her, they're happy she's back let's get the record out and play off the audience she has." "Tonight" has sold only 39,000 downloads, according to Nielsen SoundScan, but Sanchez continues to push the track to her 1.1 millio Twitter followers and 513,000 Facebook fans

RELEASE WEEK

Four days before Me, You & the Music arrived, Sanchez made her acting debut on "Glee," beginning her arc as rival glee club Hoosierdaddies' star Frida Romero on the April 25 episode of the Fox hit. That piece of perfect timing was abetted by an all-out media assault, first as part of a "Glee" press run, and then with a promotional push for Me, You & the Music including a stop at the Radio Disney Music Awards as a presenter on April 27. On May 9, Sanchez reprised her role on "Glee" and performed a cover of Zedd's radio hit "Clarity." The album sold 14,000 units in its first week according to SoundScan.



Frazier Makes In-'Roads'

T.I. (crouching) and his Hustle Gang's "Memories Back Then" has sold 48,000 conies

With spins at 13 of the 129 stations monitored by Nielsen BDS for Billboard's Country Airplay chart. Morgan Frazier simmers just below the ranking with "Yellow Brick Road," her debut single for Curb's Sidewalk imprint. The Breckenridge, Texas, native recently won the prestigious John Lennon Songwriting competition and is now making promotional rounds at country radio. She has tour dates booked through November and is working on her first full-length album.

Wild Feathers In Flight

After a label switch in 2012, the Wild Feathers are ready to fly, as the rock group's "The Ceiling" bullets at No. 28 on the Triple A airplay chart. The Nashville-based band will release its self-titled debut album on Warner Bros. on Aug. 6. Formerly signed to Interscope, the quartet, which has opened for Bob Dylan and Paul Simon, is touring with Ryan Bingham through June.

Not So Little

With more than 24,000 likes on Facebook and a growing YouTube audience, Los Angeles-based pop starlet Mr. Little Jeans debuts on Uncharted at No. 17 after releasing new single "Oh Sailor." The artist (aka Monica Birkenes) first rose to popularity thanks largely to her dark, dubstep rendition of Arcade Fire's "The Suburbs": her cover has garnered 2.2 million YouTube views After releasing "Oh Sailor on iTunes on May 3, Mr. Little Jeans is at work on her forthcoming debut album

A\$AP Ferg's 'Work' Begins

Following A\$AP Rocky' breakout success with "F**kin' Problems," A\$AP Ferg looks to make a (similar) name for himself with debut track "Work." The Harlem rapper is a member of Rocky's A\$AP Mob collective and signed his own deal with Polo Grounds/RCA in January. The official video for "Work" has drawn 3 million YouTube views, while a clip for the song's as-yetunreleased remix featuring A\$AP Rocky, Schoolboy Q and Trinidad James, is being completed. A\$AP Ferg is currently opening for Juicy J on the latter's Stay Trippy

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Rauly Ramirez.

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CHARTS

MICHAEL BUBLE'S LOVED SALES SECOND WEEK 96,000 51%

MACKLEMORE & LEWIS' HEIST SALES THIS WEEK 35,000 24%

SALES VOLUME OF ENTIRE BILL BOARD 200 1.7 MILLION 37%

OVER THE COUNTER KEITH CAULFIELD

Kenny Chesney's Lucky Seventh No.1

The superstar is second only to Garth Brooks among country acts with the most chart-toppers



ountry king Kenny Chesney grabs his seventh No. 1 album on the Billboard 200 as Life on a Rock debuts atop the list. The set sold 153,000 copies in its first week, according to Nielsen SoundScan. Among country acts with the most No. 1s on the Billboard 200, Chesney remains second only to Garth Brooks. The latter notched eight leaders between 1991 and 2001. (Chesney already held the runner-up distinction with six No. 1s.)

Since 2004, all 10 of Chesney's regular full-length albums have debuted in the top four of the Billboard 200. His latest follows 2012's Welcome to the Fishbowl, which debuted and peaked at No. 2 with a 193,000 start. The new album's debut week is his smallest sales bow for a studio set since 1999's Everywhere We Go began with 30,000.

The first single from Life on a Rock, "Pirate Flag," became his 45th top 10 hit on the Country Airplay chart in March. This week, the tune rises 5-4.

Chesney's new album is one of just two debuts in the top 10, as fellow country act Randy Rogers Band also enters at No. 9 with Trouble (26,000). It follows the group's last album, 2010's Burning the Day, which debuted and peaked at No. 8 with 29,000 in its first week.

Last week's Billboard 200 No. 1, Michael Bublé's To Be Loved, slips to No. 2 in its second week with 96,000 (down 51%). It's the smallest second-week percentage decline for a No. 1-debuting album since Josh Groban's All That Echoes fell by 50% on the March 2 chart. More recently, albums by Paramore,



Fall Out Boy and Bon Jovi that bowed at No. 1 all tumbled by more than 70% in their second weeks. (See page 72 for more on this year's sophomore-week slides for No. 1 debuts.)

Behind Bublé is Justin Timberlake's The 20/20 Experience, which holds at No. 3 with 68,000 (down 8%). 20/20 has spent its entire seven-week chart run lodged in the top three: Its first three weeks were at No. 1, followed by four straight frames at No. 3.

Macklemore & Ryan Lewis' The Heist rises 11-5 with 35,000 (up 24%) the same week that the set's second single, "Can't Hold Us," rises to No. 1 on the Billboard Hot 100. The song has been inescapable in TV commercials for Microsoft Outlook, while it also continues to surge in airplay. The track, which features Ray Dalton, climbs 7-5 on Mainstream Top 40 with a 25% gain in plays on top 40 stations.

Country Time: Kenny Chesney's Life on a Rock will likely be replaced by another country effort on next week's Billboard 200. Lady Antebellum's Golden is on track to top the list with around 150,000 copies, so say industry forecasters. It will mark the trio's third No. 1, and its third straight studio set to open atop the list. That number's a bit soft compared with the act's previous two studio albums, however. Own the Night (2011) blasted in with 347,000 while its mainstream breakthrough, Need You Now, debuted with 481,000 in 2010

Lady A's new effort will become the fourth country album to hit No. 1 for the first time this year, following Gary Allan's Set You Free, Luke Bryan's Spring Break ... Here to Party and Chesney's Life on a Rock. (Taylor Swift's Red, which spent five weeks at No. 1 in 2012, also ruled for two weeks in January.)

If Lady A bows at No. 1 next week, it will be the first time that the Billboard 200 has accumulated this many country No. 1s so early in the year. Right now, 2013 is tied with 2009 for the fastest sum of country No. 1s year to date.

In terms of yearly volume of country No. 1 albums, the busiest year was 2002, when eight country sets first reached No. 1. Last year, there were four.

With country album sales eroding slower than the overall market, it seems easier now for country sets to hit No. 1, as the genre's consumers haven't flown the music-buying coop, so to speak.

Last year, overall album sales were down by 4.4% compared with 2011, versus country sales actually rising by 4.2%. SoundScan stated in its year-end report that country and rock were the only genres to show growth. (Rock was up by 2%.) Country's 4.4% gain came a year after it declined only 1.8% in 2011 (compared with 2010).



Belinda's Back

"I'm at a point where I don't have to record something unless I really love it. So when I heard 'Sun,' I loved it and decided to record it," Belinda Carlisle says of her first U.S. sinale since 1997 Given to her by songwriter Gabe Lopez, she completed writing "Sun" with fellow Go-Go Jane Wiedlin. Check out Chart Beat's full interview with Carlisle-including an exclusive countdown in which she ranks her favorite hits—on Billboard.com. "It's pretty surreal for a Valley Girl to go from working as a secretary to hitting the top of the Billboard charts," she says. "It still makes me smile to think about it." — Gary Trust

THE BIG NUMBER



Number of country albums that topped the Billboard 200 in 2002, the most ever in a year for the genre. This year, country is off to a fast start, with a likely fourth No. 1 for the genre next week

.com

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sa	les		
	ALBUMS	DIGITAL ALBUMS*	DIGITAL
This Week	5,112,000	2,085,000	24,166,000
Last Week	5,147,000	2,147,000	24,335,000
Change	-0.7%	-2.9%	-0.7%
This Week Last Year	5,773,000	2,173,000	25,407,000
Change	-11.4%	-4.0%	-4.9%



VEAR-TO-DATE

2013

	2012	2013	CHANGE
Albums	106,734,000	100,756,000	-5.6%
Digital Tracks	495,398,000	482,492,000	-2.6%
Store Singles	1,133,000	1,184,000	4.5%
Total	603,265,000	584,432,000	-3.1%
Album w/TEA*	156,273,800	149,005,200	-4.7%

n sales (TEA) with 10 track down

Digital Track Sales				
2012				

482.5 Mill

Sales by A	Sales by Album Format						
_	2012	2013	CHANGE				
CD	64,832,000	55,081,000	-15.0%				
Digital	40,353,000	43,539,000	7.9%				
Vinyl	1,523,000	2,004,000	31.6%				
Other	25,000	132,000	428.0%				

Sales by Album Category					
	2012	2013	CHANGE		
Current	52,145,000	50,653,000	-2.9%		
Catalog	54,590,000	50,103,000	-8.2%		
Deep Catalog	43,738,000	40,288,000	-7.9%		

Current Album Sa	les
2012	52.1 Million
2013	50.7 Million

Catalog Album Sales	
2012	54.6 Million
2013	50.1 Million



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May 18 2013 billboard

LEGEND

Bullets indicate titles with greatest weekly gains.

- greatest weekly gains.: **Jour Charts** Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 abums (Giol). RIAA certification for physical shipments & digital downloads of 1 million units (Plaitum). Numeral noted with Plaitum ymbol indicates album's multi-plaitum level. RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond ymbol indicates album's multi-plaitum level. Latin albums certification for physical shipments & digital downloads of 50,000 units (Ora). Latin albums certification for physical shipments & digital downloads of 50,000 units (Ora). Martine units (Diamond). Numeral noted with Plaitum symbol indicates album's multi-plaitum level. Digital Songs Charts

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 multiplatinum level.

Awards

50

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

- Publishing song index available on billboard.com/biz.

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

	THIS WEEK	TITLE Artist CERT.	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK
2 2	1	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton RLEWIS (BHAGGERTY/RLEWIS) MACKLEMORE/ADA/WARNER BROS.	1	13	26	29	2
		The rappers' coronation is historic:	Q		27	28	25
		Wanz) having reigned for six weeks, the act is the first duo to take its first two	1		28	31	26
		singles to No. 1 in the Hot 100's nearly 55-year history.	1		35	33	27
			ł		18	24	28
1 1	2	JUST GIVE ME A REASON P!nk Feat. Nate Ruess LBHASKER (PINK, LBHASKER, MRUESS) RCA	1	12	39	39	29
7 5	3	AG MIRRORS JUStin Timberlake	3	12	17	22	30
6 3	4	STAY Rihanna Featuring Mikky Ekko Arkov, J. Parker (M. Ekko, J. Parker) SRP/DEF Jahv/IDJMG	3	13	30	32	31
4 6	5	WHEN I WAS YOUR MAN Bruno Mars THE SMEEZINGTONS (BRUNO MARS, PLAWRENCE IL, ALEVINE, A. WYATT) ATLANTIC	1	20	44	38	32
3 4	6	THRIFT SHOP RLEWIS (B.HAGGERTYLRLEWIS) MACKLEMORE/ADA/WARNER BROS.	1	31	5	26	33
13 9	0	I LOVE IT Icona Pop Featuring Charli XCX REGRER (RBERGER,C.AITCHISON,LEKLOW) RECORD COMPANY TEN/BIG BEAT/RRP	7	14	46	36	34
12 10	8	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A.GRANT. J.MOSSER)	7	36	25	34	35
14 13	9	CRUISE Florida Georgia Line Feat. Nelly A	8	31	31	25	36
9 8	10	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera Aussynder van Wei-Nilanbrozzi (al. prefez. a prez van Wei-Lardyn Lawssnafer. Lanbrozzaluvarges.caguilera pal waaktaar.ni-harket.afurihou.men) me. 305/POLO Grounds/rea	8	15	34	37	37
10 11	u	STARTED FROM THE BOTTOM Drake	6	13	45	44	38
11 12	12	HEART ATTACK Demi Lovato	10	10	23	30	39
8 7	13	SUIT & TIE Justin Timberlake Feat. Jay Z TIMBALAND, JTIMBERLAKE, JROC (JTIMBERLAKE, TXMOSLEY, S.C.CARTER, JHARMON, JE, FAIMTLEROY (IT, STUART, JWILSON, C.STILL) RCA	3	17	42	41	40
22 23	14	COME & GET IT STARGATE (ELDEAN, M.S.ERIKSEN, T.E.HERMANSEN) Selena Gomez HOLDYWOOD	14	4	29	40	41
		Gomez scores her first top 10 on Ho Songs, where the track bounds 14-9 27% increase to 115,000 download	9 with	a	51	48	42
		The song-whose official video prem May 7 and should spur a jump for it	niereo	t	38	45	43
		week's Streaming Songs chart-pas million in sales since its release.	ses 1		37	42	44
32 19	15	THE WAY Ariana Grande Feat. Mac Miller H-MONEY (H.D.SANUELS,A.STREETER,A.SLAMBERT,J.SPARKS,M.MCCORNICK,BRUSSELI) REPUBLIC	10	6	33	43	45
20 18	16	WAGON WHEEL FROGERS (BLOYLANK,KSECOR) Darius Rucker CAPITOL MASHVILLE	16	13	·	35	46
19 14	17	GET LUCKY Daft Punk Feat. Pharrell Williams T.B.MGALTER,G. DE HOMEM-CHRISTO (T.B.MGALTER, G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS) DAFT LIFE/COLUMBIA	14	3	53	51	47
15 15	18	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy BWALKER (FALL OUT BOYBWALKER, JAHILL) DECAYDANCE/ISLAND/IDJMG	15	13	41	46	48
43 17	19	#THATPOWER will.i.am Feat. Justin Bieber DLEROYWILLIAM (W.ADAMS,DLEROYLBIEBER) WILLIAM/INTERSCOPE	17	7	57	52	4 9
21 21	20	POWER TRIP J. Cole Featuring Miguel JLCOLE (LCOLE,H.LAWS) ROC NATION/COLUMBIA	20	12	40	47	50
24 20	21	22 Taylor Swift O BIG MACHINE/REPUBLIC	20	10	55	56	51
16 16	22	LOVE ME LII Wayne Feat. Drake & Future MKE WILL MADE-IT.A+ (DCARTER.A.GRAHAM, NWILBURN CASH.M.L.WILLIAMS II.A.HOGAN) YOUNG MONEY/CASH MONEY/REPUBLIC	9	16	59	60	52
36 27	23	BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends Shendricks (R.AKINS, D.DAVIDSON, C.WISEMAN) WARNER BROS. NASHVILLE/WMN	23	6	60	57	53

K WKS.ON		TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	HIS
3 48	<u>ک</u> 3	HOHEY The Lumineers R.HADLOCK (W.SCHULTZ, J.FRAITES) DUALTONE	24)
5 12	25	BAD Wale Featuring Tiara Thomas ITHOMAS,KCAMP (0.AKINTIMEHIN,ITHOMAS) МАУВАСН/АТLANTIC	Ð
0 15	0 20	MAMA'S BROKEN HEART Miranda Lambert FLIDDELL.C.AINLAY.G.WORF (B.CLARK, S.M.CANALLYK.MUSGRAVES) RCA NASHVILLE	0
7 15	0 27	GET YOUR SHINE ON Florida Georgia Line	D
22	A 7	DAYLIGHT Maroon 5 ALEVINE,MOLMAX MARTIN ALEVINE,MAX MARTIN, SAMM, MLEVY) A&M/OCTONE/INTERSCOPE	8
5 10	25	HIGHWAY DON'T CARE Tim McGraw With Taylor Swift B.GALLIMORE.T.MCGRAW (B.WARREN, B.WARREN, M.IRWIN, J.KEAR) BIG MACHINE	9
12	1	HARLEM SHAKE BAAUER BAAUER (H.RODRIGUES,H.DELGADO) JEFFREE'S/MAD DECENT/WARNER BROS.	0
31	1	LOCKED OUT OF HEAVEN Bruno Mars The Smeezingtons J.Biakskere Jaavne M. Angologi Mars, J.Lawrence H.J.Lewne Atlantic	81
2 12	32	ALIVE Krewella RAIN MAN (JYOUSAF,YYOUSAF,KTRINDL,N.LIM,J.UDELL) KREWELLA/COLUMBIA	2
i 4	5	GENTLEMAN PSY PSY (PJAI-SANG,GHX00) SILENT/SCH00LB0Y/REPUBLIC	13
4 11	34	NEXT TO ME CRAZE,HOAX (A.E.SANDE,H.CHEGWINH,ICRAZE,A.PAUL) Emeli Sande CAPITOL	4
2 29	A 2	IKNEW YOU WERE TROUBLE. MAX MARTIN-SHELLBACK (I:SWIFTMAX MARTIN-SHELLBACK) BIG MACHINE/REPUBLIC	15
5 16	25	TROUBLEMAKER Olly Murs Feat. Flo Rida s.Robson (O.MURS, Robson, C.KELLYLDILLARD) SYCO/COLUMBIA	6
3 23	A 3	SCREAM & SHOUT will.i.am & Britney Spears	7
5 12	35	BUGATTI Ace Hood Feat. Future & Rick Ross	8
0 18	20	CARRY ON fun. LBHASKER (N.RUESS,A.DOST,LANTONOFF,LBHASKER) FUELED BY RAMEN/RRP	9
0 35	A 30	SAIL AWOLNATION A.BRUNO (A.BRUNO) RED BUIL	0
0 26	1 0	SWEET NOTHING CHARRIS (CHARRIS, CHARRIS, WREICH, KHARRISON) COLUMBIA	1
2 5	42	FINE CHINA Chris Brown BROCSTARPK (CM.BROWN, ASTREETER, LYOUNGBLOD, G.DEGEDDINGSEZE, BELLINGER) RCA	2
3 27	A 8	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	3
9 18	19	A GRAHAM, TEPPS, K. DUCKWORTH) A\$AP WORLDWIDE/POLO GROUNDS/RCA POUR IT UP MIKE WILL MADE-IT, PBO (MLLWILLIAMS II, FRIDATE INVIDUAL	14
9 13	29	LIGARNER_LTHOMAS,R.FENTY) SRP/DEF JAM/DJMG DOWNTOWN Lady Antebellum CAPITOL NASHVILLE CAPITOL NASHVILLE CAPITOL NASHVILLE	5
5 2	35	BODY PARTY Ciara	6
7 13	47	ICAMERONALUWILLIAMS ILURISLAUGHTERCMAHONE, JR., RTERRY) EPIC PIRATE FLAG BLANNON, K.CHSMEY (R.COPPERMAN, D.L.MURPHY) BLUE CHAR/COLUMBIA MASHVILLE	7
5 33	A 6	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin	8
97	49	RICH AS F**K THINIS IN SEFTHARAM (DCARTER. Lil Wayne Feat. 2 Chainz	9
2 39	12	TEPPS,TWILLIAMS,N.SEETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC	0
8 4	18	M.DRAVS (MUMFORD & SONS) GENTLEMAN OF THE ROAD/RED/GLASSNOTE CRASH MY PARTY Luke Bryan	1
2 19	52	JSTEVENS (R.CLAWSON,A.GORLEY) CAPITOL NASHVILLE CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick CAPITOL NASHVILLE CUPSC MULTIAN (A D CAPITED L GENETISM	2
3 11	53	CARCY, KULLAN (A.P.CARTERL, GRSTEIN, D.BLACKETL, ATUNSTAL-BEHRENS, J.P.REEMAN) UME/REPUBLIC BITCH, DON'T KILL MY VIBE SOUWAVE (F.DUICKWORTH, M.SPEARS,	3



niclscn SoundScan

MACKLEMORE & RYAN: JOHN KEATLEY, GOMEZ: DIEGO UCHITE: HARRIS: RUKES

online music sources tracked by Nielsen BDS. attons. C 2013, Prometheus Global Media, LLC

The week's must popular current sories across all gorress, ranked by radio airbuty audience impressions as measured by Meisen Flox, solars data as complied by Meisen 5 Soogs are tedined as current if they are newly-reloaded thiss, or songs recenting Mediograda airbuty and/or sole attributy and/or sole first time, See Charts Legend on Bibbao

WKS. Ago	LAST WEEK	THIS WEEK	TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	RT. PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEP
66	63	54	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES) HUNTER HAAVES (H.HAYES,L.MCKENNA,T.VERGES)	43	4	77	79
86	69	55	SG U.O.E.N.O. NOT LISTED (NOT LISTED) ROCKO Feat. Future & Rick Ross ROCKV ROAD	55	4	64	74
•	55	56	NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne Bolda, Shebib (K.M.KHALED, A.GRAHAM, W.ROBERTS IN GLARTER M.SAMUELS, NSHEBIB) WE THE BEST/YOUNG MONEY/ASH MONEY/REPUBLIC	55	2	93	94
52	54	57	1994 Jason Aldean MKNOX (THOMAS RHETT,LLAIRD,B.DEAN) BROKEN BOW	52	8	89	87
70	64	58	CLARITY Zedd Featuring Foxes ZEDD (A.ZASLAVSKI, MATTTHEW KOMA, P.ROBINSON, S.GRAY) INTERSCOPE	58	7	82	84
56	58	59	GIVE IT ALL WE GOT TONIGHT TBROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.IAMES) George Strait MCA NASHVILLE	56	18	96	91
68	66	60	HERE'S TO NEVER GROWING UP Avril Lavigne MJOHNSON (ALAVIGNE, MJOHNSON, C. KROEGER, D.H. HODGES, J.KASHER HINDLIN) EPIC	52	4	RE-E	NTR
47	53	61	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON,CTOMPXINS,LIROBBINS) Blake Shelton WARNER BROS. NASHVILLE/WMN	24	17	78	76
49	50	62	IF I DIDN'T HAVE YOU Thompson Square Stoney CREEK	49	18	88	92
54	59	63	DONE. The Band Perry DHUFF (R.PERRY, J.DAVIDSON, J.BRYANT) REPUBLIC NASHVILLE	46	8	85	85
62	62	64	GONE, GONE, GONE Phillip Phillips GWATTENBERG (D.FUHRMANN,T.CLARK,GWATTENBERG) 19/INTERSCOPE	59	9	NE	EW
75	75	65	THE OTHER SIDE Jason Derulo AMMOM.JOHNSON,LCOLEMAN) BELUGA HEIGHTS/WARNER BROS.	65	3		
61	65	66	LIKE JESUS DOES JJOYCE (C.BEATHARD,M.CRISWELL) EMI NASHVILLE	59	11		
72	67	67	WE STILL IN THIS B**** B.o.B Feat. T.I. & Juicy J MIKE WILL MADE-ITMARZ (B.R.SIMMONS, JR.M.I.WILLIAMS II, MANDOLEROOKS,C.LI-MARNIS, R.J.HOUSTON) REBELROCK/GRAND HUSTLE/ATLANTIC/RRP	67	12		
63	68	68	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY).C.DUBOIS.L.LAIRD) Brad Paisley ARISTA NASHVILLE	63	8		96
74	70	69	ANYWHERE WITH YOU Jake Owen JMOUR.CLAWSON (B.HAYSLIPD.L.MURPHY.JYEARY) JAke A NASHVULLE	69	7	79	90
4	89	10	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell PLUWILLIAMS (PLWILLIAMS,RTHICKE) STAR TRAK/INTERSCOPE	70	3	RE-E	NTR
76	77	1	INEED YOUR LOVE CHARRIS (CHARRIS, E.GOULDING) Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FIX EVE/ ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	71	3	91	93
			The cut debuts on Hot Digital Songs at No. 64 (30,000; up 24%). It continues to build at radio (L5 million all-format audience impressions, up 28%), fueled by a 33-29 lift on Mainstream Top 40, and in streaming (907,000			- NE	82 99
73	71	72	streams, up 5%). LOVE AND WAR D.CAMPER, JR. (M.RIDDICK,L.DANIELS,I.BRAXTON) STREAMLINE/EPIC	57	15		
69	73	73	LOVEEEEEEE SONG FUTURE (NWILBURK CASH,R-FENTY, D.ANDREWS,G.S.JACKSON,L.S.ROGERS) Rihanna Feat. Future SRP/DEF JAM/IDJMG	55	14		
RE-EP	ITRY	74	IHIT IT FIRST Ray J Feat. Bobby Brackins NICNAC (W.R.NORWOOD JR, N.BALDING,R.BRACKINS,M.JONES, SR.) KNOCKOUT/FIFTH ADMENDMENT	51	3	•	88
IOT S DEE	SHOT Sut	75	HEY GIRL Billy Currington D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO) MERCURY NASHVILLE	75	1	N	EW
87	80	76	LEGO HOUSE Ed Sheeran JGOSLING (E-SHEERAN, J.GOSLING, C.LEONARD) ELEKTRA/ATLANTIC	76	6		
71	72	n	BATTLE SCARS Lupe Fiasco & Guy Sebastian PRO J (W.JACOG.SEBASTIAN.D.R.HARRIS) IST & ISTH/ATLANTIC	71	19		
80	78	78	KISSES DOWN LOW Kelly Rowland	72	9		
84	81	79	HEY PRETTY GIRL Kip Moore	79	7	99	98

ITTES: EUOT LEE HAZEL

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HIS /EEK	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL		WKS. C CHAR
80	LEVITATE Hadouken.a.smith.n.hill.g.harris) Hadouken!	69	10
81	IDRIVE YOUR TRUCK Lee Brice	47	18
2	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert RLEWIS (B.HAGGERTY.R.LEWIS,MLAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.	82	8
3	KARATE CHOP (REMIX) Future Feat. Lil Wayne METRO (N.WILBURN CASH, R.BUICE, L.WAYNE, D.CARTER) A-1/FREEBAND2/EPIC	82	9
34	MORE THAN MILES Brantley Gilbert D.HUFF (JEDDIE,B.GILBERT) VALORY	79	10
35	WILD FOR THE NIGHT A\$AP Rocky Feat. Skrillex Skrillex (r.Mayfers, Model Mord, Dlebouvier, Tparent, Nyadon, Jpradeyrol) Asap Worldwide/Polo grounds/rca	82	8
36	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa SEAN KINGSTON, NIC NAC (K.ANDERSON, O.AKINLOLU, N.BALDINGC, JTHOMAZ) BELUGA HEIGHTS/EPIC	86	2
87	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall DEC DYNAMIC MALLIY MAGIYEN STVYRSON. CLITHOMAZIJACKSON, JAASHID DMAPPI.CEPRASQUALE.CCD) VOUNG MONEY(CASH MONEY/REPUBLIC	66	7
88	HOW MANY DRINKS? Miguel s.rewi (w.J.pimentel.s.rewi,r.nichols.p.williams) Bystorw/Black ice/rca	88	3
39	HIGH SCHOOL Nicki Minaj Feat. Lil Wayne Dolda, T-MINUS (O.T.M.RAI, D.CARTER,M.SAMUELS,TWILLIAMS) YOUNG MONEY/CASH MONEY/REPUBLIC	68	5
20	SEE YOU AGAIN M.BRIGHT (CLINDERWOOD, D.H.HODGES, H.LINDSEV) 19/ARISTA NASHVILLE	90	1
ļ	of exposure on the series this season. In addition to its usage in contestant video packages, finalist Kree Harrison covered it on the May 1 episode. The original surges by 224% to 23,000 sold.		
91	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER) KIDINAKORNER/INTERSCOPE	89	7
2	R.I.P. Young Jeezy Featuring 2 Chainz о шохом дине термилалает орок ингриманалири с вилогать ратевом, о дохом дине втералионала долже и ингриманалири с вилого с теторет замилозия	58	13
B	READY Fabolous Feat. Chris Brown	93	3
D	WINGS Little Mix This iteadwise and a constrained a constraint of the constraint of	91	5
95	YOUNG AND BEAUTIFUL Lana Del Rey R-NOWELS (L.DEL REY,R-NOWELS) POLYDOR/INTERSCOPE	82	2
6	JUMP RIGHT IN Zac Brown Band	96	2
D	SEXY PEOPLE (THE FIAT SONG) Arianna Feat. Pitbull OFRANCIJS,FIBBA,DI BUIDHA (AC, PEREZ,FIBBA,A BERGAMASCHI, PFEDREGHINI,O, FRANCOIS,I GOMEZ,I GARCIA,UIVARGAS,D.MURCIA) RCA	97	1
28	Having reached No. 5 on Dance Club Si month, the breakthrough U.S. hit from singer Arianna enters the Hot 100 pow 1.7 million U.S. streams for the song's which stars Charlie Sheen. The activity the track to a No. 33 debut on Streams MENORIES BACK THEN. Hustle Gang Feat. T.I., B.O.B. Kendrick Lamar & Kris Stephens KE-NG GRASIMMONK, JR.ADUCKWORTH, UISTLE GANG	Italia vered video, v drive	n by s
99	CLIHARRIS, IR. JAMCCANTS, MJORDAN) HUSTLE GANG SAFE AND SOUND RABERCHART, SSIMORIAN (RABERCHART, SSIMORIAN) LAZY HOOKS/CAPITOL	99	1
	The song debuts while reaching a ne	w pea	k

99 9

FREAKS

100 98

Q&A Ciara



How did "Body Party" come about?

I wrote this with Future and Mike WiLL [Made-It]. Let's just say that this record came from a very sincere place. When things just organically feel right, naturally good things come from it. This record just felt good.

If you listen closely, you can hear Future's ad-libs. How was it working with your boyfriend?

He's such an amazing, creative person. I can be very creatively expressive myself, but there's nothing like being able to work with someone that can bring a new flavor. His melodies and his pen . . . he can really stretch so far. What I like about [working with] him is it's almost like I got to learn more things about myself. He'll be able to think of something that I wouldn't and vice versa. Also, we didn't overthink the process because we vibe so well.

How does your upcoming self-titled album differ from your previous releases?

This album has been a release in many different ways. Music marks time and I've gained confidence between then and now. It's really about me being comfortable in my skin, not being afraid of being vulnerable and challenging myself to run toward my fears or things that have been uncomfortable for me in the past. –Erika Ramirez

naslan

-Gary Trust

77 7

likewise logs new best ranks on Alternative Digital Songs (No. 13) and Rock Digital Songs

(No. 16), courtesy of a 31% gain to 19,000.

