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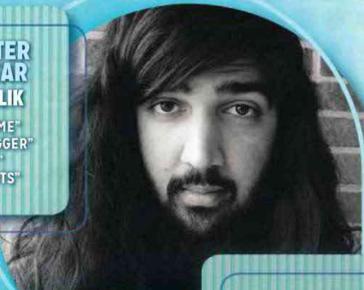


20>

UK £5.50

SONGWRITER OF THE YEAR
AMMAR MALIK

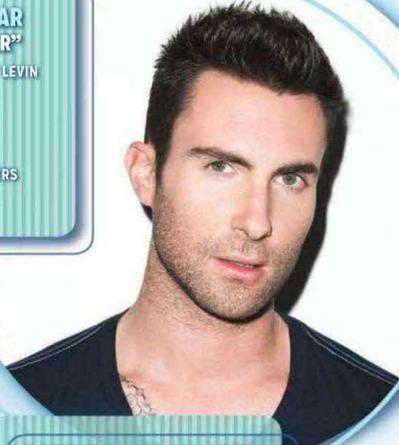
"ASS BACK HOME"
"MOVES LIKE JAGGER"
"PAYPHONE"
"STEREO HEARTS"



PUBLISHER OF THE YEAR
UNIVERSAL MUSIC PUBLISHING GROUP

SONG OF THE YEAR
"MOVES LIKE JAGGER"

BENJAMIN "BENNY BLANCO" LEVIN
ADAM LEVINE
AMMAR MALIK
MARU CHA CHA
MATZA BALL MUSIC
SUDGEE MUSIC
UNIVERSAL MUSIC-CAREERS
WHERE DA KASZ AT?



PRESIDENT'S AWARD
ADAM LEVINE

SONGWRITER OF THE YEAR
BENJAMIN "BENNY BLANCO" LEVIN

"ASS BACK HOME"
"MOVES LIKE JAGGER"
"PAYPHONE"
"STEREO HEARTS"

SONGWRITER OF THE YEAR
CLAUDE KELLY

"BROKENHEARTED"
"DOMINO"
"INTERNATIONAL LOVE"
"PRICE TAG"



2013

BMI
POP
AWARDS

A THOUSAND YEARS

David Hodges
Christina Perri
I2-06 Publishing
EMI-Blackwood Music, Inc.
Miss Perri Lane Publishing
Summit Base Camp Film Music

ASS BACK HOME

Benjamin "Benny Blanco" Levin
Ammar Malik
David Silberstein
Laneview Songs
Maru Cha Cha
Matza Ball Music
Where Da Kasz At?

BLOW ME (ONE LAST KISS)

Pink
EMI-Blackwood Music, Inc.
Pink Inside Publishing

BOYFRIEND

Mat Musto
Songs of Universal, Inc.

BRIGHTER THAN THE SUN

Colbie Caillat
Plummy Lou Music

BROKENHEARTED

Amy Heidemann
Claude Kelly
Nick Noonan
Karmin Music
Sony/ATV Songs LLC
Studio Beast Music
Warner-Tamerlane Publishing Corp.

CALL ME MAYBE

Josh Ramsay (SOCAN)

CRAWLING BACK TO YOU

Chris Daughtry
Marti Frederiksen
Round Hill Works
Surface Pretty Deep Ugly Music
Universal Music-Careers

DOMINO

Claude Kelly
Studio Beast Music
Warner-Tamerlane Publishing Corp.

DRIVE BY

Amund Bjerklund (PRS)
Espen Lind (PRS)
Stellar Songs Limited

EVERYBODY TALKS

Tyler Glenn
Tim Pagnotta
Downtown DMP Songs
Marvin the Terrible
Songs of Pulse Recording

GLAD YOU CAME

Wayne Hector (PRS)
Warner-Tamerlane Publishing Corp.

GOOD FEELING

Avicii (STIM)
Breyan Isaac
Etta James
Pearl Johnson
Leroy Kirkland
Ash Pournouri
Ash Pournouri Publishing
EMI-Blackwood Music, Inc.
EMI-Longitude Music
Warner-Tamerlane Publishing Corp.

GOOD TIME

Brian D. Lee
Matt Thiessen
Briyunlee Songs
SONGS MP
Stylishly Flyfishing Publishing

HOLD IT AGAINST ME

Bonnie McKee
Bonnie McKee Music
Songs of Pulse Recording
Where Da Kasz At?

I LIKE IT LIKE THAT

BenJ
Evan Bogart
Dan Book
Ryan Keith Follese
Andrew Goldstein
Legacy
Alexei Misoul
Nash Overstreet
100 Records Music
Alexei Misoul Music
Dan Book Music
Fueled By Music
Here's Lookin' At You Kidd Music
Magic Midas
Nash O Music
Primary Wave Brian
Rule Blind Publishing
Scarlet Moon Music, Inc.
Sleep When I'm Rich Music
Sony/ATV Songs LLC
Stays Friday
Warner-Tamerlane Publishing Corp.

I WANNA GO

Shellback (STIM)
Songs of Kobalt Music Publishing

IN THE DARK

Dev
Devishot Publishing
SONGS MP

INTERNATIONAL LOVE

Claude Kelly
Armando "Pitbull" Perez
Carsten "Soulshock" Schack
Full Of Soul Music
Notting Hill Music, Inc.
Pitbull's Legacy
Studio Beast Music
Warner-Tamerlane Publishing Corp.

IT GIRL

Evan Bogart
Jason Derulo
BELUGA HEIGHTS MUSIC
Here's Lookin' At You Kidd Music
Irving Music
Jason Derulo Publishing
Sony/ATV Songs LLC

LIGHTERS

Eminem
Isaac Jones
Ryan "Royce da 5'9" Montgomery
Phil Thornton
Artega Music
Phillionaire Worldwide Publishing
Platinum Ike Publishing
Shroom Shady Music
Songs of Universal, Inc.
Warner-Tamerlane Publishing Corp.

LIGHTS

Ellie Goulding (PRS)
Ash Howes (PRS)
BMG Platinum Songs US

LOVE YOU LIKE A LOVE SONG

Tim James
Adam Schmalholz
Akashic Field Music
In O Music
Mafia Della Roccia
Songs of Universal, Inc.

MORE

Bilal "The Chef" Hajji
RedOne
2101 Songs
Songs of RedOne
Sony/ATV Songs LLC

MOVES LIKE JAGGER

Benjamin "Benny Blanco" Levin
Adam Levine
Ammar Malik
Maru Cha Cha
Matza Ball Music
Sudgee Music
Universal Music-Careers
Where Da Kasz At?

MR. KNOW IT ALL

Ester Dean
Dat Damn Dean Music
Songs of Universal, Inc.

NOT OVER YOU

Gavin DeGraw
G. DeGraw Music, Inc.
Warner-Tamerlane Publishing Corp.

NOTHING

Andrew Frampton
Daniel O'Donoghue (PRS/IMRO)
Mark Sheehan (PRS/IMRO)
Music of Stage Three
Universal Music-Z Songs

PARADISE

Brian Eno (PRS)
Upala Music, Inc.

PART OF ME

Bonnie McKee
Bonnie McKee Music
Songs of Pulse Recording
Where Da Kasz At?

PAYPHONE

Benjamin "Benny Blanco" Levin
Adam Levine
Ammar Malik
Wiz Khalifa
Maru Cha Cha
Matza Ball Music
Sudgee Music
Universal Music-Careers
Warner-Tamerlane Publishing Corp.
Where Da Kasz At?
Wiz Khalifa Publishing

PRICE TAG

B.o.B
Claude Kelly
Ham Squad Music
Songs of Universal, Inc.
Studio Beast Music
Warner-Tamerlane Publishing Corp.

RUMOUR HAS IT

Adele (PRS)
Universal-Songs of PolyGram
International, Inc.

SAVE ME SAN FRANCISCO

David Katz
EMI-Blackwood Music, Inc.
Reptilian Music

SET FIRE TO THE RAIN

Adele (PRS)
Fraser T. Smith (PRS)
Chrysalis Songs
Universal-Songs of PolyGram
International, Inc.

SOMEBODY THAT I USED TO KNOW

Luiz Bonfá
Gotye (APRA)
Songs of Kobalt Music Publishing
Unichappell Music, Inc.

SOMEONE LIKE YOU

Adele (PRS)
Universal-Songs of PolyGram
International, Inc.

STARSHIPS

Wayne Hector (PRS)
Nicki Minaj
RedOne
Rami Yacoub (STIM)
2101 Songs
Harajuku Barbie Music
Money Mack Music
Songs of Kobalt Music Publishing
Songs of RedOne
Songs of Universal, Inc.
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

STEREO HEARTS

Benjamin "Benny Blanco" Levin
Adam Levine
Ammar Malik
Maru Cha Cha
Matza Ball Music
Sudgee Music
Universal Music-Careers
Where Da Kasz At?

STRONGER (WHAT DOESN'T KILL YOU)

Jörgen Elofsson (STIM)
Ali Tamposi
Sony/ATV Songs LLC
Universal Music-Careers

TITANIUM

Afrojack (BUMA)
Sia (APRA)
Giorgio Tuinfort
EMI-Blackwood Music, Inc.
Sony/ATV Songs LLC
Tenyor Music

TURN ME ON

Ester Dean
Nicki Minaj
Giorgio Tuinfort
Dat Damn Dean Music
Harajuku Barbie Music
Money Mack Music
Songs of Universal, Inc.
Sony/ATV Songs LLC

WE ARE NEVER EVER GETTING BACK TOGETHER

Taylor Swift
Sony/ATV Tree
Taylor Swift Music

WE ARE YOUNG

Jack Antonoff
Jeff Bhasker
Shira Lee Lawrence Rick Music
Sony/ATV Songs LLC
Way Above Music

WHERE HAVE YOU BEEN

Ester Dean
Geoff Mack (APRA)
Dat Damn Dean Music
Songs of Universal, Inc.
Unichappell Music, Inc.

WIDE AWAKE

Bonnie McKee
Bonnie McKee Music
Songs of Pulse Recording
Where Da Kasz At?

WILD ONES

Axwell (STIM)
Marcus "Pleasure P" Cooper
Ben Maddahi
Sia (APRA)
Artist 101 Publishing Group
EMI-Blackwood Music, Inc.
Nanat
Universal-Songs of PolyGram
International, Inc.
Warner-Tamerlane Publishing Corp.

WITHOUT YOU

Giorgio Tuinfort
Sony/ATV Songs LLC

YOU AND I

Lady Gaga
House of Gaga Publishing, Inc.
Sony/ATV Songs LLC

YOU MAKE ME FEEL...

Ina Woldsen (PRS)
Nettwerk One B Music US

write on.

VIEWPOINT

25
MAY
2013

THIS WEEK
Volume 125
No. 20

QUESTIONS ANSWERED

P.14 “After the dotcom bust I felt like Christopher Columbus coming back to Genoa after sailing around America, and everyone said when I got off the boat, ‘The world is flat, you idiot.’”

MARC GEIGER

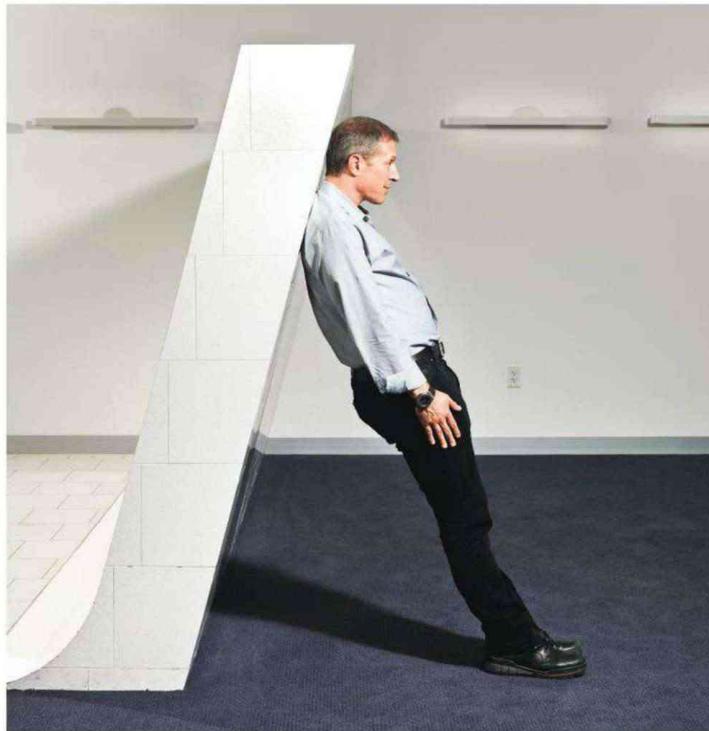
PUBLISHERS QUARTERLY

P.24 “If you just decided you’re going to be a songwriter, you’re not a songwriter. It chooses you.”

SHANE McANALLY



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Marc Geiger photographed at the WME offices in Los Angeles.

FEATURES

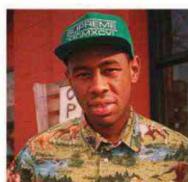
P.20 “What allows us to have more integrity? Signing with a major label, or lending out snippets of our songs to a few commercials that we get to vet?”

MACKLEMORE

DIGITAL

P.4 “The gold and platinum certification program has always been based on the consumer saying he or she wants a particular piece of music.”

CARY SHERMAN, RIAA



MOST READ ON BILLBOARD.BIZ
1 Tyler, the Creator talks Mountain Dew ad **2** Randy Jackson no longer managing Mariah Carey **3** Agent Paul Gourlie dead **4** Singer Tim Lambesis arrested **5** RIAA counts on-demand streams for awards



THIS WEEK ON BILLBOARD.COM
1 The 2013 Billboard Music Awards hosted by **Tracy Morgan**: Billboard.com/BBMA
2 Eve fashion video **Q&A** **3** 98 Degrees video **Q&A** and performance

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ON THE COVER

Macklemore and Ryan Lewis photographed by Ian Travis Barnard for Billboard. Styling by Justin Reis. Fashion assistants: Heather White and Brittney Rothweiler. On Ryan: Cargo jacket by Shipley & Halmos. On Ben: Jacket by Tim Coppens at Louis Boston. Shirt by Gant by Michael Bastian.

TOP LINE

DIGITAL

Bieber Rules

Elvis is the King of Rock 'N' Roll, Michael Jackson the King of Pop. Now Justin Bieber is the king of digital after RIAA counts streaming

By Glenn Peoples



"Baby," which paired Justin Bieber with Ludacris in 2010, is 12-times platinum.

Justin Bieber's "Baby," featuring Ludacris, has become the highest-certified single in history now that the RIAA incorporates on-demand streaming numbers into its gold and platinum certifications for digital songs. Elton John's double-sided 1997 hit "Candle in the Wind"/"Something About the Way You Look Tonight" was previously the top track in history with a certification of 11-times-platinum. "Baby," which has 3.9 million track sales, according to Nielsen SoundScan, and more than 857 million views on Vevo, is now 12-times-platinum. A gold or platinum certification that incorporates activity on streaming services is an accurate representation of the world consumers live in today. On-demand streaming services have become such a popular way to experience music that YouTube is often called "the new radio." For track certifications, the →

[THE Action]



MERLIN WORKS ITS MAGIC

The labels of independent rights

organization Merlin are increasing their streaming revenue across the board. Of Merlin's member labels, 92% had their streaming income grow in 2012, with the majority saying revenue jumped by more than 50%. Digital download revenue was also up at 64% of Merlin's member labels, driving an increase in overall revenue for 73% of labels.



PANDORA OPENS UP DATA

Pandora will sweeten its proposition

for artists with a new plan to provide them with a raft of valuable streaming data. The Internet radio leader, which has been accused of paying low royalties, will introduce a new dashboard for artists offering information including how many times their songs are streamed or "liked" and where. The dashboard will also provide demographic data including gender and age.



BRONFMAN EXITS BOARD

Edgar Bronfman Jr.'s last ties

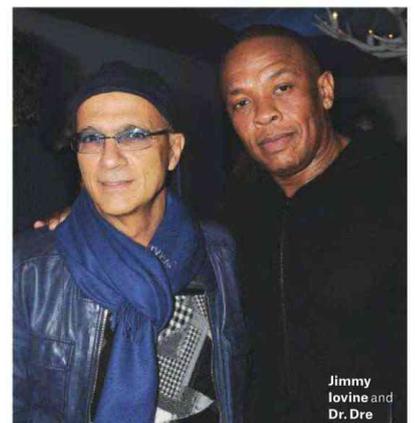
with Warner Music Group have been severed. The third-place major's former chairman/CEO, who stepped down after Access Industries acquired WMG in 2011, has now left his seat on the board of directors. Bronfman is said to have played a key role in Warner's recent acquisition of Parlophone Music Group and leaves the company as that deal nears completion.



DRE & JIMMY'S MASTER CLASS

The dynamic duo of Dr. Dre

and Jimmy Iovine is extending its sphere of influence beyond the Beats empire. The music moguls have donated \$70 million to the University of Southern California for the creation of a new school to be called the Jimmy Iovine and Andre Young Academy for Arts, Technology and the Business of Innovation. In addition to shoring up its namesakes' legacies, the school will educate students in a wide variety of fields, including marketing, computer science and visual design.



Jimmy Iovine and Dr. Dre

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HORSES • GARY CLARK JR • ANDREW BIRD • DIANNE REEVES • TROMBONE SHORTY & ORLEANS AVENUE • BONERAMA •
MARCIA BALL • AARON NEVILLE • ALLEN TOUSSAINT • IRMA THOMAS • THE NEVILLES • GALACTIC • IVAN NEVILLE'S
DUMPSTAFUNK • BETTER THAN EZRA • JOHNNY SKETCH • MARC BROUSSARD • LAURA BELL BUNDY •
THE MAVERICKS • LITTLE BIG TOWN • NEW ORLEANS BINGO! SHOW • COWBOY MOUTH • ANDERS OSBORNE
• THE DIRTY DOZEN BRASS • WAYNE TOUPS & ZYDECAJUN • THE METER MEN WITH PAGE MCCONNELL

SEE YOU NEXT YEAR ON AXS TV

RIAA continued from p. 4

RIAA counts streams only from services that compensate labels. Among them are video services YouTube and Vevo and audio services Spotify, Muve, Rhapsody, MOG, Xbox Music and Slacker.

The digital-era songs with the highest certifications are some of the most popular videos. “Baby” is the second-most-watched video on YouTube. Eminem’s “Love the Way You Lie,” featuring Rihanna, now 11-times-platinum, is fourth all-time on YouTube with more than 560 million streams globally. (For certification purposes, only streams that originate in the United States are counted.) Now 10-times-platinum, Lady Gaga’s “Bad Romance” is eighth with nearly 519 million streams. Two spots below “Bad Romance” is Carly Rae Jepsen’s nine-times-platinum “Call Me Maybe.”

The addition of streaming data meant there are 11 gold, 18 platinum and 27 multiplatinum new Digital Single Awards. Of those songs, 11 received their first Digital Single Awards. Lana Del Rey’s “Video Games” and the Weeknd’s “Wicked Games” were among the six new gold certifications. The new platinum certifications include Aerosmith’s “I Don’t Want to Miss a Thing” and Andy Grammer’s “Keep Your Head Up.” Meanwhile, Whitney Houston’s “I Will Always Love You” rose to double-platinum.

Adding streaming numbers to certifications was “easy to decide as a matter of principle” but much more complicated from a procedural standpoint, RIAA chairman/CEO Cary Sherman says. The organization gathered a group of label marketing, business and data-analysis executives for a yearlong effort to decide how streaming numbers should be integrated into certifications.

Sherman explains that the gold and platinum certification program has always been based on “the consumer saying he or she wants a particular piece of music.” For decades that demand was represented by purchases, but today consumers can vote with both their pocketbooks and clicks. But the RIAA decided to count streams only from “pull” services like Spotify because the intent behind them is similar to a purchase. Streams from “push” services, or noninteractive Internet radio services like Pandora, are excluded because they don’t reflect the same intent.

Once the RIAA decided to include on-demand streams, the inclusion of video on-demand streams followed. Sherman says the decision was made easier by how people use such video services to discover and experience songs. Whether the stream comes from an audio or a video service, a person has chosen to hear a specific song.

Not all music videos are counted. The RIAA chose not to include user-generated content and count only streams for a song’s official video. “We spent a lot of time on this one, because UGC is a very important component of streaming these days,” Sherman says. To keep in line with principles behind certifications, the RIAA will count only streams that resulted from the artist’s creation and not reward those that may have resulted from the UGC video itself. (Billboard counts both official and UGC videos for its Billboard Hot 100 chart.)



Midem 2014 has been rescheduled. The annual music business confab will take place Feb. 1-4, 2014, in Cannes. Organizers were concerned about a possible overlap with next year’s Grammy Awards.

DIGITAL

Streaming War Breaks Out

Google beats Apple to the punch with All Access subscription music service
By Alex Pham

Google, in its drive to conquer all Internet platforms, rolled out the latest piece of its plan: All Access, an on-demand music streaming service akin to Spotify and with a radio feature to rival Pandora.

In debuting the service for U.S. listeners, the Mountain View, Calif.-based technology giant has bigger targets than Spotify in its sights. It’s aiming squarely at Apple and Amazon. Both Apple and Amazon are looking to find ways into music streaming, though Apple is furthest along with its pursuit of an Internet radio service, having sewn up a deal earlier this month with Universal Music Group.

Google, however, beat them to the punch with All Access, which combines its music locker service with personalized radio streaming and on-demand access to “millions” of tracks licensed by UMG, Warner Music Group and Sony Music Entertainment as well as deals with key publishers including Sony/ATV. The service will initially be available only in the United States, but will eventually be rolled out to other countries.

Labels hailed Google’s entry into the market, crowded as it is with Sony Music Unlimited, Microsoft’s Xbox Music, Rhapsody, Slacker, Rdio, Cricket’s Muve Music and, later this year, a newly launched service from Beats Electronics.

Industry sources are privately predicting that all music streaming—including on-demand, radio, video and user-generated

content—could account for as much as one-quarter of all label revenue by as soon as next year. Streaming subscriptions are growing the fastest—from \$700 million in 2011 to \$1.2 billion in 2012, adding \$500 million in new revenue to the music industry, according to trade group IFPI. Downloads grew more slowly, from \$4 billion in 2011 to \$4.1 billion in 2012.

The promise is that Google, which measures its audience in the billions, can help grow awareness and demand for what has been a small, albeit growing, market for subscription music services whose paying subscriber base is only around 20 million globally.

“Even if Google can convert a minuscule percentage of its vast audience to All Access, it will be considered a huge success,” Midia Consulting principal analyst Mark Mulligan says.

Google is charging \$9.99 per month, after a 30-day free trial. Those who sign up before June 30 get a discounted rate of \$7.99 per month. It doesn’t feature an ad-supported free tier similar to what Spotify offers. This makes All Access one of only a handful of Google products that don’t rely on advertising revenue.

Google VP of digital content Jamie Rosenberg says the company chose the ad-free route because streaming services are among the fastest-growing part of the music market. “And, yet, the segment is very much in its infancy,” he says. “If you add up the total number of users across the world, that number is still small.”

Google could raise awareness of music streaming overall through its Android platform, search capabilities and Google Play store, which just surpassed 48 billion app downloads—2.5 billion of which happened in the last month. In addition, Google also owns YouTube, which attracts 1 billion unique viewers per month.

Paul Vidich, an investor and adviser to music startups, says Google could take advantage of the scale of its various services by linking YouTube more closely to All Access. Label sources say Google’s deals cover on-demand and radio streaming, locker services, downloads and YouTube videos—all tied to big advances.

Some industry watchers feel there’s a reason why the category hasn’t taken off: the price. Most music on-demand services charge around \$10 per month for premium access compared with Netflix’s on-demand video service that charges \$8 per month.

Perhaps this doesn’t matter just yet to Google, which is looking to build a broad platform for media, of which music is but one piece. With All Access in place, Google can now claim it has a complete offering for digital music, from cloud storage, a download store and streaming radio to on-demand access, unlike, say, Apple.



Apple. Google’s one-two punch with All Access and, a week earlier, YouTube paid subscriptions, puts the heat on the Cupertino, Calif.-based company to launch its own streaming option. The competitive fires may be further stoked as Google’s shares soared past \$925 while Apple’s hover below \$450, well off its 2012 high of \$700.09.



Rival streaming services. Google could have easily wiped out other services by offering a free, ad-supported tier. Instead, its decision to price All Access at \$9.99 per month gives pure-play services like Daniel Ek’s Spotify, Rdio, Slacker and Rhapsody some breathing room.

Labels. In the war among Google, Apple and Amazon, the music industry plays the happy part of arms dealer to all sides. Google’s entry into what has been thus far a niche market will help increase music consumption and, perhaps, draw in the more casual listener who’s been so elusive thus far.

.biz

The CW TV network and Clear Channel are teaming up for TV broadcasts of four Clear Channel event franchises, including the iHeartRadio Festival in Las Vegas in September and the Jingle Ball concert series in November and December.

TOURING

Tickets To Go

How tablets and smartphones affect concert fans' purchasing behavior

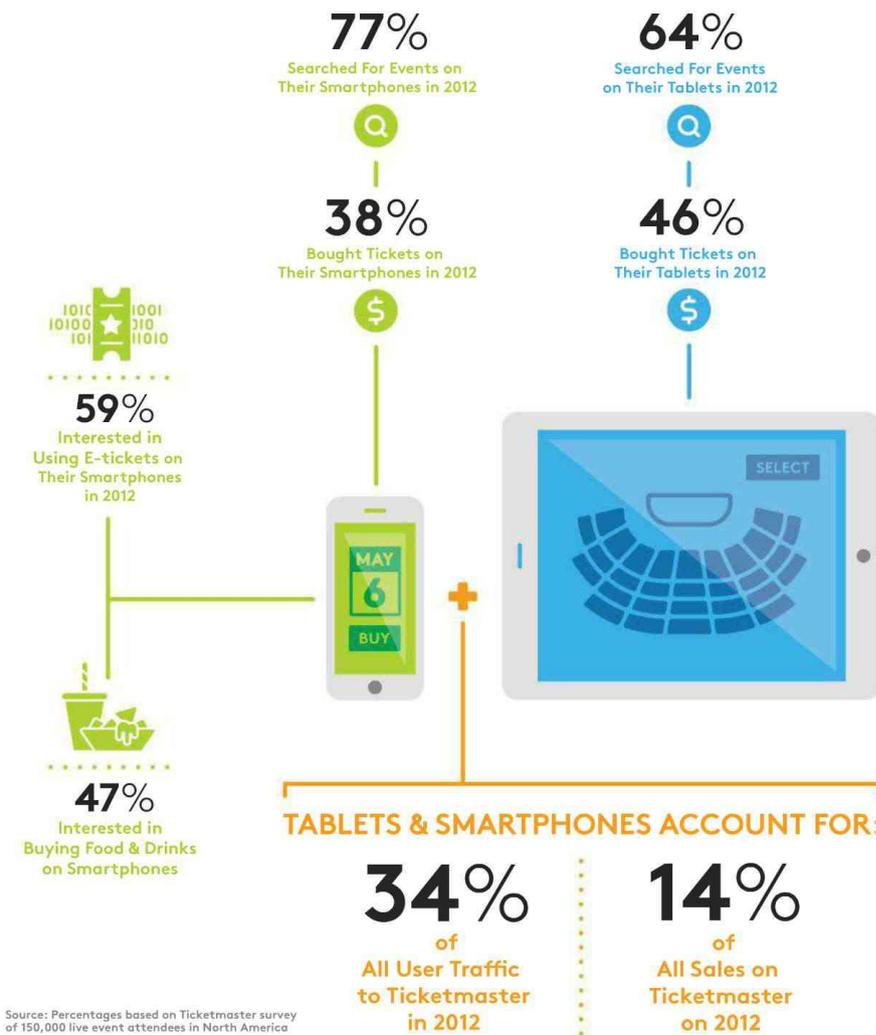
By Ray Waddell

Live music fans are embracing mobile at a remarkable pace. According to Live Nation, 14% of Ticketmaster sales in North America were purchased on mobile platforms in 2012, double the number that did so in the previous 12 months. In March, Live Nation for the first time sold more than 1 million tickets worldwide on mobile platforms, a trend the company expects to accelerate.

Year over year, attendance at Live Nation events is up 26% through April, and Ticketmaster sales are up 8%, the company revealed in a recent earnings report. Live Nation COO Joe Bechtold expects the convenience of mobile ticketing to lead to further increases in ticket sales. "We know from early data that a traditional e-mail [blast] converts online at 10%-15%," Bechtold said during Live Nation's May 7 earnings call. "When you start sending out mobile alerts, they're converting somewhere in the 20%-30% range, because you're delivering a content-rich message with immediacy."

The holy trinity of mobile platforms as they relate to live music is discovery, purchase and access. Live Nation research indicates that more than two-thirds of fans use their smartphones to search for events, while 59% are interested in not only buying tickets on their smartphones but also using an e-ticket on their device, and 47% would buy concessions the same way.

And it's not just young fans buying tickets on mobile platforms. "We sold out a Paul McCartney show in Canada on a mobile presale," Bechtold said. "Young and old, the consumer looks at it as an efficient channel. We love it, because we get to take all of the same economics to that channel, and we get to start directly communicating with use of mobile alerts and bringing email to live conversion on your mobile phone. We think it will be a big part of the future of how we increase our conversion rate."



Asked by analysts what percentage of sales might move from the desktop to mobile within the next few years, Bechtold replied, "It's only limited right now by the adoption of the ecosystem versus the consumer, so [increased sales will come] as you see all ticket compa-

nies—ourselves included—ramping up our apps, our transferability and, more importantly, all of the scanner equipment needed at the venues. Over the next few years, you'll see mobile sales double and triple fairly fast as the system catches up to the consumer." ●

Sony Gets The Call

Activist investor Dan Loeb calls Sony Corp.: You're breaking up

By Yinka Adegoke

Sony Corp.'s entertainment assets, including the world's second-largest recorded-music group Sony Music Entertainment and half of No. 1 music publisher Sony/ATV, could be spun off from its corporate parent if the board heeds a call from a hedge fund billionaire to break up the Japanese electronics giant and revitalize its fortunes.

Dan Loeb of Third Point laid out the strategy in a letter to the Sony board that went public recently. Loeb, who has amassed a 6.5% stake in Sony, called on CEO Kazuo Hirai to spin off 15%-20% of Sony Entertainment (including Sony Pictures). But ratings agency Fitch followed up by suggesting Sony would in fact need to spin off the entire 100% of its entertainment assets in order to derive the kind of financial benefits that could improve the Tokyo-based company's long-term outlook.

Putting Sony Music and Sony/ATV assets out in the public in any way is bound to attract interest from financial and strategic

investors. And despite several years of cost-cutting, going public could lead to even more cuts.

Loeb argues that the entertainment assets could generate better operating profits under the harsh spotlight of public markets. While the music assets generated 8.4% in operating margins on revenue of \$4.7 billion in the fiscal year that ended March 31, Sony Pictures generated just 6.5% on revenue of \$7.8 billion. Even though the entertainment assets are a relatively small part of the \$70 billion-a-year business, they have contributed a decent amount of cash flow to Sony Corp., which just posted its first profit in five years.

The company has long denied speculation it will sell its entertainment assets, but such recent moves as a surprise decision to sell its U.S. headquarters in New York for \$1.1 billion has left Sony America insiders skeptical. ●

LATIN

Latin's Dual Stream

Labels push more mainstream acts and hits to Spanish-language audiences

By Leila Cobo

In early May, Univision Radio premiered an exclusive Spanish-language version of Ariana Grande's single "The Way" (Republic) on 14 of its U.S. stations.

It wasn't the first time Spanish-language radio played Spanish renditions of English-language songs or even the first time it featured mainstream acts on the airwaves.

But the move is the most recent example of an increasing willingness on the part of both media and labels to promote mainstream acts to Latin audiences.

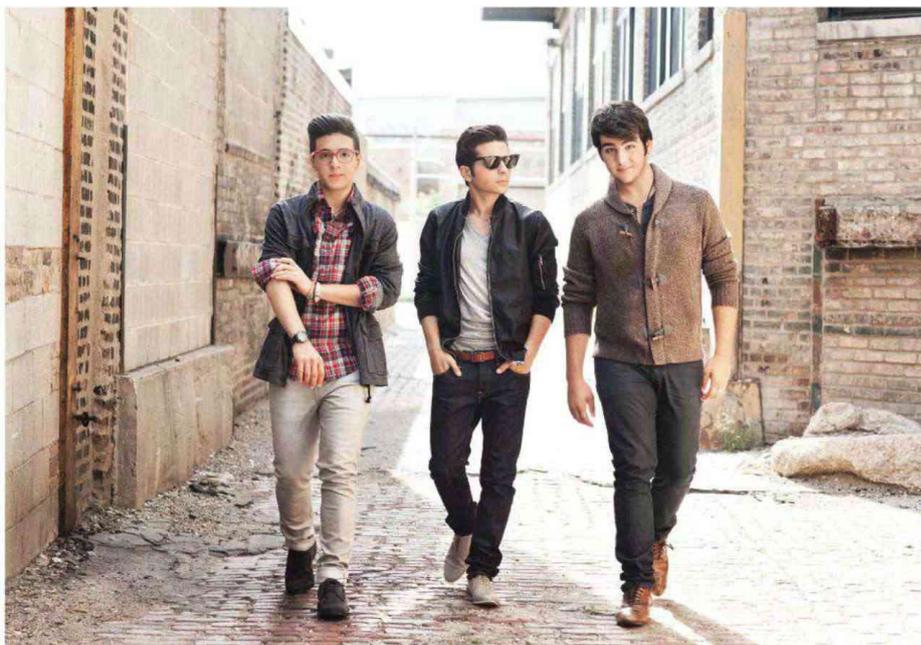
Aside from Grande, several other new, home-grown acts signed to mainstream labels are getting—by design—considerable attention in the Latin world. Cuban-American singer/rapper Kat Dhalia, signed to Sylvia Rhone's Vested in Culture label, is being worked in the Latin marketplace by Sony Music Latin, which this month released a Spanish-language version of her single "Gangsta." The same goes for Mexican-American pop singer Becky G, signed to Dr. Luke's Kemosabe label.

On its end, Universal Music Latino is helping push Grande and Natalie Cole's upcoming Spanish-language album (on Verve). The label has also successfully released Spanish-language versions of albums by Andrea Bocelli and Il Volo, the latter holding the No. 2 spot on Billboard's Top Latin Albums chart.

"We're working hand in hand with our sister labels who obviously see huge potential in the growing Hispanic market," says Universal Music Latino/Machete managing director Luis Estrada, who in recent years also worked Nelly Furtado's Spanish-language debut and currently co-promotes Enrique Iglesias with Republic.

"There's much more collaboration going both ways," Sony Music U.S. Latin managing director Nir Seroussi adds, noting that earlier this year, the label signed Prince Royce to a joint deal with RCA.

"I feel like domestic labels aren't afraid of the 'Hispanic' artist . . . I



wouldn't say that there's been a tipping point as far as working with them, but my challenge in the past was that when you said 'Latin,' it was like an insurmountable wall . . . And I feel the walls are definitely not there anymore."

The notion of promoting music across Spanish-language and mainstream media platforms isn't new. In the past, it spawned the "crossover" concept, generally applied to those few artists like Iglesias, Shakira and Marc Anthony who were successful in the Latin marketplace and later crossed over to the mainstream market. But aside from the handful of Latin acts—like Gloria Estefan and Jennifer Lopez—who had success in both markets to begin with, few mainstream artists were seriously worked in the U.S. Latin market outside of specific tracks.

"The difference today is these kids that maybe speak Spanish at home but their friends are speaking English," and their tastes lean mainstream, Republic executive VP Charlie Walk says. And thanks to social media, those tastes can be immediately measured.

With Grande, the notion to record in Spanish stemmed from research on "The Way."

"One of the main reasons the song is exploding in

the rhythmic format, according to our programming friends, is that the Hispanic female numbers for the research on this record are massive," Walk says. Once Grande tweeted that she was releasing a Spanish version of the song, there was a deluge of comments from Latin fans thanking her.

Walk was one of several executives who placed his bets on the growing Latin demographic in the late 2000s, but that movement never quite took off. Today, U.S. Hispanics number 52 million, making up 16.7% of the population, with most of the growth coming from U.S.-born Hispanics versus immigrants. Plus, the advent of social media has changed the game. "There are no walls anymore," Walk says.

In practical terms, when a mainstream label seeks help from a U.S. Latin label, it is asking for guidance into that market.

"We create a plan that complements what they're doing," says Seroussi, and often, the media opportunities can be quite spectacular. Dhalia and Becky G, for example, were featured in a Univision special announcing the nominees for the upcoming Premios Juventud awards, while Il Volo performed at the Billboard Latin Music Awards in April. ●

Il Volo is one mainstream act who has been successful with a Spanish-language release.

Music For TV

'Made in Mexico' and 'Made in the USA' meet at the upfronts as music takes key role

The major U.S. Hispanic TV networks struck a balance between Mexican-made and -targeted content and programming developed for new U.S. Hispanics at their annual upfront presentations in New York the week of May 12. Through it all, music emerged as a more important component than in previous years, spotlighted by new reality series and also by new production alliances.

Univision, the country's leading Spanish network, featured a performance by Enrique Iglesias—who also headlined a May 14 show as part of Univision Radio's H2O private concert series—and a surprise appearance from film director Robert Rodriguez.

Rodriguez was there to announce a partnership between Univision and his new English-language cable network El Rey, for which Univision will run back-office operations, sales and distribution. El Rey's first project will be a series based on Rodriguez's 1996 film "From Dusk Till Dawn."

Aside from its gigantic telenovela roster, Univision's new offerings include "Va Por Ti," a new music reality show co-produced with Televisa where 12 superstars will mentor 12 amateur singers competing for a place on Univision. UniMas, the company's new bilingual network,

will air "Los Heroes el Norte," a comedy series based on the adventures of a five-piece norteño band.

Elsewhere, Telemundo featured a performance by Marc Anthony and announced a new partnership with Ryan Seacrest Productions to produce a new music reality program, tentatively titled "Duelo Musical: Super Estrella," in which big name acts compete against each other, as well as season two of "La Voz Kids." Telemundo will also reprise its Premios Billboard de la Musica Mexicana this fall. Plus, in a nod to its bilingual, home-grown audience, the network will launch Fluency, a multiplatform studio to develop and produce programming for bilingual audiences.

Telemundo sister station mun2 will add reality series "Horoscopus"—featuring sisters Vicky and Marisol Terrazas of regional Mexican act Horoscopus de Durango—to its roster of music-based reality shows.

