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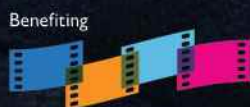
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VIEWPOINT

19
OCT
2013

THIS WEEK
Volume 125
No. 40



James Gosnell
photographed
at the APA
offices in
Beverly Hills,
Calif.

FEATURE

P.24 “This is still a young man’s game, so we have to stay young. Music allows you to do that, especially rock’n’roll.”

EDDIE VEDDER

FEATURE

P.32 “Sports is a mature business and they have lots of teams and inventory and lots of product. Music is reliant on artist cycles—on who tours—and we’re also reliant on a more sophisticated brand getting in music.”

TIM WORCESTER, CAA



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1 Lorde crowns Hot 100 **2** Drake album debuts at No. 1 **3** YouTube’s first music awards show **4** “Breaking Bad” finale’s Badfinger synch **5** New label signings: Ylvis, Leah Turner, Danny Orton



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QUESTIONS ANSWERED

P.18 “I used to think of the entertainment business as being an umbrella, and now it’s a circus tent. It’s grown in so many directions.”

JAMES GOSNELL, APA TALENT & LITERARY AGENCY

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SERGIO PIZZOLANTE, E! NETWORKS LATIN AMERICA

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Pearl Jam photograph by Danny Clinch.

TOP LINE

[THE Action]



TOURING

Back In The Public Eye

Robert F.X. Sillerman successfully returns to Wall Street with SFX, but investors are less keen on the pricey EDM bet

By Glenn Peoples

SFX Entertainment's debut on Wall Street on Oct. 9 wasn't picture-perfect but succeeded in raising \$260 million to complete planned acquisitions and pursue additional companies to complement its mini-empire. But the market spoke loud and clear: The price of the initial public offering was too high. 📉 SFX sold 20 million shares priced at \$13 per share to institutional investors, valuing the company at slightly more than \$1 billion. The market was less enthusiastic. The next day, SFX's shares, which trade on the Nasdaq Global Select Market under the ticker SFXE, reached a high of \$13.39, fell to \$10.64, then closed at \$11.89. 📉 The bad start is bad news for investors. "Given that the stock is trading below \$13, it's going to be hard to get back to the IPO price," says Rich Tullo, an analyst →

Robert F.X. Sillerman (right) and **Afrojack** celebrate SFX's trading debut after ringing the bell at the Nasdaq market in New York's Times Square.



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Sound-Exchange Soars

Sound-Exchange set another record

for distributions in the third quarter, paying out \$153.7 million in royalties to labels and artists. The organization, the only one of its kind that can collect and distribute royalties from Internet, satellite and cable radio, has steadily increased payments in recent years, setting a new record in three of the last four quarters. Results this quarter are up 25% from the same time in 2012 and nearly 75% from the year before that.



All-New NARM
NARM, the National Assn. of Recording

Merchandisers, is now the Music Business Assn. The group, founded in 1958 to advocate for music retailers and distributors, announced the name change and concurrent organizational restructuring in a move to better-position itself in what it called a dramatically changed music industry. As a part of the changes, the organization will appoint six new board members and expand its focus beyond recorded music.



AMA Noms
Macklemore & Ryan Lewis lead the pack of this year's

American Music Award nominations with six nods, including artist of the year. The AMAs, produced by Billboard sister company Dick Clark Productions in partnership with Cumulus, Time Warner Cable, Yahoo and Music Choice, will take place Nov. 24 at the Nokia Theatre in Los Angeles. In addition to the Billboard Hot 100-conquering indie rap duo, top nominees include Justin Timberlake, Taylor Swift and Rihanna. Fans vote on the awards online and, this year for the first time, can also tweet their votes.



Twitter's Women Problem

Twitter is under fire on the eve

of its initial public offering for its lack of women on the company's executive board, with few females in high-ranking positions elsewhere. The micro-blogging platform filed documents with the Securities and Exchange Commission recently, revealing the depth of its male-dominated culture. Though CEO Dick Costolo defended Twitter by citing a lack of qualified candidates, industry watchers were quick to dispute the claim.



Macklemore (right) and **Ryan Lewis**

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SFX continued from p. 4

at Albert Fried & Co. He believes SFX shares could have closed the day higher had the IPO price been less than \$13. Instead of creating momentum, the price ended up hurting the stock's performance and created a psychological threshold—the \$13 IPO price—that could be difficult to break through.

But the stock's bad start isn't necessarily bad for SFX, although the company will have to work hard to improve its perception on Wall Street. By setting the price at \$13—the high end of the \$11-\$13 target range—underwriters were able to maximize the amount raised from the IPO.

With so much cash in the bank, where does SFX go from here? Some of the company's plans are already known. Other parts of SFX's future are open to speculation, although comments by chairman/CEO Robert F.X. Sillerman provide some clues.

More than half of the \$260 million IPO proceeds are already spoken for. As SFX outlined in its IPO filing with the Securities and Exchange Commission, the proceeds will be used to fund the cash portions of planned acquisitions of ID&T, i-Motion, Totem and Made. Those four deals will require cash payments of \$149.7 million in addition to the cancellation of debt, issuance of a promissory note and payment in shares of common stock.

Additional acquisitions are possible. SFX's IPO filing is ambiguous, stating the balance of the proceeds may fund "other general corporate purposes" that "may include" additional acquisitions.

Sillerman himself says, albeit also ambiguously, that SFX will eye more than concert promoters. After ringing the bell at the Nasdaq in New York, he told Billboard the IPO proceeds could be used to acquire ticketing and media companies in addition to concert promoters. In effect, what Sillerman is saying is today's concert promoter doesn't engage in just concert promotion. A promoter needs a diversified business model. It needs higher-margin businesses built on the successes of its low-margin promotion business. In short, today's promoter needs a business model like that of Live Nation.

Through the years, Live Nation has added components SFX doesn't have. It merged with Ticketmaster in 2010, adding the leading ticketing business and influential artist management division that would become Artist Nation. The ticketing and promotion help reinforce one another: Ticketing clients are lured and retained by the ability to host Live Nation tours. Live Nation has also built a strong sponsorship division that already contributes nearly one-third of the company's adjusted operating income.

As Sillerman hinted, SFX could replicate the Live Nation model and add components to create a more complete company. A number of ticketing companies could be acquisition targets. Specifically, Eventbrite has a footprint in EDM and caters to the general-admission events common in the genre. SFX could also target sponsorship companies to help monetize its large, youthful customer base. Media properties would also make sensible acquisitions. SFX has already acquired Beatport, an EDM download store and online gathering place. Additional media properties would help SFX derive more value from its sponsorship business and drive attendance at its events. ●

DIGITAL

No Free Lunches

Beats Music dances around 'freemium' vs. premium dilemma as the wait for launch rolls on
By Alex Pham and Glenn Peoples



Syndctd Entertainment, which recently oversaw a theatrical, 40th-anniversary rerelease of classic reggae film "The Harder They Come," will also release the Stone Roses documentary "Made of Stone" in North America on Nov. 6.

As other services continue down the path of giving away more music for free, Beats Music is heading in the opposite direction, betting that people will pay for music if it's marketed and packaged the right way—just as it did with the headphones market years ago.

When it launches in the coming months, Beats Music is likely to eschew the "freemium" model increasingly embraced by other on-demand music services as a way to entice users to try out a free but limited tier in hopes that they will decide to pay for premium functionality, according to people familiar with Beats' plans.

That doesn't mean Beats won't offer promotions, such as extended free-trial periods bundled with Beats headset purchases or with carrier sign-ups. It also doesn't rule out the possibility that the Santa Monica, Calif., music service could offer a free option in the future, sources say. But for now at least, the emphasis will be on offering a service that is about exclusivity.

One reason Beats might feel more confident about the rollout of a so-called premium-only service is that it hopes to partner with the No. 2 U.S. wireless operator—AT&T—soon after launch with the promise of integrated billing, which is expected to greatly improve consumer adoption. With 108 million subscribers on the AT&T platform, converting even a small percentage of those could see it catch up with market leaders like Spotify.

This runs counter to the current trend, which has been to leverage the power of free music. The latest example of this is Rdio, which last month let users in the United States, Canada and Australia listen to radio stations on its mobile app without paying. (Rdio is available in 28 other countries.) Rdio also will soon offer an ad-supported tier of its Web-based service, in partnership with Cumulus Media, which will sell the ads.

The free mobile-radio tactic is also employed by Slacker, iTunes Radio, Songza and, in the United States only, Spotify. Slacker has a free option but sells subscriptions to ad-free (\$3.99 per month) and on-demand services (\$9.99 per month). iTunes Radio offers a free,

THE BIG NUMBER

Number of AT&T's wireless subscribers.



Rival subscription services.

It's possible that rivals like Spotify and Rdio are secretly hoping that Beats succeeds in its plan to convince people that music is worth paying for—and helps to reverse the desperate downward spiral toward free.



Jimmy Iovine (left) and Dr. Dre

ad-supported radio service that encourages track downloads and the use of iTunes Match.

Some of the free functionality is done to avoid the "dead app" problem that occurs when a listener's free trial ends and the app ceases to function unless the user pays. Having limited music access helps prevent potential customers from uninstalling the app.

There have been two notable exceptions: Rhapsody and Muve Music. Aside from free trials, Rhapsody has avoided the freemium model. This could change as the company's new leadership rethinks prior tactics, which haven't yielded significant growth in its customer base. Rhapsody's membership has stubbornly remained around 1 million during the last two years.

The other exception, Muve, involves the backing of a telecommunications carrier—Leap Wireless. Even so, Leap didn't necessarily see its music service as a profit center so much as a way to keep its customers from switching to another carrier.

For Beats, the service must be able to stand on its own financially. Though Beats Music grew out of Beats Electronics, the two became separate corporate entities earlier this year. While Jimmy Iovine and Dr. Dre are owners in both, Beats Music is backed by a \$60 million investment from Access Industries, and Beats Electronics recently secured a \$500 million investment from the Carlyle Group. So while Beats Electronics can provide some marketing cover for Beats Music, the service won't be able to afford lavish giveaways.

Instead, the service will rely on design, curation features and, if Beats' success with its headphones business is any guide, an extensive marketing budget. The idea is to differentiate through packaging of what is essentially the same catalog of music offered by virtually all of its rivals. In other words, Beats is promising a tasty, gourmet experience, but no free lunches. ●



Len Blavatnik. The billionaire owner of Warner Music Group has hedged his bets nicely—as a minority owner in Beats and as the owner of a major record company that's on the receiving end of a sizable portion of the royalties Beats must pay out. The potential upside is significant.

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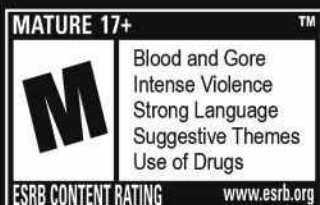
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THEME FROM CALL OF DUTY[®]: BLACK OPS II

BY TRENT REZNOR



DIGITAL

Mainstreaming Radio

Research shows more connected Americans listening to Internet radio services than ever, particularly in the home and workplace

By Alex Pham



The enclosed CMA Voter Guide contains the following errors: Merle Haggard was misnamed in a caption (page 14); George Strait has also won the CMA's producer of the year award (page 16); song of the year nominee "Mama's Broken Heart" was performed by Miranda Lambert (page 22); Barbara Mandrell's husband's name is Ken (page 25); Little Big Town's "Tornado" is also up for music video of the year (page 31).

Radio is still king. But the places and types of radio that Americans dial into are becoming many and more varied. According to a recent study by Edison Research that was jointly commissioned by Pandora, Spotify and TuneIn, one out of every two online Americans has streamed music over the Internet. They do so in many of the same places they also consume traditional broadcast radio—the car, at home, while working, out walking, exercising and taking public transportation. This is largely because high-speed data access is becoming more ubiquitous and somewhat less expensive, allowing listeners more freedom to choose their music-listening format.

Of course, there are still workplaces that ban the usage of streaming radio because of the cumulative bandwidth costs. And not all Americans have online access. According to a recent study by the Pew Research Center, 15% of U.S. adults don't use the Internet at all.

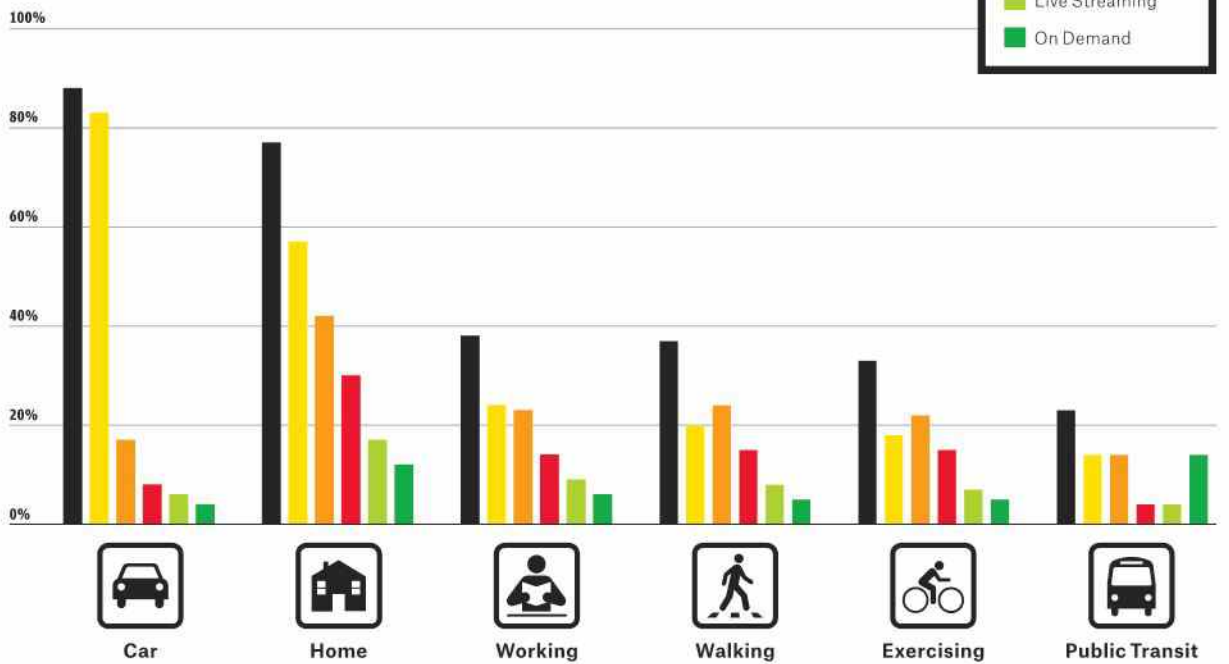
Those who do are finding more places to plug in and dial up music. One out of three streaming music listeners has used Web-connected TV sets for access, while one-third stream music from the in-dash entertainment systems in their cars.

"The advent of mobile listening, and the proliferation of choices for the types of Internet audio, have transformed the medium from niche activity to major media channel in under 10 years," Edison Research president Larry Rosin says.

The implication is that where listeners go, advertisers will follow—eventually. Spending on digital music advertising in the United States is expected to grow to \$970 million this year, up from \$850 million

Personalized radio services like Pandora are more popular at home, but on-demand music like Spotify is preferred while listeners are on the go.

Percent Of Online Americans Who Listen To...



The computer remains the top device used to stream music, but the smartphone is a close second and the tablet is catching up fast.

Of Those Who Listen To Streaming Music



Cannibalization Or Market Growth?

Time Listening To Streaming Music



Source: Edison Research

¹ The study is based on an online survey of 3,016 Americans ages 12 and older. Listeners were able to check multiple types of radio formats.

² Streaming music includes personalized radio like Pandora and Slacker, live streaming radio services like TuneIn and such on-demand subscription music services as Spotify.

in 2012, according to eMarketer. While that amount is still a fraction of the \$15.7 billion expected for traditional broadcast radio ads, spending on Internet radio

is growing at a much faster tempo—13% in 2013 compared with just 1.5% for over-the-air AM/FM, according to eMarketer. ●

A Slice Of Splice

Early-stage investors get behind former GroupMe founder's new music collaboration service

By Alex Pham

Who says no one invests in music startups? Splice, a music collaboration service that has yet to fully launch, has raised \$2.8 million in angel and venture financing from a host of high-profile investors in a seed round led by Union Square Ventures, which has also invested in Turntable.fm.

The service lets artists collaborate in the cloud to create music using standard digital tools like Ableton Live, then share their works with fans to solicit feedback, much in the same way SoundCloud is used as a sounding board.

The startup was backed by a who's who of early-stage investors including True Ventures, Lerer Ventures, SV Angel, First Round Capital, Code Advisors, David Tisch, Rob Wiesenthal and Seth Goldstein. Tisch is founder of BoxGroup, a boutique investment firm based in New York that's also invested in Fab, Boxee and Vine; Wiesenthal is COO of Warner Music Group; Goldstein is chief executive of DJZ and

chairman of Turntable.fm; and Andy Weissman, a partner at Union Square Ventures, will join Splice's board.

The service launched in a closed beta on Oct. 9, and the backers are betting as much on the founders as on the business model. Based in New York, Splice was started by Steve Martocci and Matt Aimonetti. Martocci had co-founded GroupMe, a messaging service that Skype acquired in 2011; Tisch was an investor in GroupMe. Aimonetti was a senior engineer at LivingSocial and, before that, a senior staff engineer at Sony Computer Entertainment America.

The company hasn't disclosed how it plans to generate revenue, although similar artist collaboration services like Gobbler offer a free, basic tier alongside paid options that have more features.

For now, artists who want to try out the service must sign up at the company's site and wait for an invitation. ●



Rolling Stone

JOHN FOGERTY

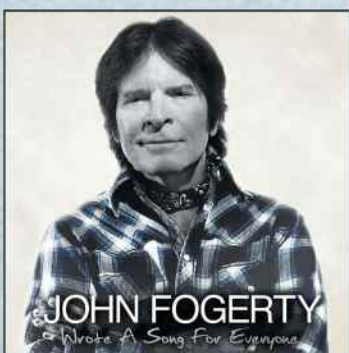
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VANGUARD

.biz

"The Sing-Off" will return to NBC beginning Dec. 9 for seven episodes. A two-hour finale of the a cappella singing show will air Dec. 23. The winning group will receive a recording contract and \$100,000.

LABELS

Concord Plots New Future

Wood Creek-led investors eye Nashville, children's music and subscriptions

By Phil Gallo

As it prepares for the Oct. 15 release of Paul McCartney's *New*, Concord Music Group doesn't look that different from when it was under the umbrella of Australian film company Village Roadshow. But in the six months since it was purchased by an investment group led by Wood Creek Capital Management, it has internally centralized back-room operations, purchased a children's music label and is searching for office space in Nashville so that Rounder Records can relocate after 40 years in Boston.

"After we closed the acquisition, our next most important investment was to take two or three months to get to know everybody and talk to management to see how to best position for the future," says Steve Smith, Concord's new chairman of the board who orchestrated the purchase. "A lot of other people might have looked at this opportunity as one for consolidation, but it never occurred to us to buy Concord and disassemble it. We're going to ramp up even more development and acquisition."

The first acquisition, finalized the first week of October, was Music for Little People, a 25-year-old label that will now be part of Rounder's operation. Children's music and country, Concord president/CEO Glenn Barros says, are two key areas of growth for the label group that has had success this year with albums by Steve Martin & Edie Brickell, Valerie June and Chick Corea.

"I've often thought the 0-5 age range is an underserved market and consistent with what we know—work with artists who appeal to the adult consumer," Barros says, emphasizing that all of Concord's music is geared toward adult listeners. "In the country world, we see great artists who are not getting the attention of the establishment because radio has passed them by. It's just a different phase in their career, and I think that's an area where we can excel."

Key to developing both genres will be Rounder's presence in Nashville. Rounder president John Virant says the company is planning to move early next year,

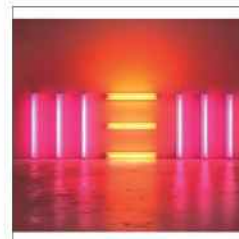


and its staff will be between 12 and 15 people. Next year will see new albums by Alison Krauss, Minnie Driver and Mary Chapin Carpenter with the London Symphony, and the label plans to put out about 10 albums a year going forward.

"Fundamentally, I don't think it will change the A&R direction of the company," Virant says of the move to Nashville. "There's got to be something said for serendipity, being part of the community, the great universities there and running into people at shows. We will be a real presence."

Besides Virant, Rounder's team will be led by VP of A&R Scott Billington, senior director of promotion Howard Frank and project manager Eliza Levy. As part of the reorganization, Rounder, Fantasy Label Group (Concord Records, Stax, Hear Music) and the jazz-centric Concord-Telarc Label Group will be supported by consolidated teams in the sales, promotion, publicity, online marketing, international and licensing divisions. The company is looking to hire a chief marketing officer to oversee the operations.

Smith first partnered with Wood Creek in 2005 to purchase publisher Bicycle Music. When Village Roadshow decided to sell Concord, Smith assembled a team of 32 investors that includes himself, consultant Scott Pascucci and members of Concord's man-



Among Concord's releases this year are Paul McCartney's *New* and Valerie June's *Pushin' Against a Stone*.

agement to buy the label for a reported \$115 million.

For Smith and Barros, Concord's next step involves entry into subscription services, improving curatorial efforts and developing products with a music component. Barros is particularly bullish on bundling music with physical products and limited-edition releases from Concord's extensive catalogs "that celebrate pride of ownership," he says. Next year, for example, will be the 10th anniversary of Ray Charles' Grammy Award-winning *Genius Loves Company*.

"We believe that we're at a real transformational moment here and that global access to streaming services is rewriting formulas that investors like us use to evaluate the quality of music investments," Smith says. "We see a rapidly accelerating earnings opportunity from subscription and premium services while we're still selling physical goods and our digital business is growing." ●



Nashville. While Alison Krauss is one of the company's biggest sellers, moving Rounder Records to Nashville will enable more on-the-ground contact with the community of musicians, songwriters and copyright holders.



Jazz catalog. Growing interest in vinyl and a streamlined catalog division has Glenn Barros looking to take advantage of limited editions and extensive collections dedicated to such artists as Sonny Rollins and Bill Evans from the group's various labels.



Children's music. Combining Rounder and Music for Little People increases opportunities for musicians to contribute to family-oriented projects. Just as Rounder has gone outside of its roster for recent Woody Guthrie and Duane Allman projects, it can now do higher-profile multi-artist projects for kids.



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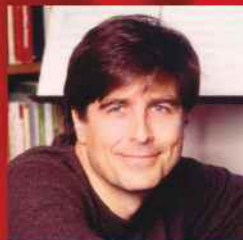
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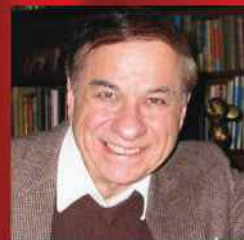
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DIGITAL

A Better Network

The Orchard reorganizes its YouTube networks to drive revenue

By Alex Pham

As revenue streams for the music business continue to diversify and splinter in various directions, distributors and labels large and small have had to adapt, restructuring their organizations to take advantage of burgeoning opportunities on platforms like YouTube and Facebook.

The Orchard, a company that started 16 years ago as an independent record-distribution shop on Orchard Street in New York, is one such example, this week unveiling a YouTube multichannel network.

The distributor, whose label clients include French Kiss Records and Pure Noise, has reorganized its business to focus on YouTube as a distinct retail business and flesh out the types of services it offers to clients who distribute on the platform in order to take advantage of an emerging MCN business model.

"YouTube has become one of our top five sources of digital retail revenue, up from almost nothing four years ago," the Orchard CEO Brad Navin says. "It's become just another form of retail, but in a non-traditional way."

Several labels and publishers have regrouped to varying degrees in

order to optimize YouTube as a new source of revenue. Kobalt Music Group in May launched a dashboard for its artists to monitor how much money their music was generating from user-uploaded videos. Sony/ATV has been testing a program called We Are the Hits to spur publishing revenue from YouTube covers.

The Orchard kicked off its MCN announcement by introducing BACON, a system that automatically monetizes videos uploaded by its channel partners.

THE BIG NUMBER

Unique viewers of the Orchard's YouTube networks in the United States during August.



that finds content on behalf of our client and quickly enables payment," says Navin, who estimates that the new system saves the company 250 hours of labor per month from employees manually claiming videos.

The Orchard's MCN is a combination of owned and operated channels as well as channels owned by such partners as Pure Noise, French Kiss and Metal Injection. All told, the Orchard ranked as the sixth-largest YouTube partner as measured by unique viewers in August, with 21.2 million uniques in the United States.

The system, which stands for Bulk Automated Claiming for the Orchard Network, switches on ads within minutes—taking advantage of early views. This is especially important for music videos, which typically garner most of their views within the first few days of going up.

"It's a proprietary tool that finds content on behalf of our client and quickly enables payment," says Navin, who estimates that the new system saves the company 250 hours of labor per month from employees manually claiming videos.



The Orchard CEO **Brad Navin**

But many of the components of the Orchard's MCN aren't new. The company has operated its own Orchard.tv YouTube channel since 2006 and was among YouTube's first premium content partners in 2008, when the Google-owned video platform rolled out its ad-revenue sharing program. Since then, the Orchard has managed YouTube channels for hundreds of independent artists and labels. "It's a natural evolution of what the Orchard has always done for artists," Navin says.

For some label clients, such as FERIA Music in Chile and FM Discos in Colombia, YouTube has become the top source of revenue, but managing their channels effectively has become an increasingly complicated affair. To support the new MCN business, the Orchard has been adding staff—up to half a dozen in the last month alone, bringing the number of employees working solely on YouTube to 26, or about 17% of the company's workforce.

"The power of the MCN model is that it provides us with a framework for managing all of that," Navin says. "As an MCN, we're able to raise our ad rates by selling our own ad inventory across the 180,000 premium videos we manage and initiate audience development with cross-channel promotions." ●

.biz

TOURING

Sound Waves

Los Angeles promoters debut new venue with inaugural ticketed festivals on a pier

By Phil Gallo

Kobalt Music Group has recruited Tomas Ericsson to take up the new position of president of society relations. Ericsson, who joins the Kobalt executive management team, will be responsible for extending and maintaining Kobalt's relationships with global performance societies and digital service providers.

For decades, California's Santa Monica Pier has been home to amusement park rides, great food and free summertime concerts. Two promoters from across town, however, have taken initial steps to turn the waterfront tourist destination into a home for ticketed festivals.

Martin Fleischmann and Mitchell Frank staged the Beach Ball, featuring reggae and soul acts, in September and a West Coast edition of the Newport Folk Festival with headliners Neko Case, Brett Dennen and Conor Oberst the weekend of Oct. 5. Attendance at the folk show, held under the banner of Way Over Yonder and organized in conjunction with the Newport Folk Festival, was strong enough to start talks on a return engagement next year.

"On Saturday we had 3,000 people and Sunday was about 250 lighter," says Fleischmann, the owner of



Rum & Humble, who has staged the free pier concerts for the last three years. "The venue capacity was about 5,500 each day, so 3,000 people was our baseline. It's a great start."

The success of the two festivals enhances the potential for the pier to become a regular outdoor venue on the affluent West Side of Los Angeles, where no under-the-stars theaters are located. It took two East Siders to do it: Fleischmann, who also books shows at the 17,300-seat Hollywood Bowl and has Avicii and Lionel Richie coming up, and Spaceland Productions owner Frank, who ran the Spaceland club and organized the Sunset Junction festival in Silver Lake.

"I wish we had a nice open space on the East Side to do

Way Over Yonder promoters **Martin Fleischmann** (left) and **Mitchell Frank** (center) with Newport Folk Festival producer **Jay Sweet** at the festival they put on at the Santa Monica pier.

a festival," Frank said at a pre-festival soiree on Oct. 4. "But you'd be looking at a freeway instead of the ocean."

For the two festivals, Frank and Fleischmann handled the technical duties, infrastructure and marketing; Newport Folk Festival producer Jay Sweet and Fleischmann did the booking; and the Newport organization provided social media support. At the event the night before the concert, Fleischmann and Frank compared their prior experiences to their latest.

Most of that education came in the production and staging—one has to be careful to not overload a structure jutting into the Pacific Ocean—but the logistics of everything from housing to hooking up band equipment was magnified when compared with the 10 shows in the Twilight Concert Series that ran from July to September, closing with a free Jimmy Cliff show that attracted about 30,000 people to the beach.

"The free shows have several limits, including a financial limit," Fleischmann says. "The types of artists we were looking at to headline these festivals require more substantial production, and you're still limited in terms of space and [weight]."

While the pier has amusement rides, bars and eateries, the promoters weren't counting on much walk-up business. They had sold out early-bird special tickets—about 500 of them—at \$64 for two days. Regular advance price was \$45 for one day or \$80 for two. VIP packages were offered at two levels: \$155 and \$200 for the two days. Day-of-show general admission tickets went for \$60.

"Doing this the first time, pricing is more of an art," Fleischmann says. "I think we offered a bargain." ●

Lucas Piña
photographed
at Miami's
AmericanAirlines
Arena, where
he recently
presented sold-
out shows by
Carlos Vives and
Ricardo Arjona.



MY Day

Lucas Piña
Senior VP
SBS Entertainment

Spanish Broadcasting System Entertainment produced three major Latin music festivals in September: Calibash at Staples Center in Los Angeles, El Solazo at Bayfront in Miami and Megatón at Barclays Center in Brooklyn. The shows are part of the growing business of SBSE, helmed by senior VP Lucas Piña. The SBS division has become a bona fide concert promotion arm as opposed to just a radio event producer for its parent media company. This year alone, Piña has produced more than 50 shows, including U.S. tours by Ricardo Arjona and Carlos Vives.

6.00 AM **I wake up** and do my exercise—not in the gym, but in my head. I go carefully through my schedule and refresh everything according to priorities.

8.00 AM **Private breakfast** at the home of SBS chairman Raul Alarcon to go over 2014 projections. Our goal is to produce 75 shows next year.

10.30 AM **Arrive at SBS'** Miami headquarters, go over daily schedule, then meet with Pablo Casal, co-promoter of El Solazo, to settle all accounts. This year we revived that brand. The last time this concert took place was 1999.

11.30 AM **Preproduction meeting** with team to discuss upcoming shows, including Richard Lom, VP of finances; Angelo Schipilliti oversees all touring; and Diego Aguilar and Manny Mora are my marketing heads and project directors.

1.00 PM **Lunch with** Carlos Vives' manager, Walter Kolm, at Morton's steakhouse. We produced his first tour in 10 years and sold nearly 60,000 tickets. We're already discussing 2014 projects.

3.00 PM **Call with** Fernando Giaccardi, Enrique Iglesias' manager. We had a stellar roster at Megatón this year, and having Enrique was huge.

4.00 PM **Call with** Chris Brown's manager, Tina Davis. We booked Chris Brown for our Los Angeles and New York shows. We're very excited to bring a name like Chris to Latin festivals.

5.00 PM **Meeting with** my director of music spots, Jorge Ramos, to discuss a new program called Spots Musicales that allows labels and artists to buy radio promotional spots at very reduced prices. I came up with this in 2006 specifically to help market current acts. We've designed campaigns for different markets to allow acts to promote their own music.

8.00 PM **Arjona's manager**, Marcelo Figoli, was in town, so we got together to discuss Arjona's 2015 tour. This year we did 14 shows and sold over 100,000 tickets.

11.00 PM **Went to bed early.** I needed a break. Monday we start all over again. —**Leila Cobo**

The Deal

Coke, E!, W/C Target Latin Teens

WHAT: Publisher Warner/Chappell, Coca-Cola and TV network E! have partnered to conceive, produce and air a music-themed teen TV series for the Latin-American market. The show, “Wake Up! With No Make Up,” will be shown online at CocaCola.tv and broadcast region-wide on E! Networks Latin America beginning in November. The series features a group of teens who form a band to save a family property. The key, according to all parties involved, lies in the cast’s talent, the repertoire of known hits in both English and Spanish, and innovative arrangements—which sold executives on the idea. The project marks the first time Warner/Chappell Latin America will produce a TV series, and the first time Coca-Cola will produce an entertainment-based TV series in the region.

WHY: “Wake Up!” is the result of necessity and relationships. The concept is the brainchild of Argentine music veterans Sebastian Mellino and Darta Sarmiento, who took the idea to their friend Gustavo Menendez, regional managing director for Warner/Chappell Latin America. Menendez was so taken with the music he heard, he financed a pilot, which was an unusual move for the music publisher. He then took it to Sergio Pizzolante, executive VP/GM of E! Networks Latin America, for his opinion. Pizzolante loved the concept and suggested they shop it at the conference put on by the National Assn. of Television Program Executives, where Coca-Cola representatives were in attendance looking for new content that both represented the brand and appealed to teenagers. Coca-Cola, in turn, convinced Pizzolante to find a way to put the scripted show on E! “The partnership made sense,” Pizzolante says, calling the show “unique.” “On ‘Wake Up!’ you’ll see a marriage of a musical style, with a song and with an era. The show’s tag line is ‘Music like you’ve never heard it before.’”

WHO: Warner/Chappell owns the format along with Once Loop, the company created by Mellino and Sarmiento, and all will share in the revenue from both the series and such ancillary businesses as tours, albums and merchandise. For Coca-Cola, which paid for the production of the series, “Wake Up!” is a way to bring the ideals of the brand to a new entertainment medium. “We were looking to tell how the brand relates to values and concerns related to teens,” says Marta Fontcuberta Rueda, Coca-Cola director of integrated marketing communications for Latin America. As for E!, it broadcasts the show and makes money selling advertising.

IF: “Wake Up!” is an experiment for all involved and its success would open the door to other, similar productions. As for Warner/Chappell, it doesn’t have plans to create a TV division, but the publisher will look to do additional deals in the format with the right partners. Already, talks are underway for future seasons and other brand-related business. “Music-themed scripted shows work amazingly on TV, as history has shown over and over and over again,” Pizzolante says. Now, however, there are new players in the mix. —Leila Cobo



“Wake Up! With No Make Up” is an experiment for all involved and its success would open the door to other, similar productions.



Artists. If E! can foray into scripted series territory, what’s to stop others? Nothing. More windows of opportunity will lead to more promotion and revenue for artists. Already, big names like Carlos Baute and **Luis Enrique** will appear on the show.



Publishers. Latin publishers have become increasingly bold in their enterprises, with others like peermusic and Sony/ATV also making inroads into music and audiovisual content production. This highly visible partnership raises the ante.



Labels. This is the kind of deal that should make labels wonder, “Why didn’t I do it first?” Why, indeed. Though majors like Universal Music Group and Sony Music have long relationships with reality programs like “The Voice” and “The X Factor,” this is a new opportunity with scripted music shows.

LATIN BY THE NUMBERS

29%

Latin America's share of Coca-Cola's total business

45m

Number of homes that get E! in Latin America

95%

Share of the total Internet population that views videos online in Argentina (per comScore)

EXECUTIVE TURNTABLE

Michele Anthony



LABELS

Universal Music Group names **Michele Anthony** executive VP of U.S. recorded music, a newly created position, effective Nov. 1. Anthony will report directly to UMG chairman/CEO Lucian Grainge and will be tasked with “maximizing commercial and strategic opportunities across labels, establishing new revenue streams, forming alliances with third parties and over-

seeing a variety of the company’s special projects,” according to a statement. Anthony, who may be best-known for working with a number of high-profile acts, including Pearl Jam, Black Sabbath, Prince and Björk through her consulting and management firm **7H Entertainment**, is returning to the label fold for the first time since 2006, when she was president/COO of **Sony Music Label Group U.S.** Anthony will work closely with UMG executive VP/CFO Boyd Muir.

Warner Bros. Records appoints **Brian Frank** senior VP of marketing and strategy. He was global head of content and executive VP at **Beats Music**.

DISTRIBUTION

RED Distribution taps **Jaya Bhat** as VP of digital sales and marketing. He was director.

PUBLISHING

ASCAP names **John Titta** executive VP of creative services. He was CEO of **MPCA Music Publishing**, which he founded in 2006.

Downtown Music Publishing promotes **Bea Korblyum** to director of business affairs. She was contract administrator.

DIGITAL

Shazam appoints **Kevin McGurn** chief revenue officer. He was senior VP of advertising sales at **Hulu**.

Creative Allies promotes **Kevin Carroll** to COO. He was VP of business development.

—Mitchell Peters, exec@billboard.com



Dick Clark Productions has tapped Yahoo as the official digital distributor of content for the 2013 American Music Awards. The partnership begins with Yahoo live streaming the awards' press conference and includes digital programming on the Nov. 24 telecast from Los Angeles.

GOOD Works

For The Love Of Education

“Every year I promise I won’t get emotional,” R&B legend Eddie Levert says with a laugh. “And every year you see a grown man blubbering all over the place.”

This year no doubt won’t prove the exception when Levert and his fellow O’Jays—Walter Williams and Eric Nolan Grant—host the eighth annual O’Jays Celebrity Scholarship Foundation Weekend. The three-day event (Oct. 25-27) at the TW Theater and Event Center in Las Vegas kicks off with a masquerade ball during which teachers will be honored. A benefit concert highlights the second day. Host Magic Johnson will present performances by Stevie Wonder, Jeffrey Osborne, the O’Jays and others. The weekend wraps with a golf tournament and scholarship awards banquet featuring keynote speaker Steve Perry, president of the Pro Football Hall of Fame.

Sponsors include the United Auto Workers, Chrysler, Southwest Airlines, BET Networks and Beasley Broadcasting. For the first time, the event will include a fan-inclusive raffle (\$5) to win a 2013 Chrysler 300 Motown Edition. The scholarship weekend also marks the second year of UAW’s involvement.

“Giving students an excellent shot at reaching their dreams . . . we [UAW and Chrysler VP Al Iacobelli]

Further Dealings

Warner Music Group, the world’s third-largest record company, is moving from its longtime worldwide headquarters at 75 Rockefeller Center to 1633 Broadway Tower, according to an Oct. 1 filing with the Securities and Exchange Commission. The new location, between 50th and 51st Streets in New York, has nearly 300,000 square feet of office space. Its annual lease will cost approximately \$16 million, in addition to its pro rata share of certain real estate property taxes, operating expenses and common area maintenance fees. The lease runs from Jan. 1, 2014, to July 31, 2029. WMG, which will occupy six floors, isn’t planning to move into its new building until mid-2014, when it will consolidate its New York offices, including 75 Rockefeller and 1290 Avenue of the Americas. The move affects WMG staff and Atlantic Records, Warner/Chappell and Warner Bros. Records employees. . . . **Interscope Geffen A&M** announced that it will acquire the remaining 50% share of the A&M/Octone joint venture from **Octone Records**. Formed in 2007, the joint venture was scheduled to conclude in mid-2014. Octone’s



Maroon 5

year-to-date album plus track equivalent albums (TEA) market share as of Sept. 29 was 0.58%. That’s down from the 0.73% the company posted last year for the corresponding nine-month period. The label’s roster includes Maroon 5, K’naan, Flyleaf, Hollywood Undead, Hunter Hunted, the Knocks, Churchill, Bombay Bicycle Club, Drop City Yacht Club, Kat Graham and We Are Twin. Throughout the joint venture, **James Diener** has served as president/CEO of A&M/Octone Records. . . . **Viacom International Media Networks** announced that it has partnered with social media giant **Twitter** on Twitter Amplify—a social media program that

will provide the companies a platform to set up social video advertising campaigns around the biggest programs and live events across Viacom’s platforms, including MTV, Nickelodeon, Comedy Central, BET and Paramount Channel. The partnership will launch with the 2013

MTV Europe Music Awards show, airing live across MTV channels around the world from Amsterdam’s Ziggo Dome on Nov. 10. The show is scheduled to air on MTV in the United States the same night, a few hours after airing in Europe. The 2013 MTV Video Music Awards in August debuted the Viacom and Twitter Amplify hookup. Outside of the United States, MTV has 10.8 million Twitter followers, and the 2012 MTV EMAs delivered record tweets during the show (5.7 million), up 104% over 2011. The show also drove 32 worldwide trending topics, at times notching eight of the top 10 trending topics during the show’s premiere broadcast.



want to be part of that community outreach and giving back,” UAW VP General Holiefield says. “We’re going to continue to raise funds and raise the bar for this foundation.”

Launched in 2005 by Levert and Williams, the O’Jays Foundation has raised more than \$1 million to date, providing scholarships for high school and college students and adults seeking to reinvent themselves. Offering support through the years: talk host Steve Harvey, Patti LaBelle, Eric Benét, Maze featuring Frankie Beverly and the Whispers.

“I thought the music business was hard, but fighting this good fight is harder,” Levert says. “However, it’s heartwarming to hear how thankful students are and watch them move forward. That gives us the motivation to keep going.” —Gail Mitchell

Think Tank

LATIN NOTAS LEILA COBO @LEILACOBO

Following Instructions

Today's Hispanic consumers are changing the entertainment around them



Last month, Nielsen released a report titled "How the Hispanic Consumer Is Influencing the Entertainment Industry."

"It's no secret that Hispanic consumers are driving growth across a range of industries in the U.S.," the opening lines read. "So it makes sense that many companies aren't asking if this demographic is affecting the nation. Rather, they're asking how they're affecting it."

That question should be one every entertainment company—music companies included—asks itself. And for an excellent example of that "how," one need only look at the recently released "Instructions Not Included," the low-budget Mexican film that became the highest-grossing Spanish-language movie in the United States, earning more than \$40 million, according to Box Office Mojo.

The movie, produced, written and directed by Mexican comedian **Eugenio Derbez**—who also played the lead role—opened on just 347 screens but earned an estimated \$7.5 million its first weekend, landing in fifth place and averaging \$21,614 per theater, more than any other film during the weekend.

So, what happened?

For one, the movie fulfilled a need. Although it's certainly not the

first Spanish-language/bilingual film to be heavily promoted stateside, it is one of very few.

And yet, according to the Nielsen report, Hispanics are avid movie-goers who purchase tickets in higher quantities than the mainstream, and who are 30% more likely to own Blu-ray releases. In addition, they like to view programming as a group, with members of the same household watching at the same time (or "co-view"). To top it all, Hispanics like both English and Spanish content. They co-view nearly 60% of all Spanish-language prime-time programming and 48% of all English prime-time broadcasting.

Pantelion Films, the studio behind "Instructions Not Included," was acutely aware of this.

At the recent Hispanic TV summit in New York, Pantelion CEO **Paul Presburger** noted that when the company was established in 2010 he thought Hispanics were underserved by Hollywood. He's right. Hispanics represented 18% of the movie-going population in 2012 but accounted for 25% of all movies seen, according to the latest "American Moviegoing" report released by Nielsen National Research Group. Latinos also were the only group to have seen more movies in 2011, averaging 9.5 per person.

But Hispanics were underrepresented on the screen. And let's be honest. When they are represented, the roles tend to be either cartoonish (the Latino as a maid or drug dealer) or preachy and righteous (the honest, hardworking Latino who survives discrimination).

Of course, creating the right content for Hispanics isn't



Eugenio Derbez and **Jessica Lindsey** in "Instructions Not Included."

as easy as it sounds. But when done thoughtfully, it works.

Telemundo, for example, was aware of the co-viewing habit when it launched "La Voz Kids," a show that deliberately sought to appeal to the whole family with its mix of ages, genres and languages.

There were many other findings in the Nielsen report, most pertaining to Hispanics' frequent early adoption of emerging technologies to access media through every available platform. For example, about 60% of Hispanic households own at least one smartphone versus 43% of the general market. And Hispanics spend 68% more time per month than whites watching video on the Internet and 20% more time watching it on their mobile phones. ●

TAKEAWAY: If Hispanic content developers don't focus better on their audience's needs, the audience will migrate toward mainstream content that they find more appealing.



SOUND & VISION PHIL GALLO @PHILGALLO58

Badfinger's 'Bad' Break

Could 'Baby Blue' revive interest in the overlooked power-pop masters?



Register now for the Film & TV Music Conference. Use code **BIZ13** and save.

Forty-eight hours after AMC's "Breaking Bad" finale aired on Sept. 29, **Bruce Resnikov**, president/CEO of Universal Music's catalog division, was marveling at the number of discussions about the song that played during the final scene.

"This is proof an emotional connection drives opportunities. This moment of musical and cultural significance turned an emotional switch and in a moment you could see an effect," he says, referring to sales, streams and discussion about **Badfinger** and its 1971 track "Baby Blue," which hit No. 14 on the Billboard Hot 100 in 1972.

Ever since "The Sopranos" closed its HBO run in June 2007 with **Journey's** "Don't Stop Believin'" and provided a new life for the track, show runners and creators seem to be looking for that magical tune that can put a bow on a series' finale.

The unique excellence of "Breaking Bad" in the age of social media had a unique effect on the dissection of the show's final season. Nothing was left unexamined or not discussed by gatekeepers in the me-

FINALE FORTUNES: SONG SALES AFTER A SERIES ENDS

ARTIST	SONG/ALBUM	TV SHOW	FINALE DATE	PUBLISHER	LABEL	TWO-WEEK SALES*	FIRST-WEEK GAIN
Badfinger	"Baby Blue"	"Breaking Bad"	9/29/13	BMG Publishing	Apple Corps/Universal Music Enterprises	42,000	601%
Warren Zevon	"Keep Me in Your Heart"	"House"	5/21/12	Googolplex Music/Music of Evergreen/Zevon Music	Artemis Records	6,000	2,600%
Natasha Bedingfield	"Unwritten"	"The Hills"	7/13/10	EMI Blackwood/Gator Baby/WSRJ	Epic	9,000	102%
Journey	"Don't Stop Believin'"	"The Sopranos"	6/10/07	Lacey Boulevard/Weed High Nightmare Music	Columbia	72,000	471%
Patrick Park	"Life Is a Song"	"The O.C."	2/22/07	Invisible Boy	Curb Appeal	7,000	4,700%
Various Artists	Volume Two: Everything Ends	"Six Feet Under"	8/21/05	various	Universal	24,000	960%

* Sales total in the two weeks following airdate

dia, as if there was a race to keep up with social media. The music-related question posted online—quickly answered by show creator **Vince Gilligan**, who chose the song, and music supervisor **Thomas Golubic**—was "Why 'Baby Blue'?", or "Why Badfinger?", or even "Who is Badfinger?"