French Montana Feat. Nicki Minaj

VE,EARL AND E (K.KHARBOUCH.O.T.MARAJ,RICO LOVE, IS,Q.RILEY,E.BONNER,S.DUNBAR,J.C.TAYLOR,L.O.WILLIS) BAD BOY/INTERSCOPE

200
Bilboard
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST Title	CERT.	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	TH
	SHOT But	1	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	k	1	1	NE	 :W	2
	1	2	MICHAEL BUBLE To Be Loved	t	1	2			
3	3	3	JUSTIN TIMBERLAKE The 20/20 Experience	e	1	7			
×	2	4	FANTASIA Side Effects Of You	J	2	2			
9	11	5	GG MACKLEMORE & RYAN LEWIS The Heis	t	2	30			
4	6	6	BLAKE SHELTON Based On A True Story		3	6	22	25	2
10	10	7	P!NK The Truth About Love	e 🔺	1	33	7	19	2
13	B	8	BRUNO MARS Unorthodox Jukebox	x 🔺	1	21	33	28	3
N	EW	9	RANDY ROGERS BAND Trouble	е	9	1	35	27	3
16	15	10	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	s 🔴	2	35	15	29	3
1	5	n	FALL OUT BOY Save Rock And Rol DECAYDANCE/ISLAND/IDJMG Save Rock And Rol	1	1	3	75	73	3
8	12	12	LIL WAYNE I Am Not A Human Being I YOUNG MONEY/CASH MONEY/REPUBLIC	1	2	6	12	26	3
6	14	13	THE BAND PERRY Pionee	r	2	5	46	36	3
14	17	14	FLORIDA GEORGIA LINE Here's To The Good Time REPUBLIC NASHVILLE/BMLG	s 🔴	7	22	38	37	3
N	EW	15	HIM Tears On Tape	е	15	1	44	33	3
			After two stur. Warner Bros., with its first fi (20,000), Whi its greatest sa with <i>Kidz Bop</i> compilations, R&T has char 15 are single-	the act or Razo le the la ales suc <i>Kids</i> ar of the 2 ted sinc	retur r & Tie abel h cess nd 20 set e 2012	ns a as s 2,	37 36 - 40	35 32 9 31	3 3 4 4
N	W	16	SOUNDTRACK Iron Man 3: Heroes Fall: Music Inspired By The Motion Pictur	e	16	1	18	30	4
2	8	17	KID CUDI Indicuo	t	2	3	41	40	4
24	24	18	THE LUMINEERS The Lumineer	s 🔺	2	57	54	45	4
÷	4	19	PHOENIX Bankrupt	1	4	2	50	41	4
25	22	20	RIHANNA Unapologeti	c 🔴	1	24	29	34	4
	1	21	ROB ZOMBIE Venomous Rat Regeneration Vendo	r	7	2		16	4
23	23	22	FUN. Some Night:	s 🔺	3	63	NE	W	4
N	W	23	LL COOL J Authenti	С	23	1	43	48	4
20	20	24	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE		1	32	55	44	5
N	W	25	RITTZ STRANGE/RBC The Life And Times Of Jonny Valian	t	25	1	•	21	5
N	W	26	JESSICA SANCHEZ Me You & The Music	c	26	1	42	43	5

THIS WEEK	ARTIST Title CER		WKS. ON CHART
27	THE AIRBORNE TOXIC EVENT Such Hot Blood ISLANDIDING The band's album star in the same week that "Timeless" debuts on the A airplay tally at No. 2s cut earlier peaked at N Alternative (this week at No. 38).	its sing he Trip 9. The Io. 16 o	ile le n
28	LUKE BRYAN Spring Break Here To Party	1	9
29	BRAD PAISLEY ARISTA NASHVILLE/SMN Wheelhouse	2	4
30	TAYLOR SWIFT Red 🛕	1	28
31	ADELE 21 📀	1	115
32	ERIC CHURCH Caught In The Act: Live	5	4
33	OF MONSTERS AND MEN My Head Is An Animal	6	57
34	PARAMORE Paramore	1	4
35	VARIOUS ARTISTS NOW 45	3	13
36	ALAN JACKSON Precious Memories: Volume II	5	6
37	KENDRICK LAMAR good kid, m.A.A.d city	2	28
38	ERIC CHURCH Chief A	1	93
39	JASON ALDEAN Night Train 🔺	1	29
40	WILL.IAM #willpower	9	2
41	MAROON 5 Overexposed	2	45
42	TYGA Hotel California	7	4
43	LITTLE BIG TOWN Tornado	2	34
44	TIM MCGRAW Two Lanes Of Freedom	2	13
45	LUKE BRYAN Tailgates & Tanlines 🛕	2	91
46	SOUNDTRACK Pitch Perfect	3	28
47	SNOOP LION Reincarnated	16	2
48	FLEETWOOD MAC Extended Play (EP)	48	1
49	CARRIE UNDERWOOD Blown Away	1	53
50	PHILLIP PHILLIPS The World From The Side Of The Moon	4	24
51	STEVE MARTIN & EDIE BRICKELL LOVE Has Come For You	21	2
52	KELLY CLARKSON Greatest Hits: Chapter One	11	24

niclscn SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST Title	CERT.	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK
NE	W	53	ANDREW MCMAHON Pop Underground (EP)		53	1		18	17
			The singer/songwriter, who has charted previously with Something Corporate and his one-man act Jack's			Turney.	N	EW	78
			Mannequin, debuts with his first album under his own name (8,000).			h	126	132	79
56	49	54	MIRANDA LAMBERT Four The Record	•	3	77			
146	83	65	EMELI SANDE Our Version Of Events		28	25			
66	59	56	ED SHEERAN +	•	5	47	101	85	80
59	53	57	SOUNDTRACK Les Miserables	•	1	20	51	78	81
61	54	58	HUNTER HAYES Hunter Hayes	•	17	64	82	91	82
	42	59	GEORGE JONES 16 Biggest Hits EPIC (NASHVILLE)/LEGACY	•	42	2	5	38	83
*	145	60	PS MATT REDMAN 10,000 Reasons SUXSTEPS/SPARROW/CAPITOL CMG		60	22	114	121	84
			Continued sale-pricing at Family C stores push the album to another	big v	veekly		92	103	85
			gain, as it's up by 103% (7,000 sol It's the album's best sales week si	nce D	ec.	k).	N	EW	86
			8, 2012 (10,000) and a new chart surpasses its No. 66 debut on July	-					
57	46	61	ALABAMA SHAKES Boys & Girls	•	6	53			
n	66	62	JOHNNY CASH The Legend Of Johnny Cash	4	5	116			
74	64	63	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG		1	17			
68	63	64	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	4	2	163	78	81	87
NE	W	65	ARMIN VAN BUUREN Intense		65	1	100	75	88
63	67	66	KACEY MUSGRAVES Same Trailer Different Park		2	7	47	71	89
67	60	67	ONE DIRECTION Take Me Home	4	1	25	•	56	90
31	51	68	VOLBEAT Outlaw Gentlemen & Shady Ladies		9	4	52	76	91
69	62	69	TAMELA MANN Best Days		14	34	83	89	92
87	70	70	BRUNO MARS Doo-Wops & Hooligans		3	133	RE-E	NTRY	93
90	87	1	LANA DEL REY POLYDOR/INTERSCOPE/IGA Born To Die	•	2	66		47	94
NE	W	12	CHUNK! NO, CAPTAIN CHUNK! Pardon My French		72	1	N	EW	95
86	77	73	THE BLACK KEYS El Camino		2	74	N	EW	96
		74	THOMPSON SQUARE Just Feels Good		13	6	N	EW	97
65	72		STORET CREEK/GBMG						
65	72 61	75	CARLOS VIVES GAIRA/WK/SONV MUSIC LATIN		61	2		39	98

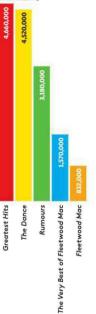
THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title CERT.		WKS. ON CHART
77	TATE STEVENS SYCO/RCA NASHVILLE/SMN	Tate Stevens	18	2
78	TOM KEIFER The M	Way Life Goes	78	1
Ð	LINDSEY STIRLING Li	ndsey Stirling	79	25
	A performance on ABC's "Dancing With tl Stars" on April 30 yields the album's sec- largest sales week (5,000; up 47%) and a new chart peak. The album's cumulative now stand at 121,000, while its tracks ha moved a combined 637,000.	ond- a sales		
80	MICHAEL BUBLE	Michael Buble 🔺	47	76
81	DEVICE WARNER BROS.	Device	11	4
82	A\$AP ROCKY Lo	ong.Live.A\$AP	1	16
83	YEAH YEAH YEAHS DRESS UP/INTERSCOPE/IGA	Mosquito	5	3
84	AWOLNATION Megalit	hic Symphony	84	78
85	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged 🔴	1	43
86	LIGHTS Sit	peria Acoustic	86	1
	peak of its parent studio album, Sibera, in 2011, this acoustic version enters with 5,000. It's assumed that the set will quickly slide off the tally, as Lights' three previous entries all spent just one week on the list.			
87	MIGUEL Kaleido	oscope Dream	3	31
88	THE POSTAL SERVICE	Give Up 🔺	45	35
89	TYLER, THE CREATOR	Wolf	3	5
90	GEORGE JONES SONY MUSIC CMG	Super Hits 🔺	56	2
91	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	2	14
92	VARIOUS ARTISTS Shake It U	Jp: I <3 Dance	26	9
93	EAGLES Their Greatest H	Hits 1971-1975 💠	1	140
94	JONATHAN NELSON	Finish Strong	47	2
95	STREETLIGHT MANIFESTO Hand	ds That Thieve	95	1
99	IGGY AND THE STOOGES	Ready To Die	96	1
Ø	DAUGHTER GLASSNOTE	If You Leave	97	1
98	THE NEIGHBOURHOOD	I Love You.	39	2
99	CHRIS TOMLIN How Great Is Our God: The E SIXSTEPS/SPARROW/CAPITOL CMG	Essential Collection	40	30

The Mac Is Back

After a 10-year wait, Fleetwood Mac has returned to the Billboard 200 with a new studio album. The legendary band's Extended Play EP bows at No. 48, selling 9,000 copies in its first week. The self-released set, issued on the LMJS imprint (an acronym for the first names of the four members of the band), is exclusive to iTunes. The four-song effort is the group's first release outside of the Warner Music family of labels since 1971.

The band's last full-length album, *Say You Will* (Reprise/ Warner Bros.), arrived on the chart almost exactly 10 years ago this week. The set debuted and peaked at No. 3 on May 3, 2003. It has sold 864,000 copies in the United States, making it the act's sixth-biggest-selling album since Nielsen SoundScan started tracking sales in 1991. Below are Fleetwood Mac's top five best-selling albums of the SoundScan era, led by 1988's *Greatest Hits*, with 4.7 million. -Keith Caulfield

FLEETWOOD MAC'S TOP FIVE BEST-SELLING ALBUMS OF THE NIELSEN SOUNDSCAN ERA (1991-PRESENT)



niclscn



Tomlin's Long Reign At No. 1

Christian music star **Chris Tomlin**, who currently has two charting albums on the Billboard 200, is also perched at No. 1 for a 14th week on Christian Songs (see page 68). The singer's "Whom Shall I Fear (God of Angel Armies)" is now one of 10 songs with the longest reigns on Christian Songs.

Since the tally launched almost 10 years ago (June 21, 2003), the longest No. 1 run belongs to **MercyMe's** "Word of God Speak," which spent 23 nonconsecutive weeks atop the list in 2003-04.

Tomlin already had one of the longest-running No. 1s on the chart: "Made to Worship" clung to the top for 18 nonconsecutive frames in 2006-07.

"Whom Shall I Fear" might be in its last week at No. 1, as the title behind it, Matthew West's "Hello, My Name Is," is closing the audience gap between the two. Tomlin's 9.1 million in audience leads "Hello" by 562,000-a divide West could make up in the next week. The song gained by 542,000 (up 7%) while Tomlin's slipped by 785,000. -Keith Caulfield

SONGS WITH LONGEST RUNS AT NO. 1 ON CHRISTIAN SONGS

Artist, Title, Peak Date, Weeks Spent at No. 1

MercyMe, "Word of God Speak," 8/16/03, 23 weeks Casting Crowns, "East to West," 9/1/07, 19 weeks Brandon Heath, "Give Me Your Eyes," 9/13/08, 19 weeks Chris Tomlin, "Made to Worship," 9/23/06, 18 weeks Building 429, "Defense to Belong," 3/10/12, 15 weeks Jeremy Camp, "Take You Back," 3/5/05, 15 weeks Casting Crowns, "Voice of Truth," 11/27/04, 14 weeks Chris Tomlin, "Whom Shall I Fear (God of Angel Armies)," 2/9/13, 14 weeks TobyMac, "City on Our Knees," Matthew West, "The Motions," 4/24/09, 14 weeks

54

ACO V 95 104 60 158 80 130 - 80	50 96
104 60 158 80 130 - (64 64 76	122 101 150 107 135 137 50 96
60 158 80 130 - 130 - 80 - 80 - 80 - 80 - 80 - 80 - 80 -	101 150 107 135 50 96
158 (80 130 - NEV 64 76	150 107 135 137 50 96
80 130 - (NEV 64 76	107 135 137 50 96
130 - (NEV 64 76	135 137 50 96
- (NEV 64 (76	137) 50) 96
NEV 64 76	50 96
64 76	50 96
76	96
108.10	
NEV	v (
85	55
u	98
139	148
169	151
•	169
•	188
89	113
129	134
147	176
151	163
134	161
26	102
49	116
100	140
	134 26 49

	THIS		Title CERT.	PEAK POS.	WKS. ON
	124	IMPRINT/DISTRIBUTING LABEL	Hard 2 Love	5	52
1	125	PITBULL	Global Warming	14	24
1	126		ne Best Of Blake Shelton 🛛 🔴	18	93
)	127		Super Hits 🛕	98	45
	128	ALT-J	An Awesome Wave	80	21
e B	129	INFECTIOUS/CANVASBACK/ATLANTIC/AG	ı Century Masters The Millennium Collection 🛛 🛕	60	115
)	BO		Greatest Hits II 🔺	3	91
	131	R.A THE RUGGED MAN	Legends Never Die	131	1
	132	BOB SEGER & THE SILVER BULLET BAND Ultin	nate Hits: Rock And Roll Never Forgets	19	55
1	133	BON JOVI	What About Now	1	8
	134	SOUNDTRACK	Iron Man 3	134	1
		arrive on the chart this week. Th score by Brian Tyler starts with 3 while at No. 16 the all-star rock compilation tied to the film fires with 15,000. Only one of the latt title's 12 songs appear in the mo AWOLNation's "Some Kind of Jok	3,000. up er vie:		
	135	JOURNEY COLUMBIA/LEGACY	urney's Greatest Hits 🛭 👲	10	259
	136	ANDY MINEO REACH/INFINITY	Heroes For Sale	11	3
1.000	137	HALESTORM Th ATLANTIC/AG	ne Strange Case Of	15	39
	138	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	6	49
	139	TASHA COBBS EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	6
)	140	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things 🔴	1	35
	141	DAVID BOWIE	The Next Day	2	8
1	142	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes	129	3
1	143	2 CHAINZ Bas	ed On A T.R.U. Story 🔴	1	38
	144	P!NK Gre	atest Hits So Far!!! 🔺	5	82
	145	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue 🔺	1	94
No.	146	IRON AND WINE	Ghost On Ghost	26	3
	147	WILLIE NELSON Willie Nelson And Family	r: Let's Face The Music And Dance	49	3
	148	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party 🛕	2	130
1	149	FLEETWOOD MAC WARNER BROS.	Rumours 🚸	1	158

2WKS. LAST THIS AGO WEEK WEEK	ARTIST Title	CERT.		WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK
RE-ENTRY 50	DAVID GUETTA Nothing But The Beat		5	70	RE-EM	VTRY	173
96 105 151	BRING ME THE HORIZON Sempiternal		11	5	RE-EN	NTRY	179
98 144 152	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY		2	9	149	178	180
107 142 153	THE WEEKND Trilogy	۲	4	25	173	174	181
108 120 154	SOUNDTRACK Django Unchained		53	9	RE-EN	NTRY	182
140 152 155	JUSTIN BIEBER Believe		1	46	196	196	183
182 172 155	CREEDENCE CLEARWATER REVISITED Extended Versions		74	39	NE	w	184
27 100 157	GHOSTFACE KILLAH Adrian Younge Presents: Twelve Reasons To Die soul TEMPLE		27	3			
142 173 158	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION WOW Gospel 2013		43	14			
154 165 159	NICKELBACK Silver Side Up	▲	2	90			
132 160 160	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG		14	21	105	65	185
118 90 161	PINK FLOYD The Dark Side Of The Moon	•	1	834			
116 190 162	DAFT PUNK Discovery	•	44	21			
39 125 163	STEVE EARLE & THE DUKES (& DUCHESSES) Low Highway		39	3			
- 166 164	SHINEDOWN Amaryllis		4	37			
21 95 165	THE FLAMING LIPS The Terror LOVELY SHORTS OF DEATH/WARNER BROS.		21	3	RE-EI	NTRY	186
91 123 166	NEW KIDS ON THE BLOCK 10		6	5	RE-E	NTRY	187
120 154 167	FRED HAMMOND United Tenors: Hammond, Hollister, Roberson, Wilson RCA INSPIRATION/RCA		39	6	128	143	188
- 164 168	FRANK OCEAN Channel Orange	•	2	42	195	194	189
135 146 169	BONEY JAMES The Beat		54	4	99	136	190
160 192 170	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	61	RE-EN	VTRY	191
- 183 171	GEORGE JONES Hits I MissedAnd One I Didn't		79	9	RE-EN	NTRY	192
172 108 172	FLEETWOOD MAC Greatest Hits		14	44	ų,	199	193
RE-ENTRY 12	KE\$HA Warrior		6	18	RE-EN	VTRY	194
153 185 174	WIZ KHALIFA ROSTRUM/ATLANTIC/AG		2	22	RE-EP	VTRY	195
117 159 175	KID ROCK TOP DOG/ATLANTIC/AG Rebel Soul	•	5	24	RE-EN	NTRY	196
197 191 176	TLC CrazySexyCool	•	3	110	RE-EN	NTRY	197
NEW 切	FAMOUS LAST WORDS Two-Faced Charade		177	1	RE-EN	NTRY	198
	The rock band's debut full-length bows with nearly 3,000 a Top Rock Albums at No. 49. Of the album's sales, 83% were by CDs cold through postraditional many (Internet, mail)	e gen	erated	ł	RE-EN	NTRY	199
	by CDs sold through nontraditional means (Internet, mail o venue sales).	sider	and		RE-EN	NTRY	200

THIS VEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title cert.		WKS. ON CHART
178	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	27
179	50 CENT G	et Rich Or Die Tryin' 🔺	1	90
180	VOLBEAT Beyond	l Hell/Above Heaven	142	18
181	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care 🔺	1	72
182	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic	1	13
183	THREE DOG NIGHT The Best Of Three Dog Night: 20th	Century Masters The Millennium Collection 🛛 🔺	109	56
184	DAYLIGHT RUN FOR COVER Driven by pre-order sales of its C vinyl LP, the act's debut album an with 3,000 and is the rock group first charting set. On the Vinyl Al chart, it bows at No. 2 with 1,000 behind HIM's <i>Tears on Tape</i> (2,000	rrives bums b,	184	1
185	GUIS N' ROSES GEFENIME	Greatest Hits A The set has sold 5,5 million, rr the band's third-biggest seller Nielsen SoundScan era. At its sales rate (277,000 in 2012; 20 in 2011), it should overtake th No. 1 and No. 2 titles, Use Your I (5.63 million) and Use Your (5.55 million) in the next year —Keith	r in th curre 02,00 e grou r Illus Illusic or tw	e nt O up's <i>ion</i> on I o.
186	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels	11	12
187	PAUL ANKA	Duets	95	3

Rock Of Ages

Stories Don't End

Hell On Heels

Sticks & Stones

The Band Perry

Finally Rich

18 Months

Extended Versions

Curtain Call: The Hits 🛕

Barefoot Blue Jean Night

All-Time Greatest Hits

FLEETWOOD MAC The Very Best Of Fleetwood Mac

5 28

4 185

36 4

5 66

166 6

4

6 61

29

19 13

82 24

12 51

126

183 1

19

22 9

19 🛕

SOUNDTRACK

PISTOL ANNIES

CHER LLOYD

THE DRIFTERS

THE BAND PERRY

Y/AFTERMATH/INTERSCOPE/IGA

REPUBLIC NASHVILLE/RMLG

EMINEM

JAKE OWEN

CHIEF KEEF

RY BOYZ/INTERSCOPE/IGA

CALVIN HARRIS

BAD COMPANY

UCTION/FLY EYE/ULTRA/

-URING/SONY MUSIC CMG

WATERTOWER

ADELE

XL/COLUMBIA

DAWES



Q&A Elena Tonra Of Daughter

Your debut full-length, If You Leave, debuts this week at No. 97 on the Billboard 200. What does the title mean?

A lot of the album is about the fear of losing someone. There's a lot of death on the album. I worry that when I die no one will be there and that I won't ever see anyone again.

Did something happen in your life to inspire such an outlook?

There were certain deaths that were an inspiration, but really I just felt quite lonely last year. That may seem weird because we were on the road and there were lots of people around, but I felt this emptiness. I don't know how to explain itit's my own weird brain.

Touring and being away from home must be lonely sometimes. Did you write on the road?

No. I can't really write when other people are around. Maybe that added to the loneliness of the album-I really put myself in isolation to write. I went away with [bandmate Igor Haefeli] to this renovated chapel we rented out in the countryside in England. We went there with loads of gear and recorded demos. It was in the middle of nowhere, with no TV, no Wi-Fi.

What's next for the band?

A whole lot of shows. It's going to be nice to be outside for a change. We might actually get to see the sun this year after spending so much time recording in basements. [laughs] -Alex Gale

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May 18 2013 billboard

HOT 100 AIRPLAY™		
	rtist	WKS. ON CHART
Rihanna Feat, Mikky I	Ekko	13
3 2 JUST GIVE ME A REASON P!nk Feat. Nate R	luess	10
5 3 MIRRORS Justin Timber		6
RCA		15
ATLANTIC		
6 5 CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray I MACKLEMORE/ADA/WARNER BROS.		7
4 6 FEEL THIS MOMENT Pitbull Feat. Christina Agu MR. 305/POLO GROUNDS/RCA Pitbull Feat. Christina Agu		14
7 7 SUIT & TIE Justin Timberlake Feat. J	-	17
8 8 DAYLIGHT Maro	on 5	22
10 9 HEART ATTACK Demi Lo	vato	10
14 10 ILOVE IT ICONA POp Feat. Charli RECORD COMPANY TEN/BIG BEAT/RRP	хсх	10
9 11 THRIFT SHOP Macklemore & Ryan Lewis Feat. MACKLEMORE/ADA/WARNER BROS.	Wanz	21
11 12 HO HEY The Lumin	eers	30
12 B STARTED FROM THE BOTTOM D	rake	12
16 14 LOCKED OUT OF HEAVEN Bruno M	Mars	31
20 15 GET YOUR SHINE ON Florida Georgia	Line	11
23 16 ALIVE KrewellA/Collimbia Krew	vella	n
13 17 I KNEW YOU WERE TROUBLE. Taylor	Swift	23
22 18 MAMA'S BROKEN HEART Miranda Lam	bert	13
RCA NASHVILLE	inna	17
SRP/DEF JAM/IDJMG	0.853	23
DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	10	
CAPITOL NASHVILLE		10
18 22 DON'T YOU WORRY CHILD Swedish House Mafia Feat. John ASTRALWERKS/CAPITOL		26
27 23 FINE CHINA Chris Br	2	5
19 24 CARRY ON FUELED BY RAMEN/RRP	fun.	15
28 25 PIRATE FLAG Kenny Ches	sney	13
34 26 CRUISE Florida Georgia Line Feat. N	velly	24
33 27 #THATPOWER will.i.am Feat. Justin Bio	eber	6
32 28 BAD Wale Feat. Tiara Tho	mas	9
25 29 TROUBLEMAKER Olly Murs Feat. Flo	Rida	14
36 30 HIGHWAY DON'T CARE Tim McGraw With Taylor BIG MACHINE	Swift	7
30 31 22 Taylor S	Swift	8
24 32 I WILL WAIT Mumford & S	Sons	30
35 33 NEXT TO ME Emeli Sa	ande	11
37 34 MY SONGS KNOW WHAT YOU DID IN THE DARK Fall 0	lut Boy	10
41 35 COME & GET IT Selena Go	mez	3
HOLLYWOOD		16
21 36 IF F DIDN'T HAVE YOU I nompson squ STONEY CREEK 40 37 POWER TRIP J. Cole Feat. Mi		7
ROC NATION/COLUMBIA		1
REPUBLIC		3
39 39 GIVE IT ALL WE GOT TONIGHT George S		13
26 40 DOWNTOWN Lady Antebe		14
31 41 LOVE ME Lil Wayne Feat. Drake & Fu YOUNG MONEY/CASH MONEY/REPUBLIC	<u> </u>	15
45 42 BOYS 'ROUND HERE Blake She	lton	5
42 43 LOVE AND WAR Tamar Bra:	xton	12
NEW 49 #BEAUTIFUL Mariah Carey Feat. Mi	guel	1
49 45 LIKE JESUS DOES Eric Chi	urch	10
43 46 BEAT THIS SUMMER Brad Pai	isley	7
38 47 SCREAM & SHOUT will.i.am Feat. Britney Sp WILL.I.AM/INTERSCOPE will.i.am Feat. Britney Sp	bears	22
60 48 THE OTHER SIDE Jason De Beluga Heights/Warner Bros.	rulo	2
50 49 DONE. The Band P	erry	7
REPORTE MADI VILLE	wen	6

	ř.	
TITLE Artist	CERT.	WKS. ON CHART
CAN'T HOLD US Maddemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.		10
JUST GIVE ME A REASON PInk Feat. Nate Ruess		11
MIRRORS Justin Timberlake		10
CRUISE Flordia Georgia Line Feat. Nelly REPUBLIC NASHVILLE/REPUBLIC	4	39
STAY SRP/DEF JAM/IDJMG Rihanna Feat. Mikky Ekko		13
I LOVE IT Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP		11
KIDINAKORNER/INTERSCOPE Imagine Dragons		26
THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	_	31
COME & GET IT Selena Gomez	_	4
WHEN I WAS YOUR MAN Bruno Mars	_	18
CAPITOL NASHVILLE Darius Rucker	•	13
MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy Decay Dance/Island/IdJMG		13
BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN		6
#THATPOWER will.i.am Feat. Justin Bieber will.i.am/interscope		7
THE WAY Ariana Grande Feat. Mac Miller		6
22 Taylor Swift	•	12
HIGHWAY DON'T CARE Tim McGraw With Taylor Swift BIG MACHINE		10
HEART ATTACK Demi Lovato		10
FEEL THIS MOMENT Pitbull Feat. Christina Aguilera		14
GET LUCKY Daft Punk Feat. Pharrell Williams		3
SUIT & TIE Justin Timberlake Feat. Jay Z		16
STARTED FROM THE BOTTOM Drake		13
NEXT TO ME Emeli Sande	_	10
MAMA'S BROKEN HEART Miranda Lambert	•	14
CRASH MY PARTY Luke Bryan		4
GET YOUR SHINE ON Florida Georgia Line REPUBLIC NASHVILLE	•	14
I WANT CRAZY ATLANTIC/WMN Hunter Hayes		4
HEY GIRL Billy Currington		1
TROUBLEMAKER Olly Murs Feat. Flo Rida	•	15
SYCO/COLUMBIA BLURRED LINES Robin Thicke Feat. T.I. + Pharrell	-	3
STAR TRAK/INTERSCOPE POWER TRIP ROC NATION/COLUMBIA J. Cole Feat. Miguel	-	9
BUGATTI Ace Hood Feat. Future & Rick Ross	-	12
WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC HERE'S TO NEVER GROWING UP Avril Lavigne	-	4
SAIL AWOLNATION	Δ	40
DOWNTOWN Lady Antebellum	4	13
CAPITOL NASHVILLE	-	16
YOUNG MONEY/CASH MONEY/REPUBLIC		14
FUELED BY RAMEN/RRP LITTLE TALKS Of Monsters And Men	4	45
CUPS Anna Kendrick	4	14
UME NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	-	2
WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC ALIVE Krewella	-	9
KREWELLA/COLUMBIA SCREAM & SHOUT will.i.am & Britney Spears		24
WILLI.AM/INTERSCOPE	Δ	7
YOUNG MONEY/CASH MONEY/REPUBLIC	_	9
GONE, GONE, GONE Phillip Phillips 19/INTERSCOPE MADNESS Muse	-	- A
HELIUM-3/WARNER BROS.		30
DUALTONE	-	48
YOUNG AND BEAUTIFUL Lana Del Rey POLYDOR/INTERSCOPE 1994 Jason Aldean	_	2
BROKEN BOW	-	6
CLARITY Zedd Feat. Foxes		4

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31

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STREAMING SONGSTM

LAST

30 31

NEW

NEW

Artist WKS. ON

THIS TITLE Artist	WKS. ON CHART	
1 THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MackLeMORE/ADA/WARNER BROS.	17	
2 CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	10	
3 GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC PSY	17	
HARLEM SHAKE JEFFRE'S/MAD DECENT/WARNER BROS. Baauer	12	
5 GENTLEMAN PSY SILENT/SCHOOLBOY/REPUBLIC PSY	4	
6 JUST GIVE ME A REASON Pink Feat. Nate Ruess	9	
7 WHEN I WAS YOUR MAN Bruno Mars	14	
8 RADIOACTIVE Imagine Dragons	17	
KIDINAKORNER/INTERSCOPE STARTED FROM THE BOTTOM Drake	12	
YOUNG MONEY/CASH MONEY/REPUBLIC O GET LUCKY Daft Punk Feat. Pharrell Williams	3	
MIRRORS Justin Timberlake	7	
RCA IOVE ME Lil Wayne Feat. Drake & Future	14	
YOUNG MONEY/CASH MONEY/REPUBLIC BOWER TRIP J. Cole Feat. Miguel	9	
ROC NATION/COLUMBIA	6	
REPUBLIC	-	
15 STAY Rihanna Feat. Mikky Ekko	12	
16 BODY PARTY Ciara	2	
U.O.E.N.O. Rocko Feat. Future & Rick Ross	4	
IS SAIL AWOLNATION	17	
19 BAD Wale Feat. Tiara Thomas	10	
HEART ATTACK Demi Lovato	9	
ILOVE IT ICONA POP Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	5	
22 LEVITATE Hadouken!	10	
F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar A\$AP WORLDWIDE/POLO GROUNDS/RCA	17	
4 IHIT IT FIRST Ray J Feat. Bobby Brackins	3	
SUIT & TIE Justin Timberlake Feat. Jay Z	15	
SCREAM & SHOUT will.i.am & Britney Spears	17	
22 Taylor Swift	7	
FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA Pitbull Feat. Christina Aguilera	8	
CRUISE Florida Georgia Line	4	
REPUBLIC WASHVILLE MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy	5	
RICH AS F**K Lil Wayne Feat, 2 Chainz	5	
YOUNG MONEY/CASH MONEY/REPUBLIC BUGATTI Ace Hood Feat. Future & Rick Ross	9	
WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC SEXY PEOPLE (THE FIAT SONG) Arianna Feat. Pitbull	1	
RCA #THATPOWER will.i.am Feat. Justin Bieber	2	
WILLI.AM/INTERSCOPE	17	
CALL ME MAYBE Carly Rae Jepsen 604/UNIVERSAL Come & GET IT 6000 Selena Gomez	4	
HOLLYWOOD	-	
DUALTONE	17	
ATLANTIC	17	
I KNEW YOU WERE TROUBLE. Taylor Swift BIG MACHINE/REPUBLIC	12	
CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick UME/REPUBLIC	5	
BEAUTY AND A BEAT Justin Bieber Feat. Nicki Minaj SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	17	
12 IT'S TIME Imagine Dragons	17	
3 WAGON WHEEL Darius Rucker	6	
WHAT MAKES YOU BEAUTIFUL One Direction	12	
45 DIAMONDS Rihanna	17	
46 SWEET NOTHING Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	17	
77 FINE CHINA Chris Brown	4	
GIRL ON FIRE Alicia Keys Feat. Nicki Minaj	17	
RCA	-	
RCA ALL GOLD EVERYTHING THINKITSAGAME/DEF JAM/IDJMG TRINKITSAGAME/DEF JAM/IDJMG	13	



Ray J Finds A 'Hit'

Ray J's controversial single "I Hit It First" re-enters the Streaming Songs tally at No. 24 after the official music video arrived April 29. The song accumulated more than 2 million streams during the week, most of which (93%) came from YouTube. The re-entry occurs with 778,000 less weekly U.S. streams than when the track debuted on Streaming Songs at No. 16 the week of April 27 (with 2.7 million). The surge in streaming activity stemming from the video's release also causes "I Hit It First" to re-enter the Billboard Hot 100 at No. 74. at No. 74. Elsewhere, **Rocko's** track "U.O.E.N.O.," featuring **Rick Ross** and **Future**, is the greatest gainer on Streaming

Songs. The track received more than 2.7 million U.S. streams, the majority of which (92%) are due to the song's popularity on YouTube. This is Ross' second feature that's landed him on Streaming Songs. The first, on Ace Hood's "Bugatti," debuted March 23 and now resides at No. 31 with 1.8 million U.S. streams for the week. -William Gruger

May 18 2013

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		ARTED™	
LAST WEEK	THIS	ARTIST MYSPACE PAGE	WKS. ON CHART
1	1	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	116
3	2	DI BL3ND	120
4	3	WWW.MYSPACE.COM/BLENDIZZY	118
6	A	WWW.MYSPACE.COM/TRAPHIK MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	109
5	5	PORTA	-
1	6	WWW.MYSPACE.COM/PORTAL	116
14		WWW.MYSPACE.COM/DENOISIA	119
13	7		11
7	8	PRETTY LIGHTS	110
п		GRAMATIK WWW.MYSPACE.COM/GRAMATIK	75
21	10	UMEK WWW.MYSPACE.COM/DJUMER	79
12	n	PITTY WWW.MYSPACE.COM/BANDAPITTY	105
8	12	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	64
15	13	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST	69
2	14	YUNA WWW.MYSPACE.COM/YUNA	58
20	15	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	107
19	16	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	103
NEW	17	MR. LITTLE JEANS WWW.MYSPACE.COM/MRLITLEJEANSIOO	1
10	18	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK	72
NEW	19	PANTYRAID www.myspace.com/pantyraidmusic	1
17	20	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	18
9	21	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	77
23	22	K.FLAY WWW.MYSPACE.COM/KFLAY	10
18	23	YANN TIERSEN WWW.MVSPACE.COM/VANNTIERSENINPROGRESS	86
16	24	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	98
25	25	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	34
27	26	WWW.WYSPACE.COM/SUBPOCUS MOUNT KIMBIE WWW.MYSPACE.COM/MOUNTKIMBIE	4
22	27	LOS HERMANOS	46
31	28	WWW.MYSPACE.COM/LOSHERMANOS IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	11
29	29	ALYSSA BERNAL	89
39	30	WWW.MYSPACE.COM/ALYSSABERNAL	
	31		23
24		JAI PAUL www.wyspace.com/jaipaul.music	13
36	32		49
43	33		97
30	34	WWW.MYSPACE.COM/TOKIBEATS	43
33	35	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	51
32	36	THEE OH SEES	3
NEW	37	THE OCEAN www.myspace.com/theoceancollective	1
26	38	BORGORE www.myspace.com/borgore	89
35	39	TOTALLY ENORMOUS EXTINCT DINOSAURS	20
NEW	40	THE GREEN WWW.MYSPACE.COM/THEGREEN808	1
RE	41	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	15
RE	42	HEFFRON DRIVE	20
34	43	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	53
28	44	METRONOMY WWW.MYSPACE.COM/METRONOMY	106
40	45	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	46
RE	46	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	6
46	47	DIRTYLOUD WWW.MYSPACE.COM/DIRTYLOUDMUSIC	33
42	48	MAREK HEMMANN	108
	1.00	DIRTYPHONICS	24
45	49	WWW.MYSPACE.COM/DIRTYPHONICS	36

60	CLA	L 50™	
LAST		ARTIST	WKS. ON
WEEK	THIS WEEK	IMPRINT/LABEL	CHART
0	1	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDIMG	128
6	2		78
3	3	TAYLOR SWIFT BIG MACHINE	128
2	4	RIHANNA SRP/DEF JAM/IDJMG	128
34	5	SELENA GOMEZ	126
15	6	PSY YG/SCHOOLBOY/REPUBLIC	37
8	7	CAPITOL	128
7	8	BRUNO MARS	117
28	•	JENNIFER LOPEZ	114
4	10	JUSTIN TIMBERLAKE	99
5	11	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	126
10	12	P!NK RCA	92
24	13	MACKLEMORE & RYAN LEWIS	16
13	14	BEYONCE PARKWOOD/COLUMBIA	127
14	15	BRITNEY SPEARS	125
12	16	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	128
22	17	MAROON 5 ABM/OCTONE	67
16	18	ADELE	118
21	19	DEMI LOVATO HOLLYWOOD	118
20	20	AVRIL LAVIGNE	125
27	21	CHRISTINA AGUILERA	30
18	22	LINKIN PARK MACHINE SHOP/WARNER BROS.	128
11	23	EMINEM WER/SHADY/AFTERMATH/INTERSCOPE	127
23	24	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	128
29	25	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	127
9	26	MICHAEL JACKSON	118
17	27	THE BLACK EYED PEAS	120
26	28	INTERSCOPE	99
44	29	PARTY ROCK/WILLLAM/CHERRYTREE/INTERSCOPE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	40
48	30	ARIANA GRANDE	24
19	31	REPUBLIC SHAKIRA SONY MUSIC LATIN/EPIC	128
30	32	NICKI MINAJ	120
25	33	YOUNG MONEY/CASH MONEY/REPUBLIC ALICIA KEYS RCA	74
32	34	RCA WILL.I.AM INTERSCOPE	18
RE	35		-
36	36	SLAYER AMERICAN/COLUMBIA	2
42	37	SO CENT G UNIT/SHADI/AFTERMATH/INTERSCOPE FLO RIDA POE BOV/ATLANTIC	117
-	38		54
38		ISLAND/IDJMG	24
RE	39	RCA	115
31		SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL KELLY CLARKSON	115
45	41	19/RCA	14
RE	42	WIZ KHALIFA ROSTRUM/ATLANTIC	123
33	43		46
37	44	CHRIS BROWN RCA	126
43	45	MILEY CYRUS HOLLYWOOD	56
35	46	DAFT PUNK VIRGIN/CAPITOL	24
RE	47	AUSTIN MAHONE CHASE/REPUBLIC	16
NEW	48	KRIS KROSS RUFFHOUSE/COLUMBIA/LEGACY	1
46	49	VOUNG MONEY/CASH MONEY/REPUBLIC	124
RE	50	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	95



Selena, PSY Make Social Climbs

Selena Gomez rebounds back into the top 10 of this week's Social 50 (34-5) as she prepared for the release of her music video for "Come & Get It." She did so by releasing a 37-second teaser clip on her official Vevo channel (April 30). The clip accumulated more than 950,000 views during the charting week, adding to the 8 million-plus plays received by Gomez. That social impact ushered in a 76% increase in overall weekly fan acquisition for the star, bringing in more than 550,000 new followers across Facebook and Twitter.