Bilingual network Tr3s announced a new "MTV Unplugged" featuring Guatemalan star Ricardo Arjona. The network also recently launched "En Tour," a reality series on the makings of a tour. Tr3s' news was punctuated by a high-profile performance from urban star Daddy Yankee. —LC

MY Day

Justin Shukat

President
Primary Wave Music Publishing

Justin Shukat oversees a publishing repertoire that includes the catalogs of icons like Nirvana, John Lennon, Hall & Oates, Chicago and Steven Tyler; writers like Gregg Alexander, L.P. and Orange Factory Music; and opportunities in synch licensing for TV, film and commercials. Parent company Primary Wave just inked a new round of funding with longtime financial partners Credit Suisse and SunTrust Bank, worth more than an estimated \$125 million, designed to fuel future acquisitions and growth. Based in New York, Shukat was on the road in Los Angeles earlier this week for the BMI Pop Awards.

5.30 AM **I'm still on East Coast time**, so my day started at that hour. I got to work at 6 and worked for about an hour editing a speech I'm giving in New York on May 16 for a charity event I'm hosting called Jacob's Cure.

7.00 AM **I started reviewing** the music submissions we got last week for unsolicited materials from writers submitting songs for the last three to four days.

10.20 AM **Met Ryan Tomlinson**, who runs Skee TV. We had breakfast at the Urth Cafe. We were discussing a strategy where we could leverage content on their platforms using some of our management clients. Ryan and I then went by the Skee TV headquarters to meet with DJ Skee at their recording studios to talk about all the projects he has coming up.

12.00 PM **Had a call with my attorney Jonas Herbsman** to look at all our outstanding deals that we're closing. One of them is a project with Michael Caplan, a veteran A&R guy who signed everything from Matisyahu to Ginuwine, who has a new venture called Elm City Music.

12.30 PM **Myself and Tiffany Starr**, who's our senior director of creative, headed to Paramount Recording Studio to meet our client Jeremy Skaller of Orange Factory Music. He has a current single with Jay Sean and another song coming from Big Time Rush.

4.30 PM **Phone interview with a potential candidate** for a synch producer position that opened up. We started out as a catalog acquisition business, but now we have more synch people per copyright than any of the majors do.

6.30 PM **Tiffany and I** took one of our newest writer signings, Constantine Chavez, to dinner. He co-wrote Sean Kingston's current hit single, "Beat It."

10.00 PM **Met my buddy Jaron Lowenstein at SoHo House** to have a drink with one of the bands he's managing, Early Morning Rebel. Was a great way to end the night.

—Andrew Hampp



Justin Shukat
photographed
at Tres in the
SLS Hotel
Beverly Hills.

The Deal

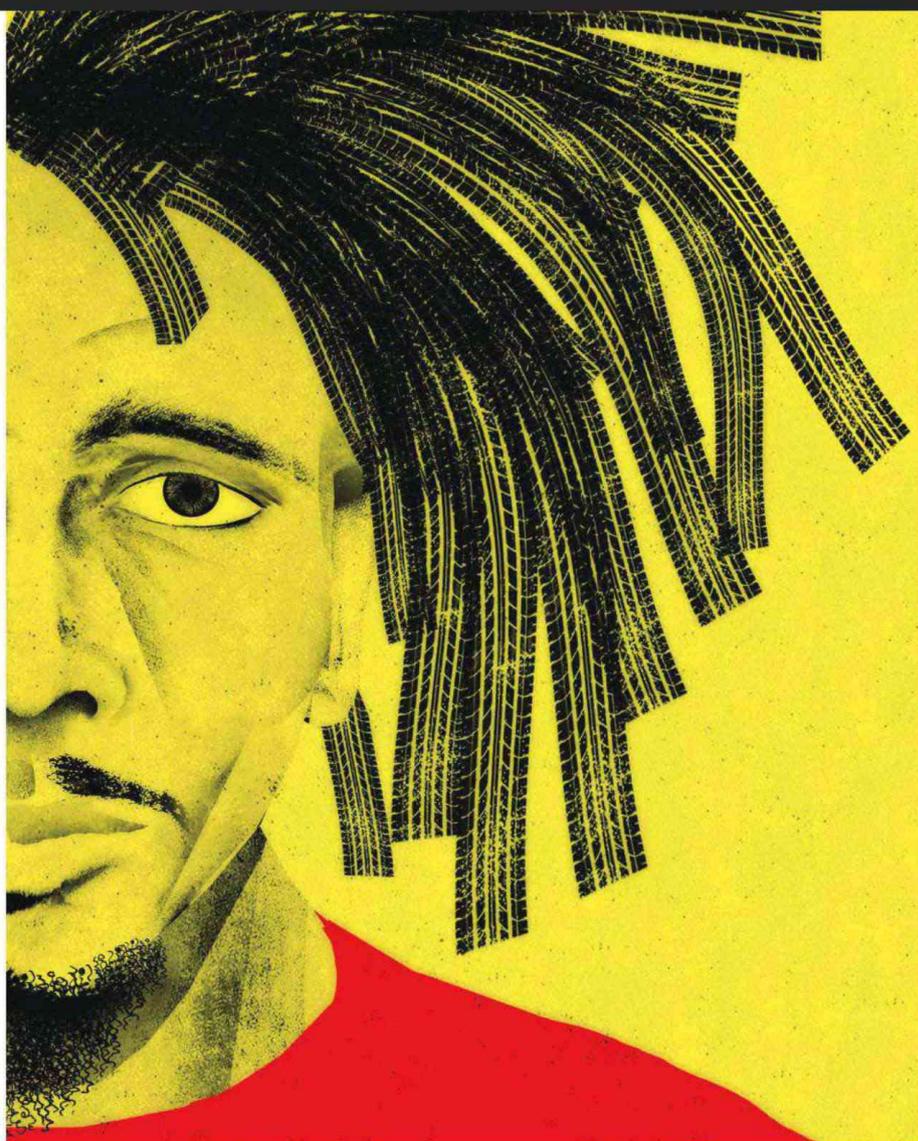
Jammin' With The Brand

WHAT: As the 30th anniversary of Bob Marley's iconic *Legend* looms, new projects are rolling out to celebrate the milestone. On May 15, Hyundai began airing a commercial called "Signs" that premiered a remix of "Three Little Birds" by Stephen Marley and radio DJ/producer Jason Bentley. The track will also preview *Legend: Remixed*, a Bentley-curated compilation due in June on Island/Tuff Gong/Universal Music Enterprises and featuring remixes of 15 of the 16 tracks on *Legend*. Other acts include RAC, Nickodemus and Ziggy Marley, who contributes a new version of "Redemption Song." A documentary on the making of *Legend: Remixed* will bow this summer, also supported by Hyundai. And on May 2, Marley Beverage launched a competition called Marley's Music Uprising to search for artists in the tradition of Marley himself. (The competition was created in partnership with Billboard Group's Sonicbids.)

WHY: Released in 1984, *Legend* has sold 11.3 million copies in the United States since 1991, making it the ninth-biggest seller of the Nielsen SoundScan era and the second-biggest hits set after the Beatles' *1* (12.2 million). In the last two years alone, its stock has grown, with sales of 246,000 in 2011 and 267,000 in 2012. Year to date, it's sold 90,000. That's why UMe took a mass-market approach for the anniversary. "We wanted to show how much Bob's music has touched and impacted generations of people at the top of their game right now," says Chris Monaco, senior VP of strategic marketing and brand development at Universal Music Group.

WHO: Marley's children are leading their father's fervent estate activity, with Stephen and Ziggy playing particularly busy roles in the Hyundai campaign, *Legend: Remixed* and Marley's Music Uprising. That Hyundai got involved at all, as a first-of-its-kind brand partner for the Marley estate, was the result of synergistic timing. Dominic Sandifer, president of music marketing agency GreenLight (a division of Red Light Management), helped facilitate the documentary and remix program with UMe. Hyundai VP of marketing Steve Shannon had been working with ad agency Innocean on a campaign that would promote its new Assurance Connected Care feature, an in-car customer service program similar to General Motors' OnStar, and was advised that the campaign should boil down to one simple refrain: "Don't worry about a thing, because everything's gonna be all right."

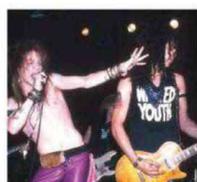
IF: Should *Legend: Remixed* connect with young listeners and become a top seller in its own right, it could kickstart other extensions in the works beyond the documentary. "We have a lot more planned in the next year of that anniversary," UMe president Bruce Resnikoff says, pointing to possible live shows. "*Legend* sells over 200,000 records a year, and that says more about the record than anything else. It's constantly being embraced by young people and young artists—that's what makes it so special. It is something we're selling to old fans and bringing in new fans every year." —Andrew Hampp



The 30th-anniversary celebration of Marley's *Legend* includes projects like a Hyundai ad that contains a remix of "Three Little Birds."



Legacy acts. Marley may not have a Vegas show like Elvis Presley, a from-the-vault rarities album (*Jimi Hendrix*) or an in-the-works biopic (Janis Joplin) to his name, but a high-profile ad campaign, remix compilation and music competition are all savvy ways to celebrate what he's best known for—his music.



Synchs. Marley is part of an elite category of musicians, dead or alive, who rarely approve their music for licensing—Led Zeppelin, *Guns N' Roses*, the Beatles, Nirvana and Prince are among those acts. But exceptions can always be made for the right treatment.



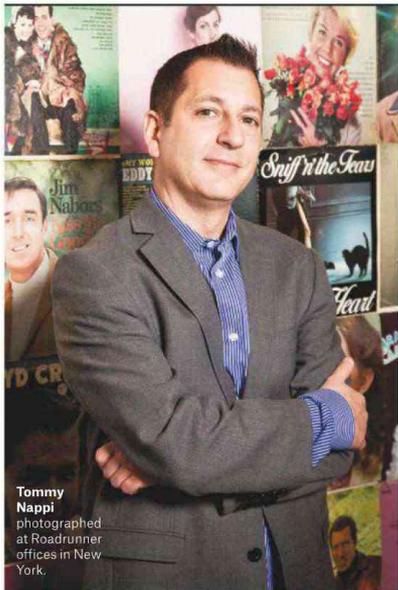
Estate lawyers. Estates are always looking for new, innovative ways to exploit their catalogs and update their artists' image and relevance. Executives like *Jeff Jampol* at Jampol Artist Management, which reps the estates of Joplin, Jim Morrison and Tupac Shakur, are constantly exploring every option.

9 Legend is the ninth-largest-selling album of the Nielsen SoundScan era.

11.3m Copies sold of Legend since 1991

409k Copies sold of Legend in 2012

EXECUTIVE TURNTABLE



Tommy Nappi photographed at Roadrunner offices in New York.

RECORD COMPANIES

Top 40 promotion veteran **Tommy Nappi** has been tapped as VP of promotion at **Roadrunner Records**. Most recently serving as VP of top 40/rhythm promotion at **Warner Bros.**, he'll oversee pop promotion for Roadrunner, **Fueled by Ramen** and select artists on **Atlantic**. Nappi is working on releases by Paramore and Twenty One Pilots, and in the coming months will focus on new projects by

Travis McCoy and Panic! at the Disco. He's especially excited about Fueled by Ramen duo Twenty One Pilots, whose single "Holding On to You" rises 13-11 on Billboard's Alternative chart. "We're going to try and cross it over to top 40," Nappi says. "Taking what's happened on the rock and alternative front to the next level is key." Nappi is based in New York and reports to Roadrunner/Fueled by Ramen GM **Mike Easterlin** and Roadrunner senior VP of pop promotion **John Boulos**.

Island Def Jam Music Group promotes **Shawn "Pecas" Costner** to executive VP of Def Jam Recordings. He was senior VP.

Epic Records names **Michael "Sha Money XL" Clervoix** executive VP of urban A&R. He was senior VP of A&R at **Island Def Jam**.

Universal Music South East Asia president **Sandy Monteiro** expands his responsibilities to include the new role of head of new business for Asia Pacific.

RCA Nashville promotes **Matt Galvin** and **Elizabeth Sledge** to director of regional promotion. They were managers.

PUBLISHING

Big Deal Music names **Dale Bobo** senior VP in Nashville. He owned **Dale Bobo Music Direction**.

RELATED FIELDS

Lucas Keller, **Sheri Howell**, **Cameron Hopkins** and **Thomas Scriven** launch Los Angeles-based music management and publishing company **SuperKollider**. It will also focus on experiential and entertainment marketing for brands.

—Mitchell Peters, exec@billboard.com

.biz

Universal Music Group outpaced parent company Vivendi in the first quarter as its revenue came in at €1.1 billion (\$1.4 billion), up 13.5% compared with first-quarter 2012. Revenue was bolstered by better-than-expected results from EMI labels and partially offset by lower revenue in Japan.

GOOD Works

Boston Strong

Boston native **Donnie Wahlberg** attended high school not far from where two bombs went off during the Boston Marathon on April 15, killing three and injuring hundreds. Wahlberg, an actor and longtime member of New Kids on the Block (NKOTB), received the news while filming his CBS police drama "Blue Bloods" in New York.

"My initial reaction was, 'What can I do? Should I walk off set here in New York, get on a plane and go to Boston and start volunteering my time?'" he recalls. "But the bad guys were still out there, so all that stuff had to wait."

After the situation was contained, Wahlberg called NKOTB manager **Jared Paul** about setting up an all-star benefit concert to aid the victims of the bombings. The result was **Boston Strong**, scheduled to take place May 30 at Boston's TD Arena, featuring donated performances by NKOTB, Aerosmith, Jason Aldean, Jimmy Buffett, Dane Cook, Godsmack, the J. Geils Band, Carole King and James Taylor, among others.

Net ticket proceeds from the sold-out concert will benefit the One Fund Boston, which was set up by Massachusetts Gov. Deval Patrick and Boston Mayor Thomas Menino to aid those most affected by the bombings.

"There are so many people stepping forward who want to donate their talents in any way they can," Wahlberg says. "The problem for us will ultimately be how we can make sure everybody's voice is heard on the stage that night."

Don Law, president of Live Nation New England, which is producing **Boston Strong**, says the event will also feature an exclusive reading by poet **Richard Blanco**.

"He's writing a poem about the bombing, which he'll read for the first time at the [TD Arena]," says Law, a veteran concert promoter in the market. "Then he's going to publish it with all proceeds going to the One Fund Boston." —Mitchell Peters

Further Dealings

Entertainment law firm **Manatt Phelps & Phillips** announced that it is launching a digital media practice and an investment fund targeting early-stage startups. Manatt, whose legal clients include Sugarland, the Eagles, INgrooves and BMI Rights Management, also appointed **Peter Csathy** to head up the investment arm of **Manatt Digital Media Ventures**. Csathy was previously chief executive of **Sorenson Media** and, before that, **SightSpeed**. He was also president/COO of **Musicmatch**, a digital jukebox and streaming music service that Yahoo acquired in 2004 for \$160 million. A graduate of Harvard Law School, Csathy began his career as an entertainment attorney for New Line Cinema and Universal Studios. The Los Angeles-based firm's digital media practice will be headed up by **T. Hale Boggs**, a Manatt partner who specializes in corporate, finance and venture capital issues. . . . The European Commission

approved the acquisition of **Parlophone Label Group** by **Warner Music Group**. In February, WMG purchased PLG from **Universal Music Group** for £487 million (\$765 million) in an all-cash transaction. After the deal was approved, PLG CEO **David Kassler** announced that he is stepping down from his post. In a statement, he said, "I welcome the European Commission's approval of the acquisition of Parlophone Label Group by Warner Music. It marks a significant milestone for both businesses and the music industry overall. The combined position of WMG and PLG in the market will provide a strong competitor to the other majors and the creative successes of PLG, which continue to flourish—**Gabrielle Aplin** is on course for a high debut chart position in the U.K., and **Pablo Alboran** is at No. 1 on the Spanish album chart—demonstrates the strength of talent that WMG is acquiring." . . . **Third Man Records**, the Nashville-based la-

bel and vinyl manufacturer founded by **Jack White**, announced a partnership with another Nashville-based label, **Sun Records**, in order to reissue the iconic label's vast catalog of classic, influential American music. Third Man will reissue Sun's catalog on 45 RPM 7-inch singles, the dominant format during the period in which Sun held sway. The first reissues to come out of the partnership will be three early singles from **Rufus Thomas** ("Bear Cat" backed with "Walking in the Rain," released in 1953), the **Prisonaires** ("Baby Please" b/w "Just Walkin' in the Rain," released in 1953) and **Johnny Cash** ("Get Rhythm" b/w "I Walk the Line," released in 1956). In keeping with Third Man's practice of producing visually striking, but severely limited, runs of its records, 150 copies of each of the first three Sun reissues will be produced on yellow-and-black drip vinyl, which the label writes is "lovingly called sun-ray vinyl."

Don Law, Live Nation New England senior VP **Dave Marsden**, **Donnie Wahlberg**, **Jared Paul** and House of Blues Boston president **Amy Lattimer** (from left) at the One Fund Benefit concert press conference.

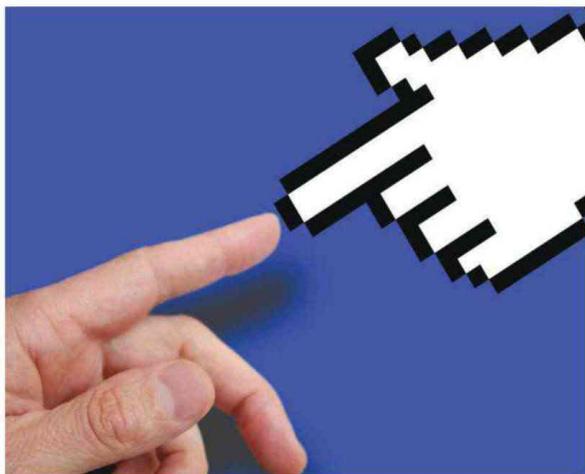


Think Tank

RETAIL TRACK ED CHRISTMAN

Bricks And Clicks

NARM's digital evolution has been impressive, but talk about vinyl was one of the hottest rumors at its convention



NARM's Music Biz convention, held May 6-9 in Los Angeles, may not have had the sizzle that music industry events are known for, but it covered a lot of things that matter, if the industry is ever going to grow healthier.

NARM has successfully transitioned itself from a brick-and-mortar trade group into an organization helping to build the digital highway. While that may seem like a dramatic transformation, NARM was able to make those changes while remaining true to its own mandate of helping trade partners solve common problems.

So instead of assisting the industry in building an efficient physical distribution pipeline like it did from 1958 through 2000, it's now helping the music biz create a digital infrastructure.

One way it's doing this is by trying to get the industry focused on an unsexy topic like metadata with a two-day summit on the subject, driven by **Bill Wilson** of NARM/DigitalMusic.org (NARM's digital arm). Like the NARM convention nowadays, metadata may not be sexy, but it's a topic that matters to the industry's future economic health.

In fact, digital-related talk dominated the convention, comprising as much as 75%-80% of the programming.

The digital thrust has been so dramatic that NARM appears to be losing its luster to some of the large brick-and-mortar players, some of which were surprisingly absent for the first time. Music merchants like Best Buy, Target and Trans World Entertainment weren't in attendance.

Despite the absence of such merchants, physical product and record stores were still the hot topics at the one-on-one meetings, which remain the heart of the conference. And chat-

ter about physical developments making the rounds at the convention also dominated informal discussions at the bar and during dinners, sources say. So, while physical may not have been a part of the public agenda, it still seems to pervade the convention's overall fabric.

Ironically, one popular rumor at the conference concerned, of all formats, vinyl. Now, thanks to the overwhelming success of Record Store Day, vinyl is once again a part of the industry's economic discussion, if only as a growing, healthy niche.

One rumor had Target supposedly figuring out how it can get a piece of the vinyl business. Another rumor, which caused much consternation among label and distribution folks, was that Amazon is allegedly demanding vinyl albums be individually packaged in cardboard shippers so that when an order comes in, all the online store has to do is affix an address sticker and postage, and then mail it. And, if suppliers don't encase vinyl albums in shippers, Amazon will charge \$1.44 per unit, according to sources, who complain that it's an attempt to shift the merchant's cost to the music manufacturers. (For more on this topic, as well as other unconfirmed NARM rumors, stay tuned to Billboard.biz.)

When Universal Music Group Distribution CEO **Jim Urie** was presenting NARM president **Jim Donio** with an award acknowledging his 25 years with the trade group and 10 years at the helm, he noted that the executive started the same year—1988—that the CD overtook vinyl. "That trend seems to be reversing itself, even as we speak," he joked. **●**

TAKEAWAY: Building a digital infrastructure is essential to the future of the business, but NARM hasn't given up on traditional distribution.

DIGITAL DOMAIN ALEX PHAM

Getting Paid

YouTube is rolling out subscriptions—but who will pay?



YouTube debuted its paid subscription model on May 9, reigniting a decades-old debate about just what types of content viewers would pay to see online.

The simple answer is high-quality, exclusive content not available elsewhere, especially when well-suited to the economics of the Internet: niche content that caters to passionate, albeit small, communities.

An inventory of the 30 initial channels that put their content behind the YouTube paywall gives an idea of who these communities might be. There are channels for woodworkers, Harley-Davidson owners and "true car lovers." Many feature how-to instructional videos, but some also offer entertainment. Two channels feature wrestling—UFC Select and TNA Impact Wrestling Plus.

How does this apply to music? Take Rap Battles Network, which offers live streaming and archive videos of rap battle events for \$2.99 a month. The community is made up of urban youth who use rap battles as a form of expression. Top rappers square off at live events, much like wrestling or boxing. While rap battles have been around since the

1970s, it's enjoyed a global renaissance thanks to online video. One of the most popular rap battle channels, with more than 279 million views and nearly 750,000 subscribers, is FlipTop, based in the Philippines.

What's more, fans of rap battles have already demonstrated their willingness to pay. At one event in November dubbed "World Domination 3" and produced by Canadian company King of the Dot, an estimated 5,000 viewers paid upwards of \$25 to watch the battles online. The Rap Battles Network, operated by Alchemy Networks CEO **Peter Griffith** in Los Angeles, is betting those viewers won't blink when it comes to paying \$25 a year to access more than a dozen live events.

During the next few months, as YouTube rolls out the subscription option to more channels as a "self-service" tool, content creators must weigh the potential revenue from subscriptions against any losses resulting from an exodus of viewers who balk at a paywall.

The analysis will depend on the channel's target audience. Alchemy's viewers are somewhat used to paying to access live content. Other channels on the list target young children, such as Jim Henson Family TV and Sesame Street, tapping into parents' willingness to pay for high-quality, ad-free content.

For others, the proposition is much riskier and perhaps not worth taking. Musician **Jack Conte**, whose YouTube music channel has more than 130,200 subscribers, says his fans would be "really upset with me" if he made his videos visible only to paying subscribers.

"The whole idea behind YouTube is accessibility and openness," Conte says. "As a consumer, I'm used to paying for explosions, sex scenes, helicopters, big-name actors. I'm not used to paying for choppy jump-cut vlogs—the kind I make! It's a different language—one that's always been free." **●**

TAKEAWAY: YouTube is betting a small percentage of its monthly 1 billion visitors will help support a dual revenue stream model.



Peter Griffith, CEO of Alchemy Networks, which operates the paid subscription channel Rap Battles Network on YouTube.

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Clear Channel's iHeartRadio has surpassed 30 million registered users less than two years after launching its current version. The milestone puts iHeartRadio at roughly 15% of Pandora's 200 million registered users in the United States, Australia and New Zealand, although the service fully launched in the latter two countries in December.

Bruce Ratner (right) and Jay-Z are reteaming in a bid for Long Island's Nassau Coliseum.

ON THE ROAD RAY WADDELL

The Long Game

Not content with a world-class venue in Brooklyn, the Barclays Center owners set their sights on New York's lucrative suburbs



The aggressive and ambitious bid by a partnership led by Barclays Center developer Forest City to transform the Nassau Veterans Memorial Coliseum on New York's Long Island sends a clear message that developer **Bruce Ratner** and his team aren't done launching projects in the sports and entertainment space. In fact, minus the history and portfolio, the Barclays Center group is starting to look more than a little like its New York rival in the arena space, Madison Square Garden Co. (MSG), also a responder to Nassau County's request for proposal (RFP) to reinvent sports and entertainment on Long Island.

Others submitting bids are New York Sports & Entertainment, led by developer **Bernard Shereck** and partnered with Global Spectrum, and Blumenfeld Development Group, led by developer **Edward Blumenfeld** and partnered with current coliseum operator SMG. Notably absent: AEG.

Forest City enjoyed a bit of an inside track on Long Island when county executive **Edward Mangano** went to Ratner's team last October for a feasibility study regarding the viability of the coliseum and that market once the National Hockey League's Islanders set sail for Barclays Center for the 2015-16 season. "Our feedback was that it's a very viable market," says **Brett Yormark**, CEO of Barclays Center and the Brooklyn Nets.

Forest City bases that assessment on the population (nearly 3 million in Nassau and Suffolk counties), demographics and the belief that Long Island is a separate and distinct entertainment market, much like Brooklyn has proved to be since the Barclays Center opened. "We're only getting about 7% of our fan base for the Nets coming from Long Island, and about 13% for non-Nets events, despite the fact that

the Long Island Railroad comes to the front of our building," Yormark says. "On the heels of that feasibility study, we got very excited about the opportunity to do for Nassau County what we did for Brooklyn."

Under the Nassau Entertainment Committee (NEC) umbrella, Forest City partnered with Guggenheim Partners, owner of Billboard parent Prometheus Digital Media; Yankees investment group Legends on the hospitality side; Nets owner **Mikhail Prokhorov's** former company, Onexim Sports & Entertainment, on the sports front; and, on the content side, Live Nation and **Jay-Z's** Roc Nation. Also onboard is Barclays Center designer SHoP Architects.

Whether the NEC ends up with the bid or not (MSG chairman **James Dolan** is a powerful force in the marketplace and SMG has history at Nassau Coliseum), the intention for Forest City is clear: It's just getting started in this space.

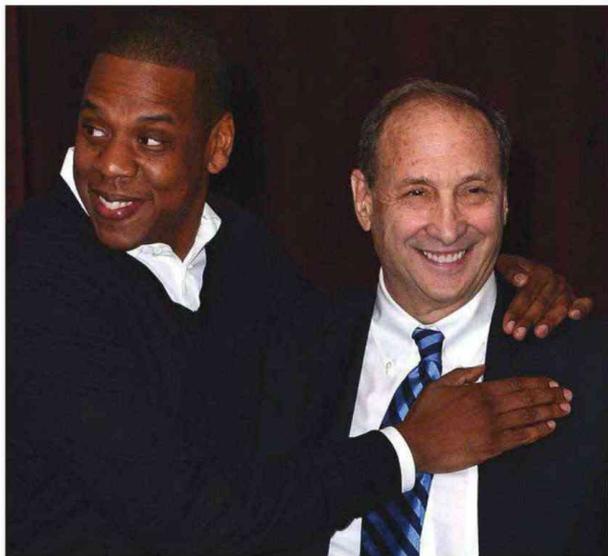
The NEC bid calls for downsizing the arena from a capacity of about 18,000 to 13,000, with a theater configuration of 4,000-8,000 in the lower bowl. A 15-month construction project would cost about \$89 million. Long-term plans call for a retail/entertainment footprint that includes a Fillmore-sized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

On the surface, Live Nation makes for an impressive partner on the content side but, in actuality, if Long Island ends up with a new building and the market responds, promoters will be lining up to play there, and the NEC's proposal calls for an open shop. Operating Barclays Center gives the NEC some nice synergy and scale on the sponsorships and operations sides, but still not as much as wielded by SMG and Global Spectrum (both of which run multiple arenas) and MSG, which now operates venues in New York, Boston, Chicago and soon Los Angeles with the revamped Forum. If the NEC has an edge, it comes from its promise to deliver at least six Islanders home games to Long Island per year.

"The vision Bruce Ratner and I both share is, if we can do in Brooklyn what we hoped, create the kind of atmosphere and environment we hoped, there certainly should be a next chapter. And this is that next chapter for us," Yormark says.

A decision on the Nassau Coliseum RFP is expected within 45 days. ●

TAKEAWAY: Forest City is attempting to plant a flag on Long Island, but ultimately its ambitions could expand much further.



QUESTIONS
Answered

Marc Geiger
Head of Music
William Morris Endeavor

What did you wake up thinking about this morning? Where's my coffee, how many unread emails do I have, and can I work out or do I have to go straight to email and international phone calls? The result ended up being emails, coffee and running out to breakfast with the head of Warner Bros. We have a large amount of agendas and clients. So while there are long-term goals, half the time you're trying to keep up with all the demands and responsibilities that you actually need to address. It's waking up really thinking about "I Love Lucy" and the chocolate conveyor belt sketch. That's probably the metaphor for life in the morning.

Describe a lesson you learned from a failure. Timing in markets is more important sometimes than your individual effort. Don't be too early and always stick to your game plan and focus. That came largely from ArtistDirect and my dotcom wave-one exploits and the crazy market conditions. I bought five companies and probably shouldn't have bought any, because it was of-the-moment versus sticking to your knitting. We went public the day before the market crashed. This was in 2000 and everything was changing. I would tell my family and friends that I felt like Christopher Columbus coming back to Genoa after sailing around America, and everyone said when I got off the boat, "The world is flat, you idiot."

What will define your career in the coming year? Having a wonderful 30-plus-year career working in my hobby, I won't let one year define my career. But the answer is, Can we beat last year's numbers? We have really specific goals that we've laid out. So, can we beat those goals? I can't say what they are specifically. But that will define this year in the career.

Name a project that you're not affiliated with that has most impressed you in the past year. I was pre-med and my best friend is a cancer scientist. It looks like they've got the gene therapy to where they might be able to turn off all cancer growth. In the music industry, it's probably [Live Nation president/CEO] Michael Rapino's rollup of the EDM festivals and space. I'm very impressed with what he's doing and how he's doing it, and watching him go after a market and get it.

Name a desert island album. It depends on the mood, but either New Order's *Substance*, Neil Young's *Decade*, David Bowie's *Changesbowie* or Pixies' *Doolittle*. I'm taking a desert island iPod.
 —Mitchell Peters



Marc Geiger photographed at the WME offices in Los Angeles.

- 1. Sonos speaker and bobblehead of WME client Deadmau5: "Need I say more? I live on Sonos at work and home."
- 2. Yoga book: "I'm getting old. I need it badly."
- 3. Lollapalooza signed guitars and Nine Inch Nails' *Ghosts* boxed set: "Best work album ever."
- 4. Coffee-table books: "Hello, I'm Johnny Cash," "My kids and some knick knacks. I should probably throw them out—the knick knacks, not the kids."

Age: 50

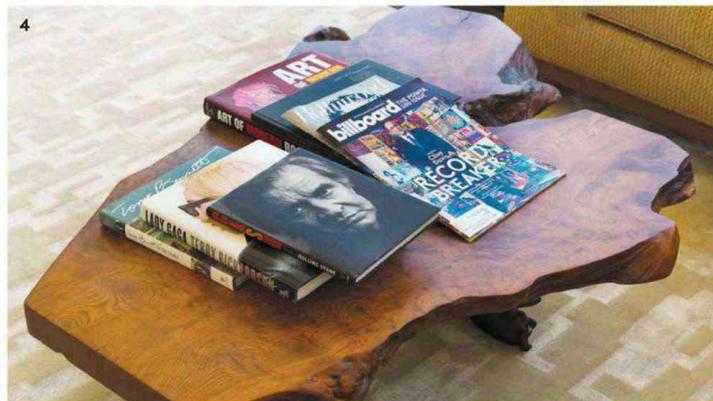
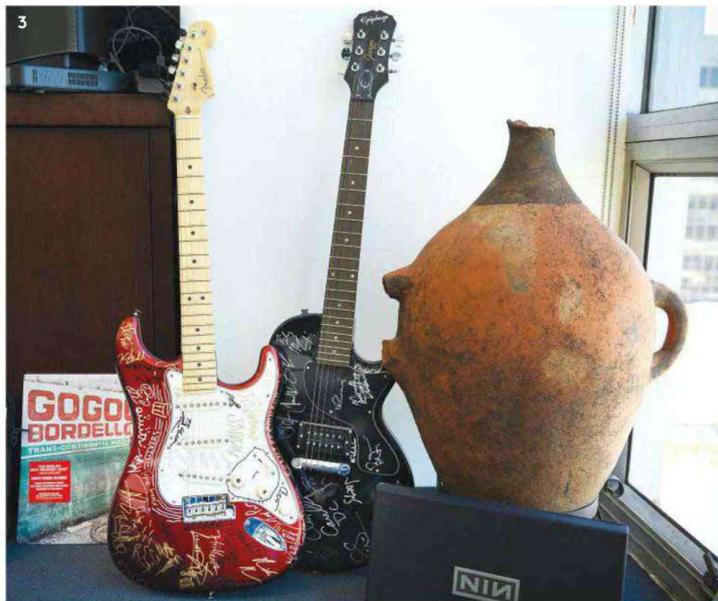
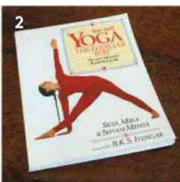
Favorite breakfast: "Green No. 3. It's kale, cucumber, parsley, ginger, celery, romaine, spinach, apple and my other powders."

My first job: "Running the college record store, Assorted Vinyl, and being head of the events committee/on-campus promoter at University of California, San Diego."

Memorable moment: "Frank Black's birthday dinner in New York with David Byrne, David Bowie and me during the Pixies' comeback tour in 2004. Sitting next to Bowie all night was ridiculous."

Advice for young artists: "Get ready to suffer for your art. It's now a much bigger world and you have to do more work."

"Timing in markets is more important sometimes than your individual effort."



UJA-Federation of New York's
Entertainment, Media & Communications Division

2013 Music Visionary of the Year Award Recipient

Rob Stringer



Friday, June 21, 2013, 11:30 a.m.

New York City

Dietary Laws Observed

For more information, please contact Steven Singer
at 1.212.836.1452 or singers@ujafedny.org.

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

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



NARM's Biz-y Season

L.A. heated up at NARM's 2013 Music Biz Awards, honoring **Buddy Guy** with the Chairman's Award, and **Emeli Sandé**, **Cher Lloyd**, **Jason Derülo** and **Jordin Sparks** for platinum singles.

1 Stars align to congratulate NARM breakthrough artist of the year award winner **Emeli Sandé** at the 2013 Music Biz Awards at the Hyatt Regency Century Plaza on May 9 in Los Angeles. From left: **Jessica Sanchez**, **Booker T. Jones**, Universal Music Distribution president/CEO **Jim Urie** and Sandé.

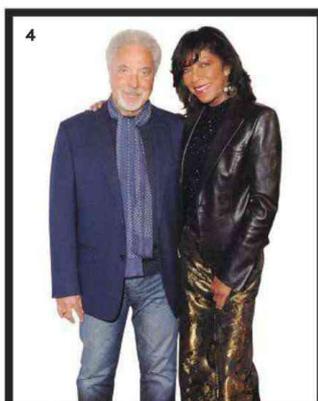
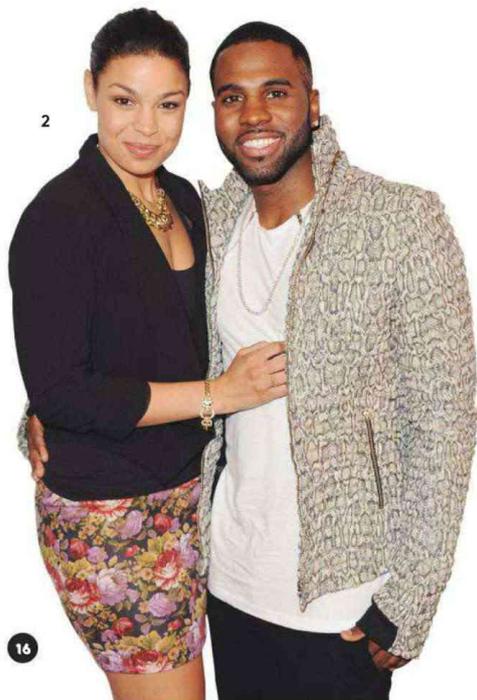
2 Lucky in love: Singers and lovebirds **Jordin Sparks** and **Jason Derülo** show the strength of their union at the NARM Music Biz 2013 Awards Dinner Party on May 9 in Century City, Calif.

3 Epic Records' **Cher Lloyd** proudly displays her second RIAA gold award for her single "Oath" at the 2013 Music Biz Awards. She's flanked by RIAA chairman/president **Cary Sherman** (left) and NARM president **Jim Donio**.

4 She and Mr. Jones: **Tom Jones** and **Natalie Cole** hit the red carpet at the NARM Music Biz 2013 Awards Dinner Party.

5 Elektra artist **Ed Sheeran** receives his first RIAA gold album award for + at an RIAA/WhyMusicMatters.com listening party on May 11 in Washington, D.C. Smiling with him are RIAA's **Liz Kennedy** (left) and **Cara Duckworth Weiblinger**.

6 Higher education: On May 11, more than 1,000 graduates received degrees from Boston's Berklee College of Music, its biggest class ever. Swelling the ranks were (from left) **Annie Lennox**, **Willie Nelson** and **Carole King** (with Berklee president **Roger H. Brown**), who received honorary doctorates.



"Daniel Glass really, truly cares. We call him Uncle Danny." —Ben Lovett

ASCAP Goes Pop, Napa Spins Rock

Mumford & Sons' Ben Lovett honored friend, mentor and Glassnote founder Daniel Glass with the presentation of SESAC's Visionary Award, while the Black Keys, Kings of Leon and Zac Brown Band ignited Napa, Calif., at the inaugural BottleRock fest.

1 He's a vision: Glassnote founder Daniel Glass celebrates his Visionary Award with SESAC executives and presenter Ben Lovett of Mumford & Sons at the 17th annual SESAC Pop Awards at the New York Public Library on May 13. From left: SESAC's Trevor Gale, Linda Lorence Critelli and Stephen Swid; Lovett; Glass; and SESAC's Jamie Dominguez.

2 Spread the love: Hip-hop artist/producer Swizz Beatz (left) on the red carpet with Michelle Williams and songwriter Rico Love at the SESAC Pop Awards.

3 Songwriter Jacob Luttrell took home a SESAC Award for song of the year for "Tonight (I'm Lovin' You)" by Enrique Iglesias.

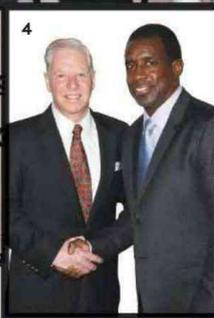
4 Shake it up: SESAC's Stephen Swid and Trevor Gale.

5 Warner Bros.' Mike Sherwood, Goo Goo Dolls' John Rzeznik and Billboard's Silvio Pietrolungo and Keith Caulfield talk shop during the NARM conference held May 6-9 in Los Angeles.