"What I find really nice is that these gifted artists who left the planet really early now get a chance to have some new life breathed into their song," Golubic says, referring to the band's leaders and songwriters, **Pete Ham** and **Tom Evans**, both of whom committed suicide. "For the estates involved, I hope this is a nice smile that brings Badfinger back into public light."

Badfinger benefited from, yet ultimately was trapped by its affiliation with **the Beatles**, scoring three hits bigger than "Baby Blue"—"Come and Get

It," "No Matter What" and "Day After Day"—while signed to Apple Records. "But in 1975, the only way you could buy a Badfinger album was in cut-out bins and used-record stores," says **Dan Mantovina**, adviser to the Ham estate on the Ham-Evans catalog, who wrote the book "Without You: The Tragic Story of Badfinger" and produced an album of Ham's demos and outtakes for Rykodisc in 1997, *7 Park Avenue*.

The Ham estate didn't receive any script details other than that "Baby Blue" would play during the final scenes that wouldn't include any onscreen violence or drug use. Apple Corps, Univer-



Badfinger's **Tom Evans**, **Mike Gibbons**, **Joey Molland** and **Pete Ham** (from left) in 1973.

"INSTRUCTIONS NOT INCLUDED" COURTESY OF PANTELION FILMS

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OPINION ANITA ELBERSE @ANITAEELBERSE

The Blockbuster's Endurance

Breaking through today's cluttered markets takes tremendous resources



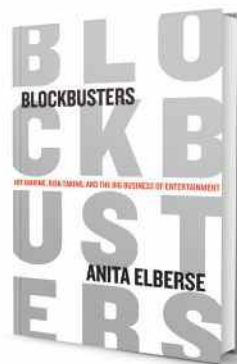
Advances in digital technology were supposed to radically change everything we know about how the music industry operates. In many ways, that is just what happened: Anyone can now easily and cheaply record and mix music using only a laptop and a microphone, and new entrants like iTunes, Spotify and YouTube have upended how music is distributed, consumed and shared with millions of others.

But none of it has altered the fundamental truth of how labels and their artists reliably find success. In fact, despite long-tail enthusiasts anticipating the end of the blockbuster era and arguing that content producers were better off switching their attention to millions of niches, the digital landscape has only enhanced the importance of the trusted strategies by which stars and hits are made. The blockbuster reigns supreme, in music and many other sectors of the entertainment industry.

That, at least, is the conclusion I come to in my first book, "Blockbusters: Hit-Making, Risk-Taking and the Big Business of Entertainment." It is based on research that I conducted as a professor at the Harvard Business School, which involved extensive number crunching and fancy econometrics as well as hundreds of interviews with ex-

ecutives and others in the entertainment world, from the man who for a decade made the "greenlight" decisions at film studio Warner Bros. to the people behind such artists as Jay Z, Lady Gaga and Maroon 5.

What I found is that the digital landscape does nothing to lessen the need for what I call the "blockbuster strategy"—the dominant approach among leading music labels but also TV networks, film studios, book publishers and videogame publishers, which involves making huge investments to acquire, develop and bank on the sales of those to make up for the middling performance of other, smaller investments. Even as demand shifts to online retailers with much larger assortments than their offline counterparts, it's hard to find riches in the niches. On the contrary, as people consume more of their entertainment online, the tail of the sales distribution is getting longer but decidedly



thinner. And the importance of individual best sellers isn't diminishing over time—it is growing.

No wonder, then, that—according to my data—for each song that sells more than 100 copies a year, a staggering 19 tracks don't cross that exceedingly low threshold and are stuck in the tail. Of all the songs that sell at least one copy, one-third sell only one copy.

In a market where millions of songs are offered, the few at the very top make or break a year: The top 100 tracks can account for as much as one-sixth of the total market, as it did in 2011. That's 0.001% of all offerings generating 15% of sales—markets hardly come more hit-driven than that.

To consistently be among those winners, labels need a blockbuster strategy. Finding ways to break through today's cluttered markets takes tremendous resources. That doesn't mean one fluke hit can't come out of nowhere—it happens all the time, and it's what makes the world of music so fascinating—but sustained success requires the "machine" that the industry is built on, with labels using their scale to secure the distribution and marketing power that's behind the large majority of hits.

That's why Scooter Braun felt Justin Bieber was best off with a major label even when Bieber had accumulated a loyal fan base online by himself. Or why Netflix, the former darling of long-tail prophets, is now borrowing a page from the handbook of traditional TV networks by spending hundreds of millions of dollars on the development of shows like "House of Cards." Or why YouTube is throwing money at A-list stars in the hopes of convincing them to develop content for its original channels. The blockbuster strategy works, and entertainment businesses ignore it at their peril.

This is good news for the music industry. It shows that consumers respond to higher production values and to the kind of distributional and promotional efforts that keep many people employed in the music space. It underlines that the industry creates enduring value. As management guru Clayton Christensen put it in his review of my book: "There is hope—because the world truly is entertaining." ●

Anita Elberse is the Lincoln Filene professor of business administration at Harvard Business School in Boston. Her book "Blockbusters" is published by Henry Holt & Co.

sal Music and the estate signed off on the deal quickly after "Breaking Bad" producer Sony Pictures Television made it in June.

The song sold 5,000 downloads in the hours that followed its airing and another 37,000 between Sept. 30 and Oct. 6, according to Nielsen SoundScan. If it does spark interest in Badfinger's catalog, one of the earners from the "Breaking Bad" synch, BMG Publishing, will not participate: The Ham estate moved the Badfinger songs to Kobalt the first week of October. ●

TAKEAWAY: The Badfinger story shows the importance of using social media as a cross-platform promotional tool.

QUESTIONS Answered

James Gosnell
President/CEO,
APA Talent & Literary Agency

What did you wake up thinking about this morning? Office space. We're in a position now where we own three buildings and we need additional space in New York and L.A., and I am in the middle of negotiating both of those. It's a big expansion in our core business and other platforms we're going to be involved in.

Describe a lesson you learned from a failure. I learned early on in my career at APA—I've been here 32 years—when an opportunity came along and it wasn't seized upon. I wasn't part of the decision-making, but I had brought [an agency and some talent] to the attention of the powers that be at the time and they dismissed it without giving it the sort of thought they should have. It took us 10 years to catch up, [but] if we had seized that moment, we would have been light years ahead. I learned that everybody has to put their egos in the closet. I think about what's best for the company and seize the moment.

What will define your career in the coming year? The growth of the company, more than anything else. I used to think of the entertainment business as being an umbrella, and now it's a circus tent. It's grown in so many directions, obviously based around the live event and selling tickets—for concerts and movies. It's really about growth and creating platforms for our talent.

Who is your most important mentor, and what did you learn? Roger Vorce, one of the founders of APA. He was the gentleman that hired me 32 years ago. I used to sit in his office every night from 6:30 to 8 because I wanted to wait for the traffic [to subside], and I'd listen to all of his stories about his experiences with the company, how he got to where he was, how he worked with clients—[and I] listened to him on the phone. Some of the best advice he gave me was when he said, "Some day you could be a great leader at this company, but you've got to learn to sleep on big decisions and not make snap judgments. Patience." That was great advice.

Name a project that you are not affiliated with that has most impressed you in the past year. What's going on at Netflix and other outlets for television products and live events. All of these places are willing to make deals on new products and invest in being a network, which has really expanded our business.

Name a desert island album. The Beatles' *1*. There was something about a band that could write three- or four-minute songs—that many hits. To this day when I hear "She Loves You" and "I Want to Hold Your Hand," the hair on my arms still stands up. —Phil Gallo

"I used to think of the entertainment business as being an umbrella, and now it's a circus tent."



James Gosnell photographed at APA's offices in Beverly Hills, Calif.



1



2



1 "I usually only wear this on my boat—just to remind me who's signing the checks."

2 Autographed photo of Johnny Cash for helping

facilitate his deal with American Records.

3 Autographed photo of Lewis Black in Afghanistan while entertaining the troops.

4 Bombardier and Lamborghini—both APA clients—take center stage on Gosnell's office coffee table.

First job: "Working on the Seaside Heights, N.J., boardwalk the summer of eighth grade for a guy named Joe Luciano. Need I say more? In the business, it was at Mecca Artists, and the clients we had at the time ranged from Roy Orbison to Teddy Pendergrass."

Favorite breakfast: "Cheerios with some fruit."

Memorable moment: "I was starting at APA on a Monday [in 1981], and the Friday before they called me and said, 'We're going to go see Tina tonight.' Tina Turner was opening for the Rolling Stones at the [New Jersey] Meadowlands. Five minutes after I walk into Tina Turner's dressing room, all of the Rolling Stones walk in. I'm sitting in a room with Tina Turner and the Stones thinking, 'This is going to be a great career at this company.'"

Advice for aspiring agents: "Patience, shut up and listen, and loyalty. Learning your craft is the key. You have to learn from other agents."



4

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More than 2.5 million women in America are affected by breast cancer. But thanks to the support of The Safeway Foundation, programs like Stand Up To Cancer and you, so many women are living to embrace a new day.

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1

The 2013 Billboard Mexican Music Awards

Gerardo Ortiz and the late, great **Jenni Rivera** dominated our celebration of Mexican music's biggest and brightest stars, broadcast live on Telemundo

1 Four of a kind: Billboard's Mexican Music Awards, which aired live on Telemundo from the Dolby Theatre in Hollywood on Oct. 9, assembled the genre's living legends and rising talents, but young corrido star **Gerardo Ortiz** ruled the roost. He already held the record for most Mexican Music Awards, but nabbed four more that night, bringing his grand total to 17. Still, the show belonged to the memory of iconic singer Jenni Rivera, who died in a plane crash last year. She won seven awards, including artist of the year.

2 **Banda el Recodo**, which capped off its 75th anniversary with Billboard's Legacy Award, hit the red carpet with Telemundo host **Jessica Carrillo**. "It's truly been one of the most emotional awards of our career," said Poncho Lizarraga, who leads the band along with brother Joel.

3 The afterparty at the Supper Club brought together Telemundo talent and recording artists. Here, from left, Telemundo Media senior VP of talent development and strategy **Mario Ruiz** celebrated with hosts **Alyn Mujica**, **Azucena Cierco**, **Gabriel Porras** and **Marlene Favela**.

4 Kings of the jungle: **Los Tigres del Norte** onstage at the awards, which reached 4 million viewers, according to Nielsen.

5 **Los Tigres del Norte** performed, picked up their Leadership Award and dashed off to grab a flight for Colombia, where they were set to play the following evening—but still found time for this quick picture backstage. From left: Anheuser-Busch director of multicultural marketing **Bernardo Meza**, **Los Tigres'** **Hernan Hernandez**, Billboard's **Leila Cobo**, **Los Tigres'** **Jorge Hernandez**, and **Enrique Perez**, senior VP of sales and marketing for Telemundo TV stations.

6 **El Chapo de Sinaloa** (left) and La Voz Award honoree **Joan Sebastian** (center), who both performed at the awards, chatted up **Gustavo Lopez**, Universal Music Latin Entertainment executive VP of brands and digital, at the afterparty.

7 UMLE's **Gustavo Lopez**, singer **Kelia Ponce** and artist manager **Eddie Orjuela** (from left) "chilleando" backstage during the Billboard en Concierto showcase, which was sponsored by Bud Light & Clamato Chelada, Western Union and MetroPCS, at the Conga Room in Los Angeles on Oct. 8.



2



3



4



5



6



7

"After the festival ends, we can all go home to listen to our cassette tapes." —Lionel Richie

Push It To The Limit

Lionel Richie, Valerie June and BMI bigwigs connected in Texas for the first weekend of the Austin City Limits Music Festival. Meanwhile, in Washington, D.C., Michael Huppe and Tom Silverman celebrated SoundExchange's 10th birthday

1 Can't slow down: **Lionel Richie** ran with the night at the Austin City Limits Music Festival on Oct. 6 in Austin.

2 Concord Music Group chanteuse **Valerie June** politicked with BMI's **Mason Hunter, Charlie Feldman, Mark Mason** and **Clay Bradley** (from left) after rocking the BMI Stage at Austin City Limits on Oct. 5.

3 SoundExchange president/CEO **Michael Huppe** (left) and board member **Tom Silverman** (founder of Tommy Boy Entertainment and New Music Seminar) celebrated the 10th anniversary of the digital performing-rights organization at Corcoran Gallery of Art in Washington, D.C., on Oct. 3. "It was a blast," Huppe told Billboard. "While Tom's taste in hats will certainly change over the next 10 years, our protection of the industry will remain a constant."

4 **Marcie Allen**, founder/president of music-sponsorship agency MAC Presents, rung in her 40th birthday at New York's McKittrick Hotel on Sept. 23 with a power-packed guest list, a performance from the Preservation Hall Jazz Band and a prop-filled photo booth. "My favorite present was from the MAC team: a framed Billboard poster of 'Marcie's Hot 40' sayings," said Allen, pictured here with Billboard's **Andrew Hampp**. "What an amazing celebration!"

5 "I had to censor some of the photo booth pics!" Allen joked. Luckily, **Izzy Zivkovic**, Kanye West's manager, and Creative Artists Agency's **Cara Lewis** kept it clean.

6 **Mika** and **Ariana Grande** were supported by a big crew at their Oct. 1 performance of "Popular" on "The Tonight Show." From left: Clear Channel's **Rob Harvey** and **John Ivey**; Mika; Republic executive VP **Charlie Walk**; **Jay Leno**; Republic chairman/CEO **Monte Lipman**; Grande; her managers, **Scotter Braun** and Untitled Entertainment's **Stephanie Simon**; and Mika's manager, **Rich Isaacson**.

7 Leading chief marketing officers and admen had a meeting of the minds at the ANA Master of Marketing conference held Oct. 3-6 at Phoenix's JW Marriott Desert Ridge Resort, where Clear Channel CEO **Bob Pittman** (left) and president of national sales and marketing partnership **Tim Castelli** (right) pow-wowed with Dunkin' Brands president of global marketing and innovation **John Costello** at a Clear Channel event featuring Jason Mraz.

8 Fool's Gold rapper **Danny Brown** (right) invaded Spotify's New York offices to throw a listening party for his new album, *Old*, on Sept. 30. "As a person who's been releasing music for free my entire career, I was honored to work with the No. 1 streaming site in the game," said Brown, seen here with **Ken Parks**, Spotify's U.S. managing director and global head of content. "They treated me like family."



OVER HEARD



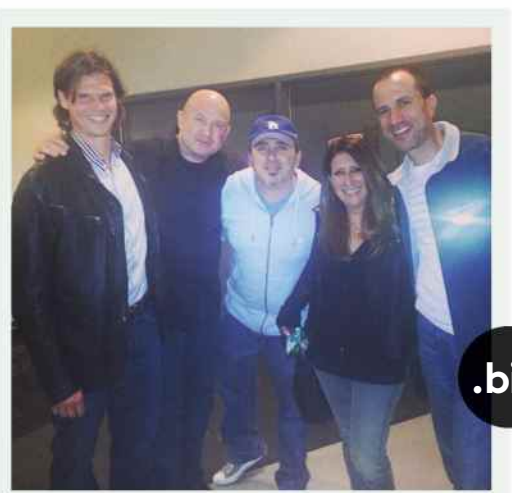
Call me maybe: Are **Shakira** and T-Mobile pulling a **Jay Z** and Samsung? The Colombian superstar announced a new multiyear partnership with the No. 4 phone carrier in New York's Bryant Park on Oct. 9.

"She has a new single and a new album coming out," T-Mobile senior VP of brand and marketing **Peter Deluca** tells Billboard, "and we'll be partnering with her to bring that music to our customers in new and different ways." While details are still being ironed out, one of the key players was also behind the groundbreaking *Magna Carta Holy Grail* deal: **Jay Brown**—president of Roc Nation, which manages Shakira—who worked out the deal with Deluca in a five-week time frame.



Hear them roar: While hanging with Republic Records at a Los Angeles screening for the documentary "Muscle Shoals," whose soundtrack the label is releasing, Billboard learned that another film is giving an **Of Monsters and Men** track new life. "Dirty Paws," from 2012's *My Head Is an Animal*, spiked in sales after it appeared in a trailer for "The Secret Life of Walter Mitty," and now will be worked at radio in advance of the film's Christmastime release. The song is in the movie and will be included on the Republic soundtrack.

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Industry on ice: Billboard director of charts **Silvio Pietroluongo** (right) with Interscope Geffen A&M's **Chris Lopes**, in2une Music's **Ken Lucek**, **Krutchik Entertainment** president **Barry Krutchik** and Interscope Geffen A&M president of promotion **Brenda Romano** (from left), who all watched the **Rangers** beat the **Kings**.

@silpiet East Meets West as East Coast natives meet up at Staples Center during the **Kings** home opener against the **NY Rangers**.

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

1: RICK KERN/GETTY IMAGES; 2: ERIKA GOLDING/BMI; 3: PAUL MORIG/LEAH PUTTKAMMER FOR SOUNDEXCHANGE; 4: JESSE LUROLA; 5, 6: COURTESY OF MAC PRESENTS; 7: PAUL DRINKWATER/NBC; 8: MIKE MOORE/CLEAR CHANNEL; INSTAGRAM: @SILVIOPIETROLUONGO; KEVIN MAZUR/GETTY IMAGES; OMA'S THORHALLSSON; C FLANGAN/GETTY IMAGES



Olga Zegers

T & E Report

Amsterdam

Amsterdam Dance Event, Oct. 16-20



The Netherlands has long played a pivotal role in dance music. Dutch DJs like Tiësto, Afrojack and Armin van Buuren helped lead the genre's current boom, and are becoming global superstars in the process. So it's only fitting that the nation's canal-filled capital city, Amsterdam, hosts EDM's most important international networking and showcase event every October. This year, the **Amsterdam Dance Event** (amsterdam-dance-event.nl) will once again attract tens of thousands of visitors for five days of sets from aforementioned hometown heroes van Buuren and Tiësto, international stars like David Guetta and others in 85 different venues. In between, there are seminars and networking events at the beautiful **Felix Meritis** building on the **Keizersgracht** canal—the “D.I.S.C.O.” panel, with Giorgio Moroder and Nile Rodgers, is sure to be a highlight. “We cater to the whole chain of the dance scene, from young entrepreneurs and students to top professionals,” ADE managing director Richard Zijlma says. There will also be tech workshops, art shows and the awards ceremony for DJ Mag's prestigious Top 100 DJs poll. “The whole worldwide dance industry comes together here,” says Dutch star DJ Hardwell, who's throwing a showcase for his label, Revealed, at **Passenger Terminal**. “Next to the parties, there's serious networking and deal-making.” But Amsterdam is an EDM industry hub year-round—just ask British techno don Dave Clarke, who relocated six years ago. “The city is small but incredibly well-connected,” he says. “The vibe is always about getting business done.”

STAY Next to the Felix Meritis is **the Dylan** (dylanamsterdam.com), a chic hotel that hosts panels during ADE. Comprising a few connected canal-side houses and a beautiful courtyard, it's a favorite place to network. “If you want to get away from the ADE hysteria, the **Conservatorium Hotel** [conservatoriumhotel.com] is a good option,” says



Olga Zegers of event production company ID&T (see story, right). Another favorite is **Lloyd Hotel** (lloydhotel.com), a former immigrant hotel that was turned into a jail during the Nazi occupation. Despite the dark history, it's stylish and flexibly priced, with rooms ranging from one star to five.

EAT ADE hosts its own cook-off, where renowned DJs show off their skills in the kitchen. If you're still hungry after the popular showdown (where house producer/DJ Seth Troxler has triumphed two years in a row), the city's ubiquitous pickled herring stands offer the perfect street snack.



For lunch, Olaf Boswijk, owner of club TrouwAmsterdam, heads to **Small-world** (smallworldcatering.nl) for “the best sandwiches, salads and quiches in town,” though Italian spot **Toscanini** (restauranttoscanini.nl), in the funky **Jordaan** district, is his “all-time favorite” for dinner. Hardwell hits **Tomo Sushi**, which “has great food and is right in the center of town.” To fill up at one of the city's renowned Indonesian “rice table” restaurants, head to **Blauw** (restaurantblauw.nl) after a lazy stroll through beautiful **Vondelpark**.

PLAY After pre-gaming at **Brouwerij 't IJ** (brouwerijhetij.nl), a brewery next to a classic Dutch windmill, or lighting up at trippy “coffeehouse” **Kashmir Lounge** (kashmirlounge.com), dance 'til dawn at one of the many historic venues in town. **Paradiso** (paradiso.nl), a former church, is the crown jewel. “The biggest stars have played here, from Justin Timberlake to the Rolling Stones,” says DJ Chuckie, who hosts the weekly Dirty Dutch party. “It's a magical place.” Across the club-filled **Leidseplein** square is **Melkweg** (melkweg.nl), which will host an opening-night party for “Mary Go Wild,” a book that traces Dutch dance music history. “We'll go back in time with Dutch icons like Steve Rachmad and Secret Cinema,” says Camiel Le Rutte, the club's head of programming. **TrouwAmsterdam** (trouwamsterdam.nl), built in a former printing plant, is Amsterdam's current go-to hot spot, and thanks to a new city law, it's one of the clubs that can stay open for 24 hours. Head there on Sunday night, when ADE elites gather for an epic after-party. —Sander Kerkhof

Clockwise from top (middle): Interior of the Conservatorium Hotel, treats from Small World Catering, DJ Hardwell and Olaf Boswijk.

TALK

@paul-oakenfold20
Really looking forward to bringing the #Perfecto-Fluoro sound to @ADE_NL this year!

@nicky-romero16
Who's attending the @Protocol Rec Label Night during @ADE_NL @melkweg? Early birds are sold out!

@showtek-music
Proud to announce we're rocking with @david-guetta & @djchuckie during @ADE_NL in @TheSand-Events on October 18 #Booyah

@florian-meindl
If you plan to send a Demo to my label @FLASH Rec you can meet me at @ADE_NL next weekend!

ON THE SCENE

The Netherlands' Next Wave

The Netherlands is traditionally famous for exporting its cheese, tulips and Heineken. But in recent years, with Afrojack, Tiësto and others breaking into the Billboard Hot 100 stateside and headlining massive festivals worldwide, EDM artists, producers and DJs have become a Dutch cash crop as well. The Amsterdam Dance Event (see story, left) will feature both local superstars and superstars-to-be. **Olga Zegers** may know how to identify the latter better than anyone else—since 1999, she's been working at Dutch EDM events giant **ID&T**, where she's handled music programming for massive festivals like Sensation and Mysteryland. Here, with help from Zegers, we spotlight Holland's next EDM breakouts—all of whom are also playing must-see sets at ADE.

1 There's something special about the Dutch city of Breda, the hometown of Tiësto, Hardwell and, next in line, **Dannic**. As a DJ, producer and mash-up master, he's already released records with noted labels like Black Hole and Revealed and crafted remixes for the Wanted and Sean Paul. “[Breda] must be an inspiring place, because Dannic is going global,” Zegers says, noting he performed at Electric Daisy Carnival in Las Vegas in June. (djdannic.com)

2 DJ trio **Yellow Claw** has been taking the Netherlands by storm in the past year, and its international push has already begun: The trap act released its second EP on Mad Decent offshoot Jeffrey's and just finished its first U.S. tour. “It would be great to see these guys take over the world after their successes in Holland,” Zegers says. “They can make a party explode.” (yellowclaw.com)

3 **Atmozfears**, aka Tim van de Stadt, is known for his emotive and energetic “hard style” sound, which evolved from the Dutch gabber and hardcore subgenres in the '90s but has become more popular internationally recently thanks to bigger names like Headhunterz. Zegers says Atmozfears is next in line for the sound: “At only 21 years old, he's making five or six hard-hitting tracks a month.” (atmozfears.com)

4 **Bakermat** is the stage name of young Lodewijk Fluttert, who's been making waves in the Dutch scene during the last year with his easy-listening house, laced with jazz influences and the occasional floating saxophone melody. Zegers says his singles, with simple Dutch titles like “Zomer” (Summer) and “Vandaag” (Today), have “labels flying toward him like a bee to honey. He's going to go worldwide next year.” (bakermatmusic.com) —SK



THE MUSIC THAT Made Me

Mike Dungan

Chairman/CEO
Universal Music Group Nashville



Mike Dungan, chairman/CEO of Universal Music Group Nashville, may be at the top of the food chain in Music City, but he didn't set out to be. When the Cincinnati native first started in the music business, he says he was only mildly interested in country and vowed he would only live in markets with a Major League Baseball team. But after working radio promotion and marketing in the Midwest for RCA and Arista, he was persuaded by Arista Nashville president Tim DuBois in 1990 to join the division, where he ascended to VP/GM. A decade later, he took the reins at Capitol Nashville, and in 2012, the merger of Universal and Capitol-EMI put him in charge of UMG Nashville, where the roster includes Keith Urban, George Strait and Kacey Musgraves. But whether working country, rock or pop, Dungan has always been about music, which soundtracked or fueled many of his milestones along the way. Here, the Nashville mogul shares a timeline of the albums, singles and concerts that were vital to his journey. —Tom Roland



1 THE BEATLES
Rubber Soul (1965)

I was 11. I grew up listening to top 40 radio, and I had the biggest collection of 45s that any kid in a lower-middle-class family could have, but when I got *Rubber Soul*, everything changed. It wasn't just songs strung together.



2 THE RASCALS
Live at Cincinnati Gardens (1967)

This was the first concert I attended. The minute I saw Dino Danelli twirl his sticks, throw them into the air and catch them, I knew I was going to be in the music business.



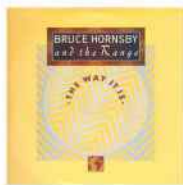
3 JEFFERSON STARSHIP
"Jane" (1979)

This was the first single that I worked from scratch, and I really feel like I had a hand in making it happen. It started as a ballad written by David Frieberg—we grew up in the same city, Cincinnati. The guy who produced it, Ron Nevison, convinced them to do it more uptempo.



4 RICK SPRINGFIELD
"Jessie's Girl" (1981)

This was a big deal to me because I was two years into my promotion deal [at RCA] and the Midwest was a very difficult place to get records going. I took this one and got the first airplay at a rock station in Columbus, Ohio, and spread it really quickly. I actually got fired for a day because it wasn't a priority—which is also probably why I got the first airplay.



5 BRUCE HORNSBY
"The Way It Is" (1986)

I got the first airplay in the nation [for this song] at a rock station in Madison, Wis. I was pretty much done with the business and done with the music I was working because I was working a lot of shit music and not feeling like I was doing anything of any value. But that song renewed my spirit. It had a great message, and the band was very real—there were no posers. It was just real music.



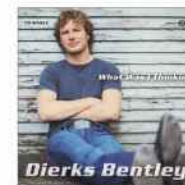
6 ALAN JACKSON
"Here in the Real World" (1990)

I was working for Arista pop in marketing, and right about the time I started they announced a new country division, led by this very odd guy, Tim DuBois. The first time I met him, I just fell in love. He started sending me rough cuts on cassette. When I heard "Here in the Real World," it just made me completely melt. I called him and said, "This is unbelievable," and it began a relationship that eventually got me here.



7 KEITH URBAN
"But for the Grace of God" (2000)

He was already signed to Capitol when I got there, but he was just such an extraordinary artist. Like me, he was also considered an outsider, and wasn't considered country. We all worked very hard to get that one to No. 1. That began what is now a very long, successful career.



8 DIERKS BENTLEY
"What Was I Thinkin'" (2003)

That was the first artist I signed at Capitol that just exploded. It was three years into my 10 years there, and we were doing OK with the roster that I had. We were respectable, but Dierks was the first artist that just blew up on the first single, and that was very rewarding. It made me feel like I might have a job going into the next week.

CAREER HISTORY

1979
Begins doing pop promotion for RCA out of Cincinnati, Detroit and Minneapolis

1987
Shifts to sales at BMG in Minneapolis

1989
Becomes Arista's Midwest regional director of marketing and sales

1990
Moves to Nashville to head sales and marketing for Arista's new country division

1997
Promoted to senior VP/GM at Arista Nashville

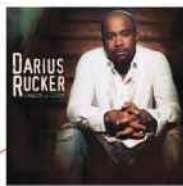
2000
Becomes president/CEO of Capitol Nashville

2012
Takes over as chairman/CEO of UMG Nashville



9 ERIC CHURCH
"Sinners Like Me" (2006)

For the most part, radio snubbed this. There were some people who were big fans and really supportive of us, but there weren't nearly enough of them. But it ended up being a massive record, both in spirit and creatively. I still think it's the best record I've ever worked. I said that publicly at the time and took a little grief from some of the people I was already working with, but I meant it—and I still mean it.



10 DARIUS RUCKER
"Don't Think I Don't Think About It" (2008)

There were so many skeptics within my own building, at radio and in the industry because he was the lead singer of a band that was so big in the '90s that they had become a joke [Hootie & the Blowfish]. People just didn't think it could happen. I had a feeling from day one. I didn't know the man at all, but every time I saw him on television, he felt like a country singer to me. That voice is so unique and distinctive.



11 LADY ANTEBELLUM
Need You Now (2009)

It won a Grammy for album of the year. What can I say? It was massive. It's great to be a part of something that's worldwide like that.



12 LUKE BRYAN
"Do I" (2009)

The minute you heard "Do I," you knew it was something special. He was a new artist trying to find his way; [it was] completely different from anything we put out there prior with Luke. It suffered a little bit because it came out and peaked the same time as [Lady Antebellum's] "Need You Now," which had a five-week run at No. 1. I think for all but two of those weeks, Luke sat at No. 2. It was just a glimpse of what was to come.

Pearl Jam performing at Wrigley Field in Chicago on July 19.





SPORTS
AND MUSIC



Catching Lightning

The setting was perfect in ways both good and bad. About to debut songs from *Lightning Bolt*—its first album in four years, and one that would prompt a major deal to supply all the music for the upcoming World Series broadcast—Pearl Jam was at Chicago’s Wrigley Field, with more than 40,000 fans stuffed into the stands, huddled along the outfield walls and spilling onto the streets. There was also an uninvited guest: a thunderstorm pelting the ballpark with rain and illuminating the sky with jagged streaks.

Frontman Eddie Vedder had called for an evacuation of the field and stage as what he deemed “heavy weather” rolled in 45 minutes into the band’s set. “You had Eddie actually on the phone with the city weather guy talking about the cells coming through,” manager Kelly Curtis says.

The rain delay stretched on for nearly three hours while Curtis and his staff warily watched the clearing skies and talked the city into extending the 11 p.m. curfew. “If there was any way that we were going to get it done, whether it meant fines or whatever, we were going to take that on. At the end of the day, the city, and the Cubs, the promoter, fire department, everybody, they were on the same page in a great way. There was a little bit of yelling but no giant fines.”

Just before the clock struck midnight, the crowd streamed right back into position and the band proceeded to conquer with a set that raged on until 2 a.m. Pearl Jam unveiled three *Lightning Bolt* songs—the thrashy lead single “Mind Your Manners,” the rocking title track and the delicate “Future Days.” Only “Manners” had been played live before, a few nights earlier in Canada.

“Luckily our fans are receptive to new music,” guitarist Mike McCready says. “They don’t just want to hear the old hits.”

But they have had to wait a minute for the new album. *Lightning Bolt* arrives Oct. 15 in the United States on Monkeywrench/Republic, four years after 2009’s *Backspacer*, which debuted at No. 1 on the Billboard 200. Though the gap has hardly been downtime—PJ toured regularly and side-project and solo releases included Vedder’s 2011 *Ukulele Songs*, a pair of albums from guitarist Stone Gossard’s Brad, a Soundgarden reunion for drummer Matt Cameron and three different projects from bassist Jeff Ament—the time has also been one of reckoning with both the past and future.

Pearl Jam worked with director Cameron Crowe to mark the 20th anniversary of its 1991 debut, *Ten* (which passed the 10 million sales mark in February, according to Nielsen SoundScan). Crowe’s 2011 “Pearl Jam Twenty” doc, along with an accompanying book and soundtrack, examined the band’s full history.

As Pearl Jam enters its third decade, the band releases an album that wrestles with mortality and rivals the intensity of its best work

BY JESSICA LETKEMANN

Team Pearl Jam



ALBUM: *Lightning Bolt*

LABEL: Monkeywrench/
Republic (U.S.); distributed
internationally by Universal
Music Group International

RELEASE DATE: Oct. 15

MANAGEMENT: Kelly Curtis

PRODUCER: Brendan O'Brien

PUBLISHING: Scribing C-Ment Songs, Theory of
Color, Write Treatage Music, Jumpin' Cat Music,
Innocent Bystander (ASCAP)

TOUR DATES: Oct. 11-Dec. 6 (North America),
Jan. 17-Feb. 2 (Australia)

BOOKING AGENTS: Patrick Whitesell and Don
Muller, William Morris Endeavor; Rod MacSween, ITB

UPCOMING TV: "Late Night With Jimmy Fallon"
(Oct. 24-25)

PUBLICITY: Nicole Vandenberg

ATTORNEYS: Elliot Groffman and Paul Gutman

SITE: PearlJam.com

TWITTER: @PearlJam



"We're established, so how can we push the envelope as far as we can?" Vedder says of the band's longevity. "I think we're barely halfway there."

In part, *Lightning Bolt* is about just that—harnessing the flash of inspiration and electricity as Pearl Jam charges into its third decade. The 12-song palate of propulsive rockers, soaring grooves and tender ballads features some of the band's finest songwriting and some of Vedder's most potent vocals as he addresses lasting relationships, bad faith ("Getaway," "Mind Your Manners"), the state of the world ("Infallible") and life's transience ("Pendulum," among others).

But there's also a sense that the stakes are higher this time out. Songs like "Sirens," "Future Days" and "Swallowed Whole" wrestle with mortality, and may reflect the questions raised in early 2012, when a back injury sidelined Vedder. Temporary nerve damage left him with limited use of his right arm and forced the postponement of a 15-city U.S. solo tour. "It sure was scary for him at the time, and a struggle to play guitar," Curtis says. "He's a pretty healthy guy and he didn't know what was going on."

"Not knowing how things are going to turn out—or if things are going to turn out, if you're going to heal—that's the hard part," says Vedder, who underwent a rehab process that restored him to normal and put him back on the road with Pearl Jam by June 2012. "We all know it's a toxic world. We've got things that are incredibly beautiful and incredibly tragic all going on at the same time. Sometimes when you're hit with the tragic stuff—and I'm not even talking about the injury, because it was nothing compared to what some people have to go through—but when the magnifying glass of tragedy selects you, it changes you. It ends up making you so much more empathetic. So part of what the record is saying is, try to live an empathetic life. Don't wait for tragedy to hit you before you start understanding what other people are going through."

Pearl Jam's
Eddie
Vedder (left)
and Stone
Gossard
at the 2012
Budweiser
Made in
America
Festival in
Philadelphia.

For Vedder, the tragic stuff includes the accidental drowning death of friend Dennis Flemion of the band the Frogs in July 2012, a loss referenced in the song "Future Days." The singer says mortality wasn't something he wanted to focus on with *Lightning Bolt* so much as something he couldn't get away from. "It sounds so pedestrian and ridiculous but death is everywhere," he says. "Maybe just because I read the paper every day. Maybe it's war, maybe it's the epidemic rates of suicide in veterans coming back. I just can't seem to get around it. So I think part of it is not getting around it, it's getting through it. Songs end up being mantras that you end up playing for yourself as well."

One of those mantras is "Sirens," a gorgeous ballad in which Vedder reflects on the "fragile thing, this life we lead/If I think too much I can get overwhelmed by the grace by which we live our lives with death over our shoulders." McCready wrote the music after a Roger Waters concert for *The Wall* inspired him to "take a shot at something in that same kind of feel." He says Vedder's lyric "just brought me to tears."

"As a band, we're all at an age now where there's a lot of reflection going on," Gossard says. "[At] 40-something, almost 50-something, you're looking at life through your kids' eyes, through the filter of relationships that are 20 or 30 years long, through the filter of your parents getting older and the passing of friends and relatives—relationships and all that they encompass, the difficulties of them and the sacrifices you make in them and also the joy they bring you."

Vedder has a keepsake at home that brings two of his passions together: a baseball glove that belonged to Johnny Ramone when he was a kid. *Lightning Bolt* will unite that love of sports and music come Oct. 23 when the World Series telecast begins on Fox Sports. "For the World Series, every music cue will be Pearl Jam," says Michele Anthony, who has worked with Pearl Jam throughout the band's career, has helped run PJ's Monkeywrench label and was recently named Universal Music Group executive VP of U.S. recorded music. "The band are all huge baseball fans and they

"We've got things that are incredibly beautiful and tragic all going on at the same time. But when the magnifying glass of tragedy selects you, it changes you." —Eddie Vedder

have a lot of sports fans, so Fox Sports came to us with a very fun idea, which was to license to them 36 songs plus the new album.”

Curtis sees the World Series deal (see story, right) as a “more modern” way of reaching an audience: “In my mind, because radio has changed so much, it’s just a way for people to hear our music in massive doses.” Anthony adds that the way the deal came together “was so easy. It was literally one meeting with Janine Kerr and her team at Fox. They wanted to do it and we wanted to do it.”

Soundtracking the World Series is part of a blitz driving awareness of and delivering access to *Lightning Bolt* that marks a new approach for Pearl Jam. It began with a mystery countdown clock on PearlJam.com that on July 8 revealed the fall North American arena tour dates, which begin Oct. 11 in Pittsburgh and wrap with a hometown Seattle show on Dec. 6. A second clock revealed the announcement of the album and the release of first single “Mind Your Manners,” the latter of which was sent to radio, iTunes and YouTube that day. And a new, free Pearl Jam app debuted July 25.

Social media has been key in the run-up to the album, with a weeklong, late-August track list reveal that gradually shared the artwork created for each of the songs by graphic artist Don Pendleton throughout each day on Twitter, Instagram and the band’s site. Second single “Sirens” hit iTunes on Sept. 18. Other partners include Modlife, which helps power PearlJam.com, and the Audience, which has helped focus and multiply the group’s social presence to 16.7 million across various platforms. The album began streaming on iTunes on Oct. 7. SiriusXM, which carries Pearl Jam Radio, hosted a Pearl Jam town hall event at Seattle’s Studio X that airs Oct. 11.

Bassist Ament was inspired by Vanity Fair’s annual comedy issue to propose the idea that instead of traditional press interviews, the band sit down on camera for conversations with four friends: Carrie Brownstein, of Sleater-Kinney and “Portlandia” fame; director Judd Apatow; world champion Australian surfer Mark Richards; and former NFL player Steve Gleason, who has amyotrophic lateral sclerosis. Filmed by photographer/director Danny Clinch, who directed Pearl Jam’s 2007 concert film “Imagine in Cornice,” footage from the interviews has appeared on ESPN, IFC, NPR and elsewhere.

Additionally, Clinch teamed with the band for a number of different YouTube videos: music clips for “Mind Your Manners” and “Sirens,” a series of vignettes featuring the band members and *Lightning Bolt* song snippets and a short album doc utilizing the Brownstein, Gleason, Apatow and Richards interviews.

It all leads to *Lightning Bolt*, released on the band’s Monkeywrench in partnership with Universal’s Republic Records. And the Monkeywrench-Universal relationship will grow. “I’m excited that Monkeywrench will be coming to the Universal family with me,” Anthony says. “We’re bringing it over to Universal through the Republic label.”

“In a way, nothing changes for us. It’s the same people,” Curtis says. “We’ll still have that opportunity to release records like we want.”

“We want to work with the people that we work with,” he adds, “and everyone to be happy and everyone to win. That just seems like a smart way to do it for us.”

“I truly believe that Monkeywrench will be a great home for both established artists and new bands,” Anthony adds. “Any artist that’s looking for a hands-on, intimate environment that can compete and execute on a grass-roots level to the big leagues, Monkeywrench has been able to do that, from the *Backspacer* deal through all these side projects and solo projects to *Lightning Bolt*.”

It’s been more than two decades of hard-fought victories that have brought Pearl Jam to this point: a 10th studio album that can match the intensity of its best work. “The No. 1 reason is Eddie Vedder,” Gossard says. “He doesn’t want to fade quietly into the sunset. What excites him, what pisses him off, what energizes him still is these bursts of adrenaline. They’re relative to the stuff that we learned the first few years of playing together, where we were all sort of losing our minds. He’s never forgotten that.”

“We’re still the new kids in a lot of ways,” Gossard adds. “You look at the people that are our heroes—you look at the Whos and the Neil Youngs and the Bruce Springsteens—those guys are 20, 30 years down the road farther.”

Asked if the examples of those heroes have changed the perception that rock’n’roll is a young man’s game, Vedder responds, “It still is a young man’s game, so we have to stay young. Music allows you to do that, especially rock’n’roll. But it also has to do with growing up and becoming more mature, and then you have a pretty good balance.” Vedder thinks part of that maturity is “being less precious about the records and maybe trying to put out more material. The irony is that I’m saying this after taking four years to get this one out. Now I think we’ve had enough thinking or talking about the past, and it just feels like a good time to be prolific, take advantage of this opportunity. Because it is pretty rare, if nothing else.”

So if Pearl Jam is, as Vedder puts it, barely halfway there after 23 years, where does he see himself 20 years from now? “The most important thing is to be able to see who you are at the current time, in the present tense,” he says with a laugh. “Because there’s just no guarantees. I’m just trying to be as strong as I can for my kids, for my family. I can’t see looking into the future. I just want to be alive.” ●

Pearl Jam’s Championship Deal

How the World Series partnership came together

Pearl Jam’s epic, rain-delayed set at Chicago’s Wrigley Field in July won’t be the only time the band connects with baseball in 2013. A partnership with Fox Sports will include extensive use of 48 Pearl Jam songs across the promotional and music beds for this month’s World Series coverage, set to air Oct. 23-31 on Fox, and feature the group’s music throughout November as Artist of the Month across all Fox Sports properties.

The deal includes all 12 tracks from *Lightning Bolt*, plus 36 songs from the Pearl Jam catalog, spanning all the band’s albums (with the exception of 2002’s politically charged *Riot Act*). Catalog highlights include “Animal,” “Better Man,” “Black,” “Blood,” “Corduroy,” “Daughter,” “Even Flow” and “even goes as far as ‘State of Love and Trust,’” says Christian Fresco, product manager for Pearl Jam’s Monkeywrench label. Fox Sports Music VP Janine Kerr, an avid PJ fan, adds: “They said, ‘What songs would you want?’ I said, ‘How many can I have?’ So we gave them a wish list and they said ‘yes’ to all.”

“There was a period of time when we didn’t license much music,” Pearl Jam manager Kelly Curtis says. “But for the past many years, we consider licensing requests using the same criteria we do for everything else: Do we like it? Would the fans like it? Does it provide a different forum for fans to hear the music? Is it something we can get behind? The band loves baseball, so this one was a no-brainer.”

Fox Sports and MLB have done wide-ranging deals with major rock artists during the past few years, including Jack White during the National League Championship coverage and 30 songs from the Who as the World Series soundtrack, both in 2012. But the Pearl Jam partnership is the largest in terms of number of songs, and perhaps the most personal to boot—not only is frontman Eddie Vedder a lifelong Cubs fan (he brought out legendary Cub Ernie Banks during the Wrigley gig), he’s become close friends with Fox Sports announcer Joe Buck as well. The band played St. Louis during the 2010 leg of its *Backspacer* tour, where Vedder gave Buck an onstage shout-out and hung out with him for a couple of hours after the show.

“We literally just talked about baseball,” Buck says. “It was the greatest thrill of my life. You’ll hear certain guys say they’re a Yankee fan or an NFL fan, and maybe they know some stuff but they’re not die-hards. This guy’s just a legit, die-hard baseball fan, and I’ve never had a more relaxed, normal conversation in that kind of atmosphere.”

Pearl Jam’s songs will be featured in all types of music beds during the World Series, from opening teases and commercial bumpers to montages, as well as additional promotional inventory across Fox prime-time and cable networks in November.

“Any time you get a chance to set the visuals to this kind of music, you want to jump on the opportunity,” Fox Sports executive producer John Entz says. “We’ll have Joe do the intros, too, so it won’t feel like he’s saying words someone wrote about Pearl Jam. He’ll really mean them.” —**Andrew Hampp and Jessica Letkemann**



Pearl Jam sold trading cards featuring the band’s members at its Wrigley Field show in Chicago on July 19.

SPORTS AND MUSIC



The Big Scores

From the six concerts leading up the Super Bowl Halftime Show to MLB's Fan Cave, major-league music opportunities continue to grow. Right now the payoff is often exposure instead of dollars, but here's how to make both grow

BY ANDREW HAMPP

Sarah Moll saw Bruno Mars three times this summer on his Moonshine Jungle tour. But it was halfway through the second show at Brooklyn's Barclays Center that she knew she wanted to book him for the Pepsi Super Bowl Halftime Show, the most-watched U.S. TV event of the year.

"We wanted to go a little younger and fresher, and Bruno really stuck out as we went to meet with him a few times," says Moll, the NFL's director of entertainment TV and programming. "Every time I saw him, even though it was the same things, it was a different show and I walked away with a different perspective. We wanted to come off with the coolest 12 minutes in music, and he definitely is going to do that. His personality is so engaging. He may be a smaller guy, but he packs a big punch."

Officially revealed Sept. 8 by the NFL, Pepsi and Fox Sports, the Mars news marked the earliest announcement for a Super Bowl performance, and another milestone for the continued combination of sports, music and marketing. Of course, not everyone shared Moll's enthusiasm for the booking. Some criticized Mars for his lack of connection to New Jersey, where Super Bowl XLVIII will take place, while others felt his track record was less substantial than the veteran acts who've graced the stage in the recent past, like Madonna, Bruce Springsteen, the Who and the Roll-

ing Stones. Of the latter point, Pepsi VP of consumer engagement Adam Harter says Mars is "an extremely talented Grammy Award-winning artist, with global appeal, and resonates with a very broad and diverse audience of music and sports fans."

Plus, Moll teases, "Bruno's been making some phone calls to some friends. We probably will announce another act before the performance. I don't think it's going to be like anything we've done before. He's so unique, and definitely the 20-degree weather will make it unique, but he's excited. It will all be part of Bruno's show."