PSY (above) also dances back to the top 10 (15-6), spurred by a performance on NBC's "Today" (May 3), PSY showed host Matt Lauer and the rest of the "Today" gang his dance that accompanies new single "Gentleman." The social buzz that followed is reflected in the 203,000-plus conversations about PSY on Facebook, which resulted in the acquisition of 147,000 new followers on the platform (483,000 overall, a 9% increase over the previous week)

Elsewhere, the deaths of two musicians during the tracking week bring two acts onto the tally. Slayer re-enters at No. 35 after rhythm guitarist **Jeff** Hanneman died May 2, a re-entry spurred by 449,000 views to Slaver's Wikipedia page during the week (a 979% increase). Further down, Kris Kross makes a debut at No. 48 with more than 570,000 views of the '90s hip-hop act's Wikipedia page (up 5,300%) following the May 1 death of the duo's **Chris Kelly.** –William Gruger

ON	I-DF		
LAST	THIS	TITLE Artist	WKS. ON CHART
WEEK	WEEK	IMPRINT/LABEL	CHART
2	2	MACKLEMORE/ADA/WARNER BROS.	3
		RADIOACTIVE Imagine Dragons	35
-	4	KIDINAKORNER/INTERSCOPE THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz	29
4		MACKLEMORE/ADA/WARNER BROS. MIRRORS Justin Timberlake	7
6	6	JUST GIVE ME A REASON Pink Feat. Nate Ruess	7
	7	LOVE ME Lil Wayne Feat. Drake & Future	14
7		YOUNG MONEY/CASH MONEY/REPUBLIC WHEN I WAS YOUR MAN Bruno Mars	14
8	8	ATLANTIC Drake	13
9	9	YOUNG MONEY/CASH MONEY/REPUBLIC	11
10	10	RCA	15
12	1	RECORD COMPANY TEN/BIG BEAT/RRP	-
ш	12	F**KIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA	21
13	13	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fall Out Boy DECAYDANCE/ISLAND/IDJMG	5
15	14	HO HEY The Lumineers	43
14	15	IT'S TIME Imagine Dragons	38
16	16	SAIL AWOLNATION	56
18	Ð	CRUISE Florida Georgia Line	13
20	18	POWER TRIP ROC NATION/COLUMBIA J. Cole Featuring Miguel	5
17	19	SWEET NOTHING Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EVE/ULTRA/ROC NATION/COLUMBIA	21
22	20	BITCH, DON'T KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	21
19	21	LOCKED OUT OF HEAVEN Bruno Mars	28
21	22	HEART ATTACK Demi Lovato	8
23	23	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin	28
26	24	RICH AS F**K Lil Wayne Featuring 2 Chainz	5
25	25	BAD Wale Featuring Tiara Thomas	5
28	26	COME & GET IT Selena Gomez	2
24	27	SCREAM & SHOUT will.i.am & Britney Spears	21
29	28	SAME LOVE Macklemore & Ryan Lewis Feat, Mary Lambert	8
27	29	MACKLEMORE/ADA/WARNER BROS. LITTLE TALKS Of Monsters And Men	54
30	30	REPUBLIC DIAMONDS Rihanna	30
31	31	SRP/DEF JAM/IDJMG I WILL WAIT Mumford & Sons	32
32	32	GENTLEMAN OF THE ROAD/RED/GLASSNOTE FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	7
36	33	MR. 305/POLO GROUNDS/RCA THE WAY Ariana Grande Feat. Mac Miller	3
38	34	REPUBLIC BUGATTI Ace Hood Feat. Future & Rick Ross	5
34	35	WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	22
34	36	POETIC JUSTICE Kendrick Lamar Feat. Drake TOP DAWG/AFTERMATH/INTERSCOPE SWIMMING POOLS (DRANK) Kendrick Lamar	29
35	37	TOP DAWG/AFTERMATH/INTERSCOPE DEMONS Imagine Dragons	17
41	38	KIDINAKGRNER/INTERSCOPE Darius Rucker	3
	39	CAPITOL NASHVILLE NO WORRIES Lil Wayne Featuring Detail	24
37	40	YOUNG MONEY/CASH MONEY/REPUBLIC MADNESS MUSE	12
40	41	HELIUM-3/WARNER BROS.	9
42		FUELED BY RAMEN/RRP PUSHER LOVE GIRL Justin Timberlake	7
39	42	RCA	-
46	43	CLARITY Zedd Featuring Foxes	2
44	44	SOME NIGHTS FUELED BY RAMEN/RRP	61
48	45	BATTLE SCARS Lupe Fiasco & Guy Sebastian	2
47	46	I'M DIFFERENT 2 Chainz	19
43	47	IF I LOSE MYSELF OneRepublic	5
RE	48	ADORN Miguel	29
NEW	49	GET YOUR SHINE ON Florida Georgia Line	1
45	50	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC	3

	T 1N1		
	THIS	STREAMING SONGS TM	WKS. ON CHART
1	1	WAKA WAKA (ESTO ES AFRICA) Shakira Feat. Freshlyground	5
	2	DANZA KUDURO VANIS/ORFANATO/MACHETE/UMLE DON Omar & Lucenzo	5
	3	HIPS DON'T LIE Shakira Feat. Wyclef Jean	5
	4	AI SE EU TE PEGO Michel Telo	5
	5	SHE WOLF/LOBO Shakira	5
	6	LOCA Shakira Feat. El Cata	5
	7	DAMASO BAD SIN/DEL/SONY MUSIC LATIN Gerardo Ortiz	4
	8	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & T-Pain MACHETE/JUNLE	5
	9	EL COCO NO ASL/DISA/UMLE Roberto Junior y Su Bandeno	5
	10	SUERTE Shakira	5
i.	u	VIVIR MI VIDA Marc Anthony	1
1	12	LIMBO Daddy Yankee	5
	в	STAND BY ME Prince Royce	5
	14	RABIOSA EPIC/SONY MUSIC LATIN Shakira Feat. Pitbull Or El Cata	5
l	15	PROMISE SONY MUSIC LATIN Romeo Santos Feat. Usher	5
		ning charts, visit billboard.com/biz.	
١	/SP	ACE SONGS™ ¶imusic	
	THIS	TITLE Artist	WKS. ON CHART
ĺ	1	JUST GIVE ME A REASON Pink Feat. Nate Ruess	7
l	2	STAY Rihanna Feat. Mikky Ekko	7
Ī	3	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	5
Ī	4	RADIOACTIVE Imagine Dragons	14

L/ LAST

NEW

For all g

M' LAST WEEK

NEW

1	REA	
	STAY Rihanna Feat. Mikky Ekko	7
3	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	5
4	RADIOACTIVE Imagine Dragons	14
5	MIRRORS Justin Timberlake	6
6	HEART ATTACK Demi Lovato	6
7	SUIT & TIE Justin Timberlake Feat. Jay Z	15
8	ONE MORE NIGHT Maroon 5	38
9	RIVER SPONGE Eight Two	1
10	SET FIRE TO THE RAIN Adele	86
n	SOMEONE LIKE YOU Adele	93
12	I AM USELESS 3 Days Drunk	2
B	ROLLING IN THE DEEP Adele	104
14	MOVES LIKE JAGGER Maroon 5 Feat. Christina Aguilera	69
15	TAKE A BOW Rihanna Rihanna	15

NEXT BIG SOUND™

	ARTIST	
1	TRISTAM	
Ì	TRAVI\$ SCOTT	
	DAVID DIMUZIO	
	PUBLIC SERVICE BROADCASTING	
	WALLPAPER.	
	TOYBOY & ROBIN	
	THE COLOURIST	
	FENECH-SOLER	
	DESOLEMERE	
	DUTCH UNCLES	
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	DIGITAL LAB	
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	GANG DO ELETRO	
	BETTY WHO	

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May 18 2013 **board**

	MALKLEMORE/WARNER BROS.
3 6	WHEN I WAS YOUR MAN Bruno Mars
6 7	HEART ATTACK Demi Lovato
10 8	I LOVE IT Icona Pop Feat. Charli XCX
12 9	ALIVE Krewella KREWELLA/COLUMBIA
8 10	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.
9 11	DAYLIGHT Maroon 5
11 12	TROUBLEMAKER Olly Murs Feat. Flo Rida
14 13	22 Taylor Swift
16 14	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fall Out Boy DECAYDANCE/ISLAND/IDIMG
18 15	COME & GET IT Selena Gomez
17 16	#THATPOWER will.i.am Feat. Justin Bieber
13 17	SUIT & TIE Justin Timberlake Feat. Jay Z
21 18	CRUISE Florida Georgia Line Feat. Nelly
22 19	THE WAY Ariana Grande Feat. Mac Miller
27 20	THE OTHER SIDE Jason Derulo BELUGA HEIGHTS/WARNER BROS.
20 21	NEXT TO ME Emeli Sande
23 22	HERE'S TO NEVER GROWING UP Avril Lavigne
19 23	CARRY ON fun.
24 24	MADNESS Muse HELIUM-3/WARNER BROS.
25 25	I WILL WAIT Mumford & Sons

MAINSTREAM TOP 40[™]

M/IDIMG

ON LABEL

JUST GIVE ME A REASON PInk Feat. Nate Ruess

FEEL THIS MOMENT Pitbull Feat. Christina Aguilera

CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton

Artist WKS. ON

Rihanna Feat. Mikky Ekko 14

Justin Timberlake

TITLE

STAY

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LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	HO HEY	The Lumineers	18
2	2	TRY	P!nk	18
4	3	CATCH MY BREATH	Kelly Clarkson	19
3	4	HOME 19/INTERSCOPE	Phillip Phillips	36
5	5	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	14
6	6	I KNEW YOU WERE TROUP	BLE. Taylor Swift	16
9	7	WHEN I WAS YOUR MAN	Bruno Mars	11
7	8	SOME NIGHTS	fun.	36
11	9	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	9
8	10		Bruno Mars	18
15	11	GG JUST GIVE ME A REASON	Pink Feat. Nate Ruess	3
12	12		Ed Sheeran	19
14	13	WANTED ATLANTIC/RRP	Hunter Hayes	15
16	14	SHE MAKES ME HAPPY	Rod Stewart	5
13	15	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	12
17	16	GIRL ON FIRE	Alicia Keys	14
19	17	TWO HEARTS BREAKING	Jewel	13
18	18	BRAVE REPRISE/WARNER BROS.	Josh Groban	16
20	19	NEXT TO ME	Emeli Sande	16
21	20	ALMOST HOME WALT DISNEY/ISLAND/IDJMG	Mariah Carey	7
25	21	STAY Rihanna	Feat. Mikky Ekko	3
24	22	CARRY ON FUELED BY RAMEN/RRP	fun.	9
23	23	LITTLE TALKS Of M	lonsters And Men	13
22	24	BECAUSE WE CAN	Bon Jovi	17
27	25	WRONG GUY (I DID IT THIS TIM	E) Whitney Wolanin	10

week's top on-demand play requests and plays from unlimited lis oss various genres, ranked by radio airplay detections, except for r monitored 24 hours a day, 7 days a week. See Charts Legend on

ON-DEMAND SONGS: popular current songs Stations are electronic

AIRPLAV/STREAM ITICSCIT BDS

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DEVICE: P.R.

AST THIS TITLE Artist		WKS. ON	
EK	WEEK	IMPRINT/PROMOTION LABEL	CHART
	1	JUST GIVE ME A REASON Pink Feat. Nate Ruess	10
	2	WHEN I WAS YOUR MAN Bruno Mars	15
ł	3	DAYLIGHT Maroon 5	24
8	4	CARRY ON fun.	18
	5	STAY Rihanna Feat. Mikky Ekko	11
	6	NEXT TO ME Emeli Sande	17
		I WILL WAIT Mumford & Sons	31
	8	GONE, GONE, GONE Phillip Phillips	12
ł.	9	HO HEY The Lumineers	32
0	10	CATCH MY BREATH Kelly Clarkson	29
	u	SUIT & TIE Justin Timberlake Feat. Jay Z	16
	12	22 Taylor Swift	8
	13	MADNESS Muse	26
	14	LEGO HOUSE Ed Sheeran	13
	15	TROUBLEMAKER Olly Murs Feat. Flo Rida	13
	16	HEART ATTACK Demi Lovato	8
	17	GG MIRRORS Justin Timberlake	4
	18	COME ALONG Vicci Martinez Feat. Cee Lo Green	25
	19	PEOPLE LIKE US Kelly Clarkson	3
	20	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	7
	21	REBEL BEAT GOO GOO DOIIS	14
	22	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL	19
	23	RADIOACTIVE Imagine Dragons	6
	24	RED HANDS Walk Off The Earth	7
1	25	IF I LOSE MYSELF OneRepublic	13

		TRY™	
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	
2	1	GET YOUR SHINE ON REPUBLIC NASHVILLE	Flori
3	2	MAMA'S BROKEN HEART	r Mi
6	3	WAGON WHEEL CAPITOL NASHVILLE	3
5	4	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	К
1		IF I DIDN'T HAVE YOU STONEY CREEK	Thor
7	6	GG HIGHWAY DON'T CARE T	im McGi
4	7	DOWNTOWN CAPITOL NASHVILLE	Lac
8	8	GIVE IT ALL WE GOT TONI	GHT
12	9	BOYS 'ROUND HERE Blake Shelton	Feat. Pi
10	10	BEAT THIS SUMMER	
11		LIKE JESUS DOES	
14	12	DONE. REPUBLIC NASHVILLE	Т
16	13	ANYWHERE WITH YOU	
13	14	MORE THAN MILES	Br
15	15	1994 BROKEN BOW	
17	16	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Za
18	17	CRASH MY PARTY	
19	18	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	
20	19	AMERICAN BEAUTIFUL	The
21	20	HEY PRETTY GIRL	
23	21	I WANT CRAZY	
22	22	ALL OVER THE ROAD	
24	23	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carr
26	24		E
25	25	PIECES MCA NASHVILLE	

ADIO CARLO

niclsen BDS

Emeli Sande	17	6	6	STUBBORN LOV DUALTONE
Mumford & Sons	31	7	7	
Phillip Phillips	12	10	8	MY SONGS KNOW WHAT YOU DECAYDANCE/ISLAND/IDJMC
The Lumineers	32	9	9	MADNESS HELIUM-3/WARNER BROS.
Kelly Clarkson	29	12	10	TROJANS FROGS HEAD/WARNER BROS
erlake Feat. Jay Z	16	8	u	LOVER OF THE
Taylor Swift	8		12	
Muse	26	16	13	HOLDING ON TO
Ed Sheeran	13	13	14	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJM
ırs Feat. Flo Rida	13	14	15	HERO FOTY/NETTWERK
Demi Lovato	8	18	16	HARLEM
ustin Timberlake	4	17	17	BREEZEBLOCKS
Feat. Cee Lo Green	25	19	18	OUT OF MY LEA DANGERBIRD/ELEKTRA/ATL/
Kelly Clarkson	3	20	19	DIANE YOUNG
t. Christina Aguilera	7	21	20	MY GOD IS THE S
Goo Goo Dolls	14	23	21	RECOVERY
se Mafia Feat. John Martin	19	25	22	XTRA MILE/EPITAPH/POLYDI
Imagine Dragons	6	29	23	KIDINAKORNER/INTERSCOPE
alk Off The Earth	7	26	24	THE HIGH ROAL
OneRepublic	13	22	25	INHALER
Costs for the grant and and	- 007			TRANSGRESSIVE/WARNER B
		D.2	D /1	НІР-НОР™
Artist	WKS. ON		-	TITLE
	WKS. ON CHART	LAST	THIS	IMPRINT/PROMOTION LABE
Iorida Georgia Line	22	1	1	MAYBACH/ATLANTI
Miranda Lambert	20	3	2	LOVE AND WAR
Darius Rucker	18	2	3	POUR IT UP SRP/DEF JAM/IDJMG
Kenny Chesney	14	4	4	STARTED FROM YOUNG MONEY/CASH MONEY
hompson Square	29	5	5	ADORN BYSTORM/BLACK ICE/RCA
McGraw With Taylor Swift	13	7	6	LOVEEEEEEE SC SRP/DEF JAM/IDJMG
Lady Antebellum	15	8	'	POETIC JUSTICE TOP DAWG/AFTERMATH/INTI
HT George Strait	27	10	8	FINE CHINA RCA
t. Pistol Annies & Friends	6	6	9	SUIT & TIE RCA
Brad Paisley	10	9	10	LOVE ME LI YOUNG MONEY/CASH MONEY
Eric Church	18			WE STILL IN THIS REBELROCK/GRAND HUSTLE
The Band Perry	10	12	12	BUGATTI ACE H WE THE BEST/YOUNG MONE
Jake Owen	18	16	13	GG POWER T
Brantley Gilbert	29	14	14	BITCH, DON'T KI TOP DAWG/AFTERMATH/INTI
Jason Aldean	12	13	15	KISSES DOWN L
Zac Brown Band	13	17	16	KARATE CHOP (R A-1/FREEBANDZ/EPIC
Luke Bryan	4	15	17	F**KIN PROBLEMS ASA ASAP WORLDWIDE/POLO GR
Gloriana	34	18	18	READY DESERT STORM/DEF JAM/ID
The Henningsens	21	20	19	HOW MANY DR BYSTORM/BLACK ICE/RCA
Kip Moore	18	24	20	RICH AS F**K YOUNG MONEY/CASH MONEY
Hunter Hayes	4	19	21	I LIKE IT CBE/ATLANTIC
Easton Corbin	18	21	22	LOSE TO WIN
arrie Underwood	6	27	23	BODY PARTY EPIC
Brett Eldredge	29	22	24	BEST OF ME MISTER'S MUSIC/RCA
Gary Allan	13	29	25	NO NEW FRIENDS DJ
art reprints call	212.49	3.4023		

ALTE

LAST

TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. 07 CHART
	Imagine Dragons	36
	HER The Neighbourhood	21
SAFE AND SOUND	Capital Cities	25
PANIC STATION HELIUM-3/WARNER BROS,	Muse	16
UP IN THE AIR	hirty Seconds To Mars	7
STUBBORN LOVE	The Lumineers	23
	Of Monsters And Men	36
MY SONGS KNOW WHAT YOU DID IN TH DECAYDANCE/ISLAND/IDJMG	IE DARK (LIGHT EM UP) Fall Out Boy	13
MADNESS HELIUM-3/WARNER BROS.	Muse	37
TROJANS FROGS HEAD/WARNER BROS	Atlas Genius	51
LOVER OF THE LIGHT		19
	Phoenix	11
HOLDING ON TO YOU	Twenty One Pilots	19
SAN FRANCISCO	The Mowgli's	17
HERO FOTY/NETTWERK	Family Of The Year	19
HARLEM	New Politics	13
BREEZEBLOCKS	alt-J	13
OUT OF MY LEAGUE	Fitz And The Tantrums	12
DIANE YOUNG	Vampire Weekend	7
MY GOD IS THE SUN	ueens Of The Stone Age	4
RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTER	Frank Turner	7
DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	5
	Feat. Pharrell Williams	2
THE HIGH ROAD	Three Days Grace	14
INHALER	Foals	16

IS EK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. C CHAR
	Wale Feat. Tiara T	homas	13
	LOVE AND WAR Tamar B	raxton	21
Ê	POUR IT UP Ri	hanna	20
ē	STARTED FROM THE BOTTOM	Drake	13
i I	ADORN BYSTORM/BLACK ICE/RCA	Miguel	46
ŧ	LOVEEEEEEE SONG Rihanna Feat.	Future	20
	POETIC JUSTICE Kendrick Lamar Feat.	Drake	27
		Brown	5
E.	SUIT & TIE Justin Timberlake Feat	. Jay Z	16
,	LOVE ME Lil Wayne Feat. Drake &	Future	18
)	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC B.o.B Feat. T.I. &	Juicy J	18
	BUGATTI Ace Hood Feat. Future & Ric	k Ross	14
	GG POWER TRIP ROC NATION/COLUMBIA J. Cole Feat.	Miguel	10
	BITCH, DON'T KILL MY VIBE Kendrick	Lamar	7
5	KISSES DOWN LOW Kelly Ro	wland	13
3	KARATE CHOP (REMIX) Future Feat. Lil	Wayne	12
	F**KIN PROBLEMS AŠAP Rocky Feat. Drake, 2 Chainz & Kendi AŠAP WORLDWIDE/POLO GROUNDS/RCA	rick Lamar	27
	READY Fabolous Feat. Chris	Brown	14
		Miguel	8
	RICH AS F**K Lil Wayne Feat. 2	Chainz	4
	I LIKE IT Sevyn St	reeter	16
		ntasia	13
	BODY PARTY EPIC	Ciara	6
	BEST OF ME Anthony Ha	milton	9
	MISTER 5 MUSIC/RCA		-

IST EEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	WILIFY WARNER BROS	Device	11
1	2	FROM CAN TO CAN'T Corey Taylor ROSWELL/RCA	, Dave Grohl, Rick Nielsen & Scott Reeder	15
	3	I'LL FOLLOW YOU	Shinedown	13
	4	THE HANGMAN'S B	ODY COUNT Volbeat	7
	5	BY CROOKED STEPS	Soundgarden	13
	6	THE HIGH ROAD	Three Days Grace	19
	7	STONE VIRGIN/CAPITOL	Alice In Chains	6
]	8	DO ME A FAVOR	Stone Sour	12
)	9	ANASTASIA Slash Feat. My	les Kennedy & The Conspirators	12
)	10	TRENCHES	Pop Evil	9
	u	FREAK LIKE ME	Halestorm	21
2	12	GG GOD IS DEAD	Black Sabbath	3
5	в	BONES	Young Guns	39
)	14	DECAY 7BROS/ADA	Sevendust	16
	15	WHERE DID THE AN	GELS GO Papa Roach	23
)	16	IN THE END	Black Veil Brides	14
	17	DEAD CITY RADIO AND THE NEW ZODIAC SWAN/T-BOY/UME	GODS OF SUPERTOWN Rob Zombie	9
	18	RADIOACTIVE	Imagine Dragons	10
)	19	SWERVE CITY REPRISE/WARNER BROS.	Deftones	6
	20	HOWL BRIGHT ANTENNA/ADA	Beware Of Darkness	9
)	21	ADRENALIZE CENTURY MEDIA/RED	In This Moment	14
)	22	UP IN THE AIR	Thirty Seconds To Mars	7
)	23	ASKING TOO MUCH	All That Remains	6
1	24	PERFECT LIFE	Red	18
	25	HOLLOW VIRGIN/CAPITOL	Alice In Chains	20

RH	YT	НМІС™	
LAST WEEK	THIS WEEK	TITLE Artist	WKS. ON CHART
2	1	GG CAN'T HOLD US Madviemore & Ryan Lewis Feat. Ray Dation	8
3	2	STAY Rihanna Feat. Mikky Ekko	11
1	3	STARTED FROM THE BOTTOM Drake	13
5	4	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	12
10	5	MIRRORS Justin Timberlake	5
4	6	SUIT & TIE Justin Timberlake Feat. Jay Z	16
9	7	POWER TRIP ROC NATION/COLUMBIA J. Cole Feat. Miguel	10
6	8	WHEN I WAS YOUR MAN Bruno Mars	13
7	9	LOVE ME Lil Wayne Feat. Drake & Future	16
8	10	POUR IT UP Rihanna	17
13	11	FINE CHINA Chris Brown	5
12	12	CRICKETS Drop City Yacht Club Feat. Jeremih	9
11	13	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz	23
16	14	BAD Wale Feat. Tiara Thomas	7
15	15	F**KIN PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDW/IDE/POLO GROUNDS/RCA	23
17	16	#THATPOWER will.i.am Feat. Justin Bieber	5
18	17	BITCH, DON'T KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	6
19	18	LEGGO B. Smyth Feat. 2 Chainz	7
22	19	THE WAY Ariana Grande Feat. Mac Miller	3
20	20	BUGATTI Ace Hood Feat. Future & Rick Ross	9
23	21	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC	3
34	22	GET LUCKY DAFT LIFE/COLUMBIA	2
26	23	WE STILL IN THIS B**** B.o.B Feat. T.I. & Juicy J REBELROCK/GRAND HUSTLE/ATLANTIC/RRP	7
25	24	FREAKS French Montana Feat. Nicki Minaj BAD BOY/INTERSCOPE	7
27	25	RICH AS F**K Lil Wayne Feat. 2 Chainz	4



Device Drives To No.1

Device (above) reaches the top of Mainstream Rock with its first chart entry, "Vilify," which rises 3-1. The song concurrently crowns Active Rock (2-1), viewable at Billboard.biz. While it's the hard rock band's first Mainstream Rock appearance, frontman David Draiman has been a regular presence on the chart since 2000 as a member of **Disturbed**. which has logged 15 top 10s, including three No. 1s. Device's self-titled debut set opened at No. 4 on Top Rock Albums (where it ranks at No. 23 in its fourth week) and has sold 56,000 copies, according to Nielsen SoundScan. As they take over at No. 1

on the Billboard Hot 100 (see page 50), Macklemore & Ryan Lewis likewise notch kyan Lewis inkewise notch their second Rhythmic No. 1 in as many tries, as "Can't Hold Us," featuring Ray Dalton, lifts 2-1. "Thrift Shop," featuring Wanz, led Rhythmic featuring twalts. The due is for eight weeks. The duo is the first act to send its first two Rhythmic chart entries to No. 1 since **Yung Joc** reigned with "It's Goin' Down" (for four weeks) and "I Know You See It," featuring **Brandy "Ms. B.**" Hambrick (one), in 2006.