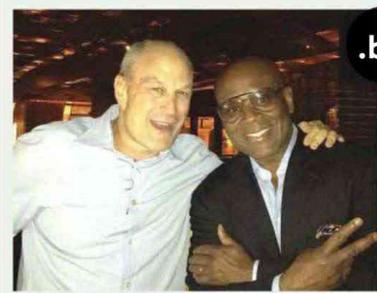
6 On tap for this year's Fourth of July Jam in Philadelphia will be John Mayer and hometown heroes the Roots. The concert will air on VH1. Announcing the lineup on May 9 at Philly's Top of the Tower were Tariq "Black Thought" Trotter of the Roots, VH1's Tom Calderone, Live Nation's Geoff Gordon, ESM Productions' Scott Mirkin and SEFG's Shawn Gee.

7 Spill the wine: Dan Auerbach of the Black Keys toasted the crowd on the second day of the inaugural BottleRock Festival at the Napa Valley Expo on May 10 in Napa, Calif.

8 Clear Channel Media & Entertainment's "State of Listening in America" event got some rock star swagger from singer Rod Stewart, who posed with Crispin Porter & Bogusky's Jason Gaboriau and Katie Kempner on May 9 in New York.



INSTAGRAM US! #BACKBEAT



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Power couple: Universal Music Group East Coast Label Group chairman/CEO Barry Weiss (left) and Epic chairman/CEO Antonio "L.A." Reid ran into each other at New York's Nobu 57, as Weiss celebrated the success of Mariah Carey's new single, "Beautiful." @its_nata: Bawses #iareid #barryweiss at nobu 57 @billboard #backbeat.

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



GO TIME TRAVEL ESSENTIALS

TALK

Aaron Bay-Schuck

With headphones at the ready, Los Angeles-based Atlantic Records senior VP of A&R Aaron Bay-Schuck has his travel routine down to a T. That's a good thing, as the man who signed Grammy Award-winning performer/songwriter/producer Bruno Mars averages 50-60 days a year on the road, most recently touching down in New York for meetings at Atlantic headquarters, Nashville for writing sessions and Chicago to take in a performance of his latest signing, R&B artist Trevor Jackson. His favorite travel indulgence? Room service, of course.

MY TRAVEL PLAYLIST

It usually consists of the tracks, songs and artists I am working on at that time. I am listening to things so quickly when I am in the office that listening on the plane allows me to spend more time with the music without distraction.



ARTISTS JUST ADDED TO IPOD
Daft Punk's "Get Lucky,"
Robin Thicke's "Blurred Lines"
 and the new **Major Lazer** album
Free the Universe.

RECENT DOWNLOADS TO IPAD

"**Mad Men**"—I am all caught up now. "**The Wire**" is next. I like to buy physical books more than digital. **Clive Davis'** latest autobiography is my most recent.

KEY APP

Uber Taxi is amazing when traveling.



TRAVEL BAG I SWEAR BY

I have a trusty shoulder bag that carries all the necessities—laptop, headphones, power cord, an iPad, a book and the essential toiletries.

ITEM OF CLOTHING I ALWAYS PACK

I have a lucky pair of **Paul Smith socks**.

FAVORITE KICKS TO TRAVEL IN

My **Jack Purcells**, which I've had for years—comfy, and easy to slip on and off when going through airport security.



ON-THE-GO SNACK
Krave beef jerky, chili lime flavor.
 Game-changer.

GO-TO MAGAZINES IN FLIGHT
Rolling Stone and **Billboard**.

FAVORITE AIRPORTS TO FLY IN OR OUT OF

My favorite airport to fly out of is **Burbank** because it is empty—you can breeze through security, and it usually means I am on a short flight. My favorite one to fly into is **LAX** because it means I'm home. **Denver, Dallas** and **Atlanta** get honorable mentions for having great food courts. ●

T & E Report

Porto, Portugal
Optimus Primavera Sound Festival
 May 30-June 2



BROWSE An offshoot of Barcelona's Primavera Sound, Porto's **Optimus Primavera Sound** (optimusprimavera.com) takes over the Portuguese city's **Parque de Cidade** for the second time this May 30-June 2. The 2013 lineup spans generations of cool, from Rodríguez to Nick Cave & The Bad Seeds to Blur to current zeitgeisters Grizzly Bear, James Blake and Savages, as well as Portugal indie sensations PAUS, Dear Telephone and the Glockenwerk. With its ancient streets and picturesque waterways, OPS director **José Barreiro** insists the fest has "the best urban site in the world to host a festival like this one." **Alvaro Costa**, RTP radio host of Portugal 3.0, describes Porto as

says great nighttime action also happens in the bars around the **Clérigos** area. For something a little more chic he suggests heading to **Rua Passos Manuel**. Shopping and culture vultures gravitate to the streets around **Miguel Bombarda**, which Universal Music A&R rep **Tiago Palma** says is "great for art galleries, antique shops and new fashion."

STAY One of the most exquisite new hotels anywhere is **the Yeatman** (the-yeatman-hotel.com), run by Brit expat **Adrian Bridge**. With the hotel's spectacular position above the city, Universal Music business development project manager **João Barros** visits it for one of the best views in town. It features weekly fado (Portuguese folk) performances. The sleek **Sheraton Porto Hotel & SPA** (sheraton.com/porto) is the festival's official hotel.

EAT Bridge, who is also CEO of top Port wine producer the **Flaggate Partnership**, says the Mediterranean climate on the coast provides the conditions for the unique aging of Porto's hallowed namesake spirit. The hotel and its eponymous gourmet restaurant offer a variety of epicurean Port experiences. For a definitive local meal, Barros insists on **Conga** (conga.pt) "for the famous local dish Francesinha." But for local celeb spotting, OPS head of brand activation **Pedro Moreira da Silva** recommends **Cafeina** (cafeina.pt), "a sophisticated choice for great food with Portuguese inspiration." Sony Music Portugal GM **Paulo Junqueiro**

suggests just heading to the chic district of **Ribeira** "for great restaurants like **D. Tonho** [dtonho.com]," renowned for its river views and seafood specialties like Portuguese codfish casserole. Costa loves "the seaside cafes, particularly along **Senhora da Luz**, where I bumped into Robert Plant."



PLAY Barros raves about the futuristic, Rem Koolhaas-designed **Casa da Musica** (casadamusica.com), "now an architectural landmark hosting huge artists in every genre." Its monthly Clubbing night draws top DJ talent like Jeff Mills. Junqueiro is partial to the high-tech **Hard Club** (hard-club.com). But Durães gravitates to the smaller venues, "like **Plano B** [planoport.net] and **Armazém do Chá** [armazemdocha.com], which have this cool vibe where bands and audience mingle spontaneously." For getting your groove on, Palma recommends **Passos Manuel** (passosmanuel.net) and **Maus Hábitos** (maushabitos.com): "They're just door-to-door with the **Oporto Coliseum** [coliseudoporto.pt], which makes them perfect for an after-concert drink and dance."

—Ken Scrudato



Clockwise from left: The view at Optimus Primavera Sound; grilled salt cod dish at D. Tonho; the interior of Casa da Musica; **Tiago Palma**.



"a cross between Portland [Ore.] and areas of Seattle, with a bit of the old SOMA in San Francisco." But blues rock icon **the Legendary Tigerman** (think of him as Portugal's Jack White), who has collaborated with Peaches and Asia Argento, reveals that it becomes "a really mysterious city at night." DJ/music blogger **Davide Pinheiro** points hip-seekers downtown to "the **Artes em Partes** building and around for vintage stores, and the north of **Avenida dos Aliados** for nightlife." **Joaquim Durães**, director of venerated indie label **Lovers & Lollypops**,



Gear

Basement Beatmaster

From Drake to Eminem, the biggest guns in hip-hop call on Boi-1da for big-time hits

It's hard to imagine a more unassuming hit factory than Boi-1da's home studio in Whitby, Ontario, which is 45 minutes from downtown Toronto. On a well-kept block of identical, modest McMansions, in a house he shares with his daughter, his sister/assistant and her two kids, in the basement next to the boiler room, is a small, sparse room containing a laptop, a pair of small keyboards and a few speakers. "I love working at home," says Boi-1da (aka Matthew Samuels), 26, dressed comfortably in black jeans, socks and a burgundy T-shirt bearing the letters OVO, the crew of his go-to collaborator, Drake. "Sometimes I literally won't leave for a week, until I have to go get groceries. I'll come out with crazy beats and a crazy beard."

The key to the stripped-down setup is a MusicXPC laptop running FL Studio, formerly known as Fruity Loops, the cheap, cult-favorite software favored by a small but devoted cadre of dance and hip-hop beat-makers, including Afrojack and Lex Luger. "It's very easy to use," Boi-1da says. "You can get your ideas out quickly. I see other producers doing a lot of knob-turning and button-pushing just to get one sound. I just drag and drop. I made the beat to Drake's 'Headlines' in 10 minutes."

Boi-1da pirated the program back in high school ("I didn't have any money") and stuck with it even as his discography expanded from Drake's early mixtape material, to his 2009 breakthrough "Best I Ever Had," to nearly every boldface name in hip-hop, including Rick Ross, Lil Wayne and Eminem. The latter, perhaps looking to reproduce the Grammy-winning success of their first collaboration, 2010's "Not Afraid," recruited Boi-1da again for his upcoming eighth studio album. "I can't say anything about it," Boi-1da says. "His manager will kill me. I've been warned five times already!"

Boi-1da's humble, self-described "man cave" was also the birthplace of forthcoming songs by Wale, Kelly Rowland and, of course, Drake. The only clue to its outsized musical importance are the ASCAP Awards, Grammy certificates and gold and platinum plaques that line the hallway leading from the kids' playroom. "I try to act like I don't have any of these," Boi-1da says. "That's the only way you can keep out doing yourself." —Alex Gale



1 Name: Boi-1da

Provenance: Born in Jamaica, then immigrated to Canada.

Big break: Produced Drake's breakthrough hit, 2009's "Best I Ever Had."

Award winner: 2011 ASCAP Pop Music Awards songwriter of the year (with co-producer Noah "40" Shebib) for Drake's "Over," which also won a Grammy.

On his relationship with Drake: "We're the one-two punch combo. When I first worked with him, I knew right away: 'This is the guy I wanna make music with.' He's the first artist I worked with that I actually believed in."

Coming up: Producing for Eminem's new album, Drake's *Nothing Was the Same*, Kelly Rowland's *Talk a Good Game*, Wale's *The Gifted* and his own artist, Ben Stevenson.



2



3

1 His easiest-to-please critic, 10-month-old nephew **Micah**: "He dances to anything. You can just clap your hands and he starts jumping around."

2 Apex 480 multipattern microphone: "I bought it to experiment with vocals—not me singing per se, just random sounds, like my nephew talking. I went to a session with Timbaland, and he would make a stupid noise on the mic, use it as a drum, and it would sound amazing. He really inspired me."

3 His on-the-go studio: "Everything fits comfortably in there—my laptop, my external hard drive, a few other things. I would never check that. I see them just toss bags at the airport."

4 MusicXPC laptop: "It's a Canadian company. They build laptops specifically for music. It's as quick and as powerful as a Mac. Well, mine not so much anymore, 'cause I loaded it up with so much crap."

5 Batman guitar: "I won that at Six Flags in L.A. It was a three-point shot game. I hit, like, four threes to win it. A string is broken, and it's definitely out of tune, but it looks good."



5



4

"It doesn't matter what you use. I don't read music or play an instrument. It's about the feel, and your love for music."



Shot Callers

Macklemore & Ryan Lewis aren't just making records, they're setting them: biggest-selling download of 2013, the first duo to send their first two singles to No. 1 on the Hot 100. And they've done it all their way—letting the industry come to them, not the other way around
BY MARISA FOX

Photograph by
Ian Travis Barnard



the North End and then I did a program called Running Start, which was like a community college. I never got a chance to climb any kind of social ladder anywhere. I was more into making music—and doing hallucinogenic mushroom voyages.”

Influenced by the free-thinking style of Del the Funky Homosapien, the Hieroglyphics Freestyle Fellowship and other alt-rap acts, Macklemore would go off into Seattle’s outlying forests and trip as a means to soul search and be creative. “I’m always in a process of trying to find out who I am and why I’m here,” he says. “And that hasn’t changed. That’s what *The Heist* is about.” A summer spent at the School of Visual Arts in New York when he was 17 helped him further explore his identity, though not quite in the fashion of his rustic, psychedelic sojourns. “I would go to thrift shops and buy really crazy outfits, and put them on and drink malt liquor and call myself ‘Professor Macklemore,’” he says. “I wore a lot of plaid, bell bottoms, older golfer, grandfather-type outfits. I didn’t want to look like anyone else.”

According to his brother, Macklemore has long had a distinctive flair. “He was always wearing crazy outfits,” says Tim Haggerty, 26, who sang on the duo’s VS. EP. “He’s always been an eccentric person and always liked clothes. And I also noticed that the things he would wear would become trends a few months later.”

The get-ups somehow helped free him up to write about topics that mattered to him. “The first song I remember writing that I really liked was about Martin Luther King Jr. I guess I’ve always been into consciousness-raising. What I tend to write about falls into four categories—spiritual, social, personal and fun.” Indeed, as funny as “Thrift Shop” is, it’s one of *The Heist*’s two songs that take on consumerism, and the feel-good “Can’t Hold Us” is about rising above one’s own fears, with Macklemore’s lyric about “looking for a better way to get out of bed” taking on deeper meaning if you know about his own struggles.

Shortly after meeting Lewis, a serious guitarist/producer and photographer/visual artist who was 17 at the time, Macklemore entered rehab on OxyContin abuse. He had also met Tricia Davis, a former nurse who became his fiancée earlier this year. She now acts as the duo’s road manager/video producer in addition to wearing many other hats. “I’d had some success in 2005 as Macklemore,” the rapper says. “But being broke, having no career anymore was my rock bottom.”

He emerged from rehab in 2008 a new man, and has been sober ever since, except for a slip with cough syrup in 2011. These days, he tries to head to meetings as often as he can, though being on the road proves arduous in terms of trying to find one that fits with his schedule. “Tricia tries to make sure I get to where I need to,” Macklemore says. “Because it’s tough, this lifestyle.”

Indeed, backstage before a gig at Amherst College in Massachusetts, the rapper has the dark under-eye rings that are evidence of more than nine months of nonstop shows with a couple of days off a month to regroup with family in Seattle. It’s this relentless schedule that breaks many a resolved soul. “I tend to be an overindulger in general,” he says, confessing to a weakness for shopping—yes!—and candy. “Like I’ve just eaten two bags of chips and I had a shitload of candy from a gas station last night. I don’t have moderation in my life. I really have to work on it. So with drugs and alcohol, I had no moderation. Smoking weed and drinking hindered my creative process. They were the veil over my eyes. It never really worked for me, in terms of being prolific.” And there’s no room for that now.

“We’ve been flying every other day,” says Macklemore, sipping on tea because coffee is another thing he doesn’t touch. “We feel lucky when we get in a bus for a week. This will be our third U.S. tour in the fall, after hitting festivals and touring Europe this summer. We used to play 1,000-cap rooms. We just sold 6,300 tickets in an hour in Paris.”

Though they seem an overnight sensation, the two have been working solidly for about eight years, since Lewis friended Macklemore on Myspace. “He recorded a track called ‘Welcome to Myspace,’ and there wasn’t anything like it at the time. No one was writing about meeting women on Myspace or checking your messages over and over again,” says Lewis, 25, who was into the early-2000s thrash metal scene that included Skrillex’s band From First to Last. According to Macklemore, he released the song in 2004 and emailed it to Myspace founder Tom Anderson, who blasted it to his millions of friends on the social network. It was a powerful early lesson in the reach of social media. “I remember opening my email and there were thousands of emails,” Macklemore says. “I thought someone had hacked into my computer. At the time, Myspace wasn’t at its peak. If he would have done that at its peak, it would have really been insane.”

Or perhaps, it would have been similar to the response “Thrift Shop” got when it was released in the fall and went viral, garnering more than 36 million YouTube views so far. “It was very much like a ‘Thrift Shop,’ in the sense that you pull in certain people with a fun track, and then they delve deeper and realize there’s a whole body of other songs that sound like nothing like it,” Macklemore says. So far the strategy has worked for the pair, who started with no money, working out of a studio the size of “two freight containers on a boat,” Lewis says. “We never had an investor. We found our small-ass place on Craigslist and everything we earn goes back into the business.” Their modus operandi: record a mixtape in their studio, offer it as a free download,

shoot a video themselves and upload it to YouTube, then pump out remixes of their tracks from other producers. “We had to make sure those songs had the biggest life expectancy they could, because things were taking so long for us,” Macklemore says. “That free mixtape we were supposed to make in two weeks took nine months. That was VS.” Songs from the 2009 EP have indeed had a long life—Macklemore and Lewis released a remix of “Oterside” less than a month ago.

RIGHT NOW, “SAME LOVE” FROM *THE HEIST* IS enjoying its own second life. Released last July, the pro-gay rights song became an anthem for Washington state’s Referendum 74, advocating gay marriage equality. A top 30 alternative hit, it climbs to No. 78 in its ninth week on the Hot 100. The song, like “Thrift Shop,” has personal resonance for Macklemore, who has two gay uncles and a gay godfather. “We grew up in a gay part of Seattle, too,” his brother Tim says. “We didn’t realize there was anything different about it.” Like all of his songs, Macklemore distills a larger topic through the prism of his personal experience. In this case, he raps about thinking he might be gay because he loved to draw and kept his room neat. He enlisted the aid of local singer/songwriter Mary Lambert to lend vocals and lyrics to the chorus (“I can’t change even if I try, even if I wanted to/My love, she keeps me warm”). The lesbian performer remembers being awe-struck when she first met the pair, who had become local celebrities in the Seattle scene at that point.

ast fall, when their irrepressible hit “Thrift Shop” started to blaze up the charts and they were about to begin the tour for their first album, Macklemore & Ryan Lewis had a dilemma: how to sell a \$25 concert T-shirt for a song that talks about buying a whole wardrobe with “\$20 in my pocket.”

“It didn’t make much sense,” says Wanz (aka Michael Wansley), whose Nate Dogg-like vocals anchor the track’s chorus. “The consensus was, ‘Why do it?’ So we didn’t.”

This may seem like a poor merchandising decision, but it’s illustrative of how these unlikely hip-hop stars do business. Many of their choices—starting with releasing their debut, *The Heist*, independently last August to the topics they rap about—seem counterintuitive in an age when acts rely on brand sponsors for tour financing and crucial revenue, and major labels for marketing and radio promotion, to say nothing of rap’s long-standing celebration of swag and flash. But the soft-spoken duo from the Pacific Northwest wouldn’t have it any other way. Or as Wanz says, “It’s like the emperor is actually wearing the clothes. They check themselves with everything they do.” Even merchandising, it seems.

If they’ve missed out on some T-shirt revenue, they’ve made up for it elsewhere. This week, the duo’s second single, “Can’t Hold Us,” tops the Billboard Hot 100 for a second week. Its ascension made chart history: Macklemore & Ryan Lewis are the first duo to have its first two singles

reach No. 1 on the chart. (“Thrift Shop” held the top spot for six weeks.) *The Heist*, which debuted at No. 2 on the Billboard 200 in October, has sold 703,000 copies, according to Nielsen SoundScan. “Thrift Shop” has moved another 6.2 million units (5 million of those in 2013, making it the best-selling download of the year to date), and “Can’t Hold Us” accounts for 2 million more.

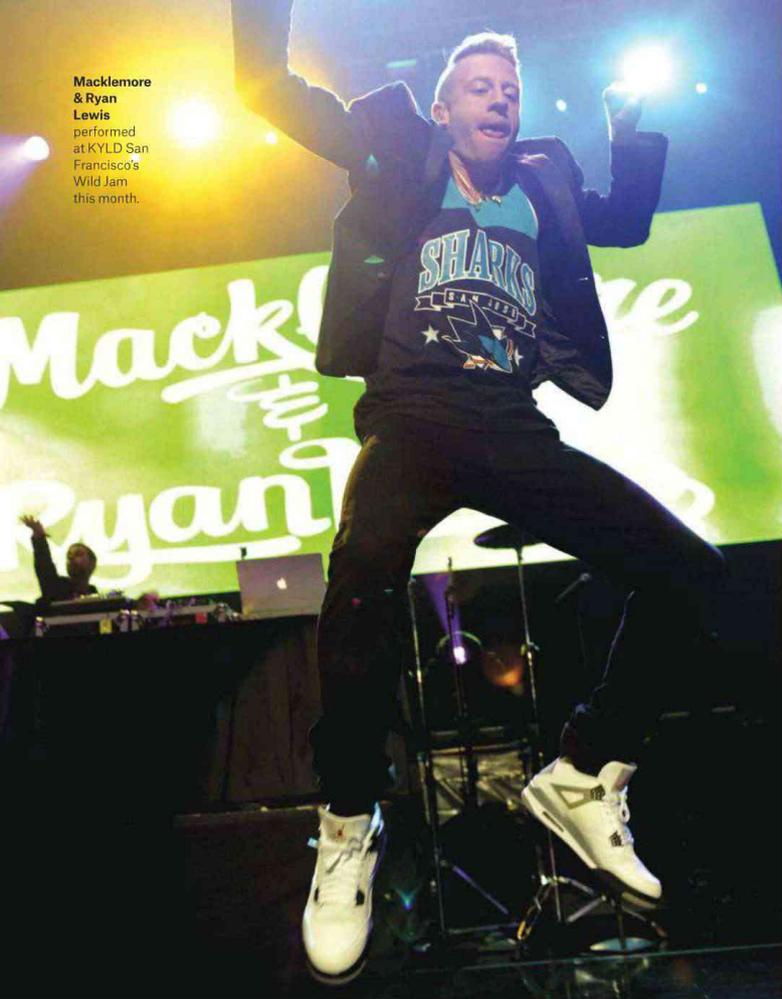
To understand how two white guys from Seattle turned into the biggest new hip-hop/pop act of 2013, you have to go back to the ‘90s. That’s when Macklemore, otherwise known as Ben Haggerty, first heard Digital Underground’s “The Humpty Dance,” a track whose unstoppable funk beats were matched by rapper Shock G’s comic delivery and mock-pimp styling. “I was only 7 at the time,” Macklemore recalls. “I dubbed the tape from a friend who was older than me and became obsessed.”

Obsession meant constantly listening to Digital Underground’s album *Sex Packets*, then immersing himself in any hip-hop he could find. “I would sit outside and listen to music all day long,” says Macklemore, a 29-year-old whose pale, freckly complexion and ginger-colored hair make him seem as much suited for an office job as being a rap star. He started mimicking Shock G’s Humpty Hump sartorial esthetic, too, and rhyming at local block parties. “This was pre-Internet as a way to get your music out,” he says. “So I had to do shows, but I was too young. Freestyling on the street or in the park was where I honed the craft.”

Though he began high school at Garfield, whose alums include Quincy Jones, Bruce Lee and Jimi Hendrix, he was whisked out after his mom noticed he was more into partying than studying. “It was pre-gentrification of Seattle’s Central District. And I wasn’t going to class and I was doing a bunch of drugs and drinking. So my parents put me in a predominantly white school in

“We would never align ourselves with a brand. We’ve been offered. But that’s not what we’re about.”
—Ryan Lewis

Macklemore & Ryan Lewis performed at KYLD San Francisco's Wild Jam this month.



"I had about two to three hours to compose the song, then I had to drive down to their studio and record it," she says. "The song is my story. I grew up in a Pentecostal church, then went to an evangelical high school, and I was really ashamed of who I was. I was constantly apologizing for being in love with a girl. So to be able to write about something I felt so passionate about felt like fate."

When Lambert sang the chorus to them that night, Macklemore and Lewis were teary-eyed. "It was really special to me that they appreciated everything I did," she says. "And because we share the rights to the song, I get to release my version of it, called 'She Keeps Me Warm,' in June." Both Lambert and Wanz, who co-wrote and sings on "Thrift Shop," talk about their deal being "completely fair." Though they were paid for their session work—"I got a call in the middle of the night, drove to their studio and walked out with \$250 and never thought I'd hear from them again," Wanz says—they are now reaping profits along with the twosome, who own all rights to their music since they are independent. Lambert, Wanz and Ray Dalton (who sings on "Can't Hold Us") tour with Macklemore and Lewis, but are also encouraged to pursue their careers. "[Macklemore] would plug my album in front of thousands of people," she says. "[He] came to my CD release show and texted me right after and said he cried four times."

Unlike most pop acts who rely on stars to supply guest vocals to boost their single, Macklemore and Lewis have turned to Seattle talent who were unknown until now. Wanz is a 51-year-old former rocker (and former addict) who was part of the grunge scene (and friends with late Alice in Chains singer Layne Staley) and worked a 9-5 tech job until recently. Dalton, who just turned 23 and comes from a gospel group called the Total Experience Gospel Choir, talks about the "family vibe" the duo has created. Lewis' girlfriend Jackie Ganger runs the merch table. "There's no drugs, not a lot of partying. We're kind of boring," Dalton says. "On our rider we have tea, lemon, ginger root, healthy granola bars, almond, almond butter and organic bread. We just opened for DMX and their rider had alcohol, cookies, cigarettes. So ours is pretty good. And there's very little fighting. We're good at communicating."

That doesn't mean the duo doesn't have its detractors. There's a current of Internet hate out there dismissing "Thrift Shop" as a novelty song, as faux rap or fake anti-consumerism. Stoking the last charge: In the *Heist* song "Wings," Macklemore talks about taking the "swoosh" off. But at the show, he struts the stage with Nikes on his feet.

"It's not like I'm going to wear Birkenstocks for the rest of my life," he jokes. "I love sneaker culture and always will. But it's a matter of holding ourselves accountable to the brands we wear and how we define ourselves." Ironically, the NBA picked up the song for a spot promoting All-Star Week. The lyrics were altered and the anti-Nike sentiment was toned down—and Macklemore was called a sellout. "Yeah, the NBA are capitalists, but so are you because you own clothes and a phone and probably a computer. Word," he wrote on his website at the time.

"We would never align ourselves with a brand," Lewis says. "We've been offered. But that's not what we're about. We're now working with a friend who's a designer and custom makes things for us, like the outfit Macklemore wore to the MTV Movie Awards. But that's different. If a brand

that's in every mall in America wanted us to help them make a ton of money, we wouldn't be interested." By "align," Lewis means something closer to an endorsement than, say, a synch—"Can't Hold Us" was used for a Miller Genuine Draft ad last year in the United Kingdom (and again starting in February for Microsoft Outlook). "That enabled us to press our record back in the fall," Lewis says of the Miller ad. "We had just been in the studio, we hadn't been on the road, and that's been our main source of income. We needed money to press our record."

It's a slippery slope, to be sure. But as Macklemore sees it: "What allows us to have more integrity? Signing with a major label or lending out snippets of our songs to a few commercials that we get to vet?" he asks. "If I can retain my independence by lending a track to Miller, I'll do it." And how does something like a Miller beer commercial jive with his sobriety? "I don't have a problem with alcohol," he says. "I had a problem with me on alcohol. Plus, they used the part of the song that I'm not on. We're not in the commercial. And I'm certainly not standing there with a tall can telling you to drink up."

Some may say he's splitting hairs to justify lending his music to a commercial. The two make a point—on record and in interviews—of their independence, and see this as a way of working the system to their own advantage: making the money they need to continue to operate independently, on their own terms, without compromising their spirit. "You have to be pretty smart to be able to do what they're doing," says their manager, Zach Quillen.

They do it with the help of Alternative Distribution Alliance, the independent distribution arm of the Warner Bros. label, which has a one-album deal with Macklemore and Lewis to handle distribution of *The Heist*. When the album debuted solidly and "Thrift Shop" began gaining traction at radio, the duo connected with Warner Bros. for a similar one-off deal to handle radio promotion. "Warner had never done this," Macklemore told *Billboard* in January. "That's the interesting thing about where the record industry is right now: You have major labels that are willing to take unconventional approaches because the old model is crumbling in front of us."

Macklemore and Lewis see themselves as DIY outsiders, and indeed they developed their music without any external pressure or goals imposed on them. They were, in effect, their own A&R department. "No two songs are alike because they don't approach any two songs the same way," Wanz says. "And they wouldn't be able to do that if they were signed to a major label because the music industry is based on what they think people will buy."

Lewis—who bears a tattoo with author Malcolm Gladwell's phrase "10,000 hours," a reference from his book "Outliers" to the amount of time it takes to truly master something—seems to have cracked the code of music industry entrepreneurship. "He's always had an insane work ethic," says his father, Scott Lewis, who has worked for nonprofits his entire career. "When he first picked up guitar in grade school, he'd practice for three to four hours at a time. And when he started putting together his music, he taught himself computer graphics and put together a website that looked professional." He also taught himself photography and made contacts in the music business early on by shooting bands. "His talents go in many different directions," Scott says. "But I'm most proud of their lyrics, that they don't degrade women, which so much of rap is about."

Perhaps Lewis' family deserves huge credit for helping keep the pair grounded. Not only was he involved with community outreach projects, like building orphanages or teaching music to kids whose parents were incarcerated, he grew up with a mother who is HIV-positive, the result of a blood transfusion after she gave birth to Ryan's oldest sister. "Their authenticity comes from a real place," Scott says. "When they fly, they take JetBlue or Southwest Airlines, and fly coach. And they've invested everything they've got back into their operation." The profits they've earned have helped them move out of a closet-size studio into a much larger office space. And Ryan's been able to indulge in the latest recording and production equipment for their studio.

"There's nothing a major could offer us that we can't do ourselves," says Macklemore, still enjoying tea time before set time. "Maybe we're not as prolific as we could be if we were a different type of group, but we're more fulfilled creatively. I'd much rather be 80 years old and say, 'I've put out five albums that really meant something to me,' than put out 50 that made a shitload of money and didn't mean anything to me." ●

Team Macklemore & Lewis

ALBUM TITLE: *The Heist*

LABEL: Macklemore & Ryan Lewis LLC

RELEASE DATE: Oct. 9, 2012

MANAGEMENT: Zach Quillen

PRODUCER: Ryan Lewis

A&R: Ben Haggerty, Ryan Lewis, Zach Quillen

STUDIO: Macklemore/Ryan Lewis Studios, Seattle

PUBLISHING: Macklemore Publishing/Ryan Lewis Publishing (BMI)

BIG DEALS: Microsoft Outlook TV synch ("Can't Hold Us")

TOURING: Summer festivals, fall headlining world tour

BOOKING AGENTS: Peter Schwartz and Joshua Dick (domestic); James Rubin (international), the Agency Group

UPCOMING TV: Billboard Music Awards (May 19), "Good Morning America" (Aug. 16)

PUBLICITY: Carrie Tolles, Shore Fire Media

ATTORNEY: Ed Pierson

SITES: Macklemore.com, Facebook.com/macklemore, YouTube.com/ryanlewisproductions

TWEETS: @Macklemore, @RyanLewis

Sony/ATV Rides High

Martin Bandier's team maintains its dominance in the publishing space in the first quarter, but indie Kobalt is nipping at its heels

By Ed Christman

Sony/ATV Music Publishing stands firmly as king of the hill for both the publishing and country quarterly rankings.

For the first quarter, Sony/ATV, which administers EMI Music Publishing, compiled a 22.4% share, which, while down from the previous quarter (25.8%), is good enough to hold a commanding lead over No. 2-ranked Kobalt Music Group. In country, Sony/ATV's lead is even more compelling: Its 23.8% share is more than double that of the 10.6% posted by the No. 2-ranked country publisher, Warner/Chappell Music.

As the leading publisher, Sony/ATV had a share in 47 titles among the top 100 radio songs for the quarter, including the No. 2 track, Taylor Swift's "I Knew You Were Trouble"; Swedish House Mafia's "Don't You Worry Child," featuring John Martin (No. 5); and Calvin Harris' "Sweet Nothing," featuring Florence Welch (No. 11).

Radio airplay was calculated based on the overall top 100 detecting songs from 1,551 U.S. radio stations that Nielsen BDS monitored electronically for the period of Jan. 1-March 31. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs. For the country ranking, BDS monitors 209 U.S. country stations.

While Sony/ATV is riding high, Kobalt keeps chipping away at its lead, at least in the pop arena. The company finished the first quarter with 17.3%, an improvement over the 16.5% it had in the fourth quarter as well as a better performance than the 14.1% it had in first-quarter 2012. While Kobalt used to serve as only an administrator, the company made its entrée into publishing-asset ownership with its acquisition of the B-52s' catalog. In addition to having a share in "Don't You Worry Child" and "I Knew You Were Trouble," Kobalt has a share in the No. 3 song, the Lumineers' "Ho Hey." Overall, Kobalt owned a piece of 29 titles among the top 100 radio songs.

Universal Music Publishing Group is right behind Kobalt with 16.5%, up from the 15.9% it had in the fourth quarter as well as an improvement on the 15.6% it had in the year-ago period. While UMPG trails Kobalt in market share, it placed more songs in the top 100 than any other publisher, except for Sony/ATV. UMPG's 37 songs include a share in the No. 1 track, Bruno Mars' "Locked Out of Heaven"; "Don't You Worry Child"; and Maroon 5's "Daylight" (No. 7).

Warner/Chappell placed fourth with a 14.22% share, up a couple of ticks from the 14.19% it had in the prior quarter, and an improvement over the 12.1% it had in 2012's first quarter. Warner/Chappell nearly matched UMPG's song tally, with 36 titles among the top 100. Warner/Chappell's top songs included "Locked Out of Heaven," "Daylight" and Justin Timberlake's "Suit & Tie," featuring Jay-Z (No. 8).

Coming in at No. 5, BMG Chrysalis posted its third-highest share since first appearing on the publisher rankings

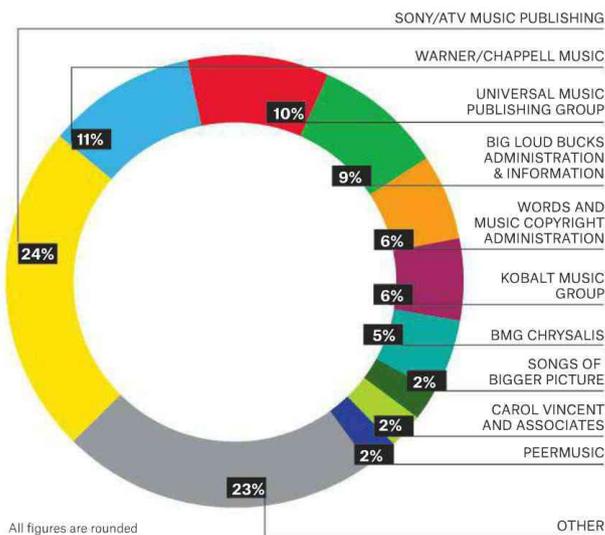
Inside Passage Music places sixth, based solely on its 100% stake in Macklemore & Ryan Lewis' "Thrift Shop."

TOP 10 PUBLISHERS AIRPLAY CHART



Percentage calculations based on the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART



Percentage calculations based on the overall top 100 detecting songs from 209 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

in second-quarter 2010. Its 7.2% share bests its fourth-quarter showing—5.3%—but not its year-earlier take—8.1%. BMG placed 19 titles among the top 100 radio songs, including the No. 6 track, "Scream & Shout," by Will.i.am & Britney Spears; P!nk's "Try" (No. 9); and Kelly Clarkson's "Catch My Breath" (No. 13).

Making its debut in the rankings, Inside Passage Music ranks sixth with a 2.7% share, based solely on its 100% stake in the No. 4 song, Macklemore & Ryan Lewis' "Thrift Shop," featuring Wanz.

For the second quarter in a row, Big Loud Bucks Administration & Information commands a top 10 ranking, this time at No. 7 with a 2.6% share. That's an improvement over the 1.7% it had in the prior quarter. Big Loud Bucks had six songs in the top 100, including No. 26, Tim McGraw's "One of Those Nights"; Blake Shelton's "Sure Be Cool If You Did" (No. 39); and Dierks Bentley's "Tip It On Back" (No. 50).

Downtown Music Publishing, which has now appeared in the top 10 for five consecutive quarters, tallied a 2.2% share, which is down from the 3.9% it had in the prior quarter, but better than the 1.1% it turned in for first-quarter 2012. The company placed eight songs in the top 100, including the No. 17 song, Phillip Phillips' "Home"; Ke\$ha's "C'Mon" (No. 27); and Katy Perry's "Wide Awake" (No. 55).

With five tracks among the top 100 radio songs, SONGS Music Publishing ranks ninth with a 1.6% share (see story, page 26). Its titles include "Catch My Breath"; the No. 53 song, Jonn Hart's "Who Booty," featuring IamS.U.; and Florida Georgia Line's "Cruise Remix," featuring Nelly (No. 67).

Rounding out the top 10, Words and Music Copyright Administration tallied a 1.0% share, down from both the 2.2% it had last time and the 1.7% share it notched in first-quarter 2012. Like Downtown, the first quarter marks Words and Music's fifth consecutive showing in the rankings, as the pubbery placed three songs in the top 100: Carrie Underwood's "Two Black Cadillacs" (No. 30), George Strait's "Give It All We Got Tonight" (No. 75) and Brad Paisley's "Southern Comfort Zone" (No. 56).

On the Top Songwriters tally, Martin Karl Sandberg, aka Max Martin, ranks No. 1, with co-writes on "I Knew You Were Trouble"; "C'Mon"; Maroon 5's "Daylight" and "One More Night" (No. 14); and Justin Bieber's "Beauty and a Beat," featuring Nicki Minaj (No. 10). ●



Among the top 100 airplay songs this quarter were tracks by **Bruno Mars**, **Taylor Swift** and the **Lumineers** (from left).

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	TAYLOR SWIFT
3	JOHAN KARL "SHELLBACK" SCHUSTER
4 (TIE)	ARI LEVINE
4 (TIE)	PETER "BRUNO MARS" HERNANDEZ
4 (TIE)	PHILIP LAWRENCE II
5	MUMFORD & SONS
6 (TIE)	JEREMY FRAITES
6 (TIE)	WESLEY SCHULTZ
7 (TIE)	BEN "MACKLEMORE" HAGGERTY
7 (TIE)	RYAN LEWIS
8	ED SHEERAN
9	RICHARD ADAM "CALVIN HARRIS" WILES
10	SHANE MCANALLY

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

TOP 20 AIRPLAY SONGS

1	Locked Out of Heaven	Bruno Mars	ATLANTIC	276,804	
2	I Knew You Were Trouble	Taylor Swift	BIG MACHINE/REPUBLIC	259,613	
3	Ho Hey	Lumineers	DUALTONE	230,630	
4	Thrift Shop	Macklemore & Ryan Lewis	Feat. Wanz	MACKLEMORE/ADA	226,283
5	Don't You Worry Child	Swedish House Mafia	Feat. John Martin	ASTRALWERKS/CAPITOL	218,516
6	Scream & Shout	Will.i.am & Britney Spears	INTERSCOPE	192,796	
7	Daylight	Maroon 5	A&M/OCTONE/INTERSCOPE	191,161	
8	Suit & Tie	Justin Timberlake	Feat. Jay-Z	RCA	186,364
9	Try	P!nk	RCA	175,057	
10	Beauty and a Beat	Justin Bieber	Feat. Nicki Minaj	SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG	163,784
11	Sweet Nothing	Calvin Harris	Feat. Florence Welch	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION	149,637
12	Diamonds	Rihanna	SRP/DEF JAM/IDJMG	147,715	
13	Catch My Breath	Kelly Clarkson	19/RCA	143,200	
14	One More Night	Maroon 5	A&M/OCTONE/INTERSCOPE	139,951	
15	It's Time	Imagine Dragons	KIDINAKORNER/INTERSCOPE	138,684	
16	When I Was Your Man	Bruno Mars	ATLANTIC	138,361	
17	Home	Phillip Phillips	19/INTERSCOPE	136,303	
18	Girl on Fire	Alicia Keys	RCA	130,781	
19	I Will Wait	Mumford & Sons	GENTLEMAN OF THE ROAD/RED/GLASSNOTE	121,331	
20	I Cry	Flo Rida	POE BOY/ATLANTIC	117,488	

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Jan. 1-March 31.