That show will reach 112.5 million people, according to Nielsen. Many of the biggest musical moments for sporting events of the last decade have been in partnership with brands, whether it's Coca-Cola's original anthems for the 2010 FIFA World Cup (K'naan's "Wavin' Flag") and 2012 London Summer Olympics (Mark Ronson and Katy B's "All Around the World"), the NCAA and Turner Sports' Big Dance, sponsored by Capitol One, AT&T and Coca-Cola (this year's headliners included Muse, Zac Brown Band, Dave Matthews Band and Sting) or the MLB Fan Cave in New York, which in its third year has attracted Anheuser-Busch as a sponsor of its intimate concerts with acts like Avicii, OneRepublic and Tegan & Sara.

Such intersections should help pour more money into the music industry, which trails the top four leagues' sponsorship dollars by more than half—live music events recorded \$1.2 billion in sponsorship revenue in 2012, compared with the \$2.6 billion that went to the NBA, NFL, MLB and NHL during the same time period, according

Beyoncé performing at the Super Bowl in February.



Bruno Mars will be the star attraction at the 2014 Super Bowl Halftime Show.

\$2.6B

SPONSORSHIP
REVENUE THAT WENT
TO THE NBA, NFL,
MLB AND NHL

to IEG. Sponsor dollars can be especially crucial, since some of sports' biggest music moments are otherwise unpaid for artists. The Super Bowl Halftime Show, for instance, is a gratis booking (sponsors like Pepsi help foot the costs of production and travel), and network promos for sports coverage that license active singles pay significantly less in synch fees than a national commercial campaign for a major brand.

"Because sports and music are such a perfect pair, the networks have a bit more leverage than the brands," says Camille Hackney, executive VP of Atlantic Records' brand partnerships and commercial licensing and head of Warner Music Group's global brand partnerships council. "But it's something that the artists are really engaged in, so they'll walk into my office and say, 'I really want to do [the Super Bowl] Tailgate, hockey, the [MLB] All-Star Game. Even if the revenue opportunity is diminished, the promotional opportunity is always really big. The lengths, the frequency and concentrated amount of time around a song can help us get a lot of eyeballs for current projects."

Some network sports campaigns for the major leagues can often air on up to seven or eight networks, as is the case with Turner Sports. The Time Warner group airs its postseason spots for the MLB and NBA across the full footprint of cable networks in its portfolio (TNT, TBS, Cartoon Network, CNN, Headline News, Tru TV, Adult Swim and the CNN Airport Network), with free promotional inventory valued as high as \$30 million-\$40 million in media spend for a single campaign.

Plus, spots that run longer than 30 seconds tend to come with a free "chyron," or artist/song/label credit, and the occasional on-camera appearance. At Turner, 30 Seconds to Mars' "Do or Die" has just begun airing as the featured song of its MLB postseason campaign, while Muse starred in this past spring's NCAA March Madness promo in support of its alternative hit "Madness." Turner Sports senior VP/executive creative director Craig Barry says, "Whatever it costs, I would always prefer for it all to go on the screen. What we're trying to create is a model that benefits all the parties involved."

Of course, not all sports bookings go unpaid—in fact, some can be quite lucrative. Aside from the Halftime Show, the top concert bookings around the Super Bowl can command fees in the low- to mid-seven-figure range, a la Justin Timberlake's comeback concert for DirecTV the night before Super Bowl XLVII in New Orleans in February. Other major events like the NBA's halftime shows, the NCAA's Big Dance and MLB All-Star Week can command similarly large booking fees and even help route major acts' tours. "The touring business is dependent on ticket sales, and these are guaranteed gigs, so once in a while they'll take precedent," says one top sports and music talent booker. "Sometimes, we'll talk to talent about not charging as much as they normally do, because they like to do it, it's a good look reaching a young or college audience and it can be a fun show."

That's why music events around next year's Super Bowl will reach a record volume of activity, with the NFL teaming with VH1 for no fewer than six concerts in the week leading up to the big game—one for each of New York's five boroughs, plus a show in New Jersey on the eve of the Super Bowl's kickoff at MetLife Stadium. The VH1 Super Bowl Blitz will start Jan. 27 in Queens, followed by stops in the Bronx (Jan. 28), Brooklyn (Jan. 29), Manhattan (Jan. 30), Staten Island (Jan. 31) and New Jersey (Feb. 1). Though VH1 is still in the process of booking talent, previous Super Bowl shows arranged and aired by the network have included Maroon 5, Rihanna, Mary J. Blige and Train.

The New York-area shows will all be indoors (after all, the Farmer's Almanac is calling for a "cold, wet and white" East Coast winter in 2014), and will be "significant underplays" for each of the acts, says Rick Krim, the network's executive VP of talent and music pro-



"Artists will walk into my office and say, 'I really want to do the Super Bowl Tailgate, MLB's All-Star Game. The promotional opportunity is always big.'" —Camille Hackney, WMG

MLB Fan Cave performers have included Avicii (left) and Justin Moore.

gramming. Each show will air live at 11 p.m. ET, while tickets will be free and given away in the days leading up to each show—if not day-of in some instances. "Based on the artist we're talking to and the fact that these aren't giant venues, you could announce a show the day it happened and people will want to see it," Krim says. "There's going to be a lot of people in town that week, and we don't want to be left out."

That feeling is shared by several official NFL sponsors as well, including Citi and Anheuser-Busch, each of which are prepping major music activations during Super Bowl Week. A-B, for example, is prepping an expanded version of its Bud Light Hotel, at a to-be-determined

New York location. "Bud Light Hotel has allowed us to break through the clutter during Super Bowl Week by fusing sports and music to create one of the most popular and memorable destinations for entertainment," Bud Light VP Rob McCarthy says. "With the game taking place [near] New York City next year, we're planning to raise the bar to a new level on what beer drinkers can and should expect from Bud Light."

And it may not be too long before MLB achieves the same level of multiple-day music programming for its own music properties—and MLB executive VP of business Tim Brosnan hopes to make some of those bookings a bit easier. In July, the MLB topped off its All-Star Week with special performances from artists like Mariah Carey, Marc Anthony and Pitbull, and in September, MLB Advanced Media acquired the digital distribution rights to the Global Citizen Festival, a one-day concert from New York's Central Park. Brosnan hopes to soon execute something similar for the World Series, which has historically been much harder to plan around, given that the playoffs are scheduled at the last minute to accommodate the winning team's home field.

"What we'd like to do is get to the day where everybody accepts music performances as a warm-up to the World Series," Brosnan says. "The World Series is about the game first, second, third and fourth, but it's also a popular iconic, cultural venue and you'll see a day where every World Series game is a mini-festival unto itself."

In the meantime, the MLB Fan Cave can help the league fill that void. Brosnan spoke to Billboard just moments before Avicii played a private postseason concert to 150 fans at the venue, located at the site of a former Tower Records store in New York's East Village. The intimate space is booked by Ken Crasner, a music industry veteran of

112.5M
NUMBER OF VIEWERS
FOR THE NFL
HALFTIME SHOW

The Global Goal

Sony and Coca-Cola's music plans for the World Cup, the biggest sporting event on Earth
By Judy Cantor-Navas

With eight months to go before the 2014 FIFA World Cup in Brazil, there have been more than 4.5 million requests for tickets, which will be awarded by lottery before the tournament's opener on June 12.

Meanwhile, the world is waiting to hear the next "Waka Waka (This Time for Africa)."

Shakira's 2010 anthem has been as

remarkable for its endurance as for its success. The Spanish-language video of the song reached a Vevo-certified 100 million views on Oct. 3. The English-language version is the all-time seventh-most-popular video on YouTube. The song has sold 1.7 million downloads in the United States, according to Nielsen SoundScan, and four years after the World Cup in South Africa, it is No. 9 on

Billboard's Latin Digital Songs chart.

"Waka Waka" raised the bar for World Cup songs," says Sony Music Entertainment Brazil president Alexandre Schiavo, who has been immersed in the qualifying rounds for the 2014 anthem. "We have had an overwhelming response from artists and labels all over the world."

Schiavo says international artists are being considered for both the main theme and other tracks on the official World Cup album. FIFA officials are involved with Sony in selecting songs, and Sony artists will perform at the World Cup's opening and closing ceremonies.

In addition, Ricky Martin will record a tune written by the winner of Sony's worldwide online contest, Super Song, set to open in December.

World Cup sponsor Coca-Cola debuted its 2014 campaign song "The World Is Ours" in September with David Correy atop Rio de Janeiro's Corcovado mountain. The 27-year-old singer is best-known as a 2010 "X Factor" finalist who found his Brazilian birth mother

through his appearance on the show.

Coca-Cola, an official sponsor of the World Cup since 1978, scored big in 2010 with its campaign theme "Wavin' Flag," which made Somalia-born MC/singer/songwriter K'naan's name known around the world. The song went to No. 1 in 18 countries and has sold 918,000 downloads stateside.

Before releasing "The World Is Ours," Coca-Cola released "Todo Mundo," a Portuguese version of the song recorded by Gaby Amarantos, MTV Brazil's 2012 artist of the year. Amarantos' version has considerably outpaced Correy's on YouTube, indicating that the World Cup will focus its attention on Brazilian artists.

Soccer already kicked new music from Brazil into the spotlight in 2011, when Michel Teló's "Ai Se Eu Te Pego" became an international No. 1 after a video of Brazilian players singing the song went viral. Teló was the first solo artist from Brazil to make the Billboard Hot 100 (at No. 81) and the only Brazilian act to win song of the year in the history of the Billboard Latin Music Awards. ●



The 2010 FIFA World Cup made a global smash out of its theme song, Shakira's "Waka Waka (This Time for Africa)," which has sold nearly 2 million copies in the United States.



Front Line Management, RCA/BMG and AEG, who joined MLB in 2004 and plays a key role in helping the league attract a more millennial crowd.

"We know we have our avid fans there who are glued to our presentations," Brosnan says. "But we win when we get casuals. If you think about what baseball asks fans to do in the month of October, which is tune in to any of the 41 games in 30 nights, that's a demand equation on our fans. But the Cave lets us market to the casual audience—it's often 20 years younger on average than our television audience."

Charlie Rosenzweig, senior VP of entertainment and player marketing for the NBA, also hosts discussions with the music industry 12 months out of the year, whether it's the NBA, the WNBA, the D-League (Development League) or USA Olympic Basketball opportunities. This past NBA season, for example, the league started a social-media campaign around Imagine Dragons' "Radioactive" during the NBA Finals, while the WNBA concurrently ran promos featuring Icona Pop's "I Love It." Rosenzweig is also in talks with a "very popular producer" to update the theme song of Saturday-afternoon program "Inside Stuff" when it returns Nov. 2. Jimmy Jam & Terry Lewis are among the producers who put their stamp on the show's theme when it debuted in 1990.

"We start working before Labor Day with the label groups and with management to see what might be peaking or coming out as our season begins in late October," Rosenzweig says. "We always like to be current and be there with someone that's on radio at the right time and has legs for us. But beyond that, there's national and international usages in the major platforms or places where we assist teams at the local level, so we're in regular contact with the labels and music reps to see who might be in certain cities at different times of the year, touring or doing radio promo, to make an appearance in an NBA market."

Though the timetables for the music industry are much less predictable than that of sports, some artists and labels have already started aligning their releases and tour strategies around major sports appearances. Keith Urban, for example, slotted his album *Fuse* around a booking he scored for the NFL's Kickoff Concert in September, while fellow country act Kenny Chesney chose the football-themed "Boys of Fall" as the lead single for 2010's *Hemingway's Whiskey*, which is still used as an in-stadium anthem for the NFL.

And the Halftime Show booking, with an audience that reached a record 112.5 million viewers in 2012 (according to Nielsen), has become a powerful sales tool. Whether it's Beyoncé announcing her Mrs. Carter World Tour on the back of her 2013 appearance, Madonna releasing lead *MDNA* single "Give Me All Your Luvvin'" the week before her performance or Bruce Springsteen slotting the release of *Working on a Dream* around his 2009 gig, few headliners have missed a chance to promote new product.

NFL VP of entertainment marketing and promotions Tracy Perlman points to U2's powerful 2002 post-9/11 performance, which prompted a major sales spike of 2000's *All That You Can't Leave Behind*. "They did a program across all 32 NFL cities with Clear Channel and flew 64 people to be on the field for their performance. They literally used that booking to promote an album that was 2 years old, and sold 200,000 copies the next day," she says.

Atlantic's Hackney says plans are already in the works for a similar leverage point for Mars next year, but declined to specify just what. "We'd be remiss if we let that opportunity go," she says coyly. ●

Heavy Medals

NBC plans to use up to 100 songs for its broadcast of the Winter Games. Here's who and what you need to know to score your own Olympic gold
By Phil Gallo

The success enjoyed by Phillip Phillips' "Home" during the 2012 London Olympics has labels and publishers working to secure their own gold during the 2014 Winter Games in Sochi, Russia.

NBC, which will broadcast the games in February, offered a teaser of its promotional campaign during the Kentucky Derby in May with Youngblood Hawke's "We Come Running" providing the soundtrack. The network's full promotional push won't begin until late November, but there's already a rush to be one of the four or five songs in rotation on Olympics ads from December to February.

Besides "We Come Running," NBC has locked in Lindi Ortega's "All These Cats" and Crash Kings' "Come Away" for use in promos that are still being created. Train, a trio of Olympics fans, even wrote a new song and submitted it for consideration. Labels have brought the NBC music team unfinished songs that will be on fourth-quarter releases, and ad agencies have begun reaching out for music to accompany Olympics-themed ads from companies like Target.

"It's been interesting to see how the Olympics has evolved because, more and more, we have artists coming to us and offering their services," NBCUniversal VP of music creative services Alicen Schneider says. "In the past, we'd have to try to work with a label and figure out how we could afford it because there is never any money for the Olympics."

Schneider and her team will pitch 200 or more songs to producers and about 100 songs will be used editorially and in promotional campaigns. The emphasis is primarily on music from the last year, though they will dip into catalog for the right song.

Payments are relatively low, and Schneider says they never ask for exclusivity for a track but do ask that copyright holders limit usage of a song they're booking now. For example, Selena Gomez's "Like a Champion" is being used in spots for the WNBA, complete with shots of the singer performing, and it is still being

pitched for Olympics use.

"We don't want to come out of the gate and see a song all over ABC and CBS," Schneider says. "The one thing I pay attention to with any song is, 'Will it be overused?' The ones that we think are the coolest are also the coolest to every other music supervisor in town, so they start getting a pretty high profile."

Not everyone is racing to get their music into the promotional pool far ahead of its release. One label licensing executive with high-profile releases between October and the start of the Olympics says the artists have asked that they wait until closer to release to start pitching. "It feels like every day that passes is another missed opportunity," he says.

Unlike the 2012 Summer Games in London, the upcoming Olympics in Russia will not unfold in a country known for its pop music. The London Games had ties for music from a wide range of British artists, from John Lennon's "Imagine" to Emeli Sandé. For the games in Russia, the International Olympic Committee will use American music in its PSAs, according to insiders.

"Home" took hold stateside after NBC senior Olympics producer David Michaels cut footage with the track from the "American Idol" winner for one of the first on-air packages dedicated to the U.S. women's gymnastics team. The song became the team's theme and its use propelled a return to the top 10 on the Billboard Hot 100, rising to No. 9 from No. 84 in the sales week that ended Aug. 5, 2012. It remained at No. 9 the next week, selling 440,000 downloads during the first two weeks of the Olympics, according to Nielsen SoundScan.

"Home" was not us saying, 'We're going to make this the anthem of the Games.' It made itself an anthem, which is the most amazing thing," says Schneider, whose department handles all of the music used in Olympics programming and promotional spots. "A lot of label marketing people are trying to figure out how they can re-create that. You can try, but it has to be the magical thing that resonates with everybody." ●



Phillip Phillips was a standout synch at the 2012 Games. Selena Gomez is being pitched for the next Olympics in Russia.





SPORTS AND MUSIC



The Billboard Roundtable

Big partnerships like Pearl Jam and Fox Sports are just a small piece of the nearly \$14 billion that brands will spend around sports in 2013. How can music play a bigger role moving forward? Billboard convened six experts from the world of major-league sports, brands, broadcast and labels to find out.

BY ANDREW HAMPP

W

hy hasn't the music industry gotten a bigger share of that \$14 billion? Live music and event sponsorships are on track to reach a record \$1.3 billion in spending this year, according to IEG—impressive, yet still less than half of what the top four sports leagues made from sponsorships in 2012.

Yet, as a panel at the recent SF Music Tech pointed out, music is more a part of people's lives than sports—much more, in fact. The average person consumes 40 hours of music per week, compared with four hours for sports. So where's the disconnect? One advantage of sports is that “there's more inventory, and it's predictable,” according to Tom Worcester, who became head of music sponsorships for Creative Artists Agency in 2011 after a decade of working in brand partnerships for MLB and leading sports agency IMG. Coca-Cola entertainment marketing director Joe Belliotti adds, “There's no FIFA World Cup of music, and maybe there should be,” referencing the global event that's watched by more than 2 billion people every four years. But increasingly, the music industry is becoming a more embedded part of the biggest sporting events, from Pearl Jam's World Series partnership, the Super Bowl and the Olympics to championships for basketball, football, soccer and even hockey.

Billboard assembled a panel featuring Worcester and Belliotti alongside NFL director of entertainment TV and programming Sarah Moll, ESPN head of music Kevin Wilson, GMR Marketing senior entertainment executive Casey Gartland and Columbia Records Agency senior director Brian Nolan for a wide-ranging discussion on the intersections of sports and music, their revenue potential for the music industry and why brands' role will be more “additive to the music ecosystem,” as Belliotti puts it.

Brands spent \$2.8 billion on pro sports sponsorships with the top four leagues in 2012, while the music industry netted less than half that in live and event music sponsorships, according to IEG. How can the music industry close that gap, and what are some opportunities right now for growth?

Tom Worcester: I'll tell you why there's a gap. Sports is a mature business and they have lots of teams and inventory and lots of product. We're reliant on artist cycles—on who tours—and we're also reliant on a more sophisticated brand getting in music. Ten years back they would just sponsor a tour. Now you've got to have a social media play, see how that fits in with their brand, how they are going to use that in their various marketing platforms. If I had to guess, we're 10 years behind the maturity level of sports with brands. There's more inventory, and it's predictable—you know there's always going to be a baseball season, always going to be a football season, always going to be a Super Bowl.

Casey Gartland: The biggest challenge with my job in between the two worlds is always timelines. The music world works within a month, whereas my clients have to plan 18 months to two years in advance. And that is the hardest part about working between the two worlds. With sports, it's a very strict schedule that everyone knows. But I've seen a shift where a lot of the labels are planning much further in the months before and starting to plan much longer lead times.

Sarah Moll: We have people calling us [for the NFL] Kickoff, for example. “We have an album coming out in September. How can we get involved in that concert?” We did it with Keith Urban this year. He did a concert in Baltimore and that week he launched his album. There are definitely lots of bands calling us and arranging their releases around where our events are.

Brian Nolan: It's about communication, and knowing way ahead of time how we can figure this out. It doesn't take a rocket scientist for me to pitch to Kevin Laura Mvula's “Green Garden” for Wimbledon. But that only happened because we talk every month. There was a show in New York and the producer went to it and it all came about. So if we know months ahead of time, we can say, “Here's our vision. Let's see what we can come up with.”

Kevin Wilson: We brought an Eminem concept to Saturday night college football, which had adapted because the label had come to us in February to talk about how they were earmarking this time frame to maybe release a record or at least a single—and what could we do? We had gone back and forth with different concepts and settled on where we are. It's a daily thing. We've become a content company. Just thinking about how it airs on TV is not taking full advantage of the whole situation. We want to see how we can expand past that and utilize some of the amazing social presences these artists such as Eminem

From left: ESPN's Kevin Wilson, NFL's Sarah Moll, Creative Artists Agency's Tom Worcester, Columbia Records Agency's Brian Nolan, GMR Marketing's Casey Gartland and Coca-Cola's Joe Belliotti

The Panel

TOM WORCESTER

Head of music sponsorships, Creative Artists Agency
Background: Senior VP of business development, IMG (2004-10); senior VP of corporate marketing, MLB (1993-99)
Notable deals: Mondelez International (Nabisco) for One Direction's 2013 North American tour (estimated \$20 million in media and sponsorship spend); AT&T, Coca-Cola and Capital One for NCAA Big Dance featuring Sting, Flo Rida, Ludacris, Zac Brown and others; Flo Rida for Turner Sports Super Bowl Party; Heineken Amsterdam 2006, featuring Snoop Dogg, Red Hot Chili Peppers and 311

BRIAN NOLAN

Senior director, Columbia Records Agency
Background: Booked Columbia artists John Legend as guest host on ESPN's “Mike & Mike” and Train for MLB's 2010 Home Run Derby as the label's former senior director of rhythm promotion
Notable deals: Krewella, ESPN's September artist of the month, and “Killin' It” theme song for NCAA Women's Basketball Tournament; Beyoncé and Pepsi Super Bowl Halftime Show; Bruce Springsteen's “Land of Hopes and Dreams” official theme of Turner Sports and MLB's 2012 postseason campaign; Madeon's “Finale” featured in NBC Sports promos during 2012 Summer Olympics

KEVIN WILSON

Head of music, ESPN
Background: Nineteen-year veteran of ESPN's music department
Notable deals: Eminem live interview during “Saturday Night Football,” artist of the month series, synch activity for “First Take” and network promos; original “Monday Night Football” riffs with Brad Paisley, Zakk Wylde and Gretchen Wilson; “Sports Center” updates with Everclear, Medeski Martin & Wood; Big & Rich theme song for “College Game Day”; Nelly's original single “The Champ” (No. 61 peak on the Billboard Hot 100 in 2012)

SARAH MOLL

Director of entertainment and TV programming, NFL
Background: Lead booker for Super Bowl Halftime Show since 2007 (featuring Prince, Bruce Springsteen, the Who, the Black Eyed Peas, Madonna, Beyoncé) as well as NFL Honors on Super Bowl Eve and “NFL Kickoff” concert; veteran of NFL Films and “Quarterback Challenge”
Notable deals: Madonna at Super Bowl XLVI (most-watched event in U.S. TV history, according to Nielsen); Keith Urban at “NFL Kickoff 2013”; Priyanka Chopra's “In My City” for NFL Network's “Thursday Night Football” in 2012 and 2013; Bruno Mars for Super Bowl Pepsi Halftime Show XLVIII

JOE BELLIOTTI

Director of global entertainment marketing, Coca-Cola
Background: Led Coke's sponsorship and music integration of the 2010 FIFA World Cup with K'naan and “Wavin' Flag”
Notable deals: Mark Ronson and Katy B, “Anywhere in the World,” 2012 London Summer Olympics; Coca-Cola's investment and strategic partnership with Spotify; 2014 World Cup campaign featuring David Correy, set to exceed the record \$300 million the brand spent in 2010

CASEY GARTLAND

Senior account director, GMR Marketing
Background: GMR sports and music branding executive since 2004
Notable deals: NASCAR, Jimmie Johnson, “Jimmie Jam”; Hershey's and Gym Class Heroes Summer Twist List campaign with Spotify and the NCAA All-Star Game; MillerCoors and the NHL





"The whole DVR-proof thing with live sports is so attractive. Every time the record gets played in the second quarter coming out of a Notre Dame game, it's a big deal and lots of eyeballs are on it."

—Brian Nolan, Columbia Records Agency

have. The timelines are tricky, though. [Ad] sales needs to get out ahead of things way sooner than we can choose what music we need and license it. And then it gets even a little bit trickier when we're going out and booking things like X Games ourselves.

Moll: And a lot of times you have a sponsor lined up, so you have to see if the artist fits with that sponsor.

Brands have also played a big role in recent years in securing some of the biggest bookings in sports—when you have sponsors so involved, where do those conversations start and who has final say?

Moll: Our official sponsor for music is Pepsi. [For the Super Bowl Halftime Show], ultimately it's the NFL's final decision but we take Pepsi's input. We just wanted to come up with the coolest 12 minutes in music, and we know Bruno [Mars] is going deliver that.

Worcester: The brands have much more input on who their artists are than they used to 10 year ago. So in the Big Dance [Concert Series], we got three very aggressive sponsors in Capital One, AT&T and Coke, and we probably spend six months vetting artists. Coke's very specific—they want an urban mix with a rock mix. Cap One feels a little more country and they like a bit more rock n' roll. And then what happens beyond it—we're not just booking [three days of music] anymore. AT&T wants to stream it and they want a 30-minute show, and now we're getting into rights, licensing fees, all those things. The brands are demanding a lot more. They're not just going to sponsor a concert, they want to be integrated, bring their client, stream and do a lot of other things we haven't seen in the past.

Joe Belliotti: For us, whether it's the Olympics or FIFA, there's a campaign idea we're going to wrap throughout the entire campaign. And we'll take that idea and figure out how to bring that to life through music. So for the [2012] Olympics, it was the fusion of music and sports, and we were able to do that with Mark Ronson and Katy B. In 2014, there's a huge opportunity around Brazilian music. As a whole, it's not in the mainstream. And with the World Cup in Brazil, there's an opportunity to connect with the world and bring the world back to Brazilian culture. So we started with that idea and brought it to life in an authentic way. We partnered with a group called



Monobloco—nobody knows them outside of Brazil—then we brought in a producer called Mario Caldato, who's Brazilian but also works with the Beastie Boys and Beck and Jack Johnson, to help us bridge that. Then we got to our song, and David Corey—being born in Brazil, adopted at age 2 and growing up in the U.S.—he's someone we think can resonate with people in the U.S. or Ireland or Thailand and help bring the rhythms, the styles of Brazil to the world.

Big-name artists like Bruce Springsteen, Bon Jovi, Kid Rock and Beyoncé get a lot of big looks in sports. But what are some opportunities for emerging artists?

Moll: We don't get a chance to do it that often. We do a little bit at NFL Network—[to Wilson] similar to what you guys do at ESPN. We have a great relationship with Interscope, and they're always giving us new artists like Priyanka Chopra, who's doing our open [for the NFL Network's "Thursday Night Football"] for the second year in a row. We really helped to expose her and she's done the same for us. From the league it's a little bit harder—we're an established brand, so we like to work with established brands. But in between [the NFL] Kickoff and Super Bowl, we're scheduling anthems or a breast cancer awareness event or Hispanic heritage, and that's where a lot of new artists can get exposure. Obviously everyone wants to do the national anthem at the Super Bowl. The thing is, if you start doing something a little bit smaller for us, you're in the family, and then we know who to call and what works well for us. **Wilson:** We're out there calling managers ourselves and hitting Facebook to get a cool piece of music and see where we can take it. It's all about creating that relationship. With Brian, we started shooting something with Krewella for the Women's NCAA national championship—they were our September artist of the month. And

Football-related artist appearances have included **Keith Urban** at the NFL Kickoff Concert in 2013 and **Eminem** on ESPN's "Saturday Night Football."

now the record went top 10. Hopefully, we had some play with that.

For labels and artists, is there significant revenue in sports synchs on par with what you'd get from a big commercial campaign with a brand?

Nolan: The revenue is always there. You take 70-100 synchs from ESPN per year, it adds up significantly, which is one of the reasons sports and music are so effective. The whole DVR-proof thing with live sports is so attractive. Every time the record gets played in the second quarter coming out of a Notre Dame game, it's a big deal and lots of eyeballs are on it. You know that live audience is going to be tuned in. It's very significant only in sports alone.

Belliotti: All these things we're talking about are great platforms to bring to the table and create value around. For 2014 with David Correy, we want to evolve on the success we had in 2010 with "Wavin' Flag" and K'naan. He went off and did other things, made a children's book and another record. When I look at the opportunity for David this time around, or any artist, it can launch a career. He's unsigned right now—he'll probably get a label deal out of this. We've signed him for a multi-year deal versus just a campaign, so we're investing in a future with him. The music industry versus sports is less mature, but the next three years are going to be transformative. Brands are going to be more involved and want a deeper relationship. You're going to see the way we work together start to be additive to the music ecosystem, versus five or 10 years ago when it was more of a vendor relationship.

Although licensed music is a big trend among sports leagues and their network partners, there have been more examples of original music in the past two years between Pepsi's NFL Anthems program with acts like Kelly Clarkson and Aerosmith to Nelly's original single "The Champ" for ESPN. Are those programs worth the effort?

Wilson: With Nelly, he wrote that song and brought it to us. It was kind of a joint thing. We just had Brad Paisley, Zakk Wylde, Patrick Stump, Gretchen Wilson, Papa Roach and a couple others write riffs for "Monday Night Football." We wanted to do something outside of the music libraries that would feel unique to that show. We've had bands remake and remix our theme songs. We're going to be doing something interesting with "Sports Center" as we move forward with that.

Gartland: We just worked with Gym Class Heroes on a big retail program for Hershey's brands Twizzlers and Jolly Rancher this past summer. Part of the program was they rerecorded five summer songs—"Cruel Summer," "Summer Breeze" and a handful of others. We did a deal with Spotify where you could create a summer playlist and automatically drop in their songs. And then Hershey has the Reese's brand, which is a huge NCAA sponsor—they basically own Final Four Friday, which is College Game Day. They saw an opportunity to leverage the Gym Class Heroes relationship and had them come perform at the All-Star Game. And it was a success. Regarding original or licensed, the answer is it depends on what they are trying to accomplish with the program. That will guide you to what you're trying to create with an artist.

Wilson: The perfect firestorm is when you catch something before it's big so it feels like a hit. We got on Macklemore's "Can't Hold Us" for college basketball probably too soon, because it blew up after College Game Day. That song was nowhere else when it first blew up. That is much more attractive than writing something.

Nolan: That's the No. 1 message I try to convey to the people in this room. Like, we feel like HAIM is going to be enormous in four months—much like three years ago when we felt J. Cole was going to be enormous. From our intel on the label side, where we feel this is going to go is like Adele five years ago, and if we can attach a licensing or branding partner early on, that's the biggest win.

What are some ways the music industry can make itself easier for the leagues and brands to work with going forward?

Belliotti: What we're seeing now is labels and brands looking at platforms for things sports provide. There's no FIFA World Cup of music, and maybe there should be. There's nothing that can match that from a scale and a reach perspective. With labels we're finding it can be very deep, and on the pinnacle it can be creating an anthem for us and breaking an artist. But also how we amplify those 89 events we do around the world with the World Cup trophy, or any other sports. Thinking more about how brands and the music industry can create platforms with those sporting properties is the next evolution.

Worcester: As brands become much more sophisticated playing in the music space, the artists become much more sensitive about who they can align with and how it can help their career. It's going to take an effort for the guys on the sales side to become a little more sophisticated in how we communicate with people on the brand side. You'll see a lot more quick follow through, a lot more reliance on research. Instead of [saying], "I think it's a female audience, I went to the show last night," we're going to call the label and say, "Tell me [the Nielsen] SoundScan [numbers], tell me who the audience is." You'll see a more sophisticated sales approach going forward.

Gartland: And it's knowing who controls the proper rights. A lot of our clients get

bleary-eyed with this, because they don't understand the difference between agent, manager, lawyer, publisher, performing rights society—there's a lot going on. It's much more clear-cut in sports.

Worcester: Getting aligned with an artist or brand is a lot more sensitive. If you went to Yankee Stadium to buy a billboard, it doesn't matter. If I walk in and say, "Hey, Artist X, here's billions of dollars," and it's something that's so antithetical to them—the fan base would go, "I don't get it." So there's an added complexity. You've got to be really careful in who you align with, so we say "no" a lot, which frustrates buyers. But at some point you've got to say, "They got a story arc and brands need to play a part of it and they will play an even bigger part." But you've got to be really smart about who those first couple players are.

Wilson: It gets tricky, too, if they're associated potentially with a brand that's already bought time on ESPN.

Nolan: One thing about dealing with a label, for instance—on the licensing side, if there's an issue where we haven't received clearance from this writer or this manager, Kevin will say to me, "Just FYI, we're going to run this in three days. Can you follow up?" At least he has a partner in the game, where I can help assist and have those conversations. Whether it's a label or whomever, you've got to have someone who can say, "I need this to push this along."

Joe, Coke likes to plan several years out with regard to its sports properties. Do you already know what you'll be doing with music in 2016?

Belliotti: We know with our Olympic program, how we're going to route that in 2016. Coke is just beyond as far as timelines—it operates in another world. When Tokyo was announced as the host city in 2020, there was already a team going the next day to Tokyo to start setting that up. But from a music perspective, it would be amazing with David Correy if we could continue that relationship with him, being Brazilian and the Olympics back in Rio [de Janeiro]. It's no stretch to think we would continue that. In 2015, there's no sporting event—it's kind of our odd year. Music will play a huge role in 2015 but it won't be attached to sports. ●



Brazilian act **Monobloco** (top) collaborated with producer **Mario Caldato** on Coca-Cola's 2014 FIFA World Cup theme song.



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BEST BANDA ALBUM "LAS VUELTAS DE LA VIDA" BANDA CARNAVAL, "EL FREE" BANDA LOS RECODITOS
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VETERAN FAVORITES AND NEWCOMERS SHARE THE LATIN GRAMMY SPOTLIGHT

BY JUSTINO ÁGUILA

Colombia's
**Carlos
Vives** leads
contenders
with five
nominations.

A glowing Leslie Grace was fulfilling one of her biggest dreams recently when she heard her name among the Latin Grammy Awards nominees for best contemporary tropical album.

"It's such a huge honor that for my first project I'm nominated with someone like my idol, Juan Luis Guerra," Grace said at the announcement of this year's contenders. "Being part of these nominations and the show is a big deal, because I'm representing something greater than myself."

The 2013 nominees for the 14th annual Latin Grammys will be in attendance when the show returns to Las Vegas, airing live from the Mandalay Bay Resort & Casino on Univision at 8 p.m. ET on Nov. 21. The three-hour Spanish-language broadcast will be seen by audiences tuning in to catch their favorite acts while being introduced to a new generation of artists.

This year the Latin Recording Academy returns the number of nominees to 10 for each of the four major categories: record, album and song of the year and best new artist. This year the awards process received a record-setting 9,400 submissions during the 12-month eligibility period from July 1, 2012, to June 30, 2013. For a complete list of nominees, go to LatinGrammy.com.

Colombia's Carlos Vives is the leading contender, with five nominations. Another iconic voice making news is Natalie Cole, whose first Spanish-language

project, *En Español*, is up for album of the year. Other contenders include Spanish singer Alejandro Sanz, Dominican artist Guerra and singer/songwriter Draco Rosa—all competing for record of the year. Spain's Miguel Bosé, whose *Papitwo* is up for album of the year, will also be honored as Person of the Year.

Lifetime achievement awards will be presented to Venezuelan singer/songwriter Oscar D'Leon, Cuban musician Juan Formell, bossa nova composer Roberto Menescal, Colombian songstress Toto La Momposina, Argentine crooner Palito Ortega, bandleader Eddie Palmieri and Spanish-born composer Miguel Rios. Trustees Awards will be given to veteran TV personality Mario Kreutzberger ("Don Francisco") and Mexican-born musician/composer/musical director Pedro Ramirez Velazquez.

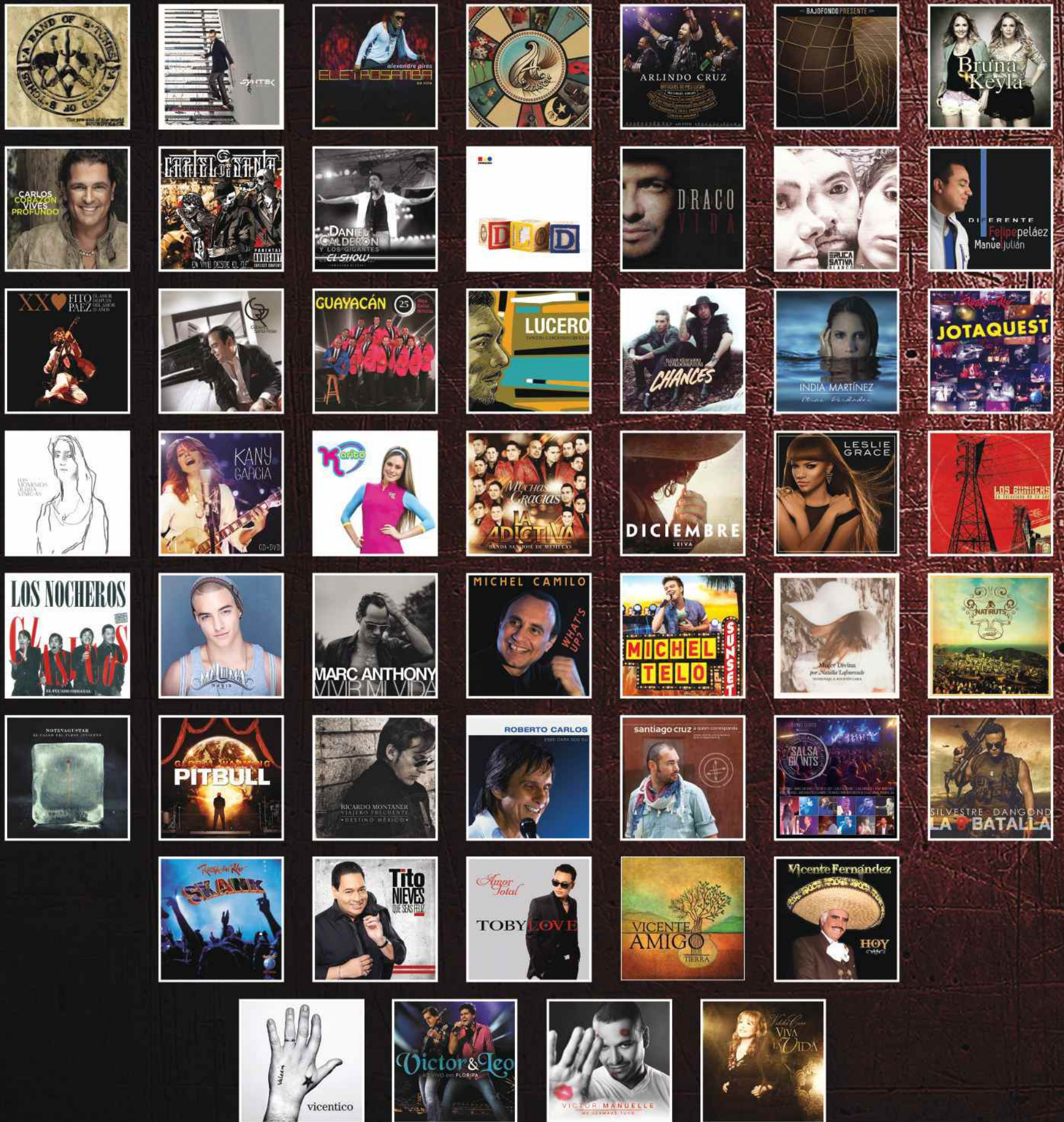
Billboard's Latin Grammy preview offers a close-up of the contenders in two key categories, best new artist and song of the year. We also profile Bosé and offer a look at the activities planned around this year's show.

The Latin Recording Academy is an international membership-based organization consisting of Spanish- and Portuguese-speaking recording artists, musicians, songwriters, producers and other creative and technical recording professionals. The goal is to improve the quality of life and cultural condition of Latin music and its makers. ●



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Eruca Sativa

Felipe Peláez y Manuel Julián

Fito Páez

Gilberto Santa Rosa

Guayacán

Hernán Lucero

Illya Kuryaki & The Valderramas

India Martínez

Jota Quest

Julieta Venegas

Kany García

Karito

La Adictiva Banda De San José Mesillas

Leiva

Leslie Grace (*Top Stop Music*)

Los Bunkers

Los Nocheros

Malú

Maluma

Marc Anthony

Mario Domm

Michel Camilo

Michel Teló (*Som Livre*)

Natalia Lafourcade

Natiruts

NoTeVaGustar

Pitbull

Ricardo Montaner

Ricky Martin

Roberto Carlos

Santiago Cruz

Sergio George (*Top Stop Music*)

Silvestre Dangond

Skank

Tito Nieves (*Top Stop Music*)

Toby Love (*Top Stop Music*)

Vicente Amigo

Vicente Fernández

Vicentico

Victor & Leo

Víctor Manuelle

Vikki Carr

Wisín

Yandel

FIRST IMPRESSIONS

BEST NEW ARTIST NOMINEES REPRESENT MULTIPLE COUNTRIES AND STYLES

BY JUSTINO ÁGUILA

The nominees for the best new artist award at the Latin Grammys originate from Brazil, Colombia, Cuba, Dominican Republic, Guatemala, Mexico, the United States and Venezuela. According to the criteria for the award, established by the Latin Recording Academy, these contenders qualify for a nomination in this category based on albums that “first establish their identity in the public as performers.”

A BAND OF BITCHES

The catchy and whimsical pop/rock anthems from A Band of Bitches don't necessarily match the masks favored by the group, which make them appear more like the cast of a horror film. But look deep into their lyrics and the Mexican act has a lot to say about the planet, the future and fame, as illustrated on the album *The Pre End of the World Soundtrack*.

LESLIE CARTAYA

Cuban singer/songwriter Leslie Cartaya is influenced by the traditional music of her home country, but jazz and American funk have also had a major impact on her young career. On her debut solo album, *No Pares (Don't Stop)*, the musician takes it up a notch by offering a refreshing mesh of everything from Afro-Latin to Caribbean melodies.

ELIACIM

Born in Santo Domingo in the Dominican Republic, EliaCim has his eyes set on conquering the globe with an arsenal of pop ballads that feature his soulful and versatile voice that thrives across several genres on his self-titled debut album.

CLARICE FALCÃO

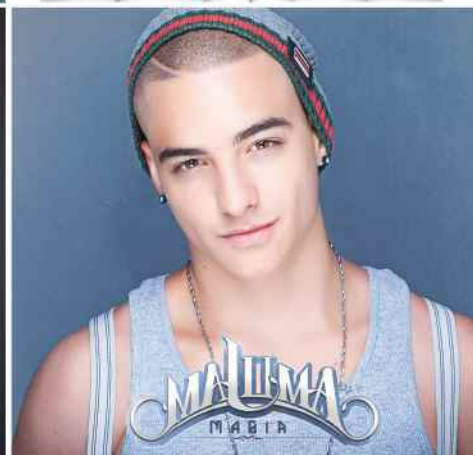
Brazilian native Clarice Falcão is a 23-year-old with many accolades for her acting chops. But it is her first folk-inspired studio album, *Monomania*, that has caught the attention of her peers with catchy songs like “De Todos Os Loucos Do Mundo” (Of All the Crazy Ones of the World).

JESUS HIDALGO

Integrating environmental consciousness with a musical and multimedia project, Venezuelan performer Jesus Hidalgo's *Second System* melds ancestral, classical and pop genres to introduce an album paralleling strong social concern and powerful philosophical messages around the theme of Mother Earth.

¡MALUMA!

Urban artist ¡Maluma! is determined to take on the music world with his smooth raps. The reggaetón artist, who already has a major social media following, hails from Colombia's Medellín, and shines on such tracks as “Obsesión” featuring Dyland & Lenny.



In a category whose nominees typically span the Latin world, the best new artist contenders include (clockwise, from top) **Gaby Moreno** from Guatemala, Leslie Cartaya from Cuba, Maluma from Colombia, Clarice Falcão from Brazil and Milton Salcedo from Colombia.

THE BIG NUMBER

Number of submissions for consideration by the Latin Grammys during the eligibility period (July 1, 2012-June 30, 2013).

9,400

MOJITO LITE

The four members of Mojito Lite are more than just bandmates—they're friends. The foursome formed in Colombia in 2012 and have quickly gained a following thanks to their lyrically rich pop melodies that sparkle on songs like “Te Amo Mas” (I Love You More).

GABY MORENO

Guatemalan native Gaby Moreno's album *Postales* is a crowning achievement that makes the singer one of the most captivating voices of her generation. Influenced by blues, jazz and pop, the songwriter continues to thrill her admirers.

QUATTRO

The members of Quattro are classically trained, and their love for music inspired them to form a group with a mission of expressing themselves in several genres. From pop ballads to instrumental compositions and captivating songs in Spanish, the band's repertoire is impressive.

MILTON SALCEDO

Espíritu Colombiano (Colombian Spirit) introduces Colombian native Milton Salcedo. The musical producer/pianist/arranger/composer takes his piano prowess to new heights with a Latin jazz appeal that makes for a riveting album. ●

ASCAP CONGRATULATES

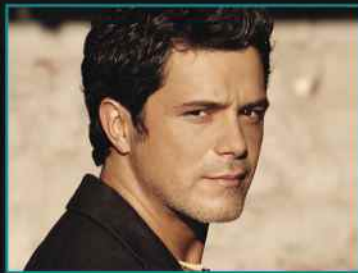
ALL OF OUR LATIN GRAMMY AWARDS® NOMINEES



ILLYA KURYAKI & THE VALDERRAMAS (5)



JULIO REYES COPELLO (5)



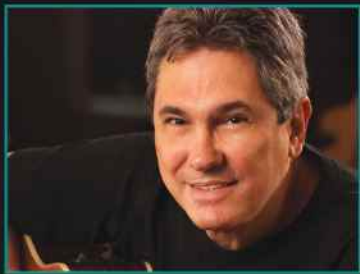
ALEJANDRO SANZ (4)



ANDRES CASTRO (4)



ANDRÉS CEPEDA (3)



JORGE LUIS PILOTO (3)



MALA RODRIGUEZ (3)



PABLO ALBORÁN (3)



RUDY PÉREZ (3)



AMAURY GUTIÉRREZ (2)



ARTURO SANDOVAL (2)



DADDY YANKEE (2)



DLD (2)



KANY GARCÍA (2)



LA VIDA BOHÈME (2)



MIGUEL BOSÉ (2)



NATALIA LAFOURCADE (2)



ROBERTO CARLOS (2)

AIDA CUEVAS
ALEXIS Y FIDO
AMERIKA JIMÉNEZ
ANDERSON FREIRE
ARLINDO CRUZ
BETO CUEVAS
BLACK GUAYABA
BOMBA ESTÉREO
CARTEL DE SANTA
DAN WARNER
DANIEL CALDERÓN Y LOS GIGANTES
DANIEL CALVETI
EMILIANO BRANCCIARI
EMILIO NAVAIRA
ERIK CANALES
FELIPE PELÁEZ Y MANUEL JULIÁN

FELIPE SALLES
GABRIELA ORTIZ
GEGÊ D'ANGOLA
GIAN MARCO
GILBERTO SANTA ROSA
GREGOR SALTO
GUAYACÁN
INDIA MARTÍNEZ
JAY PEREZ
JESSE & JOY
JOELSON CASTRO
JORGE OÑATE
JOSÉ LUIS PARDO
JULIETA VENEGAS
JULINHO SANTOS
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LEÓN LARREGUI
LESLIE GRACE
LOS TEXMANIACS
LUCY FABERY Y HUMBERTO RAMÍREZ
MARC ANTHONY
MARIO DOMM
NOTEVAGUSTAR
LA ORIGINAL BANDA EL LIMÓN DE SALVADOR LIZÁRRAGA
PEDRO FERNÁNDEZ
QUATTRO
RAFAEL ARCAUTE
RAFAEL PICCOLOTTO DE LIMA
RICARDO ARJONA
RICARDO MONTANER

SILVESTRE DANGOND
SKA-P
TAN BIÓNICA
TITO "EL BAMBINO"
TITO NIEVES
TOBY LOVE
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CREATIVE SPARK

LATIN GRAMMY SONG OF THE YEAR NOMINATIONS DISPLAY THE GENRE'S BEST

BY JUSTINO ÁGUILA

Creating a memorable song takes a special skill, as demonstrated by this year's nominees in competition for a Latin Grammy award for song of the year. This category recognizes the creative process of the songwriter—unlike record of the year, which honors the recording artist and the producer.