A week after **P!nk** rewrote the record for the most No. 1s (eight) in the 17-year history of Adult Top 40 with "Just Give Me a Reason," featuring fun.'s Nate Ruess, she takes the song to No. 1 on Mainstream Top 40 (2-1), where it is her ninth leader. On the latter list, she equals Katy Perry's No. 1 sum, with both artists trailing only **Rihanna** (10), who falls to No. 2 after two weeks on top with "Stay," featuring **Mikky Ekko**. -Gary Trust

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5 K	TITLE Artist	CERT.	WKS. 01 CHART
	CRUISE Florida Georgia Line	4	47
	WAGON WHEEL Darius Rucker	•	17
)	BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends		6
)	HIGHWAY DON'T CARE Tim McGraw With Taylor Swift		13
I	MAMA'S BROKEN HEART Miranda Lambert	•	18
	CRASH MY PARTY Luke Bryan		5
)	GET YOUR SHINE ON Florida Georgia Line	٠	23
)	I WANT CRAZY Hunter Hayes		5
)	HEY GIRL Billy Currington		1
	DOWNTOWN Lady Antebellum		13
I	1994 Jason Aldean		10
1	PIRATE FLAG Kenny Chesney		13
	DONE. The Band Perry		8
	GIVE IT ALL WE GOT TONIGHT George Strait		23
	SURE BE COOL IF YOU DID Blake Shelton	•	17
	BEAT THIS SUMMER Brad Paisley		9
I	HEY PRETTY GIRL Kip Moore		11
	LIKE JESUS DOES Eric Church		12
)	ANYWHERE WITH YOU Jake Owen		13
	IF I DIDN'T HAVE YOU Thompson Square		25
)	SEE YOU AGAIN Carrie Underwood		2
	RUNNIN' OUTTA MOONLIGHT Randy Houser		10
	Lee Brice		21
	BETTER DIG TWO The Band Perry		27
1	ALL OVER THE ROAD Easton Corbin		6

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	HIS FEEK	TITLE Artist	CERT.	WKS. ON CHART
	1	#1 VIVIR MI VIDA Marc Anthony		2
P	2	DANZA KUDURO Don Omar & Lucenzo		142
	3	YANIS/ORFANATO/MACHETE/UMLE HIPS DON'T LIE Shakira Feat. Wyclef Jean EPIC/SONY MUSIC LATIN	-	174
1	4	WAKA WAKA (ESTO ES AFRICA) Shakira Feat. Freshlyground EPIC/SONY MUSIC LATIN		156
ľ	5	LOCA Shakira Feat. El Cata		135
	6	LIMBO Daddy Yankee		30
		ZUMBA Don Omar		36
T	8	HEROE Enrique Iglesias		174
	9	ALGO ME GUSTA DE TI Wisin & Yandel Feat, Chris Brown & T-Pain MACHETE/UMLE		44
	10	SUERTE Shakira		172
	u	AI SE EU TE PEGO PANTANNAL/RGE/SONY MUSIC LATIN Michel Telo		58
	12	LOBA Shakira	•	172
	13	COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo GAIRA/WK/SONY MUSIC LATIN		13
	14	HASTA QUE SALGA EL SOL Don Omar ORFANATO/MACHETE/UMLE		53
	15	PROMISE SONY MUSIC LATIN Romeo Santos Feat. Usher		88
6	16	ECHA PA'LLA (MANOS PA'RRIBA) Pitbull MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN		42
	17	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN Carlos Vives		31
(18	LA CAMISA NEGRA Juanes SURCO/UNIVERSAL MUSIC LATINO/UMLE		61
	19	DUTTY LOVE Don Omar Feat. Natti Natasha ORFANATO/MACHETE/UMLE		60
1	20	RABIOSA Shakira		132
	21	POR QUE LES MIENTES The El Bambino + El Patron Feat. Marc Anthony ON FIRE/SIENTE		28
6	22	LIVIN' LA VIDA LOCA Ricky Martin		172
	23	ANTES DE LAS SEIS Shakira		3
1	24	THE ANTHEM Pitbull Feat. Lil Jon		138
	25	LA PREGUNTA J Alvarez		41

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IST EEK	THIS WEEK	TITLE Artist	CERT.	WKS. 08 CHART
1		HOWES RADIOACTIVE Imagine Dragons		41
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy DECAYDANCE/ISLAND/IDJMG		13
4		SAIL AWOLNATION	4	109
3	4	CARRY ON fun.		27
1	5	LITTLE TALKS Of Monsters And Men	4	66
	6	GONE, GONE, GONE Phillip Phillips		18
5		MADNESS Muse	•	37
3	8	HO HEY The Lumineers		52
	9	YOUNG AND BEAUTIFUL Lana Del Rey POLYDOR/INTERSCOPE		2
,	10	I WILL WAIT Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	4	39
0	u	IT'S TIME Imagine Dragons		55
4	12	DEMONS Imagine Dragons		22
2	в	HOME Phillip Phillips		50
5	14	LEGO HOUSE Ed Sheeran		11
6	15	SOME NIGHTS fun.	Δ	63
8	16	SAFE AND SOUND Capital Cities		9
7	17	STUBBORN LOVE The Lumineers		25
W	18	WILD HORSES Sarah Simmons		1
9	19	I WON'T GIVE UP Jason Mraz		70
0	20	WE ARE YOUNG fun. Feat. Janelle Monae	4	75
1	21	SWEATER WEATHER The Neighbourhood		10
E	22	HOTEL CALIFORNIA Eagles		25
2	23	SOMEBODY THAT I USED TO KNOW Gotye Feat. Kimbra	٨	74
E	24	MOUNTAIN SOUND Of Monsters And Men		27
7	25	ON TOP OF THE WORLD Imagine Dragons		11

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DANCE/ELECTRONIC™ TITLE

ALIVE KREWELLA/COLUMBIA

GENTLEMAN

HARLEM SHAKE

STARSHIPS

CRYSTALLIZE

GLOWING

CLARITY

SWKS RECORD COMPANY TEN/BIG BEAT/RRP

#THATPOWER will.i.am Feat. Justin Bieber FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA Pitbull Feat. Christina Aguilera

GET LUCKY Daft Punk Feat. Pharrell Williams

SCREAM & SHOUT will.i.am & Britney Spears

I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding DIERRYTIKE/DECONSTRUCTION/FLY/EVENULTIA/ROC NATION/INTERSCOPE/COLUMBIA

LEVELSICASABLANCA/REPUBLIC Avicii vs Nicky Romero

SWEET NOTHING Calvin Harris Feat. Florence Welch DON'T YOU WORRY CHILD Swedish House Malia Feat. John Martin ASTRALWERKS/CAPITOL

TITANIUM David Guetta Feat. Sia

BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP Skrillex Feat. Sirah

CINEMA Benny Benassi Feat. Gary Go

SCARY MONSTERS AND NICE SPRITES Skrillex

PARTY ROCK ANTHEM LMFA0 Feat, Lauren Bennett & GoonRock PARTY ROCK/WILL, AM/CHERRYTREE/INTERSCOPE

GET UP (RATTLE) Bingo Players Feat. Far East Movement SEXY AND I KNOW IT LMFAO

WE FOUND LOVE Rihanna Feat. Calvin Harris

Artist CERT.

Krewella

PSY

Baauer

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PSY

Nicki Minaj

Lindsey Stirling

Nikki Williams

Zedd Feat. Foxes

ST EK	THIS WEEK	TITLE Artist	CERT.	WKS. ON CHART
t.	1	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		12
2	2	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		36
3	3	SUIT & TIE Justin Timberlake Feat. Jay Z		16
	4	STARTED FROM THE BOTTOM Drake		13
)	5	NEXT TO ME Emeli Sande		13
	6	BLURRED LINES STAR TRAK/INTERSCOPE Robin Thicke Feat. T.I. + Pharrell		6
	7	POWER TRIP ROC NATION/COLUMBIA J. Cole Feat. Miguel		12
	8	BUGATTI Ace Hood Feat, Future & Rick Ross		14
	9	LOVE ME Lil Wayne Feat. Drake & Future		16
)	10	NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne we the BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		3
	1	RICH AS F**K Lil Wayne Feat. 2 Chainz		7
	12	BAD Wale Feat. Tiara Thomas		13
	в	POUR IT UP SRP/DEF JAM/IDIMG Rihanna		24
)	14	WE STILL IN THIS B**** B.o.B Feat. T.I. & Juicy J REBELROCK/GRAND HUSTLE/ATLANTIC		17
	15	BITCH, DONÍT KILL MY VIBE Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		11
ł	16	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert		23
d.	17	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC		10
	18	FINE CHINA Chris Brown		5
)	19	F**KIN' PROBLEMS ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLO GROUNDS/RCA		28
	20	BATTLE SCARS Lupe Fiasco & Guy Sebastian		27
	21	BODY PARTY Ciara		3
5	22	WILD FOR THE NIGHT ASAP Rocky Feat. Skrillex		14
w	23	JUMP Kris Kross		1
8	24	GIRL ON FIRE Alicia Keys Feat. Nicki Minaj		35
	25	MEMORIES BACK THEN Hustle Gang Feat. T.L., B.o.B., Kendrich Lamar & Kris Stephens Hustine Games		2

K	ID			
LA	AT TH	TITLE Artis	st _{CERT.}	WKS. ON CHART
NE	w 🚺	LIKE NOBODY'S AROUND Big Time Rus	h	1
1	2	CONTAGIOUS LOVE Zendaya & Bella Thorn	e	11
2	3	WHEN CAN I SEE YOU AGAIN? Owl Cit	y	27
6		PART OF YOUR WORLD Jodi Benso	n	77
6		UNDER THE SEA Samuel E. Wrigh	t	71
4	6	THIS IS MY DANCE FLOOR Bella Thorne & Zenday	a	n
5	7	I SEE THE LIGHT Mandy Moore & Zachary Lev	/i	124
1		WINDOWS DOWN NICKELODEON/COLUMBIA	R	43
9	9	GANGNAM STYLE Kidz Bop Kid	s	16
8	10	AFTERPARTY Roshon Fegan And Carline Sunshin	e	9
1	1	WHEN WILL MY LIFE BEGIN Mandy Moor	e	123
1	2 12	TTYLXOX Bella Thorn	e	61
10	6		t	31
3	14	DETERMINATE WALT DISNEY WALT DISNEY	ko	50
2	2		ES	62
R	E 1		t	26
I		SUGAR RUSH AKB4	8	14
1	1	NOT A LOVE SONG Ross Lync	h	33
2	19	GO THE DISTANCE Robert Bar WALT DISNEY	t	13
2	1 2		śą	19
2	2		a	38
R	2	ILLUSION Ross Lync	h	30
R	E 2	BOYFRIEND Big Time Rus	h 👝	93
2	2	POKEMON THEME Pokemo	n	28
R	-	SOMETHING TO DANCE FOR Zenday	а	52

DICISCIN

AIRPLAV/STREAMID DATA COMPILED BY DICISCII BDS May 18 2013

board

aunch Pad

HEAT	SFF	KERS ALBUMS™									
2 WKS. LAST AGO WEEK		ARTIST	Title	PEAK POS.	WKS. ON CHART	2 WKS.	LAST WEEK	THIS WEEK	ARTIST Title	PEAK POS.	WKS. ON CHART
AGO WEEK HOT SHOT DEBUT	WEEK	IMPRINT/DISTRIBUTING LABEL	Legends Never Die	P05.	CHART	AG0	WEEK	WEEK	IMPRINT/DISTRIBUTING LABEL	P05.	CHART 5
DEBUT	2	FAMOUS LAST WORDS	Two-Faced Charade	2	1		EW	27	NOMESUCH/WARNER BROS. THE SPECKTATORS The Transition	27	1
NEW	3	INVOGUE	Jar	3	1	N	EW	28	THE SPECKTATORS 40 BELOW SUMMER Fire At Zero Gravity	28	1
2 2	4		Play Hard (EP)	2	21	22	17	29	SUPER MASSIVE	3	30
3 3	5		Iconic (EP)	3	15	35	19	30	IAMSOUND CHARLES BRADLEY Victim Of Love	2	5
NEW	6	RECORD COMPANY TEN/BIG BEAT	Rose Queen	6	1		10	31	BRIAN SIMPSON Just What You Need	10	2
NEW	7	BILL GREASE CAYUCAS SECRETLY CANADIAN	Bigfoot	7	1	-	6	32	SHAMACHIE LOS CANARIOS DE MICHOACAN Hoy y Siempre	6	2
NEW	8	HANNI EL KHATIB	Head In The Dirt	8	1	21	20	33	FONOVISA/UMLE BETH HART Bang Bang Boom Boom	6	5
NEW	0	TOBIAS SAMMET'S AVANTASIA The I	Mystery Of Time: A Rock Epic	9	1		EW	34	PROVOGUE/MASCOT MARK KOZELEK & JIMMY LAVALLE Perils From The Sea	34	1
NEW	10	THE OCEAN	Pelagial	10	1	. N	EW	35	CALDO VERDE COLISEUM IEMPORAR RESIDENCE Sister Faith	35	1
NEW			Circle	11	1	N	EW	36	SHARKS Selfhood	36	1
NEW	12	THE MELVINS	Everybody Loves Sausages	12	1	7	13	37	SHOUTING MATCHES Grownass Man	7	4
NEW	13	GEORGIA HOLT	Honky Tonk Woman	13	1	N	EW	38	HI-REZ Impatiently Waiting (EP)	38	1
NEW	14	HEAVEN SHALL BURN	Veto	14	1	-	39	39	PASSENGER All The Little Lights	7	22
NEW	15	Щ (СНК СНК СНК)	Thr!!!er	15	1	N	EW	40	LA SANTA CELLIA Treinta Dias	40	1
14 9	16		Don't Be S.A.F.E.	1	18	N	EW	41	KOJI RIN FOR COVER Crooked In My Mind	41	1
- 1	17	JUNIP	Junip	1	2	RE-E	NTRY	42	STEPHEN LYNCH Lion	3	4
NEW	18	THE WEEKS SERPENTS AND SNAKES/THIRTY TIGERS	Dear Bo Jackson	18	1	RE-E	NTRY	43	TIG NOTARO SECRETLY CANADIAN Live (EP)	5	12
NEW	19	ARSIS NUCLEAR BLAST	Unwelcome	19	1	5	22	44	CHARLI XCX True Romance	5	3
NEW	20	RACHEL BARTON PINE MATTHEW H	AGLE Violin Lullabies	20	1	-	8	45	LORDE The Love Club (EP)	8	2
NEW	21	GUIDED BY VOICES	English Little League	21	1	-	4	46	CITIZEN WAY Love Is The Evidence	4	2
8 12	22	BONOBO NINJA TUNE	The North Borders.	1	7	13	29	47	COLUMBIA Sing To The Moon	13	3
NEW	23	AKRON/FAMILY DEAD OCEANS	Sub Verses	23	1	42	41	48	FAMILY OF THE YEAR Loma Vista	35	7
NEW	24	CATHEDRAL RISE ABOVE/METAL BLADE	The Last Spire	24	1	N	EW	49	ALICE RUSSELL To Dust	49	1
NEW	25	JEFF JOHNSON JEFF JOHNSON BAND	Covers Collection Vol. 1	25	1	N	EW	50	HOWL Bloodlines	50	1
and the second	<u> </u>	KERS SONGS™	REGIONA	L HI	EATS	EEKE	RS i	#1/	ALBUMS TM		
LAST THIS WEEK WEEK	and the local division of	NT/PROMOTION LABEL	CHART PACI	FIC					EAST NORTH CENTRAL MID ATLANTIC		
	-	CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick UME/REPUBLIC	HANNI	EL KH	E DIRT IATIB				COLLAGE LEGENDS NEVER DI JAMIE SIMOND R.A. THE RUGGED MA	E AN	
3 2	ROCK	ROAD Rocko Feat. Future & Rick Ross	5			-					•
23	INTER	SCOPE Zedd Featuring Foxes	11		WES	ST NORT	H CE	NTR/	SOUTH CENTRAL SOUTH ATLA	NTIC	
4 4	STREA	/E AND WAR Tamar Braxton	22				ICO	NIC (E	P) ROSE QUEEN LEGENDS NEVE pp WILLIAM CLARK GREEN R.A. THE RUGGE	D MAN	
5 5	SURFA	Hadouken!	<u>11</u>		-						
8 6	SYCO/	NGS Little Mix	8				X				
6 7	POLYD	ING AND BEAUTIFUL Lana Del Rey OR/INTERSCOPE	2	2							
7 8	HUSTL	RIES BACK THEN Hustle Gang Feat. TJ., B.o.B., Kendrick Lamar & Kris Stephens E GANG	2		-			1			
99	LAZY	E AND SOUND Capital Cities		1	1						
16 10	LE7EL	Avicii vs Nicky Romero	<u> </u>	2		1					
10 11	CRI EXIT 8	CKETS Drop City Yacht Club Feat. Jeremih	6	1		-					

12 SWEATER WEATHER The Neighbourhood 8 13 AMERICAN BEAUTIFUL The Henningsens 7 14 DON'T YA Brett Eldredge 3 15 B. Smyth Featuring 2 Chainz LEGGO 4 16 GANGSTA Kat Dahlia 3 17 POPULAR SONG MIKA Feat. Ariana Grande 1 NEW TAKE ME TO THE KING Tamela Mann 18 10 19 REDNECK CRAZY Tyler Farr 2 23 NEW 20 TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj 1 21 **FIND YOU THERE** WE the Kings 1 Q.U.E.E.N. Janelle Monae Feat. Erykah Badu 22 1 23 I LIKE IT Sevyn Streeter 3 24 24 RE WOP J. Dash 8 UP IN THE AIR Thirty Seconds To Mars 3 25

Georgia Holt-better-known as Cher's mother-makes her Billboard chart debut. Holt, 83, arrives at No. 13 on Heateekers Albums and No. 43 on Top Country Albums with her debut, Honky Tonk Woman (LOOO Sold, according to Nielsen SoundScan). Recorded in 1980, the set went unreleased until last week, after it was remixed and restored. During release week, Holt, along with Cher (who duets with her mom on the album) appeared on "The Tonight Show With Jay Leno" (April 30), "Good Morring America" and "The Ellen DeGeneres Show" (both May 1). -*Keith Caulfield*

мо	UNTAIN	
1	R.A THE RUGGED MAN	Legends Never Die
2	HUMAN NATURE	Motown Record
3	FAMOUS LAST WORDS	Two-Faced Charade
4	KREWELLA	Play Hard (EP)
5	ICONA POP	Iconic (EP)
6	THE OCEAN	Pelagial
7	AVANTASIA The Myster	y Of Time: A Rock Epic
8	CAYUCAS	Bigfoot
9	AMORPHIS	Circle
10	DAYLIGHT	Jar

NOF	THEAST	
1	R.A THE RUGGED MAN	Legends Never Die
2	DAYLIGHT	Jai
3	ANDERSON + ROE	When Words Fade
4	AVANTASIA The Myster	ry Of Time: A Rock Epi
5	LORI MCKENNA	Massachusetts
6	KREWELLA	Play Hard (EP
7	ICONA POP	Iconic (EP
8	AMORPHIS	Circle
9	THE OCEAN	Pelagia
10	FAMOUS LAST WORDS	Two-Faced Charade

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LAST	THIS	TITLE	Artist	CERT,	PEAK	WKS. ON
WEEK	WEEK		MPRINT/PROMOTION LABEL		POS.	CHART
1	1	JMOI (B.KELLEY,T.HUBBARD, JMOI, C.RICE/J.RICE)	REPUBLIC NASHVILLE	A	1	41
2	2	F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	•	1	17
3	3	BOYS 'ROUND HERE Blake Shelton Featuring S.HENDRICKS (R.AKINS, D.DAVIDSON, C.WISEMAN)	WARNER BROS./WMN		3	7
4	4	MAMA'S BROKEN HEART FLIDDELL;C.AINLAY,G.WORF (B.CLARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	•	2	19
5	5		orida Georgia Line REPUBLIC NASHVILLE	•	5	29
6	6	AG HIGHWAY DON'T CARE Tim McGrav B.GALLIMORE.T.MCGRAW (B.WARREN, B.WARREN, M.IRWIN, I.KEA	W With Taylor Swift BIG MACHINE	_	5	13
7	7	DOWNTOWN PWORLEY,LADY ANTEBELLUM (LLAIRD,S.MCANALLY,N.HEMBY)	Lady Antebellum CAPITOL NASHVILLE		2	15
9	8	PIRATE FLAG B.CANNON,K.CHESNEY (R.COPPERMAN,D.L.MURPHY) BLUE (Kenny Chesney CHAIR/COLUMBIA NASHVILLE		8	14
12	9	CRASH MY PARTY J.STEVENS (R.CLAWSON, A.GORLEY)	Luke Bryan CAPITOL NASHVILLE		2	5
15	10	I WANT CRAZY D.HUFF.H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes		10	5
11	11	1994 M.KNOX (THOMAS RHETT,L.LAIRD,B.DEAN)	Jason Aldean BROKEN BOW		10	11
13	12	GIVE IT ALL WE GOT TONIGHT T.BROWN.G.STRAIT (M.BRIGHT,P.O'DONNELLT.JAMES)	George Strait		12	24
10	13	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON,C.TOMPKINS, LROBBINS)	Blake Shelton	•	1	18
8	14		Thompson Square		7	27
14	15	DONE.	The Band Perry	-	10	8
16	16	D.HUFF (R.PERRY, J.PERRY, J.DAVIDSON, J.BRYANT)	REPUBLIC NASHVILLÉ Eric Church		15	15
17	17	JJOYCE (C.BEATHARD, M.CRISWELL) BEAT THIS SUMMER	Brad Paisley			9
17		B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	Jake Owen	_	16	
		J.MOI,R.CLAWSON (B.HAYSLIP,D.L.MURPHY,JYEARY)	RCA NASHVILLE	_	18	15
47	19	D.HUFF (R.AKINS, A.GORLEY, C. DESTEFANO)	Billy Currington		19	2
20	20	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE		20	14
19	21	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (J.ALEXANDER,C.HARRINGTON,J.YEARY)	Lee Brice	_	6	22
23	22	MORE THAN MILES D.HUFF (J.EDDIE,B.GILBERT)	Brantley Gilbert VALORY		21	20
31	23	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood		23	4
24	24	BETTER DIG TWO D.HUFF (B.CLARK; S.MCANALLY,T. ROSEN)	The Band Perry REPUBLIC NASHVILLE		1	27
26	25	JUMP RIGHT IN K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,LMRAZ) AT	Zac Brown Band		25	9
27	26	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN, A.GORLEY, W.KIRBY)	Easton Corbin		26	14
28	27	CAN'T SHAKE YOU M.SERLETIC (T.GOSSIN,S.BENTLEY,J.T.SLATER)	Gloriana MBLEM/WARNER BROS./WAR		27	27
29	28	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON, J.K.LOVELACE, A.GORLEY)	Randy Houser STONEY CREEK		28	15
30	29	AMERICAN BEAUTIFUL	The Henningsens	_	29	15
32	30	PWORLEY (A.HENNINGSEN, B.HENNINGSEN, C.HENNINGSEN, B.BEAVERS)	Brett Eldredge	-	30	13
34	31	C. DESTEFANO (B.ELDREDGE,C. DESTEFANO,A.GORLEY) REDNECK CRAZY	ATLANTIC/WMN Tyler Farr	_	31	9
	32	J.CATINO, J.KING (J.KEAR, M.JRWIN, C.TOMPKINS) POINT AT YOU	COLUMBIA NASHVILLE	- 0		
36		J.S.STOVER (R.COPPERMAN, R.AKINS, B.HAYSLIP) PIECES	VALORY	_	32	7
35	33	JJOYCE (G.ALLAN, O.BLACKMON, S.BUXTON)	Gary Allan MCA NASHVILLE		33	7
33	34	S.HENDRICKS (C.GRAVITT,S.MIZELL)	Jana Kramer ELEKTRA NASHVILLE/WMN	_	27	18
38	35	BUZZKILL J.STEVENS (L.BRYAN, R.THIBODEAU, J.SEVER)	Luke Bryan CAPITOL NASHVILLE		20	9
37	36	CHANGED D.HUFF,RASCAL FLATTS (G.LEVOX,N.THRASHER,W.MOBLEY)	Rascal Flatts BIG MACHINE		25	17
39	37	EASY S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN		37	8
41	38	YOUR SIDE OF THE BED J.JOYCE (L.MCKENNA,K.FAIRCHILD,K.SCHLAPMAN,P.SWEET,J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		38	5
40	39	MORE TRUCKS THAN CARS C.MORGAN, P.O'DONNELL (C.MORGAN, P.O'DONNELL, C.WISEMAN)	Craig Morgan BLACK RIVER		39	16
43	40	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE		40	6
42	41	HO HEY T-BONE BURNETT,G.WITCHER (),FRAITES,W.SCHULTZ) ABC STUDIO	Lennon & Maisy S/LIONS GATE/BIG MACHINE		32	5
48	42	BLOWIN' SMOKE K.MUSGRAVES, L.LAIRD, S.MCANALLY (K.MUSGRAVES, L.LAIRD, S.MCANALLY	Kacey Musgraves		42	4
49	43	COULD IT BE	Charlie Worsham		43	3
TRY	44	C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.DODSON)	WARNER BROS./WAR		44	2
нот	45	CAINLAY, FLIDDELL, G, WORF (M. LAMBERT, A. MONROE, A. PRESLEY) DRIVIN' AROUND SONG Colt Ford Feature	RCA NASHVILLE		45	1
UT .	46	D.HUFF (CWISEMAN, R.CLAWSON, CTOMPKINS)	AVERAGE JOES Parmalee		45	4
		NV (PARMALEE,R.BEATO)	STONEY CREEK	_		-
46 46	47		-costy meeterly		28	4
46 45	47	F.ROGERS (S.MCCREERY, A.GORLEY, Z.CROWELL)	19/INTERSCOPE/MERCURY			
46	47 48 49	F.ROGERS (S.MCCREERY, A.GORLEY, Z.CROWELL)	orida Georgia Line REPUBLIC NASHVILLE Kenny Chesney		36 49	4

то	PC	OUNTRY ALBUMS™	
LAST WEEK	THIS WEEK	ARTIST Title CER	RT. WKS. ON CHART
HOT SHOT DEBUT	1	KENNY CHESNEY Life On A Rock	1
1	2	BLAKE SHELTON Based On A True Story	6
NEW	3	RANDY ROGERS BAND Trouble	1
2	4	THE BAND PERRY Pioneer REPUBLIC NASHVILLE/BALG	5
3	5	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BALLG REPUBLIC NASHVILLE/BALLG	22
6	6	REPUBLIC MASHVILLE/BMLG LUKE BRYAN Spring Break Here To Party CAPITOL NASHVILLE/UMGN	9
5	7	BRAD PAISLEY ARISTA NASHVILLE/JMN Wheelhouse	4
7	8	TAVI OD CIVIET	28
8	9	BIG MACHINE/BMLG	4
11	10	ALAN JACKSON Precious Memories: Volume II ACR/EMI NASHVILLE/UMGN	6
10	11	ERIC CHURCH Chief	93
9	11	JASON ALDEAN Night Train	93 29
9	12	BROKEN BOW/BBAG LITTLE BIG TOWN CAPITOL NASHVILLE/IMGN	29
12	14	200 C C C C C C C C C C C C C C C C C C	
14	14	TIM MCGRAW BIG MACHINE/BALG LUKE BRYAN Tailgates & Tanlines	13
_	-		91
15	16	19/ARISTA NASHVILLE/SMN	53
16	17	MIRANDA LAMBERT Four The Record	79
17	18	HUNTER HAYES Hunter Hayes	82
18	19	KACEY MUSGRAVES Same Trailer Different Park	7
19	20	THOMPSON SQUARE Just Feels Good	6
4	21	TATE STEVENS SYCO/RCA NASHVILLE/SMN Tate Stevens	2
20	22	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	43
21	23	GARY ALLAN Set You Free	15
25	24	BRANTLEY GILBERT Halfway To Heaven	157
23	25	LEE BRICE Hard 2 Love	54
27	26	KIP MOORE Up All Night	54
22	27	WILLIE NELSON Willie Nelson And Family: Let's Face The Music And Dance LEGACY	3
28	28	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	21
24	29	STEVE EARLE & THE DUKES (& DUCHESSES) Low Highway NEW WEST	3
33	30	RANDY HOUSER How Country Feels	15
32	31	JAKE OWEN Barefoot Blue Jean Night	88
31	32	KENNY CHESNEY Welcome To The Fishbowl	46
30	33	RASCAL FLATTS Changed	57
NEW	34	WILLIAM CLARK GREEN Rose Queen	1
51	35	GG GEORGE JONES The Great LOST Hits	4
34	36	AARON LEWIS The Road	25
26	37	CASEY DONAHEW BAND Standoff	3
35	38	JANA KRAMER ELEKTRA NASHVILLE/WINN Jana Kramer	48
41	39	EASTON CORBIN All Over The Road	33
40	40	COLT FORD Declaration Of Independence	40
46	41	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL 10 Great Songs	56
42	42	CAPITOL NASHVILLE/CAPITOL CHRIS YOUNG RCA/SMN Neon	95
NEW	43	GEORGIA HOLT Honky Tonk Woman	1
38	44	GEORGIA HOLT THE MAVERICKS In Time VALORV/BMLG	10
36	45	VARIOUS ARTISTS The Music Is You: A Tribute To John Denver	5
39	46	ROCKY MOUNTAIN MERCHANDISE/ATO EMMYLOU HARRIS & RODNEY CROWELL Old Yellow Moon	10
43	40	NONESUCH/WARNER BROS. VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EM/SONY MUSIC/UNIVERSAL/JUME	47
43 29	47	GRANGER SMITH PIONEERSTAIRUS TO DIT Road Driveway PIONEERSTAIRUS TO BE	47
44	48		
		WARNER BROS./WMN	9
52	50	TOBY KEITH SHOW DOG-UNIVERSAL HOPE On The Rocks	27



FGL Nets Dual Chart Feats

Florida Georgia Line is the first act to simultaneously dominate Hot Country Songs and the Nielsen BDS-fueled Country Airplay tally with separate titles since the former chart adopted a multitiered methodology (airplay, sales and streaming) last fall. The act also becomes the first rookie duo in more than 21 years to top the latter chart with its first two singles. The twosome-Brian Kelley and Tyler Hubbard-crowns

Hot Country Songs for a fifth consecutive (10th cumulative) week with "Cruise," and steps 2-1 on Country Airplay with "Get Your Shine On," marking the first time any new duo has gone two-for-two on the radio tally since **Brooks &** Dunn managed the feat with "Brand New Man" and "My Next Broken Heart" in 1991. Additionally, "Shine"

dominates with 40.6 million audience impressions, signaling the biggest Country Airplay sum since **Toby** Keith's "As Good As I Once Was" led with slightly more during back-to-back weeks in August 2005. (The Country Airplay chart is viewable at Billboard.biz.) Driven mostly by a remix featuring rapper **Nelly**, "Cruise" also improves on the BDS-based Mainstream Top 40 (21-18) and Adult Top 40 (32-26) lists.