Superstars like Kenny Chesney and Reba McEntire have cut Shane McAnally's songs.



The Prodigal Songwriter

Shane McAnally had to leave Nashville (and then return) to find success

By Ken Tucker

Songwriter/producer Shane McAnally, who recently scored two No. 1 country hits and a No. 1 entry on Billboard's Top Country Albums chart, is the textbook Nashville overnight sensation. "It only took me six months to get a record deal, but it took me 20 years to have a hit," McAnally says with a laugh.

McAnally moved to Music City after his freshman year at the University of Texas. Six months later, he signed a publishing deal, then an artist deal with Curb. Limited success followed. He charted three songs but none went further than No. 31 on the Hot Country Songs tally.

Frustrated, he moved to Los Angeles for a new start. "I was going to stay for three months and I ended up staying for seven years," he says. "Time slips away there. Besides [performing and recording a few indie CDs] I don't know what I did there for seven years. At the end of it I didn't have anything to show for it."

He returned to Nashville on a writing trip that yielded a top 15 country airplay hit for Lee Ann Womack, "Last Call." He's since had his songs cut by Reba McEntire, Luke Bryan, Uncle Kracker, Kenny Chesney, Jake Owen, Sheryl Crow, Lady Antebellum, Tim McGraw, Miranda Lambert and the Band Perry, among others.

Meanwhile, McAnally and fellow songwriter Luke Laird co-produced newcomer Kacey Musgraves' acclaimed debut, *Same Trailer Different Park*, which recently entered at No. 1 on Top Country Albums and spanned the left-field top 10 airplay single "Merry Go Round." McAnally's current success has placed him on Billboard's Songwriters Airplay chart (see page 25).

He's also in the studio with Kelly Clarkson and developing two unsigned acts, Sam Hunt and Old Dominion.

Your songs have been cut by everyone from Luke Bryan to Sheryl Crow to Lady Antebellum and Uncle Kracker. Why do they fit such a wide variety of acts?

One of my gifts as a songwriter is tapping into other people's gifts. That's one reason my songs are all over the map. I love so many songwriters in this town and when I sit down with them, I listen to them and then help. I don't always know the answer, but instinctually I know, "We're off there. Keep working on it until we get it right." The song is in the rock. You just need a chisel. The song is already there. You've just got to chip away everything around it.

The first time you met Kacey Musgraves was at a songwriting session.

We were introduced by Ashley Arrison, a mutual friend. There was instant chemistry. I wanted to hear everything she did, to know everything about her. She's from Texas—I always do well with people from Texas because we have a pride in where we're from and she reminded me of home. It was meant to be.

You had never produced anyone before. How did you and Luke Laird end up co-producing Musgraves' album with her?

Luke is a great engineer and also a great musician. I would direct these demo sessions and get us on track with the live band and Luke would take what we did and add his own magic in his own studio. When Kacey started looking for a deal and we took the demos around, she said, "These guys captured the sound. This is what I want to do." She met with everyone and she told every one of them, "These are my producers." We are all three a production team. It would not be the same without any of the pieces.

Who are your songwriting heroes?

Merle Haggard. Willie Nelson has written so many timeless songs. Kris Kristofferson. I'm still amazed how many people used to write these songs by themselves. I get to write with a lot of my heroes. Mark D. Sanders is a great friend and he's one of the all-time best. I learned from him that some days you're just there to support someone. They have something so perfect to say and they've already worked most of it out—they just need someone in the room to bounce things off of. [Another is] Bob DiPiero. These are people that I've watched since I was a kid, and now I get to sit in a room with them.

What's your advice for young songwriters?

Please be sure you have exhausted all other avenues. [laughs] The only reason I ended up succeeding is because I can't do anything else. I went to college. I took a million different jobs. I tried everything and I just couldn't make anything work except for music. When I hear people say, "I've been thinking about writing songs," I say, "Well then, think about something else." Because if you just decided you're going to be a songwriter, you're not a songwriter. It chooses you. ●

Name: Shane McAnally

Age: 38

First job: "I used to clean the parking lot at a barbecue restaurant. I was 13."

Writing philosophy: "I have to have had some sort of personal experience or have heard of something like that so that I can step into the character."

Hits: Lady Antebellum's "Downtown," No. 1 Country Airplay; the Band Perry's "Better Dig Two," No. 1 Hot Country Songs, Country Airplay; Kenny Chesney's "Come Over," No. 1 Hot Country Songs

Publisher: Smack Songs, administered by Universal Music Publishing Group

Manager: Robin Palmer, Little Blue Egg

Singing Their SONGS

All music publishing firms live for big hits, but SONGS Music Publishing is also in it for the long term

By Ed Christman

For all SONGS founder Matt Pincus talks about his firm's top songwriters, he more often comes back to music publishing companies that built value through the long haul.

"We are building this company the way publishing companies like Zomba and Rondor were built over a 30-year period, songwriter by songwriter, employee by employee. That's what we are trying to do," Pincus says.

By "we" he means his 30-person staff. That includes two employees who are now partners in the firm: Ron Perry, Pincus' first hire—who now serves as president, heads A&R and built the roster from the ground up—and Carianne Marshall, head of creative licensing, who was hired in 2006.

Nine years in, the company now has four offices in New York, Los Angeles, Nashville and London, where SONGS is just making inroads.

"I went to Nashville for four years before I found the right person," Pincus says of his partnership with high-profile music publishing executive Pat Higdon, and his firm Patrick Joseph Music, and which operates under the name PJM/SONGS.

Also typical of the company's long-term approach, a very high percentage of the SONGS staff is devoted to creative, with five full-time A&R people. The company also has four full-time synch staffers.

The SONGS roster consists of about 300 songwriters, all in different genres of music. "Diplo is currently our most visible writer," Pincus says. Others include Devin Tailes, Marsha Ambrosius, Brian Lee, Chiodos, Matt Thiessen, Nelly, Q-Tip, Lacuna Coil, Morgan Kirby, the Devil Wears Prada, Jose Gonzalez and Bright Eyes' Conor Oberst. Along the way SONGS purchased 70% of Pharrell Williams' catalog and administers its share.

"Most people in music publishing think of it as an asset business," Pincus says. "We think of it as a relationship business. Music publishing is a human business, not an asset business."

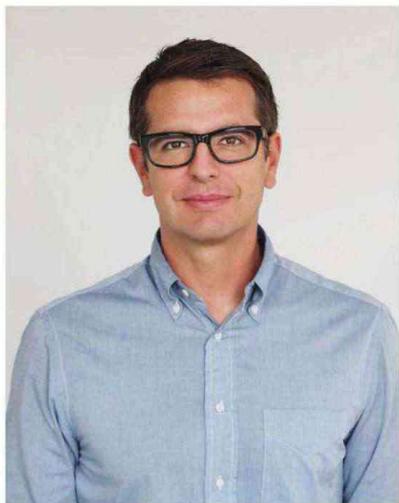
In fact, that philosophy powered the creation of SONGS. While working for

EMI Group as a strategy associate in corporate strategy and business development, Pincus—a former punk rocker who's a member of Judge, which is headlining the hardcore-themed Black N' Blue Bowl May 18-19 at Webster Hall in New York—noticed that EMI's publishing firm was shifting its investments away from songwriter deals and channeling them into buying catalog and radio hits. Simultaneously, he saw hundreds of millions of dollars from private equity and hedge funds coming into seven or eight indie publishing companies. "But the irony of that was that almost none of the funds went into signing songwriters; it all went into investing in existing assets," he recalls. "So when I was trying to figure out what my next job was going to be, I saw how many writers were available. I decided to go in the opposite direction, signing people who would then make songs."

"We started with rock bands who were selling a lot of albums, like Chiodos and Rhett Miller. The latter signing helped us attract the serious songwriters. Signing Andrew McMahon brought us into a world where major-label artists would then sign with us, while Q-Tip is a really respected rapper and a great producer who brought us into the world where hip-hop songwriters now consider us," Pincus says. "You will see us working with classic songwriters in the near future."

In return for helping establish the firm, SONGS' responsibility includes career-building. Consequently, SONGS runs songwriter forums, where writers work together and comment on each other's work, and the firm is also on the prowl for key songwriter hookups, which is how "Good Time" came about. "The company put together two songwriters, Brian Lee and Matt Thiessen, who previously didn't know each other, and they wrote the song," Pincus says. "One of them had a relationship with Owl City, who decided to do the song, which had a spot for a girl singer, and we—along with Republic Records—got Carly Rae Jepsen to sing. That's what we do. We are good at understanding what people might want."

That type of approach allows SONGS to punch above its weight class, Pincus says. While the SONGS catalog may not contain hundreds of thousands of tunes, Pincus says the firm has the same amount of active songs as a publisher with 15 times the number of songs. "We are the guys breaking writers right now," he says. "Our goal is to build the leading front-line independent publisher in the world." For the first time since Billboard began compiling the rankings for the top 100 songs, SONGS has broken into the rankings (see story, page 24). ●



Matt Pincus'
SONGS
Music
Publishing
also focuses
on building
songwriters'
careers.



Cathy Heller's
first synch
appeared in
ABC's "Body
of Proof."

Writing Your Own Check

Unknown songwriter Cathy Heller made twice the U.S. household median income last year through her talent and persistence. Here's how she did it

By Phil Gallo

In the year prior to the April 30 release of her debut full-length album, Cathy Heller took home more than \$100,000 from synch licenses of her songs. The rest of her ledger sheet was almost all goose eggs—little income from download sales, no gigs or sessions—and almost equally blank were the costs of doing business. Heller self-publishes her music; works without a manager, agent or publicist; and pays her producer by giving him a share of her publishing.

By her count, 28 of her songs were used in films, TV shows and commercials in 2012, the biggest payday coming in an ad for Hasbro's "Words With Friends" board game. The spot used "We're Good Together," which has since been placed four more times elsewhere. While that placement started with a mid-five-figure payment, other songs have been licensed for as little as \$1,500.

"It's a long-haul vision," says Heller, 33, an ASCAP writer who owns her masters and usually insists that any use be nonexclusive. "The big picture is about making music and not about paying the rent."

Heller, due to give birth to her second child in July, moved to Los Angeles from Florida nine years ago to pursue a music career. She went the conventional route, attracting interest from major labels and publishers, and went deep in discussions about writing music for a "Fraggle Rock" movie. As Heller was doing this, she observed the career Ingrid Michaelson was carving out, licensing songs and remaining independent.

"Keeping your integrity, making a good living and not worrying about being something that others want you to be—that became my model," says Heller, who got her first taste of a synch license payoff in 2007. "I'm an idealist."

Beginning in 2011 after she launched Cathy Heller Music, she created a working system for herself. First, she forced herself to write, sometimes working with another writer, and record one song per week with producer Bill Lefler (Michaelson, Cary Brothers, Patrick Stump). She kept track of TV shows that used music similar to hers and began cold-calling music supervisors with the offer of music and/or performances in their offices. In 2011 and early 2012, she did 26 show-cases in supervisors' offices. The first payoff came in late 2011 when Frankie Pine paid \$8,000 for Heller's "Count on Me" to be used in ABC's "Body of Proof."

"Cathy's music has a hopeful sense about it," Pine says. "As an audience member you want to root for the characters you have been following and her music helps you do that."

A key for her music, Heller says, is melodic accessibility, conversationality and sincerity in the lyrics and remaining subtle and broad. "Bill helps me find a way to make things sound homemade and yet commercial," she says.

Heller has recorded more than 85 songs—10 this year since the completion of the album *Breaking Free*—and now spends three hours a day, four days a week pitching to about 65 music supervisors. Her success has been widespread: No supervisor has used more than two of her songs in a project. "Gotta Make a Change," which appears on the album, is being used in a Special K ad and will also be in an upcoming episode of ABC's "How to Live With Your Parents (For the Rest of Your Life)."

"When I started, I didn't think about whether I needed a publisher or a publicist or someone to do this work," she says. "If a person is genuine and talented and loves what they do and is persistent, that's the mixture for success for anybody." ●

28

OF CATHY HELLER'S
SONGS WERE USED
IN FILM, TV SHOWS
AND COMMERCIALS
IN 2012.

REBOOTED AND READY FOR TAKEOFF

Bolstered by tech-savvy creative dynamo Jared Leto—who's launched his own social media platform and digital ticketing service—30 Seconds to Mars charts a comeback with its first full album of new material since 2009
By Marisa Fox



Space may be the final frontier, but to 30 Seconds to Mars, it's also the perfect metaphor. "The lure of space is about pushing the limits of human potential and realizing your dreams in the simplest way," lead singer Jared Leto says. "I feel like 30 Seconds to Mars is finally realizing its dreams."

That may sound like a grandiose statement for most, but not for Leto, who founded 30STM with his brother Shannon in 1998 in Los Angeles. Their self-titled debut album sold 2 million copies, according to Nielsen SoundScan, and their two subsequent releases reached gold and platinum status, each yielding a slew of chart-topping rock hits around the world. Their videos have earned them loyal fans and a trove of MTV Video Music Awards (VMA). But after a tumultuous few years, their label, Virgin, is ready to expand the group's reach with a new record, promoted through the viral campaign "Mars Is Coming" and an aggressive new tour.

The band's new album, *Love Lust Faith + Dreams*, arrives May 21 on the relaunched Virgin Records. Its first single, "Up in the Air," was literally launched into space aboard a rocket from Cape Canaveral, having its first listening party on March 18 on the International Space Station as Leto and his cohorts, drummer Shannon and lead guitarist/keyboardist Tomo Milicevic, chatted with one of the astronauts from ground control at the NASA base in Houston. "In the middle of the conversation, our

jaws collectively hit the floor," the 41-year-old frontman says while in Europe on a press and radio tour. "It wasn't about just launching the single, but also about launching this new chapter in our lives."

There's good reason for this band to want to start fresh. In 2008, EMI sued 30STM for \$30 million, claiming the group failed to deliver three of its five contracted albums. "It was very problematic," 30STM co-manager Irving Azoff says. "Until the company was sold, there were five or six regimes at EMI, each one worse than the previous one, and [they were] doing things like refusing to accept album artwork, which would then trigger penalties for late delivery."

The suit was eventually thrown out amid label restructuring, and the band was able to release its third album. "We called it *This Means War* for a reason," Leto says. "We were battling our record label." So when it came time to release a fourth album—"without the threat of a \$30 million lawsuit looming over our heads"—he decided to celebrate and reboot.

Coming off a whirlwind 311-city tour that earned the group a place in the Guinness World Records for the most consecutive tour dates, the band chose to record the album in 50 locations around the world, from Asia to Austria to the California desert. The first stop, in April 2011, was India, where a studio was set up by the banks of the Ganges River. "That trip was about hitting the reset button," Leto says. "We went to Varanasi, where we recorded the song 'Pyres of Varanasi.' It's where they cremate bodies. So on the surface, you think it's about death. But really when you immerse yourself in what's going on, you realize it's about life."

With its snaking rhythms, hypnotic electro beats and Eastern chanting, the song, like many on the new album, represents something of a departure from 30STM's hard-driving prog-metal sensibility. Leto's "screamo" vocals still blaze through most of the tracks, but they seem clearer and more restrained than usual. That's perhaps thanks to U2 producer Steve Lillywhite, who lent his crystalline touch and helped build epic soundscapes that add nuance and a dramatic counterpunch to the band's grinding guitars and drums.

"It feels like we really did start over, which is a nice place to be 15 years into something," Leto says, adding that the group recorded 70 songs before whittling it down to the 12 that appear on the album. "It was a true sense of cleansing, getting rid of the past and moving on. Even the title itself suggests something much more reflective. We all feel it's the best thing we've ever done."

Judging from early response, fans agree. The single truly did blast off shortly after it was released March 19 here on Earth. "Up in the Air" is No. 5 on Billboard's Alternative chart in its eighth week—easily the youngest song in the chart's top 15. It's also No. 21 on the Active Rock chart, all of which is propelling presales of the album.

The band also released the song's highly stylized video on April 19. The hallucinatory flesh fest features burlesque dancer Dita Von Teese stripping and riding a mechanical bull, while U.S. Olympic gymnasts McKayla Maroney and Jordyn Wieber, as well as Cirque du Soleil performers, fly through the air, interspersed with quick cuts of the group performing, various dizzying visuals and close-ups of a lion, zebra and snake. "It's my homage to art, design and human aesthetics," says Leto, who directed the eight-and-a-half-minute-long short film under the pseudonym Bartholomew Cubbins. The premise behind the high-concept clip seems almost inconsequential. What matters is that it

30 Seconds to Mars' Jared Leto (top), Tomo Milicevic (left) and Shannon Leto.





Team 30STM

ALBUM: *Love Lust Faith + Dreams*

LABEL: Virgin

RELEASE DATE: May 21

MANAGEMENT: Irving Azoff, Dennis Lavinthal, Lenny Beer

PRODUCERS: Jared Leto, Steve Lillywhite

PUBLISHING: Universal

BOOKING AGENTS: Darryl Eaton and Brian Manning (North America), Mike Greek (rest of the world), Creative Artists Agency

UPCOMING TV: "Jimmy Kimmel Live!" outdoor stage (May 21)

PUBLICITY: Ambrosia Healy, the Fun Star

ATTORNEY: Peter Paterno

SITE: 30SecondsToMars.com

TWEETS: @30secondstomars

triggered more than 3 million YouTube views within a week.

"It's an incredibly important part of the album and a connection to the music," says Ashley Burns, GM of Virgin, itself only a few months into its own relaunch, and where 30STM is the only act slated for an album release in 2013. "Since we launched the video, the velocity on the view counts, pre-order album increase and single sales has been huge. They're our priority."

Visuals have been a big part of the band's brand since its second album, *A Beautiful Lie*, was released in 2005. Cinematic clips for songs like "The Kill" (which borrows imagery from the movie "The Shining") and "From Yesterday" (shot in China and based on "The Last Emperor") earned the band MTV VMA wins.

"Those videos helped [Jared] build legions of loyal fans," Azoff says. "Those were great moments." And of course, actor Leto's good looks don't exactly hurt. He was twice named one of People's Most Beautiful People Alive, and earned a following through cult TV hit "My So-Called Life." He followed up that role with critically acclaimed parts in films like "Prefontaine" and "Requiem for a Dream."

But Azoff isn't so sure acting has helped Leto's music career. "It's made it harder, not easier," he says. "He's had to basically give up his movie career to gain rock cred. But I'm glad he's acting again, even though losing 30 pounds for his next role nearly killed him." (He plays a transsexual woman dying of AIDS in "Dallas Buyers Club" with Matthew McConaughey, which comes out later this year.)

Judging by the "Up in the Air" video, Leto looks like he's back in fine form, flaunting an age-defying body and a deceptively boyish grin. Despite his guileless demeanor, he's emerged from the maelstrom of record-label chaos a savvy entrepreneur who's launched his own social media platform called the Hive; a ticketing service called Vyr, which caters to live-stream concerts; and a VIP service for hardcore fans called Echelon, all as a way to engage and build followers.

"I'm a creative problem solver," Leto says. "I don't look at myself as a musician or director or actor. I probably spend more time editing and designing for my various projects than standing in front of a camera or onstage. I love what Andy Warhol said: 'Labels are for cans, not for people.'"

Call it creative freedom or shrewd business, but Leto's ability to engage his fans will prove pivotal this summer when he tours, which is a crucial step in boosting sales of the album above the \$5 million mark attained by the band's previous release. "He's a one-man army," Azoff says. "When I first started working with him around the second album's release, he hadn't toured overseas." Azoff got 30STM new booking at Creative Artists Agency, which sent the group on a three-pronged attack in Europe.

"We hit small clubs at first, 300- to 500-capacity venues, then upgraded almost immediately to 800," says Mike Greek, who books the band's overseas dates for CAA. "Building a grass-roots following was a crucial element. We brought them back three times in a short period, instead of just one show to see what happens. This way we could build and be really aggressive about reconnecting with fans."

The strategy paid off. The act now headlines arenas throughout Europe, South Africa and Australia. Plans for this summer include a European tour that will start in Poland and end in Portugal, while headlining huge festivals like Germany's Rock am Ring and Rock im Park in between. In September, the band starts focusing on a new market, South America, playing Rock in Rio along with Florence & the Machine and Muse. "South America will be a major focus for 2014," says Greek, who plans to build the group's appeal there the way he did in Europe.

Back at home, Virgin will be rolling out a four-city Church of Mars tour upon the album's release that literally includes gigs in religious institutions like a Baptist church in Philadelphia and a synagogue in Washington, D.C. Fans can attend only by winning tickets through radio promotions or through the 30STM website. "Our strategy is hardcore fans first," Virgin's Burns says. "And from there, we want to spread as wide and far as we can." Of course, that doesn't mean Leto is likely to appear on an episode of "The Voice" any time soon. "He wouldn't go on a reality show," Burns says. "He went to NASA." ●



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MUSIC

ROCK

Going His Own Way

Jason Isbell founds new label to release 'Southeastern' solo album

By Ray Waddell

If not for the Alabama Crimson Tide and Grimey's Records stickers on the back window of a well-traveled truck and the music-gear trailer in the driveway, nothing would suggest that one has arrived at the residence of Jason Isbell.

In the Nashville suburbs a stone's throw from one of the Tennessee Valley Authority dam projects he referenced so eloquently in his song "TVA," Isbell sits alone at a coffee table in the modest, impeccably tidy home he shares with his new wife, Amanda Shires, herself a critically acclaimed singer/songwriter/fiddle player. Being happily married is part of what drives Isbell's new album, *Southeastern*, due June 11 on Isbell's own Southeastern Records, with marketing and distribution from Thirty Tigers.

While the album does have its guitar moments, the focus is mostly on Isbell's powerful vocals and fearless songwriting. Isbell wades into risky waters time and again, whether he's holding forth on domestic bliss ("Stockholm," "Relatively Easy") or, more frequently, murder, mayhem, abuse, terminal illness and an impressive range of altered states and substances. As the title of one track suggests, these are "Different Days" for Isbell, 34, who's now taking on life not only with newfound domesticity but also sobriety.

"I didn't set out to make a rehab record, and I didn't set out to make a honeymoon record, but it's a little bit of both in some ways," Isbell says.

Isbell first gained recognition in a brief but highly productive run with Drive-By Truckers, where his songs like "Decoration Day" and "Outfit" quickly became fan favorites. Isbell left the band in 2007, and has since released three critically acclaimed studio albums (along with last year's *Live in Alabama*) and toured relentlessly with his band, the 400 Unit.

Isbell wrote all of the songs for *Southeastern* since moving to Nashville last summer, and laid down the tracks at the studio of producer Dave Cobb (Jamey Johnson, Secret Sisters). While it's billed as a solo album, the players consist mostly of the 400 Unit, and that's whom Isbell will tour with this summer.

The characters that populate the songs on *Southeastern* are often unsavory or unlucky, or both, and if their behavior rings true, that's the intention, as they spring from real people and situations. "What I was trying to do—and I do this a lot—is take folks that I really know in the real world and combine them with other people, give them certain characteristics," he says. "I let them react to the world, and if you let them behave as they're going to behave, you wind up getting a really good story. You have to think of them as real people, because if you don't, then you won't give them the characteristics of real people."

Ultimately, though, the characters reflect Isbell him-



THE BIG NUMBER

Jason Isbell's total album sales as a solo artist, according to Nielsen SoundScan

93K

self, arrived at through internal "discussions" in his head. "More than anything else, it's probably a way that I explain my own feelings to myself and sort of compartmentalize, unpack them, put them where they go," he says.

So despite the difficult subject matter, "there's some hope on the record, which is something I struggle with, because I am a very hopeful person, even five or six years ago when I wasn't necessarily at my best," he says. "It seems like an amateur thing to me to just write a bunch of sad songs, but I don't really listen to that many happy songs either, so maybe that's not true. Randy Newman doesn't have a whole lot of happy songs. He saves those for Pixar, I guess."

Isbell's last two records were released on the Lightning Rod imprint, but now he's completely independent, with his manager Traci Thomas essentially running Southeastern Records, and Thirty Tigers handling marketing and distribution through RED. "I'm able to get the records distributed and promoted like I

need to without taking the money of a big record label and giving up my masters and that kind of thing," Isbell says. "I really felt like I'd come to a point where I didn't need that outside source, that middleman, anymore. I'm lucky enough to have great people working with me right now, and I feel confident we can do the release right and be OK."

As for the commercial prospects of *Southeastern*, "Honestly, if I don't have to get another job, if I don't have to cut the cable completely off, I'm pretty happy about it," Isbell says. "My truck's going to need a new transmission pretty soon, and I would like to get a bigger place so we can start having kids, but other than that I'm fine. I don't have to get up early; I don't have to sit in a cubicle or load trucks all day. If you try to not pay any attention to a certain level of commercial success, if you ignore that stuff when you're making a record, you're going to make a better record every single time." ●

ARTIST: Jason Isbell

ALBUM: *Southeastern*

LABEL: Southeastern Records/Thirty Tigers

MANAGER: Traci Thomas, Thirty Tigers

PUBLISHING: Fame Music Publishing

AGENT: Andrew Colvin, Ground Control Touring

CHART HISTORY: *Jason Isbell and the 400 Unit* (2009), No. 131 Billboard 200, No. 3 Heatseekers Albums, 27,000; *Here We Rest* (2011), No. 79 Billboard 200, No. 24 Rock Albums, 32,000

TWITTER: @jasonisbell

ARTIST: John Fogerty
 ALBUM: *Wrote a Song for Everyone*
 LABEL: Vanguard
 MANAGER: Blue Moon Management
 PUBLISHER: Shanty Kelyn
 BOOKING AGENTS: Robert Norman, Creative Artists Agency; Barry Dickins, International Talent Booking
 CHART HISTORY: *Rides Again* (2009), No. 24 Billboard 200, 106,000; *Revival* (2007), No. 14 Billboard 200, 322,000
 TWITTER: @John_Fogerty

ROCK

Fortunate Son

John Fogerty teams with modern superstars and ESPN to cast a wide net with new duets album
 By Chuck Dauphin

John Fogerty's first album in four years is a collection of many of the classics the legendary rocker is known for, but with a modern twist: *Wrote a Song for Everyone*, due May 28 on Vanguard, enlists many of today's top stars across multiple genres and includes two new songs, "Mystic Highway" and "Train of Fools."

Fogerty gives his wife, Julie, the credit for the idea behind the album. "She really set the tone," he says. "She said, 'Why don't you get a lot of the people you like and do your songs?' So, that's exactly what I did. I'm a huge fan of these artists."

Many of the artists involved in the album—including Kid Rock, Keith Urban, Foo Fighters, Dawes and Jennifer Hudson—have cited Fogerty as an influence. He's grateful, but says influence is all relative. "You don't really walk around thinking of yourself that



way," he says. "For instance, the other night, I was onstage with the Rolling Stones, and I was like a little kid—there I was running around with Mick and Keith. I'm in awe of their talent. So, when I have someone saying that to me, I don't know how to respond. It's not a mind-set I usually have, someone being in awe of me. That's because I'm still working and trying to create."

One of Fogerty's favorites on the album is "Have You Ever Seen the Rain?," recorded with country artist Alan Jackson. "I never dared to think he would actually do it," Fogerty says with a smile. "I've been buying his records since his career began. To hear his voice come in on our song together, it just floors me."

For "Long As I Can See the Light," with My Morning Jacket, Fogerty says that he and the band came

from different places, but met in the creative middle. "It's different than how I would approach the song. It starts out in another dimension, then comes into focus toward the middle and goes out of the window in a very angular and jagged way with the guitars. It's quite a journey when you hear it."

Vanguard senior VP of marketing and A&R development Stephen Brower says the label is ready to take the album to the masses. "This record hits on a lot of demographics. Obviously, John and his songbook touch everyone. With all the collaborators on the record from the country and rock communities, it's a wide swath that we are trying to hit."

The label has appearances planned on morning and late-night talk shows, as well as social media including Twitter and Facebook through Fogerty's portals and those of his collaborators.

To capitalize on the ongoing appeal of Fogerty's 1985 hit "Centerfield," sports marketing figures into the mix, with a promotional campaign through ESPN. "They are using seven different songs on the radio in their NASCAR coverage, whether it be promo spots or bumpers," Brower says. "That is a demographic that has certainly been huge and loyal to John over the years."

But for Fogerty, the project is about the collaborations pushing him to create what he feels is his best-ever work. "I really do feel that way—just because of the scope of it, and being with all these wonderful artists. But, I also feel that we did a really good job. It's a really fine album." ●



WATSKY
 Rapper/poet Watsky is busy extending his fan base beyond the viral realm, having launched the international leg of his *Cardboard Castles* tour. Nearly 95% sold out, according to manager Kevin Morrow, the trek comes hot on the heels of Watsky selling out 27 of the 32 stops on the tour's now-wrapped North American leg. "Watsky and his musical content connect with people's hearts online, which sends them to his shows," Morrow says. "And seeing his dynamic live seals the deal." Watsky gained attention in 2011 when the San Francisco native's "Pale Kid Raps Fast" racked up millions of YouTube views in a week's time. Subsequent music videos and mixtapes followed, along with several TV guest spots and his first 22-city headlining tour in 2012. To date, his YouTube channel boasts nearly 500,000 subscribers, while his videos have logged in excess of 200 million views. "Videos are a big part of what I do," says Watsky.



who's already shot seven for his new album *Cardboard Castles* and has seven more coming. "I still believe in full-length albums, but it's my strategy to make sure each song gets a real push." Getting a push now is new single "Sloppy Seconds," which is being worked at several radio formats, including rock. Debuting at No. 6 on Billboard's Top R&B/Hip-Hop Albums, *Cardboard Castles* is Watsky's first release through Steel Wool/Welk Music Group. Next up in the artist's game plan: more TV stints and a Watsky-developed TV variety show.
 —Gail Mitchell

"This record hits on a lot of demographics—John and his songbook touch everyone. With all the collaborators from the country and rock communities, it's a wide swath that we are trying to hit." —STEPHEN BROWER, VANGUARD



DJ Sean Perry, New York. "Fine China," Chris Brown. He's not trying to make some huge, uptempo dancefloor club banger, and in turn what he creates is actually a really amazing R&B song for the clubs. This song will make people groove no matter what time of night you drop it.



"Love Me," Lil Wayne featuring Drake and Future. It's a challenge to incorporate the real downtempo new rap songs at a club, but this one is just too good. Everyone loves singing that hook. I had the privilege of dropping this gem with Drake in the club. Biggest song of the night. People were wildin'.



"Get Lucky," Daft Punk featuring Pharrell and Nile Rodgers. I appreciate this for what it is, and not what many people anticipated. It's a timeless piece of 116 BPM music reminiscent of '70s disco. It won't tear the roof off your party, but clearly that wasn't the intention. It's just a feel-good tune.



GOTH HOWL: U.K. buzz rockers **Savages** have quickly risen through the touring ranks ahead of their debut LP, *Silence Yourself* (May 7, **Pop Noire/Matador**), earning them opening slots for **Iggy & the Stooges** and **Portishead** this summer. Booked by **Paul Buck** at the **Coda Agency** (United Kingdom) and **Kevin French** at **Paradigm** (United States), the tour's next stops are **Lido** in Berlin (May 17), **Field Day** in London (May 25) and **Tipport** in Prague (June 19). Heading to North America, the foursome will hit **Middle East** in Boston (July 12), **La Tulipe** in Montreal (July 15) and the **El Rey Theatre** in Los Angeles (July 23).

SPARK SEEKER: Grammy Award-nominated reggae-folk artist **Matisyahu** has announced plans for a nationwide tour with **Rebellion**, following the success of his 2012 album, *Spark Seeker (Fallen Sparks)*. Booked by **David Klein** at **Creative Artists Agency** (CAA), the run begins in Phoenix at the **Mesa Amphitheatre** (Aug. 8), crossing to **Knitting Factory** in Boise, Idaho (Aug. 12), the **Greek Theatre** in Berkeley, Calif. (Aug. 17), the **Majestic** in Madison, Wis. (Aug. 28) and the **Fillmore** in Charlotte, N.C. (Sept. 12).

IDES OF MAYER: Following a three-year touring hiatus due to a rare throat condition, singer/guitarist **John Mayer** will resume his pop-rock reign in July, bringing along "American Idol" alum **Philip Phillips** as opener. Booked by CAA's **Scott Clayton**, the Mayer Is Back tour will commence at **Summerfest** in Milwaukee (July 6), hitting the **Gorge** in George, Wash. (July 20), **Comcast Theatre** in Hartford, Conn. (Aug. 16), **Saratoga Performing Arts Center** in Saratoga Springs, N.Y. (Aug. 30), **Cruzan Amphitheatre** in West Palm Beach (Sept. 8) and **Isleta Amphitheater** in Albuquerque, N.M. (Oct. 1).

BACK 2 JAXX: BRIT Award-winning duo **Basement Jaxx (Simon Ratcliffe and Felix Buxton)** have returned with new single "Back 2 the Wild" and a subsequent U.K. tour. Booked by **Peter Elliott** of **Primary Talent International**, the run will roll through the pair's home country of England, stopping at **Somerset House** in London (July 21), the **O2 Apollo** in Manchester (Nov. 29), the **O2 Academy** in Birmingham (Dec. 5) and the **O2 Academy** in Brixton (Dec. 6). —*Nick Williams*



ARTIST: Empire of the Sun

ALBUM: *Ice on the Dune*

LABEL: Astralwerks

MANAGER: Winterman & Goldstein

PUBLISHERS: Check Your Pulse Music, Sony/ATV Music Publishing, Universal Music Publishing

BOOKING AGENTS: Brett Murrphy, Artist Voice (Australia/New Zealand); Mike Greek (U.K./Europe), Jbeau Lewis and David Klein (U.S.), Creative Artists Agency

CHART HISTORY: *Walking on a Dream* (2008), No. 25 Heatseekers Albums, 84,000

TWITTER: @EmpireoftheSun

POP

'Ice' On Fire

With stateside success no longer a surprise, Empire of the Sun goes big for second album campaign

By Andrew Hampp

The first time Australians Nick Littlemore and Luke Steele made a record together as Empire of the Sun, it was as an experimental side project to their day jobs in other bands like Pnau and the Sleepy Jackson, respectively. But 2008's *Walking on a Dream* became a surprise sleeper hit in the United States, catching the interest of A-listers like Jay-Z (who enlisted Steele for guest vocals on 2009's *The Blueprint 3*) and taking the band's theatrical live show around the world several times from 2009 through the end of 2011.

Much-anticipated sophomore set *Ice on the Dune* (June 14, Astralwerks) is a continuation of the cinematic sound and themes that helped Empire of the Sun break out in the first place. Produced again by Littlemore, his Pnau partner Peter Mayes and Donnie Sloan, the album's 12 tracks are even brisker in tempo and more uplifting in spirit than their predecessors, blending Eurodance, glam rock and Aboriginal flavors of their native country. Lead single "Alive" has a shout-along chorus made for the festivals the band will play later this year, while songs like "DNA" and "Changing Colours" are high-impact dance tracks that expand on the futuristic vibes of previous hits like "We Are the People" and "Standing on the Shore."

"With the first album we were just playing around—we didn't realize that we were playing with atomic energy melodies that would resonate with people from Peru to Paraguay to Tokyo to London," Littlemore says. "The second time around you have that feeling of 'Wow, this is important.' You kind of put these limitations on yourself, these bars you have to get above. We had to create obstacles so we could move through those to be natural again."

Some of those challenges included recording stateside for the first time shortly after the last leg of Steele's tour with Empire of the Sun had wrapped. (Littlemore doesn't tour with the group due to a foot

injury six years ago and other competing projects.) Recording in New York, Los Angeles and several other cities soon followed, at one point bringing in outside collaborators like Benny Blanco, whose sessions were ultimately scrapped. "Every time we got together it unraveled another layer, like an onion skin, getting closer to that core that reminded us that Empire is about surrendering to something greater than the music," Littlemore says. "It's more important than the people involved making it."

And where Empire of the Sun's ambitious tour took more than a year to put together after the release of the act's debut album, it's a central part of the launch for *Ice on the Dune*. The band kicked off the first of a series of U.S. festival appearances May 17 at New York's Electric Daisy Carnival, with stops at Sasquatch!, Hard and Budweiser Made in America also planned. In addition, the group will make its U.S. TV debut on "Jimmy Kimmel Live!" this summer, a key part of driving instant awareness, according to Astralwerks GM Glenn Mendlinger.

"The way the campaign rolled out last time, there was no real strategy behind it because things were so disjointed and there was no way to do TV," Mendlinger says. "Now we have a much more surgical and strategic approach to doing an event and amplifying it to the fans. Having the band in-market this much with two, three waves of activity is so helpful."

Expect another tour with lavish costumes, acrobatic choreography and heightened production—Steele is rumored to have poured more than \$400,000 of his own money into the tour. "I lost money for 15 years. It's like everything now—you put the artist first and the money will come," he says. "The volume's turned up more this time, the stage is bigger, the girls' busts are bigger, my guitars are more colorful, I look fitter. The restaurant's gotten a Gordon Ramsay makeover, as it were." ●

"With the first album, we didn't realize we were playing with atomic energy melodies that would resonate with people [everywhere]." —NICK LITTLEMORE

Reviews

Janelle Monáe Featuring Erykah Badu

"Q.U.E.E.N." (5:11)

PRODUCERS: Nate Wonder, Chuck Lightning, Janelle Monáe

WRITERS: Janelle Monáe Robinson, Nathaniel Irvin III, Charles Joseph II, Kellis Parker Jr.

PUBLISHERS: Jane Lie Publishing/Tang Nirvi Publishing/Ink Is an Instrument (ASCAP), Daddy Kellis Publishing (BMI)

Bad Boy Records



R&B

All Hail Monáe's 'Q.U.E.E.N.'