“ESSE CARA SOU EU”

Writer: Roberto Carlos

The career of Brazilian singer/songwriter Roberto Carlos spans five decades, and in that time the Grammy-winning artist has written numerous hits. In this current outing, “Esse Cara Sou Eu” (I’m That Guy) complements his iconic voice and strong writing abilities.

“LA QUE ME GUSTA”

Writer: Jose Luis Pardo

Authoring one of the catchiest songs of the year is no easy feat, but Jose Luis Pardo, also known as Cheo and DJ Afro, has hit the mark. A member of Venezuelan group Los Amigos Invisibles, the songwriter and the band continue breaking ground with memorable party anthems heard around the world.

“LLORAR”

Writers: Mario Domm, Hanna Huerta and Jesse & Joy

Siblings Jesse & Joy have taken their career to new heights in recent years, and their collaboration on “Llorar” with Mexican pop singer Mario Domm and composer Hanna Huerta makes for undeniable chemistry on this endearing love ballad.

“LO MEJOR QUE HAY EN MI VIDA”

Writer: Amaury Gutierrez

Cuban singer/songwriter Amaury Gutierrez has a romantic style that he’s been nurturing since his teens. As a writer he’s worked with some of music’s most iconic entertainers, including Spain’s Paloma San Basilio, and continues to rise in the music industry.

“MI MARCIANA”

Writer: Alejandro Sanz

Spanish crooner Alejandro Sanz continues to write ballads that keep him on top of his game. “Mi Marciana” highlights the performer’s mastery of lyrics that complement the song’s pop melodies that also make his album *La Musica No Se Toca* a must-have.

“MI NOVIA SE ME ESTA PONIENDO VIEJA”

Writer: Ricardo Arjona

One of the most revered songwriters in Latin music, Ricardo Arjona has been on the music scene since the ‘80s. He’s written songs with strong messages and romantic themes that touch on real-life moments that have made the Guatemalan entertainer one of the most iconic writers of his generation.

“SI YO FUERA TU”

Writer: Jorge Luis Piloto

Cuban composer Jorge Luis Piloto has worked with some of the biggest names in tropical music, including Luis Enrique, Victor Manuel and Celia Cruz. “Si Yo Fuera Tu,” performed by Gilberto Santa Rosa, shines with strong lyrics and charm.



Songwriters whose compositions are up for song of the year include (clockwise, from top) Ricardo Arjona, Alejandro Sanz and Jesse & Joy.

“SOLO EL AMOR NOS SALVARA”

Writer: Aleks Syntek

Mexican pop singer/songwriter/producer Aleks Syntek has been making music since he was a child. Now one of his native country’s most cherished entertainers with a major U.S. fan base, Syntek has come full circle as one of the most celebrated writers, conquering pop ballads that resonate with many.

“UM ABRAÇAO”

Writer: Caetano Veloso

Known as the founder of the revolutionary Brazilian cultural movement Tropicalia, Caetano Veloso is one of his country’s most influential composers.

Last year the singer was honored as Person of the Year by the Latin Grammys during a dinner that included tribute performances by Alexandre Pires with Natalia LaFourcade and La Mala Rodriguez with Enrique Bunbury.

“VOLVI A NACER”

Writers: Andres Castro and Carlos Vives

The collaboration between Carlos Vives and multiple Grammy nominee Andres Castro led to the creation of this uptempo pop ballad performed by Vives for his recent *Corazon Profundo*. The song has captivated the hearts of fans and the music industry alike. ●

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"Sergio George Presents Salsa Giants"

RECORD OF THE YEAR:
"Vivir Mi Vida"
performed by Marc Anthony
and produced by Sergio George
& Marc Anthony



BEST SALSA ALBUM:
"Sergio George Presents Salsa Giants"

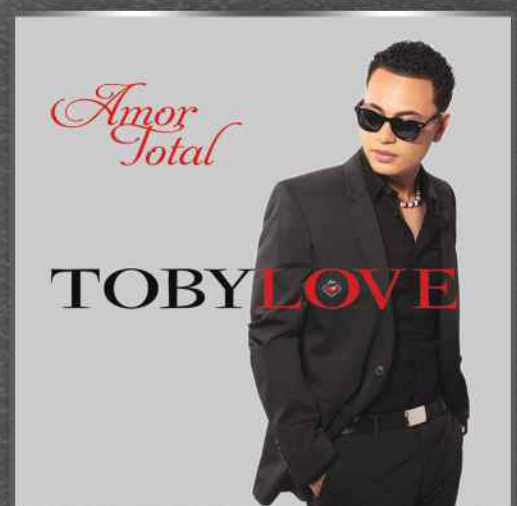
BEST TROPICAL SONG:
"Para Celebrar"



BEST CONTEMPORARY TROPICAL ALBUM:
Leslie Grace's "Leslie Grace"



BEST SALSA ALBUM:
Tito Nieves' "Que Seas Feliz"



BEST CONTEMPORARY TROPICAL ALBUM:
Toby Love's "Amor Total"



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THE RISK TAKER

MIGUEL BOSÉ IS THE LATIN RECORDING ACADEMY'S PERSON OF THE YEAR

BY LEILA COBO



Miguel Bosé grew up in an artistic home surrounded by premier cultural figures of his day, from Pablo Picasso to film director Luchino Visconti.

Spanish star Miguel Bosé is the quintessential renaissance man: painter, actor, TV host. But above all, Bosé is a musical artiste—an eclectic composer and sometimes eccentric performer who has reinvented and redefined his Latin pop during his three-decade career, traversing pop, electronica, rock and dance with equal ease.

“He’s risked a lot during his career,” manager Rosa Lagarigue told *Billboard* in 2007. “When he was at his most famous, he made radical changes. He’s constantly done things that are ahead of their time. Then again, that’s how you sustain a career for 30 years and win the respect of a younger generation.”

That career and respect remain so solid that today, 38 years after his 1977 recording debut, Bosé will be honored as the Latin Recording Academy’s Person of the Year, at the same time he celebrates nominations for album of the year and best contemporary pop vocal album for *Papitwo* (Warner). The album, a collection of collaborations with some of Latin music’s biggest names, underscores Bosé’s influence on multiple generations of artists.

“It’s an honor and a top achievement to be awarded Person of the Year,” says Bosé, who then spoke of himself in the third-person to acknowledge the breadth of the honor. “It’s a particularly well-rounded award because it honors ‘Bosé’ for his contributions to music, for his understanding of music and his career, but it also honors citizen ‘Miguel’ and all the commitments he has decided to fight for as a person. It is the award for excellence.”

The son of Italian actress Lucia Bosé and fabled Spanish bull-fighter Jose Luis Dominguin, Bosé seemed born for the stage. He grew up surrounded by premiere cultural figures of the day, from Pablo Picasso to film director Luchino Visconti.

By the time he released his smash debut single, “Linda,” in 1977, Bosé was already a household name in his native Spain.

Thirty albums and 35 films later (one favorite is his role as female impersonator Letal in “High Heels”), Bosé continues to not only break ground but also make a mark as a philanthropist involved in multiple causes. They include the fight against AIDS; ocean conservation group Oceana; Aldeas Musicales, schools in indigenous villages that teach Spanish and musical instrument instruction; and Paz Sin Fronteras (Peace Without Borders), a foundation he heads with Colombian artist Juanes.

“We look forward to paying tribute to one of today’s most respected and avant-garde artists as well as a man whose selflessness has benefited many around the world,” Latin Recording Academy president/CEO Gabriel Abaroa Jr. says.

Already a Latin Grammy winner, Bosé vies for the honor this year with *Papitwo*, a collection of 28 stunning duets with such artists as Alejandro Sanz, Juan Luis Guerra and Penelope Cruz, among many others from around the world.

“He is a complete artist,” Warner Music Latin America chairman Iñigo Zabala says, “and a tireless artist when in pursuit of perfection. Undoubtedly, he’s one of the most influential Latin acts of all time.”

Bosé will be feted Nov. 20 at a tribute gala at the Mandalay Bay Convention Center in Las Vegas featuring performances of his most popular songs. A portion of the net proceeds from the event will benefit the Latin Recording Academy’s outreach and education programs. ●

BEYOND THE AWARDS

THE LATIN GRAMMY BRAND EXPANDS TO VARIED EVENTS

BY LEILA COBO

Since their debut in 2000, the Latin Grammy Awards have grown in ratings, reach and stature. But along with the televised awards, seen in more than 100 countries, the Latin Grammy brand has also expanded across a roster of associated events, in turn reinforcing the brand in the United States and abroad.

Today, the Latin Grammy brand encompasses not just the awards show, but also a host of properties that includes Latin Grammy in the Schools, where musicians and Latin music professionals speak to students; the Latin Grammy Street Parties, free music festivals in key cities leading up to the awards telecast; and the Latin Grammy Acoustic Sessions, an invitation-only music series that takes place in top Hispanic markets in the United States and, as of this year, abroad.

The first concert series launched by the Latin Recording Academy was the Latin Grammy Street Parties, which began in Miami in 2000 to coincide with the inaugural Latin Grammys.

The notion, according to Latin Recording Academy president/CEO Gabriel Abaroa Jr., was to try out a “pilot program that would bring us closer to the public so they wouldn’t think the Academy was something inaccessible.”

The street parties were not only performance platforms for artists but also sources of information for music fans on the awards and the Academy.

They were so successful that by 2003, the parties expanded to other cities, including Los Angeles, Chicago, New York, Houston, Dallas and Fresno, Calif. Today, there are upwards of six street parties each year.

“They’ve been so successful and become so massive that we decided not to change that model,” Abaroa says. But the parties weren’t the right fit for everyone.

“They excluded many artists who appeal to a smaller, more demanding audience and who are more acoustic-oriented,” Abaroa says. “So we decided to develop an event that fulfilled those characteristics.”

Those events are the Latin Grammy Acoustic Sessions, which for the past five years have taken place in the United States, and now internationally.

The shows are invitation-only private events. Their objective, according to Abaroa, is to showcase artists who have a different appeal than those who perform at the street parties, but who have the necessary value to justify creating a platform for them.

This year’s performers included Draco Rosa, Fonseca, Victor Manuelle, Ruben Blades and Arthur Hanlon in the United States; Natalia Lafourcade and Concha Buika in Colombia; and Alejandro Sanz in Mexico.

In the future, Abaroa says, he’d like to stage 10 concerts per year—five stateside and five abroad.

“Ideally, the acoustic concerts should provide a unique experience,” he says, “so that the audience can tell the world that they had the privilege of being at a Latin Grammy acoustic show.” ●



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MUSIC



Black Oak Arkansas performing at the California Jam Rock Festival in Ontario, Calif., on April 6, 1974.

ROCK

Black Oak Arkansas Comes 'Back'

After years of obscurity and hard times, the Southern rock vets re-emerge with new and unreleased music

By Gary Graff

Black Oak Arkansas is back—although co-founder Rickie Lee Reynolds likes to point out “we never went away.”

Reynolds and frontman Jim “Dandy” Mangrum have indeed continued to fly their Southern rock flag from their current home base of Memphis, but the group has operated well under the radar for quite some time. That changes on Oct. 16, however, when BOA returns to Atco/Atlantic Records—where Ahmet Ertegun himself signed the band in 1970—with *Back Thar N’ Over Yonder*, an album that features five new songs and 10 previously unreleased tracks recorded during the early ’70s with the late Tom Dowd.

“We’re very thankful for this,” says Mangrum,

whose blond mane, flamboyant stage presence and good humor provided a model for subsequent frontmen like David Lee Roth and Kid Rock, with BOA’s music being an acknowledged influence on Black Flag and Phil Anselmo, among others. “[In the ’70s] I knew what I was doing, but I didn’t know I knew what I was doing until I did it. This time it’s much more deliberate. We really know what we’re doing, so we’re very excited about it.”

BOA’s current spate of good fortune comes at the hands of Atlantic senior VP of marketing Dane Venable, an Arkansas native and longtime fan who caught a BOA performance in April 2012 in Memphis. “They were kind of responsible for me going into the business I’m in,” Venable says, “and I never really knew what had happened. They didn’t just fade away; it was like they just dropped off the face of the earth. So I went to see them that night and it was like, ‘Damn, they still have kick in them.’”

A post-show meeting led to Reynolds playing the executive some of the music he and Mangrum had been working on, and Venable learned that Mangrum and Reynolds were “essentially homeless” and had been through lawsuits with former managers and band members (including one-time drummer Tommy Aldridge). Meanwhile, the group’s catalog—including its 1973 top 30 hit “Jim Dandy”—had been sold by a former manager on eBay, although it was fortunately purchased by a fan in Missouri who held onto it for safekeeping.

Venable acquired the catalog and is now “trying to make everything right,” including reinstating the correct writer credits on all the songs. Meanwhile, he discovered a treasure trove of material. “Song after song that had basically been mixed down, rough mastered and done,” he says. “Going back through Tom Dowd’s notes, we found a lot of these songs were supposed to

ARTIST: Black Oak Arkansas

ALBUM: *Back Thar N’ Over Yonder*

LABEL: Atco/Atlantic

RELEASE DATE: Oct. 15

MANAGEMENT: Jim “Dandy” Mangrum, Rickie Lee Reynolds

PRODUCERS: Tom Dowd, Brian Kehew

PUBLISHING: Far Fetched Music/Fine & Dandy Music (ASCAP), Pond Tunes (BMI)

BOOKING AGENTS: Tammy Hensley, Joey Killingsworth

CHART HISTORY: “Jim Dandy” (1974), No. 25 Billboard Hot 100; “Strong Enough to Be Gentle” (1976), No. 89 Hot 100; *Hot & Nasty: The Best of Black Oak Arkansas* (1992), 91,000

TWITTER: @OfficialBOA

THE BIG NUMBER

Black Oak Arkansas’ total album sales in the Nielsen SoundScan era.

213K

be included on albums. For instance, ‘Dance to the Music’ was going to be a single but at the last minute they cut ‘Jim Dandy’ instead. So it’s great to finally get some of that stuff out.

“And, of course, the first thing people ask—after ‘Aren’t they dead?’—is ‘What are they up to now?’ So we have some of that on here as well,” including the first single “Plugged In and Wired,” “Sweet Delta Water” and a cover of Bob Dylan’s “I Shall Be Released.” The new recordings features original bassist Pat “Dirty” Daugherty, as guitarist Stanley “Goober Grin” Knight died shortly before the sessions.

“I wanted to make this album for the band and for whatever Black Oak fans are out there, which I’m finding is a lot more than you’d expect,” Venable says. “We want to give [the band] a shot at being in the limelight again, to kind of have the sentence end with an exclamation point as opposed to a question mark.”

VH1 Classic and Palladia will air a one-hour documentary about BOA this month, and Mangrum and Reynolds have been busy doing interviews with classic-rock-focused magazines and blogs. Additionally, a Memphis producer is assembling a tribute album that will feature BOA songs covered by Shooter Jennings, Black Flag and others, and Venable says “Plugged In and Wired” is being worked to classic rock stations and syndicated radio shows.

In preparation for its comeback, the band is putting together a new business and legal team to guide its affairs, and it recently performed in Los Angeles and New York and has concerts scheduled in Arkansas and Memphis the same week the album is released.

“This is going to form itself once the album is released and people start hearing the story,” Venable says. “That’s when people are just going to be like, ‘This is the wildest story I’ve ever heard’ . . . but they’re also going to be happy [BOA] is back and has new music.”



ARTIST: Luscious Jackson
 ALBUM: *Magic Hour*
 RELEASE DATE: Nov. 5
 LABEL: City Song
 PRODUCERS: Jill Cunniff, Gabrielle Glaser
 BOOKING AGENT: Tom Windish, Windish Agency
 CHART HISTORY: *Natural Ingredients* (1994), No. 114 Billboard 200, 245,000; *Fever In Fever Out* (1997), No. 72 Billboard 200, 533,000; *Electric Honey* (1999), No. 102 Billboard 200, 146,000; "Naked Eye" (1996), No. 24 Mainstream Top 40, No. 33 Adult Top 40
 TWITTER: @LusciousJackson



STARLIGHT GIRLS
 Listening to the music of Brooklyn's Starlight Girls feels like reading a noir detective novel while sipping cocktails at a '60s go-go bar. Led by Christina B (vocals, keyboard, flute) and Karys Rhea (vocals, drums), the five-piece produces a smoky, retro-pop sound that's irresistibly upbeat. The band formed about two-and-a-half years ago after Christina B moved from Ohio back to Brooklyn. "I had kind of given up on New York briefly," Christina B says. She joined with Rhea and eventually the group grew to five members. Since then Starlight Girls have spent a good amount of time touring. "Touring has made us a lot tighter, and we do focus a lot on our live show," Christina B says. Manager Peter Garea agrees, as he joined with Starlight Girls after seeing them perform. "I was really impressed," he says. "I thought the songwriting was really good and really unique." The group's most recent release is a Xiu-produced 7-inch EP, with



a video produced by Avery-McCarthy featuring Christina B and Rhea eating tomatoes and sword fighting on a Brooklyn roof. As for the next step, the band is working on its full-length album, which will lean back to the act's old pop sound. "We are ready for whatever life throws at us," Christina B says.
 —Gabrielle Sierra

ROCK

Rekindling The 'Magic'

Luscious Jackson returns after 14 years with fan-funded album on the band's own label

By Emily Zemler

Following the release of 1999's *Electric Honey* on Capitol, New York alt-rock group Luscious Jackson called it quits. In the time since, the band members—singer/bassist Jill Cunniff, singer/guitarist Gabby Glaser and drummer Kate Schellenbach—have pursued solo albums and production projects, as well as families. A few years ago, Cunniff and Glaser began collaborating on a children's album, but nothing came of it, largely due to distribution issues. But last year, the trio learned about new options to fund and distribute music, and the band's fourth album, *Magic Hour*, is due Nov. 5 on its own City Song imprint, followed by a children's album on Nov. 19.

"A friend working at [crowdfunding site] PledgeMusic presented it to me and we were like, 'Wow, this is a whole new world,'" Cunniff says. "So we decided to regroup the band and make new music."

The PledgeMusic campaign launched Feb. 9, 2012, and offered an array of rewards for fans, including a

tour of downtown Manhattan with Cunniff and Glaser for \$700 and an acoustic living room concert for \$5,000. The campaign kicked off along with a new song, "Are You Ready?," the first new Luscious Jackson track in more than a decade. The band reached 100% of its funding goal two days later.

The incentive for using PledgeMusic wasn't just for funding, but also to tap into an online fan base, which is why the campaign continued long after Luscious Jackson reached its funding goal. "When we started, we really had nothing," Cunniff says. "We went through the process of getting our Facebook page returned to us and that was the beginning of our social media. And that's an ongoing process. But the nice thing about it is we can potentially do this whole thing now."

"The foundation is in the nostalgia, but the engagement is what creates the newness of it all," says Jayce Varden, COO of U.S. operations for PledgeMusic. "By showing the real-time 'this is the making of this album,' they're bringing in fans originally based off that nostalgia."

As the campaign continued—it ended Oct. 1—the band members went into the studio to make the album while putting a business team in place. The disc was produced by Cunniff and Glaser at their Brooklyn studio, and Beastie Boys' Adam Horowitz collaborated on the track "So Rock On."

"The album was like a puzzle that just flew together and there was the sound," Cunniff says. "That's the main thing with our band. We have a sound and it's very specific—and that was really exciting, to sort of come from nothing and form this sound again. So more than a vision, it was a reconnection. The coolest part was the continuity was there. I really felt like I get it. I get why we did this, I get why we were a band, and I get why this was so much fun."

For that reason, Cunniff sees *Magic Hour* as the beginning of something. The group, which has two shows booked in New York and Philadelphia this fall, is confirming TV appearances and West Coast tour dates, and has a number of music videos in the can. The band will also continue to make new music going forward, making this less of a reunion and more of a continuation that was interrupted by the realities of the music industry.

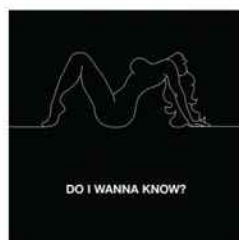
"When we left in the late '90s, I felt like I was so done with this," Cunniff says. "And now some 13 years later, and suddenly it's looking a whole lot better. [It] looks like fun. I couldn't appreciate [that] at the end because we'd been through such turmoil. It's tumultuous being on a major label. We had an amazing time and it went as far as we could get it to go. So to come back together was sort of surprising. It's just the time and perspective have made it refreshed and renewed for us." ●

"When we left in the late '90s, I felt like I was so done with this. And now some 13 years later, suddenly it's looking a whole lot better."

—JILL CUNNIFF, LUSCIOUS JACKSON



Kevin Callahan, alternative KBZT San Diego. Capital Cities, "Kangaroo Court." These guys played our [Sandy Parts Festival] in June. They had the sold-out crowd going nuts and, thanks to their style, had everyone wondering if satin jackets were "back." Initial response so far has been killer.



Arctic Monkeys, "Do I Wanna Know?" This is something we'll get started on very soon. It's a great song. And, since their tour is now headed just up the road to Los Angeles, we look forward to giving our listeners a chance to get to know them better. I want to be in that group right upfront.



American Authors, "Best Day of My Life." They just performed a sold-out show for us two weekends ago. Hearing the crowd sing along to the catchy "Oh, oh, oh, whoa, oh, oh!" part of the song was one of the highlights of the night.

ARTIST: Best Coast
 ALBUM: *Fade Away* (EP)
 LABEL: Jewel City
 RELEASE DATE: Oct. 22
 MANAGEMENT: Adam Shore, Daily Swarm
 PRODUCER: Wally Gagel
 PUBLISHING: EMI/Sony Music Publishing
 BOOKING AGENT: Sam Hunt, Windish Agency (U.S./Asia/Australia); Emma Banks and Ryan Fitzjohn, Creative Artists Agency (U.K./Europe)
 CHART HISTORY: *Crazy for You* (2010), No. 36 Billboard 200, 108,000; *The Only Place* (2012), No. 24 Billboard 200, 49,000
 TWITTER: @best_coast



DISCLOSURE
 U.K. dance act Disclosure has been riding high on the success of recent album *Settle*, and is on a world tour that will last into 2014, thanks to longtime agent Tom Schroeder of Coda Agency. "They have toured live from the start, which is quite unusual for a dance act," he says. "But we wanted them seen as an album act not just a dance-culture DJ thing with disposable music, but as proper artists."

Routing: The jaunt will hit Europe, Japan, Australia, the United States and then Europe again. "It's three months solid, which is pretty tough for an 18- and 22-year-old, but they're up for the challenge," Schroeder says. "All the routing has been to play proper settings, where they're seen as a band."

Audience: As one of the year's breakthrough acts, Disclosure's show capacities have grown. In 2012 it played 500-capacity rooms, but this year has two sellouts at London's 5,000-capacity O2 Academy Brixton (Nov. 28-29). "The steep rise has been enormous. It's one of the quickest-moving ones we've seen. Disclosure, Rudiments and Bastille have been the real quick movers," Schroeder says. With an ever-growing international fan base, Schroeder has amassed strong sales in every market. "They're doing 2,000-cap gigs in Paris, 4,000 tickets in Holland, 2,000 tickets everywhere. We could go and go and go."

Promotion: Relying on die-hard fans first, Disclosure offered exclusive presale options through its website, thanks to sign-ups. "You're trying to get the hardcore fans to buy in long term to an act," Schroeder says. "The ones that discovered it deserve the first shot." —Nick Williams

AGENT: Tom Schroeder, Coda Agency

TOUR DATES: Sept. 17-March 7

ROCK

Independent Spirit

Best Coast launches own imprint with Kobalt Label Services for new EP

By Chris Payne

Best Coast, the indie-rock embodiment of the California lifestyle made famous by frontwoman Bethany Cosentino, has gone fully independent. It was through an indie label—the Brooklyn-based, vinyl-focused Mexican Summer—that the band broke to the alt masses with 2010 debut *Crazy for You* (108,000 copies sold, according to Nielsen SoundScan). But for new EP *Fade Away* (due Oct. 22), Best Coast has gone one step further. The seven-song collection comes through Cosentino's new imprint Jewel City, in partnership with Kobalt Label Services, marking the band's first major self-release.

When asked if she's earning a bigger sales cut in the Kobalt deal, Cosentino affirms her focus is on getting her new music heard by fans. "Honestly, I don't know

the logistics of it," she says. "Which just goes to show that I'm probably not the best businesswoman."

Cosentino's slacker persona is endearing, but she could give herself a bit more credit. Since forming the band in 2009 alongside multi-instrumentalist Bobb Bruno, Best Coast has gone from a homemade lo-fi project to opening for Green Day and No Doubt. Cosentino has lent her brand to an Urban Outfitters clothing line, and her tenacious social media presence (she has more than 100,000 Twitter followers) has been hailed as exemplary for indie rockers with capitalist ambition.

So then, what about those sales cuts since going independent? For the record, Best Coast has always had complete control of its merchandise and touring, says Adam Shore, who has managed the band since July 2010. Cosentino and her team are quick to point out their amicable relationship with Mexican Summer, which led to such an artist-friendly deal. In parting ways, there was neither ill will nor a desire to reach a level of success the band's old label couldn't give it.

"They have the same tools and types of promotion that bigger labels have," Cosentino says.

"We signed a two-album deal," Shore adds. "We loved working with them but mutually decided to explore other directions."

Kobalt Label Services, which formally launched less than a year ago, represents established acts like Prince, Pet Shop Boys and New Kids on the Block. Through it, Best Coast maintains ownership of its masters, sets its budgets and pays Kobalt a distribution and service fee for handling the marketing that would typically be done by a traditional label.

Working beneath Kobalt managing director Paul Hitchman is Dusko Justic, lead project manager for Best Coast's North American campaign, who works on a daily basis with Shore. Aside from handling physical and digital distribution of *Fade Away*, Justic has overseen promotion for the EP. This includes working it to noncommercial, tastemaker, specialty and college radio, where it's promoted by Jennifer Daunt for Dauntless Promotion and Advanced Alternative Media. According to Hitchman, they're "planning some in-store activity around release" to promote the EP at retail.

The songs on *Fade Away* came from a burst of inspiration that Cosentino enjoyed while touring behind 2012's *The Only Place*. She went into the studio with producer Wally Gagel (who helmed the previous year's *iTunes Session* EP) and finished the seven tracks, which continue the hazy guitar-pop sound of earlier releases, albeit with hooks that hit a bit harder and an old-timey country slant worth exploring further on her next full-length album.

Cosentino received other offers from established labels, but chose the less traditional route since she'd rather launch a label deal with an LP release. She might seek out a new label for her next full length, but then again, she might stick with her own label and Kobalt. "For me, it's more about getting this out and less about how much money," Cosentino says. "I'm not even thinking, 'Oh, am I going to make money off this?' Honestly, I just want to put it out and make money touring and doing other things."

"Other things" could refer to releasing artists other than herself on her new imprint, an idea that harks back to Best Coast's formative days, when the band released one-off singles and EPs on small labels like Art Fag and Group Tightener. If she does, Cosentino will once again call upon her underrated business skills and nontraditional tenacity, which come largely from her parents. Her father is a lifelong musician, and her mother quit a corporate office job after 25 years to become a successful fashion designer.

"My parents were always super-supportive," Cosentino says. "Sure you can drop out of college and move back to L.A. and try to become a musician.' Whereas most parents would probably be like, 'You're not doing that.'" ●

"I'm not even thinking, 'Oh, am I going to make money off this?' I just want to put it out and make money touring and doing other things."

—BETHANY COSENTINO, BEST COAST

Reviews

Blood Orange

"Chamakay" (4:19)

PRODUCER: Devonte Hynes

WRITERS: Devonte Hynes,
Caroline PolacheckPUBLISHERS: Domino
Publishing/Copyright Control

LABEL: Domino Records



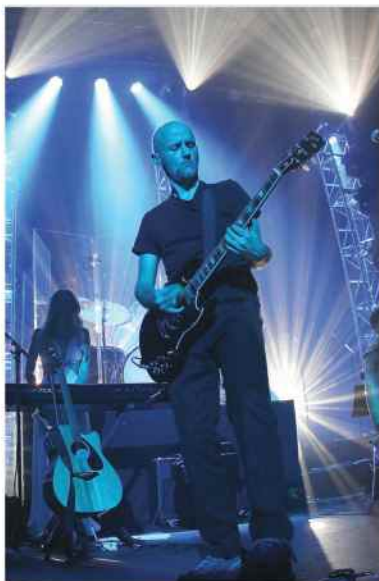
POP

Blood Orange's Exotic AC

In the music video for Blood Orange's sexy new single "Chamakay," Dev Hynes visits his South American homeland of Guyana, where he meets elderly family members, plays with local children and dances awkwardly among the poverty-stricken streets, illuminated by a glowing sunset. The clip is a dreamy, heartfelt collage that feels displaced from time—and the single itself is a perfect counterpart, injecting a suave, adult contemporary groove with a shot of modern exoticism.

Hynes speaks in vague but evocative tongues: "If givin' left me lonely, if givin' was my friend/I'm keepin' all my old things/I'm keepin' my loose ends," he breathes. His soulful croon is chased by woody marimba, hazy washes of synth, spasmodic slap-bass and the alto of Chairlift's Caroline Polacheck. Hynes has made his name writing from the shadows (most notably for Solange and Sky Ferreira), but "Chamakay" is a hypnotic step into the spotlight. —RR

Blood Orange's Dev Hynes has made his name writing for others, but "Chamakay" is a hypnotic step into the spotlight.



LIVE

ARTIST: Moby

VENUE: The Fonda Theatre, Los Angeles

DATE: Oct. 3

The ethereal qualities of Moby's new Mute release, *Innocents*, glowed brightest at the second night of his three-concert stand, the only shows he's doing in support of the album this year. Night two abounded with solid turns from guest vocalists on the album—Mark Lanegan, Skylar Grey, Inyang Basse and Cold Specks' Al Spx—but it was Damien Jurado who elevated the evening with "Almost Home" and first-set

closer "Everything That Rises." "I'm biased," Moby said after "Almost Home" took the packed house on an uplifting spiritual journey, "but that was really beautiful." Moby contentedly played second fiddle to the singers, accompanying every artist on a single Gibson guitar. He took over lead vocals only once, leading the singalong on "Everything That Rises" with—of all people—new Los Angeles Mayor Eric Garcetti on keyboards. Following the 75-minute performance devoted to *Innocents*, Moby launched a 90-minute, 18-song hits set. —PG

SINGLES

COUNTRY

KEITH URBAN &
MIRANDA LAMBERT

"We Were Us" (3:12)

PRODUCERS: Nathan
Chapman, Keith UrbanWRITERS: Jimmy Robbins,
Nicolle Galyon, Jon Nite

PUBLISHERS: various

LABELS: Hit Red/Capitol
Nashville/RCA Nashville

Two country music powerhouses reflect on a (fictional) love lost and make for an indomitable combination on the slick and stomping "We Were Us," the latest hit from Urban's recently released *Fuse*. The succinct chorus offers an immediate rush packed with skillfully convincing emotion from Urban and Lambert. —JM

HIP-HOP

KID INK FEATURING
CHRIS BROWN

"Show Me" (3:40)

PRODUCER: DJ Mustard

WRITERS: various

PUBLISHERS: various

LABELS: The Alumni
Group/88/RCA

Both Ink and Brown want proof that their respective ladies are properly entranced on Ink's latest single. DJ Mustard laces the beat with a metallic bounce, while Brown provides his umpteenth intoxicating hook of 2013. "Show Me" is a real show-don't-tell track that lacks inhibition. —KI

ALTERNATIVE

A GREAT BIG WORLD

"Say Something" (3:53)

PRODUCER: Dan Romer

WRITERS: Ian Axel, Chad
Vaccarino, Mike CampbellPUBLISHER: Universal Music
Publishing

LABEL: Epic

Epic newbie A Great Big World package the understated tones of Adele's ballads with the dreamlike lyricism of Ingrid Michaelson on tear-jerking single "Say Something." Lead

singer Ian Axel's vocals sound appropriately naked when he quivers, "I will swallow my pride/ You're the one that I love, and I'm saying goodbye." —NW

ROCK

THE KILLERS

"Shot at the Night" (4:01)

PRODUCER: Anthony Gonzalez

WRITER: Brandon Flowers

PUBLISHER: Universal-
PolyGram Publishing
(ASCAP)LABEL: Island Def Jam Music
Group

After the commercial disappointment of the Killers' 2012 album *Battle Born*, there's a bit of healthy desperation in Brandon Flowers' songwriting on "Shot at the Night," a new single from the group's upcoming *Direct Hits* best-of compilation. With M83 mastermind Anthony Gonzalez stepping in as producer, Flowers and the rest of the band crank out a pristine synth-pop statement. "Shot at the Night" channels just enough of M83's "Midnight City" to put the Killers in position for another run on alternative radio during this stopgap ahead of their next full-length. —CP

POP

JUSTIN BIEBER

"Heartbreaker" (4:22)

PRODUCERS: Maejor Ali,
T-Minus, Justin Bieber, Chef
Tone

WRITERS: various

PUBLISHERS: various

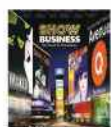
LABEL: Schoolboy/Raymond
Braun/Island/IDJMG

Bieber's "Music Mondays" online release series kicks off with "Heartbreaker," in which the pop superstar sounds both fresh and grizzled. Weary from breakup and longing to smooth things over, Bieber croons over acoustic strums and snare taps that push him toward more adult-sounding R&B—unquestionably, a step in the right direction. —BW

LEGEND
&
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MUSICAL THEATER DOCS:

"Show Business: The Road to Broadway"
Shot in 2004, this film follows the progress of "Wicked," "Avenue Q," "Taboo" and "Caroline, or Change." (Liberation, 2007)

"Original Cast Album: Company"
D.A. Pennebaker's 1970 landmark looks at the recording of the cast album for Stephen Sondheim's "Company." (New Video Group, 2001)

"Every Little Step"
Adam Del Deo and James D. Stern's film is bit of life-imitating-art-imitating-life behind the original "A Chorus Line." (Sony, 2009)


FILM

Green Day Broadway Doc Hits All The Right Marks

Catharsis has rarely been captured better than in director Doug Hamilton's shots of an awestruck Billie Joe Armstrong in the few seconds after he hears an ensemble of actors perform songs from Green Day's *American Idiot*. It's an early scene in "Broadway Idiot," a chronicling of the path of musical "American Idiot" from a Berkeley, Calif., rehearsal stage to Broadway in 2010—and the one that alerts viewers the film will be a rock 'n' roller's journey as much as it is about the theater. Thankfully, Armstrong wears his heart on his sleeve and never shies from expressing the emotions that come when an artist from one discipline attempts to venture into another. For the actors, producers and musical talent, it's about the creation of a show; for Armstrong, it's about community and camaraderie. "Broadway Idiot" provides a backstage view of every step of the process—

from the audition to decide if it even has a chance at being a show, to the tryout in Green Day's Berkeley hometown, to Broadway, to Armstrong ultimately joining the cast. Hamilton's direction and Rob Tinworth's editing heighten the intensity at every turn—it's not until Armstrong sits in the audience with his musical directors to dissect the construction of the songs that the tension is released. Hamilton smartly integrates some superb concert footage of the band on its *American Idiot* tour—a great reminder of how powerful that record is and how well it connected with fans. It provides a sharp contrast to how different the Broadway experience is. When Armstrong is in the cast, he has to learn the rules and decorum of the stage. The funny thing is, if he and his bandmates had conformed in the past, there would've never been an album to use for the show. —PG

"Broadway Idiot"

DIRECTOR: Doug Hamilton

PRODUCER: Ira Pittelman

FEATURING: Billie Joe Armstrong, Michael Mayer, Mike Dirnt, Tre Cool

DISTRIBUTOR: Film Buff

RELEASE DATE: Oct. 10 (CBGB Film Festival), Oct. 11 (New York, on-demand), Oct. 15 (eight one-nighters), Oct. 18 (additional cities)

RUNNING TIME: 81 Minutes

ROCK

Pearl Jam Strikes Hard

It's been four years since Pearl Jam's last studio album, but the band's inspired new effort proves to be more than worth the wait since 2009's *Backspacer*, with 12 tunes exploring bad faith, the intricacies of deep commitment, mortality and the state of the planet—managing to groove, thrash and soar along the way. Opening with two rock-solid takes on sanctimony, the Eddie Vedder-penned "Getaway" lights a fuse into the furious "Mind Your Manners," which features music by guitarist Mike McCready. The magical pairing of the building "Infallible" and ominous "Pendulum," both collaborations among Vedder, bassist Jeff Ament and guitarist Stone Gossard, also leaps out as a highlight—examining humanity's hubris and its transience. In great form throughout, Vedder's unmistakable baritone is at its most gorgeous on poignant ballad "Sirens." —JKL



Pearl Jam

Lightning Bolt

PRODUCER: Brendan O'Brien

LABEL: Monkeywrench/Republic

RELEASE DATE: Oct. 15



ALBUMS

ROCK

CASS McCOMBS

Big Wheel and Others

PRODUCER: Cass McCombs

LABEL: Domino Records

RELEASE DATE: Oct. 15

McCombs' latest features 22 tracks, ranging drastically in tone and occasionally aren't songs at all. The nearly 90-minute set offers a broad listening experience—at times at the expense of cohesion. The standouts are lovely and poetic, like acoustic ballad "Angel Blood" and the quietly bluesy "Sooner Cheat Death Than Fool Love." —EZ

POP

DIANE BIRCH

Speak a Little Louder

PRODUCERS: various

LABEL: S-Curve Records

RELEASE DATE: Oct. 15

Michigan musician Birch earned accolades for 2009 debut *Bible Belt*, and her follow-up should propel her to a new level. She croons on emotive ballads like the title track, buoyant indie pop cut "Love and War" and surging anthems like "Lighthouse." It all comes together in her unwavering voice and invested, passionate delivery. —EZ

ELECTRONIC

GARY NUMAN

Splinter (Songs From a Broken Mind)

PRODUCERS: Gary Numan, Ade Fenton

LABEL: Machine Music

RELEASE DATE: Oct. 15

The industrial godfather emerges from a depression-driven seven-year hiatus with a powerful set of raw, deeply felt tracks that are mostly stripped of the new wave flare that lightened earliest hits. His voice carries more emotional weight than ever, and core-shakers like "I Am Dust" illustrate his influence over superfans and tourmate Trent Reznor. —EN

COUNTRY

SCOTTY McCREERY

See You Tonight

PRODUCER: Frank Rogers

LABEL: Mercury Nashville

RELEASE DATE: Oct. 15

At only 19, "American Idol" winner McCreery projects a mature tone on his sophomore set that fits alongside his country peers. The singer uses his instrument to great advantage on fiddle-laced foot-stomper "Can You Feel It" and heart-tugger "Feel Good Summer Song." Elsewhere on songs like "The Dash," he sounds more detached. —JM

FOLK

THE HEAD AND THE HEART

Let's Be Still

PRODUCERS: The Head and the Heart, Shawn Simmons

LABEL: Sub Pop

RELEASE DATE: Oct. 15

The indie-folk sextet shows exponential growth on its second album, embracing texture, nuance and lush arrangements not found on its 2011 debut. Charity Rose Thielen's "Summertime" leans toward synth-pop, while "Cruel" and epic closer "Gone" establish new creative peaks for the group's high-lonesome pop sound. —GG

POP

GAVIN DeGRAW

Make a Move

PRODUCERS: various

LABEL: RCA Records

RELEASE DATE: Oct. 15

With help from Butch Walker, Ryan Tedder and Martin Johnson, DeGraw ups the energy and production value on his latest full-length. Spirited, soulful rockers ("Best I Ever Had") meet "Hangover"-like comedic tales ("Finest Hour") and big, powerful choruses ("Everything Will Change"). —JM

.biz

The Nashville Songwriters Assn. International named Taylor Swift as its songwriter/artist of the year. This is her sixth win, beating out five-time winners Vince Gill and Alan Jackson. The award recognizes Nashville acts that have achieved top 30 singles. Swift released 14 top 30 songs between July 2012 and June 2013. She's also the youngest artist to win the honor.



COUNTRY

Going 'Crazy'

Tyler Farr's Columbia debut lands in top five thanks to controversial single

By Deborah Evans Price

Fueled by a polarizing hit single, Tyler Farr bows at No. 2 on Billboard's Top Country Albums chart and No. 5 on the Billboard 200 with his Columbia Records debut *Redneck Crazy*, which sold 29,000 first-week copies, according to Nielsen SoundScan. The title track is No. 3 on Hot Country Songs, after peaking at No. 2.

"I knew it was edgy and going to stir up some crap, but sometimes you've got to stir it up," Farr says. "Stick the stick in there and keep turning it. That's what we did."

Penned by Josh Kear, Mark Irwin and Chris Tompkins, "Redneck Crazy" is about a heartbroken man who shows up on his cheating girlfriend's lawn at 3 a.m., shining his headlights into her bedroom window and throwing empty beer cans.

"I didn't come here to be boring," the Garden City, Mo., native says. "Some people are saying the song promotes violence. No, no, no, it's not. It says throwing 'empty beer cans'—not full beer cans—at both of your *shadows*. You're not throwing beer cans at anyone. I've never done that in my entire life."

Though he says he'd never react the way the scorned lover in the song does, Farr can relate to the emotion in the lyric. "There's a realness to that song," he says. "I don't care if you're 80 years old or a 14-year-old girl or a middle-aged man, everyone has felt those emotions at some point in their lives. That's why it connected."

Tanya Welch, senior director of marketing at Sony Music Nashville, agrees. "The sentiment is so relatable, even if the actions are far-fetched," she says. "Hurt is powerful, and Tyler delivers it with such raw emotion, it draws a palpable reaction. And it's rare to

hear it from a male perspective."

Farr admits he's become known as the "Redneck Crazy" guy, and that's OK with him. He's even launched a series of videos on his website, doing such crazy things as blowing up a car. Farr also judged a contest for the "craziest redneck" stunt. The creator of the winning video entry won a trip to see him in concert in Florida with Colt Ford and Florida Georgia Line.

"It's all about the fans. I want to be the people's singer," says Farr, who grew up watching George Jones from the wings as his stepfather played guitar in the legend's band.

Farr attended Missouri State University on a vocal performance scholarship, but got his honky-tonk education playing Nashville's famed Tootsie's Orchid Lounge for a year-and-a-half. When he got discouraged and moved home, singer/songwriter Rhett Akins encouraged him to come back. Perseverance paid off when he landed a publishing contract and then a deal with Columbia.

His first two singles, "Hot Mess" and "Hello, Goodbye," peaked at Nos. 49 and 47 on Country Airplay, respectively. "Just because the first two didn't connect the way we had hoped doesn't mean there's any less belief in what Tyler offers as an artist," Welch says. "He connects with every line recorded, every emotion captured on this album. We knew if we could get one through, the fans would hear it and believe it."

Farr made his national TV debut on "Fox & Friends" the week the album was released and also appeared on CMT, Great American Country and in key country-focused media like Country Weekly and People Country. "There's so much of Tyler in this collection, we wanted fans to hear beyond 'Redneck Crazy' so they would convert," Welch says. "The music and Tyler's authenticity are our two best sales tools, and the video was a huge driver as well. The humorous approach to the video really captivated fans. Tyler and his buddies [Ford, Lee Brice and Willie Robertson of "Duck Dynasty"] played out all the harmless things you'd want to do to an ex but never would, and it resonated."

Farr is enjoying his newfound success. "It's humbling," he says. "Me and my band have busted our humps playing every dive bar from here to California to South Florida to New York. There are so many people who would love to do this for a living and I'm very grateful to get to do it." ●

Tyler Farr's *Redneck Crazy* sold 29,000 first-week copies.

THE Numbers

Paramore

More than six years after its first Billboard Hot 100 appearance, alternative trio Paramore is within striking distance of its best rank, as "Still Into You" bounds 34-25 in its 13th week. The band has charted higher with just one of its prior eight entries, "The Only Exception," which reached No. 24 in 2010.

+ 44

With an average of 44 plays per station, according to Nielsen BDS, "Still" becomes Paramore's first top 10 on the Mainstream Top 40 airplay chart (14-10). Notably, it's the tally's first top 10 by a female-fronted rock band since Evanescence reached No. 7 in 2006 with "Call Me When You're Sober." Apart from Paramore, singer Hayley Williams rose to No. 2 in 2010 as a guest on B.o.B's "Airplanes" and is nearing the list as a guest on Zedd's new single, "Stay the Night."

+ 366K

As it scaled Mainstream Top 40, "Still" has sold at least 40,000 downloads in each of the last eight weeks (this week: 43,000), according to Nielsen SoundScan. It had previously sold at least that many only in its debut frame in April (44,000). Its 366,000 sales in that two-month span account for 59% of its to-date total.

↑ 10%
3K

The song's parent album, *Paramore*, earns its biggest weekly percentage sales gain since July, as it rises by 10% to 3,000 and jumps 46-36 on Top Rock Albums. The set has shifted 251,000 in its 26 weeks on sale.