Meanwhile on Top Country Albums, Randy Rogers Band claims its fourth straight top 10 debut-and second-largest sales week-with *Trouble*, which starts at No. 3 with 26,000 sold, according to Nielsen SoundScan. The veteran Texas "red dirt" group sold 29,000 on opening week with its last set, Burning the Day, which bowed at No. 3 in 2011. -Wade Jessen

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's most popular current country songs, ranked by ractivity for the first time. TOP COUNTRY ALBUMS: activity for the first time. TOP COUNTRY ALBUMS: ules and explanations. C 2013, Prometheus Global

HOT COUNTRY widespread airy

i land		K SONGS™	A second second	1	-
WEEK	THIS WEEK	TITLE PRODUCTR (SONGWRITER) IMPRINT/PROMOTI		T. PEAK POS.	WKS. ON CHART
1	1	SG RADIOACTIVE Imagine Dr ALEX DA KID (IMAGINE DRAGONS, A.GRANTJ.MOSSER) KIDINAKORNER/NT	ERSCOPE	1	32
2	2	AG NY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fal BWALKER (FALL OUT BOVEWALKER (HILL) DECAYDANCE/ISLA	ND/IDJMG	2	13
3	3	HO HEY The Lum R-HADLOCK (W.SCHULTZ, J.FRAITES)	IDALTONE	1	55
4	4	CARRY ON J.BHASKER (N.RJESS,A.DOST,J.ANTONOFF,J.BHASKER) FUELED BY RA		2	50
5	5	SAIL AWOLN	ATION RED BULL	5	52
9	6	DG LITTLE TALKS Of Monsters An of Monsters and Men, Alarniarsson (N.B.Hilmarsbottir, r.Thorhallsson)	d Men	3	60
6	7	I WILL WAIT Mumford & M.DRAVS (MUMFORD & SONS) GENTLEMAN OF THE ROAD/RED/GL	Sons	1	39
7	8	IT'S TIME Imagine Dr B.DARNER,IMAGINE DRAGONS (D.REVNOLDS.W.SERMON, B.MCKEE) KIDINAKORNER/INT	agons /	3	61
8	9	MADNESS MUSE (M.BELLAMY) HELIUM-3/WARK	Muse ER BROS.	3	37
11	10	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG) Phillip P 19/101	hillips	10	24
12			IEEran ATLANTIC	п	28
14	12	DEDUCTOR CONTRACTOR DE L'ANDRE COMPANY DE L'ANDRE DE L'	agons	12	31
13	13	VOUNG AND BEAUTIFUL NOVESSEN VOUNG AND BEAUTIFUL Lana D POVDOR/N1 POVDOR/N1	el Rev	13	2
16	14	SAFE AND SOUND Capital	Cities	14	15
15	15	STUBBORN LOVE The Lum	ineers	10	31
18	16	SWEATER WEATHER The Neighbou	inalitone	16	15
23	17	JPILBROW (J.LRUTHERFORD,Z.ABELS,J.FREEDMAN) [R]EVOLVE/C MOUNTAIN SOUND Of Monsters An	d Men	16	33
23	18		REPUBLIC		1.0044
		ALEX DA KID.IMAGINE DRAGONS (D.REVNOLDS.W.SERMON.B.MCKEE, A.GRANT) KIDINAKORNER/IM UP IN THE AIR Thirty Seconds To	TERSCOPE	16	31
20	19	S.LILLYWHITE, J.LETO (J.LETO) IMMORTAL/VIRGIN	I/CAPITOL	16	7
21	20	J.MELDA-JOHNSEN (H.WILLIAMS,T.YORK) FUELED BY RA	3352	12	4
19	21	THE PHOENIX Fall OU B.WALKER (FALL OUT BOY) DECAYDANCE/ISLA	ND/IDJMG	14	6
25	22	PHOENIX, P.ZDAR (PHOENIX) LOYAUTE/GI	29000	22	11
24	23	BREEZEBLOCKS CANDREW U.NEWMAN,G.UNGER-HAMILTON,G.SAINSBURYLGREEN,C.ANDREW) INFECTIOUS/CANVASBACK	alt-J	20	14
26	24	CARRIED AWAY C.ZANE.M.ANGELAKOS) PRENCHKISS/C	OLUMBIA	24	12
30	25	HERO Family OF The YEAR (LKEEFE) FOTV/N	e Year ETTWERK	25	12
SHOT	26	WILD HORSES Sarah Sin B.APPLEBERRY (M.IAGGER.K.RICHARDS)	nmons Republic	26	1
27	27	PANIC STATION MUSE (M.BELLAMY) HELIUM-3/WARN	Muse IER BROS.	27	11
31	28	DIANE YOUNG R.BATMANGLIJ.A.RECHTSCHAID (R.BATMANGLIJ.E.KOENIG) Vampire We XL/BEGGAI	ekend ss group	28	7
28	29	CLOSER Tegan Anicakurstini) VaPok/Wark	d Sara	16	19
33	30	RED HANDS Walk Off The		30	8
32	31	I'LL FOLLOW YOU Shine		31	5
34	32	THE HIGH ROAD D.GILMORE (THREE DAYS GRACE,B.STOCK,D.GILMORE,C.TOMPKINS)		32	10
36	33	BLEEDING OUT Imagine Dr	agons	33	13
38	34	ALEX DA KID (IMAGINE DRAGONS,A.GRANT,LMOSSER) KIDINAKÖRNER/INT SAN FRANCISCO The MC	wgli's	34	7
44	35	CLINARDHE WORKLYS IC DEEDEN, WOL PARAMAKEARI, SCONSDERLINGGALD APPELBAUMAN WICZE, LINARD OUT OF MY LEAGUE Fitz And The Tan	trums	35	2
37	36	T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.KING,J.KARNES,J.RUZUMNA,J.WICKS) DANGERBIRD/ELEKTRA HOLDING ON TO YOU Twenty One	Pilots	36	8
17	37	GWELLS (TJOSEPHUNGLEATON,CHAMMONDRHILL,DHUNT,BLEVERETTE,GTILLER,JWILLINGHAM) PUBLED BY I LOW Sleeping With	Sirens	-	
40	37	CMIZELI (K.QUINN,LLAWSON,G.BARHAM,J.HILLS) SIECEDING WITH REBEL BEAT GOO GOO	RISE	17	2
			IER BROS.	32	9
41	39	E.HAYNIE,R.NOWELS (L.DEL REY,R.NOWELS) POLYDOR/INT	ERSCOPE	39	3
45	40	C.VALLEJO,M.ROSENBERG (M.ROSENBERG) BLACK CROW/N		40	7
42	41	IN THE END IJELDMANN (IJELDMANN, JOHNSON, ABIERSACK, A. PURDY, IJERGUSON, JPHTS) BLACK Veil STANDBY/LAVA	REPUBLIC	39	12
W	42	I'M ALIVE (LIFE SOUNDS LIKE) ANEWMAN,M.FRANTI, (M.FRANTI, A.NEWMAN, J.BOWMAN) BOO BOO WAY	/CAPITOL	42	1
35	43	ALONE TOGETHER Fall O B.WALKER (FALL OUT BOY) DECAYDANCE/ISLA	ND/IDJMG	29	3
49	44	WE WON'T BE SHAKEN Buildin JINGRAM (J.ROY.J.SMITH,C.BROWN,T.ROSENAU) ESSEN	ng 429 Ittal/Plg	44	2
EW	45	HARLEM New P JSINCLAIR (D.BOYD,S.HANSEN,JSINCLAIR,M.VIOLA,J.PLOCH,R.PLOCH,S	Olitics N) RCA	45	1
29	46	GOD IS DEAD? Black Sa R.RUBIN (NOT LISTED,O.OSBOURNE,T.IOMM),G.BUTLER) VERTIGO/		26	3
48	47	TIPTOE Imagine Dr IMAGINE DRAGONS (IMAGINE DRAGONS) KIDINAKORNER/INT	agons TERSCOPE	43	9
			olbeat	37	3
NTRY	48	R.CAGGIANO,VOLBEAT,J.HANSEN (M.POULSEN,VOLBEAT) VERTIGO/	REPUBLIC		
46	48 49	R.CAGGIANO,VOLBEAT,LHANSEN (M.POULSEN,VOLBEAT) VERTIGO/ STOMPA Serena SKNIS (S.RYDER,LBETTIS) SERENADER SOURCE	Ryder	46	2

TOD	ROCK ALBUMS™	
LAST TH	ARTIST	WKS ON
WEEK WEE	K IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART
4	HIDINAKORNER/INTERSCOPE/JGA	35
2 Z HOT	FALL OUT BOY DECAYDANCE/ISLAND/IDIMG Save Rock And Roll	3
HOT SHOT DEBUT	HIM Tears On Tape	1
NEW 4	SOUNDTRACK Iron Man 3: Heroes Fall: Music Inspired By The Motion Picture MARVEL/HOLLYWOOD	1
7 5	THE LUMINEERS The Lumineers	57
1 6	PHOENIX Bankrupt!	2
3 7	ROB ZOMBIE Venomous Rat Regeneration Vendor ZODIAC SWAN/T-BOY/UME	2
6 8	FUN. Some Nights	63
5 9	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE Babel	32
NEW I	THE AIRBORNE TOXIC EVENT Such Hot Blood	1
19 11		57
8 12	PARAMORE Paramore	4
NEW E		1
п 14	PHILLIP PHILLIPS The World From The Side Of The Moon	24
17 1	ID/INTERSCOPE/IGA	47
12 10	ELEKTRA	
	ATO	54
18 17	GENTLEMAN OF THE ROAD/GLASSNOTE	159
14 18	VERTIGO/REPUBLIC	4
26 19	POLYDOR/INTERSCOPE/IGA	66
NEW 20	FEARLESS	1
21 21	THE BLACK KEYS El Camino	74
NEW 22	TOM KEIFER The Way Life Goes	1
22 23	DEVICE Device	4
9 24	YEAH YEAH YEAHS Mosquito	3
37 24	PS AWOLNATION Megalithic Symphony Red Bull	79
NEW 20	STREETLIGHT MANIFESTO Hands That Thieve	
	VICTORY	1
NEW 27	VICTORY	1
NEW 23	Gige AND THE STOOGES Ready To Die Rat Possum	1.00
	Daughter If gog and the stooges Ready To Die Daughter If You Leave	1
NEW 28	Victory IGGV AND THE STOOGES Ready To Die PAR FOSSIAN If You Leave Aussingther DAUGHTER If You Leave Aussingther THE NELIGHBOURHOOD I Love You. If evolve/columnia	1
NEW 28	Victory Instrument	1 1 2
NEW 23 10 29 23 30 24 31	Victory Victory IGGY AND THE STOOGES Ready To Die PAT POSSUM If You Leave CASSNOTE If You Leave THE NEIGHBOURHOOD I Love You. IREVOLVE/COLMMAR Old Sock RESMERANCE/SUMPOR Old Sock STORIE SOUR House Of Gold & Bones: Part 2 ROAMBUNKER DepEcHE MODE	1 1 2 8 4
NEW 21 10 29 23 30 24 31 20 32	Victory Instruction Instretin Instretin <th>1 1 2 8 4 6</th>	1 1 2 8 4 6
NEW 23 10 29 23 30 24 31 20 32 28 33	Victory Victory Instruction Instruction Instruction Instruction Instruction Instruction Instruction If You Leave Unstruction If You Leave Unstruction If You Leave Instruction Old Sock Instruction Instruction Vendemonstruction Delta Machine Vendemonstruction Delta Machine Instruction Delta Machine Instruction Delta Machine Instruction Delta Machine	1 1 2 8 4 6 5
NEW 23 10 29 23 30 24 31 20 32 28 33 NEW 34	Decision Instruction Instretinstruction Ins	1 1 2 8 4 6 5 1
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NEW 24 10 24 224 33 224 33 220 32 28 33 27 32 36 36	VICTORY Incomposition	1 2 8 4 6 5 1 31 15
NEW 22 10 29 23 30 24 31 20 32 28 33 NEW 24 31 27 39 36 30 34 37	VICTORY Inder York AND THE STOOGES Ready York AND THE STOOGES Ready York AND THE STOOGES Ready To Die Interview If You Leave CLASSINGTE If You Leave Interview	1 2 8 4 6 5 1 31 15 20
NEW 22 10 24 23 30 24 31 20 32 28 33 27 35 36 36 34 33 13 34	Description Intervention Interventinter Inter	1 2 8 4 6 5 1 31 15
NEW 22 10 29 23 30 24 31 20 32 28 33 NEW 24 31 27 39 36 30 34 37	VICIONY Incomposition Incontrol Incomposition </th <th>1 2 8 4 6 5 1 31 15 20</th>	1 2 8 4 6 5 1 31 15 20
NEW 22 10 24 23 30 24 31 20 32 28 33 27 35 36 36 34 35 13 36	Decempendie Description Intervention If You Leave CALSMOTE If You Leave CALSMOTE If You Leave THE NEIGHBOURHOOD I Love You. Description Old Sock TRADEMARK Old Sock BROMESON Old Sock TRADEMARK Delta Machine WESTONE SOUR Delta Machine WILLISWITCH ENGAGE Disarm The Descent PEEP PURPLE Now What?! E-MARDINARE The 2nd Law WILLISWITCH ENGAGE Disarm The Descent MELINA-SWARMER BROS. The 2nd Law WILLINA-SWARMER BROS. The 2nd Law MELINA-SWARMER BROS. An Avesome Wave BEBS ESCERA & THE SILVER BUILET BAND Minate Hits MERCHOLOGANIZATION What About Now MILANDINGNER What About Now <th>1 2 8 4 6 5 1 31 31 15 20 41</th>	1 2 8 4 6 5 1 31 31 15 20 41
NEW 2 10 24 23 36 24 33 20 32 28 33 27 39 36 36 34 37 30 39	VICTORY IGGY AND THE STOOGES Ready To Die PAT POSSIM If You Leave CLASSIMITE If You Leave CLASSIMITE If You Leave THE NEIGCHBOURHOOD I Love You. DEVICE/COMMAR I Love You. ERIC CLAPTON Old Sock RISHMARK/ISSUMPDO Old Sock STONE SOUTH RUSE OF Gold & Bones: Part 2 ROADBURGER Delta Machine VENDERGER HOUSE Disarm The Descent ROADBURGER Now What?! MELE PURPLE Now What?! VENDERGER ADDLE ROLL Now What?! MUSE ALT-J MUSE RESS 2013 Grammy Nominees MANNOCARTOR An Avesome Wave INECTOR/CARROR Make About Now NUMMOCARTOR What About Now RAMANDARG What About Now RAMANDARG The Strange Case Of <th>1 1 2 8 4 6 5 1 31 15 20 41 8</th>	1 1 2 8 4 6 5 1 31 15 20 41 8
NEW 2 10 2 23 30 24 31 20 32 28 32 27 36 36 34 30 36 42 42	Victory Index yand The stoodes Ready and The stoodes Ready To Die CASSNOTE If You Leave CASSNOTE The NELGHER If You Leave Instructive Columna Instructive Columna Delta Machine Website Columna Machine Stooder Machine Website Columna Machine Stooder Machine Website Columna Machine Stooder Machine Machine Stooder Machine Machine Columna Machine Stooder	1 1 2 8 4 6 5 1 31 15 20 41 8 29
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NEW 2 10 2 23 30 24 31 20 32 28 32 28 32 27 39 36 34 30 32 42 42 35 42	VICTORY Incomposition	1 2 8 4 6 5 1 31 31 15 20 41 8 29 33 8
NEW 2 10 2 23 30 24 31 20 32 28 32 28 32 36 36 34 37 30 35 42 35 32 43	VICTORY Intervent	1 2 8 4 6 5 1 31 31 15 20 41 8 29 33 8 8 3
NEW 24 10 24 224 32 224 32 228 32 28 32 36 30 34 32 42 42 35 42 32 42 33 44	VICTORY Intervent	1 1 2 8 4 6 5 1 31 15 20 41 8 29 33 8 33 8 3 5
NEW A 10 24 33 24 32 32 28 33 32 28 33 34 36 34 33 30 39 36 342 42 43 33 44 44	Victory In Procession In Part Possion In Barting	1 1 2 8 4 6 5 1 31 15 200 41 8 29 33 8 3 8 3 5 9
NEW 24 33 24 32 32 24 32 32 28 32 32 28 32 34 36 34 32 30 39 34 32 42 42 33 44 45 41 45 44	VICTORY Incomposition	1 1 2 8 4 6 5 1 1 31 15 20 41 8 29 33 8 33 8 33 8 3 3 5 9 9 33
NEW A 10 24 23 30 24 31 20 32 28 32 28 32 36 30 34 32 30 34 30 34 31 34 32 42 41 45 44 44	VICTORY VICTOR	1 1 2 8 4 6 5 1 31 15 20 41 8 29 33 8 3 3 5 9 33 3 24
NEW 24 10 24 23 30 24 31 20 32 28 32 27 36 36 30 36 30 30 34 30 35 42 41 43 44 41 45 44 44	VICIONY Incomposition Incon	1 1 2 8 4 6 5 1 31 31 15 20 41 8 29 33 8 33 8 3 3 5 9 33 33



Stooges, Deep Purple Return

A pair of revered veteran bands return to Top Rock Albums, led by punk pioneers Iggy & the Stooges (above), whose Ready to Die debuts at No. 27 with 4,000 copies sold, according to Nielsen SoundScan. The set is the Rock and Roll Hall of Famers' first studio release since 2007 and fifth dating to their 1969 arrival with *The Stooges*, which reached No. 106 on the Billboard 200. The new set starts at No. 86 on the Billboard 200, marking its best showing. (Frontman **Iggy Pop** has charted higher with two solo titles.)

Deep Purple, meanwhile, begins on Top Rock Albums at No. 34 with *Now What?!* (4,000), the band's 19th studio album and first since 2005. The set bows at No. 115 on the Billboard 200, where it's the group's 21st charted title, first since 1993 and highest-ranking entry since 1987. Deep Purple has risen as high as No. 6 on the survey with 1973's Made in Japan.

On Hot Rock Songs, Michael Franti & Spearhead debut at No. 42 with "I'm Alive (Life Sounds Like)." The track pushes 13-10 on Triple A (see Billboard.biz) with Greatest Gainer honors (up 23% in airplay, according to Nielsen BDS). The lead single from All People (July 30) is the band's third Triple A top 10, following 2010's eight-week No. 1 "The Sound of Sunshine" and No. 5-peaking "Hey Hey Hey." —Gary Trust

Rock

May 18 2013 Ilboard

S. LAST THIS	TITLE Artist	CERT	PEAK	WKS. O
S. LAST THIS WEEK WEEK	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	CHART
1 1	R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/WARNER BROS.	_	1	24
2 2	THRIFT SHOP RLEWIS (B.HAGGERIY.R.LEWIS) MACKLEWORE/WARNER DROS		1	31
4 3	STARTED FROM THE BOTTOM Drake MZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIR,B.SANFILIPPO) YOUNG MONEY/CASH MONEY/REPUBLIC		2	13
3 4	SUIT & TIE Justin Timberlake Featuring Jay Z TIMBALANDITIMBERLAKE JROC (ITIMBERLAKE JOLMOSLEVIS) CCARTER LINNINGALE FAUNTERION (USTUARIZMUSSOLCSTRU) (CCA		2	17
65	POWER TRIP J. COle Featuring Miguel NLCOLE (J.COLE,H.LAWS) J. Cole Featuring Miguel ROC NATION/COLUMBIA	_	5	12
5 6	LOVE ME Lil Wayne Featuring Drake & Future	_	4	16
77	BAD Wale Featuring Tiara Thomas		7	13
98	NEXT TO ME CRAZE,HOAX (A.E.SANDE,H.CHEGWIN,H.CRAZE,A.PAUL) Emeli Sande CAPITOL		8	13
11 9	BUGATTI Acce Hood Featuring Future & Rick Ross		9	14
13 10	FINE CHINA Chris Brown ROCCSTAR,PK (C.M.BROWN, A.STREETER, L.YOUNGBLOOD, G. DEGEDDINGSEZE, E. BELLINGER) RCA		10	5
12 11	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar NSKEBB (R.MAYERS, NSKEBES, SARRETLA, GRAHAM, LEPPS, KOUCKWORTH) ASAP WORL/WIDE/POLIO GROUNDS/RCA		2	28
10 12	POUR IT UP Rihanna MIKE WILL MADE-ITJ-BO (M.I.WILLIAMS II.JGARNER,TTHOMAS,TTHOMAS,R.FENTY) SRP/DEF JAM/IDMG		6	20
8 13	BODY PARTY Ciara		8	5
14 14	MIKE WILL MADE IT PARSTY (C.P.HARRIS A WILBURN CASHLICAMERON MILWILLIAMS U.P.R.S. AUGHTER.C.MAHOME, R. R.TERRY) EPIC RICH AS F**K Lil Wayne Featuring 2 Chainz	_	14	7
17 15	T-MINUS.N.SEETHARAM (D.CARTER.T.EPPS.T.WILLIAMS.N.SEETHARAM) YOUNG MONEY/CASH MONEY/REPUBLIC BITCH, DON'T KILL MY VIBE Kendrick Lamar		15	28
21 16	SOUNWAVE (IC.DUCKWORTH,M.SPEARS,BRAUN,VINDAHL,LLDKKE,SCHMIDT) TOP DAWG/AFTERMATH/INTERSCOPE U.O.E.N.O. Rocko Featuring Future & Rick Ross	-		5
HH	NOT LISTED (NOT LISTED) ROCKY ROAD NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	-	16	-
2 16 17	RO-IDAAISHEBB (CIKINHALEDAJOHHAKVILROBERTS ILDJAITERWISAWLEISIN SHEBB) WE THE BESTYOUNG MONEYICASH MONEYIREPUBLIC	_	16	3
15 18	POETIC JUSTICE Kendrick Lamar Featuring Drake SOEVILE (K.DUCHWORTHE.MOLINA.A.GRAHAM.J.S.HARRIS III.J.MCKSONTS.LEWIS) TOP DAWGAFTEMVARH/WTERSCOPE	_	8	28
19 19	WE STILL IN THIS B**** В.о.В Featuring T.I. & Juicy J Истиникания Станана Соловона Станана Станана Соловона Станана Соловона Станана Соловона Станана Соловона Станана	-	19	17
18 20	ADORN Miguel Miguel (M.J.PIMENTEL) BYSTORM/BLACK ICE/RCA		1	53
31 21	DG BLURRED LINES PLWILLIAMS (PLWILLIAMS,R.THICKE) Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		21	6
20 22	DIAMONDS Rihanna STARGATE, BENNY BLANCO (S.FURLER, B.LEVIN, M.S.ERIKSEN, T.E.HERMANSEN) SRP/DEF JAM/IDIMG	4	1	32
23 23	LOVE AND WAR Tamar Braxton D.CAMPER, JR. (M.RIDDICK,L.DANIELS,T.BRAXTON)		13	22
25 24	LOVEEEEEE SONG Rihanna Featuring Future Future (N.WILBURN CASH,R.FENTY,D.ANDREWS,G.S.JACKSON,J.S.ROGERS) SRP/DEF JAM/IDJMG		14	23
22 25	GIRL ON FIRE Alicia Keys Featuring Nicki Minaj ALICIA KEYS, J.BHASKER, S.REMI (ALICIA KEYS, J.BHASKER, S.REMI, O.T.MARAJW.SQUIER) RCA		2	36
46 26	SG INT IT FIRST Ray J Featuring Bobby Brackins NCAAC (KRANDINYOD JRANBALDING REPARTING SALE) MICKOUTFITTH ADMENDMENT		11	4
27 27	KISSES DOWN LOW Kelly Rowland MIKE WILL MADE-ITEMARZ (M.L.WILLIAMS II.M.MIDDLEBROOKS.TTHOMAS.TTHOMAS.KROWLAND) REPUBLIC		25	13
29 28	KARATE CHOP (REMIX) METRO (N.WILBURN CASH.R.BUICE.L.WAYNE.D.CARTER) A-UFREEDAND2/EPIC	- 1	27	11
33 29	WILD FOR THE NIGHT A\$AP Rocky Featuring Skrillex	_	26	16
42 30	SIRILLE (RMARERS, SMORR M DAMOROD LEBOUVERT, PARHTYLVADOLL PRAGEMRU) ASAP WORLDWIDE PROG GROADS RCA BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa SEAN KINGSTON, NIC NAC (K.ANDERSON, O. AKINLOLUN, BALDING, C.J.THOMA2) BELUGA HEIGHTS/EPIC	-	30	3
26 31	MOLLY Tyga Feat, Cedric Gervais, Wiz Khalifa & Mally Mall	-	22	8
34 32	ветанынсышту инстимительной болконстрения стрекование полнорственоральского толконологическое инобектиенный инст HOW MANY DRINKS? Miguel	-	29	4
	S.REMI (M.J.PIMENTEL, S.REMI, R.NICHOLS, P.WILLIAMS) BYSTORM/BLACK ICE/RCA	_		
28 33	HIGH SCHOOL NICKI Minaj Featuring Lil Wayne Bo-IDAT-MINUS (OT.MARAJ.D.CARTER.M.SAMUELSTWILLIAMS) YOUNG MONEY/CASH MONEY/REPUBLIC	-	22	6
32 34	R.I.P. Young Jeezy Featuring 2 Chainz		17	13
37 35	READY Fabolous Featuring Chris Brown The Rumersche Meharch (D.D.MCSKOLAHARLIACISON A DATIOSOL/COSTON/COSTO	_	33	11
30 36	MEMORIES BACK THEN Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens KE-NOE (B.R.SIMMONS, JR.,K.DUCKWORTH,C.J.HARRIS, JR.,XMCCANTS,M.JORDAN) HUSTLE GANG		30	2
35 37	FREAKS French Montana Featuring Nicki Minaj BRO LOW EAR AND E KUMMBROUCH DIMARAUROO LOW EDU DAWES/REFUZ BONKES SOUMBRUCTRECOR. DAWLO		25	10
36 38	SHOW OUT Juicy J Featuring Big Sean And Young Jeezy		23	10
DT SHOT 39	#BEAUTIFUL Mariah Carey Featuring Miguel MIGUEL.M.CAREYI ISLAND/IDJMG		39	1
40 40	CRICKETS Drop City Yacht Club Featuring Jeremin DROP CITY YACHT CLUB (C.CONDOS.C.GOODMARA.COZZOJ.IIDA,D.SANTO) EXIT BIABM/OCTONE/INTERSCOPE		37	6
38 41	LOSE TO WIN H-MONEY (H.D.SAMUELS,A.MARTIN,F.GOLDE,D.LAMBERT,W.ORANGE) 19/RCA		38	3
47 42	LEGGO B. Smyth Featuring 2 Chainz H-MONEY (H.D.SAMUELS, J.SMITH, E.BELLINGER, J.PELLEGRINI, C.JACKSON, TEPPS) MOTOWN/IDMG		42	4
39 43	FIRE WE MAKE ANALY AND A ANALY		39	2
44 44	GANGSTA Kat Dahlia		43	3
43 45	J. DENS (K.RUGUET,LDESANTIS) VESTED IN CULTURE/EPIC DOPE Tyga Featuring Rick Ross		19	15
NEW 46	NAGENTS IN KARTEN STITUTISHING A REENTS IN ROBERTS IN R	-		
	Q.U.E.E.N. Janelle Monae Featuring Erykah Badu	-	46	1
	NONDERLIGHTNING ANELLE NOVAE (LAUROBIGURALININ ILLIOSEPH ILK PARKER JR. J.C.A. RYNLAUXINII) WONESLANGVAD BIJVALIANTO	_	47	1
45 48	PUSHER LOVE GIRL Justin Timberlake		21	7
48 49	I LIKE IT Sevyn Streeter NOT LISTED (NOT LISTED) CBE/ATLANTIC		48	3

	P R	&B/HIP-HOP ALBUMS™	
LAST	THIS	ARTIST Title CERT.	WKS. ON CHART
z	1	Stars BCA	8
1		FANTASIA Side Effects Of You	2
4	3	GG MACKLEMORE & RYAN LEWIS The Heist	30
5	4	LIL WAYNE I Am Not A Human Being II YOUNG MONEY/CASH MONEY/REPUBLIC	6
3	5	KID CUDI Indicud	3
6	6	RIHANNA SRP/DEF JAM/IDJMG	24
HOT SHOT DEBUT	7	LL COOL J Authentic	1
NEW	8	RITTZ The Life And Times Of Jonny Valiant	1
8		KENDRICK LAMAR good kid, m.A.A.d city	28
7	10	TYGA Hotel California YOUNG MONEY/CASH MONEY/REPUBLIC	4
	11	EMELI SANDE Our Version Of Events	48
13	12	A\$AP ROCKY Long.Live.A\$AP	16
10	в	MIGUEL Kaleidoscope Dream	31
9	14	TYLER, THE CREATOR Wolf	5
14	15	ALICIA KEYS Girl On Fire	24
17	16	T.I. Trouble Man: Heavy Is The Head	20
NEW	17	R.A THE RUGGED MAN Legends Never Die NATURE SOUNDS	1
20	18	2 CHAINZ Based On A T.R.U. Story	38
18	19	THE WEEKND Trilogy	25
15	20	GHOSTFACE KILLAH Adrian Younge Presents: Twelve Reasons To Die SOUL TEMPLE	3
19	21	FRANK OCEAN Channel Orange	43
21	22	WIZ KHALIFA O.N.I.F.C.	22
23	23	CHIEF KEEF Finally Rich	20
22	24	CHARLIE WILSON Love, Charlie	14
24	25	FUTURE Pluto	55
34	-		
	26	PS TREY SONGZ Chapter V SONGBOOK/ATLANTIC/AG	37
25	26	TREY SONGZ SONGBOCK/ATLANTIC/AG Chapter V KEYSHIA COLE GEFFENJGA Woman To Woman	37 24
	×.	KEYSHIA COLE Woman To Woman	
25	27	SONGBOOKATLANTIC/AG KEYSHIA COLE Woman To Woman GEFERNIGA NICKI MINAJ Pink Friday: Roman Reloaded	24
25 29	27	SoncebockartLANTICAG SoncebockartLANTICAG Woman To Woman EXFERNIGA NICKI MIINAJ Pink Friday: Roman Reloaded Mode Money/Respuest- Mode Lace Up	24 57
25 29 30	27 28 29	SoncebockartLAMTICAR SoncebockartLAMTICAR Woman To Woman Woman To Woman Woman To Woman Woman Market Reloaded Minch Less MonterVierPurputure Micket Rescopence Lace Up Minch Less BethAviore All Around The World	24 57 30
25 29 30 26	27 28 29 30	SONCEDOCKATLANTICAG	24 57 30 8
25 29 30 26 32	27 28 29 30 31	SoncebockarLANTICAG SoncebockarLANTICAG Worman To Worman KEYSHIA COLE Worman To Worman KEYENIA WORM WOREVREAWERLEL MINDLESS BEHAVIOR All Around The World STIRAMURE/CONMERCION/INTERSCOPE/IGA MINDLESS BEHAVIOR All Around The World STIRAMURE/CONMERCION/INTERSCOPE/IGA MERK MILL Dreams And Nightmares THE GAME Jesus Piece	24 57 30 8 27
25 29 30 26 32 36	27 28 29 30 31	SoneabockartLamickae KEYSHIA COLE Woman To Woman Gerrennia Wicki MilhaJ Pink Friday: Roman Reloaded Micki MilhaJ Pink Friday: Roman Reloaded Micki MilhaJ Pink Friday: Roman Reloaded Micki Milha Pink Friday: Roman Reloaded Statusticab BowintEriscope.nca Michael Reloavion: All Around The World Statusticab BowintEriscope.nca Micki Milha Dreams And Nightmares Mardaci/WaketEriscope Rezterwork/roc.nca SounDTRACK Project X	24 57 30 8 27 21
25 29 30 26 32 36 28	27 28 29 30 31 32 33	SoncebockartLarricka SoncebockartLarricka KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman Keyshia SoncebockartLarricka Woman To Woman Keyshia SoncebockartLarricka Manual Memory Parameter See See See See See See See See See	24 57 30 8 27 21 62
25 29 30 26 32 36 28 33	27 28 29 30 31 32 33 34	SoncebockatLatrickas SoncebockatLatrickas KEYSHIA COLE Woman To Woman KeySHIA COLE Woman To Woman KeySHIA COLE Woman To Woman KeySHIA	24 57 30 8 27 21 62 25
25 29 30 26 32 36 28 33 43	27 28 29 30 31 32 33 34 35	SONCEDOCIATLATTICAC SONCEDOCIATLATTICAC KEYSHIA COLE Woman To Woman Gerrenna Nicki Milhaj Pink Friday: Roman Reloaded M KEYSNAD BOWINTERSCOPE/IGA Lace Up STIREAMLINE/CONUNCTION/INTERSCOPE/IGA MINDLESS BEHAVIOR All Around The World STIREAMLINE/CONUNCTION/INTERSCOPE/IGA MEEK MILL Dreams And Nightmares MATAGAL/MANERBOS THE GAME Jesus Piece MEZEROMOROGOCINA SOUNDTRACK Project X WATERTORER WHTNE HOUSTON INIL Angrine Tous The Bed Of Milting-Houston Anstalaria/maca	24 57 30 8 27 21 62 25 26
25 29 30 26 32 36 28 33 43 37	27 28 29 30 31 32 33 34 35 36	SoncebockatLatrickas SoncebockatLatrickas KEYSHIA COLE Woman To Woman Serrenda Woman Xana Woman X	24 57 30 8 27 21 62 25 26 13
25 29 30 26 32 36 28 33 43 37 44	27 28 29 30 31 32 33 34 35 36 37	SoncebockatLatticka SoncebockatLatticka KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman Keyshia Cole Woman To Woman Keyshia Cole MinDLESS BetAVIOR All Around The World STERAMURE/CONJUNCTION/INTERSCOPE/IGA MINDLESS BEHAVIOR All Around The World STERAMURE/CONJUNCTION/INTERSCOPE/IGA MATELAL/INAINALE BROS. THE GAME Jesus Piece REZERVIRIDE/CIA MATELAL Dreams And Nightmares MATELAL/INAINALE BROS. THE GAME Jesus Piece REZERVIRIDE/CIA MATELAL Dreams And Nightmares MATELAL/INAINALE BROS. THE GAME Jesus Piece REZERVIRIDE/CIA MATELAL Dreams And Nightmares MATELAL/INAINALE BROS. SOUNDTRACK Project X MATELAL/INAINALE BROS. SOUNDTRACK Project X MATELAL/INAINALE BROS. GALEGORITALSON MUSIC COM APSAIN CA SOUNDTRACK Project X MATELAL/INAINALE BROS. SOUNDTRACK YANT Face The MUSIC MO-8 SOUNDTRACK YANT Face The MUSIC MATELAL/INAINALE BROSE SOULL: MATINE MORINE VARIOUS ARTISTS MOTOWN: The Musical	24 57 30 8 27 21 62 25 26 13 40
25 29 30 26 32 36 28 33 43 37 44 40	27 28 29 30 31 32 33 34 35 36 37 38	SoncebockatLattickas SoncebockatLattickas KEYSHILA COLE Woman To Woman KEYSHILA COLE Woman To Woman NickLi MilhaJ Pink Friday: Roman Reloaded Marking Market M	24 57 30 8 27 21 62 25 26 13 40 7
25 29 30 26 32 36 28 33 43 37 44 40 35	27 28 29 30 31 32 33 34 35 36 37 38 39	SoncebockatLatricka KEYSHIA COLE Woman To Woman Keyshia Cole Milk Milkay Pink Friday: Roman Reloaded Milk Kastawaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa	24 57 30 8 27 21 62 25 26 13 40 7 73
25 29 30 26 32 36 28 33 43 37 44 40 35 45	27 28 29 30 31 32 33 34 35 36 37 38 39 40	SoncebockatLattickas SoncebockatLattickas KEYSHIA COLE Woman To Woman Keyshia	24 57 30 8 27 21 62 25 26 13 40 7 7 73
25 29 30 26 32 36 33 43 37 44 40 35 45 12	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41	SoncebockatLattickas SoncebockatLattickas KEYSHIA COLE Woman To Woman KeyshiA Cole Mixture Market Millup Diversion Mixture Market Millup Diversion Market Millup Market Millup Diversion Market Millup Market M	24 57 30 8 27 21 62 25 26 13 40 7 7 73 78 2
25 29 30 26 32 36 28 33 43 37 44 40 35 45 12 22 42	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42	SonceDockatLatrickas SonceDockatLatrickas KEYSHIA COLE Woman To Woman Keyshia Cole MinDLESS BEHAVIOR All Around The World STREAMURE/COMUNCTION/INTERSCOPE/IGA MEREK MILL Dreams And Nightmares MARGACUMAINTERSCOPE/IGA Besus Piece Project X WATROIDESS BEHAVIOR IWILANSTOR IN/IMAgestae Nucl Neget SOUNDTRACK Project X WATROIDESSON MUSIC CM ANSTARCA MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN IWILANASSIN SOUNDTRACK Project X WATROINGEN IWILANASSIN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN IWILANASSIN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN IWILANASSIN SOUNDTRACK Project X WATROINGEN IWILANASSIN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN IWILANASSIN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN IWILANASSIN MARGACUMAINTERSCOPE/IGA SOUNDTRACK Project X WATROINGEN MARGACU/SALPH-GALLE/MARVINGE MARGACU/SALPH-GALLE/MARVINGE MARGACU/SALPH-GALLE/MARVINGE MARGACU/SALPH-GALLE/MARVINGE MARGACU/SALPH-GALLE/MARVINGE MARGACUMAINTERSCOPE/IGA MARGACUMAINT	24 57 30 8 27 21 62 25 26 13 40 7 73 78 22 76
25 29 30 26 32 36 28 33 43 37 44 40 35 42 42 38	27 28 30 31 32 33 34 35 36 37 38 39 40 41 42 43	SoncebockatLatticka SoncebockatLatticka KEYSHIA COLE Woman To Woman Keyshia Cole Mack Kather Cole Keyshia Cole Keyshia Cole Keyshia Cole Keyshia Cole Keyshia Cole Keyshia Cole Keyshia	24 57 30 8 27 21 62 25 26 13 40 7 7 73 78 2 76 44
25 29 30 26 32 36 28 33 43 37 44 40 35 45 12 42 38 16	27 28 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	SoncebockatLatrickas SoncebockatLatrickas KEYSHIA COLE Woman To Woman KeySHIA COL KeySHIA	24 57 30 8 27 21 62 25 26 13 40 77 73 78 2 76 44 3
25 29 30 26 32 33 43 37 44 40 35 45 45 45 45 45 45 45 45 45 45 38 16 39	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	SoncebockattAtticka KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman Nick IntraAl Pink Friday: Roman Reloaded MINDLESS BEHAVIOR: All Around The World STERAMURE/ONUNCTION/INTERSCOPE/IGA MINDLESS BEHAVIOR: All Around The World STERAMURE/ONUNCTION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA MATEXIA MURICION/INTERSCOPE/IGA SOUNDTRACK Project X WATEXIA MURICIONA MITNEYMOUTON MINTRY MURICION MATEXIA SONV MUSIC COM AVANT ACTA TISTS MOTOWN: The Musical MOTOWN/UMAE MATEXIA SONV MUSIC COM AND ALLER MURICIPACING MATEXIA SONV MUSIC COM AVANT ANTEXIA SONV ANTEXIA SONV MUSIC COM AVANT ANTEXIA SONV MUSIC COM AVANT ANTEXIA SONV ANTEXIA SONV ANTEX	24 57 30 8 27 21 62 25 26 13 40 7 7 3 78 2 76 44 3 15
25 29 30 26 32 36 28 33 43 37 44 40 35 45 42 42 38 16 39 31 1	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	Soncebockattakticka Soncebockattakticka KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman KEYSHIA COLE Woman To Woman KeysHit Cole KeysHit Co	24 57 30 8 27 21 62 25 26 13 40 7 7 3 78 2 76 44 3 15 3
25 29 30 26 32 36 28 33 43 37 44 40 35 45 16 39 31 49 49	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	Soncebockattarticas Soncebockattarticas KEYSHIA COLE Woman To Woman NICKI MINAJA Pink Friday: Roman Reloaded MINDLESS BEHAVIOR MINDLESS BEHA	24 57 30 8 27 21 62 25 26 13 40 77 73 78 2 76 44 3 15 3 13
25 29 30 26 32 36 28 37 44 40 35 45 12 42 38 16 39 31 49 49	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	SonceDockatLANTLAKA SonceDockatLANTLAKA Woman To Woman KEYSHIA COLE Woman To Woman KeySHIA Cole Marketuna Marketuna Marketuna Marketuna KeySHIA Cole KeySHIA	24 57 30 8 27 21 62 25 26 13 40 73 73 73 73 73 73 73 73 73 73 73 73 73