"Categorize me, I defy every label," Monáe raps on her ecstatic new single, "Q.U.E.E.N." She speaks the truth: The first track from her upcoming sophomore album, *The Electric Lady*, is a soulful art-funk exorcism, and her most dizzying track to date. "Am I a freak for getting down?" she croons early on over a Funkadelic-style guitar riff and spacey jazz-fusion synth doodles. Just as the groove sinks in, the track transforms into a quiet storm, and

Monáe passes the mic to neo-soul diva Erykah Badu, who eases into a bath of milky strings and muted horns. Following awkward guest spots on tracks by the Flaming Lips and Flying Lotus, Badu sounds invigorated, giving the track an air of sexy mystery. But this is Monáe's show, and like the best parts of her 2010 debut, *The ArchAndroid*, this shape-shifting barnburner is built for the brain as much as the booty. —RR

This shape-shifting barnburner is a soulful art-funk exorcism, and Monáe's most dizzying track to date.



LIVE

ARTIST: Ghost B.C.

VENUE: Webster Hall, New York

DATE: May 11

Swedish heavy metal act Ghost B.C., known for dressing in clerical garb and singing about Satan, brought its unique brand of diet devil rock to an adoring New York crowd. Fronted by the eerie Papa Emeritus, who wears skeletal face paint and Papal vestments, the six-piece band is exceptional at crafting songs steeped in harmonies that recall Blue Öyster Cult and Sniff 'n' the Tears. Ghost B.C.'s stage show—including a

dense fog of dry ice, mesmerizing lights and multiple references to the Prince of Darkness—masks any true sense of danger. But the sold-out crowd ate it up, cheering through the bass-heavy "Ritual" and the chugging "Year Zero," the latter from Ghost B.C.'s latest album, *Infestissumam*. The cartoonish shtick, however, failed to elevate the songs, and the band sometimes came off like bad guys in an episode of "Scooby-Doo!" But Ghost B.C. gets an A-plus for creating an entertaining theatrical image that sets it apart from the crowd. —MS

SINGLES

POP

MICHAEL FRANTI

"I'm Alive (Life Sounds Like)" (3:53)

PRODUCERS: Adrian Newman, Michael Franti

WRITERS: Michael Franti, Adrian Newman, Jason Bowman

PUBLISHERS: various

Capitol Records

Not even Franti's sun-dappled island swoon is immune to the recent EDM explosion: The first single from the reggae-toasting singer's new album, following his chart-busting *The Sound of Sunshine*, adds thump to his otherwise carefree breeze. Over a whistling hook, Franti preaches individuality—but, ironically, he could use some more of that on this comeback single. —DH

HIP-HOP

HUSTLE GANG FEATURING T.I., B.O.B, KENDRICK LAMAR & KRIS STEPHENS

"Memories Back Then" (5:06)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Hustle Gang

T.I. and Hustle Gang teammate B.o.B, along with the now-omnipresent Lamar, share a trip down memory lane for the first single off the crew's forthcoming EP. As they trade remember-when riffs on the girl that got away, T.I. shows flashes of his former brilliant self: His flow hasn't appeared since 2008's chart-topping *Paper Trail*. —DH

ROCK

SLEEPING WITH SIRENS

"Low" (3:36)

PRODUCER: Cameron Mizell

WRITERS: Kellin Quinn, Jesse Lawson, Gabe Barham, Justin Hills

PUBLISHERS: various

Rise

Post-hardcore collective

Sleeping With Sirens will have a bouncy new hit to play when it takes the main stage at the Vans Warped tour this summer. "Low," a quick-footed injection of venom, finds vocalist Kellin Quinn pushing back against detractors in between bouts of manic percussion and inviting "Whoa-oh-oh" vocal hooks. —JL

COUNTRY

TRACE ADKINS FEATURING COLBIE CAILLAT

"Watch the World End" (4:39)

PRODUCER: Frank Rogers

WRITERS: Brett Eldredge, Jeremy Spillman

PUBLISHERS: various

Show Dog-Universal

With some assistance from AC staple Caillat, Adkins leaves the "Honky Tonk Badonkadonk" behind to lay his emotions bare on "Watch the World End," from *Love Will . . .* The orchestral ballad visits somewhat familiar country sentiments, but Caillat's soft, raspy harmonizing provides a slender fit next to Adkins' deep baritone. —JM

ELECTRONICA/DANCE

DISCLOSURE FEATURING ELIZA DOOLITTLE

"You & Me" (4:57)

PRODUCER: Disclosure

WRITERS: various

PUBLISHERS: Universal Music Publishing/Salli Isak Songs

Cherrytree/Interscope

U.K. EDM duo Disclosure has released a stunning string of singles in the past year, notably "White Noise" with AlunaGeorge and "Latch" with Sam Smith. Current offering "You & Me" is less of an immediate confection, but Doolittle's vocal turn and the steely whir of the production makes the single a savory appetizer for Disclosure's debut album, *Settle*. —JL

LEGEND & CREDITS

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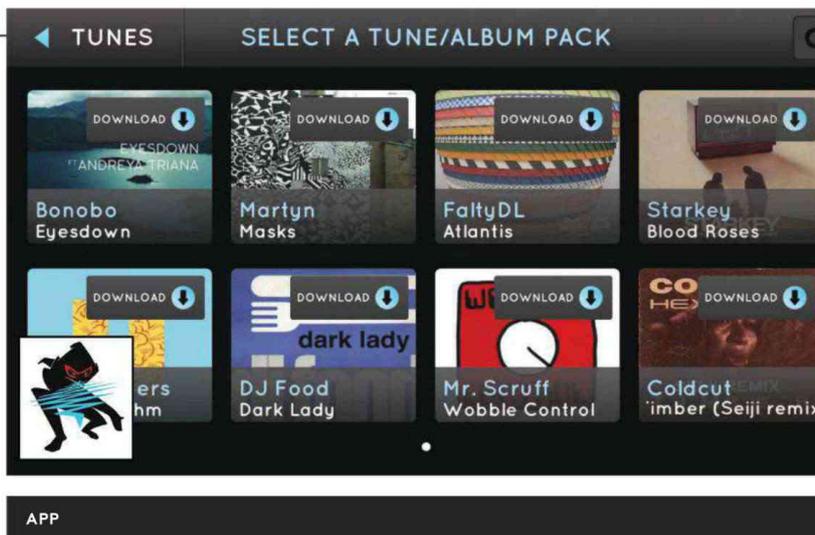
SEE ALSO:

ToddlaT Soundboard

The traditional old-school soundboard concept collects a bunch of sounds from an artist and puts them on a touch-actuated board. Ninja Tune's ToddlaT collects 14 ToddlaTisms, plus pitch bend and artist wallpaper.

DJ Mix

This app presents a simple way to mix songs in a computer library. Control the two players with play, pause, back and forward, and manage cue points with the multiple-touch interface.



APP

Kick Out The Jamms With Seeper's Remix App

Angry Birds, eat your heart out. Jamming/mixing app Ninja Jamm, from U.K. label Ninja Tune and arts and technology collective Seeper, is a powerful remixing toy that offers a new way for fans to engage with songs, a new release format for labels, another way for artists to get paid and a great time-killer during an airport terminal wait. Intuitive yet deep, the remixer lets users mash, glitch, effect and snip iconic tracks from the 20-year-old indie label and share their creations. The April release for iOS is free, and comes with an introductory "tunepack" from legendary production duo Coldcut. The in-app store upsells users on 99 cent tunepacks from acts like Bonobo, Amon Tobin, Mr. Scruff, FaltyDL and DJ Food. "We see Ninja Jamm as the first example of a genre of apps called 'jamm boards,'" Seeper founder Evan Grant

says. After loading a tunepack and getting a feel for the original track, users can easily adjust fragments of each song, which have been chopped into more than 40 parts (e.g., drums, bass, melody, atmospheric). When playing with Bonobo's "Eyes Down," for instance, the bass and melody can be muted, letting Andriya Triana's vocals ride out while also remixing the drums, drilling breaks and adding delay and reverb. The app wisely keeps every component of the song in time so that musical novices can quickly become the star DJ of their dinner party. And to share Ninja Jamm creations with the world, simply post a track to SoundCloud, where the hashtag #ninjajamm reveals some pretty advanced remixes. Optimized for iPhone 5, the app runs on iPhone 4, iPad 2, iPod Touch (fourth generation) and iPad Mini. —DD

Ninja Jamm comes with an introductory "tunepack" from production duo Coldcut.



ROCK

30STM's Labor Of 'Love'

Thirty Seconds to Mars frontman Jared Leto takes the production reins alongside Steve Lillywhite on the group's fourth album, infusing the act's epically charged rock anthems with an even fuller sense of grandeur than heard on past releases. From the searching first single "Up in the Air" to the propulsion of standout track "Do or Die," Leto seeks to rock not with fervor or aggression but with theatrical opulence. There's an element of the experimental, too: 30STM crafts plodding instrumental songs like "Convergence" and such whispering, ambient ballads as "End of All Days," each pinpointing a specific sense of intensely emotional verve. It occasionally teeters on overwrought, but the album—along with its Leto-directed visuals—mostly invests fully and artfully in its own vision. —EZ



30 Seconds to Mars

Love Lust Faith + Dreams

PRODUCERS: Jared Leto, Steve Lillywhite

Virgin Records

RELEASE DATE: May 21

ALBUMS

ROCK

DEERHUNTER

Monomania

PRODUCER: Nicolas Vernhes

4AD

RELEASE DATE: May 7

Early Deerhunter fans will be pleased to hear that after exploring softer sonic terrain, the band is back to making big noise—specifically on the title track and "Leather Jacket II." Those sit well alongside the sturdy Americana flavors of "Pensacola," "Dream Captain" and "Back to the Middle." —GG

POP

FITZ & THE TANTRUMS

More Than Just a Dream

PRODUCER: Tony Hoffer

Elektra Records

RELEASE DATE: May 7

The Los Angeles neo-soul troupe turns a decade corner on its sophomore album, reveling in the synth-drenched '80s on a buoyant collection given a contemporary sonic sheen by producer Tony Hoffer. Fitz and company get a bit philosophical on the closing "MerryGoRound," but mostly frothy fun dominates "More Than Just a Dream." —GG

HIP-HOP

TALIB KWILI

Prisoner of Conscious

PRODUCERS: various

Javotti Media

RELEASE DATE: May 7

Prisoner of Conscious

is the perfect storm of mainstream tunes dipped in social commentary. It's felt from the start of "Human Mic" and moves into the "Paid in Full" homage titled "Turnt Up." Cameos from Miguel ("Come Here") and Kendrick Lamar ("Push Thru") add another dimension. It's message music to dance to. —KI

COUNTRY

NATALIE MAINES

Mother

PRODUCERS: Ben Harper, Natalie Maines

Columbia Records

RELEASE DATE: May 7

Dixie Chick Maines sounds as confident as ever on solo debut *Mother*, taking her music in a more rock-oriented direction on such tracks as "Without You" and "Trained." Her powerhouse vocals are still intact, and to say she shines here is an understatement. —CD

COUNTRY

PISTOL ANNIES

Annie Up

PRODUCERS: Chuck Ainlay, Frank Liddell, Glenn Worf

RCA Nashville

RELEASE DATE: May 7

On second album *Annie Up*, Pistol Annies members Miranda Lambert, Ashley Monroe and Angaleena Presley prove that their sound can't be defined. They get deliciously bluesy on "I Feel Sin Comin' On," wildly irreverent on "Hush Hush" and keep it traditional on "I Hope You're the End of My Story." —CD

SOUNDTRACK

VARIOUS ARTISTS

The Great Gatsby

PRODUCERS: various

Interscope Records

RELEASE DATE: May 7

Like other Baz Luhrmann film soundtracks, the companion album to "The Great Gatsby" melds the historical past with the musical present. Jay-Z sets East Egg and West Egg into motion on "100\$ Bill." Beyoncé and André 3000 bring an abstract twist to Amy Winehouse's "Back to Black," and Florence Welch turns operatic on "Over the Love." —KI

.biz

The family of regional Mexican singer Jenni Rivera has announced the launch of a new label. It was inspired by the late singer, who personally wanted to support and launch aspiring Latino singers, according to a family spokesperson.



ROCK

Living The 'Dream'

Fitz & the Tantrums' major-label debut pushes the band to new sales and chart levels

By Gary Graff

A change in schedule turned out to be a blessing in disguise for Fitz & the Tantrums' new album, *More Than Just a Dream*, which debuts at No. 26 on the Billboard 200 with 15,000 copies sold, according to Nielsen SoundScan.

The group, which sold more than 154,000 copies of 2010's No. 1 Heatseekers album *Pickin' Up the Pieces*, rushed to finish *More Than Just a Dream* for a fall 2012 release. Then the band signed a deal to move from independent Dangerbird Records to WEA major Elektra, which meant a six-month delay. But frontman Michael "Fitz" Fitzpatrick wasn't sorry. "It turned out to be a much-needed time of a little bit of rest. I don't know how we could've done straight back-to-back records without losing our minds."

There was more to gain from the break, however. The Los Angeles band returned to the studio, "tweaked a couple little things" on eventual first single "Out of My League" and even came up with some new songs, including "Fools Gold."

"It's a stronger record now, definitely," says Fitzpatrick, who formed the Tantrums in 2008, debuting that December at the Hotel Cafe in Hollywood and releasing an EP, *Songs for a Breakup, Vol. 1*, in August 2009. "With that extra time we were able to sit with it a little bit and see what we had, and then go swing for the fences a couple more times."

Lisa Nupoff, who co-manages the band for Iminmusic Management, adds, "We were very pleased with the record as it was, but it was a matter of 'What more could happen if we went back in the studio?' We came

up with phenomenal additions to the record."

Fans will certainly notice a bit of stylistic refinement on the album, which was produced by Tony Hoffer (Depeche Mode, Beck, M83). Where *Pickin' Up the Pieces* was steeped in a '60s brand of soul, *More Than Just a Dream* takes its primary cues from the '80s, decking out its buoyant melodies with synthesizers and clubby beats. That said, Fitzpatrick argues that "on the first record there was always a heavy '80s influence—maybe more with the songwriting. A lot of the British Invasion bands of the '80s, like ABC or Spandau Ballet, were influenced by soul music but put their spin on it, and we're putting our spin on their sound."

Conscious that the label switch had taken the sextet out of circulation for a minute, Elektra and Iminmusic created a couple of avenues for the Tantrums' return to the public eye. Jordan Bahat directed a video for "Out of My League," while in a series of Internet "Dream Therapy Sessions," vocalist Noelle Scaggs talked to the other band members about their own "wacky" dreams, each segment preceding the reveal of a new song.

The group also hit the road in April for a pre-release tour of mostly secondary markets, stopping along the way in major cities for radio appearances on mainly triple A stations as well as public radio outlets. For release week, the act appeared on "Jimmy Kimmel Live!" and "Last Call With Carson Daly" and assembled a Spotify Gold package talking about the album track by track.

"We always thought of ourselves as the little band that could, so it's been very exciting to have people treat them like a much bigger band," Nupoff says. "Going from an indie to a major and having such a big team working and all of those resources and everybody pushing forward feels really great."

With a second video in discussion, Fitz & the Tantrums will be doing most of their pushing on the road. The group goes on tour this month and will mix its own shows with summer opening dates for Bruno Mars and Dave Matthews Band. It will also appear at several festivals, including the Budweiser Made in America Labor Day weekend festival in Philadelphia. Some European dates may follow in the fall, with a late-year return to North America.

"We're going to be hitting it hard for the next couple of years," Fitzpatrick says. "The last time was an eye-opener; I'd never toured that extensively before. This time we know how to do it a little better, a little healthier—but still have a great time. That's one thing we don't want to give up." 

THE Numbers

Mariah Carey's "#Beautiful"

Fitz and the Tantrums will mix headlining dates with support gigs for Bruno Mars and Dave Matthews Band.

 35

Carey tallies her 35th top 40 hit on the Hot 100, tying Island Def Jam labelmate Rihanna for the fourth-most such entries among solo females in the chart's nearly 55-year history. Madonna leads all women with 49 top 40 titles, followed by Aretha Franklin (43) and Taylor Swift (41).

 51%

Thanks to coordinated airplay on Clear Channel stations on its first day of availability (May 6), "#Beautiful" drew 28 million all-format audience impressions among Hot 100 reporters, while 87% of the day's total was through participating Clear Channel outlets. During the May 8-14 tracking period, Clear Channel spins accounted for 51% of the cut's 31 million in listenership.

 31M

The song's airplay on May 6 contributed to last issue's data, when the track debuted with 31 million impressions after just two days (May 6-7). For this issue's tracking week (May 8-14), the song again registered 31 million in audience (and holds at No. 44 on Hot 100 Airplay).

 280%
95K

Uses of the hashtag #beautiful on Twitter, regardless of whether it was meant to tag Carey's song, vaulted to 95,000 on May 6, according to Attensity Media. The gain marked a 280% increase over the average usage (25,000 times a day) of the hashtag during the two months leading up to the single's release.

—William Gruger and Gary Turt



The soundtrack to "The Great Gatsby" (starring **Leonardo DiCaprio**, **Carey Mulligan** and **Joel Edgerton**, from left) includes songs by Jay-Z and Lana Del Rey.



Passenger On The Move
All the Little Lights (Black Crow/Nettwerk), the third album from British folk-rocker Passenger (aka Mike Rosenberg), reached No. 7 on Billboard's Heatseekers Albums chart and No. 8 on Folk Albums earlier this year. Since then, single "Let Her Go" has blasted to worldwide success, hitting No. 1 on 14 international charts. Adult top 40 KLLC San Francisco is helping bring the song, whose video boasts 31 million YouTube views, to U.S. audiences (14 plays in the May 6-12 Nielsen BDS tracking week). Passenger, who's received praise from fellow Brit Ed Sheeran, will tour the United States from mid-July through early September.

A Great Big Start
After A Great Big World wrote "This Is the New Year" a few years ago, the act knew it wanted to get the anthem placed on Fox's "Glee." Fast-forward to 2013 and that's just what happened, as the then-unsigned singer/songwriter duo's tune aired on the show in January. By April, the pair had signed to Epic. Now, its version of the song is bubbling under Mainstream Top 40 with plays at 32 reporters.

Northbound Dakota
Dakota Bradley's debut single comes with a ready-made pedigree. Rising just below the Country Airplay chart, "Somethin' Like Somethin'" (Streamsound) was written by accomplished tunesmiths Josh Kear, Mark Irwin and Shane McAnally and co-produced by Tim McGraw and McGraw's longtime producer Byron Gallimore. While making radio rounds this spring, the 18-year-old Bradley played a sold-out show at Gramercy Theatre in New York. "Somethin'" was released digitally May 14.

Christian Music
Columbus, Ohio, native Christian is making moves at rhythmic radio with "Go" (NZ Bazaar), featuring Lil Twist. KGZG Spokane, Wash., is championing the track, having played it 22 times last week. Christian got his first taste of a national audience as a performer on the "Wild Out Wednesday" segment of BET's "106 & Park." The video for "Go" has accumulated 2 million views on YouTube since its April 17 premiere.

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

POP

'Great' Rewards

The soundtrack to Baz Luhrmann's 'The Great Gatsby' scores a No. 2 debut thanks to targeted strategy

By Kerri Mason

It wasn't a 99 cent download or a "Saturday Night Live" TV spot that drove *The Great Gatsby* to a No. 2 debut on this week's Billboard 200.

According to Interscope VP of film and television marketing and soundtrack co-producer Anthony Seyler, it was a straightforward but well-orchestrated plan to tap the fan base of each artist included in the blockbuster collection, via a series of streams starting two weeks prior to its release. The Baz Luhrmann-directed film's unexpectedly impressive \$51 million, No. 2 box-office debut (according to Box Office Mojo, and finishing behind "Iron Man 3") could have only helped, too.

The premier stream rollout, via digital-only and magazine sites, also succeeded in targeting each segment of the potential "Gatsby"

audience, from the fashion girls at Refinery 29 (who got Sia's "Hit and Run" on April 25) to the male-skewing tech nerds at Mashable (the xx's "Together" on April 24). It culminated with a stream of the entire soundtrack on NPR on May 2, which is ordered to follow the narrative arc of the film. Two weeks was also the time frame for filming and editing Lana Del Rey's video for first single "Young & Beautiful."

"We always knew it was going to be a focus; it was mostly a matter of timing it with her tour," Seyler says. The track jumps from No. 95 to No. 59 on the Billboard Hot 100, and the clip logged 2.3 million YouTube views in four days.

While consumers can purchase the Del Rey track individually, all but six of the soundtrack's songs are album-only items, including showpieces like Jay-Z's "100\$ Bill" and Beyoncé & André 3000's cover of Amy Winehouse's "Back to Black." Seyler says it was more a point of contention than an album sales strategy.

"The rights holders are the ones who made that decision [to make tracks unavailable for individual sale]," he says, referring to the individual artists. "A lot of times the consumer thinks the record company is being greedy and trying to force them into an album sale."

Despite the short-lead plan leading up to release, Seyler says the soundtrack itself will be a long-term project. "[Between] our belief in what Baz has put together here and our faith in the fact that we have an incredible body of work that we think has reached people on a cultural level, from a business perspective, we're still investing." ●

Battle Plan: She & Him



Indie-pop duo She & Him—fronted by singer/actress Zoey Deschanel, star of Fox's "New Girl"—released fourth album *Volume 3* (Merge) on May 7. It debuts at No. 15 on the Billboard 200 and sells 26,000 copies, according to Nielsen SoundScan.

3 MONTHS AGO

She & Him set off the album push by announcing *Volume 3* through Deschanel's Twitter account, which has 4.3 million followers. "We didn't give anyone else an exclusive on the announcement," says Lindsey Kronmiller, Merge's project manager for the album. "Zoey has more reach than a lot of press outlets do." The next day, the act announced its summer tour, with a ticket presale that gave buyers the option of bundling an album pre-order. Regular pre-orders launched on Amazon and Merge's site a week later. "We do pre-orders far in advance because it takes advantage of that initial excitement about the announcement," Kronmiller says.

2 MONTHS AGO

On March 7, first single "Never Wanted Your Love" was revealed through a stream and released as an iTunes single. The next day, Fox sent a press release to all of its national affiliates with links to the song and information about the album. "The Fox people are very interested in her music as well, and they always want to talk to us about ideas for marketing," Kronmiller says. "They're invested in her as much as the show." On March 25, the single was serviced to triple A radio, while album cut "I Could've Been Your Girl" premiered on the Wall Street Journal's website two days later.

RELEASE WEEK

Boosted by NPR's "First Listen" streaming the album, She & Him hit street date with a string of TV spots, including "Live With Kelly," "Katie" and "Late Show With David Letterman" twice—one with Deschanel as couch guest, another with the full band performing. It all led up to the May 14 season finale of "New Girl." Meanwhile, the band is charming more devoted followers with album-themed nail decals and turquoise-colored LPs and cassettes. "We did red vinyl for the Christmas record [A Very She & Him Christmas] as well," Kronmiller says. "The band really wanted to make it special for fans."

NEXT UP

A Deschanel-directed video for "I Could've Been Your Girl" will arrive as soon as this week, and the duo will appear on "The Tonight Show With Jay Leno" and tape a performance for "Conan." Billboards for *Volume 3* will hit many major markets right before the June 13 launch of the band's North American tour, which includes a gig at New York's Central Park SummerStage. And the band will continue to exploit Deschanel's star power—she's set to appear on a pair of national magazine covers later this year. "She always makes a point of talking about the band in press," Kronmiller says. "It's never been just a side hobby for her."

—Alex Gale

MARKETPLACE

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CHARTS

OVER THE COUNTER KEITH CAULFIELD

Lady A Is Tops; 'Gatsby' Starts Strong

Lady Antebellum collects its third No. 1 on the Billboard 200 while 'The Great Gatsby' bows at No. 2



Country trio **Lady Antebellum** earns its third No. 1 album on the Billboard 200 as *Golden* debuts with 167,000 copies, according to Nielsen SoundScan.

The set sold slightly better than initially forecast: The day after it was released on May 7, industry sources suggested that *Golden* would move around 150,000 copies. But the album performed well during the weekend, thus granting it a more robust debut. Credit Mother's Day gift shopping for some of that sales bump, as the holiday fell on the final day of the tracking week (Sunday, May 12).

Golden follows Lady Antebellum's previous No. 1 *Own the Night* (2011) and *Need You Now* (2010). Its first set, a self-titled effort released in 2008, debuted and peaked at No. 4. *Own the Night* had a bigger start than *Golden*—347,000 when it was released in September 2011—and *Need You Now*, bolstered by its smash title track, launched with 480,000.

As mentioned last week, with Lady A's arrival, it's the fourth country set to reach No. 1 for the first time this year. It's the fastest accumulation of country No. 1s the chart has seen so early in the year.

A 'Great' Debut: Starting strong at No. 2 on the Billboard 200 is the soundtrack to "The Great Gatsby." The album charges in with 137,000, the best sales week for a soundtrack in more than a year. The last soundtrack to sell more in a week was *The Hunger Games: Songs From District 12 and Beyond* when it entered at No. 1 with 175,000.

Sales for *The Great Gatsby* were overwhelmingly driven by downloads: Its 119,000 digital haul is the largest digital sales week for a soundtrack. In turn,

the set bows at No. 1 on the Digital Albums chart. The previous digital record for a soundtrack was set in June 2010 by the EP *Glee: The Music, Journey to Regionals* with 106,000 downloads.

"The Great Gatsby," directed by **Baz Luhrmann**, opened in U.S. theaters on May 10. The movie was the second-highest-grossing during the weekend, earning \$50.1 million at the U.S. and Canadian box offices, according to Box Office Mojo. And, having earned \$59 million through May 14, it has surpassed "Moulin Rouge!" (\$57 million) as Luhrmann's highest-grossing film.

The "Gatsby" soundtrack is an all-star affair, as it includes songs by **Beyoncé**, **Jay-Z**, **Jack White**, **Fergie**, **Lana Del Rey** and **Sia**. The album's sales debut is much higher than the 95,000 it was projected to sell. It seems the film's strong integration of music, and the movie's box-office success during its opening weekend, were drivers in the album's sales.

As seen in the recent past, soundtracks that climb into the top two on the chart are from musicals like "Les Misérables," the "Glee" TV series or film adaptations of books that have a passionate fan base and the soundtrack is advertised as if it were a character in the movie (e.g., "Twilight," "The Hunger Games"). "The Great Gatsby" falls into the last category.

Two earlier soundtracks from Luhrmann-directed films also had chart success: *Romeo + Juliet* (1996) climbed to No. 2, while *Moulin Rouge!* (2001) reached No. 3 after debuting at No. 5 three weeks earlier.

It's 'Time' For Rod: Rod Stewart's *Time* clocks in at No. 7 on the Billboard 200 with 52,000 copies. It's the legend's highest-charting studio album of original material since 1979, when *Blondes Have More Fun* spent three weeks at No. 1.

Stewart has charted many albums since then, but of those releases that reached No. 6 or higher were a Christmas set of mostly oldies (*Merry Christmas, Baby*, No. 3 in 2012), one of his many covers collections released between 2002 and 2010 or a live album (*Unplugged... And Seated*, No. 2 in 1993).

Stewart's only traditional studio set (i.e., non-covers collection) to reach the top 10 between *Blondes Have More Fun* and this week was 1991's *Vagabond Heart*, which topped out at No. 10.

Straight In: A cappella vocal group **Straight No Chaser** nets its highest-charting album yet on the Billboard 200, as *Under the Influence* bows at No. 28 with 14,000 sold. The act gained fame with its *Holiday Spirits* debut in 2008. It has sold 361,000 copies and appears on the Billboard 200 each year during the Christmas season. ●

SOUNDTRACK ALBUM
SALES THIS WEEK
332,000
● 95%

TOTAL SALES OF TOP 75
DIGITAL SONGS THIS WEEK
4.8 MILLION
● 2%

KENNY CHESNEY'S *LIFE*
ALBUM SALES THIS WEEK
48,000
● 68%



King Of (Latin) Pop

Two titles that Michael Jackson took to the top of the Billboard Hot 100 grace Tropical Airplay. As Toby Love's "Todo Mi Amor Eres Tu (I Just Can't Stop Loving You)" ranks at No. 13 after reaching No. 1 last month, Arthur Hannon's "Alli Estare (I'll Be There)," featuring Karlos Rose, debuts at No. 40. The original versions crowned the Hot 100 for Jackson solo and the Jackson 5 in 1987 and 1970, respectively. Rose previously ruled the ranking with another remake of a Hot 100 leader: His cover of Bruno Mars' 2010 No. 1 "Just the Way You Are" topped Tropical Airplay last year. —Gary Trust

THE BIG NUMBER

41

Number of albums Rod Stewart has charted on the Billboard 200, including his latest, *Time*, which debuts at No. 7. The new set is his highest-charting studio album of original material since 1979, when *Blondes Have More Fun* hit No. 1.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,551,000	2,141,000	24,258,000
Last Week	5,112,000	2,085,000	24,166,000
Change	8.6%	2.7%	0.4%
This Week Last Year	5,579,000	1,901,000	24,956,000
Change	-0.5%	12.6%	-2.8%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	112,313,000	106,307,000	-5.3%
Digital Tracks	520,353,000	506,749,000	-2.6%
Store Singles	1,204,000	1,235,000	2.6%
Total	633,870,000	614,291,000	-3.1%
Album w/TEA*	164,348,300	156,981,900	-4.5%

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

Album Sales

2012	112.3 Million
2013	106.3 Million

Sales by Album Format

	2012	2013	CHANGE
CD	68,428,000	58,388,000	-14.7%
Digital	42,254,000	45,680,000	8.1%
Vinyl	1,604,000	2,101,000	31.0%
Other	27,000	138,000	411.1%

Sales by Album Category

	2012	2013	CHANGE
Current	54,900,000	53,592,000	-2.4%
Catalog	57,413,000	52,715,000	-8.2%
Deep Catalog	45,983,000	42,394,000	-7.8%

Current Album Sales

2012	54.9 Million
2013	53.6 Million

Catalog Album Sales

2012	57.4 Million
2013	52.7 Million

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

For week ending May 12, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Read more
Chart Beat at
billboard.com/
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2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS ON CHART
75	65	50	THE OTHER SIDE AMMO, M. JOHNSON (J. DESFOURIEUX, M. JOHNSON, J. COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		50	4
56	51	51	CRASH MY PARTY J. STEVENS (R. CLAWSON, A. GORLEY)	Luke Bryan CAPITOL NASHVILLE		18	5
69	55	52	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		52	5
42	44	53	POUR IT UP MIKE WILL MADE-IT, J. BO (M.L. WILLIAMS II, J. GARNER, T. THOMAS, T. THOMAS, R. FENTY)	Rihanna SRP/DEF JAM/IDJMG		19	19
89	70	54	BLURRED LINES P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		54	4
35	46	55	BODY PARTY MIKE WILL MADE-IT, P. NASTY (C. P. HARRIS, N. WIL BURN CASH, J. CAMERON, M.L. WILLIAMS II, P.R. SLAUGHTER, C. MAHONE, JR., R. TERRY)	Ciara EPIC		35	3
58	59	56	GIVE IT ALL WE GOT TONIGHT T. BROWN, G. STRAIT (M. BRIGHT, P. DONNELL, T. JAMES)	George Strait MCA NASHVILLE		56	19
63	54	57	I WANT CRAZY D. HUFF, H. HAYES (H. HAYES, L. MCKENNA, T. VERGES)	Hunter Hayes ATLANTIC/WMN		43	5
57	53	58	BITCH, DON'T KILL MY VIBE SOUNWAY (K. DUCKWORTH, M. SPEARS, BRAUN, VINDAHL, L. LYKKE, SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		53	12
82	95	59	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE		59	3
<p>The soundtrack to "The Great Gatsby" launches at No. 2 on the Billboard 200, helping spur its lead single to a 47-19 vault on Hot Digital Songs (77,000, up 94%). After seven prior tries, Del Rey scores her first top 10 on Hot Rock Songs, where the track jumps 13-9.</p>							
62	64	60	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE		59	10
55	56	61	NO NEW FRIENDS BOI-DA, N. SHEBIB (K. M. KHALED, D. GRAHAM, W.L. ROBERTS, I.D. CARTER, M. SAMUELS, N. SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		55	3
59	63	62	DONE. D. HUFF (R. PERRY, N. PERRY, J. DAVIDSON, J. BRYANT)	The Band Perry REPUBLIC NASHVILLE		46	9
54	57	63	1994 M. KNOX (THOMAS RHETT, L. LAIRD, B. DEAN)	Jason Aldean BROKEN BOW		52	9
96	91	64	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		64	8
65	66	65	LIKE JESUS DOES J. JOYCE (C. BEATHARD, M. CRISWELL)	Eric Church EMI NASHVILLE		59	12
53	61	66	SURE BE COOL IF YOU DID S. HENDRICKS (R. CLAWSON, C. TOMPKINS, J. ROBBINS)	Blake Shelton WARNER BROS. NASHVILLE/WMN		24	18
77	71	67	I NEED YOUR LOVE C. HARRIS (C. HARRIS, S. GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		67	4
67	67	68	WE STILL IN THIS B**** MIKE WILL MADE-IT, MARTY (B. R. SIMMONS, JR., M.L. WILLIAMS II, M. MOORE, B. BROOKS, C. HARRIS, JR., J. HOUSTON)	B.o.B Feat. T.I. & Juicy J REBEL/ROCK/GRAVITY/HUSTLE/ATLANTIC/RRP		67	13
68	68	69	BEAT THIS SUMMER B. PAISLEY (B. PAISLEY, C. DUBOIS, L. LAIRD)	Brad Paisley ARISTA NASHVILLE		63	9
70	69	70	ANYWHERE WITH YOU J. MOULDER, CLAWSON (B. HAYS, LIP, D. L. MURPHY, J. YEARY)	Jake Owen RCA NASHVILLE		69	8
50	62	71	IF I DIDN'T HAVE YOU N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONEY CREEK		49	19
80	76	72	LEGO HOUSE J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		72	7
NEW		73	LIVE IT UP NOT LISTED (NOT LISTED)	Jennifer Lopez Featuring Pitbull 2101/CAPITOL		73	1
<p>While the song is her 23rd Hot 100 entry, dating to her maiden appearance with the five-week No. 1 "If You Had My Love" in 1999, it's her first on RedOne's 2101 imprint and Capitol. Her new single starts on Hot Digital Songs at No. 43 (43,000) and Mainstream Top 40 at No. 33.</p>							



2 WKS AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS ON CHART
71	72	74	LOVE AND WAR D. CAMPER, JR. (M. RIDDICK, L. DANIELS, T. BRAXTON)	Tamar Braxton STREAMLINE/EPIC		57	16
73	73	75	LOVEEEEEEE SONG FUTURE (N. WIL BURN CASH, R. FENTY, D. ANDREWS, G. S. JACKSON, L. S. ROGERS)	Rihanna Feat. Future SRP/DEF JAM/IDJMG		55	15
81	79	76	HEY PRETTY GIRL B. JAMES (K. MOORE, D. COUCH)	Ke\$ha MCA NASHVILLE		76	8
78	78	77	KISSES DOWN LOW MIKE WILL MADE-IT, MARZ (M.L. WILLIAMS II, M. MIDDLEBROOKS, T. THOMAS, T. THOMAS, K. ROWLAND)	Kelly Rowland REPUBLIC		72	10
94	82	78	SAME LOVE R. LEWIS (H. HAGGERTY, R. LEWIS, M. LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		78	9
93	94	79	WINGS TUS (T. BARNES, B. KOHN, J. JAMES, P. EDWARDS, J. NELSON, J. A. PINNOCK, L. THIRLWALL, H. ROJAS, E. NURI, M. LEWIS, M. BUTLER, P. KELEHER, K. COLEMAN, C. C. DOTSON)	Little Mix SYCO/COLUMBIA		79	6
72	77	80	BATTLE SCARS PRO J (W. JACO, G. SEBASTIAN, D. R. HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		71	20
79	80	81	LEVITATE LOADSTAR (HADOUKEN, A. SMITH, N. HILL, G. HARRIS)	Hadouken! SURFACE NOISE		69	11
-	86	82	BEAT IT SEAN KINGSTON, NAC (K. ANDERSON, O. AKIN, O. U. BALDING, C. J. THOMAS)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		82	3
NEW		83	CAN'T SHAKE YOU M. SERLETIC (T. GOSSIN, S. BENTLEY, J. T. SLATER)	Gloriana EMBLEM/WARNER BROS. NASHVILLE/WAR		83	1
92	88	84	HOW MANY DRINKS? S. REMI (M. J. PIMENTEL, S. REMI, R. NICHOLS, P. WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		84	4
91	85	85	WILD FOR THE NIGHT SKRILLEX (R. MAYERS, S. MOORE, M. D. MORO, D. LEBOLVIER, T. PARENT, N. VADAN, J. PRADEYROL)	A\$AP Rocky Feat. Skrillex A\$AP WORLDWIDE/POLO GROUNDS/RCA		82	9
-	90	86	SEE YOU AGAIN M. BRIGHT (C. UNDERWOOD, D. HODGES, K. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		86	2
84	84	87	MORE THAN MILES D. HUFF (J. EDDIE, B. GILBERT)	Brantley Gilbert VALORY		79	11
87	83	88	KARATE CHOP (REMIX) METRO (N. WIL BURN CASH, R. BUICE, L. WAYNE, D. CARTER)	Future Feat. Lil Wayne A-1/FREEBANDZ/EPIC		82	10
76	87	89	MOLLY DEZ DYNAMIC, MALLY MALL (M. KEUTEN, STEVENSON, C. LITHMAD, J. JACKSON, J. RASHID, D. MAPP, C. DEPASQUALE, C. COO)	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC		66	8
NEW		90	TONIGHT I'M GETTING OVER YOU L. HILBERT, MAX MARTIN (C. R. JEPSSEN, L. HILBERT, MAX MARTIN, C. COFFEE, JR., S. SCHRAMM, K. LOULES)	Carly Rae Jepsen Feat. Nicki Minaj 604/SCHOOL BOY/INTERSCOPE		90	1
<p>As the 12th season of "American Idol" wraps, Minaj edges fellow judge Mariah Carey for the most Hot 100 hits between them (a battle about which Minaj recently tweeted). While Carey nets her 45th hit (No. 24), Minaj ups her count to 46 with debuts, in featured roles, at Nos. 90 and 100. —Gary Trust</p>							
NEW		91	RUNNIN' OUTTA MOONLIGHT D. GEORGE (D. DAVIDSON, J. K. LOVE, ACE, A. GORLEY)	Randy Houser STONEY CREEK		91	1
NEW		92	MAYBE IT WAS MEMPHIS NOT LISTED (M. ANDERSON)	Danielle Bradbery REPUBLIC		92	1
-	93	93	READY THE RUNNERS, THE MONARCH (J. D. JACKSON, A. HARR, J. JACKSON, A. DAVIDSON, S. DAVIDSON, K. GOSSON, C. M. BROWN)	Fabulous Featuring Chris Brown DESERT STORM/DEF JAM/IDJMG		93	4
85	89	94	HIGH SCHOOL BOH-DAN, J. MINUS (O. S. MARALL, D. CARTER, M. SAMUELS, T. WILLIAMS)	Nicki Minaj Feat. Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		68	6
74	81	95	I DRIVE YOUR TRUCK K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY)	Lee Brice CURB		47	19
99	96	96	JUMP RIGHT IN K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. AMRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		96	3
-	99	97	SAFE AND SOUND R. MERCHANTS, SIMONIAN (R. MERCHANTS, SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		97	2
NEW		98	ALL OVER THE ROAD C. CHAMBERLAIN (C. CHAMBERLAIN, A. GORLEY, W. KIRBY)	Easton Corbin MERCURY NASHVILLE		98	1
90	92	99	R.I.P. DI MUSTARD (W. JENKINS, D. MC FARLANE, J. EPSON, D. DEVAUGHN, A. YOUNG, E. BRIGHT, P. PATTERSON, O. JACKSON, G. WEBSTER, A. NOLAN, D. BONNER, P. MIDDLEBROOKS, M. MORRISON, M. JONES, M. PERCI)	Young Jeezy Featuring 2 Chainz CTE/DEF JAM/IDJMG		58	14
NEW		100	TAPOUT DETAIL (O. CARTER, B. WILLIAMS, J. A. PREYAN, O. T. MARAJ, N. WIL BURN CASH, N. C. FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		100	1

THIS LOVE WILL BE THE DEATH OF ME, BUT I KNOW I'LL DIE HAPPILY.