↑ 122K

"Still" is helping drive Paramore's popularity online. In the past two weeks, the band added 122,000 followers on Facebook (up 5% from the amount added the prior two weeks), bringing its total following to 27.3 million. —Keith Caulfield, William Gruger and Gary Trust



"Elastic Heart" by Sia is one of three singles off the next "Hunger Games" soundtrack.

SOUNDTRACKS

Diverse Tastes

Three very different singles propel second high-profile 'Hunger Games' soundtrack

By Jason Lipshutz

As Lionsgate's "The Hunger Games: Catching Fire" prepares to invade theaters worldwide on Nov. 22, Republic Records has set up its original film soundtrack with a trio of contrasting singles. Coldplay's piano-driven "Atlas," Christina Aguilera's midtempo ballad "We Remain" and Sia's rhythmic "Elastic Heart" (featuring the Weeknd and Diplo) have all been released as previews of the fall's most high-profile soundtrack, due Nov. 19.

Earlier this year, Republic and Lionsgate were tasked with following up the biggest-selling film soundtrack of 2012. Led by the Taylor Swift/Civil Wars collaborative single "Safe & Sound," *The Hunger Games: Songs From District 12 and Beyond* debuted at No. 1 on the Billboard 200 upon its March 2012 release and sold 463,000 copies last year, according to Nielsen SoundScan. Republic executive VP Tom

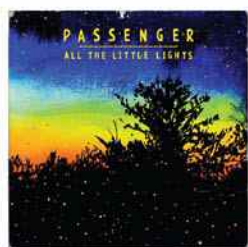
Mackay says the first "Hunger Games" soundtrack was able to draw original material from artists like Swift, Arcade Fire and Kid Cudi thanks to the appeal of producer T Bone Burnett, who worked individually with each artist for the album.

Burnett wasn't involved with the "Catching Fire" soundtrack, but the success of the first film (which has grossed nearly \$700 million globally, according to Box Office Mojo) and soundtrack was more than substantial enough to compel major acts like Imagine Dragons, the Lumineers, Lorde and Ellie Goulding to write new songs and associate themselves with the franchise. The trio of Mackay, Lionsgate head of film music Tracy McKnight and music supervisor Alexandra Patsavas came up with an initial "wish list of 30 or 40 bands," Mackay says, and trimmed the final track list based on demos that were submitted and then approved to be individually produced.

"Atlas," Coldplay's first piece of new material since 2011's *Mylo Xyloto*, was released as the soundtrack's lead single on Sept. 6, while Aguilera's "We Remain" and Sia's "Elastic Heart" arrived Oct. 1. All three will target different radio formats, with "Atlas" (110,000 downloads sold to date) hovering in the top 20 of Billboard's Alternative chart; "We Remain" (23,000) getting pushed to mainstream and adult top 40 beginning this week; and "Elastic Heart" (20,000) garnering interest from rhythmic, alternative and top 40 stations before its official push later this month.

"With a brand that is as massive as 'The Hunger Games,' you've got some diverse groups of fans with musical interests that touch on all genres," Mackay says. "These songs don't get in each other's way." ●

Battle Plan: Passenger



Busker-turned-global sensation Mike Rosenberg, aka Passenger, has reached No. 1 in 15 countries with "Let Her Go" (Black Crow/Nettwerk), hitting No. 28 on the Billboard Hot 100 after 10 weeks.

RELEASE WEEK

Passenger's "Let Her Go" and its video were released in July 2012, so the song's chart climb has been a marathon, Nettwerk CEO Terry McBride says, comparing it to past campaigns for Sarah McLachlan's "I Will Remember You" and Dido's "Here With Me." "We must have gone back to those singles five times before finally winning," he says. After going to triple A radio in August 2012, "Let Her Go" began to stir buzz in Minneapolis and Nashville. "We realized Mike would need to come into the marketplace up to three times, just to add that personality, honesty and earnestness," McBride says.

9 MONTHS LATER

Full-length *All the Little Lights* arrived Aug. 28 and debuted on Billboard's Heatseekers Albums chart at No. 32, remaining on the tally for 31 consecutive weeks. With momentum building, Nettwerk national radio promoter Jeff Ballard kept pushing for a countrywide smash. "Jeff has worked this thing at radio forever," McBride says. "It was our job to surround [adult top 40] and top 40, so when they did put it on they would get something old-fashioned, like phone calls from people saying, 'Who is this?'" McBride adds that on Passenger's tour supporting Ed Sheeran, "Never in my life had I seen an opening artist get three standing ovations for an eight-song set."

1 YEAR LATER

Passenger began a sold-out summer tour at the Vogue Theatre in Vancouver (July 10), hitting Slim's in San Francisco (July 17), Turner Hall in Milwaukee (Aug. 2), Brighton Music Hall in Boston (Aug. 20) and wrapping at the Social in Orlando, Fla. (Sept. 7). On July 12, Passenger made his TV debut with a performance on "The Tonight Show With Jay Leno," followed by another on "Live With Kelly and Michael" on Aug. 1. VH1 named Passenger its You Oughta Know artist for August due to the international success of "Let Her Go." "It's an ever-evolving strategy," McBride says. "A hit single can be a myriad of small steps, and you never know what tips it."

NEXT UP

Debuting on Billboard's Streaming Songs and Hot 100 Airplay charts in the Oct. 12 issue, "Let Her Go" had 35 top 40 adds in the last two weeks alone. Passenger is riding high on the success of "Let Her Go," but he's yet to find the right synch for it: "It's a very specific song lyrically, which makes it harder. Nothing's really come up that has made us go, 'Wow, perfect.'" Next year, he looks to release a new single in early summer. "It's already done. He's had to put that in his back pocket," McBride says. "If you go to the live show, he's already playing three to four of the new ones, and you can tell that they are going to be hits." —Nick Williams



Wilds' Ride

Mack Wilds makes his first chart appearances, as debut EP *New York: A Love Story (Louder Than Life)* starts at No. 28 on Top R&B/Hip-Hop Albums (2,000 copies sold, according to Nielsen SoundScan) and "Own It" enters Mainstream R&B/Hip-Hop at No. 40. The 24-year-old Staten Island, N.Y., native first gained acclaim as an actor in the roles of Michael Lee on HBO's "The Wire" and Dixon Wilson on the CW's "90210."

'Cool Kids' Fits In

Echosmith makes inroads at adult top 40 with "Cool Kids," a track from the Southern California sibling quartet's Warner Bros. debut album, *Talking Dreams*. The set, released Oct. 8, was produced by Mike Elizondo (Maroon 5, No Doubt). The band has built buzz thanks in part to synchs with NBC during the 2012 Summer Olympics and ESPN. "Kids" is this week's iTunes free Single of the Week, with its video having drawn 115,000 YouTube views. (The clip for the album's title track was directed by actress Clea DuVall.)

Clark Shows 'Stripes'

Singer/songwriter Brandy Clark gains momentum beneath Country Airplay with "Stripes" (Slate Creek), her dark but humorous song about jailhouse "crimes of fashion." The Washington state native has co-written hits for other acts, including the Band Perry's "Better Dig Two" and Miranda Lambert's "Mama's Broken Heart," the latter of which is up for the Country Music Assn. song of the year honor. (The CMA Awards air Nov. 6 on ABC.) Clark's debut album, *12 Stories*, is due Oct. 22.

Marar Helps Harris

Following his string of hits with chart-toppers like Rihanna, Ne-Yo and Ellie Goulding, Calvin Harris' "Thinking About You" (Columbia), up 14-10 on Dance/Mix Show Airplay, features a not-so-familiar name in female vocalist Ayah Marar. The two former roommates met years ago in a London record shop, which led to collaborations on Harris' last two albums. The Jordan-born Marar released her debut album *The Real* in July on Radikal Records.

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

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CHARTS

R&B/HIP-HOP ALBUM SALES YEAR-TO-DATE
37 MILLION
 +1%

RIHANNA'S "POUR IT UP" SALES, POST-VIDEO DEBUT
9,000
 +148%

DRAKE'S *NOTHING WAS THE SAME* THIS WEEK
148,000
 +78%

OVER THE COUNTER KEITH CAULFIELD

Justin Timberlake Tops The 200, Twice

The pop star earns his second No. 1 of 2013 on the albums chart with 'The 20/20 Experience, 2 of 2'



This week on the Billboard 200, **Justin Timberlake** achieves the uncommon feat of earning two different No. 1 albums in less than a year.

His new *The 20/20 Experience, 2 of 2* starts at No. 1 with 350,000 copies sold in its first week, according to Nielsen SoundScan. It arrives atop the chart 28 weeks after the first volume of *The 20/20 Experience* debuted at No. 1 with the year's largest sales week: 968,000.

In turn, Timberlake is the only act in 2013 to sell 300,000 copies of two different albums in a week. He continues to be the only act this year that has sold more than 300,000 units of any album in multiple weeks. The first *20/20* album sold in excess of 300,000 in each of its first two weeks. In its second frame, it moved 318,000 (see story, page 78).

The 20/20 Experience, 2 of 2 was available in both a standard edition and a "complete" edition, which combined the first and the second halves. Sales of both the second volume and the complete edition are combined together.

Timberlake is the second act to score two No. 1s in 2013, following **Luke Bryan**. The country star debuted at No. 1 on the March 23 chart with the compilation *Spring Break... Here to Party*, and followed it up 23 weeks later with the No. 1 bow of his studio album *Crash My Party* on the Aug. 31 chart.

In 2012, **One Direction** claimed two No. 1s in a year's time: the group's debut studio album *Up All Night* and follow-up *Take Me Home*. The first debuted at No. 1 on March 31, 2012; 35 weeks later, *Take Me Home* started atop the tally (Dec. 1).

Since Nielsen SoundScan started powering the



Billboard 200 in May 1991, Timberlake is just the 20th act to score two No. 1s in a 12-month span (and not necessarily a calendar year).

Four of those 20 acts all managed the feat in the past year: Timberlake, Bryan, One Direction and **Justin Bieber**. The lattermost artist debuted at No. 1 on Feb. 16 with *Believe: Acoustic*, which was preceded by the chart-topping launch of *Believe* on July 7, 2012. (Bieber has actually managed the achievement on three occasions.)

Generally, acts have net multiple No. 1s during a 12-month span when they've released a studio album along with a greatest-hits set, live album or another non-studio release. Or, of course, when two studio albums are released in less than a year's time.

But it's rarer when an artist releases two traditional studio albums in close proximity of one another. So, when only looking at acts that have hit No. 1 with two different studio albums in less than a year, Timberlake's achievement becomes a more unique feat.

The last act to rack up No. 1s with two studio albums was **System of a Down** in 2005, when the hard-rock band's *Mezmerize* and *Hypnotize* reached the top. The former debuted at No. 1 on June 4, 2005, and the latter on Dec. 10, 2005.

Like *The 20/20 Experience*, System of a Down's two albums were each half of a larger overall body of work.

More Timberlake Fun: With a fourth total week at No. 1 on the Billboard 200 this year, **Justin Timberlake** has racked up the most weeks atop the list in 2013. (The first volume of *The 20/20 Experience* spent three weeks at No. 1.) **Luke Bryan** has the second-most frames atop the chart this year, with three.

Timberlake also extends his lead as the year's top-selling artist in terms of album sales. So far this year, he has sold 2.9 million albums, according to Nielsen SoundScan—2.3 million for the first *20/20 Experience*, another 350,000 for *The 20/20 Experience, 2 of 2* and the rest for his first two studio releases, *Justified* (85,000) and *FutureSex/LoveSounds* (107,000).

The second-largest selling act of 2013, in terms of total album sales, is Bryan. The country star has moved 2.1 million units, with nearly half of that haul owed to his latest studio effort, *Crash My Party*. The album, which bowed at No. 1 on the Billboard 200 earlier this year, surpasses 1 million in sales this week, as its total climbs to 1 million.

After Bryan comes **Bruno Mars**, who has tallied 1.5 million albums sold this year. His No. 1 *Unorthodox Jukebox*—released in December 2012—has shifted 1.2 million in 2013. ●



Leading Ladies

For the first time in the seven-year history of the Top Rock Albums chart, women monopolize the tally's top two spots, as Lorde's *Pure Heroine* and sister trio HAIM's *Days Are Gone* debut at Nos. 1 and 2, respectively. The sets claim the same ranks on Alternative Albums. "Girl power is back in a big way at alternative," WROX Norfolk, Va., PD Nick Chappell says. "The past decade was dominated by males, but now we have many female soloists and lead singers of bands, including Chvrches, MS MR and Nonono. These ladies rock it out on guitars and drums as well." —Gary Trust

THE BIG NUMBER

260K

Miley Cyrus' *Bangerz* is heading for No. 1 on next week's Billboard 200, as industry sources forecast the album to sell around 260,000 copies in its first week.



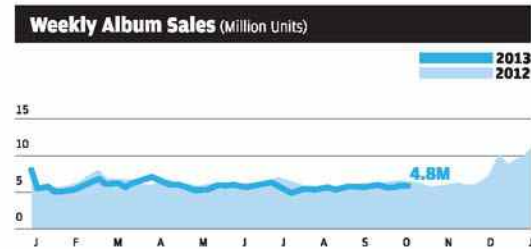
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,796,000	2,059,000	19,813,000
Last Week	5,144,000	2,299,000	20,292,000
Change	-6.8%	-10.4%	-2.4%
This Week Last Year	5,351,000	2,161,000	23,309,000
Change	-10.4%	-4.7%	-15.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	223,782,000	209,978,000	-6.2%
Digital Tracks	1,032,329,000	994,408,000	-3.7%
Store Singles	2,720,000	2,381,000	-12.5%
Total	1,258,831,000	1,206,767,000	-4.1%
Album w/TEA*	327,014,900	309,418,800	-5.4%

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

Album Sales

2012	223.8 Million
2013	210.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	132,771,000	115,769,000	-12.8%
Digital	87,656,000	89,743,000	2.4%
Vinyl	3,247,000	4,216,000	29.8%
Other	107,000	251,000	134.6%

Sales by Album Category

	2012	2013	CHANGE
Current	110,758,000	107,412,000	-3.0%
Catalog	113,024,000	102,566,000	-9.3%
Deep Catalog	90,239,000	82,911,000	-8.1%

Current Album Sales

2012	110.8 Million
2013	107.4 Million


Catalog Album Sales



2012	113.0 Million
2013	102.6 Million

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

For week ending Oct. 6, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.



2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
48	49	51	BRAVE	Sara Bareilles		31	17
			M.ENDERT (S.BAREILLES,J.ANTONOFF)	EPIC			
53	55	52	AW NAW	Chris Young		52	12
			J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	RCA NASHVILLE			
58	57	53	TRUE LOVE	P!nk Featuring Lily Allen		53	10
			G.KURSTIN (P!NK,G.KURSTIN,L.ALLEN)	RCA			
59	58	54	SOUTHERN GIRL	Tim McGraw		54	11
			B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	BIG MACHINE			
56	53	55	TYPE OF WAY	Rich Homie Quan		50	12
			L.CARTER (D.LAMAR,L.CARTER, JR.) RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG				
71	66	56	I LUV THIS SH*T	August Alsina/Trinidad James		56	5
			KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	DEF JAM/IDJMG			
54	62	57	TKO	Justin Timberlake		54	3
			TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,B.WHITE)	RCA			
60	60	58	SWEATER WEATHER	The Neighbourhood		58	17
			J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	[R]EVOLE/COLUMBIA			
43	50	59	ROUND HERE	Florida Georgia Line		28	17
			J.MOI (R.CLAWSON,C.TOMPKINS,T.AKINS)	REPUBLIC NASHVILLE			
33	48	60	BEST SONG EVER	One Direction		2	11
			J.BUNETTA,M.RADOSEVICH,J.RYAN (W.A.HECTOR,J.RYAN,E.DREWETT,J.BUNETTA)	SYCO/COLUMBIA			
80	68	61	HONEST	Future		61	4
			METRO BOOMIN,DJ SPINZ (N.WILBURN CASH,L.WAYNE,G.HILL)	A-1/FREEBANDZ/EPIC			
64	59	62	TAKE BACK THE NIGHT	Justin Timberlake		29	13
			TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	RCA			
62	63	63	PARKING LOT PARTY	Lee Brice		62	15
			J.STONE,L.BRICE (L.BRICE,T.AKINS,R.AKINS,L.LAIRD)	CURB			
69	71	64	SUNNY AND 75	Joe Nichols		64	6
			D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	RED BOW			
66	70	65	RED NOSE	Sage The Gemini		52	12
			SAGE THE GEMINI (D.W.WOODS)	BLACK MONEY/EMPIRE/REPUBLIC			
68	76	66	WE WERE US	Keith Urban And Miranda Lambert		66	4
			N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE			
NEW	NEW	67	MY HITTA	YG X Jeezy X Rich Homie Quan		67	1
			DJ MUSTARD,M.LEE (K.JACKSON,D.MCFARLANE,J.W.JENKINS,D.LAMAR,C.C.BROADUS JR.,A.JOHNSON,C.LAWSON,C.MILLER)	CTE/DEF JAM/IDJMG			
61	92	68	REPLAY	Zendaya		61	7
			M.SCHULTZ (M.SCHULTZ,T.FRED,P.SHELTON,ZENDAYA)	HOLLYWOOD			
-	90	69	TEAM	Lorde		69	2
			J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	LAVA/REPUBLIC			
72	72	70	TOM FORD	Jay Z		39	13
			TIMBALAND,J.ROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	ROC-A-FELLA/ROC NATION			
NEW	NEW	71	TENNIS COURT	Lorde		71	1
			J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	LAVA/REPUBLIC			
NEW	NEW	72	MARRY ME	Jason Derulo		72	1
			NOT LISTED (NOT LISTED)	BELUGA HEIGHTS/WARNER BROS.			
			His 10th Hot 100 hit bows with 63% of its points from sales. Aided by the debut of its video on Sept. 23, it shoots 67-31 on Hot Digital Songs (38,000; up 64%). The song's airplay is also growing: It soars 34-26 in its third week on Mainstream Top 40 (up 39% in plays).				
76	75	73	RED	Taylor Swift		6	14
			D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	BIG MACHINE			
83	77	74	DRUNK LAST NIGHT	Eli Young Band		74	5
			F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	REPUBLIC NASHVILLE			
87	80	75	WASTING ALL THESE TEARS	Cassadee Pope		37	5
			D.HUFF,N.CHAPMAN (R.GAALSZYK,C.SMITH)	REPUBLIC NASHVILLE			
93	84	76	CAROLINA	Parmalee		76	3
			NV (PARMALEE,R.BEATO)	STONE CREEK			

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
NEW	NEW	77	HEARTBREAKER	Justin Bieber		77	1
			MAEJOR ALI,T-MINUS,CHEF TONE (J.BIEBER,B.GREEN,T.SCALES,X.SMITH,WILLIAMS)	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG			
			The first offering from Bieber's planned 10-week "Music Mondays" series debuts thanks to early sales (5,000). The track went up for sale digitally just before Oct. 7, thus becoming eligible for this week's sales tracking period. Expect a jump next issue following the song's first full week of sales.				
73	74	78	POMPEII	Bastille		72	8
			M.CREW,D.SMITH (D.SMITH)	VIRGIN/CAPITOL			
-	51	79	THE LANGUAGE	Drake		51	2
			BOI-1DA (A.GRAHAM,A.PALMAN,M.SAMUELS,A.RITTER,A.HERNANDEZ,B.WILLIAMS)	YOUNG MONEY/CASH MONEY/REPUBLIC			
RE-ENTRY	RE-ENTRY	80	LOCO	Enrique Iglesias Feat. Romeo Santos		80	3
			A.SANTOS,C.PAUCAR (E.M.IGLESIAS,D.BUENO)	UNIVERSAL MUSIC LATINO/UMLE			
99	94	81	BURN	Ellie Goulding		53	5
			G.KURSTIN (R.B.TEDDER,E.GOULDING,G.KURSTIN,B.KUTZLE)	CHERRYTREE/INTERSCOPE			
74	79	82	HEADBAND	B.o.B Featuring 2 Chainz		64	17
			DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COX,T.GRIFFIN,M.ADAM)	REBELROCK/GRAND HUSTLE/ATLANTIC			
55	69	83	POINT AT YOU	Justin Moore		53	19
			J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	VALORY			
-	56	84	FURTHEST THING	Drake		56	2
			N.SHEBIB,M.THOMAS,JAKE ONE (A.GRAHAM,A.PALMAN,N.SHEBIB,M.THOMAS,A.ACCELESTON)	YOUNG MONEY/CASH MONEY/REPUBLIC			
100	98	85	WHITE WALLS	Macklemore & Ryan Lewis Feat. ScHoolboy Q & Hollis		85	3
			NOT LISTED (NOT LISTED)	MACKLEMORE/ADA/WARNER BROS.			
			Radio (41% of its Hot 100 points sum) is helping drive the fourth single from <i>The Heist</i> . The track debuts at No. 39 on Mainstream Top 40 and gains by 20% to 15.6 million in overall audience. —Gary Trust				
92	88	86	BOUNCE IT	Juicy J Feat. Wale & Trey Songz		81	6
			DR. LUKE,CIRKUT,BABY E (J.HOUSTON,O.AKINTIMEHIN,L.GOTTFELD,J.KASHER HINDLIN,E.LOWERY,H.WALTER)	KEMOSABE/COLUMBIA			
-	65	87	POUND CAKE/PARIS MORTON MUSIC 2	Drake Feat. Jay Z		65	2
			BOI-1DA,EVANS (A.GRAHAM,S.CARTER,A.PALMAN,M.SAMUELS,N.C.FISHER,M.BURNETTE,JEVINS,A.PROCTOR,D.COLES,R.DIGGS,G.GRIFFIN,L.HAWKINS,HAYES,L.HUNTER,R.JONES,PORTER,C.SMITH)	YOUNG MONEY/CASH MONEY/REPUBLIC			
88	91	88	BEST I EVER HAD	Gavin DeGraw		88	3
			M.JOHNSON (G.DEGRAW,M.JOHNSON)	RCA			
-	67	89	FROM TIME	Drake Featuring Jhene Aiko		67	2
			N.SHEBIB (A.GRAHAM,J.CHILOMBO,N.SHEBIB,J.BECK)	YOUNG MONEY/CASH MONEY/REPUBLIC			
NEW	NEW	90	IT WON'T STOP	Sevyn Streeter Feat. Chris Brown		90	1
			PICARD BROTHERS,DIPO,FREE SCHOOL (A.STREETER,M.PICARD,C.PICARD,M.HENRY,R.BUENIDA,J.BAPTISTE,M.POWELL)	CBE/ATLANTIC/RRP			
NEW	NEW	91	WHATEVER SHE'S GOT	David Nail		91	1
			C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	MCA NASHVILLE			
63	82	92	LITTLE BIT OF EVERYTHING	Keith Urban		33	20
			N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	HIT RED/CAPITOL NASHVILLE			
86	99	93	ANIMALS	Martin Garrix		86	3
			M.GARRIX (M.GARRIX)	SPINNIN'/SILENT/CASABLANCA/REPUBLIC			
-	86	94	STAY THE NIGHT	Zedd Feat. Hayley Williams		51	3
			ZEDD (A.ZASLAVSKI,B.E.HANNAH,H.WILLIAMS,C.FAYE)	INTERSCOPE			
75	85	95	DON'T YA	Brett Eldredge		30	20
			C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	ATLANTIC/WMN			
19	73	96	LOLLY	Maejor Ali Feat. Juicy J & Justin Bieber		19	3
			Y.BURGANDI,DOONIT,CHEF TONE,MAEJOR ALI (B.GREEN,T.SCALES,R.M.FERREE, JR.,J.HOUSTON,R.R.WILLIAMS,B.BELL,J.BIEBER)	BELIEVE PARTNERS/ISLAND/IDJMG			
RE-ENTRY	RE-ENTRY	97	DARTE UN BESO	Prince Royce		78	6
			G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	SONY MUSIC LATIN			
91	95	98	BRUISES	Train Featuring Ashley Monroe		79	8
			ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	COLUMBIA			
84	96	99	PROPUESTA INDECENTE	Romeo Santos		79	4
			A.SANTOS (A.SANTOS)	SONY MUSIC LATIN			
90	97	100	OUTTA MY HEAD	Craig Campbell		90	4
			K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	BIGGER PICTURE			

I CAME UP, THAT'S ALL ME. STAY TRUE, THAT'S ALL ME.

"ALL ME," DRAKE FEATURING 2 CHAINZ AND BIG SEAN

Q&A Key Wane



The track you produced for Drake—"All Me" featuring 2 Chainz and Big Sean—debuted last week at No. 20 on the Billboard Hot 100. How did you connect with Drake?

I was out in L.A. finishing up Sean's *Hall of Fame*, and one day in the studio I was working on new ideas. I found this sample that I never got to go back into my phone and use, so I started experimenting with it. The next day I played it for a few people and they were like, "It's tight, it's tight." I was trying to pitch it to Sean for the album, but we were done with it at this point, so I sent it over to Drake. A day later he and 2 Chainz snapped on it, went crazy, so I was like, "Shit!"

How did the track evolve from the initial beat?

At first the beat was just a straight loop from beginning to end—no breaks or a chorus or anything. Drake was trying to find out where and how to complete the record, so I added the beginning of it—the "I got everything, I got everything."





What's it like as a young producer gaining so much notoriety so quickly?


I find it great. A lot of people I pass, that's who I inspire, especially those in school trying to follow their dreams. I actually like it being young, because I don't want to make mistakes, but I have room for mistakes to move forward and grow. —Nick Williams

DERULO: DERRICK SANTINI; BIEBER: DARREN TIESE; MACKLEMORE & LEWIS: JOHN KEATLEY; WANE: JUSTIN MILHOUSE
 SALES DATA COMPILED BY NIELSEN BDS
 AIRPLAY/STREAMING DATA COMPILED BY NIELSEN BDS
 SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

The Billboard 200

October 19
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)		1	1
-	1	2	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same		1	2
		NEW 3	LORDE LAVA/REPUBLIC	Pure Heroine		3	1
6	6	4	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party		1	8
				<i>Crash My Party</i> rises 6-4, although down by 11%, with 32,000 sold, bringing its total to 1 million. It's Bryan's second million-selling effort and the seventh album to hit the threshold this year.			
		NEW 5	TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		5	1
		NEW 6	HAIM COLUMBIA	Days Are Gone		6	1
				The buzzed-about alternative/pop act arrives with 26,000 and is one of three bands bowing in the top 10 with its debut full-length album. (Lorde and Tyler Farr are the others.) The set's "The Wire" and "Falling" bullet at Nos. 35 and 45, respectively, on Hot Rock Songs.			
							
-	2	7	KINGS OF LEON RCA	Mechanical Bull		2	2
-	3	8	CHER WARNER BROS.	Closer To The Truth		3	2
				Pop icons Cher and Elton John (No. 10) have relatively small second-week sales declines, as both fall by 59%. Comparatively, Kings of Leon—also in their second week—dip by 76% at No. 7. Perhaps the older consumer bases for Cher and John were slower to purchase their albums, thus spurring smaller drop-offs.			
1	5	9	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		1	3
-	4	10	ELTON JOHN ROCKET/MERCURY/CAPITOL	The Diving Board		4	2
33	37	11	GG JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	29
18	20	12	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		4	44
2	10	13	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		2	3
		NEW 14	NELLY REPUBLIC	M.O.		14	1
12	17	15	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	10
25	25	16	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions		2	57
17	22	17	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	6
27	35	18	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox		1	43
		RE-ENTRY 19	ALL TIME LOW HOPELESS	Don't Panic		6	5
				The band reissued its 2012 album on Sept. 30 with extra tracks, dubbing it <i>Don't Panic: It's Longer Now!</i> It includes newly recorded cuts and remixes. Combined, the two versions sold 14,000 (up 2,667% for the week), marking the album's best sales frame since its debut (48,000) the week of Oct. 27, 2012.			
							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	11	20	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		11	2
8	14	21	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	4
		NEW 22	HILLSONG YOUNG & FREE HILLSONG AUSTRALIA/HILLSONG/SPARROW/CAPITOL CMG	We Are Young & Free		22	1
11	26	23	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	5
-	34	24	RAY CHARLES TANGERINE/CONCORD	Ray Charles Forever		24	2
-	9	25	METALLICA BLACKENED/WARNER BROS.	Metallica: Through The Never (Soundtrack)		9	2
22	27	26	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail		1	13
		NEW 27	STEVEN CURTIS CHAPMAN REUNION/PLG	The Glorious Unfolding		27	1
7	15	28	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	4
13	33	29	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	5
-	44	30	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014		30	2
3	18	31	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		3	3
15	29	32	ARIANA GRANDE REPUBLIC	Yours Truly		1	5
29	40	33	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47		2	9
5	16	34	AVICII PRMD/ISLAND/IDJMG	True		5	3
		NEW 35	RUSH ANTHEM/ATLANTIC	Vapor Trails: Remixed		35	1
				The group retooled its 2002 album <i>Vapor Trails</i> , remastering the set for its reissue. The new, refreshed album sold 10,000 copies.			
							
38	45	36	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	28
31	43	37	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die		2	88
-	7	38	DREAM THEATER ROADRUNNER	Dream Theater		7	2
36	49	39	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	52
9	21	40	THE WEEKND XO/REPUBLIC	Kiss Land		2	4
		NEW 41	DELTRON 3030 BULK	Event 2		41	1
-	12	42	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		12	2
49	60	43	P!NK RCA	The Truth About Love		1	55
4	19	44	VARIOUS ARTISTS MAYBACH/ATLANTIC/AG	MMG: Self Made 3		4	3
52	71	45	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
32	52	46	JOHN MAYER COLUMBIA	Paradise Valley		2	7
NEW		47	JOAN JETT & THE BLACKHEARTS BLACKHEART	Unvarnished		47	1
45	63	48	JASON ALDEAN BROKEN BOW/BBMG	Night Train ▲		1	51
35	59	49	JAHEIM ATLANTIC	Appreciation Day		6	5
NEW		50	DR. DOG ANTI-/EPITAPH	B-Room		50	1
34	54	51	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	12
NEW		52	DUSTIN KENSURUE MARS HILL/BEC	The Water & The Blood		52	1
47	56	53	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	54
-	13	54	STING A&M/CHERRYTREE/INTERSCOPE/IGA	The Last Ship		13	2
43	64	55	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	10
28	53	56	ARCTIC MONKEYS DOMINO	AM		6	4
58	66	57	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city ▲		2	50
30	58	58	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		3	5
37	61	59	BASTILLE VIRGIN/CAPITOL	Bad Blood		11	5
39	57	60	TGT ATLANTIC/AG	Three Kings		3	7
NEW		61	HANK 3 HANK 3	Brothers Of The 4X4		61	1
44	62	62	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	6
53	69	63	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	24
24	55	64	SHERYL CROW WARNER BROS./WMN	Feels Like Home		7	4
NEW		65	LORDE LAVA/REPUBLIC	The Love Club (EP)		65	1
NEW		66	MOBY LITTLE IDIOT/MUTE	Innocents		66	1
23	47	67	JANELLE MONAE BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		5	4
-	28	68	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	Your Grace Finds Me		28	2
10	51	69	BILLY CURRINGTON MERCURY NASHVILLE/UMGN	We Are Tonight		10	3
74	89	70	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	28
62	73	71	THE LUMINEERS DUALTONE	The Lumineers ▲		2	79
-	46	72	NIRVANA SUB POP/DGC/GEFFEN/UME	In Utero ▲		1	90
66	76	73	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	22
-	38	74	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	Glee Sings The Beatles		38	2
71	77	75	ADELE XL/COLUMBIA			21	137

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	30	76	DONALD LAWRENCE QUIET WATER/EONE	Best For Last: 20 Year Celebration - Vol. 1		30	2
NEW		77	K-CI & JOJO EONE	My Brother's Keeper		77	1
-	150	78	PS THIRD DAY ESSENTIAL/PLG	Miracle		10	27
59	68	79	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	20
55	82	80	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	50
83	104	81	MAROON 5 A&M/OCTONE/IGA	Overexposed ▲		2	67
77	79	82	SOUNDTRACK UME	Pitch Perfect ●		3	50
70	86	83	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	11
NEW		84	SOULFLY NUCLEAR BLAST	Savages		84	1
57	75	85	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	47
-	24	86	R5 HOLLYWOOD	Louder		24	2
68	80	87	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	113
-	70	88	ZEDD INTERSCOPE/IGA	Clarity		38	13
79	78	89	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	16
-	8	90	KREWELLA KREWELLA/COLUMBIA	Get Wet		8	2
-	42	91	MAZZY STAR RHYMES OF AN HOUR	Seasons Of Your Day		42	2
81	95	92	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	20
97	127	93	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away ▲		1	75
67	87	94	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	12
78	91	95	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ▲		7	86
85	113	96	MARC ANTHONY SONY MUSIC LATIN	3.0 ○		5	11
RE-ENTRY		97	COLT FORD AVERAGE JOES	Ride Through The Country		97	21
69	84	98	K. MICHELLE ATLANTIC/AG	Rebellious Soul		2	8
89	105	99	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.		39	24
63	83	100	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		19	6



Lorde's 'Pure' Arrives

Singer/songwriter **Lorde** (above) takes a bow at No. 3 on the Billboard 200 with her first full-length album, *Pure Heroine*, selling 129,000 copies in its first week, according to Nielsen SoundScan. The album was led by the smash single "Royals," which hit No. 1 on the Billboard Hot 100 in the Oct. 12 issue. It remains atop the list for a second frame this week.

Lorde is the fourth female to have her first major-label full-length debut in the top 10 this year. She follows **Ariana Grande's** *Yours Truly* (No. 1), **K. Michelle's** *Rebellious Soul* (No. 2) and **Kacey Musgraves' Same Trailer Different Park** (No. 2) (see chart, below).

Of *Pure Heroine's* first-week sales, 80% were downloads, which isn't surprising, considering the likely youthful makeup of 16-year-old Lorde's fan base.

Meanwhile, Lorde has a second debut on the Billboard 200, as digital-exclusive EP *The Love Club* bows at No. 65 with 6,000. Chart watchers are probably doing a double-take at this entry, as Lorde had previously charted a different version of *The Love Club* for 16 weeks (on the charts dated June 29 through Oct. 12). So, why the debut this week? The original EP was removed from digital retailers last week and replaced with a new version (and an altered track list). In turn, the old EP falls off the chart entirely, while the new one debuts.

The original EP, available only as a download, has sold 150,000. —Keith Caulfield

LAST 10 WOMEN TO DEBUT IN TOP 10 WITH FIRST FULL-LENGTH MAJOR LABEL ALBUM

Artist, Title, Debut Position, Chart Date

Lorde, *Pure Heroine*, No. 3, Oct. 19, 2013

Ariana Grande, *Yours Truly*, No. 1, Sept. 21, 2013

K. Michelle, *Rebellious Soul*, No. 2, Aug. 31, 2013

Kacey Musgraves, *Same Trailer Different Park*, No. 2, April 6, 2013

Cher Lloyd, *Sticks & Stones*, No. 9, Oct. 20, 2012

Carly Rae Jepsen, *Kiss*, No. 6, Oct. 6, 2012

Elle Varner, *Perfectly Imperfect*, No. 4, Aug. 25, 2012

Lana Del Rey, *Born to Die*, No. 2, Feb. 18, 2012

Lauren Alaina, *Wildflower*, No. 5, Oct. 29, 2011

Jackie Evancho, *Dream With Me*, No. 2, July 2, 2011



For its fifth anniversary, the album was rereleased with a handful of new guests replacing some of the lesser-known features on the original. Among those now onboard: Wynonna, Ronnie Dunn and Jamey Johnson. Merged with the first release, the combined sales jumped to 4,000 (up 465%).



Joan Jett Back To Charts




After more than 20 years away from the top 50 of the Billboard 200, rock icon **Joan Jett** (above) returns to the tally. Her new studio album, *Unvarnished*, bows at No. 47 with 8,000 sold, according to Nielsen SoundScan.



The album's launch is also the largest sales week for any Jett album in the SoundScan era (1991-present).

Unvarnished is Jett's first studio effort since *Sinner* in 2006. Since 1990, she has charted only three times on the Billboard 200: 1990's covers set *The Hit List* (No. 36), 2010's *Greatest Hits* (No. 141) and *Unvarnished*.


Jett has been charting as a solo artist, and with her band **the Blackhearts**, since 1981. She has notched five top 50-charting albums, including the No. 2-peaking *I Love Rock 'N' Roll* in 1982. That album was powered by the smash title track, which spent seven weeks atop the Billboard Hot 100. (It was recently named the 65th biggest Hot 100 song of all time.)

To promote the new album (which features collaborations with **Dave Grohl** and **Against Me!**'s **Laura Jane Grace**), Jett visited ABC's "The View" on street date (Sept. 30) and participated in a Reddit AMA (Ask Me Anything). The set's first single, "Any Weather" (co-written with Grohl), had its first TV performance on ABC's "Jimmy Kimmel Live!" on Aug. 8. —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	32	101	GOV'T MULE BLUE NOTE	Shout!		32	2
42	96	102	EARTH, WIND & FIRE ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		11	4
NEW		103	LAURA STORY FAIR TRADE/PLG	God Of Every Story		103	1
<p>The singer's new studio album also bows at No. 7 on Christian Albums, moving 4,000 in its first week. It follows her breakthrough album, <i>Blessings</i>, which spent three weeks at No. 1 on Christian Albums (also hitting No. 30 on the Billboard 200) and has sold 327,000.</p> 							
72	92	104	MANDISA SPARROW/CAPITOL CMG	Overcomer		29	6
118	125	105	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆10	1	137
-	144	106	THE COUNTDOWN SINGERS AND ORCHESTRA SONOMA	Monster Mash And Other Terrifying Tunes		99	11
87	117	107	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	46
NEW		108	FLAME CLEAR SIGHT/INFINITY	Royal Flush		108	1
<p>The hip-hop artist's set arrives at No. 2 on Gospel Albums (4,000) and four of its songs debut on Gospel Digital Songs, at Nos. 4, 7, 13 and 17 (see page 66). On Gospel Albums, it's Flame's fifth top 10 effort and his third in a row to reach the top two.</p> 							
91	110	109	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲2	3	155
75	81	110	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		3	6
16	67	111	ELVIS COSTELLO AND THE ROOTS BLUE NOTE	Wise Up Ghost And Other Songs 2013		16	3
111	128	112	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	2	27
RE-ENTRY		113	BON JOVI ISLAND/IDJMG	Greatest Hits	●	5	57
60	102	114	NEKO CASE ANTI-EPITAPH	The Worse Things Get, The Harder I Fight...		12	5
95	99	115	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	16
-	39	116	PHIL WICKHAM FAIR TRADE/PLG	The Ascension		39	2
99	116	117	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	25
157	135	118	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲3	1	154
84	106	119	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲2	2	185
NEW		120	RANDY TRAVIS WARNER BROS. NASHVILLE/WMN	Influence: Vol. 1: The Man I Am		120	1
<p>After a health scare earlier this year that hospitalized the singer, the country veteran is back on the charts with his new covers project. It's his 25th title to chart on the Billboard 200. On Top Country Albums, it starts at No. 19, marking his 28th top 40 set.</p> 							
103	74	121	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	87

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
61	93	122	GLORIA ESTEFAN CRESCENT MOON/SONY MASTERWORKS	The Standards		20	4
-	111	123	METALLICA BLACKENED/WARNER BROS.	Metallica	◆16	1	286
RE-ENTRY		124	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲8	22	200
139	138	125	PARAMORE FUELED BY RAMEN	Paramore		1	26
76	103	126	JIMMY BUFFETT MAILBOAT	Songs From St. Somewhere		4	7
64	100	127	VARIOUS ARTISTS SHOW DOG-UNIVERSAL	Alabama & Friends		8	6
123	121	128	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		102	10
NEW		129	SCAR THE MARTYR ROADRUNNER	Scar The Martyr		129	1
<p>The metal band—which features Slipknot drummer Joey Jordison—lands with 3,000. It also debuts at No. 7 on Hard Rock Albums. The band will support Rob Zombie and Korn on tour in November.</p> 							
73	88	130	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition		53	6
46	94	131	EARNEST PUGH P-MAN	The W.I.N. (Worship In Nassau) Experience: Live In Nassau Bahamas		46	3
130	140	132	FUN. FUELED BY RAMEN	Some Nights	▲	3	85
96	126	133	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	79
93	131	134	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	82
121	137	135	TAMELA MANN TILLYMANN	Best Days		14	56
-	36	136	ICONA POP RECORD COMPANY TEN/BIG BEAT	This Is...		36	2
140	142	137	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	115
-	23	138	SAMMY HAGAR FRONTIERS	Sammy Hagar & Friends		23	2
92	129	139	ED SHEERAN ELEKTRA		+ ●	5	69
90	124	140	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	22
RE-ENTRY		141	THE NATIONAL 4AD	Trouble Will Find Me		3	18
151	180	142	DEMI LOVATO HOLLYWOOD	Demi		3	21
RE-ENTRY		143	JARS OF CLAY GRAY MATTERS/BEC	Inland		70	2
108	136	144	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	Greater Than		9	9
NEW		145	THE WOOD BROTHERS SOUTHERN GROUND	The Muse		145	1
<p>The act features brother duo Oliver and Chris Wood (of Medeski Martin & Wood), along with Jano Rix. The set concurrently starts at No. 10 on Folk Albums.</p> 							

SALES DATA COMPILED BY nielsen SoundScan. The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. JETT: SHEPARD FAIREY; RECHTSHAID: COURTESY OF TEAMWORK MANAGEMENTX

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
155	133	146	BEASTIE BOYS DEF JAM/UME	Licensed To Ill	▲	1	117
133	158	147	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	288
82	122	148	SARA BAREILLES EPIC	The Blessed Unrest		2	12
110	120	149	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	43
-	41	150	A SKYLIT DRIVE TRAGIC HERO	Rise		41	2
-	48	151	PINK MARTINI HEINZ	Get Happy		48	2
RE-ENTRY		152	TOM PETTY AND THE HEARTBREAKERS MCA/UME	Greatest Hits	◆	5	169
129	168	153	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	17
107	118	154	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	21
NEW		155	PHANTOGRAM REPUBLIC	Phantogram (EP)		155	1
120	145	156	SKILLET ATLANTIC/AG	Rise		4	15
-	90	157	THE BEATLES APPLE/CAPITOL		◆	1	152
192	190	158	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	99
148	134	159	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	65
116	143	160	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	22
101	174	161	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	281
NEW		162	FATES WARNING INSIDE OUT/CENTURY MEDIA	Darkness In A Different Light		162	1
RE-ENTRY		163	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light		51	12
NEW		164	THE NICK HEXUM QUINTET WHAT HAVE YOU	My Shadow Pages		164	1
			The 311 frontman's pop- and jazz-leaning side project enters with 3,000 sold. A new 311 album is also on the horizon: In July, the band announced it will release its next set on March 11, 2014. (Numerically, that date is 3/11.) —Keith Caulfield				
							
RE-ENTRY		165	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	Love Lust Faith + Dreams		6	12
173	188	166	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	46
156	164	167	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	105
-	193	168	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	12
147	139	169	KATY PERRY CAPITOL	Teenage Dream	▲	1	153
112	148	170	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		23	7

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
119	147	171	THE 1975 VAGRANT/INTERSCOPE/IGA	1975		28	5
-	172	172	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	193
167	165	173	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	67
88	132	174	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	44
137	162	175	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	15
163	187	176	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party	▲	2	152
115	156	177	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	17
162	146	178	AWOLNATION RED BULL	Megalithic Symphony		84	100
NEW		179	MACK WILDS RA MI FA/LOUDER THAN LIFE	New York: A Love Story		179	1
-	72	180	BLACK LABEL SOCIETY EONE	Unblackened		72	2
117	123	181	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	21
RE-ENTRY		182	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	103
142	166	183	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	35
-	98	184	NIRVANA SUB POP/DGC/GEFFEN/UME	Nevermind	◆	1	269
135	170	185	TECH N9NE STRANGE/RBC	Something Else		4	10
145	189	186	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	21
144	159	187	LEE BRICE CURB	Hard 2 Love		5	74
-	183	188	JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲	2	83
80	130	189	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto		80	3
149	173	190	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	111
51	149	191	ZENDAYA HOLLYWOOD	Zendaya		51	3
21	114	192	GROUPLOVE CANVASBACK/ATLANTIC/AG	Spreading Rumours		21	3
164	171	193	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	46
146	169	194	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	56
14	97	195	MGMT COLUMBIA	MGMT		14	3
NEW		196	WITHIN TEMPTATION NUCLEAR BLAST	Paradise (What About Us?) (EP)		196	1
168	185	197	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	47
166	177	198	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	28
RE-ENTRY		199	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	137
174	178	200	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	37



Q&A Ariel Rechtshaid

You produced HAIM's debut album, *Days Are Gone*, which opens at No. 6 on the Billboard 200. What was it like working with the three sisters in the band?

They've got rhythm and melody inherent in their blood. It can be inspiring to watch them play and experiment with music, but it can also be challenging because they are very ambitious and don't take the easy route. We were constantly trying to outdo each other in the studio.

Which has come easier for you, working with bands like HAIM and Vampire Weekend or such solo artists as Usher and Sky Ferreira?

They're such different processes that it's almost like being a different person. When I'm working with HAIM, there are four people in the room with four strong opinions and four roles to play. With a solo artist like Sky, it's up to me to make most of the music. That can be the greatest thing in the world, but it can also be a pretty lonely place.

HAIM's music is vaguely reminiscent of earlier eras in rock. Is that something you were going for in the studio?