Radio Drives Carey's Debut

Based on only two days of airplay, "#Beautiful," the lastest single from Mariah Carey, opens at No. 39 on Hot R&B/Hip-Hop Songs. Island Def Jam teamed with Clear Channel to premiere the track (featuring **Miguel**) with hourly spins from 7 a.m. to 11 p.m. on more than 230 radio stations on May 6. The unveiling of the song reached 31 million listeners during the last two days of the chart's tracking period, according to Nielsen BDS. The diva has now posted 55 titles on the chart, with this week's debut being her best since "Heartbreaker," featuring Jay-Z, opened at No. 33 in 1999

Cash Money's Rich Gang debuts its "Tapout," featuring Lil Wayne, Birdman, Future, Mack Maine and Nicki Minaj, at No. 46 on Hot R&B/Hip-Hop Songs. The lead track off the Rich Gang: Flashy Lifestyle compilation (May 21) sold 13,000 downloads, a 61% increase, according to Nielsen SoundScan. The song's starstudded video arrived May 5 and already boasts 216,000 views on Vevo.

Janelle Monáe enters right behind Rich Gang with her "Q.U.E.E.N.," featuring **Erykah** Badu, opening at No. 47. This is Monáe's first appearance on Hot R&B/Hip-Hop Songs and Badu's first since "Turn Me Away (Get Munny)" peaked at No. 87 in 2010. The genre-bending Monáe hasn't quite fit in at traditional radio formats, as evidenced by the minimal airplay for "Q.U.E.E.N.," but digital sales (12,000) and online streams (476,000) buoyed her debut.

-Rauly Ramirez



ARPLAY/STREAM

ence impressions as mo R&B/hip-hop albums, ra undScan, inc. All rights

t popular current R&B/hip-tiop songs, ranked by cales activity for the first time. S The week's most planations. c 2013, Prometheus Global Media, L

HOT R&B/HIP-HOP SONGS: songs receiving widespread billboard.com/biz for compl

64

B/Rap
R&
May 18 2013 billboard

R8	BS	ON	GS™				
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	HI SUIT & TIE	Justin Timberlake Featuring Jay Z		1	17
3	3	2	NEXT TO ME CRAZE, HOAX (A.E. SANDE, H.CHEGWIN, H.CRAZE, A.	Emeli Sande		2	13
4	5	3	FINE CHINA ROCCSTAR,PK (C.M.BROWN, A.STREETER, L.YOUNG	Chris Brown BLOOD,G. DEGEDDINGSEZE, E. BELLINGER) RCA		3	5
2	4	4	POUR IT UP MIKE WILL MADE-ITJ-BD (M.L.WILLIAMS II, I.GARNER,	Rihanna TTHOMAS, R. FENTY) SRP/DEF JAM/IDJMG		2	24
16	2	5	BODY PARTY MKE WILL MADE-IT,P-MASTY (C.P.HARRIS, N.W.L.BURN CASH, J.C.M.	Ciara Eronom Luvilliams ILPR SLAUGHTER/C.MAHONE, IR.RTERRY) EPIC		2	6
5	6	6	ADORN MIGUEL (M.).PIMENTEL)	Miguel Bystorm/Black ice/rca		2	31
13	12	7	BLURRED LINES RO	Din Thicke Featuring T.I. + Pharrell STAR TRAK/INTERSCOPE		7	6
7	7	8	DIAMONDS STARGATE, BENNY BLANCO (S.FURLER, B.LEVIN, M.	Rihanna S.ERIKSEN,T.E.HERMANSEN) SRP/DEF JAM/IDJ/MG	4	1:	31
9	9	9	LOVE AND WAR D.CAMPER, JR. (M.RIDDICK,L.DANIELS,T.BRAXTON	Tamar Braxton STREAMLINE/EPIC		5	22
8	10	10	LOVEEEEEE SONG FUTURE (N.WILBURN CASH,R.FENTY,D.ANDREWS,	Rihanna Featuring Future		6	24
6	8	u	GIRL ON FIRE ALICIA KEYS, J.BHASKER, S.REMI (ALICIA KEYS, J.BH	Alicia Keys Featuring Nicki Minaj MASKER,S.REMI.OT.MARAJ,W.SQUIER) RCA		2	31
12	19	12	I HIT IT FIRST NIC NAC (W.R.NORWOOD JR,N.BALDING,R.BRACKI	Ray J Featuring Bobby Brackins NS,M.JONES, SR.) KNOCKOUT/FIFTH ADMENDMENT		3	4
10	11	B	KISSES DOWN LOW MIKE WILL MADE-IT,MARZ (M.L.WILLIAMS II,M.MIDDL	Kelly Rowland EBROOKS,T.THOMAS,T.THOMAS,K.ROWLAND) REPUBLIC		9	13
14	16	14	BEAT IT Sean Kingsto SEAN KINGSTON, NIC NAC (K. ANDERSON, O. AKINLO	DIN Feat. Chris Brown & Wiz Khalifa		14	3
11	13	15	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL, S.REMI, R.NICHOLS, P.WILLI	Miguel AMS) BYSTORM/BLACK ICE/RCA		11	5
N	EW	16	#BEAUTIFUL MIGUEL.M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M	Mariah Carey Featuring Miguel		16	1
15	14	17	LOSE TO WIN H-MONEY (H.D.SAMUELS,A.MARTIN,F.GOLDE,D.LA	MBERT,W.ORANGE) Fantasia 19/RCA		14	8
21	20	18	LEGGO H-MONEY (H.D.SAMUELS, J.SMITH, E.BELLINGER, J.J.	B. Smyth Featuring 2 Chainz PELLEGRINI,C.JACKSON,T.EPPS) MOTOWN/IDJMG		14	5
23	15	19	FIRE WE MAKE ALICIA KEYS, POP, OAKWUD (ALICIA KEYS, A.WANSE	Alicia Keys Duet With Maxwell		15	5
17	17	20	GANGSTA J. DENS (K.KUGUET, J. DESANTIS)	Kat Dahlia VESTED IN CULTURE/EPIC		17	5
N	EW	21	Q.U.E.E.N. Jane RONDERLICHTINNCLAMELLE MONAE LALROEINSONAUR/IN VICL.OSEPH IN	elle Monae Featuring Erykah Badu KRANSER R.R.G. ARVINALIFINII) WORDALANG/BADBOVATLANTC		21	1
18	18	22	PUSHER LOVE GIRL TIMBALAND, J.TIMBERLAKE, JROC (J.TIMBERLAKE, T	Justin Timberlake N.MOSLEY,J.HARMON,J.E.FAUNTLEROY II) RCA		8	7
22	21	23	I LIKE IT NOT LISTED (NOT LISTED)	Sevyn Streeter CBE/ATLANTIC		19	7
19	22	24	TAKE ME TO THE KING K.FRANKLIN (K.FRANKLIN)	Tamela Mann TILLYMANN		15	7
24	23	25	BEST OF ME J.MOZEE (A.HAMILTON,J.MOZEE)	Anthony Hamilton		22	4

RA	RAP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton RLEWIS (BHAGGERTY, RLEWIS) MACKLEMORE/WARNER BROS.		1	13		
2	2	2	THRIFT SHOP RLEWIS (BLHAGGERTY,R.LEWIS) Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/WARNER BROS.		1	31		
4	3	3	FEEL THIS MOMENT Pitbull Featuring Christina Aguilera		3	15		
5	4	4	STARTED FROM THE BOTTOM Drake		2	13		
7	6	5	POWER TRIP I.L.COLE (J.COLE (J.COLE, H.LAWS) J. Cole Featuring Miguel ROC NATION/COLUMBIA		5	12		
6	5	6	LOVE ME LII Wayne Featuring Drake & Future		3	16		
8	8	7	BAD Wale Featuring Tiara Thomas MayBacH/ATLANTIC		7	11		
3	7	8	GENTLEMAN PSY PSY (P.IAI-SANG,G.H.YOO) SILENT/SCHOOLBOY/REPUBLIC		3	4		
10	9	9	BUGATTI Ace Hood Featuring Future & Rick Ross		8	12		
9	10	10	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar NSHEBB 07.MAYERS,NSHEBBB.S.GARRETLA.GRAHAM.LEPPS.K.DUCKNORTIN ASAP WORLDWIDE/POLO GROUNDS/RCA		2	27		
12		11	RICH AS F**K Lil Wayne Featuring 2 Chainz		11	7		
13	14	12	BITCH, DON'T KILL MY VIBE Kendrick Lamar Souwwwe (K.Duckworth.M.Spears.braun.vindmil.Llynke.schmidt) Top Dwwg.iaftermativ/interscope		12	18		
20	16	13	U.O.E.N.O. Rocko Featuring Future & Rick Ross ROCKY ROAD		13	4		
-	13	14	NO NEW FRIENDS DJ Khaled Feat. Drake, Rick Ross & Lil Wayne In during the Industry of the Indu		13	2		
11	12	15	POETIC JUSTICE Kendrick Lamar Featuring Drake		6	28		
15	15	16	WE STILL IN THIS B**** B.o.B Featuring T.I. & Juicy J		15	11		
21	20	17	KARATE CHOP (REMIX) METRO INWILBURN CASH.RBUICL.LWAYNE,D.CARTER) Future Featuring Lil Wayne		17	9		
23	23	18	WILD FOR THE NIGHT A\$AP Rocky Featuring Skrillex semilex.in.umers.s.mode.moduleequive.rtmmers/submoduleequive.amm/submoduleequive		18	8		
16	18	19	MOLLY Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall DE DMNMCMLUNUU (MIRDEN-STREGOLCIDMM212/GOSDLUSHEDMM95CIDHSQUEECTIL) VOUR UMP(CGN-MORE)REPUBLIC		16	7		
19	19	20	HIGH SCHOOL Nicki Minaj Featuring Lil Wayne BOI-IDA,T-MINUS (O.T.MARALO,CARTER.M. SAMUELS,T.WILLIAMS) YOUNG MONEY/CASH MONEY/REPUBLIC		15	5		
18	22	21	R.I.P. Young Jeezy Featuring 2 Chainz тыяжи виксибалетики интераtion и статики интерациональной интерасов статики и стат		13	13		
RE-E	NTRY	22	READY Fabolous Featuring Chris Brown he поменсие и или и или возголациите и интерно собести и или и или и или или и на поменси и или или и или или и или или или или или		22	3		
	21	23	MEMORIES BACK THEN Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens KE-NOE (B.R.SIMMONS, JR.,K.DUCKWORTH,C.J.HARRIS, JR.,MCCANTS,M.JORDAN) HUSTLE GANG		21	2		
24	24	24	FREAKS French Montana Featuring Nicki Minaj		18	6		
22	25	25	SHOW OUT Juicy J Featuring Big Sean And Young Jeezy MIKE WILL MADE-IT (LHOUSTON.JW.JENKINS.S.M.ANDERSON) KEMOSABE/COLUMBIA		17	9		

-		LBUMS™	T -
ĸ	THIS WEEK	ARTIST Title CERL	WKS. 0 CHAR
	1	HISTIN TIMBERLAKE The 20/20 Experience	7
1	z	FANTASIA Side Effects Of You	2
	3	RIHANNA Unapologetic 🔴	17
1	4	EMELI SANDE Our Version Of Events	17
	5	MIGUEL Kaleidoscope Dream	17
3	6	ALICIA KEYS Girl On Fire 🔴	17
	7	THE WEEKND Trilogy	17
	8	FRANK OCEAN Channel Orange	17
	9	CHARLIE WILSON Love, Charlie	14
	10	TREY SONGZ Chapter V	17
2	11	KEYSHIA COLE Woman To Woman	17
	12	MINDLESS BEHAVIOR All Around The World STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	8
3	13	WHITNEY HOUSTON I Will Always Love You: The Best Of Whitney Houston ARISTA/RCA	17
3	14	MARVIN GAYE S.O.U.L: Marvin Gaye: Volume 2 CLEOPATRA/SONY MUSIC CMG	12
	15	AVANT Face The Music	13
	16	VARIOUS ARTISTS Motown: The Musical: Originals: The Classic Songs	5
1	17	ANTHONY HAMILTON Back To Love	9
1	18	EMELI SANDE iTunes Session (EP)	2
	19	RIHANNA Talk That Talk	17
8	20	CHRIS BROWN Fortune	17
)	21	MARY MARY MY BLOCK/COLUMBIA Go Get It (Soundtrack)	17
	22	USHER Looking 4 Myself	14
	23	NE-YO R.E.D	17
1	24	BRIAN MCKNIGHT More Than Words	7
v	25	JOE S.O.U.L: Joe	1

AST EEK	THIS WEEK	ARTIST TILL CER	L WKS. GI
2	1	MACKLEMORE & RYAN LEWIS The Heist	30
3	2	LIL WAYNE I Am Not A Human Being II	6
1	3	KID CUDI Indicud	3
EW	4	LL COOL J Authentic	1
EW	5	RITTZ The Life And Times Of Jonny Valiant	1
5	6	KENDRICK LAMAR good kid, m.A.A.d city	28
4	7	TYGA Hotel California	4
7	8	ASAP ROCKY Long.Live.A\$AP	16
6	9	TYLER, THE CREATOR Wolf	5
12	10	T.I. Trouble Man: Heavy Is The Head	20
11	11	PITBULL Global Warming	24
EW	12	R.A THE RUGGED MAN Legends Never Die NATURE SOUNDS	1
8	13	ANDY MINEO Heroes For Sale	3
13	14	2 CHAINZ Based On A T.R.U. Story	38
9	15	GHOSTFACE KILLAH Adrian Younge Presents: Twelve Reasons To Die SOUL TEMPLE	3
4	16	WIZ KHALIFA O.N.I.F.C.	22
5	17	CHIEF KEEF Finally Rich	20
6	18	FUTURE Pluto	55
8	19	NICKI MINAJ Pink Friday: Roman Reloaded	57
9	20	MGK Lace Up	30
22	21	MEEK MILL Dreams And Nightmares	27
25	22	THE GAME Jesus Piece	20
20	23	LECRAE Gravity	35
4	24	COLT FORD Declaration Of Independence	28
7	25	SOUNDTRACK Project X	52

LL Leads **New Rap** Pack

Authentic, the 14th full-length release from **LL Cool J**, opens at No. 4 on Rap Albums with 14,000 copies sold, according to Nielsen SoundScan. It's his first independently distributed release, after a long career with Def Jam. Authentic concurrently bows at No. 4 on Top Independent Albums. On Top R&B/Hip-Hop Albums, the set's debut at No. 7 marks LL's 13th top 10-the 1996 hits album All World is his only entry to miss the top tier, peaking at No. 21.

Strange Music act Rittz posts The Life and Times of Jonny Valiant at No. 5 on Rap Albums with 14,000. The Atlanta-area rapper first made waves on **Yelawolf's** "Box Chevy" off the latter's 2010 debut, Trunk Muzik 0-60, and built on the buzz with his White Jesus (2011) and White Jesus: Revival (2012) mixtapes. Now under the tutelage of Tech N9ne, the rapid-fire MC looks to take his rap career to a new level. Jonny Valiant features collaborations with Yelawolf, Tech N9ne, **Big** K.R.I.T. and Mike Posner.

Further down the list, R.A. the Rugged Man's Legends Never Die opens at No. 12 with 4,000. The Long Island-born rapper has been a staple in New York's underground rap scene since the early '90s, but unfruitful stints at Jive, Capitol and Priority Records led him down the independent route in the early '00s. Legends Never Die is R.A.'s second release on Brooklyn-based Nature Sounds Records following Die, Rugged Man, Die in 2004. –Rauly Ramirez



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May 18 2013	illboard

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но	TI	ATI	N SONGS™		
Z WKS.	LAST WEEK	THIS	TITLE Artist GRT	PEAK POS.	WKS. ON CHART
AGO	WEEK		PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL		-
-		1	CONTROL OF A CONTR	1	2
1	0	2	LIMBO FSULDANAGRIVERA IR ANALAE IMULACIOS GRIVERALIRVERA TAPULFSALDANAN ZUMBA Don Omar	1	29
2	2	3	ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ;R.CASILLAS) ORFANATO/MACHETE/UMLE	2	27
5	6	4	TE AMO (PARA SIEMPRE) Intocable R.MARTINEZ.R.LMUROZ (RLMUROZ) GOOD JUMALE CONDOL CUISTA A SULCITERED Condon Visital Tala	4	15
7	5	5	COMO LE GUSTA A TU CUERPO A.CASTRO.C.VIVES (C.VIVES.A.CASTRO) Carlos Vives Featuring Michel Telo GAIRA/WK/SONY MUSIC LATIN	3	16
13	10	6	DAMASO Gerardo Ortiz G.ORITZ (G.ORTIZ) BAD SIN/DEL/SONY MUSIC LATIN	6	n
9	8	"	ALGO ME GUSTA DE TI Wisin & Yandel Featuring Chris Brown & T-Pain LACIVELLCLEDAV (LLMORERA LUNALVEGUELA MALWELLACIVELLCECRIZ)-PANICAMBOWN) MICHER/UNLE	1	40
4	12	8	TE PERDISTE MI AMOR G.R.ROJAS.G.GOMEZ (G.R.ROJAS.G.GOMEZ.LLCHACIN) Thalia Featuring Prince Royce SONY MUSIC LATIN	4	12
3	4	9	LLEVAME CONTIGO Romeo Santos JVMUN (A.SANTOS) SONY MUSICLATIN	2	31
8	9	10	Y AHORA RESULTA Voz de Mando J.A.GAXIOLA,M.GAXIOLA (A.ROSARIO) DISA/UMLE	4	29
6	7	n	TE ME VAS S.GEORGE,G.R.ROJAS (G.R.ROJAS,G.GOMEZ,E.DAVILA JR.) Prince Royce TOP STOP	4	17
10	11	12	ADIVINA DEL RECORDS,N.TORRES (L.L.DIAZ) DEL/SONY MUSIC LATIN	6	26
1	13	13	LA MEJOR DE TODAS ALIZARRAGA,LLIZARRAGA (LLLDIAZ) Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	8	23
14	15	14	ECHA PA'LLA (MANOS PA'RRIBA) Pİtbull esatigudi buddena.tigdorkov (Aleperez.M.coraqui varbas.es.atigquti dodorkov) MR. 305/familijs artist/sonv music latin	2	41
20	17	15	Y TE VAS Banda Carnaval J.TIRADO CASTANEDA (E.MUNOZ,P.AROCHA) DISA/UMILE	15	10
12	14	16	LA PREGUNTA J Alvarez ALOZADA ALGAIN (LD.ALVAREZ,A.LOZADA ALGARIN,N.DIAZ) NELFLOW	11	26
15	16	17	EL COCO NO F.CAMACHO TIRADO (M.GUZMARI) Roberto Junior y Su Bandeno ASL/DISA/UMLE	15	13
17	20	18	ROMPE LA CINTURA LIM TURESMUMUSH JANERA TAMA LIMARTINEZA ADRITZ ROJOKESA LIMA GRIVENA TAMA JANERA TAMA ODERISTENCE/INLD DOGT	17	10
22	19	19	POR QUE LES MIENTES? Tito El Bambino + El Patron Featuring Marc Anthony TITO EL BAMBINOLLBERRIOS NIEVES (TITO "EL BAMBINO"L.BERRIOS NIEVES) ON FIRE/SIENTE	1.	28
21	22	20	FRIO, FRIO Juan Luis Guerra Featuring Romeo Santos L.GUERRA SEUAS (LLGUERRA SEUAS) CAPITOL LATIN/JUMLE	20	5
16	18	21	INCONDICIONAL Prince Royce S.GEORGE,G.R.ROJAS (G.R.ROJAS,S.GEORGE,D.SANTACRUZ) TOP STOP	2	53
19	25	22	MORE Zion, Jory y Ken-Y	19	18
23	21	23	ME GUSTABAS Hnos. Vega Jr. DI MORPHEUS (L.LDIAZ,EVIDRIO) DISCOS SABINAS	17	19
24	26	24	NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE	24	19
18	23	25	LA ORIGINAL La Original Banda el Limon de Salvador Lizarraga	18	11
25	24	26	TU NO TIENES LA CULPA Julion Alvarez y Su Norteno Banda FONOVISA/JUNE	19	19
31	29	27	TU OLOR TICS HEVES (TITO "EL BAMBINO" L BERNIOS NEVES. E DORTZ RIVERACE DORTZ DI OVERES FONTE	27	9
33	33	28	MI PRIMER AMOR M.J.ZAPATA MONTALVO (M.J.ZAPATA MONTALVO) DISAJUMLE	26	5
36	36	29	TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) Toby Love NOT LISTED (NOT LISTED) TOP STOP	29	5
30	31	30	AD ESTEMANT ESTOP	30	11
34	37	31	Infradu Cestinateur (Risenaus) Busiconez, Exaurace) Bisiconez Bergenze Bolin (Lo Que Sea Marconi A Dueto Con Eiza Gonzalez Lexurguita ALLARRIAG, (LLARRIAG, LEAUraguita) Wahner LATINA	27	15
41	35	32	ELEMOROURI, M.L. ANNURAS (M.L. ANNURAS (M.L. ANNURAS) MARKET LOTIKA MI MARCIANA Alejandro Sanz Alejandro Sanz UNVERSANZ) UNVERSANZ)	32	7
26	27	33	EL AMOR MANDA Maria Jose	26	4
39	41	34	D.SANTISTEBAN,CLOPEZ (ILLROMA) SEITRACK POR QUE EL AMOR MANDA America Sierra Featuring 3BallMTY	34	8
32	30	35	LSERRANÓ MONTOVA (A.SIERRA,E.NEGRETE RINCON) FÖNOVISA/UMLE DEBATE DE 4 Romeo Santos, Anthony "El Mayimbe" Santos, Luis Varges & Raulin Rodriguez	23	13
37	32	36	A SANTOS (A SANTOS) SONY MUSIC LATIN QUE DIOS BENDIGA Joan Sebastian	32	5
27	34	37	ISEBASTIAN (ISEBASTIAN) FONOVISA/UMLE JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte	26	14
42	42	38	F.MARTINEZ SR,R.AVALA (F.MARTINEZ JR, J.MARTINEZ, R.ROSALES) FREDDIE PUNO DE DIAMANTES Duelo	38	3
28	28	39	OLTREVINO (OLTREVINO, M.A.PEREZ) LA BONITA NO ME VENGAS A DECIR La Arrolladora Banda el Limon de Rene Camacho	28	6
38	38	40	ECAMACHO TIRADO (M.P.VALADEZ) DISA/UMLE NO SOY UN HOMBRE MALO Hector Acosta "El Torito"	20	11
35	39	41	LLECLERC (V.HENRIQUEZ.A.JIMENEZ) D.A.M./VENEMUSIC TODO Y NADA Los Canarios de Michoacan	32	16
40	40	42	R.NAVA,LCALDERA (A.PIERAGOSTINO,L.C.MONROY,A.RODRIGUEZ) DISA/UMLE MAS Y MAS Draco Rosa Featuring Ricky Martin	27	15
43	49	43	D.C.ROSA,G.NORIEGA (D.C.ROSA,L.GOMEZ ESCOLAR,LSHUR). SONY MUSIC LATIN NO TE OUIERO VER CON EL Frankie J	36	4
43	49	44	D.MURCIA (D.MURCIA,F.).BAUTISTA,E.GHANTOUS) UNIVERSAL MUSIC LATINO/UMLE CUANDO TE ENTREGUES A EL Banda Los Recoditos	44	
48	44	45	COMO UN HURACAN Los Huracanes del Norte		3
	46	45	NOT LISTED (M.ARELLANES FAUSTO) GARMEX	44	5
46		45	LA NOCHE ESTA DE FIESTA "HOY SI QUE SE BEBE". King y Maximan Featuring 3BallMTY Antibanetz entromiser som Laki partia waterza instri finicity, and maximum sources worker unar SIN TI Tommy Torres Featuring Nelly Eurotado	42	7
44	45		SIN TI TOTT TOTTES Featuring Nelly Furtado TTORRES,DWARNER (M.GRIELASCATTORRES,LORE2) DAME TU AMOR Larry Hernandez	39	13
HOT	48 SHOT	48	LHEINIANDEZ (LHEINIANDEZ) SOINIA FONDUSALUME QUE RARO SE SIENTE TODO Roberto Tapia	48	2
DE		49	SIN TI Chino & Nacho	49	1
NI		50	DESQUIVEL, CHINO & NACHO (J.A, MIRANDA PEREZ, M.I.MENDOZA DONATTI) MACHETE/UMLE	50	1

то	TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST Title CERT.	WKS. ON CHART				
1	1	CARLOS VIVES Corazon Profundo	2				
2	2	GG IL VOLO Mas Que Amor Antion/Gaticu/OPENA BLIES/INTERCOPE/UNVERSAL MESICIATINO/IMLE	4				
5	3	JENNI RIVERA Joyas Prestadas: Pop FONOVISA/UMLE	62				
з	4	INTOCABLE En Peligro de Extincion	5				
6	5	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Líve BAD SIN/DEL/SONY MUSIC LATIN	6				
4	6	JOAN SEBASTIAN 13 Celebrando El 13 FONOVISA/UMLE	6				
7	7	JENNI RIVERA La Misma Gran Senora	21				
8	8	JENNI RIVERA Joyas Prestadas: Banda	76				
11	9	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMILE	15				
12	10	ANDREA BOCELLI Pasion	14				
20	11	DON OMAR Don Omar Presents MTO2: New Generation ORFANATO/MACHETE/UMLE	53				
14	12	DRACO ROSA Vida	7				
10	13	VARIOUS ARTISTS Trankazos 2013	6				
17	14	ALEJANDRO SANZ La Musica No Se Toca	32				
HOT SHOT DEBUT	15	LOS INQUIETOS DEL NORTE CON El Corazon Inquietos EAGLE MUSIC/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	1				
16	16	ROMEO SANTOS Formula: Vol. 1	78				
37	17	PS VARIOUS ARTISTS Mama Un Amor Univers	3				
24	18	WISIN & YANDEL Lideres	44				
21	19	JULION ALVAREZ Y SU NORTENO BANDA TU Amigo Nada Mas FONOVISAZUMLE	8				
15	20	VARIOUS ARTISTS Billboard Latin Music 2013 Awards Finalists	4				
19	21	MANA Exiliados Es La Bahia: Lo Mejor de Mana	36				
13	22	LOS CANARIOS DE MICHOACAN Hoy y Siempre	2				
22	23	JULIO IGLESIAS 1: Greatest Hits	4				
48	24	VARIOUS ARTISTS Pina Records Presenta: La Formula: The Company PINA/SONY MUSIC LATIN	37				
NEW	25	LA SANTA CECILIA ARJU/UNIVERSAL MUSIC LATINO/UMLE	1				
1.4	TIN						

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LATIN AIRPLAY THIS TITLE Artist WKS. ON CHART 1 Don Omar 1 24 ETE/UMLE 2 TE AMO (PARA SIEMPRE) Intocable 3 14 3 COMO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo 15 7 TE ME VAS Prince Royce 4 4 16 5 5 LA MEJOR DE TODAS Banda El Recodo de Cruz Lizarraga 21 2 LIMBO Daddy Yankee 6 29 TOL LATIN LLEVAME CONTIGO 6 Romeo Santos 30 TE PERDISTE MI AMOR Thalia Feat. Prince Royce 8 12 8 **Y AHORA RESULTA** 10 9 Voz de Mando 29 GG VIVIR MI VIDA 10 Marc Anthony 37 2 Noel Torres 0 11 25 12 **ROMPE LA CINTURA** Alexis & Fido 12 10 13 ME GUSTABAS Hnos. Vega Jr. 11 19 Y TE VAS 14 Banda Carnaval 9 15 15 NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense 13 15 DAMASO 16 Gerardo Ortiz 9 22 14 17 LA ORIGINAL La Original Banda el Limon de Salvador Lizarraga 9 18 TU NO TIENES LA CULPA Julion Alvarez y Su Norteno Banda 18 TU OLOR Tito "El Bambino" El Patron 19 8 FRIO, FRIO Juan Luis Guerra Feat. Romeo Santos 17 20 5 WHEN I WAS YOUR MAN 21 21 Bruno Mars 12 TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) Toby Love 22 31 5 JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte 23 23 13 FEEL THIS MOMENT Pitbull Feat. Christina Aguilera 24 26 15 Joan Sebastian QUE DIOS BENDIGA 25 5

Marc Anthony Returns **To No.1**

Marc Anthony logs his seventh No. 1 on Hot Latin Songs as "Vivir la Vida" steps 3-1. Anthony premiered the track with a performance at the Billboard Latin Music Awards (April 25). The chart move marks his first No. 1 as a lead artist since 2004. The song claims honors for Airplay Gainer, roaring 37-10 on Latin Airplay, up by 102% to 7 million impressions, according to Nielsen BDS. It's also the Streaming Gainer (debuting on Latin Streaming Songs at No. 11 with 248,000 U.S. streams, up 124%, according to BDS) and Digital Gainer (13,000 downloads sold, up 33%, according to Nielsen SoundScan) as it spends a second week atop Latin Digital Songs.