"COME & GET IT," SELENA GOMEZ

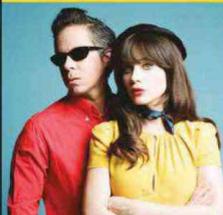


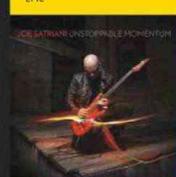
Gomez 'Gets' First Top 10

Selena Gomez (above) soars to her first Billboard Hot 100 top 10, as "Come & Get It" blasts 14-6 with the chart's Streaming Gainer nod. It rockets 36-4 on Streaming Songs following the premiere of its video on May 7 (see pages 46-47). The track also jumps 9-6 on Hot Digital Songs (143,000 downloads sold, up 24%, according to Nielsen SoundScan) and 35-24 on Hot 100 Airplay (43 million audience impressions, up 13%, according to Nielsen BDS). It becomes her first top 10 on the Mainstream Top 40 radio airplay chart (15-10). Gomez garners her first Hot 100 top 10 after 11 prior appearances (10 with her backing band **the Scene** and one as part of an all-star collaboration) dating to her first in 2009. She'd risen as high as No. 20 with "Send It On," billed to **Disney's Friends for Change** (Gomez, **Miley Cyrus**, **Jonas Brothers** and **Demi Lovato**) in 2009, while climbing to No. 21 with "Who Says" in 2011 and No. 22 with "Love You Like a Love Song" last year. "Get" previews Gomez's first album on her own, **Stars Dance**. Her tour begins with a Canadian leg on Aug. 14 in Vancouver, heads to Europe on Aug. 30 and comes stateside on Oct. 10 for U.S. dates through Nov. 27. —Gary Trust

The Billboard 200

May 25
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	1
		2	SOUNDTRACK The Great Gatsby: Music From Baz Luhrmann's Film WATERTOWER/INTERSCOPE/IGA			2	1
		3	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	1
		4	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	3
		5	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	1
		6	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	8
		7	ROD STEWART CAPITOL	Time		7	1
		8	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	2
		9	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	7
		10	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲		1	22
		11	PINK RCA	The Truth About Love ▲		1	34
		12	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	31
		13	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONSGATE HOME ENTERTAINMENT/BIG MACHINE/BMLG			13	1
			The second volume of music from the ABC TV series starts a bit softer than the first album, as the new set bows with 27,000. The first album started at No. 14 on Dec. 29, 2012, with 56,000 sold. So far, it has shifted 266,000.				
		14	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions ●		2	36
		15	SHE & HIM MERGE	Volume 3		15	1
				The album is likely the highest-charting set also available on cassette in a very long time. Sold for \$9.99, the configuration came with a download of the album. Label sources suggest that cassettes comprised about 1% of the set's overall first-week sales (26,000).			
		16	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ●		7	23
		17	NATALIE MAINES COLUMBIA	Mother		17	1
		18	FANTASIA 19/RCA	Side Effects Of You		2	3
		19	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		20	GG ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	7
		21	FALL OUT BOY DECA/DANCE/ISLAND/IDJMG	Save Rock And Roll		1	4
		22	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	7
		23	THE LUMINEERS DUALTONE	The Lumineers ▲		2	58
		24	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	33
		25	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic ●		1	25
		26	FITZ AND THE TANTRUMS DANGERBIRD/ELEKTRA	More Than Just A Dream		26	1
		27	ADELE XL/COLUMBIA	21 ◆		1	116
		28	STRAIGHT NO CHASER ATCO/ATLANTIC/AG	Under The Influence		28	1
		29	FUN. FUELED BY RAMEN	Some Nights ▲		3	64
		30	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	10
		31	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call A Country Party		31	1
		32	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	58
		33	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	14
		34	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	29
		35	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	5
		36	PATTY GRIFFIN NEW WEST	American Kid		36	1
		37	KNIFE PARTY EARSTORM/BIG BEAT	Haunted House (EP)		37	1
		38	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2		38	1
		39	PS JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	14
			Mother's Day gift-giving likely spurs the 100% gain for Josh Groban's <i>All That Echoes</i> , as it racks up its best sales week (11,000) since early April (April 13, 15,000).				
		40	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado ●		2	35
		41	DEERHUNTER 4AD	Monomania		41	1
		42	JOE SATRIANI EPIC	Unstoppable Momentum		42	1
				The rock guitarist notches his highest-charting album since 1992's <i>The Extremist</i> debuted and peaked at No. 22. As the new release also bows with 11,000, it's Satriani's best sales week since 2006's <i>Super Colossal</i> entered with 12,000.			
		43	KID CUDI REPUBLIC	Indicud		2	4
		44	JASON ALDEAN BROKEN BOW/BMG	Night Train ▲		1	30

SHE & HIM: AUTUMN DE WILDE; GROBAN: CLAY HEINE; OF DEGREES: CLAIRMAN BOETLER; MAINES: DANNY CLINCH

THE WEEK'S TOP-SELLING ALBUMS ACCORD TO GRAMS, TRACKED BY SALES DATA AS COMPILLED BY NIELSEN SOUNDSCAN. SEE CHARTS.VEPION.COM/BIZ FOR COMPLETE CHART DATA. © 2013. REPRODUCE GRAMMY AWARDS, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY
NIELSEN
SOUNDSCAN

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
29	32	45	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	5
35	38	46	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲	1	94	
41	45	47	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲	2	92	
NEW		48	TALIB KWELI JAVOTTI MEDIA	Prisoner Of Conscious		48	1
31	41	49	MAROON 5 A&M/OCTONE/JGA	Overexposed ▲	2	46	
44	50	50	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon ●	4	25	
34	46	51	SOUNDTRACK UME	Pitch Perfect ●	3	29	
33	37	52	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city ●	2	29	
48	49	53	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away ▲	1	54	
43	52	54	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	11	25	
4	19	55	PHOENIX LOYALTY/CLASSNOTE	Bankrupt!	4	3	
36	35	56	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45	3	14	
53	57	57	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables ●	1	21	
49	54	58	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●	3	78	
26	34	59	PARAMORE FUELED BY RAMEN	Paramore	1	5	
7	21	60	ROB ZOMBIE ZODIAC SWAN/T-BOW/UME	Venomous Rat Regeneration Vendor	7	3	
145	60	61	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons	60	23	
59	56	62	ED SHEERAN ELEKTRA	+ ●	5	48	
62	69	63	TAMELA MANN TILLYMANN	Best Days	14	35	
54	58	64	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ●	17	65	
NEW		65	98 DEGREES EONE	2.0	65	1	
<p>After more than a decade off the chart, the vocal quartet returns with its first indie-distributed title, selling 7,000 copies. The group's last studio effort, 2000's <i>Revelation</i>, debuted and peaked at No. 2. It most recently charted with the greatest-hits set <i>The Collection</i> in 2002 (No. 153).</p>							
30	42	66	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California	7	5	
21	51	67	STEVE MARTIN & EDIE BRICKELL 40 SHARE/ROUNDER/CONCORD	Love Has Come For You	21	3	
56	90	68	GEORGE JONES SONY MUSIC CMG	Super Hits ▲	56	3	
87	71	69	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die ●	2	67	
NEW		70	SAVAGES POP NOIRE/MATADOR	Silence Yourself	70	1	



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
83	55	71	EMELI SANDE CAPITOL	Our Version Of Events		28	26
70	70	72	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲	3	134	
NEW		73	JOSHUA RADIN GLASS BEAD	Wax Wings		73	1
76	91	74	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	2	15	
46	61	75	ALABAMA SHAKES ATO	Boys & Girls ●	6	54	
63	64	76	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲	2	164	
93	100	77	ALICIA KEYS RCA	Girl On Fire ●	1	24	
67	66	78	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	8	
51	68	79	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	5	
66	62	80	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash ▲	5	117	
55	135	81	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ▲	10	260	
60	67	82	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲	1	26	
-	23	83	LL COOL J 429/SLG	Authentic	23	2	
81	87	84	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	3	32	
160	160	85	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1	14	22	
103	85	86	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●	1	44	
-	9	87	RANDY ROGERS BAND MCA NASHVILLE/UMGN	Trouble	9	2	
85	80	88	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble ▲	47	77	
78	81	89	DEVICE WARNER BROS.	Device	11	5	
72	74	90	THOMPSON SQUARE STONE CREEK/BBMG	Just Feels Good	13	7	
64	63	91	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	1	18	
NEW		92	STEVE HARE DREAM/CAPITOL CMG	Heart Like Your Own	92	1	
NEW		93	THE UNCLUDED RHYMESAYERS	Hokey Fright	93	1	
-	65	94	ARMIN VAN BUUREN ARMIND/ARMADA	Intense	65	2	
118	102	95	VARIOUS ARTISTS PROVIDENT/WORD-CURBI/CAPITOL CMG	WOW Hits 2013 ●	35	33	
NEW		96	CRAIG CAMPBELL BIGGER PICTURE	Never Forget	96	1	
-	16	97	SOUNDTRACK MARVEL/HOLLYWOOD	Iron Man 3: Heroes Fall: Music Inspired By The Motion Picture	16	2	
16	47	98	SNOOP LION BERHANE SOUND SYSTEM/BLE/MAD DECENT/VICE/RCA	Reincarnated	16	3	
91	82	99	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	1	17	
RE-ENTRY		100	MICHAEL JACKSON MJJ/EPIC	Number Ones ▲	13	158	



Chicks Hatch Second Spinoff

Dixie Chicks' Natalie Maines (above) arrives at No. 17 on the Billboard 200 with her debut solo album, *Mother*, selling 23,000 copies in its first week, according to Nielsen SoundScan.

It also bows at No. 4 on Rock Albums—the highest-charting set from a solo woman since Lana Del Rey's *Paradise* EP also debuted at No. 4 on Dec. 1, 2012.

Dixie Chicks, who have sold more albums than any other female group in the SoundScan era (27.2 million, 1991-present), last released a studio album in 2006 with *Taking The Long Way*. The trio's set debuted at No. 1 on the Billboard 200 and has sold 2.5 million.

While it's been a spell since the country trio last released a new album, its members have been busy with side projects. The other two-thirds of the group, **Emily Robison** and **Martie Maguire**, formed **Court Yard Hounds** and released their self-titled debut on Columbia in 2010 (No. 7 debut and peak, 61,000). The duo's second album is due later this year.

Dixie Chicks also have a smattering of concerts lined up this year, their first since 2010. They'll play the KLRU All-Star Celebration Benefit Concert on May 16 in Austin, then head to Canada for four festival dates starting July 6 in Ottawa, Ontario.

—Keith Caulfield



Whole Lotta Hits

The bottom half of the Billboard 200 is swamped with hits compilations—not an uncommon sight thanks to aggressive promotion by big-box chains and digital retailers. This week, 14 such sets occupy Nos. 101-200. On the chart overall, there are 19 best-ofs.

Many of the hits collections are older catalog titles that continue to find new life with consumers, like **Led Zeppelin's** *Motherhip* (2007) or **Prince's** *The Very Best of Prince* (2001). Meanwhile, **the Rolling Stones'** 2012 compilation *GRRR!* profits from its relative newness and the band's new tour. The top-selling hits set this year is **Kelly Clarkson's** (above) 2012 release *Greatest Hits: Chapter One*, with 219,000 sold in 2013.

Some have performed strongly at digital retail this year, like **Journey's** *Greatest Hits*, with 63% of its 92,000 sold in 2013 coming from downloads. The set is often sale-priced and promoted by the retailer. Others, like **Lynyrd Skynyrd's** *The Best of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection*, have derived relatively little sales from downloads. Just a scant 6% of *Best of Lynyrd Skynyrd's* 56,000 sold in 2013 were downloads. Credit the latter's overwhelming physical volume to deep discounting at retailers like Target and Walmart, where the title sells for only \$5, versus its \$9.99 tag in the iTunes store.

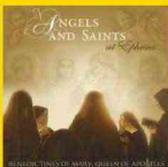
—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
130	123	101	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	231
9	40	102	WILL.I.AM WILL.I.AM/INTERSCOPE/GA	#willpower		9	3
77	73	103	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	75
121	84	104	AWOLNATION RED BULL	Megalithic Symphony		84	79
-	191	105	PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels		5	67
148	137	106	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	40
42	59	107	GEORGE JONES EPIC (NASHVILLE)/LEGACY	16 Biggest Hits	●	42	3
124	124	108	LEE BRICE CURB	Hard 2 Love		5	53
NEW		109	MIKE STUD ELECTRIC POP	Relief		109	1
96	133	110	BON JOVI ISLAND/IDJMG	What About Now		1	9
NEW		111	VARIOUS ARTISTS BENSON/PLG	To Mom With Love		111	1
				The Christian compilation, released to capitalize on Mother's Day, also starts at No. 6 on Christian Albums, selling 4,000. The set features Casting Crowns and Third Day, and is the second compilation to reach the Christian tally's top 10 this year.			
88	116	112	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	32
132	79	113	LINDSEY STIRLING BRIDGE/TONE	Lindsey Stirling		79	26
89	92	114	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	10
111	108	115	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	16
NEW		116	BIZZLE GOD OVER MONEY	The Good Fight		116	1
79	101	117	ERIC CLAPTON BUSHBRANCH/SURFDOG	Old Sock		7	9
106	103	118	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	61
RE-ENTRY		119	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	6
57	122	120	OLLY MURS SYCO/COLUMBIA	Right Place Right Time		19	4
75	88	121	THE POSTAL SERVICE SUB POP	Give Up	▲	45	36
38	83	122	YEAH YEAH YEAHS DRESS UP/INTERSCOPE/GA	Mosquito		5	4
84	104	123	ONEREPUBLIC MOSLEY/INTERSCOPE/GA	Native		4	7
168	110	124	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	90
114	119	125	VARIOUS ARTISTS GRAMMY/CAPTOL	2013 Grammy Nominees		2	16
71	89	126	TYLER, THE CREATOR ODO FUTURE	Wolf		3	6
126	114	127	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legends: The Best Of Bob Marley And The Wailers	◆	18	267



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
74	107	128	DEPECHE MODE VENUSNOTE/MUTE/COLUMBIA	Delta Machine		6	7
101	126	129	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	94
163	144	130	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	83
RE-ENTRY		131	TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	11
122	125	132	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	25
99	111	133	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	17
NEW		134	DUELO LA BONITA	Libre Por Naturaleza		134	1
162	112	135	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		112	5
128	118	136	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	91
18	77	137	TATE STEVENS SYCO/RCA NASHVILLE/SMN	Tate Stevens		18	3
-	26	138	JESSICA SANCHEZ 19/INTERSCOPE/JGA	Me You & The Music		26	2
-	27	139	THE AIRBORNE TOXIC EVENT ISLAND/IDJMG	Such Hot Blood		27	2
94	109	140	KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent		7	6
169	139	141	TASHA COBBS EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	7
173	158	142	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	15
RE-ENTRY		143	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	19
161	145	144	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	95
RE-ENTRY		145	BIG DADDY WEAVE FERVENT/WARNER-CURB	Love Come To Life		145	3
129	106	146	KID ROCK LAVA/JAG	Cocky	▲	3	119
183	171	147	GEORGE JONES BANDIT/WELK	Hits I Missed...And One I Didn't		79	10
39	98	148	THE NEIGHBOURHOOD [R]EVOIVE/COLUMBIA	I Love You.		39	3
104	120	149	ERIC CLAPTON Chronicles/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	84
194	189	150	ADELE XL/COLUMBIA			19	▲
NEW		151	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy		151	1
141	121	152	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	21
135	129	153	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	116
80	105	154	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 2		10	5
150	127	155	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	46
RE-ENTRY		156	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	▲	1	128
RE-ENTRY		157	THIRD DAY ESSENTIAL/PLG	Miracle		10	21

CLARKSON: ILL GREENBERG
 SALES DATA COMPILED BY NICK SPINELLI
 THE WEEK'S TOP-SELLING ALBUMS ACCORDING TO BILLBOARD.COM
 CHARTS: CHARTS BY BILLBOARD.COM
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	158	158	MANDISA SPARROW/EMI CMG	What If We Were Real		66	25
-	15	159	HIM RAZOR & TIE	Tears On Tape		15	2
-	25	160	RITZZ STRANGE/RBC	The Life And Times Of Jonny Valiant		25	2
NEW	161	161	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus		161	1
<p>The Missouri-based ensemble arrives with its second album, selling 4,000 in its first week. It also gives the act its second No. 1 on Traditional Classical Albums, following 2012's <i>Advent at Ephesus</i>.</p> 							
117	113	162	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	27
107	128	163	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	22
140	148	164	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	131
RE-ENTRY	165	165	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	17
151	138	166	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	50
123	166	167	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	6
69	117	168	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	52	180
113	141	169	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	9
<p>If the album can hold on to the chart for one more week, it will be David Bowie's longest-charting studio release since 1987's <i>Never Let Me Down</i> spent 26 weeks on the list. Additionally, <i>The Next Day</i> has outsold Bowie's last studio set, 2003's <i>Reality</i>: 157,000 vs. 152,000.</p> 							
RE-ENTRY	170	170	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories	▲	4	99
<p>It's not surprising to see this collection of recordings—originally intended as a gift to Jackson's mother—jump in sales in the week ending in Mother's Day. It's up by 48%, while its sequel, at No. 20, gains by 106%.</p> 							
61	75	171	CARLOS VIVES GARA/WK/SONY MUSIC LATIN	Corazon Profundo		61	3
191	176	172	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	◆	3	111
-	186	173	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	13
NEW	174	174	MIKAL CRONIN MERGE	MCII		174	1
RE-ENTRY	175	175	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	14
RE-ENTRY	176	176	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	14
RE-ENTRY	177	177	PRINCE WARNER BROS.	The Very Best Of Prince	▲	66	34

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
176	143	178	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	39
90	161	179	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	1	835
RE-ENTRY	180	180	JENNI RIVERA FONOUSA/UMLE	Joyas Prestadas: Pop		51	20
RE-ENTRY	181	181	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Own The Night	▲	1	69
144	152	182	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	10
RE-ENTRY	183	183	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	126
RE-ENTRY	184	184	IN THIS MOMENT CENTURY MEDIA	Blood		15	24
RE-ENTRY	185	185	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMLE	GRRR!	●	19	15
<p>Following the kickoff of the band's 50 and Counting tour on May 3, the Rolling Stones' latest hits album has made gains in the past two weeks. This week, it sold nearly 3,000—its best frame since early March. Cumulative sales stand at 196,000.</p> 							
105	151	186	BRING ME THE HORIZON EPITAPH	Sempiternal		11	6
178	180	187	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		142	19
134	142	188	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		129	4
47	94	189	JONATHAN NELSON J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong		47	3
166	164	190	SHINEDOWN ATLANTIC/AG	Amaryllis		4	38
152	155	191	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	47
50	132	192	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	56
RE-ENTRY	193	193	FLORENCE + THE MACHINE REPUBLIC	Ceremonials	●	6	74
142	153	194	THE WEEKND XO/REPUBLIC	Trilogy	●	4	26
RE-ENTRY	195	195	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	150
RE-ENTRY	196	196	JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲	2	78
165	159	197	NICKELBACK ROADRUNNER	Silver Side Up	▲	2	91
NEW	198	198	LENNY COOPER AVERAGE JOES	Mud Dynasty		198	1
-	173	199	KE\$HA KEMOSABE/RCA	Warrior		6	19
<p><i>Warrior's</i> third single, "Crazy Kids," featuring Will.i.am, starts at No. 40 on Mainstream Top 40, while the album slips by 4% (3,000 sold for the week). —Keith Caulfield</p> 							
154	167	200	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson		39	7



Q&A

Jon Schmidt Of Piano Guys

How does *The Piano Guys 2* differ from your 2012 self-titled debut album?

The first one seems a little more cello-driven, and this one feels a little more piano-driven. The two albums have a totally different sound—it's like two different flavors of your favorite brand of ice cream.

How does the group settle on a track list, between the many pop covers and original songs you've released online?

Our manager, David Simone, is so experienced and comes up with some suggestions for us. We just trust the guy like crazy. On the first album, he mostly went on what videos received the most amount of hits [on YouTube]. Now it's harder to judge that because so many videos come out later than others, so on this second album, we went with several songs that were newly released tunes.

***The Piano Guys 2* features original compositions like "Berlin" as well as covers of songs like Bruno Mars' "Just the Way You Are." How important have cover songs been in building the group's audience?**

We don't want to exclusively be a cover band and, luckily, several of our original tunes have been very well-received over the years. Original tunes are just harder to get attention on, but we will always do them just so we can feel well-rounded.

How will *The Piano Guys* evolve in the next year or two?

We've got some really fun things in the works: We're going to take a Swedish House Mafia tune and do a Bollywood/India spin on it. We've got our bread and butter, which is a kind of classical pop—taking pop and putting a lot of thought into how we can really make this musical. —Jason Lipshutz

Lavigne's 'Up' In Streams

Following the Vevo debut of the music video for "Here's to Never Growing Up" by Avril Lavigne (below) on May 9, the track arrives on Streaming Songs at No. 26. Its 213% growth in overall streaming activity helped the cut break the 2 million U.S. streams mark for the tracking week ending May 12.

Further up the chart, Selena Gomez climbs 32 positions with "Come & Get It," vaulting 36-4 (up 268% in streams). Like Lavigne, Gomez gains thanks to the debut of the song's video (May 7). Eighty-five percent of the song's streams came from Vevo on YouTube.

Gomez's jump into the top 10 is the chart's largest since the tally launched Jan. 26.

At the very top of the chart, PSY's "Gangnam Style" experiences a 71% rise in streams and ascends 3-1. It's the first week at No. 1 for the cut, which has been on the chart since it launched in January. It's the fourth No. 1 on the Streaming Songs chart so far, following PSY's own "Gentleman" (two weeks), Macklemore & Ryan Lewis' "Thrift Shop" (seven) and Bauer's "Harlem Shake" (eight). —William Gruger



Social/Streaming

May 25
2013
billboard

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
	1	#1 SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	117
2	2	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY	121
3	3	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	119
4	4	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	110
5	5	PORTA WWW.MYSPACE.COM/PORTA1	117
7	6	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	12
8	7	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	111
30	8	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	24
9	9	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	76
6	10	NOISIA WWW.MYSPACE.COM/DENOISIA	120
15	11	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	108
10	12	UMEK WWW.MYSPACE.COM/DJUMEK	80
11	13	PITTY WWW.MYSPACE.COM/BANDAPITTY	106
28	14	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	12
16	15	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	104
13	16	MEYTL COHEN WWW.MYSPACE.COM/MEYTLCOHEN	70
12	17	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	65
22	18	K.FLAY WWW.MYSPACE.COM/KFLAY	11
20	19	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	19
25	20	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	35
18	21	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	73
26	22	MOUNT KIMBIE WWW.MYSPACE.COM/MOUNTKIMBIE	5
27	23	LOS HERMANOS WWW.MYSPACE.COM/LOSERMANOS	47
24	24	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	99
35	25	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	52
21	26	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	78
42	27	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	21
33	28	AEROPLANE WWW.MYSPACE.COM/AEROPLANE MUSIC/LOVE	98
17	29	MR. LITTLE JEANS WWW.MYSPACE.COM/MRLITTLEJEANS100	2
39	30	TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSEXINCTDINOSAURS	21
RE	31	CLASSIXX WWW.MYSPACE.COM/CLASSIXXMUSIC	7
29	32	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL	90
19	33	PANTYRAID WWW.MYSPACE.COM/PANTYBRAIDMUSIC	2
RE	34	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	7
RE	35	MAX COOPER WWW.MYSPACE.COM/MAXCOOPERMAX	25
48	36	MAREK HEIMMANN WWW.MYSPACE.COM/MAREKHEIMMANN	109
38	37	BORGORE WWW.MYSPACE.COM/BORGORE	90
41	38	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	16
31	39	JAI PAUL WWW.MYSPACE.COM/JAIPAULMUSIC	14
RE	40	CAROLINE COSTA WWW.MYSPACE.COM/CAROLINECOSTA	24
36	41	THEE OH SEES WWW.MYSPACE.COM/OHSEES	4
46	42	KVELERTAK WWW.MYSPACE.COM/KVELERTAK	7
32	43	IAMX WWW.MYSPACE.COM/IAMX	50
37	44	THE OCEAN WWW.MYSPACE.COM/THEOCEANCOLLECTIVE	2
RE	45	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	93
34	46	TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS	44
44	47	METRONOMY WWW.MYSPACE.COM/METRONOMY	107
RE	48	MILES KANE WWW.MYSPACE.COM/MILESKANEMUSIC	26
49	49	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	37
RE	50	OOMPH WWW.MYSPACE.COM/OOMPH	18

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOOLBOY/RYANMOND BRAUN/ISLAND/IDJG	129
6	2	PSY YG/SCHOOLBOY/REPUBLIC	38
2	3	5VO DIRECTION 5VO/COLUMBIA	79
3	4	TAYLOR SWIFT BIG MACHINE	129
4	5	RIHANNA SRP/DEF. JAIL/IDJG	129
14	6	BEYONCE PIERRE/DEF./COLUMBIA	128
10	7	JUSTIN TIMBERLAKE RCA	100
9	8	JENNIFER LOPEZ ISLAND/IDJG	115
19	9	DEMI LOVATO HOLLYWOOD	119
20	10	AVRIL LAVIGNE EPIC	126
8	11	BRUNO MARS ATLANTIC	118
13	12	MACKLEMORE & RYAN LEWIS MACKLEMORE	17
12	13	P!NK RCA	93
11	14	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	127
7	15	KATY PERRY CAPITOL	129
15	16	BRITNEY SPEARS RCA	126
16	17	DAVID GUETTA WHAT A MUSIC/CASTRALWERS/CAPITOL	129
17	18	MAROON 5 ABM/OCTONE	68
18	19	ADELE XL/COLUMBIA	119
5	20	SELENA GOMEZ HOLLYWOOD	127
25	21	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	128
21	22	CHRISTINA AGUILERA RCA	31
22	23	LINKIN PARK MACHINE SHOP/WARNER BROS.	129
26	24	MICHAEL JACKSON MJI/EPIC	119
23	25	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	128
30	26	ARIANA GRANDE REPUBLIC	25
24	27	LADY GAGA STREAMLINE/ROJNLIVE/INTERSCOPE	129
27	28	THE BLACK EYED PEAS INTERSCOPE	121
33	29	ALICIA KEYS RCA	75
31	30	SHAKIRA SONY MUSIC LATIN/EPIC	129
28	31	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	100
32	32	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	129
34	33	WILL.I.AM INTERSCOPE	19
RE	34	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	73
29	35	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	41
44	36	CHRIS BROWN RCA	127
37	37	FLO RIDA POE/ISLAND/ATLANTIC	55
46	38	DAFT PUNK VIRGIN/CAPITOL	25
40	39	SNOOP DOGG DOGGYSTYLE/PRIORI TY/CAPITOL	116
43	40	THE BEATLES APPLE/CAPITOL	47
50	41	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	96
38	42	MARIAH CAREY ISLAND/IDJG	25
RE	43	BOB MARLEY TUFF GONG/ISLAND/UMI	70
39	44	USHER RCA	116
41	45	KELLY CLARKSON J/ROCA	15
45	46	MILEY CYRUS HOLLYWOOD	57
47	47	AUSTIN MAHONE CHASE/REPUBLIC	17
RE	48	LANA DEL REY POLYDOR/INTERSCOPE	22
36	49	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	118
49	50	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	125



Strong Social Gains For Lovato

Two artists make 10-position jumps into the top 10 on the Social 50, as both Demi Lovato (above) and Avril Lavigne return to the region.

Lovato ascends 19-9, entering the top 10 for only the second time, as she geared up for the release of her new album, *Demi*, on May 14. During the charting week that ended May 12, she heavily promoted the release on her various social channels, spurring a 9% rise in weekly conversation on Facebook. That aided in the addition of 126,000 new fans on the platform, which also contributed to the 387,000 she added to her overall follower base during the week (up 6%).

Right below at No. 10, Lavigne rises into the top 10 from No. 20. This is the first time she's reached the top 10 since March 2011, when her album *Goodbye Lullaby* arrived. Lavigne enters the region thanks to the release of the video for "Here's to Never Growing Up" on May 9. It helped amass 15 million overall plays during the week.

Elsewhere, buzz surrounding Enrique Iglesias' marriage rumors drew online attention and sparks a No. 34 re-entry for the singer. He returns with the addition of 204,000 new overall fans (up 20%) and 471,000 overall plays across YouTube, Vevo and Myspace. —William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	15
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	4
3	3	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	36
4	4	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	30
5	5	MIRRORS RCA	Justin Timberlake	8
6	6	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	8
7	7	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	15
8	8	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	14
9	9	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	12
10	10	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	16
11	11	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	10
12	12	F**KIN PROBLEMS ASAP ROCKY/DEF JAM/JMG	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	22
13	13	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	6
14	14	HO HEY DUATONE	The Lumineers	44
15	15	IT'S TIME KIDINKORNER/INTERSCOPE	Imagine Dragons	39
16	16	SAIL RED BULL	AWOLNATION	57
17	17	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	14
18	18	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	6
19	19	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	22
20	20	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	22
21	21	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	29
22	22	HEART ATTACK HOLLYWOOD	Demi Lovato	9
24	23	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	6
25	24	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	6
23	25	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	29
26	26	COME & GET IT HOLLYWOOD	Selena Gomez	3
28	27	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	9
29	28	LITTLE TALKS REPUBLIC	Of Monsters And Men	55
27	29	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	22
31	30	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	33
32	31	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	8
30	32	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	31
33	33	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	4
34	34	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	6
35	35	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	23
36	36	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	30
37	37	DEMONS KIDINKORNER/INTERSCOPE	Imagine Dragons	18
38	38	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	4
39	39	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	25
40	40	MADNESS HELIUM 3/WARNER BROS.	Muse	13
41	41	CARRY ON FUELED BY BAMBEN/RRP	fun.	10
42	42	PUSHER LOVE GIRL RCA	Justin Timberlake	8
43	43	CLARITY INTERSCOPE	Zedd Feat. Foxes	3
44	44	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	62
45	45	BATTLE SCARS 1ST & 15TH/ATLANTIC	Lupe Fiasco & Guy Sebastian	3
46	46	I'M DIFFERENT DEF JAM/IDMG	2 Chainz	20
47	47	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	6
48	48	ADORN BYSTORM/BLACK ICE/RCA	Miguel	30
49	49	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	2
NEW	50	NEXT TO ME CAPITOL	Emeli Sande	1

COUNTRY STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	6
2	2	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	6
3	3	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	5
13	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	5
4	5	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	6
5	6	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	6
6	7	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	6
7	8	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	6
8	9	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	6
11	10	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	5
9	11	WANTED ATLANTIC/WMN	Hunter Hayes	6
12	12	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	5
10	13	1994 BROKEN BOW	Jason Aldean	6
14	14	DIRT ROAD ANTHEM BROKEN BOW	Jason Aldean	6
18	15	YOU BELONG WITH ME BIG MACHINE	Taylor Swift	6

For all genre streaming charts, visit billboard.com/360.

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	5
RE	2	COME & GET IT HOLLYWOOD	Selena Gomez	2
3	3	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	24
2	4	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	39
4	5	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	14
5	6	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	4
6	7	EL POLLITO PIO GLOBO/DO IT YOURSELF	Pulcino Pio	11
8	8	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	14
9	9	MIRRORS RCA	Justin Timberlake	9
7	10	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	13
12	11	HEART ATTACK HOLLYWOOD	Demi Lovato	5
13	12	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3
NEW	13	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	1
10	14	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	24
14	15	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	8

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	KLINGANDE
2	BRILLZ
3	INSAN3LIKS
4	COVU
5	LITTLE DAYLIGHT
6	DUBMATIC
7	MAKO
8	BAGGI BEGOVIC
9	SYDNEY BLU
10	THE FUNK HUNTERS
11	ELIZABETH HUETT
12	BLOND:ISH
13	CHOOKIE
14	DISCOPOLIS
15	DALE HOWARD

Radio Airplay

May 25
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	11
3	2	MIRRORS RCA	Justin Timberlake	7
2	3	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	15
5	4	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	8
7	5	HEART ATTACK HOLLYWOOD	Demi Lovato	11
6	6	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	17
8	7	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	13
4	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	16
9	9	ALIVE KREWELLA/COLUMBIA	Krewella	14
15	10	COME & GET IT HOLLYWOOD	Selena Gomez	5
14	11	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	13
13	12	22 BIG MACHINE/REPUBLIC	Taylor Swift	10
16	13	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	7
10	14	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	22
18	15	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line Feat. Nelly	7
19	16	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	6
20	17	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	3
12	18	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	20
17	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	17
21	20	NEXT TO ME CAPITOL	Emeli Sande	12
22	21	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	5
NEW	22	GG #BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	1
28	23	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	4
27	24	CLARITY INTERSCOPE	Zedd Feat. Foxes	8
31	25	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HO HEY DUATONE	The Lumineers	19
2	2	TRY RCA	Plnk	19
3	3	CATCH MY BREATH 19/RCA	Kelly Clarkson	20
5	4	DAYLIGHT ADM/OCTONE/INTERSCOPE	Maroon 5	15
4	5	HOME 19/INTERSCOPE	Phillip Phillips	37
6	6	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	17
7	7	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	12
9	8	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	10
8	9	SOME NIGHTS FUELED BY BAMBEN/RRP	fun.	37
11	10	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	4
10	11	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	19
14	12	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	6
15	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	13
13	14	WANTED ATLANTIC/RRP	Hunter Hayes	16
12	15	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	20
17	16	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	14
16	17	GIRL ON FIRE RCA	Alicia Keys	15
19	18	NEXT TO ME CAPITOL	Emeli Sande	17
18	19	BRAVE REPRISE/WARNER BROS.	Josh Groban	17
21	20	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	4
20	21	ALMOST HOME WALT DISNEY/ISLAND/IDMG	Mariah Carey	8
22	22	CARRY ON FUELED BY BAMBEN/RRP	fun.	10
NEW	23	GG #BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	1
23	24	LITTLE TALKS REPUBLIC	Of Monsters And Men	14
24	25	BECAUSE WE CAN ISLAND/IDMG	Bon Jovi	18

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited subscriber-controlled radio channels on leading music subscription services. COUNTRY STREAMING SONGS: The week's top streamed radio songs and selected songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across radio airplay, ranked by radio airplay detections, except for Country and Rhythmic, 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 sales activity for the first time. COUNTRY: Includes all country music releases, including traditional and crossover country. COUNTRY AIRPLAY: The week's top 25 country songs, ranked by radio airplay detections, except for Country and Rhythmic, 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 sales activity for the first time. ADULT CONTEMPORARY: The week's top 25 adult contemporary songs, ranked by radio airplay detections, except for Country and Rhythmic, 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 sales activity for the first time. BILLBOARD: The week's top 100 songs, ranked by radio airplay detections, except for Country and Rhythmic, 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 sales activity for the first time. BILLBOARD: The week's top 100 songs, ranked by radio airplay detections, except for Country and Rhythmic, which are ranked by audience impressions, as measured by Nielsen BDS. 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Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay sales activity for the first time. BILLBOARD: The week's top 100 songs, ranked by radio airplay detections

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	11
2	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	16
5	3	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	12
3	4	DAYLIGHT AS&M/OCTONE/INTERSCOPE	Maroon 5	25
4	5	CARRY ON FUELED BY RAMEN/RRP	fun.	19
6	6	NEXT TO ME CAPITOL	Emeli Sande	18
8	7	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	13
7	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	32
9	9	HO HEY DUALTONE	The Lumineers	33
12	10	22 BIG MACHINE/REPUBLIC	Taylor Swift	9
14	11	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	14
17	12	GG MIRRORS RCA	Justin Timberlake	5
15	13	TROUBLEMAKER SYCO/COLUMBIA	Olly Murs Feat. Flo Rida	14
11	14	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	17
16	15	HEART ATTACK HOLLYWOOD	Demi Lovato	9
19	16	PEOPLE LIKE US 19/RCA	Kelly Clarkson	4
18	17	COME ALONG REPUBLIC	Vicci Martinez Feat. Cee Lo Green	26
20	18	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	8
21	19	REBEL BEAT WARNER BROS.	Go Go Goo Dolls	15
23	20	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
26	21	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	5
24	22	RED HANDS COLUMBIA	Walk Off The Earth	8
22	23	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	20
30	24	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	3
28	25	OUR SONG EMBLEM/ATLANTIC	matchbox twenty	4

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	37
2	2	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	22
3	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	26
4	4	PANIC STATION HELIUM-3/WARNER BROS.	Muse	17
5	5	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	8
6	6	STUBBORN LOVE DUALTONE	The Lumineers	24
7	7	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	37
8	8	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	14
9	9	MADNESS HELIUM-3/WARNER BROS.	Muse	38
16	10	HARLEM RCA	New Politics	14
13	11	HOLDING ON TO YOU FUELED BY RAMEN/RRP	Twenty One Pilots	20
15	12	HERO FOTV/NETTWERK	Family Of The Year	20
10	13	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	52
14	14	SAN FRANCISCO PHOTO FINISH/ISLAND/IDJMG	The Mowgli's	18
11	15	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	20
17	16	BREEZEBLOCKS INFERIUS/CANVASBACK/ATLANTIC	alt-J	14
19	17	GG DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	8
18	18	OUT OF MY LEAGUE DANGERBIBB/ELEKTRA/ATLANTIC	Fitz And The Tantrums	13
12	19	ENTERTAINMENT LOYALTY/GLASSNOTE	Phoenix	12
20	20	MY GOD IS THE SUN MATADOR/BEGGARS GROUP	Queens Of The Stone Age	5
21	21	RECOVERY XTRA MILE/EPTAPH/POLYDOR/INTERSCOPE	Frank Turner	8
22	22	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	6
23	23	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3
24	24	THE HIGH ROAD RCA	Three Days Grace	15
33	25	IF SO WARNER BROS.	Atlas Genius	7

CHRISTIAN AC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	31
2	2	ONE THING REMAINS SIXSTEPS/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	37
3	3	YOU ARE I AM FAIR TRADE	MercyMe	37
5	4	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	10
4	5	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	20
10	6	EVERY GOOD THING FAIR TRADE	The Afters	12
7	7	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	18
8	8	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave	47
6	9	NEED YOU NOW (HOW MANY TIMES) CURB	Plumb	39
11	10	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	16
12	11	WORN REUNION/PLG	Tenth Avenue North	17
13	12	STRANGELY DIM FERVENT/WORD-CURB	Francesca Battistelli	14
14	13	YOUR LOVE NEVER FAILS INPOP	newsboys	35
15	14	KINGS & QUEENS FAIR TRADE	Audio Adrenaline	25
17	15	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	8
18	16	GOLD SPARROW/CAPITOL CMG	Britt Nicole	14
16	17	MIDDLE OF YOUR HEART FERVENT/WORD-CURB	for King & Country	15
19	18	CARRY ME SPARROW/CAPITOL CMG	Josh Wilson	17
20	19	CHANGED BIG MACHINE	Rascal Flatts	13
22	20	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	10
23	21	GG YOUR LOVE IS LIKE A RIVER ESSENTIAL/PLG	Third Day	4
21	22	RESTORE FERVENT/WORD-CURB	Chris August	12
28	23	NOTHING EVER (COULD SEPARATE US) FAIR TRADE	Citizen Way	3
26	24	BUILD YOUR KINGDOM HERE KINGSWAY	Rend Collective Experiment	5
29	25	DON'T TRY SO HARD AMY GRANT PRODUCTIONS/SPARROW/CAPITOL CMG	Amy Grant With James Taylor	2



FGL Sets Audience Record

Florida Georgia Line (above) garners the highest weekly audience since Country Airplay converted from a plays-based chart to an audience-based ranking in January 2005. The duo's "Get Your Shine On" draws 40.7 million impressions, according to Nielsen BDS, in its second week at No. 1. The sum bests the prior mark, established when **Toby Keith** stacked 40.6 million (Aug. 13, 2005) amid a six-week reign with "As Good As I Once Was."