We all grew up on classic L.A. radio, so that's something that we bonded over. But the last thing we were going for was "retro." We were constantly trying to push the music forward. It feels like a throwback because this is classic musicianship, as opposed to being all programming, computers and electronics. —Reggie Ugwu

Hot 100 Breakout

October 19
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROAR CAPITOL	Katy Perry	9
4	2	ROYALS LAVA/REPUBLIC	Lorde	10
6	3	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	9
3	4	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	14
5	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	9
2	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
7	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19
8	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	12
9	9	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
17	10	WRECKING BALL RCA	Miley Cyrus	4
14	11	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	14
12	12	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	20
13	13	MIRRORS RCA	Justin Timberlake	28
11	14	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	26
10	15	CLARITY INTERSCOPE	Zedd Feat. Foxes	24
18	16	HEY GIRL MERCURY NASHVILLE	Billy Currington	17
19	17	IT GOES LIKE THIS VALORY	Thomas Rhett	12
15	18	NIGHT TRAIN BROKEN BOW	Jason Aldean	13
22	19	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	9
20	20	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	17
27	21	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	10
16	22	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	24
30	23	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	11
29	24	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	7
33	25	SOUTHERN GIRL BIG MACHINE	Tim McGraw	11
35	26	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	9
36	27	GORILLA ATLANTIC	Bruno Mars	4
21	28	TREASURE ATLANTIC	Bruno Mars	21
28	29	PARKING LOT PARTY CURB	Lee Brice	16
37	30	AW NAW RCA NASHVILLE	Chris Young	10
24	31	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	22
38	32	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	8
39	33	TRUE LOVE RCA	P!nk Feat. Lily Allen	11
26	34	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	21
32	35	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	29
31	36	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	32
41	37	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
44	38	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	5
23	39	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	18
34	40	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	15
49	41	SLOW DOWN HOLLYWOOD	Selena Gomez	5
42	42	BRAVE EPIC	Sara Bareilles	12
46	43	RED BIG MACHINE	Taylor Swift	8
50	44	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	3
51	45	SUNNY AND 75 RED BOW	Joe Nichols	6
43	46	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	6
47	47	WORK B**CH! RCA	Britney Spears	4
40	48	POINT AT YOU VALORY	Justin Moore	20
45	49	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	46
66	50	TKO RCA	Justin Timberlake	2

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROYALS LAVA/REPUBLIC	Lorde	14
2	2	ROAR CAPITOL	Katy Perry	8
3	3	WRECKING BALL RCA	Miley Cyrus	7
4	4	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	15
13	5	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	9
7	6	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
5	7	BERZERK AFTERMATH/INTERSCOPE	Eminem	6
NEW	8	WALKING ON AIR CAPITOL	Katy Perry	1
6	9	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
8	10	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	3
10	11	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	13
15	12	THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	3
18	13	WE CAN'T STOP RCA	Miley Cyrus	18
22	14	WORK B**CH! RCA	Britney Spears	3
14	15	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
12	16	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	8
11	17	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	25
16	18	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J INTERSCOPE		3
21	19	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	10
17	20	SAIL RED BULL	AWOLNATION	62
24	21	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
NEW	22	HEARTBREAKER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber	1
19	23	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19
9	24	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	2
20	25	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	48
25	26	GORILLA ATLANTIC	Bruno Mars	6
27	27	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	12
26	28	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	7
28	29	IT GOES LIKE THIS VALORY	Thomas Rhett	17
31	30	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	11
67	31	MARRY ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	3
NEW	32	BABY BLUE APPLE/CAPITOL	Badfinger	1
32	33	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	10
46	34	SLOW DOWN HOLLYWOOD	Selena Gomez	6
34	35	BRAVE EPIC	Sara Bareilles	14
48	36	MIRRORS RCA	Justin Timberlake	32
33	37	CLARITY INTERSCOPE	Zedd Feat. Foxes	26
36	38	NIGHT TRAIN BROKEN BOW	Jason Aldean	13
38	39	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	17
49	40	EVERYTHING HAS CHANGED BIG MACHINE	Taylor Swift Feat. Ed Sheeran	12
45	41	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	11
47	42	TREASURE ATLANTIC	Bruno Mars	20
29	43	LOLLY BELIEVE PARTNERS/ISLAND/IDJMG	Maejor Ali Feat. Juicy J & Justin Bieber	3
54	44	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	5
RE	45	REPLAY HOLLYWOOD	Zendaya	2
56	46	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	5
NEW	47	MY HITTA CTE/DEF JAM/IDJMG	YG X Jeezy X Rich Homie Quan	1
37	48	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	23
41	49	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	61
42	50	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	36

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	5
1	2	WRECKING BALL RCA	Miley Cyrus	6
5	3	ROYALS LAVA/REPUBLIC	Lorde	10
NEW	4	GONE ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Feat. Cam'ron & Consequence	1
4	5	ROAR CAPITOL	Katy Perry	8
RE	6	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	9
6	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
7	8	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	13
8	9	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	39
RE	10	WORK B**CH! RCA	Britney Spears	2
3	11	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		2
9	12	WE CAN'T STOP RCA	Miley Cyrus	18
11	13	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
12	14	SAIL RED BULL	AWOLNATION	39
14	15	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	39
13	16	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	6
10	17	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
20	18	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	25
15	19	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
16	20	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	9
17	21	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	34
22	22	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	27
27	23	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	11
23	24	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13
49	25	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	2
21	26	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	32
25	27	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	7
26	28	MIRRORS RCA	Justin Timberlake	29
24	29	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	28
19	30	BEST SONG EVER SYCO/COLUMBIA	One Direction	11
NEW	31	TENNIS COURT LAVA/REPUBLIC	Lorde	1
37	32	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	5
29	33	TREASURE ATLANTIC	Bruno Mars	18
18	34	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
28	35	CLARITY INTERSCOPE	Zedd Feat. Foxes	20
35	36	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	12
36	37	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	39
32	38	BODY PARTY EPIC	Ciara	24
45	39	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jhene Aiko	2
38	40	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
34	41	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	26
41	42	TUSCAN LEATHER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
30	43	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	11
40	44	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
31	45	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	6
33	46	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	7
48	47	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	13
43	48	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
NEW	49	MY HITTA CTE/DEF JAM/IDJMG	YG X Jeezy X Rich Homie Quan	1
50	50	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	2

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sale activity for the first time. 1,245 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Chart Legend on billboard.com for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SOUNDSCAN

Viral Video Revives West

Kanye West (below) posts the top debut on Streaming Songs as "Gone"—an 8-year-old track from sophomore album *Late Registration* featuring **Cam'ron** and **Consequence**—debuts at No. 4. The song's revival is due to its use in a viral YouTube video by writer/comedian **Marina Shifrin**. In the clip, Shifrin quits her job as a video editor by creating her own clip for her boss where she dances around the office at 4:30 a.m. to "Gone." The video took off—hailed as a great way to quit a job—and spawned dozens of parody and response videos from fans. The overall uses of "Gone" on YouTube pulled in 6.2 million U.S. streams. Meanwhile, sales of the track spike from virtually double-digit units in the previous week to 9,000.

On the Billboard Hot 100, "Gone" bows at No. 18, West's best debut on the chart since "Runaway" arrived at No. 12 in 2010. It also enters R&B/Hip-Hop Songs at No. 6 and Rap Songs at No. 4.

Meanwhile, the equally viral clip for "The Fox," by Norwegian comedy duo **Ylvis**, lifts to No. 1 on Streaming Songs with a 30% overall boost to 12.4 million views, with plays from on-demand subscription services nearly doubling from 2.9 million to 5.6 million—indicating the song's popularity is resonating beyond its amusing video. The song also jumped in sales (18%) to 86,000 downloads, a new high. —*William Gruger*



Social/Streaming

October 19
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 8 WKS GRAMATIK	96
3	2	MAYA JANE COLES	45
4	3	NOISIA	141
2	4	DJ BL3ND	142
RE	5	ANATHEMA	70
RE	6	GOLD PANDA	84
15	7	NICOLAS JAAR	125
RE	8	LUCY ROSE	8
7	9	ANNA CALVI	14
NEW	10	THE YOUNG PROFESSIONALS	1
5	11	MOON BOOTS	2
RE	12	GOD IS AN ASTRONAUT	110
9	13	UMEK	101
24	14	AEROPLANE	116
NEW	15	LAURENT GARNIER	1
8	16	MAHER ZAIN	8
12	17	MAREK HEMMANN	123
RE	18	YANN TIERSEN	103
RE	19	TOKIMONSTA	51
6	20	SONU NIIGAM	8
RE	21	EMANCIPATOR	66
RE	22	LOS HERMANOS	64
14	23	FELIX CARTAL	27
40	24	65 DAYS OF STATIC	7
13	25	POLICA	6
18	26	SKREAM	44
RE	27	BREAKBOT	22
RE	28	IAMX	64
17	29	DIRTYPHONICS	44
45	30	PITTY	127
32	31	STAR SLINGER	84
RE	32	TENSNAKE	6
RE	33	MIAMI HORROR	10
RE	34	METRONOMY	123
23	35	DIRTYLOUD	40
NEW	36	LEA SALONGA	1
21	37	JORIS VOORN	11
25	38	MADDI JANE	125
NEW	39	BLENDE	1
42	40	CAPITAL INICIAL	85
RE	41	KORPIKLAANI	48
NEW	42	WAZE & ODYSSEY	1
RE	43	MAC DEMARCO	4
33	44	ARTY	21
RE	45	JAI PAUL	17
RE	46	YUNA	66
43	47	KOAN SOUND	6
RE	48	WHITE DENIM	2
RE	49	MAYHEM	3
RE	50	FRENCH HORN REBELLION	2

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 4 WKS MILEY CYRUS	78
2	2	KATY PERRY	150
18	3	BEYONCE	149
3	4	JUSTIN TIMBERLAKE	121
5	5	BRITNEY SPEARS	147
12	6	ARIANA GRANDE	46
8	7	RIHANNA	150
14	8	DEMI LOVATO	140
6	9	JUSTIN BIEBER	150
7	10	ONE DIRECTION	99
4	11	TAYLOR SWIFT	150
11	12	BOB MARLEY	91
41	13	LORDE	2
9	14	SHAKIRA	149
15	15	SELENA GOMEZ	148
23	16	EMINEM	149
16	17	BRUNO MARS	139
22	18	JENNIFER LOPEZ	136
17	19	NICKI MINAJ	150
19	20	AVICII	11
25	21	CHRISTINA AGUILERA	52
24	22	MICHAEL JACKSON	140
29	23	P!NK	114
21	24	AVRIL LAVIGNE	147
RE	25	AUSTIN MAHONE	29
13	26	DRAKE	138
27	27	LIL WAYNE	149
20	28	PITBULL	148
39	29	LINKIN PARK	149
31	30	DAVID GUETTA	150
35	31	ENRIQUE IGLESIAS	93
26	32	WIZ KHALIFA	137
50	33	ELLIE GOULDING	6
30	34	LADY GAGA	150
RE	35	CHRIS BROWN	134
45	36	USHER	131
36	37	LANA DEL REY	34
10	38	2PAC	22
NEW	39	TORI KELLY	1
34	40	MARIAH CAREY	46
RE	41	SKRILLEX	105
40	42	METALLICA	30
44	43	KELLY ROWLAND	3
49	44	SNOOP DOGG	134
RE	45	LITTLE MIX	5
28	46	ALICIA KEYS	96
RE	47	KE\$HA	64
46	48	THE BLACK EYED PEAS	142
RE	49	MEEK MILL	3
48	50	VICTORIA JUSTICE	5



Grande Hits High On Social 50

Ariana Grande (above) marches up the Social 50 chart to a new peak, as she moves 12-6 following the YouTube debut of her song "Pink Champagne."

The track, which isn't available on her recent Billboard 200-topping album *Yours Truly*, was uploaded to Grande's official YouTube channel on Oct. 1. It has logged more than 350,000 global views. In turn, that drove Grande's overall YouTube views up 8%, and she added 659,000 new fans across both Facebook and Twitter.

Three steps above Grande on the Social 50 is another high-jumping female pop star: **Beyoncé**. Queen B rallies 18-3 on the chart—her highest rank since July—after she revealed images from her upcoming 2014 calendar. She took to Facebook, Instagram and her official website to share the images.

A 9% bump in weekly reaction sent a flock of 701,000 new fans to her Facebook page, adding significantly to her overall following on the platform. The announcement also helped add 113,000 followers to her Instagram account.

—*William Gruger*

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK ROYALS LAVA/REPUBLIC	Lorde	12
1	2	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
3	3	WRECKING BALL RCA	Miley Cyrus	6
4	4	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	13
5	5	ROAR CAPITOL	Katy Perry	8
6	6	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
7	7	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	11
18	8	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	2
9	9	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
13	10	TUSCAN LEATHER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
11	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	20
16	12	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
15	13	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jhene Aiko	2
12	14	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	57
10	15	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
14	16	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
8	17	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	31
17	18	WE CAN'T STOP RCA	Miley Cyrus	17
21	19	TOO MUCH YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
19	20	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
22	21	POUND CAKE / PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jay Z	2
20	22	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
23	23	CONNECT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
24	24	305 TO MY CITY YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Detail	2
25	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	14
30	26	COME THRU YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
RE	27	TENNIS COURT LAVA/REPUBLIC	Lorde	2
26	28	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	5
NEW	29	TEAM LAVA/REPUBLIC	Lorde	1
27	30	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	36
28	31	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	25
31	32	SAIL RED BULL	AWOLNATION	78
29	33	CLARITY INTERSCOPE	Zedd Feat. Foxes	24
32	34	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	10
37	35	MIRRORS RCA	Justin Timberlake	29
33	36	TREASURE ATLANTIC	Bruno Mars	17
36	37	YOU MAKE ME PRMD/ISLAND/DJMG	Avicii	4
35	38	POMPEII VIRGIN/CAPITOL	Bastille	9
34	39	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	30
43	40	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	39
40	41	SWEATER WEATHER [R]EOLVE/COLUMBIA	The Neighbourhood	8
38	42	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	35
41	43	BEWARE G.O.O.D./DEF JAM/DJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	6
44	44	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	5
39	45	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	20
NEW	46	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		1
NEW	47	RIBS LAVA/REPUBLIC	Lorde	1
42	48	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	7
NEW	49	400 LUX LAVA/REPUBLIC	Lorde	1
46	50	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	42

R&B/HIP-HOP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
RE	1	#1 1 WK GONE ROC-A-FELLA/DEF JAM/IDJMG	Kanye West Feat. Cam'ron & Consequence	1
NEW	2	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	5
2	3	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
1	4	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		2
4	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
5	6	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	6
3	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	13
6	8	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	27
10	9	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	11
23	10	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	2
8	11	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	27
9	12	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	7
7	13	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	2
15	14	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	12
16	15	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ	Macklemore & Ryan Lewis Feat. Wanz	27

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
NEW	1	#1 1 WK POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	1
3	2	THE FOX CONCORDE/PARLOPHONE/WARNER BROS.	Ylvis	2
1	3	WRECKING BALL RCA	Miley Cyrus	5
RE	4	WORK B**CH! RCA	Britney Spears	2
4	5	ROAR CAPITOL	Katy Perry	8
5	6	WE CAN'T STOP RCA	Miley Cyrus	17
2	7	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		2
6	8	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	14
7	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	15
17	10	ROYALS LAVA/REPUBLIC	Lorde	2
11	11	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
12	12	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	26
9	13	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	22
10	14	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	5
8	15	BEST SONG EVER SYCO/COLUMBIA	One Direction	11

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	JAYCEE OH
2	KAZAKY
3	AKNU
4	DUB PHIZIX
5	RALVERO
6	THE HICS
7	FLICFLAC
8	BUTCH
9	HYPERBITS
10	ISAIAH RASHAD
11	DJ ALLEXINNO
12	KEN LOI
13	FLAXO
14	SIGMAHQ
15	SOLIDISCO

Radio Airplay

October 19
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS ROAR CAPITOL	Katy Perry	9
2	2	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	9
5	3	ROYALS LAVA/REPUBLIC	Lorde	8
3	4	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	13
6	5	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	14
4	6	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	20
7	7	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
8	8	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	7
13	9	GG WRECKING BALL RCA	Miley Cyrus	4
14	10	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	16
10	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
19	12	SLOW DOWN HOLLYWOOD	Selena Gomez	7
11	13	CLARITY INTERSCOPE	Zedd Feat. Foxes	29
18	14	GORILLA ATLANTIC	Bruno Mars	4
17	15	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	8
20	16	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	12
9	17	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert	18
22	18	WORK B**CH! RCA	Britney Spears	3
21	19	BERZERK SHADY/AFTERMATH/INTERSCOPE	Eminem	6
24	20	SAIL RED BULL	AWOLNATION	15
26	21	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	9
27	22	TRUE LOVE RCA	P!nk Feat. Lily Allen	11
35	23	TKO RCA	Justin Timberlake	2
31	24	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
23	25	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	16

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	15
1	2	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	25
3	3	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	24
4	4	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	17
6	5	MIRRORS RCA	Justin Timberlake	20
5	6	STAY SRP/DEF JAM/DJMG	Rihanna Feat. Mikky Ekko	25
11	7	GG ROAR CAPITOL	Katy Perry	7
8	8	HO HEY DUALTONE	The Lumineers	40
9	9	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	33
7	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
13	11	BRAVE EPIC	Sara Bareilles	15
12	12	TREASURE ATLANTIC	Bruno Mars	15
14	13	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	15
15	14	HOME AGAIN MERCURY/CAPITOL	Elton John	13
16	15	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	9
17	16	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	8
18	17	BRUISES COLUMBIA	Train Feat. Ashley Monroe	11
19	18	TRUE LOVE RCA	P!nk Feat. Lily Allen	6
22	19	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	4
20	20	NEW MPL/HEAR/CMG	Paul McCartney	6
24	21	ROYALS LAVA/REPUBLIC	Lorde	2
23	22	CAN'T STOP ME NOW CAPITOL	Rod Stewart	5
29	23	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	3
21	24	22 BIG MACHINE/REPUBLIC	Taylor Swift	16
26	25	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	12

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

AIRPLAY/STREAMING DATA COMPILED BY
MUSIC
BDS

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS ROAR CAPITOL	Katy Perry	9
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	15
4	3	GG ROYALS LAVA/REPUBLIC	Lorde	10
5	4	TRUE LOVE RCA	P!nk Feat. Lily Allen	13
6	5	BRAVE EPIC	Sara Bareilles	23
3	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
10	7	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
8	8	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	22
7	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	22
13	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	6
11	11	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	12
14	12	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	13
12	13	BRUISES COLUMBIA	Train Feat. Ashley Monroe	19
16	14	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	8
15	15	BEST I EVER HAD RCA	Gavin DeGraw	15
17	16	CLARITY INTERSCOPE	Zedd Feat. Foxes	14
20	17	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	6
18	18	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	18
22	19	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	6
26	20	COME TO ME WARNER BROS.	Goo Goo Dolls	8
24	21	CAN'T HELP MERCURY/IDJMG	Parachute	13
29	22	SWEATER WEATHER [R]EVOIVE/COLUMBIA	The Neighbourhood	6
27	23	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	5
31	24	BEST DAY OF MY LIFE MERCURY/IDJMG	American Authors	3
23	25	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	10

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WKS HEY GIRL MERCURY	Billy Currington	31
1	2	NIGHT TRAIN BROKEN BOW	Jason Aldean	20
4	3	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	33
3	4	IT GOES LIKE THIS VALORY	Thomas Rhett	24
5	5	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	10
9	6	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	12
8	7	SOUTHERN GIRL BIG MACHINE	Tim McGraw	15
7	8	PARKING LOT PARTY CURB	Lee Brice	24
11	9	AW NAW RCA NASHVILLE	Chris Young	22
6	10	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	21
12	11	RED BIG MACHINE	Taylor Swift	17
13	12	SUNNY AND 75 RED BOW	Joe Nichols	23
14	13	WE WERE US KEITH URBAN AND MIRANDA LAMBERT HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	5
17	14	GG CAROLINA STONEY CREEK	Parmalee	35
15	15	COULD IT BE WARNER BROS./WAR	Charlie Worsham	39
16	16	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	53
21	17	RADIO CAPITOL NASHVILLE	Darius Rucker	12
19	18	ALL KINDS OF KINDS RCA NASHVILLE	Miranda Lambert	16
18	19	DRINKS AFTER WORK SHOW DOG-UNIVERSAL	Toby Keith	17
23	20	DAYS OF GOLD RCA NASHVILLE	Jake Owen	10
20	21	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	17
22	22	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	8
24	23	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	24
26	24	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	8
25	25	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	18

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	34
3	2	POMPEII VIRGIN/CAPITOL	Bastille	15
2	3	ROYALS LAVA/REPUBLIC	Lorde	17
4	4	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	17
5	5	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	27
6	6	COME A LITTLE CLOSER RCA	Cage The Elephant	9
7	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	47
8	8	ELEPHANT MODULAR	Tame Impala	21
9	9	SWEATER WEATHER [R]EVOIVE/COLUMBIA	The Neighbourhood	43
12	10	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	10
10	11	SUPERSOAKER RCA	Kings Of Leon	12
14	12	HURRICANE CREEP CITY/COLUMBIA	MS MR	22
13	13	HARLEM RCA	New Politics	35
15	14	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	8
11	15	TRYING TO BE COOL LOYAUTE/GLASSNOTE	Phoenix	20
17	16	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	3
16	17	MISS JACKSON DECADANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	11
19	18	REFLEKTOR MERGE/CAPITOL	Arcade Fire	4
18	19	ATLAS REPUBLIC	Coldplay	4
22	20	SIRENS MONEYWRENCH/REPUBLIC	Pearl Jam	3
21	21	AFRAID [R]EVOIVE/COLUMBIA	The Neighbourhood	7
27	22	TESSELLATE INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	7
20	23	FOLLOW ME HELIUM-3/WARNER BROS.	Muse	13
23	24	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	12
25	25	17 CRIMES REPUBLIC	AFI	8

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 12 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
3	2	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	9
4	3	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	16
6	4	GG I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	20
2	5	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	14
5	6	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	30
7	7	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	32
8	8	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	15
9	9	V.S.O.P. ATLANTIC	K. Michelle	13
11	10	HONEST A-1/FREEBANDZ/EPIC	Future	7
12	11	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	11
10	12	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	24
13	13	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	11
19	14	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter	8
15	15	ADORN BYSTORM/BLACK ICE/RCA	Miguel	68
16	16	THE ONE STREAMLINE/EPIC	Tamar Braxton	22
14	17	BODY PARTY EPIC	Ciara	28
17	18	VERSACE QUALITY CONTROL	Migos	13
24	19	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	33
21	20	AGE AIN'T A FACTOR ATLANTIC	Jaheim	22
25	21	MEMORIES BACK THEN HUSTLE GANG/GRAND HUSTLE/EPIC	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	16
26	22	HURT YOU MOTOWN/IDJMG	Toni Braxton & Babyface	6
18	23	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	16
20	24	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	11
22	25	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	35

RAP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	14
2	2	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	16
3	3	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	32
4	4	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	11
5	5	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	14
7	6	HONEST A-1/FREEBANDZ/EPIC	Future	6
6	7	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	10
10	8	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	34
8	9	VERSACE QUALITY CONTROL	Migos	13
12	10	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	8
11	11	BERZERK SHADY/AFRTERMATH/INTERSCOPE	Eminem	6
15	12	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale & Trey Songz	5
9	13	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	16
13	14	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	29
20	15	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	3
19	16	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	4
21	17	I WANNA BE WITH YOU WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Nicki Minaj, Rick Ross & Future	5
17	18	MEMORIES BACK THEN HUSTLE GANG/GRAND HUSTLE/EPIC	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	12
23	19	GG F*CKWITHMEYOUKNOWIGOTTIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	3
16	20	AIN'T WORRIED ABOUT NOTHING COKE BOYS/BAD BOY/INTERSCOPE	French Montana	17
18	21	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	15
24	22	COLLARD GREENS TOP DAWG/INTERSCOPE	ScHoolboy Q Feat. Kendrick Lamar	2
14	23	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	13
25	24	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	2
NEW	25	23 MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	1

MAINSTREAM R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 12 WKS GG I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	21
2	2	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	8
3	3	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	15
1	4	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	14
5	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
6	6	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	30
8	7	V.S.O.P. ATLANTIC	K. Michelle	17
9	8	HONEST A-1/FREEBANDZ/EPIC	Future	7
7	9	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	15
11	10	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	11
14	11	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	13
10	12	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	31
16	13	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	7
12	14	BODY PARTY EPIC	Ciara	28
13	15	VERSACE QUALITY CONTROL	Migos	12
17	16	MEMORIES BACK THEN HUSTLE GANG/GRAND HUSTLE/EPIC	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	17
20	17	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale & Trey Songz	9
24	18	MY STORY RCA	R. Kelly Feat. 2 Chainz	10
22	19	I WANNA BE WITH YOU WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Nicki Minaj, Rick Ross & Future	7
21	20	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	6
15	21	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	16
19	22	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	13
18	23	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	15
29	24	LAST NIGHT SLIP-N-SLIDE/CAPITOL	Sebastian Mikael Feat. Wale	5
27	25	COLLARD GREENS TOP DAWG/INTERSCOPE	ScHoolboy Q Feat. Kendrick Lamar	7



Kendrick Crowns AC

More than a year after the release of "Pitch Perfect," lead actor **Anna Kendrick** (above) reaches No. 1 on Adult Contemporary with "Cups (Pitch Perfect's When I'm Gone)," which rises 2-1.

The honor is the latest in a long journey for the song. "Pitch Perfect" premiered in U.S. theaters on Sept. 28, 2012, and has since grossed \$113 million in worldwide box-office receipts, according to Box Office Mojo. The film's soundtrack rose to No. 3 on the Billboard 200 in February and has sold 917,000 copies in the United States, according to Nielsen SoundScan. "Cups" has sold 2.5 million downloads.

Originally, "Cups" was released in partial a cappella form, with only Kendrick's vocals and her accompanying percussion courtesy of a plastic cup (as she performed the song in the movie). Once remixed with added instrumentation, the track became a multiformat hit, reaching No. 1 on Heatseekers Songs (its sole prior coronation), No. 2 on Adult Top 40 and No. 6 on the Billboard Hot 100.

Kendrick is the first artist to take a first AC entry to No. 1 since **the Lumineers** reigned for eight weeks with "Ho Hey" beginning the week of May 4. She's the first female to do so since **Miley Cyrus** sent maiden entry "The Climb" to the summit for 15 weeks in 2009.

Meanwhile, **Katy Perry's** "Roar" extends records on two charts: It holds atop Mainstream Top 40 and Adult Top 40 with the highest weekly plays totals (16,065 and 5,309, respectively, according to Nielsen BDS) in each list's history, improving upon last week's record-setting sums.

"Roar" also ties Perry's fastest climb to the AC top 10 (seven weeks), rising 11-7 as the chart's Greatest Gainer.

—Gary Trust

Digital Songs

October 19
2013
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 8 WKS THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		8
2	2	IT GOES LIKE THIS VALORY	Thomas Rhett		21
3	3	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		12
4	4	NIGHT TRAIN BROKEN BOW	Jason Aldean		16
5	5	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	25
8	6	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		14
6	7	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	69
17	8	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail		10
9	9	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		15
7	10	HEY GIRL MERCURY	Billy Currington		23
15	11	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert		4
10	12	AW NAW RCA NASHVILLE	Chris Young		19
13	13	BRUISES COLUMBIA	Train Feat. Ashley Monroe		13
12	14	SUNNY AND 75 RED BOW	Joe Nichols		13
14	15	CHILLIN' IT WARNER BROS./WMN	Cole Swindell		19
21	16	CAROLINA STONE CREEK	Parmalee		8
16	17	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	28
18	18	SOUTHERN GIRL BIG MACHINE	Tim McGraw		12
11	19	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	●	20
20	20	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	39
19	21	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	26
22	22	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell		9
41	23	DRINKS AFTER WORK SHOW DOG/UNIVERSAL	Toby Keith		15
32	24	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band		2
33	25	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay		4

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 10 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		24
3	2	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos		7
2	3	PROPIESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		10
4	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		12
6	5	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	164
5	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		196
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera		22
9	8	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	178
10	9	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		52
12	10	HEROE INTERSCOPE/UMLE	Enrique Iglesias		196
8	11	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn		2
13	12	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	142
15	13	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		58
16	14	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		110
14	15	HABLE DE TI V/SUMMA	Yandel		12
21	16	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisn & Yandel Feat. Chris Brown & T-Pain		66
17	17	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		12
18	18	TE REGALO EL MAR TOP STOP	Prince Royce		3
RE	19	DIMELO INTERSCOPE/UMLE	Enrique Iglesias		143
31	20	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		194
28	21	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		80
25	22	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		8
29	23	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		11
24	24	SUERTE EPIC/SONY MUSIC LATIN	Shakira		194
RE	25	OYE COMO VA COLUMBIA/LEGACY	Santana		171

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 7 WKS ROYALS LAVA/REPUBLIC	Lorde		17
5	2	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger		18
2	3	SAIL RED BULL	AWOLNATION	▲	131
6	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		44
3	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		31
4	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	63
7	7	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		26
NEW	8	BABY BLUE APPLE/CAPITOL	Badfinger		1
9	9	SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood		32
NEW	10	ELECTRIC FEEL REPUBLIC	Preston Pohl		1
13	11	TEAM LAVA/REPUBLIC	Lorde		4
8	12	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	40
15	13	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	35
16	14	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	24
RE	15	ELECTRIC FEEL COLUMBIA	MGMT	●	11
14	16	POMPEII VIRGIN/CAPITOL	Bastille		14
32	17	MISS JACKSON DECAYDANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo		12
12	18	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		3
10	19	MONSTER KIDINAKORNER/INTERSCOPE	Imagine Dragons		3
21	20	HOME 19/INTERSCOPE	Phillip Phillips	▲	72
RE	21	TENNIS COURT LAVA/REPUBLIC	Lorde		8
11	22	THE SCIENTIST REPUBLIC	Holly Henry		2
RE	23	ATLAS REPUBLIC	Coldplay		4
NEW	24	400 LUX LAVA/REPUBLIC	Lorde		1
25	25	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	77

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 7 WKS WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	▲	15
2	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		8
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	▲	10
4	4	WORK B**CH! RCA	Britney Spears		3
5	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	38
6	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	25
11	7	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		13
9	8	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams		4
7	9	I CAN'T STOP CIRCUS/AEI	Flux Pavilion		41
10	10	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	31
8	11	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		3
14	12	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		26
15	13	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	37
12	14	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo		4
16	15	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop		10
18	16	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	94
13	17	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii		3
38	18	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella		14
20	19	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		22
21	20	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	45
19	21	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	100
17	22	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias		10
22	23	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		20
24	24	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	133
28	25	SEXYBACK JIVE/RCA	Justin Timberlake	▲	175

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
5	1	#1 2 WKS HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		9
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		13
1	3	BERZERK AFTERMATH/INTERSCOPE	Eminem		6
4	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	28
6	5	23 INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		4
3	6	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean		2
8	7	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		10
11	8	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu		12
16	9	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		15
9	10	LOLLY BELIEVE PARTNERS/ISLAND/IDJMG	Maejor Ali Feat. Juicy J & Justin Bieber		3
48	11	MY HITTA CTE/DEF JAM/IDJMG	YG X Jeezy X Rich Homie Quan		3
13	12	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		45
18	13	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		11
21	14	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	34
RE	15	TAKE BACK THE NIGHT RCA	Justin Timberlake		12
NEW	16	NO GAMES MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	Rick Ross Feat. Future		1
22	17	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		20
26	18	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		5
17	19	TKO RCA	Justin Timberlake		3
7	20	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		2
24	21	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		13
15	22	POUND CAKE/PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jay Z		2
30	23	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini		12
29	24	TYPE OF WAY RICH HOMIEZ/THINKINSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan		8
12	25	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		2

GOSPEL™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 56 WKS TAKE ME TO THE KING TILLYMANN	Tamela Mann		68
3	2	EVERY PRAISE RCA INSPIRATION	Hezekiah Walker		21
2	3	BREAK EVERY CHAIN EMI GOSPEL	Tasha Cobbs		44
NEW	4	BREAK THE BUILDING CLEAR SIGHT	Flame Feat. Serge		1
5	5	CLEAN THIS HOUSE DOOR 6	Isaac Carree		37
8	6	AWESOME INSPIRED PEOPLE	Pastor Charles Jenkins & Fellowship Chicago		83
NEW	7	START OVER CLEAR SIGHT	Flame Feat. NF		1
6	8	OOH AHH GOTEE	Grits Feat. tobyMac		196
10	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell		16
7	10	IT'S WORKING RCA INSPIRATION	William Murphy		4
13	11	I SMILE FO YO SOUL/GOSPO CENTRIC/VERITY/RCA	Kirk Franklin		138
11	12	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC/JIVE/RCA	R. Kelly		76
NEW	13	READ EM & WEEP CLEAR SIGHT	Flame Feat. V. Rose		1
14	14	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson		8
9	15	IF HE DID IT BEFORE...SAME GOD MOTOWN GOSPEL	Tye Tribbett		26
19	16	I GIVE MYSELF AWAY DELIVERY ROOM/LIGHT/EONE	William McDowell		154
NEW	17	ALL IN CLEAR SIGHT	Flame Feat. KB		1
15	18	PERFECT PEOPLE FO YO SOUL/RCA INSPIRATION	The Walls Group		5
12	19	THE GIFT QUIET WATER/EONE	Donald Lawrence		6
NEW	20	REDEEMED THE BROOKLYN TABERNACLE CHOIR	The Brooklyn Tabernacle Choir		1
18	21	DUM DUM REACH	Tedashii Feat. LeCrae		59
16	22	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life		65
24	23	NEVER WOULD HAVE MADE IT VERITY/RCA	Marvin Sapp		185
17	24	GREATER IS COMING LUNJEAL	Jekalyn Carr		34
NEW	25	UNTIL I PASS OUT PHANARROW	Uncle Reece		1

Launch Pad

October 19
2013
billboard

HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
2	2	1	#1 7 WKS PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1	44
		2	HOT SHOT DEBUT SCAR THE MARTYR ROADRUNNER	Scar The Martyr	2	1
		3	NEW THE WOOD BROTHERS SOUTHERN GROUND	The Muse	3	1
		4	NEW PHANTOGRAM REPUBLIC	Phantogram (EP)	4	1
		5	NEW FATES WARNING INSIDE OUT/CENTURY MEDIA	Darkness In A Different Light	5	1
		6	NEW THE NICK HEXUM QUINTET WHAT HAVE YOU	My Shadow Pages	6	1
		7	NEW MACK WILDS RA MI FA/LOUDER THAN LIFE	New York: A Love Story	7	1
		8	NEW THE FIELD KOMPAKT	Cupid's Head	8	1
		9	NEW RAC CHERRYTREE/INTERSCOPE/IGA	Don't Talk To (EP)	9	1
		10	NEW TIRED PONY ALL THE TIRED HORSES/HEANEYVILLE	The Ghost Of The Mountain	10	1
		11	NEW NEIL BYRNE AND RYAN KELLY NEIL BYRNE AND RYAN KELLY	Acoustically Irish	11	1
		12	NEW OCEANO EARACHE	Incisions	12	1
36	18	13	GG 1 GIRL NATION REUNION	1 Girl Nation	13	7
		14	NEW FUZZ IN THE RED	Fuzz	14	1
		15	RE-ENTRY SMALLPOOLS RCA	Smallpools (EP)	7	8
		16	NEW ONEOHTRIX POINT NEVER WARP	R Plus Seven	16	1
6	6	17	GREGORY PORTER BLUE NOTE	Liquid Spirit	6	4
		18	NEW PRESS PLAY DREAM/CAPITOL CMG	#LITO	18	1
		19	NEW HEARTS & HANDS ARTERY/RAZOR & TIE	My Own Machine	19	1
		20	NEW THE BROWNING EARACHE	Hypernova	20	1
		21	NEW NOAM PIKELNY COMPASS	Noam Pikelny Plays Kenny Baker Plays Bill Monroe	21	1
21	16	22	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	21
	1	23	THE FOREIGN EXCHANGE HBO	Love In Flying Colors	1	2
	4	24	VIENNA TENG SOLTRUNA	Aims	4	2
		25	NEW CHARLIE ROBISON JETWELL/THIRTY TIGERS	High Life	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	NEW BROKEN HOPE CENTURY MEDIA	Omen Of Disease	26	1
		27	NEW YUCK FAT POSSUM	Glow & Behold	27	1
		28	NEW AGNES OBEL PIAS	Aventine	28	1
		29	NEW JOHNNY FLYNN TRANSGRESSIVE	Country Mile	29	1
		30	NEW RICCARDO MUTI/CHICAGO SYMPHONY ORCHESTRA CSO RESOUND	Verdi: Othello	30	1
17	15	31	NEW NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming	2	5
	9	32	NEW TIM O'BRIEN AND DARRELL SCOTT FULL SKIES	Memories And Moments	9	2
		33	NEW SUB FOCUS CASABLANCA/REPUBLIC	Torus	33	1
	47	34	NEW THE NEVERCLAIM ESSENTIAL/PLG	The Neverclaim	34	2
47	24	35	NEW RICCO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20	10
		36	NEW POLVO MERGE	Siberia	36	1
		37	NEW HELENE GRIMAUD/SYMPHONIE ORCHESTER DES BAYERISCHEN RUNDFUNKS DG/DECCA CLASSICS	Brahms: Concertos	37	1
	22	38	NEW SAGE THE GEMINI BLACK MONEY/EMPIRE/REPUBLIC	Gas Pedal: The EP	4	12
		39	NEW BASIA BULAT SECRET CITY	Tall Tall Shadow	39	1
		40	NEW THOSE DARLINGS OH WOW DANG/THIRTY TIGERS	Blur The Line	40	1
29	20	41	NEW KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4	7
	3	42	NEW SONS OF THE SEA AVOW!	Sons Of The Sea	3	2
		43	NEW IN SOLITUDE METAL BLADE	Sister	43	1
5	26	44	NEW EYES SET TO KILL CENTURY MEDIA	Masks	5	3
	37	45	NEW HA HA TONKA BLOODSHOT	Lessons	37	2
		46	NEW ODDISÉE MELLO/FAT BEATS	The Beauty In All	46	1
		47	RE-ENTRY NEW POLITICS RCA	A Bad Girl In Harlem	1	12
		48	RE-ENTRY DAVE HOLLAND DARE2	Prism	39	2
		49	NEW JEREMY DENK NONESUCH/WARNER BROS.	J.S. Bach: Goldberg Variations	49	1
		50	RE-ENTRY LONDON GRAMMAR METAL & DUST/COLUMBIA	If You Wait	11	3

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 1 WK I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	10	
1	2	SWEATER WEATHER R/EVOLV/COLUMBIA	The Neighbourhood	30	
RE	3	MY HITTA CTE/DEF JAM/IDJMG	YG X Jeezy X Rich Homie Quan	2	
5	4	REPLAY HOLLYWOOD	Zendaya	8	
4	5	CAROLINA STONEY CREEK	Parmalee	6	
3	6	POMPEII VIRGIN/CAPITOL	Bastille	13	
16	7	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	4	
18	8	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	2	
8	9	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	4	
10	10	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	10	
6	11	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	7	
7	12	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	12	
14	13	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	7	
15	14	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	9	
11	15	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	12	
12	16	V.S.O.P. ATLANTIC	K. Michelle	9	
13	17	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	11	
19	18	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	2	
9	19	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	10	
23	20	VERSACE QUALITY CONTROL	Migos	13	
17	21	FDB GRAND HUSTLE/ATLANTIC/EONE	Young Dro	4	
20	22	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	2	
RE	23	THE ONE STREAMLINE/EPIC	Tamar Braxton	17	
25	24	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	12	
RE	25	COLLARD GREENS TOP DAWG/INTERSCOPE	Schoolboy Q Feat. Kendrick Lamar	2	

REGIONAL HEATSEEKERS #1 ALBUMS™



Believe it or not, **MS MR's** *Secondhand Rapture*—with 21 weeks on the Heatseekers Chart—is the second-most senior title on the chart. (Only **Passenger's** *All The Little Lights*, at 44 weeks, has been on the list longer.) Unlike most albums that vaporize from Heatseekers Albums after only a handful of weeks, MS MR has held on, thanks in part to the rising popularity of its single "Hurricane." This week, it climbs 14-12 on Alternative with a 15% gain in spins, according to Nielsen BDS.

—Keith Caulfield

EAST NORTH CENTRAL		
1	RICCARDO MUTI/CHICAGO SYMPHONY ORCHESTRA	VERDI: OTHELLO
2	SCAR THE MARTYR	SCAR THE MARTYR
3	PASSENGER	ALL THE LITTLE LIGHTS
4	THE NICK HEXUM QUINTET	MY SHADOW PAGES
5	FATES WARNING	DARKNESS IN A DIFFERENT LIGHT
6	JOHN MORRIS RUSSELL/CINCINNATI POPS ORCHESTRA WITH ADAM WEST	SUPERHEROES
7	PHANTOGRAM	PHANTOGRAM (EP)
8	THE FIELD	CUPID'S HEAD
9	FUZZ	FUZZ
10	OCEANO	INCISIONS

SOUTH ATLANTIC		
1	THE WOOD BROTHERS	THE MUSE
2	MACK WILDS	NEW YORK: A LOVE STORY
3	THE NICK HEXUM QUINTET	MY SHADOW PAGES
4	PASSENGER	ALL THE LITTLE LIGHTS
5	SCAR THE MARTYR	SCAR THE MARTYR
6	THE FOREIGN EXCHANGE	LOVE IN FLYING COLORS
7	FATES WARNING	DARKNESS IN A DIFFERENT LIGHT
8	PHANTOGRAM	PHANTOGRAM (EP)
9	GREGORY PORTER	LIQUID SPIRIT
10	NEIL BYRNE AND RYAN KELLY	ACOUSTICALLY IRISH

Rock

October 19
2013
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 AG SG ROYALS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		1	18
2	2	2	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		2	37
3	3	3	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1	54
4	4	4	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	4	74
8	5	5	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		5	53
6	6	6	STILL INTO YOU J.MELDA-JOHNSON (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP		6	26
7	7	7	LET HER GO C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.		7	29
5	8	8	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	3	46
9	9	9	SWEATER WEATHER J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [RE]VOLVE/COLUMBIA		9	37
10	10	10	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	1	77
15	13	11	TEAM J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		11	4
20	14	12	DG TENNIS COURT J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		12	12
12	11	13	POMPEII M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		11	21
		14	HOT SHOT DEBUT BABY BLUE J.RUNDGREN (P.HAM)	Badfinger APPLE/CAPITOL		14	1
14	12	15	YOUNG AND BEAUTIFUL R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	3	24
16	17	16	HAIL TO THE KING M.ELIZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.		12	12
17	15	17	OUT OF MY LEAGUE T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.KING,J.KARNES,J.RUZUMNA,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		15	24
29	26	18	MISS JACKSON B.WALKER (B.URIE,B.WALKER,J.SINCLAIR,A.SALEM,LOLO,A.GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP		11	12
		19	ELECTRIC FEEL B.APPLEBERRY (B.GOLDWASSER,A.VANWYNGARDEN)	Preston Pohl REPUBLIC		19	1
		20	400 LUX J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		20	1
		21	HARLEM J.SINCLAIR (D.BOYD,S.HANSEN,J.SINCLAIR,M.VIOLA,J.PLOCH,R.PLOCH,S.PLOCH,N.PLOCH,S.VADEN)	New Politics RCA		21	23
18	22	22	WAYS TO GO R.RABIN (GROUPLOVE)	Grouplove CASABLANCA/ATLANTIC		18	17
11	16	23	A LIGHT THAT NEVER COMES NOT LISTED (NOT LISTED)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		11	3
19	18	24	THE LOVE CLUB J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		18	10
31	31	25	COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant RCA		25	8
		26	GLORY AND GORE J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		26	1
27	25	27	REFLEKTOR NOT LISTED (NOT LISTED)	Arcade Fire MERGE/CAPITOL		14	4
24	24	28	DO I WANNA KNOW? J.FORD (A.TURNER)	Arctic Monkeys DOMINO		19	7
34	20	29	SUPERSOAKER A.PETRAGLIA (C.FOLLOWILL,N.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL)	Kings Of Leon RCA		18	12
		30	RIBS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		30	1
35	33	31	ALONE TOGETHER B.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/DJMG		29	7
26	35	32	ATLAS C.COLDPLAY,D.GREEN,R.SIMPSON (G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION,C.A.J.MARTIN)	Coldplay REPUBLIC		12	5
22	27	33	SHOT AT THE NIGHT A.GONZALEZ (FLOWERS)	The Killers ISLAND/DJMG		22	3
		34	BUZZCUT SEASON J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		34	1
		35	THE WIRE A.RECHTSCHAID,D.HAIM,A.HAIM,E.HAIM (D.HAIM,A.HAIM,E.HAIM)	HAIM COLUMBIA		35	2
42	44	36	THIS IS GOSPEL B.WALKER (PANIC! AT THE DISCO,J.SINCLAIR)	Panic! At The Disco FUELED BY RAMEN/RRP		12	8
23	30	37	SIRENS B.O'BRIEN (M.MCCREADY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		23	3
37	40	38	NEVER NEVER D.GILMORE (J.DAVIS,J.SHAFFER,B.WELCH,R.ARVIZU,R.LUZIER,D.GILMORE)	Korn PROSPECT PARK		34	7
40	38	39	HURRICANE MS MR (MS MR)	MS MR CREEP CITY/COLUMBIA		35	12
		40	A WORLD ALONE J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		40	1
		41	WHITE TEETH TEENS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		41	1
		42	THE MOTHER WE SHARE NOT LISTED (NOT LISTED)	CHVRCHES GOODBYE/GLASSNOTE		42	2
38	36	43	ELEPHANT K.PARKER (K.PARKER,J.WATSON)	Tame Impala MODULAR		36	14
47	41	44	BEST DAY OF MY LIFE S.GOODMAN,A.ACCEITA (Z.BARNETT,J.SHELLEY,D.RUBIN,M.SANCHEZ,S.GOODMAN,S.ACCEITA)	American Authors MERCURY/DJMG		41	3
		45	FALLING A.RECHTSCHAID,A.HAIM,D.HAIM,E.HAIM (A.HAIM,D.HAIM,E.HAIM,M.NAGLER)	HAIM COLUMBIA		45	1
30	29	46	BRAVADO J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		29	8
13	19	47	MONSTER NOT LISTED (NOT LISTED)	Imagine Dragons KIDINAKORNER/INTERSCOPE		13	3
41	49	48	WHO YOU LOVE J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		16	7
		49	STILL SANE J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		49	1
48	47	50	AFRAID J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOTT,B.SAMMIS,E.HAYNIE)	The Neighbourhood [RE]VOLVE/COLUMBIA		47	4

TOP ROCK ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART		
	1	#1 1WK LORDE LAVA/REPUBLIC	Pure Heroine		1		
	2	HAIM COLUMBIA	Days Are Gone		1		
1	3	KINGS OF LEON RCA	Mechanical Bull		2		
2	4	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		3		
9	5	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	57		
7	6	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		6		
	7	RE ALL TIME LOW HOPELESS	Don't Panic		5		
4	8	METALLICA BLACKENED/WARNER BROS.	Metallica: Through The Never (Soundtrack)		2		
	9	NEW RUSH ANTHEM/ATLANTIC	Vapor Trails: Remixed		1		
14	10	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	88		
3	11	DREAM THEATER ROADRUNNER	Dream Theater		2		
5	12	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		2		
24	13	PS THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		9		
16	14	JOHN MAYER COLUMBIA	Paradise Valley		7		
	15	NEW JOAN JETT & THE BLACKHEARTS BLACKHEART	Unvarnished		1		
	16	NEW DR. DOG ANTI-/EPITAPH	B-Room		1		
	17	NEW DUSTIN KENSRUE MARS HILL/BEC	The Water & The Blood		1		
18	18	MUMFORD & SONS GULEMFAUN OF THE ROAD/GLASSNOTE	Babel	▲	54		
6	19	STING A&M/CHERRYTREE/INTERSCOPE/IGA	The Last Ship		2		
21	20	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell, Volume 1		10		
17	21	ARCTIC MONKEYS DOMINO	AM		4		
19	22	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		5		
20	23	BASTILLE VIRGIN/CAPITOL	Bad Blood		5		
	24	NEW LORDE LAVA/REPUBLIC	The Love Club (EP)		1		
26	25	THE LUMINEERS DUALTONE	The Lumineers	▲	79		
27	26	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		22		
50	27	GG THIRD DAY ESSENTIAL/PLG	Miracle		25		
	28	NEW SOULFLY NUCLEAR BLAST	Savages		1		
13	29	MAZZY STAR RHYMES OF AN HOUR	Seasons Of Your Day		2		
32	30	THE NEIGHBOURHOOD [RE]VOLVE/COLUMBIA	I Love You.		23		
11	31	GOV'T MULE BLUE NOTE	Shout!		2		
39	32	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	46		
23	33	ELVIS COSTELLO AND THE ROOTS BLUE NOTE	Wise Up Ghost And Other Songs 2013		3		
31	34	NEKO CASE ANTI-/EPITAPH	The Worse Things Get, The Harder I Fight...		5		
38	35	FALL OUT BOY DECAYDANCE/ISLAND/DJMG	Save Rock And Roll		25		
46	36	PARAMORE FUELED BY RAMEN	Paramore		25		
43	37	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		10		
	38	NEW SCAR THE MARTYR ROADRUNNER	Scar The Martyr		1		
44	39	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	79		
8	40	SAMMY HAGAR FRONTIERS	Sammy Hagar & Friends		2		
45	41	ED SHEERAN ELEKTRA		+	69		
	42	RE THE NATIONAL 4AD	Trouble Will Find Me		17		
	43	RE JARS OF CLAY GRAY MATTERS/BEC	Inland		2		
	44	NEW THE WOOD BROTHERS SOUTHERN GROUND	The Muse		1		
42	45	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		42		
12	46	A SKYLIT DRIVE TRAGIC HERO	Rise		2		
	47	RE CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		15		
40	48	VAMPIRE WEEKEND XL	Modern Vampires Of The City		21		
47	49	SKILLET ATLANTIC/AG	Rise		15		
	50	NEW FATES WARNING INSIDE OUT/CENTURY MEDIA	Darkness In A Different Light		1		



Breaking Badfinger

In its first full week following the finale of AMC's "Breaking Bad," "Baby Blue" by **Badfinger** (above), which reached No. 14 on the Billboard Hot 100 in 1972, roars onto Hot Rock Songs at No. 14 thanks to hefty sales and streaming gains (see story, page 16).