On Latin Airplay, Gerardo Ortiz nabs his fifth top 20 hit as "Damaso" climbs 22-16, up 16% to 6.5 million impressions. The song appears on Ortiz's most recent album, El Primer Ministro, which reached No. 1 on Ton Latin Albums in October 2012. The rising star took home the Billboard Latin Music Award for regional Mexican songs artist of the year (solo) and was a finalist in six categories.

Debuting on Top Latin Albums, Los Inquietos del Norte arrive at No. 15 with Con el Corazon Inquietos, marking the ninth top 20 for the Mexican group. Also debuting is Los Angeles fusion group **La Santa Cecilia**, whose Treinta Dias enters at No. 25. –Amaya Mendizabal



s most popular curren Nielsen 805. Stations z

Mrs most popular current Latin songs. ranked by radio airplay sales activity for the first time. TOP LATIN ALBUMS: The week's anked by radio airplay audience impressions as measured by M

The week and/or sa songs, ra

HOT LATIN SONGS: TI widespread airplay a

BDS

REGIONAL MEXICAN AIRPLAY™							
ST TH EK WE		WKS. OF					
	GG TE AMO (PARA SIEMPRE) Intocable	19					
	LA MEJOR DE TODAS Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	25					
	Y AHORA RESULTA Voz de Mando	33					
	ADIVINA Noel Torres	28					
	ME GUSTABAS DISCOS SABINAS HNOS. Vega Jr.	23					
	DISA/UMLE Banda Carnaval	13					
	NECESITA UN HOMBRE Chuy Lizarraga y Su Banda Tierra Sinaloense	22					
	DAMASO BAD SIN/DEL/SONY MUSIC LATIN Gerardo Ortiz	13					
	LA ORIGINAL La Original Banda el Limon de Salvador Lizarraga	14					
1	TU NO TIENES LA CULPA Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	24					
1	JURAMOS AMARNOS Ramon Ayala y Sus Bravos del Norte	18					
1	QUE DIOS BENDIGA Joan Sebastian	14					
9	AQUIESTOY Calibre 50	13					
1	NO ME VENGAS A DECIR La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	12					
	MI PRIMER AMOR Pesado	12					

LATIN POP AIRPLAY

WKS. ON CHART	LE Artist	THIS WEEK	LAST NEEK
16	TE ME VAS Prince Royce	1	1
28	ABO Daddy Yankee	2	2
24	MBA Don Omar	3	3
12	PERDISTE MI AMOR Thalia Feat. Prince Royce	4	5
15	IO LE GUSTA A TU CUERPO Carlos Vives Feat. Michel Telo A/WK/SONY MUSIC LATIN	5	4
15	EL THIS MOMENT Pitbull Feat. Christina Aguilera	6	
31	EVAME CONTIGO Romeo Santos	7	9
8	TE QUIERO VER CON EL Frankie J ERSAL MUSIC LATINO/UMLE	8	5
11	MARCIANA Alejandro Sanz	9	
11	MPE LA CINTURA Alexis & Fido	10	2
18	PREGUNTA J Alvarez	u	1
14	PUEDES PEDIR LO QUE SEA Marconi A Dueto Con Eiza Gonzalez	12	3
40	O ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & T-Pain	13	2
28	GAITO SUAVECITO Elvis Crespo Feat. Fito Blanko H/FAMOUS ARTIST/SUMMA/VENEMUSIC	14	0
18	LLAMARE TUYO Victor Manuelle	15	.6

TROPICAL AIRPLAY

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	LLEVAME CONTIGO	Romeo Santos	35
2	2	TE ME VAS	Prince Royce	17
6	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	20
9	4	TU OLOR Tito "El Bar	mbino" El Patron	9
8	5	ME GUSTAS MUCHISIMO NULIFE/SONY MUSIC LATIN	N'Klabe + Yomo	14
10	6	TODO MI AMOR ERES TU (I JUST CAN'T STOP Top stop	LOVING YOU) Toby Love	12
NEW	7	GG VIVIR MI VIDA	Marc Anthony	1
15	8	COMO LE GUSTA A TU CUERPO Carlo GAIRA/WK/SONY MUSIC LATIN	os Vives Feat. Michel Telo	15
5	9	ME LLAMARE TUYO	Victor Manuelle	28
14	10	ROMPE LA CINTURA COEXISTENCE/WILD DOG2	Alexis & Fido	9
3	u	DESCONTROLAME TOP STOP	Luis Enrique	10
7	12	TE PERDISTE MI AMOR Thali	a Feat. Prince Royce	12
12	13	NO SOY UN HOMBRE MALO Her D.A.M./VENEMUSIC	ctor Acosta "El Torito"	17
17	14	SEXY ATTUTUDE	5 SOLZ	9
16	15	SIN TI MACHETE/UMLE	Chino & Nacho	9

LAST WEEK	THIS WEEK	ARTIST Title	WKS ON CHART
1	1	GOOD I/UMLE En Peligro de Extincion	5
3	2	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live BAD SIN/DEL/SONY MUSIC LATIN	6
2	3	JOAN SEBASTIAN 13 Celebrando El 13 FONOVISA/UMLE	6
4	4	JENNI RIVERA La Misma Gran Senora	21
5	5	JENNI RIVERA Joyas Prestadas: Banda	61
7	6	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE	15
6	7	VARIOUS ARTISTS Trankazos 2013	6
NEW	8	LOS INQUIETOS DEL NORTE Con El Corazon Inquietos EAGLE MUSIC/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	1
19	9	VARIOUS ARTISTS Mama Un Amor Univers	2
10	10	JULION ALVAREZ Y SU NORTENO BANDA TU Amigo Nada Mas FONOVISA/UMLE	8
8	u	LOS CANARIOS DE MICHOACAN Hoy y Siempre	2
11	12	VOZ DE MANDO Y Ahora Resulta	21
13	13	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	32
12	14	JAVIER TORRES Mujeres Bravas 20 Corridos	7
15	15	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico	52

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LAST

13

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Ę	THIS WEEK	ARTIST Title	WKS. ON CHART		
1	1	Corazon Profundo	2		
1	2	IL VOLO Mas Que Amor RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	4		
	3	JENNI RIVERA Joyas Prestadas: Pop	61		
	4	ANDREA BOCELLI Pasion	14		
	5	DRACO ROSA Vida	7		
)	6	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	32		
		VARIOUS ARTISTS Billboard Latin Music 2013 Awards Finalists			
	8	MANA Exiliados Es La Bahia: Lo Mejor de Mana	36		
	9	JULIO IGLESIAS 1: Greatest Hits	4		
ı	10	LA SANTA CECILIA Treinta Dias	1		
	u	RICARDO ARJONA Solo Para Mujeres	15		
	12	CRISTIAN CASTRO En Primera Fila - Dia 1	5		
	B	ROCIO DURCAL Eternamente	14		
	14	JESSE & JOY Con Quien Se Queda El Perro?	64		
)	15	LOS BUKIS Romances	14		

TROPICAL ALBUMS

THIS NEEK	ARTIST Title	WKS. ON CHART
1	ROMEO SANTOS Formula: Vol. 1 SONY MUSIC LATIN	79
	PRINCE ROYCE # 1'S TOP STOP/SONY MUSIC LATIN	24
	ROMEO SANTOS The King Stays King: Sold Out At Madison Square Garden	27
4	TITO "EL BAMBINO" Invicto ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	24
	PRINCE ROYCE Phase II TOP STOP/AG	56
6	HECTOR ACOSTA "EL TORITO" Con El Corazon Abierto D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	37
	VARIOUS ARTISTS I Love Bachata 2013	10
8	VARIOUS ARTISTS Latin Fiesta	5
9	TITO NIEVES Que Seas Feliz TOP STOP/SONY MUSIC LATIN	22
10	JUAN LUIS GUERRA 440 Coleccion Cristiana	62
11	VARIOUS ARTISTS Canciones De Amor: En Salsa	15
12	GILBERTO SANTA ROSA Gilberto Santa Rosa	25
13	GILBERTO SANTA ROSA Canciones de Amor: Love Songs	57
14	ALEX MATOS El Salsero de Ahora	9
15	RUBEN BLADES/SEIS DEL SOLAR Todos Vuelven: Live	25

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TRADITIONAL JAZZ ALBUMS™ ARTIST Title THIS #1 MICHAEL BUBLE To Be Loved 1 VARIOUS ARTISTS In Love... With Cole Porter 2 5 MADELEINE PEYROUX The Blue Room 3 DIANA KRALL Glad Rag Doll 5 32 4 TONY BENNETT As Time Goes By: Great American Songbook Classics 5 13 6 CHRIS BOTTI Impressions 6 55 8 JANE MONHEIT The Heart Of The Matter 3 MOLLY RINGWALD Except Sometimes 12 8 4 NEW 9 KERMIT RUFFINS We Partyin' Traditional Style! MICHAEL BUBLE It's A Beautiful Day (EP) 11 ROBERT GLASPER EXPERIMENT Black Radio 11 62 14 12 PAUL MCCARTNEY Kisses On The Bottom 15 66 DARCY JAMES ARGUE'S SECRET SOCIETY Brooklyn Babylon 13 TONY BENNETT Viva Duets 14 28 13

CONTEMPORARY JAZZ ALBUMS™

Sentimental Journey

14

EMMY ROSSUM

15

10

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1		HIS BONEY JAMES	The Beat	4
2		BRIAN SIMPSON	Just What You Need	2
3		ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	8
5	4	KAT EDMONSON SPINNERETTE	Way Down Low	50
4	5	PAUL HARDCASTLE	Paul Hardcastle: VII	11
9	6	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAG	A Time For Love	14
7		BRIAN CULBERTSON	Dreams	47
8	8	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	60
11	9	MARION MEADOWS LISTEN 2/SHANACHIE	Whisper	10
10	10	PHIL PERRY SHANACHIE	Say Yes	8
RE		MEDESKI MARTIN & W	Free Magic	7
15	12	EUGE GROOVE	House Of Groove	32
18	13	SPENCER DAY	The Mystery Of You	8
17	14	PETER WHITE HEADS UP/CONCORD	Here We Go	58
6	15	FOURPLAY HEADS UP/CONCORD	Esprit de Four	33

SMOOTH JAZZ SONGS™

ST EK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	BATUCADA (THE BEAT) Bor CONCORD/CMG	ney James Feat. Rick Braun	n
	2	BLACK PEARL SHANACHIE	Marion Meadows	12
	3	NO STRESS	Paul Hardcastle	15
	4	DANCE WITH YOU GREG MANNING	Greg Manning	14
2	5	LIFTED TRIPPIN 'N' RHYTHM	Cindy Bradley	12
	6	JUST WHAT YOU NEED	Brian Simpson	8
2	7	OLD.EDU (OLD SCHOOL) SHANACHIE	Euge Groove	6
7	8	TO THE TOP Jonathan Fritzer	ı Feat. Vincent Ingala	9
1	9	WISH I WAS THERE	Vincent Ingala	17
1	10	IN THE FLOW TRIPPIN 'N' RHYTHM	Athena Rene	3
1	1	PLEASE DON'T SAY NO Nicholas	Cole Feat. Tim Bowman	9
	12	THE MYSTERY OF YOU	Spencer Day	11
	B	ALL I WANNA DO HEADS UP/CMG	Fourplay	6
	14	JUST KEEP HOLDING ON	Jeanette Harris	5
	15	L.A. BY BIKE CONCORD/CMG	Lee Ritenour	7

LAST WEEK	THIS WEEK	ARTIST Title	WKS. ON CHART
NEW	1	RACHEL BARTON PINE / MATTHEW HAGLE Violin Lullables	1
1	2	VARIOUS ARTISTS Fifty Shades Of Grey	34
2	3	VARIOUS ARTISTS LIFESCAPES: Classical Stress Relief	61
NEW	4	BROOKLYN RIDER A Walking Fire	1
RE	5	ANDERSON + ROE STEINWAY & SONS/ARKIVMUSIC When Words Fade	11
3	6	OLAFUR ARNALDS For Now I Am Winter	5
NEW	7	JANSEN/BROVTSYN/GROSZ/MAINTZ/RYSANOV/THEDEEN Schutert: String Quinter/Schoenberg DECCA	1
4	8	ZUILL BAILEY/KRZYSZTOF URBANSKI/INDIANAPOLIS SYMPHONY ORCHESTRA Eggr (elo (oreno Telarc/concord	15
8	9	AUDIOMACHINE Chronicles	42
RE	10	SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS Adams: Harmonielehre SAN FRANCISCO SYMPHONY	2
11		SOUNDTRACK Downton Abbey	22
RE	12	BELL CONDUCTS ACADEMY OF ST MARTIN IN THE FIELDS Beethover: Symptonies No. 4 & 7 SONY, CLASSICAL/SONY, MASTERWORKS	10
5	13	SOUNDTRACK Quartet	14
7	14	HOPE/KONZERTHAUS KAMMEROCHESTER BERLIN Reconjosed By War Richter: Virald's Four Seasons DG/DECCA CLASSICS	27
13	15	KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN Wagner	12

LAST WEEK	THIS WEEK	ARTIST Titl	e wks.on chart
3	1	SWIS LINDSEY STIRLING Lindsey Stirlin	g 33
1	2	ANDREA BOCELLI Passion	e 14
4	3	IL VOLO Mas Que Amo RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	r 4
z	4	SARAH BRIGHTMAN Dreamchase	r 3
5	5	THE PIANO GUYS The Piano Guy	5 31
6	6	ANDREA BOCELLI Pasio	n 14
7	7	THE TENORS Lead With Your Hear	t 16
8	8	JACKIE EVANCHO Songs From The Silver Scree	n 31
10	9	MORMON TABERNACLE CHOIR Teach Me To Walk In The Light	18
9	10	ANDREA BOCELLI Concerto: One Night In Central Par SUGAR/DECCA	'k 77
12	11	IL VOLO We Are Lov	e 24
NEW	12	DAVID LANG Death Speak	5 1
14	13	CHRIS MANN Road	S 25
11	14	JONATHAN & CHARLOTTE Togethe	r 23
NEW	15	JENNY LIN Get Happy: Virtuoso Show Tunes For Pian	0 1

WORLD ALBUMS

LAST WEEK	THIS WEEK	ARTIST Title	WKS. OF CHART
2	1	CELTIC THUNDER Mythology	ш
3	2	BOMBINO Nomad	5
7	3	DEAD CAN DANCE In Concert	3
4	4	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	3
1	5	SHINEE Why So Serious?: The Misconceptions Of Me	2
8	6	CELTIC WOMAN Believe	67
5	7	ANGEL JULIAN Gourmet Entertains: Taste Of Italy	2
9	8	SOUNDTRACK The Descendants 20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL/SONY MASTERWORKS	75
•	9	VARIOUS ARTISTS Lifescapes: Just Relax: Maui	57
6	10	JAKE SHIMABUKURO Grand Ukulele	25
12		DEAD CAN DANCE Anastasis	33
13	12	CELTIC THUNDER Voyage	62
15	13	LOS AMIGOS INVISIBLES Repeat After Me	6
14	14	VARIOUS ARTISTS Putumayo Presents: Vintage France	7
10	15	VARIOUS ARTISTS The Spirit Of Ireland	8

	СН	RIS	TIAN SONGS
41	LAST WEEK	THIS	TITLE IMPRINT/PROMOTION LABEL
	1	1	#1 WHOM SHALL I FEAL
	4	2	HELLO, MY NAMI SPARROW/CAPITOL CMG
	8	3	STEAL MY SHOW FOREFRONT/CAPITOL CMG
	2	4	ONE THING REMAINS
	5	5	SIXSTEPS/SPARROW/CAPITOL C
	3	6	YOU ARE I AM
	6	•	EVERY GOOD TH
	7	8	REDEEMED FERVENT/WORD-CURB
	9	9	10,000 REASONS (BLI SIXSTEPS/SPARROW/CAPITOL C
	14	10	HELP ME FIND IT
	10	u	NEED YOU NOW (H
	11	12	WORN REUNION/PLG
	13	в	STRANGELY DIM
	12	14	YOU ARE 19/SPARROW/CAPITOL CMG
	16	15	WE WON'T BE SH
	17	16	CARRY ME SPARROW/CAPITOL CMG
	18	17	GOLD SPARROW/CAPITOL CMG
	19	18	MIDDLE OF YOUR
	20	19	LORD I NEED YOU
	22	20	NOTHING EVER (COUL
	25	21	THE LORD OUR GOD SIXSTEPS/SPARROW/CAPITOL C
	23	22	CHANGED BIG MACHINE
	21	23	COME TO THE RIV
	35	24	YOUR LOVE IS LI
	24	25	RESTORE
			PERVEN, NORD-CORD
	GO	SP	EL SONGS™
	LAST WEEK	THIS	TITLE
	WEEK 2	WEEK	IMPRINT/PROMOTION LABEL
	1	2	IT'S NOT OVER (WHEN GOD IS IN IT)
	9		
	4	4	GOD WILL MAKE
	3	5	HOLD ON James Fortun
Common	5	6	FIYA WORLD/LIGHT/EONE
00 M	6	,	TEHILLAH/LIGHT/EONE
201	0	8	TYSCOT HERE IN OUR PRAISE
20 30	8	,	TURNING AROUND
			VMAN/MOTOWN GOSPEL

IF HE DID IT BEFORE ABIDE

I WILL BE ALRIGHT

CAN'T EVEN IMAGINE

RIGHT NOW LORD The Wardlaw Brothers

	THIS WEEK	TITLE Artist	WKS. ON CHART
		WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) Chris Tomlin	33
	2	HELLO, MY NAME IS Matthew West	11
		STEAL MY SHOW tobyMac	25
	4	ONE THING REMAINS Passion Feat. Kristian Stanfill	40
K	5	WORDS Hawk Nelson Feat. Bart Millard	18
	6	YOU ARE I AM MercyMe	37
í	7	EVERY GOOD THING The Afters	14
	8	REDEEMED Big Daddy Weave	51
	9	10,000 REASONS (BLESS THE LORD) Matt Redman SIXSTEPS/SPARROW/CAPITOL CMG	59
(10	HELP ME FIND IT Sidewalk Prophets	16
	u	NEED YOU NOW (HOW MANY TIMES) Plumb	45
(12	WORN Tenth Avenue North	20
(в	STRANGELY DIM Francesca Battistelli	18
	14	YOU ARE Colton Dixon	29
l	15	WE WON'T BE SHAKEN Building 429 ESSENTIAL/PLG	10
	16	CARRY ME Josh Wilson	18
	17	GOLD Britt Nicole	16
1	18	MIDDLE OF YOUR HEART for King & Country FERVENT/WORD-CURB	18
(19	LORD I NEED YOU Matt Maher	13
1	20	NOTHING EVER (COULD SEPARATE US) Citizen Way	7
(21	THE LORD OUR GOD Passion Feat. Kristian Stanfill SIXSTEPS/SPARROW/CAPITOL CMG	7
ľ	22	CHANGED Rascal Flatts	16
	23	COME TO THE RIVER Rhett Walker Band	17
1	24	YOUR LOVE IS LIKE A RIVER Third Day	4
1	25	RESTORE Chris August	15

18	27	18	LECRAE REACH/INFINITY
13	28	19	TENTH AVEN
7	25	20	MATTHEW W SPARROW/CAPITOL CMG
7	23	21	FOR KING & C
16	47	22	GAITHER VOO
17	32	23	STEVEN CUR
4	46	24	VARIOUS ARTISTS
15	29	25	AUDIO ADRE
	GO	SP	EL ALBUM
WKS. ON CHART	LAST WEEK	THIS WEEK	
50	z		#1 TAMELA
47	1		JONATHAN N
17	з		
17	5	4	TASHA COBB
49	6	5	VARIOUS AR
29	4	6	FRED HAMMOND UI
44	10	7	SHIRLEY CAE
10	п	8	LECRAE REACH/INFINITY
42	8	9	ISRAEL & NEV
16	18	10	
23	12	n	MARY MARY
47	13	12	KURT CARR & THE
26	7	13	LARRY CALLAHAN
32	14	14	FULL GOSPEL BAP
10	HOT SHOT DEBUT	15	JOE LIGON & THE MIG
16	17	16	CHARLES JENKINS & F
11	NEW	17	LEE WILLIAMS AND
7	19	18	ALEXIS SPIGI
14	23	19	HALF MILE H
9	24	20	VARIOUS ARTI
8	15	21	ALVIN DARLI
	13 13 7 16 17 4 15 50 47 17 49 29 44 10 42 16 23 47 26 32 10 16 11 7 14 9	13 28 7 25 7 23 16 47 17 32 4 46 15 29 4 46 15 29 4 46 15 29 4 46 15 29 47 1 17 3 17 3 17 5 49 6 29 4 10 11 42 8 16 18 23 12 447 13 16 18 23 12 14 10 10 13 11 NEW 7 19 14 23 9 24	12 12 12 13 28 19 7 23 21 16 47 22 17 32 23 14 46 24 15 29 25 15 29 25 16 47 2 17 3 3 17 5 4 47 1 2 17 3 3 17 5 4 44 10 7 17 3 3 17 5 4 49 6 5 29 4 6 44 10 7 10 11 8 422 8 9 16 18 10 22 14 14 10 17 15 32 14 15

Livre

Desmond Pringle

ST EK	THIS WEEK		Title	WKS. C
1	1	#1 ALAN JACKSON Precio	ous Memories: Volume II	6
)	2	GG MATT REDMAN	10,000 Reasons	73
	3	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	17
	4		w Great Is Our God	77
	5	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	32
	6	ANDY MINEO	Heroes For Sale	3
	7	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger	14
	8	MATT MAHER All The	People Said Amen	2
1	9	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW	Zion	10
	10	THIRD DAY ESSENTIAL/PLG	Miracle	26
7		BRITT NICOLE SPARROW/CAPITOL CMG	Gold	58
5	12	PASSION LO	et The Future Begin	8
s	13	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	36
3	14	PLUMB CURB/WORD-CURB	Need You Now	10
I,	15	MERCYME The	Hurt & The Healer	50
0	16	RED ESSENTIAL/PLG	Release The Panic	13
5	17	THE AFTERS	Life Is Beautiful	3
7	18	LECRAE REACH/INFINITY	Gravity	35
В	19	TENTH AVENUE NORTH REUNION/PLG	The Struggle	37
5	20	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	32
3	21	FOR KING & COUNTRY FERVENT/WORD-CURB	Crave	63
7	22	GAITHER VOCAL BAND	Pure And Simple	24
2	23	STEVEN CURTIS CHAPN	IAN Deep Roots	8
6	24	VARIOUS ARTISTS Jesus, Firm Fou	ndation: Hymns Of Worship	9
9	25		Kings & Queens	8

AST	THIS WEEK	ARTIST Title	WKS. OF CHART
2	1	TAMELA MANN Best Days	39
1	2	JONATHAN NELSON Finish Strong	2
3	3	ANDY MINEO Heroes For Sale	3
5	4	TASHA COBBS Grace (EP)	13
6	5	VARIOUS ARTISTS WOW Gospel 2013 WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	15
4	6	FRED HAMMOND United Tenors: Hammond, Hollister, Roberson, Wilson	6
10	0	SHIRLEY CAESAR Good God	6
11	8	LECRAE Gravity	35
8	9	ISRAEL & NEW BREEDJesus At The Center: Live	39
18	10	GG WILLIAM MURPHY God Chaser	13
12	u	MARY MARY MY BLOCK/COLUMBIA Go Get It (Soundtrack)	52
13	12	KURT CARR & THE KURT CARR SINGERS Bless This House	15
7	в	LARRY CALLAHAN & SELECTED OF GOD The Evolution II	24
14	14	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP One Sound	4
HOT HOT BUT	15	JOE LIGON & THE MIGHTY CLOUDS OF JOY All That I Am Chapter 1	ĩ
17	16	CHARLES JENKINS & FELLOWSHIP CHICAGO The Best Of Both Worlds	47
EW	17	LEE WILLIAMS AND THE SPIRITUAL QC'S Love Will Go All The Way	1
19	18	ALEXIS SPIGHT L.O.L.	8
23	19	HALF MILE HOMEChurch Muzik & Inspiration	6
24	20	VARIOUS ARTISTSTop 25 Gospel Songs: 2013 Edition	4
15	21	ALVIN DARLING Waiting Right Here	Z
IEW	22	JAMIE SIMOND Collage	1
20	23	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITV/RCA WOW Gospel 2012	67
26	24	JOSHUA ROGERS Well Done	22
21	25	JOHN P. KEE AND NEW LIFE Life And Favor KEE/NEW LIFE	37

Diclscn

eek's top-selling current Christian alturns, ranker activity for the first time. GOSPEL ALBUMS: The activity of the first time.

BUMS:

If they are newly-released 200's top 100. See Charts

Arplay audience impressions as measured by we r detections as measured by wielsen BDS. Songs months old or older than 1.8 months but still re

SSOVER AUBIMS: The week's top-selling cur lar current Christian songs, ranked by radio airplat current gospel songs, ranked by radio airplat se defined as current if they are less than 18

Go to BILLBOARD.COM/BIZ for complete chart data

	1	- Law
AUD WEEK TEEK PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	ERT. PEAK PQS.	CHU
3 2 1 Tikk AG SG ILOVEIT Icona Pop Featuring Charli XCX	1	1
2 1 2 FEEL THIS MOMENT Pitbull Featuring Christina Aguilera AMESSMARAJAINEHALIMERIZZIACHEL/DREZAJAMERICKREVAZIKAMESINGERALIAMERIZZA.) NR 3667000 GRAMOSIRA	-1	1
5 3 3 GET LUCKY Daft Punk Featuring Pharrell Williams Isangalterg, de Homen-christo (Trangalterg, de Homen-christon/Roogers, pl. Jmillaws) Daft Ure(collangua	3	5
9 4 4 #THATPOWER will.i.am Featuring Justin Bieber Will.i.am/Will.i.am	4	5
4 5 5 HARLEM SHAKE Baauer BAAUER (H.RODRIGUES,H.DELGADO) JEFFREE'S/MAD DECENT/WARNER BROS.	1	1
10 8 6 ALIVE Krewella Krewella/columbia	6	1
1 6 7 GENTLEMAN PSY PSY (P.IAI-SANG,G.H.YOO) SILENT/SCHOOLBOY/REPUBLIC	1	3
7 7 8 SCREAM & SHOUT LAZY JAY (W.ADAMS.J.MARTENS.J.BAPTISTE) WILL.I.AM & Britney Spears WILL.I.AM/INTERSCOPE	A 1	1
6 9 9 SWEET NOTHING Calvin Harris Featuring Florence Welch CHARRS (CHARRS, EWELCH.K.HARPOON) DECONSTRUCTION/FLY EVE/ULTRA/ROC NATION/COLUMBIA	🔺 з	1
8 10 10 DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin AKWELLSINGROSSOS.ANGELID UMARTINALZITRON.AXWELLSINGROSSOS.ANGELID VARIALWERKS/CAPTOL	A 2	1
13 11 11 CLARITY ZEDD (AZASLAVSKI, MATTTHEW KOMA, PROBINSON, S, GRAV) Zedd Featuring Foxes INTERSCOPE	8	J
12 12 12 12 12 13 INCED YOUR LOVE Calvin Harris Feat. Ellie Goulding	12	1
14 13 13 LEVITATE Hadouken ASMITHALHILLG HARRIS) Hadouken!	9	1
39 22 14 SEXY PEOPLE (THE FIAT SONG) Arianna Featuring Pitbull GRAVINGS FIRED BODGH 44 CPRF2 FIREA SERIE ANSOLD PEOPERATION ANNOUS LOWEZ LIGHTAL MARKED BURGH	14	
15 14 15 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 16<	10	
23 15 16 PLAY HARD COMMON CHERNING HEAD AND ADDRESS AN	15	
17 16 17 GLOWING Nikki Williams	15	
19 18 GET UP (RATTLE) Bingo Players Feat. Far East Movement	15	
16 17 19 AS YOUR FRIEND Afrojack Featuring Chris Brown	8	
21 21 20 ACID RAIN Alexis Jordan	20	
STARGATE_EINGO PLAVERS (S.FURLER.M. SERIKSEN, T.E. HERMANSEN) STARGO/ROC NATION/COLUMBIA	10	
11 18 22 FALL DOWN will.i.am Featuring Miley Cyrus	10	
DR. LUKE BENNY BLANCOCIRKUT (WADAMS,L GOTTWALD,BLEVIN,H.WALTER) WILLIAM/INTERSCOPE 25 23 HOLD ON NERVO	23	
20 26 24 BEAM ME UP (KILL-MODE) Cazzette	14	_
A BADRELINKO, SFURRER & SPECIAL APOURHOUR A BIORELINKO, SFURRER PRIMOATH & BROADWAYDDING 24 24 25 CALL ME A SPACEMAN Hardwell Featuring Mitch Crown	14	
22 23 26 SHE WOLF (FALLING TO PIECES) David Guetta Feat. Sia	8	
25 29 27 THIS IS WHAT IT FEELS LIKE Armin van Buuren Feat. Trevor Guthrie		
A.VAN BURREN, B.DO GOEIJ (A.VAN BUUREN, B.DE GOEIJ, IVAUGHAN, T.GUTHRIE, J.EWBANK) ARMIND/ARMADA	24	
MARKO G. (L. STIRLING,M.GLOGOLJA) BRIDGETONE	28	
DELETTA STANCATE A KOMEROG UMAGRI OGUETTAM SERVISENTE METMANISEN SCISARTIK TANSH ØZENTAG KUMAGRUNDATTEVETU SIPPOEH AMVIDANG	19	
NOT LISTED (NOT LISTED) CRESCENT MOON	30	_
20SVL (S.RICHARD,G.JAULIN,A.FRADIN,P.FORESTIERT,LE VEXIER) ON AND ON/CASABLANCA/REPUBLIC	25	_
CIRKUT (A.EPSTEIN,H.WALTER,A.GOUGH,S.KONDOR,D.LOBEL) NUKE TOWN/TOMMY BOY	31	
HARDWELL (R.VAN DE CORPUT, A. SHEPHERD) REVEALED/CLOUD 9	23	_
43 40 34 HELLO Stafford Brothers Feat. Lill Wayne & Christina Milian HELLO Stafford Brothers Historia Amesizentia Stafford Brothers Historia Commerce Commerce Commerce American Commercial American br>American American American American American American Amer	34	
35 35 35 ONE MINUTE Krewella Krewella krewella/columbia	34	1
33 37 36 LOUDER DJ Fresh Featuring Sian Evans	21	
32 36 37 HOLD ME OAUDE (DAUDE (DAUDE (DAUDE (CANDO)) ON Featuring Dave Aude MIND TRAIN/TWISTED	19	
29 34 38 FOREVER NOW SUBJECT AND A SUBJECT A	12	
37 39 39 DRINKING FROM THE BOTTLE Calvin Harris Feat. Tinie Tempah CHARISLISEINALISANNORI (CHARISLOGONULI REINALISANNORI) DECINISTICIONISI DE ULTRANCI MIDALOGUARIA	20	
36 33 40 READY TO LOVE Katrina RED RED	33	
46 42 41 COME & GET IT Krewella Krewella/Columbia	41	
- 49 42 I CAN'T WAIT Namy & Barbara Tucker	42	
HOT SHOT O HANDS HIGH Kirsty KR/SPINNIN'	43	
NEW 44 EXPRESS YOURSELF Diplo Featuring Nicky Da B	44	
43 45 SPARKS Fedde Le Grand & Nicky Romero Feat. Matthew Koma FLE GRANDA BOMEROMATHEW KOMA (FLE GRANDA BOMEROMATHEW KOMA) FLAMMOOPE YOURSER/ULTRA	38	
42 45 46 SWEET TALK KITO (MKKLEBBING.R.L.THOMAS) Kito & Reija Lee MAD DECENT	15	
NEW 47 HEARTBEAT NOT LISTED (NOT LISTED) TONY MOran VS Deborah Cooper SUGAR HOUSE/MR. TAM MAN	47	
49 48 48 MILLION VOICES Otto Knows Otto Knows (0.JETIMANN) REFUNE/CASABLANCA/REPUBLIC	39	1
- 49 BRING OUT THE BOTTLES RedFoo REDFOO (S.K.GORDY,BLGARCIA,A.SMITH) FOO & BLU/CHERRYTREE/INTERSCOPE	36	
	-	

AST EEK	THIS WEEK	ARTIST Title CERT.	WKS. ON CHART
1	1	WILL.I.AM #willpower	2
EW	2	ARMIN VAN BUUREN Intense	1
2	3	LINDSEY STIRLING Lindsey Stirling	33
10	4	DAVID GUETTA Nothing But The Beat	87
5	5	CALVIN HARRIS 18 Months DECONSTRUCTION/FLY EVE/ULTRA/ROC NATION/COLUMBIA	27
7	6	KREWELLA Play Hard (EP)	20
6	7	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG Bangarang (EP)	71
8	8	ICONA POP Iconic (EP)	14
EW	9	KNIFE PARTY Haunted House (EP)	1
2	10	SWEDISH HOUSE MAFIA Until Now	28
3	u	MAJOR LAZER MAD DECENT/SECRETLY CANADIAN	3
4	12	JAMES BLAKE Overgrown	4
9	13	THE KNIFE Shaking The Habitual	4
6	14	ZEDD Clarity	26
13	15	FLO RIDA Wild Ones	44
4	16	VARIOUS ARTISTS NOW That's What I Call A Workout	19
11	17	ATOMS FOR PEACE Amok	10
EW	18	III (CHK CHK CHK) Thr!!!er	1
8	19	MARINA AND THE DIAMONDS Electra Heart	43
17)	20	DEADMAUS Album Title Goes Here	32
5	21	BONOBO The North Borders.	7
20	22	VARIOUS ARTISTS NOW That's What I Call Party Anthems	39
RE	23	PURITY RING Shrines	30
21	24	HOW TO DESTROY ANGELS Welcome Oblivion	9
24	25	GRIMES Visions	49

IST THIS EEK WEEK	TITLE Artist	WKS. OF
1 1	#1 ALIVE Krewella Krewella	34
2 2	CLARITY Zedd Feat. Foxes	15
3	GET LUCKY DAFT LIFE/COLUMBIA Daft Punk Feat. Pharrell Williams	3
3 4	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	12
1 5	SWEET NOTHING Calvin Harris Feat, Florence Welch DECONSTRUCTION/FLY EVE/ULTRA/ROC NATION/COLUMBIA	28
5 6	I COULD BE THE ONE Avicii vs Nicky Romero	15
	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EVE/JULTRA/ROC NATION/INTERSCOPE/COLUMBIA	7
8	APOLLO REVEALED/CLOUD 9 Hardwell Feat. Amba Shepherd	13
9	DON'T YOU WORRY CHILD Swedish House Mafia Feat. John Martin ASTRALWERKS/CAPITOL	35
10	STAY Rihanna Feat. Mikky Ekko	8
	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	4
12	AS YOUR FRIEND Afrojack Feat. Chris Brown	15
13	THIS IS WHAT IT FEELS LIKE Armin van Buuren Feat. Trevor Guthrie ARMIND/ARMADA	3
14	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	11
15	#THATPOWER will.i.am Feat. Justin Bieber	5
16	SUIT & TIE Justin Timberlake Feat. Jay Z	16
17	EVERY DAY Eric Prydz	11
18	MIRRORS Justin Timberlake	3
w 19	HEART ATTACK Demi Lovato	1
20	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	17
w 21	EASY Mat Zo & Porter Robinson MOS/ANJUNABEATS/ASTRALWERKS/CAPITOL	1
2 22	LEAVING YOU Audien Feat. Michael S.	6
3 23	NEXT TO ME Emeli Sande	5
1 24	NO ONE KNOWS WHO WE ARE Kaskade & Swanky Tunes Feat. LIGHTS	5
25	GLOWING Nikki Williams	2



Icona Pop Hits No.1

"Slow and steady wins the race" could be a mantra for Icona Pop (above) as "I Love It" (featuring **Charli XCX**) reaches No. 1 on Dance/Electronic Songs in its 17th chart week. The single continues to make across-the-board gains in sales, streams and airplay. It sold 136,000 downloads last week, according to Nielsen SoundScan (up 2%); rises 23-21 on Streaming Songs (up 8%, according to Nielsen BDS); and breaks into the top 10 on Hot 100 Airplay (14-10; 62.5 million in audience, up 16%. according to BDS).