Veteran singer **Jaheim** scores his highest debut on Adult R&B, as "Age Ain't a Factor" enters at No. 14. His prior best opening was in 2007, alongside **Anthony Hamilton** and **Musiq Soulchild**, with "Struggle No More (The Main Event)" (No. 23). At No. 24 on the list, **Tamar Braxton** bows with "The One," while her previous single, "Love and War," tallies a sixth week at No. 1.

As it debuts at No. 24 on the Billboard Hot 100 (see page 40), **Mariah Carey's** "#Beautiful," featuring **Miguel**, launches on a host of airplay charts. The song starts on Mainstream Top 40 and Rhythmic (at No. 22), Adult Contemporary (No. 23), R&B/Hip-Hop Airplay (No. 30) and Adult Top 40 (No. 35). Carey ups her count to 30 Mainstream Top 40 entries dating to the chart's launch on Oct. 3, 1992, tying **Britney Spears** for the second-most appearances. (**Rihanna** leads with 35 visits.) On Rhythmic, Carey extends her record for the most appearances among women to 37, with **Rihanna** ranking second (35). —*Wade Jessen, Rauli Ramirez and Gary Trust*

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	23
3	2	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	19
4	3	PIRATE FLAG BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	15
2	4	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	21
6	5	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	14
8	6	GG GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	28
9	7	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	7
7	8	DOWNTOWN CAPITOL NASHVILLE	Lady Antebellum	16
11	9	LIKE JESUS DOES EMI NASHVILLE	Eric Church	19
10	10	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	15
13	11	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	19
12	12	DONE. REPUBLIC NASHVILLE	The Band Perry	11
14	13	MORE THAN MILES VALORY	Brantley Gilbert	30
17	14	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	5
16	15	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	14
15	16	1994 BROKEN BOW	Jason Aldean	13
20	17	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	19
18	18	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WAR	Gloriana	35
21	19	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	5
19	20	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henneskens	22
22	21	ALL OVER THE ROAD MERCURY	Easton Corbin	19
23	22	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	7
24	23	DON'T YA ATLANTIC/WMN	Brett Eldredge	30
25	24	PIECES MCA NASHVILLE	Gary Allan	14
26	25	POINT AT YOU VALORY	Justin Moore	9

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	14
2	2	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	22
4	3	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
3	4	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna	21
6	5	LOVEEEEEEE SONG SRP/DEF JAM/IDJMG	Rihanna Feat. Future	21
5	6	ADORN BYSTORM/BLACK ICE/RCA	Miguel	47
7	7	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	28
8	8	FINE CHINA RCA	Chris Brown	6
11	9	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	19
14	10	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	8
12	11	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross	15
13	12	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	11
9	13	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	17
10	14	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	19
15	15	KISSES DOWN LOW REPUBLIC	Kelly Rowland	14
20	16	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	5
18	17	READY DESERT STORM/DEF JAM/IDJMG	Fabulous Feat. Chris Brown	15
23	18	BODY PARTY EPIC	Clara	7
19	19	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	9
16	20	KARATE CHOP (REMIX) A-1/FREEBANDZ/EPIC	Future Feat. Lil Wayne	13
25	21	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	4
17	22	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	28
21	23	I LIKE IT CBE/ATLANTIC	Sevyn Streeter	17
24	24	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	10
26	25	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	12

ADULT R&B™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	22
2	2	ADORN BYSTORM/BLACK ICE/RCA	Miguel	41
4	3	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	15
3	4	LOSE TO WIN 19/RCA	Fantasia	19
6	5	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	18
5	6	MY LOVE IS ALL I HAVE P MUSIC/RCA	Charlie Wilson	29
7	7	NEWS FOR YOU PRIMARY WAVE/JORDAN HOUSE/CAPITOL	Eric Benet	26
8	8	SWEETER MR. SOLANE/EONE	Brian McKnight	18
9	9	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	35
10	10	I'D RATHER HAVE A LOVE MASSENBURG	Joe	10
12	11	A COUPLE OF FOREVERS MOTOWN/IDJMG	Christette Michele	12
13	12	TURN OFF THE LIGHTS P MUSIC/RCA	Charlie Wilson	11
16	13	SEX NEVER FELT BETTER ATLANTIC	TGT	13
NEW	14	GG AGE AIN'T A FACTOR ATLANTIC	Jaheim	1
14	15	FOREVER CANDYMAN/EONE	Donell Jones	13
17	16	WHO DO WE THINK WE ARE G.O.D./COLUMBIA	John Legend Feat. Rick Ross	7
18	17	LOVE CONNECTION 368/MASS APPEAL	Raheem DeVaughn	8
20	18	MAKER OF LOVE CONCORD/CMG	Boney James Feat. Raheem DeVaughn	12
21	19	DINNER AND A MOVIE RI TOP TEN/EONE	Ronald Isley	4
22	20	COCOA BUTTER MOTOWN/IDJMG	India.Arie	7
15	21	TRUST AND BELIEVE Geffen/INTERSCOPE	Keyshia Cole	18
23	22	MORE MO-B/CAPITOL	Avant	5
25	23	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	10
NEW	24	THE ONE STREAMLINE/EPIC	Tamar Braxton	1
24	25	I.O.U. MERCURY/IDJMG	Luke James	10

Digital Songs

May 25
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #2 WKS CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line		48	
3	2	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends		7	
2	3	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		18	
4	4	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		14	
6	5	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		6	
5	6	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert		19	
7	7	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line		24	
8	8	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		6	
NEW	9	MAYBE IT WAS MEMPHIS REPUBLIC	Danielle Bradbery		1	
10	10	DOWNTOWN CAPITOL/NASHVILLE	Lady Antebellum		14	
12	11	PIRATE FLAG BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney		14	
11	12	1994 BROKEN BOW	Jason Aldean		11	
14	13	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait		24	
13	14	DONE. REPUBLIC/NASHVILLE	The Band Perry		9	
15	15	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton		18	
19	16	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen		14	
16	17	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley		10	
18	18	LIKE JESUS DOES EMI/NASHVILLE	Eric Church		13	
9	19	HEY GIRL MERCURY	Billy Currington		2	
22	20	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser		11	
17	21	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		12	
35	22	CAN'T SHAKE YOU EMBLEM/WARNER BROS./WMN	Gloriana		2	
21	23	SEE YOU AGAIN J/ARISTA/NASHVILLE	Carrie Underwood		3	
20	24	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		26	
NEW	25	BAREFOOT AND BUCKWILD J/INTERSCOPE/MERCURY	Lauren Alaina		1	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
2	1	#1 #1 WKS DANZA KUDURO VARI/SORFANATO/MACHETE/UMLE	Don Omar & Lucenzo		143	
1	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		3	
3	3	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		175	
4	4	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground		157	
6	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		31	
5	6	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		136	
7	7	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		37	
10	8	SUERTE EPIC/SONY MUSIC LATIN	Shakira		173	
8	9	HEROE INTERSCOPE/UMLE	Enrique Iglesias		175	
9	10	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		45	
12	11	LOBA EPIC/SONY MUSIC LATIN	Shakira		173	
11	12	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		59	
15	13	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		89	
24	14	THE ANTHEM FAMOUS ARTIST/TY	Pitbull Feat. Lil Jon		139	
17	15	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		32	
20	16	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		133	
25	17	LA PREGUNTA NELFLOW	J Alvarez		42	
RE	18	QUIZAS QUIZAS QUIZAS SUGAR/VERVE/UNIVERSAL MUSIC LATINO/VG/UMLE	Andrea Bocelli Feat. Jennifer Lopez		6	
27	19	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		132	
14	20	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar		54	
16	21	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		43	
19	22	DUTTY LOVE ORFANATO/MACHETE/UMLE	Don Omar Feat. Natti Natasha		61	
13	23	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		14	
21	24	POR QUE LES LIENTES ON FIRE/SIENTE	Tito El Bambino & El Patron Feat. Marc Anthony		29	
NEW	25	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera		1	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons		42	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECADANCE/ISLAND/IDMG	Fall Out Boy		14	
9	3	YOUNG AND BEAUTIFUL WATERPOWER/POLYDOR/INTERSCOPE	Lana Del Rey		3	
3	4	SAIL RED BULL	AWOLNATION		110	
12	5	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		23	
5	6	LITTLE TALKS KIDINAKORNER/INTERSCOPE	Of Monsters And Men		67	
6	7	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips		19	
4	8	CARRY ON FUELED BY RAMEN/RRP	fun.		28	
8	9	HO HEY DUALTONE	The Lumineers		53	
7	10	MADNESS HELMUS/WARNER BROS.	Muse		38	
11	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons		56	
10	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTTE	Mumford & Sons		40	
14	13	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		12	
NEW	14	THE A TEAM REPUBLIC	Caroline Glaser		1	
13	15	HOME J/INTERSCOPE	Phillip Phillips		51	
15	16	SOME NIGHTS FUELED BY RAMEN/RRP	fun.		64	
16	17	SAFE AND SOUND LAZY HOURS/CAPITOL	Capital Cities		10	
RE	18	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend		2	
17	19	STUBBORN LOVE DUALTONE	The Lumineers		26	
19	20	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		71	
30	21	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran		52	
RE	22	SHAKE IT OUT REPUBLIC	Florence + The Machine		70	
24	23	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men		28	
23	24	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/PARFAA/REPUBLIC	Gotye Feat. Kimbra		75	
20	25	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae		76	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icna Pop Feat. Charli XCX		16	
4	2	GET LUCKY DAFT PUNK FEAT. PHARRELL WILLIAMS DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		4	
2	3	#THATPOWER WILL.I.AM FEAT. JUSTIN BIEBER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber		8	
3	4	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		24	
7	5	CLARITY INTERSCOPE	Zedd Feat. Foxes		17	
NEW	6	LIVE IT UP ZIGI/CAPITOL	Jennifer Lopez Feat. Pitbull		1	
5	7	ALIVE KREWELLA/COLUMBIA	Krewella		14	
NEW	8	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) WATERTOWER/INTERSCOPE	Fergie, Q-Tip & Coolio		1	
6	9	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears		18	
9	10	I NEED YOUR LOVE DHRIVRE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		10	
10	11	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer		14	
8	12	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY		5	
13	13	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin		35	
12	14	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		31	
14	15	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia		73	
15	16	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY		41	
NEW	17	BEAM ME UP (KILL-MODE) PRMO/4TH & BROADWAY/IDMG	Cazette		1	
11	18	I COULD BE THE ONE LEZEL/CASABLANCA/REPUBLIC	Avicii & Nicky Romero		16	
39	19	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		5	
27	20	BLUE (DA BA DEE) REPUBLIC	Eiffel 65		20	
16	21	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah		72	
18	22	STARSHIPS YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		59	
17	23	CINEMA ULTRA	Benny Benassi Feat. Gary Go		112	
NEW	24	I LOVE IT FIT HITS	Stephanie Treo		1	
19	25	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex		123	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		13	
NEW	2	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel		1	
2	3	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		37	
5	4	NEXT TO ME CAPITOL	Emeli Sande		14	
6	5	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		7	
3	6	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z		17	
4	7	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		14	
8	8	BUGATTI WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Ace Hood Feat. Future & Rick Ross		15	
7	9	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		13	
11	10	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		8	
9	11	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		17	
10	12	NO NEW FRIENDS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne		4	
NEW	13	THE ONE STREAMLINE/EPIC	Tamar Braxton		1	
12	14	BAD MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas		14	
14	15	WE STILL IN THIS B**** REBEL/ROCK/GRAND HOSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		18	
13	16	POUR IT UP SRP/DEF JAM/IDMG	Rihanna		25	
15	17	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar		12	
16	18	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		24	
17	19	MOLLY YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Cedric Gervais, Wiz Khalifa & Mally Mall		11	
18	20	FINE CHINA RCA	Chris Brown		6	
24	21	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		36	
21	22	BODY PARTY EPIC	Ciara		4	
19	23	F**KIN' PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar		29	
22	24	WILD FOR THE NIGHT ASAP ROCKY FEAT. SKRILLEX ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex		15	
37	25	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rick Gray Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		2	

R&B™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 #1 WKS #BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel		1	
2	2	NEXT TO ME CAPITOL	Emeli Sande		14	
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		7	
1	4	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z		17	
NEW	5	THE ONE STREAMLINE/EPIC	Tamar Braxton		1	
4	6	POUR IT UP SRP/DEF JAM/IDMG	Rihanna		25	
5	7	FINE CHINA RCA	Chris Brown		6	
7	8	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		29	
6	9	BODY PARTY EPIC	Ciara		6	
NEW	10	TEARS ALWAYS WIN RCA	Alicia Keys		1	
NEW	11	OH! DARLING REPUBLIC	Sasha Allen		1	
9	12	DIAMONDS SRP/DEF JAM/IDMG	Rihanna		29	
8	13	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa		3	
11	14	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel		5	
10	15	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future		25	
12	16	KISSES DOWN LOW REPUBLIC	Kelly Rowland		14	
NEW	17	FEELING GOOD REPUBLIC	Judith Hill		1	
16	18	GANGSTA VESTED IN CULTURE/EPIC	Kat Dahlia		4	
18	19	ADORN BYSTORM/BLACK ICE/RCA	Miguel		29	
17	20	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton		23	
22	21	LEGGO MOTOWN/IDMG	B. Smyth Feat. 2 Chainz		3	
NEW	22	AGE AIN'T A FACTOR ATLANTIC	Jaheim		1	
23	23	YEAH! LAFACE/RCA	Usher Feat. Lil Jon & Ludacris		22	
RE	2					

Launch Pad

May 25
2013
billboard

HEATSEEKERS ALBUMS™							HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 MIKE STUD ELECTRIC POP	Relief	1	1	-	13	26	GEORGIA HOLT GEORGIA HOLT	Honky Tonk Woman	13	2
	NEW	2	BENEDICTIONS OF MARY, QUEEN OF APOSTLES BENEDICTIONS OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	2	1	NEW	27	A FIRM HANDSHAKE ROCK THE CAUSE	Fix Me Up (EP)	27	1	
	NEW	3	MIKAL CRONIN MERGE	MCI	3	1	NEW	28	STILL CORNERS SUB POP	Strange Pleasures	28	1	
	NEW	4	LENNY COOPER AVERAGE JOES	Mud Dynasty	4	1	20	33	BETH HART PROVOCUE/MASCOT	Bang Bang Boom Boom	6	6	
	NEW	5	DESTROID DESTROID	The Invasion	5	1	NEW	30	BWARE OF DARKNESS BRIGHT ANTENNA	Orthodox	30	1	
3	5	6	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	16	-	10	THE OCEAN LORD BLADE	Pelagial	10	2	
2	4	7	KREWELLA KREWELLA	Play Hard (EP)	2	22	17	29	LORD HURON JAMSOUND	Lonesome Dreams	3	31	
NEW		8	LITTLE BOOTS ON REPEAT	Nocturnes	8	1	NEW	33	NOAH AND THE WHALE YOUNG AND LOST CLUB/VERTIGO/MERCURY/UMF	Heart Of Nowhere	33	1	
NEW		9	BABY BEE REPUBLIC	The Shaker (EP)	9	1	-	7	CAYUCAS SECRETLY CANADIAN	Bigfoot	7	2	
NEW		10	JAMES COTTON ALLIGATOR	Cotton Mouth Man	10	1	NEW	35	PERCY BODY MABANATHA/CAPTOL CMG	Percy Body Presents: Kingdom Inspirations	35	1	
NEW		11	X AMBASSADORS KIDINAKORNER/INTERSCOPE/JGA	Love Songs Drug Songs (EP)	11	1	NEW	36	SAM TSUI NOODLEHOUSE	Make It Up	36	1	
9	16	12	TRINIDAD JAMES THINKITSAGAME/DEF JAM/IDMG	Don't Be S.A.F.E.	1	19	16	26	BOMBINO NONESUCH/WARNER BROS.	Nomad	11	6	
-	1	13	R.A THE RUGGED MAN NATURE SOUNDS	Legends Never Die	1	2	-	15	!!! (CHK CHK CHK) WARP	Thr!!!er	15	2	
NEW		14	DEVOUR THE DAY FAY LADY	Time & Pressure	14	1	-	12	THE MELVINS IPELAC	Everybody Loves Sausages	12	2	
NEW		15	MICKIE JAMES TONE	Somebody's Gonna Pay	15	1	39	39	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	23	
NEW		16	JOSHUA REDMAN NONESUCH/WARNER BROS.	Walking Shadows	16	1	-	9	TOBIAS SAMMET'S AVANTASIA STARWATCH/NUCLEAR BLAST	The Mystery Of Time: A Rock Epic	9	2	
19	30	17	GG CHARLES BRADLEY DAPTONE	Victim Of Love	2	6	RE-ENTRY	42	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	28	4	
-	8	18	HANNI EL KHATIB INNOVATIVE LEISURE	Head In The Dirt	8	2	NEW	43	JOHN ELEFANTE KINGHEIR	On My Way To The Sun	43	1	
NEW		19	DAVID RAMIREZ SWEETWORLD	The Rooster (EP)	19	1	RE-ENTRY	44	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMG	Love's Not Dead (EP)	24	7	
-	20	20	RACHEL BARTON PINE MATTHEW HAGLE CEDILLE	Violin Lullabies	20	2	NEW	45	ARANDA WIND-UP	Stop The World	45	1	
1	17	21	JUNIP MUTE	Junip	1	3	-	11	AMORPHIS NUCLEAR BLAST	Circle	11	2	
NEW		22	ELIDA REYNA Y AVANTE FREDDIE	EYA Nation	22	1	RE-ENTRY	47	FATHER JOHN MISTY SUB POP	Fear Fun	2	40	
12	22	23	BONOBO NINA TUNE	The North Borders.	1	8	10	31	BRIAN SIMPSON SHANACHE	Just What You Need	10	3	
RE-ENTRY		24	KAT EDMONSON SPINNERETTE	Way Down Low	1	8	RE-ENTRY	49	OTHERWISE CENTURY MEDIA	True Love Never Dies	2	32	
NEW		25	SODOM STEAMHAMMER/TONE	Epitome Of Torture	25	1	-	23	AKRON/FAMILY DEAD OCEANS	Sub Verses	23	2	

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	6		
7	2	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	3		
4	3	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	23		
6	4	WINGS SYCO/COLUMBIA	Little Mix	9		
5	5	LEVITATE SURFACE NOISE	Hadouken!	12		
NEW	6	MAYBE IT WAS MEMPHIS REPUBLIC	Danielle Bradbery	1		
9	7	SAFE AND SOUND LAZY HOURS/CAPITOL	Capital Cities	7		
20	8	TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		2		
11	9	CRICKETS Drop City Yacht Club Feat. Jeremih EXIT 8/ASM/OCTONE/INTERSCOPE		7		
NEW	10	THE ONE STREAMLINE/EPIC	Tamar Braxton	1		
12	11	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	9		
NEW	12	STAY REPUBLIC	Amber Carrington	1		
14	13	DON'T YA ATLANTIC/WMN	Brett Eldredge	4		
13	14	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	8		
16	15	GANGSTA VESTED IN CULTURE/EPIC	Kat Dahlia	4		
15	16	LEGGO MOTOWN/IDMG	B. Smyth Featuring 2 Chainz	5		
10	17	I COULD BE THE ONE LEVELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	10		
NEW	18	TRUE COLORS REPUBLIC	Michelle Chamuel	1		
8	19	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., DaB, Kendrick Lamar & Kris Stephens	3		
19	20	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	3		
NEW	21	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	1		
18	22	TAKE ME TO THE KING TILLYMANN	Tamela Mann	11		
25	23	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	4		
24	24	WOP STEREOPHAME	J. Dash	9		
NEW	25	ANGEL REPUBLIC	Sarah Simmons	1		

REGIONAL HEATSEEKERS #1 ALBUMS™



Dance/pop act **Little Boots** (aka **Victoria Hesketh**) returns to the charts with her second full-length album, *Nocturnes*. The set starts at No. 8 on Heatseekers Albums and at No. 13 on Dance/Electronic Albums, selling 2,000 copies, according to Nielsen SoundScan. It's the 28-year-old British artist's first release after splitting with Elektra Records, which released her debut, *Hands*, in 2010. It has sold 17,000. *Nocturnes* is on Hesketh's own indie-distributed imprint, On Repeat.

—Keith Caulfield

MOUNTAIN		
1	DESTROID	The Invasion
2	MIKE STUD	Relief
3	HUMAN NATURE	Motown Record
4	MICHAEL MCLEAN	Threads
5	ICONA POP	Iconic (EP)
6	BENEDICTIONS OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus
7	KREWELLA	Play Hard (EP)
8	BRIGHTMAN YOUNG UNIVERSITY VOCAL POINT	Lead Thou Me On
9	VICCI MARTINEZ	Vicci
10	JOSH WRIGHT	My Favorite Things

NORTHEAST		
1	MIKE STUD	Relief
2	MIKAL CRONIN	MCI
3	ICONA POP	Iconic (EP)
4	BENEDICTIONS OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus
5	DESTROID	The Invasion
6	R.A THE RUGGED MAN	Legends Never Die
7	KREWELLA	Play Hard (EP)
8	JAMES COTTON	Cotton Mouth Man
9	JOSHUA REDMAN	Walking Shadows
10	LORI MCKENNA	Massachusetts

REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	20	
2	2	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	26	
6	3	Y TE VAS DISA/UMLE	Banda Carnaval	14	
3	4	Y AHORA RESULTA DISA/UMLE	Voz de Mando	34	
5	5	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	24	
7	6	NECESITA UN HOMBRE DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	23	
4	7	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	29	
8	8	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	14	
9	9	LA ORIGINAL LUZ/VEVEMUSIC	La Original Banda el Limon de Salvador Lizarraga	15	
10	10	TU NO TIENES LA CULPA FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	25	
12	11	QUE DIOS BENDIGA FONOVISA/UMLE	Joan Sebastian	15	
11	12	JURAMOS AMARNOS FREDDIE	Ramon Ayala y Sus Bravos del Norte	19	
15	13	MI PRIMER AMOR DISA/UMLE	Pesado	13	
13	14	AQUI ESTOY DISA/UMLE	Calibre 50	14	
16	15	PUNO DE DIAMANTES LA BONITA	Duelo	10	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 TE ME VAS TOP STOP	Prince Royce	17	
2	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	29	
3	3	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	25	
4	4	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	13	
6	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	16	
5	6	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	16	
7	7	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	32	
18	8	GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	2	
8	9	NO TE QUIERO VER CON EL UNIVERSAL MUSIC LATIN/UMLE	Frankie J	9	
11	10	LA PREGUNTA HELLOW	J Alvarez	19	
9	11	MI MARCIANA UNIVERSAL MUSIC LATIN/UMLE	Alejandro Sanz	12	
10	12	ROMPE LA CINTURA COEXISTENCE/WILD DOGS	Alexis & Fido	12	
13	13	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	41	
14	14	PEGAITO SUAVECITO FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	29	
12	15	ME PUEDES PEDIR LO QUE SEA WARNER LATINA	Maroon 4 Duetto Con Etza Gonzalez	15	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	36	
7	2	GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	2	
2	3	TE ME VAS TOP STOP	Prince Royce	18	
14	4	SEXY ATTITUDE TOP STOP	5 SOLZ	10	
3	5	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	21	
8	6	COMO LE GUSTA A TU CUERPO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo	16	
4	7	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	10	
10	8	ROMPE LA CINTURA COEXISTENCE/WILD DOGS	Alexis & Fido	10	
9	9	ME LLAMARE TUYO RHYM/SONY MUSIC LATIN	Victor Manuelle	29	
15	10	SIN TI MACHETE/UMLE	Chino & Nacho	10	
16	11	AMOR EN LA MESA EN EL BARRIO/PLANET PROMOVISION	Juan Luis Juancho	12	
13	12	NO SOY UN HOMBRE MALO D.A.M./VEVEMUSIC	Hector Acosta "El Torito"	18	
6	13	TODO MI AMOR ERES TU (I JUST CAN'T STOP LOVING YOU) TOP STOP	Tolly Love	13	
27	14	QUE PENA H&RT/MINXIA	Juan Esteban	4	
30	15	LLEGO EL AMOR CBBE	Frontiel	16	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 DUELO LA BONITA	Libre Por Naturaleza	1	
NEW	2	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	1	
4	3	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	22	
5	4	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	62	
3	5	JOAN SEBASTIAN FONOVISA/UMLE	13 Celebrando El 13	7	
1	6	INTOCABLE GOOD/UMLE	En Peligro de Extincion	6	
2	7	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live	7	
6	8	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	16	
10	9	JULION ALVAREZ Y SU NORTENO BANDA FONOVISA/UMLE	Tu Amigo Nada Mas	9	
8	10	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Inquietos	2	
NEW	11	ELIDA REYNA Y AVANTE FREDDIE	EYA Nation	1	
7	12	VARIOUS ARTISTS DISA/UMLE	Trankazos 2013	7	
9	13	VARIOUS ARTISTS FONOVISA/UMLE	Mama Un Amor Univers	3	
14	14	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	8	
12	15	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	22	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 IL VOLO RECORDS/CAPITOL OPRIS BLUES/INTERSCOPE/UNIVERSAL MUSIC/LATINO/UMLE	Mas Que Amor	5	
1	2	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	3	
3	3	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	62	
4	4	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	15	
6	5	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	33	
5	6	DRACO ROSA SONY MUSIC LATIN	Vida	8	
9	7	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	5	
8	8	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	37	
16	9	VARIOUS ARTISTS SONY MUSIC LATIN	Querida Madre... 3	2	
18	10	VARIOUS ARTISTS SONY MUSIC LATIN	Mama... Para Ti.	2	
7	11	VARIOUS ARTISTS SONY MUSIC LATIN	Billboard Latin Music 2013 Awards Finalists	5	
11	12	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	16	
13	13	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	15	
12	14	CRISTIAN CASTRO SONY MUSIC LATIN	En Primera Fila - Dia 1	6	
14	15	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	65	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	80	
2	2	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	25	
3	3	ROMEO SANTOS SONY MUSIC LATIN	The King Stays Kings: Sold Out At Madison Square Garden	28	
5	4	PRINCE ROYCE TOP STOP/AG	Phase II	57	
4	5	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	25	
6	6	HECTOR ACOSTA "EL TORITO" D.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	38	
NEW	7	TOBY LOVE TOP STOP	Amor Total	1	
7	8	VARIOUS ARTISTS PLANET	I Love Bachata 2013	11	
10	9	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	63	
19	10	JOSEPH FONSECA VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Voy A Comerme El Corazon (EP)	54	
8	11	VARIOUS ARTISTS VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Latin Fiesta	6	
12	12	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	26	
9	13	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	23	
18	14	MANNY MANUEL VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Contra La Marea	26	
17	15	FONSECA PROYECTO NASH/HANDS/SONY MUSIC LATIN	Ilusion	16	

Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	4	
2	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	In Love... With Cole Porter	6	
NEW	3	JOSHUA REDMAN NONESUCH/WARNER BROS.	Walking Shadows	1	
5	4	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	14	
3	5	MADELINE PEYROUGH PENNYWELL/EMARCY/DECCA	The Blue Room	10	
4	6	DIANA KRALL VERVE/VG	Glad Rag Doll	33	
6	7	CHRIS BOTTI COLUMBIA	Impressions	56	
NEW	8	EMILY BEAR CONCORD	Diversity	1	
7	9	JANE MONHEIT EMARCY/DECCA	The Heart Of The Matter	4	
8	10	MOLLY RINGWALD CONCORD	Except Sometimes	5	
14	11	TONY BENNETT RPM/COLUMBIA	Viva Duets	29	
10	12	MICHAEL BUBLE REPRISE/WARNER BROS.	It's A Beautiful Day (EP)	10	
12	13	PAUL MCCARTNEY MPL/NEAR/CONCORD	Kisses On The Bottom	67	
18	14	CRAIG TABORN TRIO ECM/DECCA	Chants	3	
11	15	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	63	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 BONEY JAMES CONCORD	The Beat	5	
4	2	KAT EDMONSON SPINWRETT	Way Down Low	51	
2	3	BRIAN SIMPSON SHANACHIE	Just What You Need	3	
3	4	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	9	
15	5	FOURPLAY HEADS UP/CONCORD	Esprit de Four	34	
12	6	EUGE GROOVE SHANACHIE	House Of Groove	33	
7	7	BRIAN CULBERTSON VERVE/VG	Dreams	48	
5	8	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	12	
6	9	JEFFREY OSBORNE STARVISTA/SAGUARO ROAD RHYTHM/SAGUARO ROAD	A Time For Love	15	
8	10	ESPERANZA SPALDING MONTWING/HEADS UP/CONCORD	Radio Music Society	61	
9	11	MARION MEADOWS LISTER 2/SHANACHIE	Whisper	11	
10	12	PHIL PERRY SHANACHIE	Say Yes	9	
17	13	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	47	
16	14	JOSE JAMES BLUE NOTE	No Beginning No End	16	
NEW	15	SMOOTH JAZZ ALL STARS CC	Smooth Jazz Tribute To Barry White	1	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 BATUCADA (THE BEAT) CONCORD/CMG	Boney James Feat. Rick Braun	12	
2	2	BLACK PEARL SHANACHIE	Marion Meadows	13	
6	3	JUST WHAT YOU NEED SHANACHIE	Brian Simpson	9	
3	4	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	16	
5	5	LIFTED TRIPPIN' N' RHYTHM	Cindy Bradley	13	
7	6	OLD.EDU (OLD SCHOOL) SHANACHIE	Euge Groove	7	
4	7	DANCE WITH YOU GREG MANNING	Greg Manning	15	
10	8	IN THE FLOW NORDIC NIGHTS	Athena Rene	4	
8	9	TO THE TOP NORDIC NIGHTS	Jonathan Fritzen Feat. Vincent Ingala	10	
13	10	ALL I WANNA DO HEADS UP/CMG	Fourplay	7	
9	11	WISH I WAS THERE VINCENT INGALA	Vincent Ingala	18	
14	12	JUST KEEP HOLDING ON J & M	Jeanette Harris	6	
12	13	THE MYSTERY OF YOU CONCORD/CMG	Spencer Day	12	
11	14	PLEASE DON'T SAY NO CUTMORE	Nicholas Cole Feat. Tim Bowman	10	
18	15	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	5	

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	#1	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	1	
		BENEDICTINES OF MARY/DE MONTFORT/DECCA			
1	2	RACHEL BARTON PINE / MATTHEW HAGLE	Violin Lullabies	2	
		CEDELLA			
5	3	ANDERSON + ROE	When Words Fade	12	
		STERNWAY & SONS/ARX/MUSIC			
3	4	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	62	
		LIFESCAPES/MOOD MEDIA			
2	5	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album	35	
		CAPITOL			
NEW	6	DETROIT SYMPHONY ORCHESTRA	Rachmaninov	1	
		NAKOS			
8	7	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCHESTRA	Elgar Cello Concerto	16	
		TELARC/CONCORD			
4	8	BROOKLYN RIDER	A Walking Fire	2	
		IN A CIRCLE/MERCURY CLASSICS/DECCA			
6	9	OLAFUR ARNALDS	For Now I Am Winter	6	
		MERCURY CLASSICS/DECCA			
9	10	AUDIOMACHINE	Chronicles	43	
		AUDIOMACHINE			
11	11	SOUNDTRACK	Downton Abbey: The Essential Collection	23	
		CARNIVAL/MASTERPIECE/DECCA			
13	12	SOUNDTRACK	Quartet	15	
		DECCA			
RE	13	MIRIAN CONTI	Nostalguas Argentinas	4	
		STERNWAY & SONS/ARX/MUSIC			
15	14	JONAS KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN	Wagner	13	
		DECCA/DG/DECCA CLASSICS			
RE	15	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Advent At Ephesus	13	
		BENEDICTINES OF MARY/DE MONTFORT/DECCA			

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	#1	THE PIANO GUYS	The Piano Guys 2	1	
		PORTRAIT/SONY MASTERWORKS			
2	2	ANDREA BOCELLI	Passione	15	
		SUGAR/VERVE/VG			
1	3	LINDSEY STIRLING	Lindsey Stirling	34	
		BRIDGE/ONE			
3	4	IL VOLO	Mas Que Amor	5	
		RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC/LATINO/UMLE			
5	5	THE PIANO GUYS	The Piano Guys	32	
		MASTERWORKS/SONY MASTERWORKS			
6	6	ANDREA BOCELLI	Pasion	15	
		SUGAR/UNIVERSAL MUSIC/LATINO/UMLE			
4	7	SARAH BRIGHTMAN	Dreamchaser	4	
		SIMHA			
7	8	THE TENORS	Lead With Your Heart	17	
		VERVE/VG			
8	9	JACKIE EVANCHO	Songs From The Silver Screen	32	
		SYCO/COLUMBIA			
9	10	MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light...	19	
		MORMON TABERNACLE CHOIR			
10	11	ANDREA BOCELLI	Concerto: One Night In Central Park	78	
		SUGAR/DECCA			
11	12	IL VOLO	We Are Love	25	
		RENTON/GATICA/OPERA BLUES/INTERSCOPE/IGA			
14	13	JONATHAN & CHARLOTTE	Together	24	
		SYCO/COLUMBIA			
13	14	CHRIS MANN	Roads	26	
		FAIRCRAFT/REPUBLIC			
RE	15	TWO STEPS FROM HELL	Skyworld	21	
		TWO STEPS FROM HELL			

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	#1	CELTIC THUNDER	Mythology	12	
		CELTIC THUNDER/VERVE/VG			
2	2	BOMBINO	Nomad	6	
		NONESUCH/WARNER BROS.			
6	3	CELTIC WOMAN	Believe	68	
		MANHATTAN			
4	4	CARLA BRUNI	Little French Songs	4	
		TEOREMA/BARCLAY/VERVE/VG			
7	5	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	3	
		MOOD MEDIA			
NEW	6	ZPM	Grown	1	
		JYP			
9	7	VARIOUS ARTISTS	Lifescapes: Just Relax: Maui	58	
		MOOD MEDIA			
3	8	DEAD CAN DANCE	In Concert	4	
		PIAS			
8	9	SOUNDTRACK	The Descendants	76	
		20TH CENTURY FOX FILMS/FOX/SONY CLASSICAL/SONY MASTERWORKS			
10	10	JAKE SHIMABUKURO	Grand Ukulele	26	
		HITCHHIKE/MAILBOAT			
NEW	11	DANIEL O'DONNELL	From The Heartland	1	
		DPTV MEDIA			
12	12	CELTIC THUNDER	Voyage	63	
		CELTIC THUNDER/DECCA			
11	13	DEAD CAN DANCE	Anastasis	34	
		PIAS			
5	14	SHINEE	Why So Serious?: The Misconceptions Of Me	3	
		SM ENTERTAINMENT			
RE	15	VARIOUS ARTISTS	Putumayo Presents: World Yoga	3	
		PUTUMAYO			

Christian/Gospel

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CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	#1	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	34	
		SIXTEPS/SPARROW/CAPITOL CMG			
2	2	HELLO, MY NAME IS	Matthew West	12	
		SPARROW/CAPITOL CMG			
4	3	ONE THING REMAINS	Passion Feat. Kristian Stanfill	41	
		SIXTEPS/SPARROW/CAPITOL CMG			
5	4	WORDS	Hawk Nelson Feat. Bart Millard	19	
		FAIR TRADE			
3	5	STEAL MY SHOW	tobyMac	26	
		FOREFRONT/CAPITOL CMG			
7	6	EVERY GOOD THING	The Afters	15	
		FAIR TRADE			
6	7	YOU ARE I AM	MercyMe	38	
		FAIR TRADE			
10	8	HELP ME FIND IT	Sidewalk Prophets	17	
		FERVENT/WORD-CURB			
8	9	REDEEMED	Big Daddy Weave	52	
		FERVENT/WORD-CURB			
12	10	WORN	Tenth Avenue North	21	
		REUNION/PLG			
13	11	STRANGELY DIM	Francesca Battistelli	19	
		FERVENT/WORD-CURB			
11	12	NEED YOU NOW (HOW MANY TIMES)	Plumb	46	
		CURB			
15	13	WE WON'T BE SHAKEN	Building 429	11	
		ESSENTIAL/PLG			
14	14	YOU ARE	Colton Dixon	30	
		19/SPARROW/CAPITOL CMG			
16	15	CARRY ME	Josh Wilson	19	
		SPARROW/CAPITOL CMG			
17	16	GOLD	Britt Nicole	17	
		SPARROW/CAPITOL CMG			
19	17	LORD I NEED YOU	Matt Maher	14	
		ESSENTIAL/PLG			
18	18	MIDDLE OF YOUR HEART	for King & Country	19	
		FERVENT/WORD-CURB			
24	19	GG YOUR LOVE IS LIKE A RIVER	Third Day	5	
		ESSENTIAL/PLG			
20	20	NOTHING EVER (COULD SEPARATE US)	Citizen Way	8	
		FAIR TRADE			
21	21	THE LORD OUR GOD	Passion Feat. Kristian Stanfill	8	
		SIXTEPS/SPARROW/CAPITOL CMG			
22	22	CHANGED	Rascal Flatts	17	
		BIG MACHINE			
23	23	COME TO THE RIVER	Rhett Walker Band	18	
		ESSENTIAL/PLG			
25	24	RESTORE	Chris August	16	
		FERVENT/WORD-CURB			
26	25	ALL I CAN DO (THANK YOU)	MIKESCHAIR	7	
		CURB			