(Per Billboard policy, songs showing renewed activity past their initial release cycles are eligible to chart if ranking in the top half of the Hot 100 and genre hybrid rankings.)

The series, which wrapped its five-season run on Sept. 29, featured "Blue" in its closing scene. In turn, it blasts onto Rock Digital Songs at No. 8 with 37,000 downloads sold, according to Nielsen SoundScan. Last week, it sold 5,000, up from a negligible amount the week before. This week's haul represents more than one-third of the song's digital sales to date (107,000). "Blue" also rises in streaming, registering 517,000 U.S. streams in the Nielsen BDS tracking week.

Meanwhile, **Lorde** leads Hot Rock Songs for a sixth week (and the Hot 100 for a second frame) with "Royals." As her debut full-length album, *Pure Heroine*, debuts on the Billboard 200 at No. 3 (129,000 copies sold; it also opens atop Top Rock Albums) and a retooled version of her EP *The Love Club* arrives at No. 65 (6,000) (see page 58), 12 songs from the sets infuse Hot Rock Songs, marking the most simultaneous charted titles by a female. She and **Lana Del Rey** had each previously charted as many as six songs on the list at once.

Mumford & Sons hold the mark among all acts, having tallied a high of 14 songs in each of three weeks last year following the release of *Babel*.
—Gary Trust

R&B/Hip-Hop

October 19
2013
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.
2 WKS. AGO			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL		
3	1	1	#1 DG HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan		1
2	2	2	HOLY GRAIL	Jay Z Featuring Justin Timberlake		2
1	3	3	BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell	▲	1
4	5	4	BERZERK	Eminem		2
48	4	5	23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J			4
		HOT SHOT DEBUT	6 GONE	Kanye West Featuring Cam'ron & Consequence		6
10	9	7	LOVE MORE	Chris Brown Featuring Nicki Minaj		7
7	7	8	CROOKED SMILE	J. Cole Featuring TLC		7
9	11	9	GIVE IT 2 U	Robin Thicke Featuring Kendrick Lamar		7
8	8	10	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	1
-	6	11	SG ALL ME	Drake Featuring 2 Chainz & Big Sean		6
11	12	12	BEWARE	Big Sean Feat. Lil Wayne & Jhene Aiko		10
6	10	13	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert		3
12	14	14	GAS PEDAL	Sage The Gemini Featuring IamSu		6
15	15	15	TYPE OF WAY	Rich Homie Quan		12
22	25	16	I LUV THIS SH*T	August Alsina/Trinidad James		16
14	21	17	AG TKO	Justin Timberlake		14
16	19	18	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz	▲	1
26	27	19	HONEST	Future		19
19	17	20	TAKE BACK THE NIGHT	Justin Timberlake		8
17	18	21	POWER TRIP	J. Cole Featuring Miguel	▲	5
20	28	22	RED NOSE	Sage The Gemini		14
		RE-ENTRY	23 MY HITTA	YG X Jeezy X Rich Homie Quan		23
18	22	24	BODY PARTY	Ciara		6
23	29	25	TOM FORD	Jay Z		11
-	13	26	THE LANGUAGE	Drake		13
24	32	27	HEADBAND	B.o.B Featuring 2 Chainz		19
-	16	28	FURTHEST THING	Drake		16
30	38	29	WHITE WALLS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		29
29	35	30	BOUNCE IT	Juicy J Featuring Wale & Trey Songz		26
-	24	31	POUND CAKE/PARIS MORTON MUSIC 2	Drake Feat. Jay Z		24
-	26	32	FROM TIME	Drake Featuring Jhene Aiko		26
38	42	33	IT WON'T STOP	Sevyn Streeter Featuring Chris Brown		33
5	30	34	LOLLY	Maejor Ali Featuring Juicy J & Justin Bieber		5
-	23	35	TOO MUCH	Drake		23
-	31	36	OWN IT	Drake		31
31	39	37	V.S.O.P.	K. Michelle		31
35	41	38	F*CKWITHMEYOUKNOWIGOTIT	Jay Z Feat. Rick Ross		24
27	37	39	FEDS WATCHING	2 Chainz Featuring Pharrell		18
-	36	40	WORST BEHAVIOR	Drake		36
-	33	41	TUSCAN LEATHER	Drake		33
13	20	42	WU-TANG FOREVER	Drake		13
		RE-ENTRY	43 ALL OF ME	John Legend		30
36	43	44	AIN'T WORRIED ABOUT NOTHIN	French Montana		18
39	48	45	VERSACE	Migos		31
34	44	46	FDB	Young Dro		34
32	46	47	DON'T DROP THAT THUN THUN!	The FinatiCz		10
-	40	48	CONNECT	Drake		40
-	34	49	COME THRU	Drake		34
42	50	50	THE ONE	Tamar Braxton		34

TOP R&B/HIP-HOP ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.
2 WKS. AGO			IMPRINT/DISTRIBUTING LABEL			
		HOT SHOT DEBUT	#1 JUSTIN TIMBERLAKE	The 20/20 Experience (2 Of 2)		1
1	2	2	DRAKE	Nothing Was The Same		3
10	3	3	GG JUSTIN TIMBERLAKE	The 20/20 Experience	▲	30
		NEW	4 NELLY	M.O.		1
3	5	5	ROBIN THICKE	Blurred Lines		11
6	6	6	TAMAR BRAXTON	Love And War		5
9	7	7	RAY CHARLES	Ray Charles Forever		2
7	8	8	JAY Z	Magna Carta... Holy Grail	▲	13
2	9	9	2 CHAINZ	B.O.A.T.S. II #METIME		4
8	10	10	JOHN LEGEND	Love In The Future		5
12	11	11	MACKLEMORE & RYAN LEWIS	The Heist	●	52
5	12	12	THE WEEKND	Kiss Land		4
		NEW	13 DELTRON 3030	Event 2		1
4	14	14	VARIOUS ARTISTS	MMG: Self Made 3		3
14	15	15	JAHEIM	Appreciation Day		5
16	16	16	KENDRICK LAMAR	good kid, m.A.A.d city	▲	50
13	17	17	TGT	Three Kings		7
15	18	18	JUICY J	Stay Trippy		6
11	19	19	JANELLE MONAE	The Electric Lady		4
		NEW	20 K-CI & JOJO	My Brother's Keeper		1
17	21	21	J. COLE	Born Sinner		16
19	22	22	K. MICHELLE	Rebellious Soul		8
20	23	23	EARTH, WIND & FIRE	Now, Then & Forever		4
18	24	24	BIG SEAN	Hall Of Fame		6
21	25	25	KANYE WEST	Yeezus	●	16
29	26	26	RIHANNA	Unapologetic	▲	46
24	27	27	WALE	The Gifted		15
		NEW	28 MACK WILDS	New York: A Love Story		1
25	29	29	TECH N9NE	Something Else		10
27	30	30	LIL WAYNE	I Am Not A Human Being II	●	28
32	31	31	KELLY ROWLAND	Talk A Good Game		16
30	32	32	A\$AP ROCKY	Long.Live.A\$AP		38
23	33	33	RAHEEM DEVAUGHN	A Place Called Love Land		5
28	34	34	GOODIE MOB	Age Against The Machine		6
31	35	35	THE WEEKND	Trilogy	▲	47
26	36	36	A\$AP FERG	Trap Lord		7
33	37	37	MIGUEL	Kaleidoscope Dream		53
36	38	38	AUGUST ALSINA	Downtown: Life Under The Gun (EP)		7
35	39	39	EMELI SANDE	Our Version Of Events		70
40	40	40	JOE	Doubleback: Evolution Of R&B		14
45	41	41	INDIA.ARIE	SongVersation		15
41	42	42	CHRISSETTE MICHELE	Better		17
39	43	43	MAC MILLER	Watching Movies With The Sound Off		16
43	44	44	VARIOUS ARTISTS	Hits Of The 90's		19
38	45	45	CIARA	Ciara		13
34	46	46	EARL SWEATSHIRT	Doris		7
48	47	47	ACE HOOD	Trials & Tribulations		12
44	48	48	FANTASIA	Side Effects Of You		24
52	49	49	ALICIA KEYS	Girl On Fire	●	46
22	50	50	THE FOREIGN EXCHANGE	Love In Flying Colors		2



Alsina's Awesome Ascent

New Orleans newcomer **August Alsina** (above) picks up his first Billboard airplay chart-topper as "I Luv This Sh*t," on which he's co-billed with **Trinidad James**, jumps 4-1 on Mainstream R&B/Hip-Hop (see page 65). The move makes Alsina the first R&B singer to top the chart with a debut single since **Jeremih's** "Birthday Sex" spent four weeks at No. 1 in 2009. The **Knucklehead**-produced track, which also jumps 25-16 on Hot R&B/Hip-Hop Songs, rises by 18% in radio plays, according to Nielsen BDS. Alsina is the third new act to reach No. 1 on the airplay list this year, behind **A\$AP Rocky** with "F**kin' Problems" and James with "All Gold Everything," both in February.

Making the Mainstream R&B/Hip-Hop chart's new No. 1 an even more impressive feat, "Luv" reaches the summit after a 21-week climb, tying for the second-longest trip to the top in the chart's 20-year history. **Monica** holds the record with "Before You Walk Out of My Life," which took 25 weeks to hit No. 1 in 1996. **Lil Jon's** "Snap Yo Fingers," featuring **E-40** and **Sean Paul** of **YoungBloodZ**, needed 21 weeks to rule in 2006.

Alsina was first spotlighted in Billboard's Bubbling Under column on May 4, illustrating the length of time it took for his hit to break. Island Def Jam senior VP of urban promotion **Rodney Shealey** says, "The trek to No. 1 wasn't an easy one, but we were committed to [Alsina] as an artist and this record, as we are to all our projects. We realize the lifeblood of what we do is breaking new artists. In order to do that you have to be willing to ride it out despite the resistance."

-Rauly Ramirez

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, AS MEASURED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILY BY NIELSEN BDS, AND STREAMING DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE RELEASING THIS WEEK, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME IN THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, RANKED BY SALES DATA AS COMPILY BY NIELSEN BDS. ALBUMS: ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR OTHER THAN 18 MONTHS OLD BUT STILL RESIDING IN THE BILLBOARD 200'S TOP 100. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2013, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

R&B/Rap

October 19
2013
billboard

R&B SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	#1 HOLD ON, WE'RE GOING HOME MAJID JORDAN,NINETEENS85,SHEBIB (AGRAHAM,M.MASKATI,JULLIUMAN,P.EFFRIES,N.SHEBIB)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		1	9
1	2	2	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲	1	28
5	3	3	LOVE MORE FRESHMAN III (D.EVERSOLEY,H.EVERSOLEY,S.PEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONDS,O.T.MARAJ)	Chris Brown Featuring Nicki Minaj RCA		3	11
4	4	4	GIVE IT 2 U DR. LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE		3	13
10	8	5	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		5	18
6	6	6	TKO TMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,B.WHITE)	Justin Timberlake RCA		6	3
8	5	7	TAKE BACK THE NIGHT TMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		3	13
7	7	8	BODY PARTY MIKE WILL/MADE-IT-P/NASTY (C.P.HARRIS,N.WILBURN,CASH,L.CAMERON,M.L.WILLIAMS,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	Ciara EPIC		2	28
13	13	9	IT WON'T STOP PICARD BROTHERS,D.PLO.FREE SCHOOL (A.STREETER,M.PICARD,C.PICARD,M.HENRY,X.BUENDIA,J.BAPOSTOLONE,M.POWELL)	Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC		9	6
3	9	10	LOLLY YOURGAND/DONUT/DEF TONE,MAEJOR ALI (B.GREENE,S.CALES,R.M.FERRE, JR.,J.HOUSTON,K.B.WILLIAMS,B.DELL,LIBER)	Maejor Ali Featuring Juicy J & Justin Bieber BELIEVE PARTNERS/5.0/NO/IDJMG		3	3
—	10	11	OWN IT N.SHEBIB (A.GRAHAM,A.PALMAN,N.C.FISHER,A.PROCTOR,N.SHEBIB)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		10	2
11	11	12	V.S.O.P. POP,DAKWUD (P.RENAE,A.WANSEL,W.FELDER,L. PETERS,W. JEFFREY,W.BOYD,E.POWELL)	K. Michelle ATLANTIC		9	14
16	16	13	ALL OF ME D.TOZER,JOHN LEGEND (JOHN LEGEND,T. GAD)	John Legend G.O.O.D./COLUMBIA		9	8
—	12	14	CONNECT N.SHEBIB,HUDSON MOHAWKE (A.GRAHAM,A.PALMAN,N.SHEBIB,R.BRICHARD,K.SAMIR)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		12	2
15	15	15	THE ONE KE ON THE TRACK (C.NARD,S.L.JONES,T.BRAXTON,L.A.DANIELS,M.TUMBLE,S.COMBS,J.C.OLIVER,C.NALLACE,K.MERONDU)	Tamar Braxton STREAMLINE/EPIC		10	22
23	18	16	MY STORY NINETEENS85,R.KELLY (T.EPPS,R.S.KELLY,P.JEFFERIES)	R. Kelly Featuring 2 Chainz RCA		16	7
17	17	17	I'M OUT ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC		4	14
NEW	NEW	18	CABARET TMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,A.GRAHAM,J.HARMON,J.E.FAUNTLEROY II,D.JONES)	Justin Timberlake RCA		18	1
NEW	NEW	19	MURDER TMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake Featuring JAY Z RCA		19	1
20	22	20	FIRE WE MAKE ALICIA KEYS,POPOAKWUD (ALICIA KEYS,A.WANSEL,W.FELDER,G.CLARK, JR.)	Alicia Keys Duet With Maxwell RCA		11	27
19	19	21	DON'T THINK THEY KNOW MEL,MUS (M.HOUGH II,R.R.WOUTER,M.N.SIMMONDS,B.BUSH,J.WALKER,J.D.BUCK,T.KELLEY,B.H.ROBINSON)	Chris Brown Feat. Aaliyah RCA		9	16
NEW	NEW	22	DRINK YOU AWAY TMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		22	1
12	20	23	UP DOWN (DO THIS ALL DAY) DJ MUSTARD,M.ADAM (T.PAIN,D.MCFARLANE,M.ADAM,J.M.COHEN,B.R.SIMMONS, JR.)	T-Pain Feat. B.o.B KONVICT/NAPPY BOV/RCA		12	4
21	21	24	AGE AIN'T A FACTOR COZ,J. HOGLAND,BLAGSMURPH (S. ELLERBY,J.HOGLAND,B.MUHAMMAD,D. DWIGHT,THE ISLEY BROS.)	Jaheim ATLANTIC		16	18
RE-ENTRY	RE-ENTRY	25	ALL THE WAY HOME THE UNDERDOGS (H. MASON, JR.,D. THOMAS,M. DALEY,A.STREETER,J. JAMES,T. COLES)	Tamar Braxton STREAMLINE/EPIC		22	2

RAP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 HOLY GRAIL TMBALAND,JROC (S.C.CARTER,J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,D.JONES)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		1	13
2	3	2	BERZERK R.RUBIN (A. NEVILLE, L. MODELISTE,M.MATHERS II,W.SQUER,A. HOROWITZ,R.RUBIN,X.BROWN,CROSS,GIST)	Eminem SHADY/INTERMIX/INTERSCOPE		1	6
—	2	3	23 MIKE WILL/MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J MIKE WILL/MADE-IT-P/NASTY (M.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,C. THOMAS,J.HOUSTON)	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EPIC/UMG		2	3
NEW	NEW	4	GONE K.WEST,J.BRION (K.O.WEST,J.BRION,D.R.MILLS,C.GILES,C.WILLIS)	Kanye West Featuring Cam'ron & Consequence ROC-A-FELLA/DEF JAM/IDJMG		4	1
4	5	5	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		4	16
5	6	6	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	▲	1	35
—	4	7	ALL ME KEY WANE (A.GRAHAM,A.PALMAN,M.S.ANDERSON,T.EPPS,D.MWIER II,W.LIEMETZ,J.CHARES,M.VAINI)	Drake Featuring 2 Chainz & Big Sean YOUNG MONEY/CASH MONEY/REPUBLIC		4	2
6	8	8	BEWARE KEY WANE/NO.I.D. (S.M.ANDERSON,D.MWIER II,A.LOZQUIERO,L.AINO,D.CARTER,D.LAMBERT,B.POTTER,M.DEAN)	Big Sean Featuring Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		6	10
3	7	9	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADWA/WARNER BROS.		2	23
7	10	10	GAS PEDAL SAGE THE GEMINI (D.W.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY/EMPIRE/REPUBLIC		4	11
9	11	11	TYPE OF WAY L.CARTER (D.LAMAR,L.CARTER, JR.)	Rich Homie Quan RICH HOMIEZ/THINKSAGAME/GOLD GANG/DEF JAM/IDJMG		8	10
10	14	12	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/WARNER BROS.	▲	1	53
16	19	13	HONEST METRO BOOMIN,DJ SPINZ (N.WILBURN,CASH,L.WAYNE,G. HILL)	Future A-1/FREEBANDZ/EPIC		13	4
11	13	14	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	3	34
12	20	15	RED NOSE SAGE THE GEMINI (D.W.WOODS)	Sage The Gemini BLACK MONEY/EMPIRE/REPUBLIC		10	12
NEW	NEW	16	MY HITTA DJ MUSTARD,M.LEE (K.JACKSON,D.MCFARLANE,J.W.JENKINS,D.LAMAR,C.C.BRODUS JR.,A.JOHNSON,C.LAWSON,C.MILLER)	YG X Jeezy X Rich Homie Quan CBE/DEF JAM/IDJMG		16	1
13	21	17	TOM FORD TMBALAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		8	13
—	9	18	THE LANGUAGE BOHDA (A.GRAHAM,A.PALMAN,M.SAMUELS,A.RITTER,A.HERNANDEZ,B.WILLIAMS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		9	2
14	22	19	HEADBAND DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COX,T.GRIFFIN,M.ADAM)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		13	17
—	12	20	FURTHEST THING N.SHEBIB,M.THOMAS,JAKE ONE (A.GRAHAM,A.PALMAN,N.SHEBIB,M.THOMAS,A.ACCELETON)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		12	2
RE-ENTRY	RE-ENTRY	21	WHITE WALLS NOT LISTED (NOT LISTED)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADWA/WARNER BROS.		20	2
19	25	22	BOUNCE IT DR. LUKE,CIRKUT/BABY E (J.HOUSTON,D.AKINTIMEHIN,L.GOTTWALD,J.KASHER,HINDLIN,L.LOWERY,H.WALTER)	Juicy J Featuring Wale & Trey Songz KEMOSABE/COLUMBIA		19	7
—	17	23	POUND CAKE/PARIS MORTON MUSIC 2 R.SALAS,ALBINO,CORTEL,ALPUM,WILSON/DEF TONE,MAEJOR ALI (B.GREENE,S.CALES,R.M.FERRE, JR.,J.HOUSTON,K.B.WILLIAMS,B.DELL,LIBER)	Drake Feat. Jay Z YOUNG MONEY/CASH MONEY/REPUBLIC		17	2
—	18	24	FROM TIME N.SHEBIB (A.GRAHAM,J.CHILOMBO,N.SHEBIB,J.BECK)	Drake Featuring Jhene Aiko YOUNG MONEY/CASH MONEY/REPUBLIC		18	2
—	16	25	TOO MUCH NINETEENS85,SAMPHA (A.GRAHAM,S.SISAY,R. JEFFERIES,E.HAYNIE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		16	2

R&B ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
NEW	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)		1	
6	2	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	29	
1	3	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		10	
3	4	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		5	
5	5	RAY CHARLES TANGERINE/CONCORD	Ray Charles Forever		2	
4	6	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		5	
2	7	THE WEEKND XO/REPUBLIC	Kiss Land		4	
9	8	JAHEIM ATLANTIC	Appreciation Day		5	
8	9	TGT ATLANTIC/AG	Three Kings		7	
7	10	JANELLE MONAIE BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		4	
NEW	11	K-CI & JOJO EONE	My Brother's Keeper		1	
10	12	K. MICHELLE ATLANTIC/AG	Rebellious Soul		8	
11	13	EARTH, WIND & FIRE ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		4	
14	14	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	39	
NEW	15	MACK WILDS RA MI FA/LOUDER THAN LIFE	New York: A Love Story		1	
16	16	KELLY ROWLAND REPUBLIC	Talk A Good Game		16	
13	17	RAHEEM DEVAUGHN MASS APPEAL	A Place Called Love Land		5	
15	18	THE WEEKND XO/REPUBLIC	Trilogy	▲	39	
17	19	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		39	
19	20	AUGUST ALSINA ISLAND/IDJMG	Downtown: Life Under The Gun (EP)		7	
18	21	EEMIL SANDE CAPITOL	Our Version Of Events		39	
22	22	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		14	
RE	23	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		14	
23	24	CHRISTETTE MICHELE MOTOWN/IDJMG	Better		17	
24	25	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		17	

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same		2	
NEW	2	NELLY REPUBLIC	M.O.		1	
4	3	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	13	
2	4	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		4	
5	5	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	52	
NEW	6	DELTRON 3030 BULK	Event 2		1	
3	7	VARIOUS ARTISTS MAYBACH/ATLANTIC/AG	MMG: Self Made 3		3	
7	8	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	50	
6	9	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		6	
8	10	J. COLE ROC NATION/COLUMBIA	Born Sinner		16	
NEW	11	FLAME CLEAR SIGHT/INFINITY	Royal Flush		1	
9	12	BIG SEAN G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		6	
10	13	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	16	
11	14	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		7	
12	15	WALE MAYBACH/ATLANTIC/AG	The Gifted		15	
13	16	TECH N9NE STRANGE/RBC	Something Else		10	
15	17	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	28	
17	18	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		38	
16	19	GOODIE MOB ALLIANCE	Age Against The Machine		6	
14	20	A\$AP FERG A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		7	
19	21	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		16	
18	22	EARL SWEATSHIRT TAN CRESSIDA/COLUMBIA	Doris		7	
23	23	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		12	
20	24	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		11	
22	25	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		19	

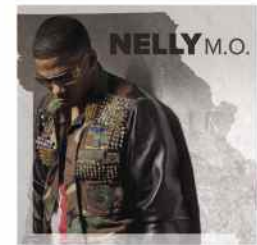
Nelly Returns To Rap Albums

After nearly a three-year hiatus, veteran rapper **Nelly** returns to Rap Albums with *M.O.*, opening at No. 2 with 15,000 copies sold, according to Nielsen SoundScan. The debut marks his sixth top 10 on the list (which dates to June 2004, thus missing his first three releases). On the longer-standing Top R&B/Hip-Hop Albums, the set opens at No. 4 to become his ninth top 10.

Nelly's previous release, 2010's *5.0*, opened atop Rap Albums with 63,000, thanks primarily to the crossover success of lead single "Just a Dream." The pop-leaning hit peaked at No. 1 on Mainstream Top 40 and No. 3 on the Billboard Hot 100. "Hey Porsche," however, the similarly pop-focused first single off *M.O.*, stalled at No. 42 on The Hot 100 in March. The more urban-leaning second single, "Get Like Me" (featuring **Nicki Minaj** and **Pharrell**), peaked at No. 36 on Hot R&B/Hip-Hop Songs in July.

Meanwhile, on Rap Songs, Compton, Calif., rapper **YG** posts his highest debut, as "My Hitta," alongside **Jeezy** and **Rich Homie Quan**, opens at No. 16. The **DJ Mustard**-produced track increases by 215% to 28,000 downloads and by 97% to 1.4 million U.S. streams, according to Nielsen BDS. YG's previous best on the list was debut cut "Toot It and Boot It," which peaked at No. 11 on Oct. 9, 2010.

—Raully Ramirez



NELLY M.O.

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
3	3	1	#1 AG SG LOCO Enrique Iglesias Featuring Romeo Santos A.SANTOS,C.PAUCAR (E.M.I.GLESIAS,D.BUENO) UNIVERSAL MUSIC LATINO/UMLE	1	7	
2	2	2	DARTE UN BESO Prince Royce G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS) SONY MUSIC LATIN	1	12	
1	1	3	PROPUESTA INDECENTE Romeo Santos A.SANTOS (A.SANTOS) SONY MUSIC LATIN	1	11	
4	4	4	VIVIR MI VIDA Marc Anthony M.ANTHONY,S.GEORGE (N.KHAVAT,B.HAJI,AJ.JUNIOR,A.PAPA,CONSTANTINOUB,B.DIUPSTROM,C.KHALED) SONY MUSIC LATIN	1	24	
5	6	5	EL RUIDO DE TUS ZAPATOS La Arrolladora Banda el Limon de Rene Camacho F.CAMACHO TIRADO (I.CHAVEZ ESPINOZA) DISA/UMLE	2	19	
6	5	6	HABLE DE TI Yandel TAINY (L.VEGUILLA MALAVE,M.MASIS) Y/SUMMA/SONY MUSIC LATIN	5	17	
10	9	7	NI QUE ESTUVIERAS TAN BUENA Calibre 50 I.TIRADO CASTANEDA (E.MUNOZ) DISA/UMLE	7	12	
12	11	8	MI ULTIMO DESEO Banda Los Recoditos M.FIGUEROA (R.E.CASTELLANOS) DISA/UMLE	8	12	
8	10	9	DG MI RAZON DE SER Banda Sinaloense MS de Sergio Lizarraga F.CAMACHO TIRADO (H.PALENCIA CISNEROS) DISA/UMLE	8	20	
7	8	10	HOY TENGO GANAS DE TI Alejandro Fernandez / Christina Aguilera P.RAMONE (J.M.GALLARDO VERA) UNIVERSAL MUSIC LATINO/UMLE	5	17	
9	7	11	MI NINA TRAVIESA Luis Coronel A.DEL VILLAR (H.PALENCIA CISNEROS,FERRA) EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	7	18	
24	15	12	MUCHACHO DE CAMPO Voz de Mando J.A.GAXIOLA,M.GAXIOLA (P.SOLANO) DISA/UMLE	12	13	
-	14	13	QUE VIVA LA VIDA Wisin LUNY TUNES,PREDIKADOR (E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNA) SONY MUSIC LATIN	13	2	
18	13	14	ME ENAMORE Roberto Tapia R.TAPIA (R.TAPIA) FONOVISA/UMLE	12	14	
13	16	15	LIMBO Daddy Yankee F.SALDANA,G.RIVERA,J.RIVERA (R.AVALA,E.PALACIOS,G.RIVERA,J.RIVERA TAPIA,F.SALDANA) EL CARTEL/CAPITOL LATIN	1	51	
16	20	16	CARNAVAL Tito "El Bambino" TITO EL BAMBINO (L.A.DIAZ) ON FIRE/SIENTE	16	11	
14	17	17	ME GUSTAS MUCHO Codigo FN CODIGO FN (J.CUEN) FONOVISA/UMLE	11	17	
30	26	18	ME INTERESAS Noel Torres L.L.DIAZGERENCIA360	18	9	
11	12	19	MI BELLO ANGEL Los Primos MX J.SERRANO MONTOYA (A.SIERRA) ASL/DISA/UMLE	11	12	
25	18	20	VAS A LLORAR POR MI Banda El Recodo de Cruz Lizarraga L.A.LIZARRAGA,J.LIZARRAGA (M.A.ROMERO,L.L.DIAZ) FONOVISA/UMLE	18	5	
21	22	21	LA PREGUNTA J Alvarez A.LOZADA ALGARIN (J.D.ALVAREZ,A.LOZADA ALGARIN,N.DIAZ) N.E.FLOW	5	48	
37	19	22	TACATA Tacabro M.ROMANO,S.SAPIENZA (R.R.MARTINEZ,M.ROMANO,S.SAPIENZA) DANCE AND LOVE/ULTRA	19	3	
17	21	23	Y TE VAS Banda Carnaval I.TIRADO CASTANEDA (E.MUNOZ,P.AROCHA) DISA/UMLE	2	32	
27	25	24	MANANA VOY A CONQUISTARLA Gerardo Ortiz G.ORTIZ (J.CHAIREZ) BAD SIN/DEL/SONY MUSIC LATIN	24	10	
28	29	25	TRES SEMANAS Marco Antonio Solis M.A.SOLIS (M.A.SOLIS) HABARI/UNIVERSAL MUSIC LATINO/UMLE	25	9	
22	27	26	LA NOCHE DE LOS 2 Daddy Yankee Featuring Natalia Jimenez DADDY YANKEE (R.AVALA,A.RAVO GIBO) EL CARTEL/CAPITOL LATIN/UMLE	19	16	
15	23	27	YO TE LO DIJE J Balvin NOT LISTED (J.A.OSORIO BALVIN) CAPITOL LATIN/UMLE	13	14	
29	31	28	LA FORAY FAY Julian Alvarez y Su Norteno Banda J.ALVAREZ (C.ESTRADA) FONOVISA/UMLE	10	18	
20	28	29	BAILAR CONTIGO Carlos Vives A.CASTRO,C.VIVES (C.VIVES,A.CASTRO) GAIRA/WK/SONY MUSIC LATIN	6	16	
31	33	30	REHABILITADO Los Tucanes de Tijuana M.QUINTERO LARA (M.QUINTERO LARA) FONOVISA/UMLE	12	20	
35	32	31	CUANDO ESTAS DE BUENAS Pesado B.ZAPATA (B.ZAPATA) DISA/UMLE	31	7	
33	30	32	EL BUENO Y EL MALO Colmillo Norteno Featuring Banda Tierra Sagrada A.VALDEZ (A.VALDEZ OSUNA) DISCOS SABINAS	24	19	
36	36	33	FEELING HOT Don Omar DON OMAR (W.O.LANDRON,A.CASSELL) MACHETE/UMLE	33	4	
26	35	34	MUCHAS GRACIAS La Adictiva Banda San Jose de Mesillas A.VALDES (M.ALANIS) ANVAL/SONY MUSIC LATIN	26	12	
32	34	35	BE MY BABY Leslie Grace S.GEORGE (J.BARRY,E.GREENWICH,P.SPECTOR) TOP STOP	8	16	
-	44	36	QUE BONITO AMOR Vicente Fernandez NOT LISTED (NOT LISTED) SONY MUSIC LATIN	36	4	
38	38	37	SO WHAT Sie7e LA FEEL GOOD SOCIETY,P.LAWRENCE,S.LAWRENCE,SIE7E (D.RODRIGUEZ LABOULT) WARNER LATINA	37	9	
39	39	38	BUEN PERDEDOR La Maquinaria Nortena NOT LISTED (NOT LISTED) AZTECA	38	7	
34	37	39	ANDO POR LAS NUBES Victor Manuelle V.M.RUIZ (V.M.RUIZ) KIVAVI/SONY MUSIC LATIN	30	11	
-	41	40	NO TENGO DINERO MAFFIO NOT LISTED (NOT LISTED) SPANGLISH GLOBAL	40	3	
41	40	41	SIN TI Samo A.CASTRO (SAMO,A.CASTRO,E. BARRERA) SONY MUSIC LATIN	40	7	
HOT SHOT DEBUT		42	NO MORIRE Hector Acosta "El Torito" I.LECLERC (D.SANTACRUZ) D.A.M./VEMUSIC	42	1	
47	50	43	#FIEBREDEAMOR Pedro Capo G.NORIEGA (R.ESPARZA-RUIZ,P.CAPO) SONY MUSIC LATIN	43	5	
NEW		44	NOS ACOSTUMBRAMOS Los Horoscopos de Durango LOS HOROSCOPOS DE DURANGO (L.L.DIAZ,PVALDEZ) FONOVISA/UMLE	44	1	
42	43	45	BORRACHO DE AMOR Banda La Trakalosa G.CHAVEZ (E.VIDRIO) DISCOS SABINAS	42	3	
50	42	46	EL AMANTE Daddy Yankee Featuring J. Alvarez LOS DE LA NAZZA (R.AVALA,E.GARCIA,E.LOPEZ,J.JALVAREZ SOTO MAJOR FERNANDEZ) EL CARTEL/CAPITOL LATIN/UMLE	41	9	
-	45	47	A MI MODO Los Huracanes del Norte G.GARCIA (M.FLORES) GARMEX	45	2	
RE-ENTRY		48	BESAS TAN BIEN Farruko NOT LISTED (NOT LISTED) S&A/SIENTE	44	5	
NEW		49	DEMASIADO BUENO Kany Garcia J.REYES COPELLO (K.GARCIA) SONY MUSIC LATIN	49	1	
NEW		50	NOS FALTO HABLAR Intocable R.J.MUNOZ,R.MARTINEZ (KERLAN) GOOD /UMLE	50	1	

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
3	1	#1 GG MARC ANTHONY SONY MUSIC LATIN	3.0	12		
1	2	ALEJANDRO FERNANDEZ Confidencias UNIVERSAL MUSIC LATINO/UMLE		6		
4	3	LUIS CORONEL Con La Frente En Alto EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN		3		
HOT SHOT DEBUT	4	LOS HOROSCOPOS DE DURANGO Chicas Malas FONOVISA/UMLE		1		
NEW	5	TOMMY TORRES 12 Historias: En Vivo WARNER LATINA		1		
2	6	GLORIA TREVI De Pelicula UNIVERSAL MUSIC LATINO/UMLE		2		
5	7	PESADO Por Ti DISA/UMLE		2		
6	8	LOS INQUIETOS DEL NORTE Los Psychos Del Corrido Los Psicopatas EAGLE MUSIC/SIENTE		7		
9	9	VOZ DE MANDO Los Mejores Corridos De DISA		4		
10	10	ROBERTO TAPIA Lo Mejor de Roberto Tapia FONOVISA/UMLE		12		
NEW	11	BANDA SINALOENSE MS DE SERGIO LIZARRAGA 10 Aniversario DISCOS SABINAS		1		
7	12	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO Gracias Por Creer DISA/UMLE		9		
8	13	REGULO CARO Especialista DEL/SONY MUSIC LATIN		6		
11	14	CONJUNTO PRIMAVERA 35 Aniversario FONOVISA/UMLE		3		
16	15	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE		37		
14	16	JENNI RIVERA La Misma Gran Senora FONOVISA/UMLE		43		
13	17	VARIOUS ARTISTS Sergio George Presents: Salsa Giants TOP STOP		15		
12	18	EL TRONO DE MEXICO Irreemplazable FONOVISA/UMLE		7		
20	19	NATALIE COLE Natalie Cole En Espanol VERVE/VG		15		
17	20	MANA Exiliados Es La Bahia: Lo Mejor de Mana WARNER LATINA		58		
18	21	PRINCE ROYCE # 1's TOP STOP/SONY MUSIC LATIN		46		
21	22	CARLOS VIVES Corazon Profundo GAIRA/WK/SONY MUSIC LATIN		24		
24	23	JAVIER TORRES 20 Corridos DISCOS AMERICA		29		
28	24	JUAN GABRIEL & ANA GABRIEL Frente A Frente SONY MUSIC LATIN		7		
19	25	CODIGO FN Te Amare Mas FONOVISA/UMLE		9		

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 AG SG LOCO Enrique Iglesias Featuring Romeo Santos E.M.I.GLESIAS,D.BUENO/UNIVERSAL MUSIC LATINO/UMLE		7		
2	2	DARTE UN BESO Prince Royce A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJASSONY MUSIC LATIN		12		
1	3	PROPUESTA INDECENTE Romeo Santos A.SANTOSSONY MUSIC LATIN		11		
4	4	VIVIR MI VIDA Marc Anthony N.KHAVAT,B.HAJI,AJ.JUNIOR,A.PAPA,CONSTANTINOUB,B.DIUPSTROM,C.KHALEDSONY MUSIC LATIN		24		
6	5	EL RUIDO DE TUS ZAPATOS La Arrolladora Banda el Limon de Rene Camacho I.CHAVEZ ESPINOZA/DISA/UMLE		19		
5	6	HABLE DE TI Yandel L.VEGUILLA MALAVE,M.MASIS/SUMMA/SONY MUSIC LATIN		17		
9	7	NI QUE ESTUVIERAS TAN BUENA Calibre 50 E.MUNOZ/DISA/UMLE		12		
11	8	MI ULTIMO DESEO Banda Los Recoditos R.E.CASTELLANOS/DISA/UMLE		12		
10	9	DG MI RAZON DE SER Banda Sinaloense MS de Sergio Lizarraga H.PALENCIA CISNEROS/DISA/UMLE		20		
8	10	HOY TENGO GANAS DE TI Alejandro Fernandez/Christina Aguilera J.M.GALLARDO VERA/UNIVERSAL MUSIC LATINO/UMLE		17		
7	11	MI NINA TRAVIESA Luis Coronel H.PALENCIA CISNEROS,FERRAEMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN		18		
15	12	MUCHACHO DE CAMPO Voz de Mando P.SOLANODISA/UMLE		13		
14	13	QUE VIVA LA VIDA Wisin E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNASONY MUSIC LATIN		2		
13	14	ME ENAMORE Roberto Tapia R.TAPIAFONOVISA/UMLE		14		
16	15	LIMBO Daddy Yankee R.AVALA,E.PALACIOS,G.RIVERA,J.RIVERA TAPIA,F.SALDANAEL CARTEL/CAPITOL LATIN		51		
20	16	CARNAVAL Tito "El Bambino" J.A.DIAZON FIRE/SIENTE		11		
17	17	ME GUSTAS MUCHO Codigo FN J.CUENFONOVISA/UMLE		17		
26	18	ME INTERESAS Noel Torres L.L.DIAZGERENCIA360		9		
12	19	MI BELLO ANGEL Los Primos MX A.SIERRASL/DISA/UMLE		12		
18	20	VAS A LLORAR POR MI Banda El Recodo de Cruz Lizarraga M.A.ROMERO,L.L.DIAZFONOVISA/UMLE		5		
22	21	LA PREGUNTA J Alvarez J.D.ALVAREZ,A.LOZADA ALGARIN,N.DIAZNEFLOW		48		
19	22	TACATA Tacabro R.R.MARTINEZ,M.ROMANO,S.SAPIENZADANCE AND LOVE/ULTRA		3		
21	23	Y TE VAS Banda Carnaval E.MUNOZ,P.AROCHADISA/UMLE		32		
25	24	MANANA VOY A CONQUISTARLA Gerardo Ortiz J.CHAIREZBAD SIN/DEL/SONY MUSIC LATIN		10		
29	25	TRES SEMANAS Marco Antonio Solis M.A.SOLISHABARI/UNIVERSAL MUSIC LATINO/UMLE		9		



Enrique Reinforces Record No. 1s

Enrique Iglesias (above) extends his lead for most No. 1s on Hot Latin Songs as "Loco" (featuring Romeo Santos) ascends 3-1 to become his 23rd chart-topper. A major part of the song's rise to the top is the release of a director's cut for the track's music video on Oct. 3, which helped spur a 134% gain in Vevo on YouTube views and brings the track's overall streams to 987,000 (up 100%), according to Nielsen BDS. Along with its Streaming Gainer tag, "Loco" concurrently locks up No. 1 on Latin Streaming Songs (6-1) and earns the Airplay Gainer award (16.5 million audience impressions, up 9%) as it returns to No. 1 on Latin Airplay.

On Top Latin Albums, **Los Horoscopos de Durango** enter at No. 4 with *Chicas Malas*. The set debuts with 2,000 sold, according to Nielsen SoundScan. This marks the regional Mexican act's seventh top 10 on the chart. Most recently, the act reached No. 2 with 2012's *Viejitas Pero Buenas... Pa' Pistear*.

Puerto Rican singer/songwriter **Tommy Torres** also debuts on Top Latin Albums with his live CD/DVD set, *12 Historias: En Vivo*, coming in at No. 5. Torres bowed atop the chart with complementary studio set *12 Historias* in October 2012. *En Vivo* is culled from a pair of shows in April at the Coliseo de Puerto Rico Jose M. Agrelot in San Juan, Puerto Rico. Torres has written and produced for many Latin artists and has notched 10 top 10s on Hot Latin Songs as a producer and four as a songwriter.