Meanwhile, on Dance/ Electronic Albums, **Armin Van** Buuren collects his 19th chart entry, tying Louie DeVito for the most in the tally's nearly 12-year history. Van Buuren's Intense arrives at No. 2 with 6,000 sold, giving the DJ/ producer his highest-charting set. He's blocked from No. 1 by Will.i.am's #willpower (9,000; down 68% in its second week). On Dance Club Songs, Alexis Jordan nabs her

third consecutive No. 1 as "Acid Rain" ascends 3-1. It follows "Good Girl" (2011) and "Happiness" (2010). -Keith Caulfield

ance/Electronic

Iboard

May 18 2013

ARPLAVISTREAMING DATA COMPILED BY DICISCO BDS

niclscn

DA	NC	E CLUB SONGS™	
LAST	THIS	TITLE Artist	WKS. ON CHART
3	1	ACID RAIN Alexis Jordan	10
2	2	NEXT TO ME Emeli Sande	11
4		LET THERE BE LOVE Christina Aguilera	12
5	4	GLOWING Nikki Williams	8
1	5	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EVE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	8
6	6	CARRIED AWAY FRENCHUSS/COLUMBIA	7
10	7	PLAY HARD David Guetta Feat. Ne-Yo & Akon WHAT A MUSIC/ASTRALWERKS/CAPITOL	5
11	8	THIS IS OUR LOVE Sophi CRESCENT MOON	7
9	9	FLY AWAY Guinevere	9
15	10	GET UP (RATTLE) Bingo Players Feat. Far East Movement SPINNIN/CASABLANCA/REPUBLIC	5
17		SPIRNIN / CRSABLANCA/ NEPUBLIC HOLD ON NERVO ASTRALWERKS/CAPITOL	4
7	12	CLOSER Tegan And Sara	16
16	13	VAPOR/WARNER BROS. HELLO Stafford Brothers Feat. Lil Wayne & Christina Milian	7
14	14	CASH MONEY/REPUBLIC HOLD ME Ono Feat. Dave Aude	14
19	15	MIND TRAIN/TWISTED PEOPLE LIKE US Kelly Clarkson	3
18	16	I9/RCA/SONY MUSIC	6
40	17	GG GET LUCKY Daft Punk Feat. Pharrell Williams	2
12	18	READY TO LOVE Katrina	9
13	19	RED RED SHAKE THAT Gimm+lcky	10
22	20	HITSHOP/WMN I CAN'T WAIT Namy & Barbara Tucker	5
23	21	KING STREET KIRS HIGH Kirsty	6
20	22	SPINNIN HERE WITH YOU Asher Monroe	11
26	23	D EMPIRE HEARTBEAT Tony Moran VS Deborah Cooper	4
28	24	SUGAR HOUSE/MR. TAN MAN	4
32	25	BEATIFIQUE WHAT YOU ARE Bex	4
8	26	SYBASONIC HEAVEN Depeche Mode	4
21	27	VENUSNOTE/MUTE/COLUMBIA FEEL THIS MOMENT Pitbull Feat. Christina Aguilera	12
37	28	MR. 305/POLO GROUNDS/RCA INCREDIBLE Gravitonas	3
24	29	SOFO STAY Rihanna Feat. Mikky Ekko	8
30	30	SRP/DEF JAM/IDIMG POINTING FINGERS Stacey Jackson	9
39	31	3BIG SURRENDER Bouvier & Barona Feat. Abigail	
36	32	CARRILLO CUMBIA SEXY Juanes	3
29	32	UNIVERSAL MUSIC LATINO BAD HABITS Brass Knuckles	4
-		ULTRA HEART ATTACK Demi Lovato	7
50 42	34	HOLLYWOOD RUN DAT BACK Jadagrace	2
-	35	EPIC I LOVE IT Icona Pop Feat. Charli XCX	3
35 27	36	RECORD COMPANY TEN/BIG BEAT/RRP: YOU GOT THE LOVE Nick Skitz	22
-	37	HANDS UP Keenan Cahill Feat. Electrovamp	6
45	38	AUGMENTER/NINETHWAVE DANCE OF LIFE Amy Weber	2
41 31	39	DAUMAN I COULD BE THE ONE Avicii vs Nicky Romero	3
	40	LE7ELS/CASABLANCA/REPUBLIC AVICITVS NICKY ROTHERO BEAM ME UP (KILL-MODE) Cazzette	15
25	41	PRMD/4TH & BROADWAY/IDJMG	13
47	42	SRP/DEF JAM/IDJMG	2
38 HOT	43	ANGELINA LAVO	4
HOT SHOT DEBUT	44	THIS IS MY GOODBYE Antoine Clamaran POWER ONE ROCKS SUIT & TIE Justin Timberlake Feat. Jay Z	1
33	45	REA	10
NEW	46	#THATPOWER will.i.am Feat. Justin Bieber WILLLAM/INTERSCOPE	1
NEW	47	TONIGHT I'M GETTING OVER YOU Carly Rae Jepsen 604/SCHOOLBOY/INTERSCOPE	1
NEW	48	AGAIN Jessica Sutta Feat. Kemal Golden CITRUSONIC STEREOPHONIC	1
NEW	49	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	1
48	50	LET ME LIVE AGAIN Colton Ford	6

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Lits
May 18 2013

EURO DIGITAL SO

1

GET LUCKY

LET HER GO

PLAY HARD

#THATPOWER

RADIOACTIVE

BLURRED LINES

UNITED KINGDOM

TITLE

GET LUCKY

LET HER GO

PLAY HARD #THATPOWER

NEED U (100%)

YOU & ME

GET LUCKY

J'ME TIRE

WAITING ALL NIGHT

LAST THIS WEEK TITLE

1 2

2 3

6

4 4

3 5

14 6

7

5 8

9 8

10 17

SINGLES

LAST THIS WEEK WEEK

1 2

2 5

NEW

NEW 6

3

7 8

6

LAST 1

1

2

3

5

6 6

NEW 10

5 4

9

FRANCE

DIGITAL SONGS

2

3 4

4

5 UNDER PILED BY NIELSEN SOL

CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton

BASSY OF MUSIC/SONY MUSIC WAITING ALL NIGHT Rudimental Feat. Ella Eyre

JUST GIVE ME A REASON PInk Feat. Nate Ruess

INEED YOUR LOVE Calvin Harris Feat. Ellie Goulding

CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton

I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding

JUST GIVE ME A REASON PInk Feat. Nate Ruess

BLURRED LINES Robin Thicke Feat. T.I. + Pharrell

CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton

JUST GIVE ME A REASON PInk Feat. Nate Ruess

Daft Punk Feat. Pharrell Williams

David Guetta Feat, Ne-Yo & Akon

will.i.am Ft. Justin Bieber

Robin Thicke Ft. T.I. + Pharrell

LED BY THE OFFICIAL UK C

Daft Punk Feat. Pharrell Williams

David Guetta Feat, Ne-Yo & Akon

will.i.am Feat. Justin Bieber

Duke Dumont Feat. A*M*E

Disclosure Feat. Eliza Doolittle

Daft Punk Feat. Pharrell Williams

Rudimental Feat. Ella Evre

Imagine Dragons

Artist

Passenger

Artis

Maitre Gims

Alex Hepburn

N

Arti

Passenger

2	
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	Q

	1		
-3			

RE	7	PLAY HARD WHAT A MUSIC/VIRGIN	David Gue	tta Feat. Ne-Yo & Akon
8	8	LOCKED OUT OF	HEAVEN	Bruno Mars
7	9	HO HEY DUALTONE/DECCA		The Lumineers
9	10	THRIFT SHOP N MACKLEMORE	lacklemore 8	Ryan Lewis Feat. Wanz
CA	NA	DA		۲
BILL	BOARD	CANADIAN HOT 100	COMPILED BY NIE	LSEN SOUNDSCAN/NIELSEN BDS
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL		Artist
1	1	JUST GIVE ME A P	REASON	P!nk Feat. Nate Ruess
3	2	CAN'T HOLD US	acklemore & R	yan Lewis Feat. Ray Dalton
2	3	STAY SRP/DEF JAM/UNIVERSAL	Rih	anna Feat. Mikky Ekko
4	4	WHEN I WAS YOU	IR MAN	Bruno Mars
5	5	MIRRORS RCA/SONY MUSIC		Justin Timberlake
6	6	FEEL THIS MOMEN	NT Pitbull	Feat. Christina Aguilera
9	7	GET LUCKY DAFT LIFE/COLUMBIA/SONY MU	Daft Punk I	Feat. Pharrell Williams
7	8	HEART ATTACK		Demi Lovato
10	9	RED HANDS		Walk Off The Earth
8	10	INNER NINJA HALF-LIFE/UNIVERSAL	Class	ified Feat. David Miles

JA	PAN	1	
JAPA	N HOT	100 COMPILED B	Y HANSHIN/SOUNDSCAN JAPAN/PLANTECH
LAST WEEK	THIS WEEK	TITLE	Artist
22	1	RPG TOY'S FACTORY	SEKAI NO OWAR
NEW	2	REAL SEXY! PONY CANYON	Sexy Zon
6	3	KOI SURU KISETSU	Naoto Intiraym
4	4	MIRACLE	miw
NEW	5	SOREDEMO IKITE IKU	EXILE ATSUSHI & Nobuyuki Tsuj
83	6	GLAD YOU CAME	The Wante
3	7	SPARK Sandaime J S	oul Brothers from EXILE TRIB
36	8	YU,SANSAN	Creephy
RE	9	NORTH OF EDEN	Kyosuke Himur
9	10	GET LUCKY Da	ft Punk Feat. Pharrell William

GERMANY							
SING	LES		COMPILED BY MEDIA CONTROL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist				
7	1	SAFE AND SOUND	Capital Cities				
1	2	JUST GIVE ME A REASON	PInk Feat. Nate Ruess				
2	3	CAN'T HOLD US Macklemore &	Ryan Lewis Feat. Ray Dalton				
3	4	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger				
4	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons				
6	6	GET LUCKY Daft Punl	< Feat. Pharrell Williams				
10	7		James Arthur				
5	8	MIRRORS	Justin Timberlake				
NEW	9	AT THE BEGINNING/UNIVERSAL	Glasperlenspie				
8	10	THRIFT SHOP Macklemore	& Ryan Lewis Feat. Wanz				

	TAL SO		MPILED BY NIELSEN SOUNDSCAN INTERNATIONAL
LAST	THIS	TITLE IMPRINT/LABEL	Artist
1	1	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
4	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
2	3	LET HER GO BLACK CROW	Passenger
9	4		Bastille
5	5	THE OTHER SIDE	Jason Derulo
6	6	CAN'T HOLD US Mac	klemore & Ryan Lewis Feat. Ray Dalton
7	7	STILL INTO YOU FUELED BY RAMEN	Paramore
3	8	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding
10	9	HELLO Stafford Bro YOUNG MONEY/CASH MONEY/RE	thers Feat. Lil Wayne & Christina Milian
8	10	THANK YOU	МКТО

KOREA KOREA K-POP HOT 100			۲
			COMPILED BY BILLBOARD KOREA
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	BOM BOM BOM	Roy Kim
2	2	BOUNCE PIL RECORD	Cho Yong Pil
6	3	WHAT'S YOUR NAM	E? 4Minute
31	4	YOO HOO TS ENTER	Secret
NEW	5	FOR THE LAST TIME	VIBE
4	6	GENTLEMAN YG ENTERTAINMENT	PSY
3	7	I LOVE YOU SBSCONTENTSHUB	Akdong Musician
NEW	8	THE REAL REASON W	VHY WE BROKE UP Youn ha
5	9	HELLO PIL RECORD	Cho Yong Pil (Feat. VerbalJint)
NEW	10	YOU AND I	Yoo Seung Woo

70

HITS OF THE WORLD

AU	ISTI	RIA	_
DIGI	TAL SO	NGS CON	IPILED BY NIELSEN SOUNDSCAN INTERNATIONAL
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	ROSANA SCRUBLIFE/WARNER	Wax
2	2	JUST GIVE ME A R	EASON PInk Feat. Nate Ruess
4	3	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding
9	4	CAN'T HOLD US Ma	cklemore & Ryan Lewis Feat. Ray Dalton
7	5		James Arthur
5	6	HEY PORSCHE	Nelly
RE	7	PLAY HARD WHAT & MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon
3	8	LET HER GO BLACK CROW/EMBASSY OF MUSIC	Passenger
8	9	BELLA VITA GLOBAL/KONTOR	DJ Antoine vs. Mad Mark
6	10	BILDER IM KOPF	Sido

PO	RT	UGAL 🔞
DIGI	TAL SO	NGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL
LAST WEEK	THIS WEEK	TITLE Artist
1	1	GET LUCKY Daft Punk Feat. Pharrell Williams
2	2	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell
3	3	JUST GIVE ME A REASON PInk Feat. Nate Ruess
4	4	ON TOP OF THE WORLD Imagine Dragons
5	5	LI RECORDINGS/WARNER
7	6	STAY Rihanna Feat. Mikky Ekko
NEW	7	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC Passenger
RE	8	SCREAM & SHOUT will.i.am & Britney Spears
9	9	SORRI, SOU REI Natiruts
RE	10	ONE DAY / RECKONING SONG Asaf Avidan & The Mojos

FINLAND				
k Feat. Pharrell Williams	GET LUCKY Daft Pun	1	1	
PSY	GENTLEMAN YG/SILENT/SCHOOLBOY/REPUBLIC	2	2	
Sabotage Feat. VilleGalle	LEVIKSET REPEE Sini S	3	6	
PInk Feat. Nate Ruess	JUST GIVE ME A REASON	4	4	
The Winyls	BACK BEAT PERSONAL ASPECT	5	3	
Elokuu	TANAAN LAHTEE	6	10	
Haloo Helsinki!	VAPAUS KATEEN JAA	7	7	
nen Featuing Vainovaino	ENKELI Tuomas Kauha	8	8	
Ryan Lewis Feat. Ray Daltor	CAN'T HOLD US Macklemore &	9	NEW	
Samppa Linna Feat. Timo Jutila	NY RILLATAAN VIIMEISEEN ASTI WARNER/SONY MUSIC	10	NEW	

MEW	 		
NEW	7 <u>4</u> 1	7 ± 1 \	

VIELSEN SOUNDSCAN INTERNATIONAL	NGS C	AL SO	DIGIT
Artist	TITLE IMPRINT/LABEL	THIS WEEK	LAST WEEK
n Thicke Feat. T.I. + Pharrel	BLURRED LINES	1	1
Punk Feat. Pharrell Williams	GET LUCKY DAFT LIFE/COLUMBIA	2	3
Passenger	LET HER GO BLACK CROW	3	2
Lorde	ROYALS UNIVERSAL	4	4
tbull Feat. Christina Aguilera	FEEL THIS MOME	5	8
re & Ryan Lewis Feat. Ray Dalton	CAN'T HOLD US	6	5
Imagine Dragons	RADIOACTIVE KIDINAKORNER/INTERSCOPE	7	6
N PInk Feat. Nate Ruess	JUST GIVE ME A	8	9
James Arthur		9	7
Birdy	SKINNY LOVE	10	NEW

4

OXSCOLE May 18 2013

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35

\$388,148

DIANA KRALL

S, WINDSOR, ONTARIO, CA

4,187

1.000				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE	PROMOTER
1	\$2,507,490 (6,607,767 NUEV05 SOLES) \$189,74/\$39,85	THE CURE ESTADIO NACIONAL, LIMA, PERU APRIL 17	35,481 40,000	EVENPRO/WATER BROTHER
2	\$2,189,110 (4,405,275 REAIS) \$248.46/\$31.06	THE CURE AREMA ANHEMBI, SÃO PAULO, BRAZIL APRIL 6	19,570 25,000	EVENPRO/WATER BROTHER/XYZ LIVE
3	\$1,957,160 (3,619,765,000 PE505) \$181,13/\$70,29	THE CURE PARQUE SIMÓN BOLÍVAR, BOGOTÁ, COLOMBIA APRIL 19	15,719 20,000	EVENPRO/WATER BROTHER
4	\$1,359,740 (\$1,395,271 CANADIAN) \$57.98/\$38.49	MUSE, DEAD SARA BELL CENTRE, MONTREAL APRIL 23-24	24,939 25,000 TWO SHOWS	EVENKO, LIVE NATION, GREENLAND PRODUCTIONS
5	\$936,508 \$65/\$59.50	THE KILLERS, THE FELICE BROT BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO APRIL 27-28	HERS 15,729 TWO SELLOUTS	ANOTHER PLANET ENTERTAINMENT
6	\$757,385 (1,534,340 REAI5) \$296.17/\$49.36	THE CURE HSBC ARENA, RIO DE JANEIRO APRIL 4	6,637 10,000	EVENPRO/WATER BROTHER/XVZ LIVE
7	\$689,675 \$79.50/\$49.50	KENNY CHESNEY, ELI YOUNG BA VAN ANDEL ARENA, GRAND RAPIDS, MICH. APRIL 25	ND, KACEY N	THE MESSINA GROUP/AEG
8	\$665,563 \$79.50/\$39.50/\$22	KENNY CHESNEY, ELI YOUNG BA WELLS FARGO ARENA, DES MOINES, IOWA APRIL 27	12,069 13,452	THE MESSINA GROUP/AEG LIVE, MISCHELL PRODUCTIONS
9	\$637,469 (2,647,218,500 (UARANIES) \$192,65/\$17,46	THE CURE JOCKEY CLUB, ASUNCIÓN, PARAGUAY, SOUTH AMERICA APRIL 9	12,471	EVENPRO/WATER BROTHER
10	\$594,683 \$51.50/\$41.50	THE BLACK KEYS, FLAMING LIPS SPRINT CENTER, KANSAS CITY APRIL 28	1047.0075	FRANK PRODUCTIONS, NS2
n	\$590,067 (\$603,444 CANADIAN) \$58,18/\$38,62	MUSE, BIFFY CLYRO COLISÉ PEPSI, QUEBEC CITY, CANADA APRIL 26	10,398 11,815	EVENKO, LIVE NATION
12	\$584,412 \$77/\$39.50/\$25	KENNY CHESNEY, ELI YOUNG BA PEORIA CIVIC CENTER, PEORIA, ILL. APRIL 26	h0486325	THE MESSINA GROUP/AEG LIVE, MISCHELL PRODUCTIONS
13	\$562,284 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. APRIL 20		AEG LIVE
14	\$541,443 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER BI-LO CENTER, GREENVILLE, S.C. APRIL 16	1-554207605	AEG LIVE
15	\$493,596 \$66/\$46	CARRIE UNDERWOOD, HUNTER TOYOTA CENTER, HOUSTON APRIL 23		AEG LIVE
16	\$452,419 (880,719 REAIS) \$256.85/\$46.23	JONAS BROTHERS CREDICARD HALL, SÃO PAULO, BRAZIL MARCH IO	5,903 6,370	T4F-TIME FOR FUN
17	\$448,800 \$55	GREEN DAY, BEST COAST HEARST GREEK THEATRE, BERKELEY, CALIF. APRIL 16	8,500 SELLOUT	ANOTHER PLANET ENTERTAINMENT
18	\$438,030 \$63.50/\$43.50	COLONIAL LIFE ARENA, COLUMBIA, S.C. APRIL 17		AEG LIVE
19	\$430,308 (847,026 REAIS) \$127.01/\$25.40	DJAVAN CREDICARD HALL, SÃO PAULO, BRAZIL MARCH 14-16	9,022 10,665 THREE SHOWS	T4F-TIME FOR FUN
20	\$420,750 \$49,50	SIGUR ROS, ONEOHTRIX POINT BILL GRAHAM CVIC AUDITORIUM, SAN FRANCISCO APRIL 17	Mineral Products	ANOTHER PLANET ENTERTAINMENT
21	\$416,287 \$247/\$46.50	LEONARD COHEN FOX THEATRE, ATLANTA MARCH 22	3,420	AEG LIVE
22	\$411,234 (22,476,000 RUPEES) \$114,35/\$45,74	TIËSTO UNITECH GOLF AND COUNTRY CLUB, DELHI, INDIA MARCH 3]	8,603 9,700	PERCEPT
23	\$411,138 (\$395,325 AUSTRALIAN) \$78	ED SHEERAN, PASSENGER, GAB WIN ENTERTAINMENT CENTRE, WOLLONGONG, AUSTRALIA FEB, 28	RIELLE APLIN	FRONTIER TOURING
24	\$410,395 \$49,75/\$25	MIRANDA LAMBERT, DIERKS BE VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. MARCH 16		RICE
25	\$409,042 (5,039,273 PES05) \$50,97	ALIVE MUSIC FESTIVAL: CHUCK	12.001/10/201	OCESA-CIE
26	\$406,339 \$63.50/\$43.50	CARRIE UNDERWOOD, HUNTER ROANOKE CIVIC CENTER, ROANOKE, VA. MARCH 23	6,894 SELLOUT	AEG LIVE
27	\$406,330 \$155.75/\$21	RICARDO ARJONA VERIZON THEATRE, GRAND PRAIRIE, TEXAS FER. 20	5,102 6,333	SBS ENTERTAINMENT
28	\$404,651 (\$389,013 AUSTRALIAN) \$165.39/\$118.58	SANTANA, STEVE MILLER BAND ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA MARCH 22		CHUGG ENTERTAINMENT
29	\$400,639 (\$388,562 AUSTRALIAN) \$236.12/\$91.77	THE JACKSONS	3,383 5,430	ENTOURAGE ENTERTAINMENT
30	\$397,943 \$139/\$99/\$75/\$45	ANDRÉ RIEU NOKIA THEATRE L.A. LIVE, LOS ANGELES MARCH 14	4,863	ANDRÉ RIEU PRODUCTIONS
31	\$396,308 \$145/\$47.50	CHARLIE WILSON, TYRESE THE THEATER AT MADISON SQUARE GARDEN, NEW YORK FEB. 23	4,958 SELLOUT	ON THE ROCKS ENTERTAINMENT
32	\$393,964 (\$403,407 CANADIAN) \$135,75/\$43,95	ANDRÉ RIEU ROGERS ARENA, VANCOUVER MARCH 20	4,699 7.102	ANDRÉ RIEU PRODUCTIONS
33	\$135./5/\$43.95 \$392,911 (1,034.056 NUEVOS SOLES) \$136.79/\$35.91	MARCH 20 KEANE PARQUE DE LA EXPOSICIÓN, LIMA, PERU APRIL 5	6,106 SELLOUT	EVENPRO/WATER BROTHER
34	\$390,890 \$142.86/\$21	RICARDO ARJONA PLANET HOLLYWOOD THEATRE, LAS VEGAS FEB, 28	5,990 7,099	SBS ENTERTAINMENT, CAESARS WORLD ENTERTAINMENT
	2			

CONCERT GROSSES



The Cure Returns **To South** America

The Cure (above) claims five of the top 10 concerts this week, based on box-office stats reported from the band's brief trek through South America-its first tour on the continent in 17 years. The band played shows in eight Latin American cities in April, including the five on this week's chart. The top grosser, at No. 1, is an April 17 stadium performance in Lima, Peru. The city's 60-year-old football stadium held a crowd of more than 35.000, collecting \$2.5 million in ticket sales revenue. The No. 2 performance, also topping the \$2 million mark, took place April 6 in São Paulo with 20.000 in attendance. The band's top five tally is rounded out by concerts in Bogotá, Colombia, and Asunción, Paraguay (Nos. 3 and 9, respectively), along with the tour opener on April 4 in Rio de Janeiro (No. 6). Reported earlier and ranked second on last week's chart was the tour closer, a stadium date grossing \$3.4 million from a crowd of 57,304 at Mexico City's Foro Sol. Overall box-office grosses from the Cure's Latin tour total \$11.4 million from the six performances that have been reported. Attendance totaled 148,000 in those six markets. -Bob Allen

C3 PRESENTS, CAESARS WORLD ENTERTAINMENT

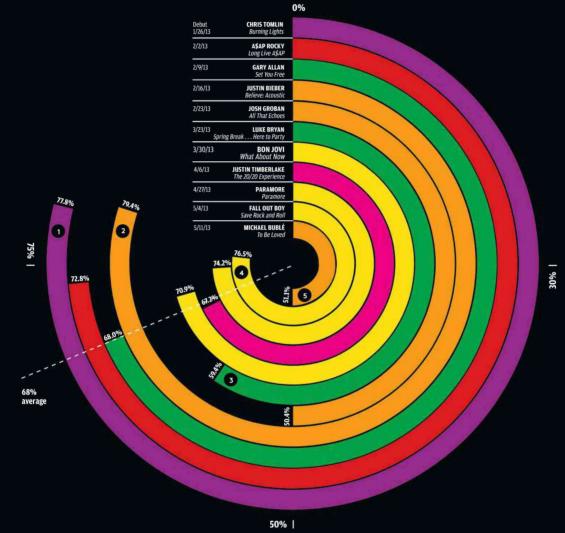
CODA

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

Trend Report:

Second-Week Declines For No. 1-Debuting Albums On The Billboard 200 This Year

This week, Michael Bublé's *To Be Loved* tallies the second-smallest decline among No. 1 debuts this year. It falls by just 51% in its second week on the Billboard 200. In light of that, we take a look at 2013's No. 1-debuting albums on the chart and how they performed in their second week, compared with the average percentage drop among all 11 No. 1 bows this year.



CHRIS TOMLIN,

BURNING LIGHTS DEBUT: 73,000 SECOND WEEK: 16,000 DOWN 77.8%

Christian artist Tomlin's Burning Lights has the year's secondlargest tumble from a No. 1 debut, with only Justin Bieber's Believe Acoustic tallying a bigger secondweek slumg (79.4%). Much of Tomlin's first-week sales were bolstered by pre-orders—as is standard with big-name Christian and gospel acts—so his first week was inflated with banked sales. The pumped debut was simply unsustainable after its debut frame

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JUSTIN BIEBER,

BELIEVE: ACOUSTIC

SECOND WEEK: 43,000 DOWN 79.4% The biggest fall so far belongs to Bieber, thanks in part to

digital pre-orders and the limited appeal of acoustic

albums. Down by 79.4% in its second week, *Believe*:

Acoustic high-tailed it out of the top 10 after only two

weeks. This issue, after a

week away, it re-enters at No. 182.

DEBUT: 211,000

LUKE BRYAN, SPRING BREAK ... HERE TO PARTY DEBUT: 150,000 SECOND WEEK: 61,000

DOWN 59.4% The two country albums that started at No. 1 this year both had relatively modest second-week declines. Bryan fell by just 59.4% (beating the average fail overall), while Gary Allan's Set You Free slipped by 68%. One could conclude that country consumers aren't laser-focused on an album's release week, unlike genres like rock or hip-hop.

FALL OUT BOY, SAVE ROCK AND ROLL DEBUT: 154,000 SECOND WEEK: 36,000

4

SECOND WEEK: 58,000 DOW/76.5% Rock albums that debut at No. 1 have had a hard time sustaining sales in their second week, as evidenced by the significant tumbles of Fall Out Boy, Paramore and Bon Jou. Another way of looking at the data: Everyone that wanted to buy Fall Out Boy or Paramore's albums did so in their debut week.

5 MICHAEL BUBLÉ,

TO BELOVED DEBUT: 195,000 SECOND WEK: 96,000 DOWNS1.1% The adult-leaning pop albums by Bublé and Josh Groban have the two-smallest sophomore-weak daclines so far in 2013. Many fans of Bublé and Groban are likely older women who aren't always aware of an album's release date. So, one can imagine a lot of casual purchases made in the two album's second weeks.

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Samsung GALAXY 54 Vegas BUFFALO CAMBIO

. CHRISTINA AGUILERA



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 Live Counterclaim Reporting & Management
 Clear Licensee Royalty Data - No Confusing Abbreviations or Codes
 Detailed Royalty Analysis – By Song, Product, Territory, Right & Writer
 Flexible Online Advances – Amount Updated Weekly for Collections
 User Generated YouTube Videos with Earnings & Views Data
 Individualized Global Chart Position Data for Client Songs
 Live Global Synch Activity – Requests, Licenses, Payments & Videos

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