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	#1	TAKE ME TO THE KING	Tamela Mann	51	
		TILLYMANN			
2	2	IT'S NOT OVER (WHEN GOD IS IN IT)	Israel & New Breed Feat. James Fortune & Jason Nelson	48	
		COLUMBIA/INTEGRITY			
4	3	GOD WILL MAKE A WAY	Shirley Caesar	18	
		LIGHT/EONE			
6	4	YOUR BEST DAYS YET	Bishop Paul S. Morton	30	
		TEHILLA/LIGHT/EONE			
3	5	BREAK EVERY CHAIN	Tasha Cobbs	18	
		MOTOWN GOSPEL			
7	6	TESTIMONY	Anthony Brown & group therAPy	45	
		TYSCOT			
8	7	HERE IN OUR PRAISE	Fred Hammond-United Tenors	11	
		RCA INSPIRATION			
11	8	I'VE SEEN HIM DO IT	Kurt Carr & The Kurt Carr Singers	24	
		VERITY/RCA INSPIRATION			
5	9	HOLD ON	James Fortune & FYFA Feat. Monica & Fred Hammond	50	
		FYFA WORLD/LIGHT/EONE			
10	10	CLEAN THIS HOUSE	Isaac Carree	17	
		DOOR 6			
15	11	IF HE DID IT BEFORE ...SAME GOD	Tye Tribbett	11	
		MOTOWN GOSPEL			
14	12	GREATER IS COMING	Jekalyn Carr	33	
		LUNJEA/MALACO			
12	13	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee And New Life	48	
		KEE/NEW LIFE			
9	14	TURNING AROUND FOR ME	VaShawn Mitchell	43	
		VMAN/MOTOWN GOSPEL			
13	15	SUNDAY MORNING	Mary Mary	27	
		MY BLOCK/COLUMBIA			
16	16	ABIDE	Lexi	17	
		MALACO			
17	17	GREATER	The Greater Allen Cathedral Feat. Michael Pugh	12	
		RCA INSPIRATION			
18	18	EVERY PRAISE	Hezekiah Walker	8	
		RCA INSPIRATION			
19	19	I KNOW YOU HEAR ME	Troy Sneed	15	
		EMTRO GOSPEL			
21	20	MADE TO WORSHIP	John P. Kee And New Life Feat. Kirk Franklin	9	
		KEE/NEW LIFE			
22	21	I GOT THIS	Dottie Peoples	16	
		D.P. MUZIK			
26	22	I WON'T GIVE UP	Percy Body Feat. Canton Jones	4	
		MABANATHA!			
28	23	FINISH STRONG	Jonathan Nelson	12	
		KAREW			
25	24	CAN'T EVEN IMAGINE	Desmond Pringle	13	
		KINGDOM			
20	25	I WANT TO BE READY	Angela Spivey	10	
		INNOVATIVE			

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	#1	GG ALAN JACKSON	Precious Memories: Volume II	7	
		ACR/EMI NASHVILLE/CAPITOL CMG			
2	2	MATT REDMAN	10,000 Reasons	74	
		SIXTEPS/SPARROW/CAPITOL CMG			
3	3	CHRIS TOMLIN	Burning Lights	18	
		SIXTEPS/SPARROW/CAPITOL CMG			
HOT SHOT DEBUT	4	STEVE HARE	Heart Like Your Own	1	
		DREAM/CAPITOL CMG			
5	5	VARIOUS ARTISTS	WOW Hits 2013	33	
		PROVIDENT/WORD-CURB/CAPITOL CMG			
NEW	6	VARIOUS ARTISTS	To Mom With Love	1	
		BENSON/PLG			
NEW	7	BIZZLE	The Good Fight	1	
		GOD OVER MONEY			
33	8	CASTING CROWNS	The Acoustic Sessions {Vol. One}	16	
		BEACH STREET/REUNION/PLG			
19	9	TENTH AVENUE NORTH	The Struggle	38	
		REUNION/PLG			
27	10	BIG DADDY WEAVE	Love Come To Life	51	
		FERVENT/WORD-CURB			
10	11	THIRD DAY	Miracle	27	
		ESSENTIAL/PLG			
NEW	12	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	1	
		BENEDICTINES OF MARY/DE MONTFORT/DECCA			
7	13	COLTON DIXON	A Messenger	15	
		19/SPARROW/CAPITOL CMG			
13	14	TOBYMAC	Eye On It	37	
		FOREFRONT/CAPITOL CMG			
4	15	CHRIS TOMLIN	How Great Is Our God	78	
		SIXTEPS/SPARROW/CAPITOL CMG			
6	16	ANDY MINEO	Heroes For Sale	4	
		REACH/INFINITY			
RE	17	BRANDON HEATH	Blue Mountain	28	
		MONODIE/REUNION/PLG			
9	18	HILLSONG UNITED	Zion	11	
		HILLSONG/H			

Dance/Electronic

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DANCE/ELECTRONIC SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	1	1	#1 AG SG I LOVE IT P.BERGER, C.AITCHISON, L.KLOON	Icona Pop Feat. Charli XCX RECORD COMPANY TEN/BIG BEAT/BB	1	18
3	3	2	GET LUCKY T.BANGALTER, D.HOMEY, O.MOSTO (T.BANGALTER, D.HOMEY, CHRISTO, N.RODGERS, P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	2	4
1	2	3	FEEL THIS MOMENT A.LESCHKE, K.A.LI, M.ROZKA (A.C.PEREZ, J.PEREZ, J.N.RODRIGUEZ, J.A.HESBERG, N.LAMARZOLA)	Pitbull Feat. Christina Aguilera MR. 305/POLO GRAMMYS/RCA	▲	18
4	4	4	#THATPOWER D.LEBRO, W.L.LAM (W.A.DAMMS, D.L.ROBERTS, J.BIEBER)	will.i.am Feat. Justin Bieber WILL.I.AM/INTERSCOPE	4	8
8	6	5	ALIVE R.AIN, M.AN (Y.OUSAF, Y.OUSAF, K.TRINDL, N.L.M., L.LIDELL)	Krewella KREWELLA/COLUMBIA	5	18
5	5	6	HARLEM SHAKE B.AUER (H.RODRIGUES, H.DELGADO)	Baauer JEFFREY'S/MAD DECENT/WARNER BROS.	1	14
6	7	7	GENTLEMAN P.SY (R.JAI, SANG, G.HYO)	PSY SILENT/SCHOOLBOY/REPUBLIC	1	5
11	11	8	DG CLARITY ZEDD (A.ZASLAVSKI, MATTHEW KOMA, R.ROBINSON, S.URAY)	Zedd Feat. Foxes INTERSCOPE	8	18
7	8	9	SCREAM & SHOUT L.AZIZ JAY (W.A.DAMMS, J.MARTENS, J.BAPTISTE)	will.i.am & Britney Spears WILL.I.AM/INTERSCOPE	▲	18
9	9	10	SWEET NOTHING C.HARRIS (C.HARRIS, F.WELCH, K.HARPOON)	Calvin Harris Feat. Florence Welch DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	▲	18
12	12	11	I NEED YOUR LOVE C.HARRIS (C.HARRIS, G.GOLDING)	Calvin Harris Feat. Ellie Goulding DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	11	18
		12	HOT SHOT DEBUT LIVE IT UP NOT LISTED (NOT LISTED)	Jennifer Lopez Feat. Pitbull ZELL/CAPITOL	12	1
13	13	13	LEVITATE L.OADSTAR (H.ADOUKEN, A.SMITH, N.HILL, G.HARRIS)	Hadouken! SURFACE NOISE	9	17
		14	NEW A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) C.OUNTO, J.C.HILL, S.TONER, J.CORRADO, A.KONIG, D.PHARL, S.W.PARKS, P.SERGIO, S.CUT, L.AMANTIA, P.AREDO	Fergie, Q-Tip & GoonRock WADSWORTH/INTERSCOPE	14	1
14	15	15	I COULD BE THE ONE A.VICICI, V.S.NICKY ROMERO	Avicii vs Nicky Romero LET'S GET CASABLANCA/REPUBLIC	10	16
16	17	16	GLOWING S.ANDY, W.DREAN, A.B. BRISSON (A.B. BRISSON, L.HAYWOOD, J.A.MES, S.BEKH, S.W.HILL)	Nikki Williams CHAMELEON/ISLAND/DMG	15	8
22	14	17	SEXY PEOPLE (THE FAT SONG) U.FRANCO, F.BABA, D.BODIA (A.C.PEREZ, J.BABA, A.KONIG, S.PEDERSEN, P.FRANCO, J.GONZALEZ, J.BURGA, S.MERZ)	Arianna Feat. Pitbull RCA	14	13
15	16	18	PLAY HARD D.GUETTA (D.GUETTA, G.TURNFORTH, P.FESTERER, A.HAM, S.CMITS, M.MOLIK, A.MERZ)	David Guetta Feat. Ne-Yo & Rica WHAT A MUSIC/ASTRALWORKS/CAPITOL	15	13
26	24	19	BEAM ME UP (KILL-MODE) A.BJORNLIND, S.FURRER (C.SHEEHAN, L.PODHORSKI, A.BJORNLIND, S.FURRER)	Cazette PRIMO/4TH & BROADWAY/DMG	14	18
19	18	20	GET UP (RATTLE) BINGO PLAYERS FEAT. FAR EAST MOVEMENT BINGO PLAYERS/STARSOUND/SONY MUSIC/CAPITOL	Bingo Players Feat. Far East Movement SONY MUSIC/CAPITOL	15	11
29	27	21	THIS IS WHAT IT FEELS LIKE A.VIN, B.BUENEN, B.O.GUEY (A.VIN, B.BUENEN, B.O.GUEY, L.HAUGHAK, G.UTHRIE, J.FEWING)	Armin van Buuren Feat. Trevor Guthrie ARMANDO/MARINHA	21	5
20	21	22	SPECTRUM ZEDD (A.ZASLAVSKI, MATTHEW KOMA)	Zedd Feat. Matthew Koma INTERSCOPE	10	18
17	19	23	AS YOUR FRIEND A.FROJACK (A.FROJACK, P.OLOU, D.DON, N.WAL, C.M.BROWN, L.GARZA, S.DUPUIS, J.A.GUENES)	Afrojack Feat. Chris Brown WILL.I.AM/INTERSCOPE	8	16
25	23	24	HOLD ON K.SHAB, F.LENSEN (M.NERVIO, N.NERVIO, F.EI, G.HOULI, F.LENSEN, J.FEBAL, D.PIVAN, D.KO)	NERVO ASTRALWORKS/CAPITOL	23	3
24	25	25	CALL ME A SPACEMAN H.ARDWELL (H.VAN DE CORPUT, M.CROWN)	Hardwell Feat. Mitch Crown CLOUD 9	19	15
23	26	26	SHE WOLF (FALLING TO PIECES) D.GUETTA (D.GUETTA, S.FURRER, C.BRAIDE, G.H.TURNFORT)	David Guetta Feat. Sia WHAT A MUSIC/VERGIN	8	18
32	30	27	THIS IS OUR LOVE E.ESTEFAN JR., A.PENA (S.ALVAREZ, E.ESTEFAN JR., A.PENA)	Sophi CRESCENT MOON	27	5
		28	NEW ACRYLICS NOT LISTED (NOT LISTED)	TNGHT WARP	28	1
27	29	29	RIGHT NOW R.HANNA (R.HANNA, D.SWIFT, G.OTTAVIANO, S.KEMMEL, K.SCHWAB, K.SCHWAB, D.TYLER, S.PERFECT)	Rihanna Feat. David Guetta SVP/AMERICA	19	18
21	20	30	ACID RAIN S.TARKATE, BINGO PLAYERS (S.FURRER, M.S.ERIKSEN, E.J.HERMANNSEN)	Alexis Jordan STARR/ROC NATION/COLUMBIA	20	10
18	22	31	FALL DOWN D.L.KEENE, B.BLANCO, C.CORRUT (W.A.DAMMS, L.GOTTWALD, B.LEVIN, H.WALTER)	will.i.am Feat. Miley Cyrus WILL.I.AM/INTERSCOPE	11	4
28	31	32	DOWN THE ROAD ZOSY (S.RICHARD, G.JAUI, N.A.FRADIN, P.FORRESTER, L.E.VEXIER)	C2C ON AND ON/CASABLANCA/REPUBLIC	25	17
		33	NEW I LOVE IT NOT LISTED (P.BERGER, C.AITCHISON, L.KLOON)	Stephanie Treo FIT HITS	33	1
40	34	34	HELLO H.SOMMERHALL, J.A.MES, S.PAFFRO, BROTHERS (H.SOMMERHALL, J.A.MES, W.PHILLIPS, P.DELPATER, F.LONES)	Stafford Brothers Feat. Lil Wayne & Christina Milian CASH MONEY/REPUBLIC	34	4
		35	NEW BANG BANG NOT LISTED (NOT LISTED)	will.i.am WILL.I.AM/INTERSCOPE	35	1
30	33	36	APOLLO H.ARDWELL (H.VAN DE CORPUT, A.SHEPHERD)	Hardwell Feat. Amba Shepherd REVEAL/CLOUD 9	23	17
		37	RE-ENTRY INTERNET FRIENDS R.SWIRE, J.MCGILLLEN (G.MCGILLLEN, S.WIRE)	Knife Party EASTROUN/BIG BEAT/BB	37	12
41	28	38	CRYSTALLIZE M.ARKU G. (L.STIRLING, M.GLOGOLIA)	Lindsey Stirling BRIDGETONE	28	16
35	35	39	ONE MINUTE R.AIN, M.AN (Y.OUSAF, Y.OUSAF, K.TRINDL)	Krewella KREWELLA/COLUMBIA	34	11
37	36	40	LOUDER D.STEIN, S.EVANS (D.STEIN, S.EVANS)	DJ Fresh Feat. Sian Evans COLUMBIA	21	17
		41	NEW EASY NOT LISTED (NOT LISTED)	Mat Zo & Porter Robinson MOS/ANJUN/BEATS/ASTRALWORKS/CAPITOL	41	1
49	42	42	I CAN'T WAIT N.AMY, J.HUNTER (A.ASADA, B.TUCKER)	Namy & Barbara Tucker KING STREET	42	3
		43	HEARTBEAT T.MORAN (A.MORAN, G.DICACCAMO)	Tony Moran VS Deborah Cooper SUGAR HOUSE/MR. TAN MAN	43	2
39	39	44	DRINKING FROM THE BOTTLE C.HARRIS (C.HARRIS, G.GOLDING, C.KING)	Calvin Harris Feat. Tinie Tempah DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	20	18
31	32	45	FLY AWAY C.CORRUT (A.PEPSTEIN, H.WALTER, A.GOUGH, S.KONDOR, D.LIDELL)	Guinevere NIKE TOWN/TOMMY BOY	31	6
34	38	46	FOREVER NOW S.TARKATE, BINGO PLAYERS (S.FURRER, M.S.ERIKSEN, E.J.HERMANNSEN, B.A.MERZ, H.RODRIGUEZ)	Ne-Yo MOTOWN/REPUBLIC	12	17
		47	HANDS HIGH M.WOLLO, L.NICHOLS (W.BERTARELLI, L.NICHOLS, M.WOLLO)	Kirsty KB/SPINN/RY	43	2
		48	BUBBLE BUTT NOT LISTED (NOT LISTED)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN	48	2
42	41	49	COME & GET IT R.AIN, M.AN (Y.OUSAF, Y.OUSAF, K.TRINDL, N.MARZOCCA, M.ARZ)	Krewella KREWELLA/COLUMBIA	41	4
		50	NEW WHAT YOU ARE NOT LISTED (NOT LISTED)	Bex SYBASON	50	1

DANCE/ELECTRONIC SONGS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
9	1	#1 TR KNIFE PARTY E.ASTROFORM, B.BIG BEAT	Haunted House (EP)	2	2	
2	2	ARMIN VAN BUUREN ARMANDO/MARINHA	Intense	2	3	
1	3	WILL.I.AM WILL.I.AM/INTERSCOPE/IGA	#willpower	3	2	
3	4	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	34	1	
NEW	5	DESTROID DESTROID	The Invasion	34	1	
8	6	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	15	15	
7	7	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)	72	7	
5	8	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	28	28	
12	9	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown	5	5	
6	10	KREWELLA KREWELLA	Play Hard (EP)	21	21	
4	11	DAVID GUETTA WHAT A MUSIC/ASTRALWORKS/CAPITOL	Nothing But The Beat	88	88	
14	12	ZEDD INTERSCOPE/IGA	Clarity	27	27	
NEW	13	LITTLE BOOTS ON REPEAT	Nocturnes	1	1	
10	14	SWEDISH HOUSE MAFIA ASTRALWORKS/CAPITOL	Until Now	29	29	
19	15	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart	44	44	
17	16	ATOMS FOR PEACE XL	Amok	11	11	
11	17	MAJOR LAZER MAD DECENT/SECRETLY CANADIAN	Free The Universe	4	4	
15	18	FLO RIDA POB BOVAT/LANTIC/AG	Wild Ones	45	45	
13	19	THE KNIFE RAID/BRILLE/MUTE	Shaking The Habitual	5	5	
16	20	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call A Workout	20	20	
NEW	21	JUSTICE E.D.BANDER, B.BEACUS, E.ELEKTRA	Access All Arenas: Live July 19th, 2012, Les Arenes de Nimes	1	1	
RE	22	KNIFE PARTY E.ASTROFORM, B.BIG BEAT	Rage Valley (EP)	35	35	
20	23	DEADMAU5 MAUS TRAP/ULTRA	Album Title Goes Here	33	33	
RE	24	OMD BMG	English Electric	3	3	
22	25	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems	40	40	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
4	1	#1 TR I LOVE IT RECORD COMPANY TEN/BIG BEAT/BB	Icona Pop Feat. Charli XCX	13		
1	2	ALIVE KREWELLA/COLUMBIA	Krewella	35		
3	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	4		
2	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	16		
7	5	I NEED YOUR LOVE DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ellie Goulding	8		
5	6	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	29		
8	7	APOLLO REVEAL/CLOUD 9	Hardwell Feat. Amba Shepherd	14		
6	8	I COULD BE THE ONE LET'S GET CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	16		
11	9	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	5		
9	10	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	36		
15	11	#THATPOWER JESUNDO/ROKADA	will.i.am Feat. Justin Bieber	6		
13	12	THIS IS WHAT IT FEELS LIKE ARMANDO/MARINHA	Armin van Buuren Feat. Trevor Guthrie	4		
14	13	FEEL THIS MOMENT MR. 305/POLO GRAMMYS/RCA	Pitbull Feat. Christina Aguilera	12		
10	14	STAY SVP/DEF-JAM/DMG	Rihanna Feat. Mikky Ekko	9		
12	15	AS YOUR FRIEND WALL/ISLAND/DMG	Afrojack Feat. Chris Brown	16		
19	16	HEART ATTACK HOLLYWOOD	Demi Lovato	2		
18	17	MIRRORS RCA	Justin Timberlake	4		
17	18	EVERY DAY ASTRALWORKS/CAPITOL	Eric Prydz	12		
16	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	17		
20	20	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	18		
RE	21	TOGETHER WE ARE APL/NO BEAT/BB	Arty Feat. Chris James	2		
24	22	NO ONE KNOWS WHO WE ARE ULTRA	Kaskadee & Swanky Tunes Feat. LIGHTS	6		
21	23	EASY MOS/ANJUN/BEATS/ASTRALWORKS/CAPITOL	Mat Zo & Porter Robinson	2		
NEW	24	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	1		
23	25	NEXT TO ME CAPITOL	Emeli Sande	6		



Q&A
Arianna
"Sexy People (The Fiat Song)" (No. 17 on Dance/Electronic Songs) is unusual in that it originated as part of an ad campaign. How did you connect with Fiat, and how did the idea for the song come together?
A famous commercial producer in Italy gave me a call because they wanted a song that could be turned from a classical Neapolitan song into a dance song. I suggested "Come Back to Sorrento." The meaning of the song is that there's a man who's really in love with a girl but that girl wants to go to the USA and live a better life. All the songs in that period were about immigration and the chance to come back. The Fiats in the commercial come back to the USA but they are Italian brand.

How did Pitbull (above) get involved?
After I recorded my part of the song, they were looking for a rapper for the second part, but a new rapper—they didn't have a big budget. But Pitbull knew they were looking for a rapper, and he called Fiat, because he said they have big ideas. So he offered his collaboration and we were like, "Oh, my God." And after a million views on YouTube, people were asking about the singer, and said, "Why don't you record the single?" So in November we rerecorded it as an English version.

Now that you've entered the U.S. market, what are your plans for further releases?
This is a new beginning for me in the USA, so right now it's most important for me to work on this song. I have ideas to go on with this kind of thing, a classical song but catchy and mixed with a beat. I'd love to work with other artists. —Evie Nagy

BRAZIL				Artist	
ALBUMS				COMPILED BY APRI/D/NIELSEN	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	SALVE JORGE: INTERNACIONAL SOM LIVRE	Various Artists		
NEW	2	E FESTA SOM LIVRE	Various Artists		
NEW	3	CANTAR E O QUE EU SOU WALT DISNEY/UNIVERSAL	Soundtrack		
1	4	SALVE JORGE: NACIONAL SOM LIVRE	Various Artists		
2	5	ESTACAO SAMBO RAMA	Sambo		
NEW	6	VIOLETTA WALT DISNEY/UNIVERSAL	Soundtrack		
9	7	A HORA E AGORA SOM LIVRE	Jorge & Mateus		
4	8	SUMMER ELETROHITS 9 SOM LIVRE	Various Artists		
3	9	SALVE JORGE: NACIONAL VOL. 2 SOM LIVRE	Various Artists		
7	10	VILLA MIX VOL. 2 SOM LIVRE	Various Artists		

ITALY				Artist	
ALBUMS				COMPILED BY GFK	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	SCHIENA UNIVERSAL	Emma		
6	2	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE EPIC/SONY MUSIC	Fedez		
NEW	3	VIVERE AIUTA A NON MORIRE UNIVERSAL	Dargen D'Amico		
4	4	TO BE LOVED REPRISE/WARNER	Michael Buble		
3	5	GIOIA ULTRASUN	Moda		
2	6	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti		
9	7	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni		
8	8	DELTA MACHINE VENUSNOTE/MUTE/COLUMBIA/SONY MUSIC	Depeche Mode		
10	9	AMO TATTICA	Renato Zero		
RE	10	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk		

MEXICO				Artist	
AIRPLAY				COMPILED BY NIELSEN BDS	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	MI RAZON DE SER DISA/UNIVERSAL	Banda Sinaloense MS de Sergio Lizarraga		
18	2	GET LUCKY DAF1 LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams		
5	3	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROG/NATION/COLUMBIA/SONY MUSIC	Calvin Harris Feat. Florence Welch		
2	4	LA FORV FAY FORVISA/UNIVERSAL	Julian Alvarez y Su Norteno Banda		
8	5	LA COSA MAS BELLA WARNER	Sergio Dalma Feat. Leire		
10	6	ROSAS Y ESPINAS SKALOGNA	Jose Manuel Figueroa		
4	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Christina Aguilera		
3	8	CON LA CARA EN ALTO SONY MUSIC	Reik		
6	9	SCREAM & SHOUT WILL.I.AM/INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears		
19	10	MI BELLO ANGEL ASL/DISA/UNIVERSAL	Los Primos MX		

SWITZERLAND				Artist	
DIGITAL SONGS				COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL	
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	MEIN HERZ POLYDOR/ISLAND	Beatrice Egli		
1	2	GET LUCKY DAF1 LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
5	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
2	4	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess		
3	5	LET HER GO BLACK CROW/EMERGENCY OF MUSIC	Passenger		
4	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton		
6	7	UNDER WARNER	Alex Hepburn		
7	8	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz		
8	9	ROSANA SCRIBLIFE/WARNER	Wax		
9	10	IMPOSSIBLE SYCO	James Arthur		

Boxscore

May 25
2013
billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER		
1	\$7,671,630 \$175/\$140/\$95/\$55	ELTON JOHN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 20-21, 23-24, 27, 30, MAY 1, 4-5, 8-11	48,353 50,440 13 SHOWS EIGHT SELLOUTS	CAESARS PALACE		
2	\$3,969,059 \$99.50/\$69.50/\$39.50	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, BRETT ELDRIDGE FORD FIELD, DETROIT MAY 4	48,265 SELLOUT	THE MESSINA GROUP/AEG LIVE		
3	\$3,524,154 \$250/\$135/\$81.50/\$27	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES COWBOYS STADIUM, ARLINGTON, TEXAS MAY 11	45,026 47937	THE MESSINA GROUP/AEG LIVE		
4	\$3,442,399 \$225/\$150/\$79.50/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, ELI YOUNG BAND, KACEY MUSGRAVES WILLIAMS-BRICE STADIUM, COLUMBIA, S.C. MAY 3-4	48,170 SELLOUT	THE MESSINA GROUP/AEG LIVE		
5	\$2,489,205 \$94.50/\$79.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE VERIZON CENTER, WASHINGTON, D.C. MAY 11-12	27,619 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE		
6	\$2,307,420 (\$2,251,095 AUSTRALIAN) \$139.25/\$111.06	TOOL, SWICK, EMOH INSTEAD ALL PHONES ARENA, SYDNEY MAY 3-4	18,830 24,936 TWO SHOWS	FRONTIER TOURING		
7	\$2,048,023 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE PHILIPS ARENA, ATLANTA APRIL 18-19	25,471 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE		
8	\$1,745,963 \$295/\$19.99	DON OMAR COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO MAY 3-4	23,511 TWO SELLOUTS	LVR EVENTS		
9	\$1,719,423 \$200/\$150/\$89.50/\$69.50	LEONARD COHEN RADIO CITY MUSIC HALL, NEW YORK APRIL 6-7	11,515 TWO SELLOUTS	CONCERTS WEST/AEG LIVE		
10	\$1,687,060 (\$1,643,810 AUSTRALIAN) \$164.11/\$123.06	BLACK SABBATH, SHIHAD BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA APRIL 25	10,899 11,682	LIVE NATION		
11	\$1,435,660 \$136/\$36	JIMMY BUFFETT BRIDGESTONE ARENA, NASHVILLE APRIL 27	13,980 SELLOUT	LIVE NATION		
12	\$1,342,699 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE RUPP ARENA, LEXINGTON, KY APRIL 27	17,003 SELLOUT	THE MESSINA GROUP/AEG LIVE		
13	\$1,314,420 (\$1,274,420 AUSTRALIAN) \$140.11/\$111.06	TOOL BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MAY 6	10,041 10,402	FRONTIER TOURING		
14	\$1,247,605 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE QUICKEN LOANS ARENA, CLEVELAND APRIL 25	15,336 SELLOUT	THE MESSINA GROUP/AEG LIVE		
15	\$1,246,491 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE KFC YUM! CENTER, LOUISVILLE, KY MAY 7	15,135 SELLOUT	THE MESSINA GROUP/AEG LIVE		
16	\$1,155,170 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE NATIONWIDE ARENA, COLUMBUS, OHIO MAY 8	14,267 SELLOUT	THE MESSINA GROUP/AEG LIVE		
17	\$1,132,095 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE TAMPA BAY TIMES FORUM, TAMPA APRIL 20	14,080 SELLOUT	THE MESSINA GROUP/AEG LIVE		
18	\$1,082,042 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, BRETT ELDRIDGE BANKERS LIFE FIELDHOUSE, INDIANAPOLIS LIVE	13,573 SELLOUT	THE MESSINA GROUP/AEG LIVE		
19	\$1,070,370 (\$1,032,400 PESOS) \$114.98/\$23	THALIA AUDIOTORIO NACIONAL, MEXICO CITY APRIL 26-27	19,305 TWO SELLOUTS	OCESA-CIE		
20	\$1,044,930 (\$1,015,299 AUSTRALIAN) \$349.89/\$103.03	BRYAN ADAMS, AMY MACDONALD BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA APRIL 27	8,095 8,370	FRONTIER TOURING		
21	\$900,042 (\$900,393 CANADIAN) \$53.94/\$44.04	MARIE-MAI BELL CENTRE, MONTREAL MAY 4-6	17,158 17,250 THREE SHOWS	EVENKO, PRODUCTIONS J		
22	\$882,175 (\$825,145 AUSTRALIAN) \$206.01/\$133.55	AEROSMITH, DEAD DAISIES BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MAY 1	5,869 7,404	MCMANUS ENTERTAINMENT		
23	\$845,090 \$155/\$125	FLEETWOOD MAC MOHEGAN SUN ARENA, UNCAVILLE, CONN. APRIL 20	5,764 5,844	LIVE NATION		
24	\$843,185 \$95/\$80/\$65/\$45	MOTHER'S DAY MUSIC FESTIVAL: CHARLIE WILSON, JAEHEIM & OTHERS ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. MAY 11	12,547 SELLOUT	PLATINUM PRODUCTIONS		
25	\$795,446 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS FIRST MIDWEST BANK AMPHITHEATRE, TIMLEY PARK, ILL. MAY 11	23,409 26,000	LIVE NATION		
26	\$771,868 \$253/\$178/\$101.50/\$71.50	LEONARD COHEN PARAMOUNT THEATRE, OAKLAND, CALIF. MARCH 2-3	5,792 TWO SELLOUTS	CONCERTS WEST/AEG LIVE		
27	\$753,016 (\$849,920,000 COLON) \$102.59/\$29.34	SILVIO RODRIGUEZ ESTADIO RICARDO SARRIOSA ANIMAL, SAN JOSE, COSTA RICA APRIL 12	11,595 19,000	EVENPRO/WATER BROTHER		
28	\$744,075 (\$752,736 CANADIAN) \$250/\$159.50	LEONARD COHEN HALIFAX METRO CENTRE, HALIFAX, NOVA SCOTIA APRIL 13	8,101 SELLOUT	CONCERTS WEST/AEG LIVE		
29	\$730,025 (\$746,589 CANADIAN) \$252/\$49.50	LEONARD COHEN MILE ONE CENTRE, ST. JOHN'S, NEWFOUNDLAND, CANADA APRIL 20	5,775 SELLOUT	CONCERTS WEST/AEG LIVE		
30	\$708,774 \$65/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. MAY 10	24,006 SELLOUT	LIVE NATION		
31	\$706,776 (\$1,525,000 COLON) \$117.30/\$25.41	ALEJANDRO SANZ ESTADIO RICARDO SARRIOSA ANIMAL, SAN JOSE, COSTA RICA APRIL 27	10,526 20,000	EVENPRO/WATER BROTHER		
32	\$687,157 \$11.50/\$29.50	THE BLACK KEYS, FLAMING LIPS BRIDGESTONE ARENA, NASHVILLE MAY 3	14,566 SELLOUT	NS2, FRANK PRODUCTIONS, SHEPBA CONCERTS, C3 PRESENTS		
33	\$681,238 \$660/\$46	CARRIE UNDERWOOD, HUNTER HAYES SPIRIT CENTER, KANSAS CITY MAY 1	11,778 SELLOUT	AEG LIVE		
34	\$634,461 (\$610,869 AUSTRALIAN) \$83.35	THE SCRIPT, THE ORIGINAL RUDE BOYS, SINEAD BURGESS BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA, APRIL 9	7,617 8,184	FRONTIER TOURING		
35	\$614,223 (\$605,450 CANADIAN) \$252.25/\$39.75	LEONARD COHEN LOPPS COLISEUM, HAMILTON, ONTARIO APRIL 9	6,074 SELLOUT	CONCERTS WEST/AEG LIVE		



Elton And His 'Piano' Are No. 1

Elton John (above) owns the top ranking with a multimillion-dollar box-office gross from his residency at the Colosseum at Caesars Palace in Las Vegas. The spring run of the show, titled "The Million Dollar Piano," featured 13 performances in April and May at the 4,000-seat venue, which is celebrating its 10th anniversary. With the box-office stats from the recent run added to his overall totals at the Colosseum since the first show in 2004, his sales revenue totals \$157 million from 238 performances of both this production and his first residency, "The Red Piano."

John, one of four resident artists at the Colosseum, is booked for another 13-show run Sept. 18-Oct. 10, following Shania Twain, Celine Dion and Rod Stewart. The Vegas engagement falls in the midst of John's Rocket Man tour that began last November with a five-city leg in Australia followed by an Asian run through mid-December. So far in 2013, the artist has been on tour in North and South America playing markets like Los Angeles, Houston and Nashville as well as Buenos Aires and São Paulo. A European leg begins in June. The tour is booked for the remainder of the year and set to wrap in Prague on Dec. 18.

—Bob Allen

CODA

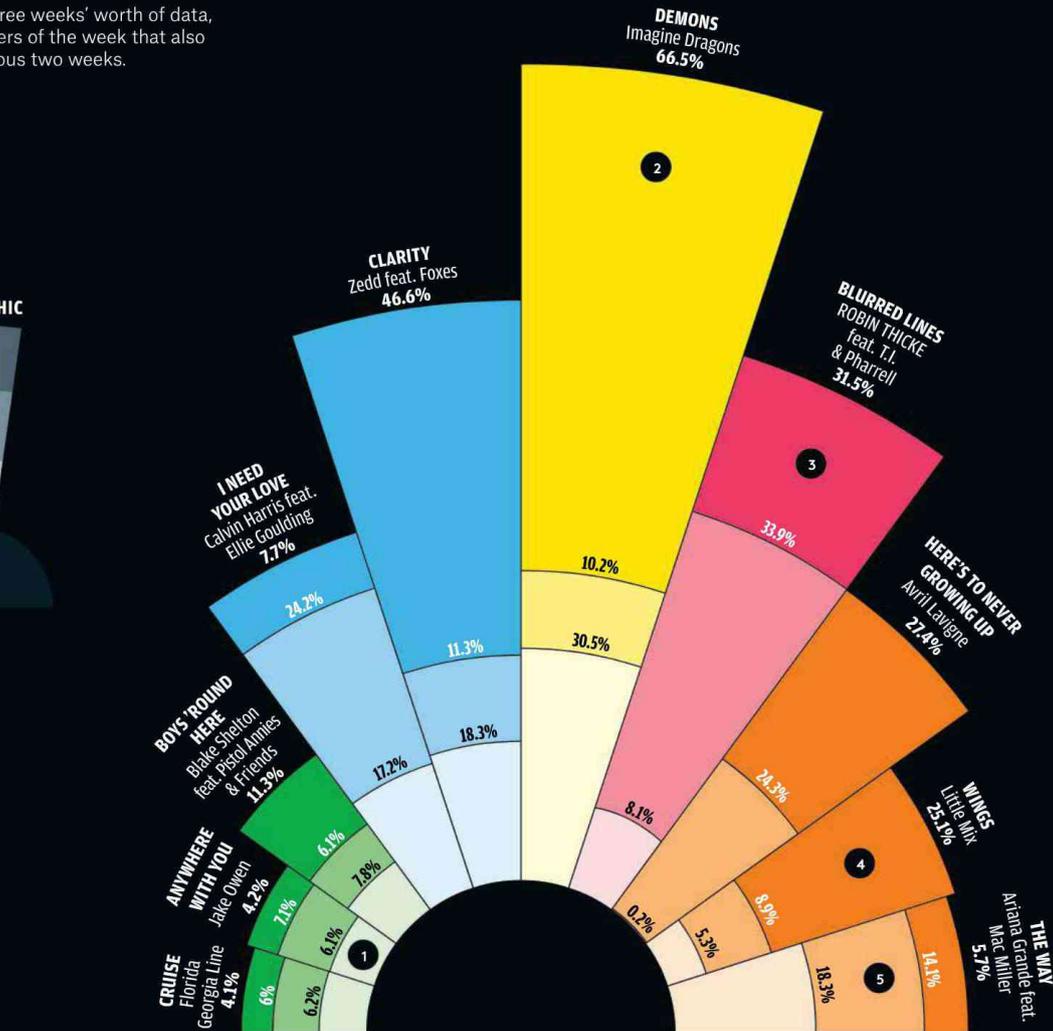
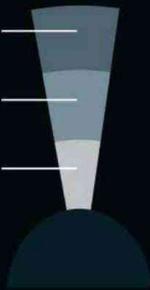
This Week's Trend Report: Biggest Hot Digital Songs Movers

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

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

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK
PERCENTAGE CHANGE ONE WEEK AGO
PERCENTAGE CHANGE TWO WEEKS AGO



1
JAKE OWEN
This week: 72 (29,000)
Last week: 72 (27,000)
2 weeks ago: - (26,000)
With country radio the traditional driver of the genre's hits, this song's steady sales ascent mirrors its measured radio progression. It edges 13-11 on Country Airplay (up 8% to 25 million in audience), as Owen looks to extend his active streak of No. 1s to four on the ranking.

2
IMAGINE DRAGONS
This week: 41 (44,000)
Last week: - (26,000)
2 weeks ago: - (24,000)
As "Radioactive" tops Alternative for a 13th week and bounds 28-23 on the Mainstream Top 40 airplay tally, alternative radio is welcoming new single "Demons," which bullets at No. 22 on Alternative. "Demons" also re-enters Streaming Songs at No. 45 after a three-month break.

3
ROBIN THICKE
This week: 23 (68,000)
Last week: 30 (52,000)
2 weeks ago: 49 (39,000)
After debuting in March with 13,000 downloads, the song has been a model of growth, steadily increasing in sales every week. With 246,000 sold to date, it's already Thicke's fourth-biggest seller. This week, the song concurrently rises 38-31 on the Rhythmic airplay chart.

4
LITTLE MIX
This week: 60 (33,000)
Last week: 75 (26,000)
2 weeks ago: - (24,000)
The song, which first got traction as a video for purchase in the iTunes store late last year, is breaking through to the mainstream. As top 40 radio started picking up the track in recent weeks, its sales gained, too. This week, the cut bullets at No. 26 on Mainstream Top 40.

5
ARIANA GRANDE FEATURING MAC MILLER
This week: 16 (84,000)
Last week: 15 (80,000)
2 weeks ago: 23 (70,000)
After an explosive debut (219,000 in March), the song slipped in its second and third weeks with declines. Since then, it's been steadily climbing, as pop radio embraced the track (19-16 on Mainstream Top 40).



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