—Amaya Mendizabal

MOST NO. 1s ON HOT LATIN SONGS



HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/tbz for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

REGIONAL MEXICAN AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 15 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	20
2	2	GG NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	13
3	3	ME ENAMORE FONOVI/UMLE	Roberto Tapia	15
4	4	ME GUSTAS MUCHO FONOVI/UMLE	Codigo FN	23
8	5	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	19
5	6	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	13
7	7	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	18
9	8	VAS A LLORAR POR MI FONOVI/UMLE	Banda El Recodo de Cruz Lizarraga	6
6	9	MI NINA TRAVIESA EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Luis Coronel	19
14	10	ME INTERESAS GERENCIA360	Noel Torres	10
10	11	Y TE VAS DISA/UMLE	Banda Carnaval	35
11	12	REHABILITADO FONOVI/UMLE	Los Tucanes de Tijuana	27
12	13	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	13
13	14	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	9
15	15	LA FORY FAY FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	23

LATIN POP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	6
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	12
3	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	10
4	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	23
5	5	HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel	17
6	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	11
9	7	COME WITH ME SONY MUSIC LATIN	Ricky Martin	15
7	8	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	17
8	9	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	14
10	10	FEELING HOT MACHETE/UMLE	Don Omar	8
16	11	GG QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	2
11	12	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
13	13	SO WHAT WARNER LATINA	Sie7e	12
12	14	SIN TI MACHETE/UMLE	Chino & Nacho	27
18	15	ROAR CAPITOL	Katy Perry	4

TROPICAL AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	10
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	12
3	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	23
4	4	LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	6
7	5	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	22
5	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	11
6	7	HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel	3
10	8	NO MORIRE D.A.M./VENEMUSIC	Hector Acosta "El Torito"	10
9	9	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	17
11	10	ESTOS CELOS A&R/LATIN HITS	David Kada	10
8	11	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	12
17	12	NO TENGO DINERO SPANGISH GLOBAL	MAFFIO	15
14	13	CADA VEZ QUE TE VAS EL MOVIMIENTO	J'Martin	6
13	14	OTRA NOCHE CROSSOVER	Kent & Tony	6
19	15	BOM, BOM CROSSOVER	Los Cadillac	5

REGIONAL MEXICAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 3 WKS LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto	3
NEW	2	LOS HOROSCOPOS DE DURANGO FONOVI/UMLE	Chicas Malas	1
2	3	PESADO DISA/UMLE	Por Ti	2
3	4	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas	7
6	5	VOZ DE MANDO DISA	Los Mejores Corridos De Voz	4
7	6	ROBERTO TAPIA FONOVI/UMLE	Lo Mejor de Roberto Tapia	12
NEW	7	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISCOS SABINAS	10 Aniversario	1
4	8	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	9
5	9	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	6
8	10	CONJUNTO PRIMAVERA FONOVI/UMLE	35 Aniversario	3
12	11	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	37
10	12	JENNI RIVERA FONOVI/UMLE	La Misma Gran Senora	43
9	13	EL TRONO DE MEXICO FONOVI/UMLE	Irreemplazable	7
16	14	JAVIER TORRES DISCOS AMERICA	20 Corridos	29
19	15	JUAN GABRIEL & ANA GABRIEL SONY MUSIC LATIN	Frente A Frente	5

LATIN POP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 6 WKS ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	6
NEW	2	TOMMY TORRES WARNER LATINA	12 Historias: En Vivo	1
2	3	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula	2
4	4	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	15
3	5	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	58
5	6	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	24
6	7	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	26
9	8	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	36
8	9	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	37
7	10	VARIOUS ARTISTS AIR DISCOS	Directo Al Corazon	18
13	11	LOS ANGELES NEGROS AIR DISCOS	30 Exitos	16
11	12	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	20
16	13	VARIOUS ARTISTS DISCOS ARPEGGIO	23 Exitos Para Records	13
15	14	CAMILO SESTO VERSE	20 Grandes Exitos	58
14	15	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	36

TROPICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 11 WKS MARC ANTHONY SONY MUSIC LATIN		3.0
2	2	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	15
3	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	46
6	4	PRINCE ROYCE TOP STOP/AG	Phase II	78
4	5	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	21
5	6	LESLIE GRACE TOP STOP	Leslie Grace	15
8	7	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	15
9	8	ROMEO SANTOS SONY MUSIC LATIN	The King Stays Kings: Sold Out At Madison Square Garden	49
7	9	OLGA TANON MIA MUSA	Una Mujer	10
NEW	10	VARIOUS ARTISTS DISCOS AMERICA	Party Mix: Tropical	1
11	11	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY MUSIC LATIN	Frente A Frente	7
10	12	TITO NIEVES IAN	"En Vivo" En El Estudio. De Cerca y Personal!	2
13	13	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	46
12	14	EL GRAN COMBO DE PUERTO RICO & GRUPO NICHE SONY MUSIC LATIN	Frente A Frente	7
14	15	CELIA CRUZ SONY MUSIC LATIN	The Absolute Collection	10

Jazz/Classical/World

October 19
2013

billboard

TRADITIONAL JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 23 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	25
1	2	PINK MARTINI HEINZ	Get Happy	2
3	3	GREGORY PORTER BLUE NOTE	Liquid Spirit	4
12	4	DAVE HOLLAND DAREZ	Prism	5
5	5	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	17
RE	6	EMILY BEAR QWEST/CONCORD	Diversity	3
8	7	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	15
11	8	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	35
6	9	ALLEN TOUSSAINT ROUNDER/CONCORD	Songbook	2
10	10	DIANA KRALL VERVE/VG	Glad Rag Doll	54
4	11	SNARKY PUPPY ROPEADROME	Family Dinner: Volume 1	2
NEW	12	TIM BERNE'S SNAKEOIL ECM/DECCA	Shadow Man	1
15	13	THE NEW GARY BURTON QUARTET MACK AVENUE	Guided Tour	9
RE	14	CHICK COREA CONCORD JAZZ/CONCORD	The Vigil	8
14	15	KENNY GARRETT MACK AVENUE	Pushing The World Away	3

CONTEMPORARY JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 4 WKS TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	4
7	2	BONEY JAMES CONCORD	The Beat	26
NEW	3	PAUL HARCATTLE TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 2	1
2	4	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	12
4	5	SPYRO GYRA CROSSEYED BEAR	The Rhinebeck Sessions	2
3	6	PIECES OF A DREAM SHANACHIE	In The Moment	6
21	7	AL DI MEOLA INAKUSTIK	All Your Life: A Tribute to the Beatles	3
11	8	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	30
9	9	DAVE KOZ / GERALD ALBRIGHT / MINDI ABAR / RICHARD ELLIOT CONCORD	Dave Koz And Friends: Summer Home	17
15	10	KEIKO MATSUI SHANACHIE	Soul Quest	10
6	11	JEFF LORBER FUSION HEADS UP/CMG	Hacienda	6
5	12	EARL KLUGH HEADS UP/CONCORD	HandPicked	10
16	13	RICHARD ELLIOT ARTISTRY/MACK AVENUE	Number Ones	3
17	14	MAYSA SHANACHIE	Blue Velvet Soul	16
8	15	JESSY J SHANACHIE	Second Chances	4

SMOOTH JAZZ SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS POWERHOUSE CONCORD/CMG	Boney James	10
3	2	SEASIDE DRIVE TRIPPIN' N' RHYTHM	Tim Bowman	16
5	3	GROOVE CITY CUTMORE	Lebron	13
2	4	PUSHERMAN EONE	Jeff Golub With Brian Auger	11
7	5	WITH YOU ALL THE WAY ARTISTRY/MACK AVENUE	Steve Cole	8
6	6	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	8
4	7	EASY STREET TRIPPIN' N' RHYTHM	Paul Hardcastle	10
10	8	STEPPER'S "D" LITE SHANACHIE	Pieces Of A Dream	6
8	9	IT'S A PARTY IN HERE RED RIVER	Kim Waters	17
9	10	AT YOUR SERVICE TRIPPIN' N' RHYTHM	Oli Silk Feat. Julian Vaughn	7
11	11	LISTEN 2 THE GROOVE SHANACHIE	Jessy J	7
12	12	SILHOUETTE SHANACHIE	Chuck Loeb	12
13	13	IF I COULD FLY VINCENT INGALA	Vincent Ingala	8
16	14	ONE FINE THING COLUMBIA	Harry Connick, Jr.	9
14	15	YOU NEVER KNOW BPM/HEADS UP/CMG	George Duke	11

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK RICCARDO MUTI/CHICAGO SYMP. ORCHESTRA DCSO RESOUND	Verdi: Othello	1
1	2	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae	8
NEW	3	GRIMAUD/SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS DG/DECCA CLASSICS	Brahms: Concertos	1
NEW	4	JEREMY DENK NONESUCH/WARNER BROS.	J.S. Bach: Goldberg Variations	1
6	5	THE PHILADELPHIA ORCHESTRA/NEZEF-SEGUIN DG/DECCA CLASSICS	Stravinsky/Stokowski: The Rite Of Spring...	2
4	6	CHRIS THILE NONESUCH/WARNER BROS.	Bach: Sonatas & Partitas, Vol. 1	9
2	7	THE SILK ROAD ENSEMBLE WITH YO-YO MA SONY CLASSICAL/SONY MASTERWORKS	A Playlist Without Borders	2
NEW	8	JAMES LEVINE/THE MET ORCHESTRA/EVGENY KISSIN THE METROPOLITAN OPERA/DG/DECCA CLASSICS	Live At Carnegie	1
3	9	MICHELLE MAKARSKI/KEITH JARRETT ECM NEW SERIES/ECM/DECCA CLASSICS	Johann Sebastian Bach: Six Sonatas For Violin And Piano	2
5	10	RENEE FLEMING/PHILHARMONIA ORCHESTRA DECCA/DECCA CLASSICS	Guilty Pleasures	3
7	11	JONAS KAUFMANN SONY CLASSICAL/SONY MASTERWORKS	The Verdi Album	3
10	12	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	22
12	13	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	56
RE	14	JOYCE DIDONATO ERATO/AG	ReJOYCE	2
RE	15	OLAFUR ARNALDS MERCURY CLASSICS/DECCA	For Now I Am Winter	19

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 22 WKS LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	55
3	2	SARAH BRIGHTMAN SIMHA	Dreamchaser	25
2	3	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	53
5	4	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	19
6	5	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	22
4	6	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	36
7	7	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	26
NEW	8	JOHN MORRIS RUSSELL/CINCINNATI POPS ORCH. W/ADAM WEST FANFARE CINCINNATI	Superheroes!	1
8	9	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	53
12	10	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	36
9	11	DAVID GARRETT DECCA/VERVE/VG	Music	10
11	12	THE TENORS VERVE/VG	Lead With Your Heart	38
10	13	BRYN TERPEL/MORMON TABERNACLE CHOIR (WILBERG) DEUTSCHE GRAMMOPHON	Homeward Bound	4
14	14	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	41
RE	15	TWO STEPS FROM HELL TWO STEPS FROM HELL	Classics	8

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK NEIL BYRNE AND RYAN KELLY NEIL BYRNE AND RYAN KELLY	Acoustically Irish	1
3	2	GIPSY KINGS LA RHUMBA/KNITTING FACTORY	Savor Flamenco	4
4	3	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	33
1	4	ROKIA TRAORE NONESUCH/WARNER BROS.	Beautiful Africa	2
5	5	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	24
NEW	6	BLOCK B CJ E&M	Very Good (EP)	1
2	7	CLANNAD ARC MUSIC	Nadur	3
6	8	STROMAE CASABLANCA/REPUBLIC	Racine Carree	7
8	9	G-DRAGON YG	Coup D'etat, Pt. 1 (EP)	5
7	10	MULATU ASTATKE JAZZ VILLAGE/HARMONIA MUNDI	Sketches Of Ethiopia	2
NEW	11	HAACAALUU HUDESSAA HAACAALUU HUDESSAA	Waa'ee Keenya!: Volume. 2	1
9	12	G-DRAGON YG	Coup D'etat, Pt. 2 (EP)	5
10	13	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	25
NEW	14	SOUNDTRACK EROS	Ram-leela	1
RE	15	VARIOUS ARTISTS PUTUMAYO	Putumayo Presents: World Yoga	6

Christian/Gospel

October 19
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billboard

CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS OVERCOMER SPARROW/CAPITOL CMG	Mandisa	19
2	2	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	33
3	3	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	32
4	4	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	38
5	5	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	35
9	6	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	40
6	7	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	25
16	8	GG THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	20
7	9	EVERY GOOD THING FAIR TRADE	The Afters	36
8	10	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	11
10	11	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	13
12	12	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	18
14	13	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	9
11	14	HE IS WITH US WORD-CURB	Love & The Outcome	21
13	15	HURRICANE CURB	Natalie Grant	21
15	16	JUST SAY JESUS BEC/TOOTH & NAIL	7eventh Time Down	17
17	17	GOD OF BRILLIANT LIGHTS CENTRICITY	Aaron Shust	22
21	18	BEAUTIFUL DAY GOTEE	Jamie Grace	11
18	19	LIFT MY LIFE UP CENTRICITY	Unspoken	16
20	20	I CAN JUST BE ME FAIR TRADE	Laura Story	8
19	21	BELIEVER FAIR TRADE	Audio Adrenaline	15
23	22	ALL YOU'VE EVER WANTED BEACH STREET/REUNION/PLG	Casting Crowns	5
22	23	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	7
34	24	THIS IS AMAZING GRACE FAIR TRADE	Phil Wickham	8
28	25	HOPE IS WHAT WE CRAVE FERVENT/WORD-CURB	for King & Country	7

GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	29
2	2	THE GIFT QUIET WATER/EONE	Donald Lawrence	18
3	3	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	39
4	4	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	32
5	5	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	15
6	6	TESTIMONY TYSOT	Anthony Brown & group therAPy	66
7	7	CLEAN THIS HOUSE DOOR 6	Isaac Carree	38
8	8	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson	21
9	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell	22
11	10	HAVE YOUR WAY RCA INSPIRATION	Deitrick Haddon	17
10	11	HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	32
12	12	SUNDAY KINDA LOVE RGM NEW BREED/RCA INSPIRATION	Israel Houghton	6
14	13	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	39
15	14	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	51
13	15	MORE OF YOU P-MAN	Earnest Pugh	13
17	16	I AM AMAZED RCA INSPIRATION	Donnie McClurkin	10
18	17	PERFECT PEOPLE FO YO SOUL/RCA INSPIRATION	The Walls Group	4
16	18	IT'S WORKING RCA INSPIRATION	William Murphy	10
20	19	BELIEVE OBSIDIAN	Chanel	4
21	20	WITHHOLDING NOTHING DELIVERY ROOM/EONE	William McDowell	6
23	21	UNTIL I PASS OUT PHANARROW	Uncle Reece	3
19	22	GOD GAVE ME FAVOR LARRY CLARK GOSPEL	Twinkie Clark	13
24	23	HOSANNA IR	Norman Hutchins	5
27	24	I CAN ONLY IMAGINE TILLYMANN	Tamela Mann	3
26	25	STEADY MUSIC WORLD GOSPEL/MUSIC WORLD	Alexis Spight	16

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 1 WK HILLSONG YOUNG & FREE HILLSONG AUSTRALIA/HILLSONG/SPARROW/CAPITOL CMG	We Are Young & Free	1
NEW	2	STEVEN CURTIS CHAPMAN REUNION/PLG	The Glorious Unfolding	1
3	3	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	2
NEW	4	DUSTIN KENSURUE MARS HILL/BEC	The Water & The Blood	1
1	5	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	Your Grace Finds Me	2
10	6	THIRD DAY ESSENTIAL/PLG	Miracle	48
NEW	7	LAURA STORY FAIR TRADE/PLG	God Of Every Story	1
6	8	MANDISA SPARROW/CAPITOL CMG	Overcomer	6
NEW	9	FLAME CLEAR SIGHT/INFINITY	Royal Flush	1
2	10	PHIL WICKHAM FAIR TRADE/PLG	The Ascension	3
5	11	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition	6
38	12	GG JARS OF CLAY GRAY MATTERS/BEC	Inland	6
9	13	SKILLET ATLANTIC/WORD-CURB	Rise	15
27	14	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	54
7	15	THE DEVIL WEARS PRADA ROADRUNNER	8:18	3
15	16	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	28
25	17	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	39
12	18	NEWSBOYS SPARROW/CAPITOL CMG	Restart	4
4	19	GUNGOR HITHER & YON	I Am Mountain	2
16	20	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	32
14	21	MERCYME FAIR TRADE/PLG	The Hurt & The Healer	71
13	22	NEW HOPE OAHU DREAM	Hope Is Alive	4
29	23	1 GIRL NATION REUNION/PLG	1 Girl Nation	7
17	24	TENTH AVENUE NORTH REUNION/PLG	The Struggle	59
43	25	MATT MAHER ESSENTIAL/PLG	All The People Said Amen	24

GOSPEL ALBUMS				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 1 WK DONALD LAWRENCE QUIET WATER/EONE	Best For Last: 20 Year Celebration - Vol. 1	2
HOT SHOT DEBUT	2	FLAME CLEAR SIGHT/INFINITY	Royal Flush	1
2	3	EARNEST PUGH P-MAN	The W.J.N. (Worship In Nassau) Experience: Live In Nassau Bahamas	3
4	4	TAMELA MANN TILLYMANN	Best Days	61
3	5	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	Greater Than	9
6	6	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	18
5	7	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	35
36	8	GG JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	59
7	9	DEITRICK HADDON RCA INSPIRATION	R.E.D. (Restoring Everything Damaged)	5
NEW	10	KEVIN LEMONS & HIGHER CALLING 360 MUSIC WORK/KORAH/CAPITOL CMG	The Declaration	1
10	11	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	28
9	12	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	37
15	13	VARIOUS ARTISTS WORLDWIDE	Kerry Douglas Presents: Gospel Mix VI	7
NEW	14	THE BLIND BOYS OF ALABAMA MASTERWORKS/SONY MASTERWORKS	I'll Find A Way	1
14	15	LECRAE REACH/INFINITY	Gravity	57
12	16	ISAAC CARREE DOOR 6	Reset	15
8	17	LARRY CALLAHAN & SELECTED OF GOD SING2PRAISE	The Evolution II	46
13	18	WILLIAM MURPHY RCA INSPIRATION	God Chaser	35
11	19	DEREK MINOR REACH/INFINITY	Minorville	4
17	20	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	61
19	21	ANDY MINEO REACH/INFINITY	Heroes For Sale	24
NEW	22	THE SWANEE QUINTET OPHIR GOSPEL/OPHIR	The Legacy Continues: Phase II	1
21	23	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 10 Gospel Songs 2014: 2014 Edition	2
47	24	THE BROOKLYN TABERNACLE CHOIR THE BROOKLYN TABERNACLE	Love Lead The Way	17
25	25	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	The Best Of Both Worlds	69

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1WK LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	8
3	2	GG ROAR CAPITOL	Katy Perry	5
4	3	WEAPON AT NIGHT	Cazzette	10
6	4	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	6
8	5	FLASHING LIGHTS Z101	Havana Brown	8
9	6	REPLAY HOLLYWOOD	Zendaya	9
5	7	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	7
13	8	WHAT NOW SRP/DEF JAM/IDJMG	Rihanna	4
1	9	WALKING ON THIN ICE 2013 MIND TRAIN/TWISTED	Ono	11
10	10	SLOW DOWN HOLLYWOOD	Selena Gomez	8
12	11	NEVER GONNA HAPPEN CHERRYTREE/INTERSCOPE	Colette Carr	7
14	12	HUSH HUSH D EMPIRE	Asher Monroe	7
7	13	WORK ISLAND/IDJMG	Iggy Azalea	9
18	14	ELECTRICITY & DRUMS (BAD BOY) AUDACIOUS/KONLIVE	Dave Audé Feat. Akon & Luciana	5
20	15	\$\$\$EX RMR	Vanessa Hudgens vs. YLA	6
15	16	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10
19	17	IT'S YOU CASABLANCA/REPUBLIC	Duck Sauce	10
16	18	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	12
24	19	NOT THIS TIME KING STREET	Namy & Kathy Brown	5
11	20	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	9
28	21	YOUTH RCA	Foxes	3
22	22	EXOTIC DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	10
21	23	SCREAM FOR LOVE N.A.T.	Natali Yura	12
23	24	DAGGER CARRILLO	Trevor Simpson & The Cataracs	7
17	25	NOT INTO YOU SIDE FX PARTNERS	Kim Cameron	7
HOT SHOT DEBUT	26	WORK B**CH! RCA	Britney Spears	1
26	27	LOVE IS LOVE SEA TO SUN	VenSun Feat. David Vendetta & Sylvia Tosun	4
25	28	SPITFIRE CURB	LeAnn Rimes	5
32	29	IT FEELS SO GOOD SHOTGUNN	Nexus	3
31	30	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	3
40	31	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	8
34	32	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo	3
36	33	PYRAMID SCHEME ANJUNABEATS	Mat Zo Feat. Chuck D	4
44	34	DNA THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	2
35	35	IN A WORLD LIKE THIS K-BAHN/BMG	Backstreet Boys	4
45	36	LIGHTS OUT CITRUSONIC/STEREOPHONIC	Jessica Sutta	2
41	37	GIVE US BACK LOVE HUMAN LOVES HUMAN	Meital	3
30	38	GROWN WOMAN PARKWOOD/COLUMBIA	Beyonce	7
NEW	39	WRECKING BALL RCA	Miley Cyrus	1
NEW	40	ROYALS LAVA/REPUBLIC	Lorde	1
27	41	TAKE ME MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	13
NEW	42	FEVA ROCKBERRY	Ranny Feat. Deepa Soul	1
NEW	43	CLOSE TO WHERE YOU ARE PARIMORE	Brooklyn Haley	1
NEW	44	ATMOSPHERE ULTRA	Kaskade	1
33	45	TREASURE ATLANTIC	Bruno Mars	12
NEW	46	LOVE IS A BOURGEOIS CONSTRUCT X2	Pet Shop Boys	1
47	47	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	10
39	48	WE CAN'T STOP RCA	Miley Cyrus	8
46	49	RICKY RICARDO ISLAND/IDJMG	KAPTN	3
NEW	50	BABY I REPUBLIC	Ariana Grande	1

Hits of the World

October 19 2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
2	2	ROAR CAPITOL	Katy Perry	
4	3	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
3	4	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
RE	5	WRECKING BALL RCA	Miley Cyrus	
5	6	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	
6	7	YOU MAKE ME POSITIVA/PRMD/ISLAND	Avicii	
8	8	SAME LOVE MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
NEW	9	COUNT ON ME MERCURY	Chase And Status Feat. Moko	
7	10	BURN POLYDOR	Ellie Goulding	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	DAYS ARE GONE POLYDOR/UNIVERSAL	HAIM	
NEW	2	THE 20/20 EXPERIENCE (2 OF 2) RCA/SONY MUSIC	Justin Timberlake	
1	3	MECHANICAL BULL RCA/SONY MUSIC	Kings Of Leon	
4	4	AM DOMINO	Arctic Monkeys	
2	5	NOTHING WAS THE SAME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake	
NEW	6	FORTRESS ALTER BRIDGE/ROADRUNNER/WARNER	Alter Bridge	
3	7	ALIVE LAVA/REPUBLIC/UNIVERSAL	Jessie J	
7	8	IF YOU WAIT METAL & DUST/COLUMBIA	London Grammar	
6	9	TRUE POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii	
NEW	10	THE FIFTH DIRTEE STANK/ISLAND/UNIVERSAL	Dizzee Rascal	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	FORMIDABLE MOSAERT	Stromae	
2	2	ANIMALS SPINNIN'	Martin Garrix	
3	3	VANDAAG DELICIEUSE	Bakermat	
4	4	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
5	5	PAPAOUTAI MOSAERT	Stromae	
NEW	6	GAME OVER DEF JAM	Vitaa Featuring Maitre Gims	
10	7	ROAR CAPITOL	Katy Perry	
NEW	8	DROIT DANS LE SOLEIL BARCLAY	Detroit	
6	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
NEW	10	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	PURE HEROINE UNIVERSAL	Lorde	
NEW	2	DAYS ARE GONE POLYDOR/UNIVERSAL	HAIM	
NEW	3	CRUCIBLE: THE SONGS OF HUNTERS & COLLECTORS LIBERATION/UNIVERSAL	Various Artists	
NEW	4	THE 20/20 EXPERIENCE (2 OF 2) RCA/SONY MUSIC	Justin Timberlake	
NEW	5	FIRE WITHIN 14TH FLOOR/WARNER	Birdy	
NEW	6	WE ARE YOUNG & FREE HILLSONG/SONY MUSIC	Hillsong Young & Free	
2	7	NOTHING WAS THE SAME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake	
5	8	TATTOOS BELUGA HEIGHTS/WARNER BROS./WARNER	Jason Derulo	
3	9	FUSE HIT RED/CAPITOL NASHVILLE/UNIVERSAL	Keith Urban	
1	10	MECHANICAL BULL RCA/SONY MUSIC	Kings Of Leon	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	KAMONEGIKUSU YOSHIMOTO R AND C	NMB48	
11	2	SONO SAKI NO KESHIKI WO VICTOR	Salley	
18	3	GOMENNASAI NO KISSING YOU RHYTHMZONE	E-Girls	
NEW	4	AI NARU HOE WARNER	Jin Akanishi	
24	5	JIGOKU DE NANI GA WARUI VICTOR	Gen Hoshino	
55	6	TSUYOKU HAKANAKU A-SKETCH	Flumpool	
36	7	ROAR UNIVERSAL	Katy Perry	
2	8	NO LIMIT RHYTHMZONE	EXILE	
21	9	IMM UNIVERSAL	Perfume	
41	10	TROUBLEMAKER SONY	Olly Murs Featuring Flo Rida	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	TW	HINTERLAND ROBER/SONY MUSIC	Caspian	
NEW	2	KUNSTRAUB VERTIGO/CAPITOL/UNIVERSAL	In Extremo	
1	3	ATLANTIS SONY MUSIC	Andrea Berg	
NEW	4	THE 20/20 EXPERIENCE (2 OF 2) RCA/SONY MUSIC	Justin Timberlake	
NEW	5	FIRE WITHIN 14TH FLOOR/WARNER	Birdy	
5	6	DIE NACHT DER DAEMONEN: LIVE HOT ACTION	Die Aerzte	
NEW	7	FORTRESS ALTER BRIDGE/ROADRUNNER/WARNER	Alter Bridge	
2	8	MECHANICAL BULL RCA/SONY MUSIC	Kings Of Leon	
7	9	LOUD LIKE LOVE ELEVATOR LADY/VERTIGO/CAPITOL/UNIVERSAL	Placebo	
3	10	THE LAST SHIP A&M/CHERRYTREE/INTERSCOPE/UNIVERSAL	Sting	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	THE 20/20 EXPERIENCE (2 OF 2) RCA/SONY MUSIC	Justin Timberlake	
NEW	2	PURE HEROINE LAVA/REPUBLIC/UNIVERSAL	Lorde	
1	3	NOTHING WAS THE SAME YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake	
2	4	MECHANICAL BULL RCA/SONY MUSIC	Kings Of Leon	
3	5	FROM HERE TO NOW TO YOU BRUSHFIRE/REPUBLIC/UNIVERSAL	Jack Johnson	
4	6	TRUE PRMD/ISLAND/UNIVERSAL	Avicii	
NEW	7	DAYS ARE GONE COLUMBIA/SONY MUSIC	HAIM	
NEW	8	ROI DE RIEN SPECTRA/SELECT	Michel Rivard	
10	9	FABRIQUER L'AUBE SPECTRA/SELECT	Vincent Vallieres	
NEW	10	JE POURSAIS MA ROUTE PRODUCTIONS J/SELECT	Wilfred Le Bouthillier	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	LOVE, AT FIRST CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
10	2	TOUCH LOVE BORN FACTORY, LOEN ENTERTAINMENT	Yoon Mi Rae (T)	
5	3	A GUY LIKE ME NH EMG	Lim Chang Jung	
2	4	TOO MUCH REGRET CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
12	5	STUPID IN LOVE STARSHIP X	Soyu	
3	6	LOVE IS TIMING CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	7	LOVE ME SEO IN YOUNG COMPANY	Seo In Young (Feat. Gaeko of Dynamic Duo)	
4	8	YOUR LIPS CHUNGCHUNMUSIC, CJ E&M	Busker Busker	
NEW	9	SPOTLESS MIND CJ E&M	Jung Joon Young	
NEW	10	VERY GOOD SEVEN SEASONS & CJ E&M	Block B	

BRAZIL			
ALBUMS			
COMPILED BY APBD/NIELSEN			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	CIQUITTAS BUILDING RECORDS	Ciquittas
2	2	ANITTA WARNER	Anitta
5	3	O RAPPA WARNER	Nunca Tem Fin
3	4	AMOR A VIDA - NACIONAL VOL. 1 SOM LIVRE	Various Artists
6	5	CANTA TOM JOBIM EPIC/SONY MUSIC	Vanessa Da Mata
NEW	6	PARADISE VALLEY COLUMBIA/SONY MUSIC	John Mayer
8	7	QUEREMOS DEUS SONY MUSIC	Padre Fabio de Melo
7	8	MAIS AMOR EMI	Diogo Nogueira
4	9	NOS SOM LIVRE	Maria Gadu
RE	10	AS MELHORES ATE AQUI SOM LIVRE	Luan Santana

GREECE			
ALBUMS			
COMPILED BY CYTA			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	O DIKOS MOU VASSILIS TSITSANIS REAL NEWS/MINOS/EMI/UNIVERSAL	Giannis Parios
2	2	MINOS SUMMER 2013: PART 2 MINOS/EMI/UNIVERSAL	Various Artists
4	3	LOUD LIKE LOVE ELEVATOR LADY/VERTIGO/CAPITOL/UNIVERSAL	Placebo
6	4	AM DOMINO	Arctic Monkeys
NEW	5	METALLICA: THROUGH THE NEVER (SOUNDTRACK) BLACKENED/UNIVERSAL	Metallica
NEW	6	GET HAPPY HEINZ/NAIVE	Pink Martini
7	7	RIGHT THOUGHTS, RIGHT WORDS, RIGHT ACTION DOMINO	Franz Ferdinand
5	8	HEIMONANTHOS MINOS/EMI/UNIVERSAL	Giannis Haroulis
1	9	MINOS SUMMER 2013 MINOS/EMI/UNIVERSAL	Various Artists
RE	10	I TRIPLA MINOS/EMI	Haris Alexiou

ITALY			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	AMORE PURO COLUMBIA/SONY MUSIC	Alessandra Amoroso
NEW	2	DREAM THEATER ROADRUNNER/WARNER	Dream Theater
NEW	3	THE LAST SHIP A&M/CHERRYTREE/INTERSCOPE/UNIVERSAL	Sting
3	4	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti
1	5	DEJA' VU UNIVERSAL	Negrita
2	6	LOUD LIKE LOVE ELEVATOR LADY/VERTIGO/CAPITOL/UNIVERSAL	Placebo
6	7	SCHIENA UNIVERSAL	Emma
NEW	8	MECHANICAL BULL RCA/SONY MUSIC	Kings Of Leon
7	9	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni
5	10	NUVOLA NUMERO NOVE FUORI CLASSIFICA EDIZIONI MUSICALI	Samuele Bersani

PORTUGAL			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
5	2	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Featuring Sam Smith
2	3	NAO ME TOCA SHARK/LS REPUBLICANO/SME AFRICA	Anselmo Ralph
3	4	IMPOSSIBLE SYCO	James Arthur
10	5	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities
RE	6	LOVE ME AGAIN ISLAND	John Newman
9	7	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Featuring Charli XCX
RE	8	ROAR CAPITOL	Katy Perry
6	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Featuring T.I. + Pharrell
4	10	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$17,315,443 \$545/\$105	OUTSIDE LANDS MUSIC AND ARTS FESTIVAL GOLDEN GATE PARK, SAN FRANCISCO AUG. 9-11	200,056 THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT, SUPERFLY PRESENTS, STARR HILL PRESENTS
2	\$4,850,478 (\$3,050,615) \$111.30/\$95.40	ROD STEWART SSE HYDRO, GLASGOW, SCOTLAND SEPT. 30, OCT. 2, 4-5	46,080 FOUR SELLOUTS	AEG LIVE
3	\$4,686,980 (\$4,998,108 AUSTRALIAN) \$177.24/\$83.46	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA OCT. 2-6	36,075 51,156 SEVEN SHOWS	CIRQUE DU SOLEIL
4	\$3,478,419 \$125/\$55	MARC ANTHONY COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO OCT. 3-5	42,479 THREE SELLOUTS	PUBLIVENT
5	\$3,299,137 (\$2,503,540) \$263.53/\$73.79	ROGER WATERS OLYMPIASTADION, BERLIN SEPT. 4	29,857 40,000	MAREK LIEBERBERG KONZERTAGENTUR
6	\$3,292,846 (\$2,465,000) \$267.14/\$86.82	ROGER WATERS COMMERZBANK-ARENA, FRANKFURT AUG. 9	26,422 29,000	MAREK LIEBERBERG KONZERTAGENTUR
7	\$3,230,594 \$120/\$109	MUMFORD & SONS' GENTLEMEN OF THE ROAD STOPOVER COTTONWOOD FLATS, GUTHRIE, OKLA. SEPT. 6-7	29,630 TWO SELLOUTS	JAM PRODUCTIONS, JAY GOLDBERG CO., DCF CONCERTS
8	\$3,216,105 (\$10,659,600 LEI) \$256.86/\$48.67	ROGER WATERS PIATA CONSTITUTIEI, BUCHAREST, ROMANIA AUG. 28	44,813 44,850	LIVE NATION
9	\$3,177,530 (\$20,682,400 KRONA) \$131.23/\$38.60	ROGER WATERS ULLEVI STADION, GOTHENBURG, SWEDEN AUG. 17	30,766 35,000	LIVE NATION
10	\$3,157,839 \$120/\$110/\$109	MUMFORD & SONS' GENTLEMEN OF THE ROAD STOPOVER MEMORIAL STADIUM, TROY, OHIO AUG. 30-31	28,965 TWO SELLOUTS	JAM PRODUCTIONS, JAY GOLDBERG CO.
11	\$3,111,156 \$89/\$45	JASON ALDEAN, MIRANDA LAMBERT, JAKE OWEN, THOMAS RHETT WRIGLEY FIELD, CHICAGO JULY 20	39,846 SELLOUT	LIVE NATION
12	\$3,110,937 \$253/\$48	BEYONCÉ, LUKE JAMES VERIZON CENTER, WASHINGTON, D.C. JULY 29-30	27,133 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
13	\$3,008,068 (\$4,432,070 ZLOTY) \$190.29/\$43.13	ROGER WATERS STADION NARODOWY, WARSAW AUG. 20	32,549 36,331	LIVE NATION
14	\$2,767,959 (\$3,326,190 LIRA) \$285.71/\$35.58	ROGER WATERS ITU STADYUMU, ISTANBUL, TURKEY, AUG. 4	25,438 30,000	GNL ENTERTAINMENT
15	\$2,740,035 \$250/\$39.50	JAY-Z & JUSTIN TIMBERLAKE, DJ CASSIDY HERSHEY PARK STADIUM, HERSHEY, PA. AUG. 4	29,135 SELLOUT	LIVE NATION GLOBAL TOURING
16	\$2,638,975 \$575/\$199/\$79/\$19.50	BON JOVI FORD FIELD, DETROIT JULY 18	43,142 SELLOUT	CONCERTS WEST/AEG LIVE
17	\$2,533,766 (\$1,677,991) \$151/\$18.88	BON JOVI, OF KINGS & CAPTAINS, WE WERE PROMISED JETPACKS HAMPDEN PARK, GLASGOW, SCOTLAND JULY 3	34,733 SELLOUT	AEG LIVE
18	\$2,464,370 (\$2,381,822 PESOS) \$143.07/\$22.83	BON JOVI, DLD FORO SOL, MEXICO CITY SEPT. 29	35,222 SELLOUT	OCESA-CIE
19	\$2,443,706 (\$1,843,220) \$134.85/\$83.45	ROGER WATERS AVIVA STADIUM, DUBLIN SEPT. 18	24,210 30,000	MCD
20	\$2,360,820 (\$2,529,383 AUSTRALIAN) \$374.74/\$76.07	ONE DIRECTION, 5 SECONDS OF SUMMER PERTH ARENA, PERTH, AUSTRALIA SEPT. 28-29	26,986 27,186 TWO SHOWS	NINE LIVE
21	\$2,302,796 (\$1,142,186,700 PESOS) \$154.23/\$45.36	BON JOVI, NICKELBACK ESTADIO MONUMENTAL, SANTIAGO, CHILE SEPT. 24	34,818 SELLOUT	LIVE NATION
22	\$2,068,790 (\$2,190,292 CANADIAN) \$259.75/\$46.75	PAUL MCCARTNEY CANADIAN TIRE CENTRE, OTTAWA, ONTARIO JULY 7	14,379 14,388	MARSHALL ARTS, LIVE NATION
23	\$2,053,674 (\$3,023,710 LEVA) \$110.11/\$18.35	ROGER WATERS VASIL LEVSKI NATIONAL STADIUM, SOFIA, BULGARIA AUG. 30	31,371 35,000	LIVE NATION
24	\$2,034,580 (\$1,340,000) \$280.89/\$15.18	CORNBURY MUSIC FESTIVAL GREAT TEW PARK, OXFORDSHIRE, ENGLAND JULY 5-7	42,920 45,000 THREE DAYS ONE SELLOUT	3A ENTERTAINMENT
25	\$1,885,141 \$252/\$59.50	PAUL MCCARTNEY BANKERS LIFE FIELDHOUSE, INDIANAPOLIS JULY 14	14,784 SELLOUT	MARSHALL ARTS, OLYMPIA ENTERTAINMENT
26	\$1,856,203 \$253/\$53	BEYONCÉ, LUKE JAMES MGM GRAND GARDEN, LAS VEGAS JUNE 29	12,913 SELLOUT	LIVE NATION GLOBAL TOURING
27	\$1,798,782 \$260/\$44.50	BEYONCÉ, LUKE JAMES STAPLES CENTER, LOS ANGELES JULY 1	13,715 SELLOUT	LIVE NATION GLOBAL TOURING
28	\$1,690,830 (\$1,804,453 AUSTRALIAN) \$249.50/\$93.23	ALAN JACKSON, SARA EVANS, MORGAN EVANS BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA SEPT. 26-27	12,202 16,672 TWO SHOWS	CHUGG ENTERTAINMENT
29	\$1,690,500 (\$1,752,575 CANADIAN) \$241.15/\$43.41	BEYONCÉ, LUKE JAMES AIR CANADA CENTRE, TORONTO JULY 21	14,610 SELLOUT	LIVE NATION GLOBAL TOURING
30	\$1,688,865 \$250/\$45	BEYONCÉ, LUKE JAMES UNITED CENTER, CHICAGO JULY 17	14,154 SELLOUT	LIVE NATION GLOBAL TOURING
31	\$1,666,798 (\$2,527,900 KORUNY) \$153.41/\$25.14	ROGER WATERS O2 ARENA, PRAGUE AUG. 7	13,621 14,200	LIVE NATION
32	\$1,646,832 \$250/\$69.50	BEYONCÉ, LUKE JAMES ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. JULY 26	12,788 SELLOUT	LIVE NATION GLOBAL TOURING
33	\$1,635,900 (\$1,049,875) \$389.55/\$38.95	ILAIYARAAJA O2 ARENA, LONDON AUG. 24	9,786 14,926	LYCAMOBILE
34	\$1,604,720 (\$1,701,985 AUSTRALIAN) \$611.91/\$93.34	TEMPTATION RELOADED: SHAHRUKH KHAN & OTHERS ALLPHONES ARENA, SYDNEY OCT. 7	9,340 10,350	URBAN AGENT EVENTS
35	\$1,598,000 \$250/\$45	BEYONCÉ, LUKE JAMES IZOD CENTER, EAST RUTHERFORD, N.J. JULY 31	14,264 SELLOUT	LIVE NATION GLOBAL TOURING



Waters Sets Solo Tour Record

Roger Waters (above) sets the record for top-grossing solo tour of all time with \$459 million in revenue reported from his The Wall Live tour. He succeeds **Madonna**, who raked in \$408 million from her Sticky & Sweet tour in 2008-09. Waters' run ended Sept. 21 after playing arenas and stadiums in North and South America, Europe, Australia and New Zealand during a three-year span.

The Boxscore chart includes nine performances from the final leg of the tour that covered 21 European countries from mid-July through late September. During the entire run of the tour that began in September 2010, more than 4.1 million tickets were sold to 219 performances.

In addition to its new No. 1 ranking, The Wall Live now ranks as the third overall top tour among all acts. Only **U2** and **the Rolling Stones** have grossed more from a single tour. U2's 360° tour totaled \$736 million in sales (2009-11) and the Stones' *A Bigger Bang* run took in \$558 million (2005-07). —Bob Allen

TOP 5 SOLO TOURS OF ALL TIME



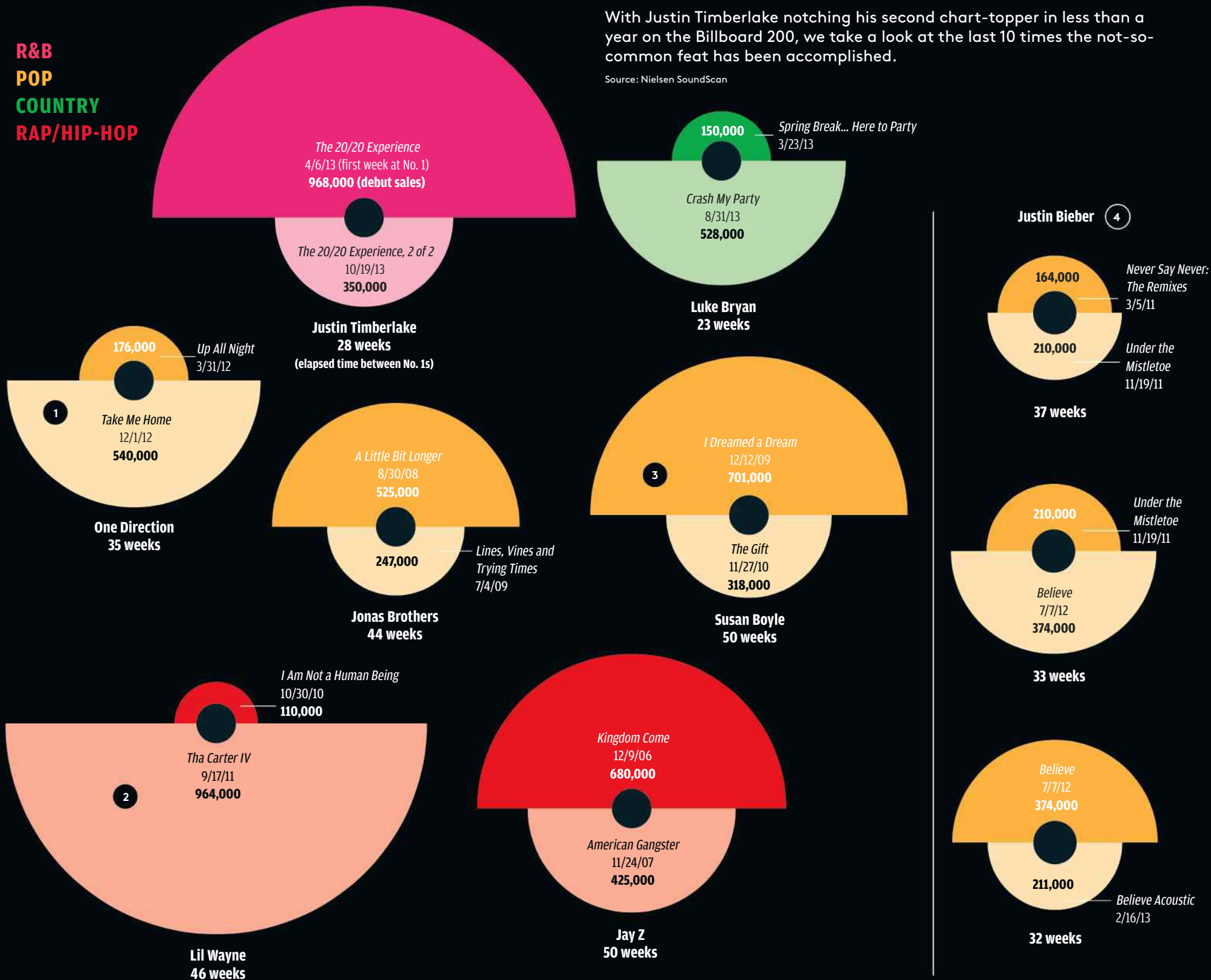
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Trend Report: Double No. 1 Albums In Less Than A Year

With Justin Timberlake notching his second chart-topper in less than a year on the Billboard 200, we take a look at the last 10 times the not-so-common feat has been accomplished.

Source: Nielsen SoundScan



1

ONE DIRECTION

One Direction's first album, *Up All Night*, was initially released in the group's U.K. homeland on Nov. 11, 2011. However, it didn't reach U.S. retail until March 2012, making the time that elapsed between the act's U.S. chart-toppers all the more swift. 1D's third studio set, *Midnight Memories*, is due Nov. 25.

2

LIL WAYNE

Of the No. 1s represented here, only one of them—Lil Wayne's *I Am Not a Human Being*—didn't debut atop the chart. (The sales noted here are for when it reached the top in its third week.) Wayne's experimental rock album debuted as a digital-only set at No. 2 on Oct. 16, 2012, and only reached No. 1 two weeks later after its physical CD hit retail.

3

SUSAN BOYLE

The "Britain's Got Talent" sensation doubled up with a pair of No. 1s in late 2009 and 2010, thanks to the release of her first studio set and then a holiday effort (*The Gift*). Boyle's third and fourth albums, *Someone to Watch Over Me* (2011) and *Standing Ovation* (2012), missed the top slot. They peaked at Nos. 4 and 12, respectively.

4

JUSTIN BIEBER

The pop powerhouse strung together four consecutive No. 1s between March 5, 2011, and Feb. 16, 2013. Of those, only one was a traditional studio album: *Believe*. The rest of his leaders came courtesy of a remix set, a Christmas album and an acoustic effort.

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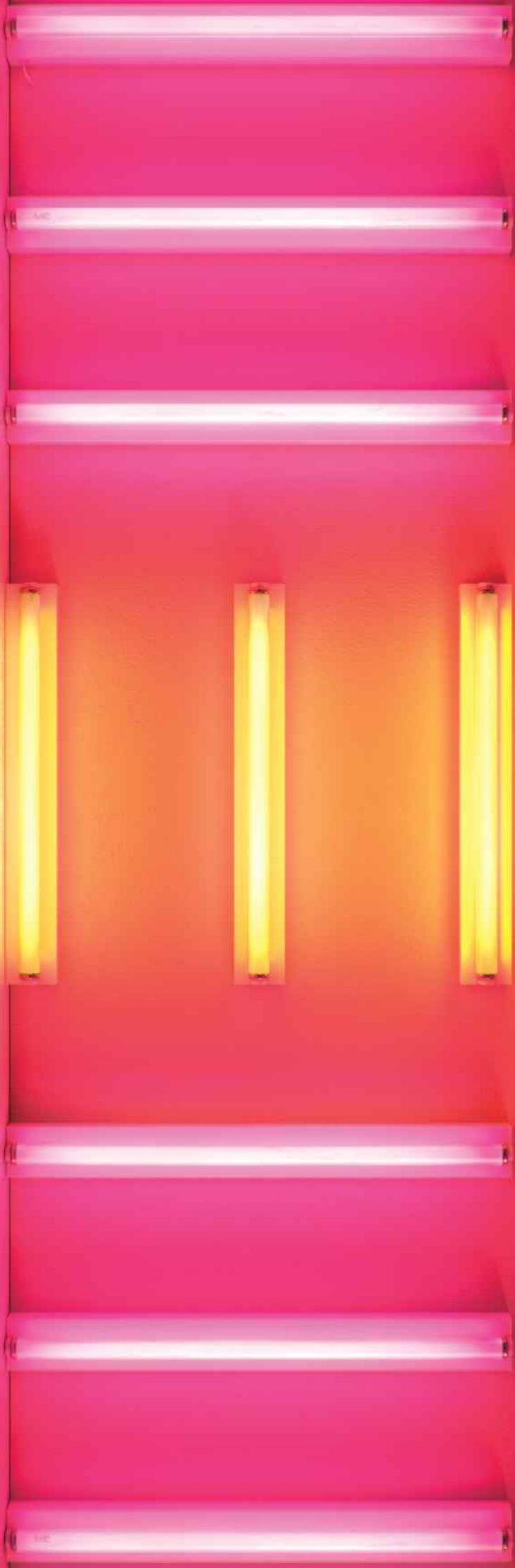


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