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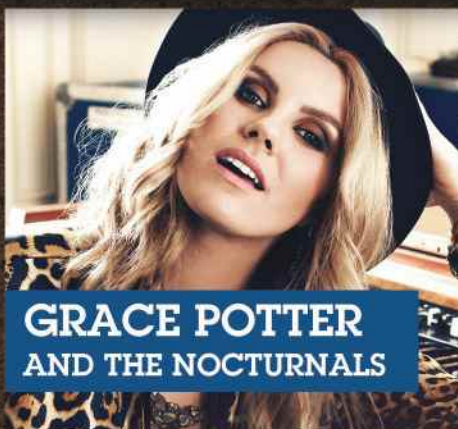
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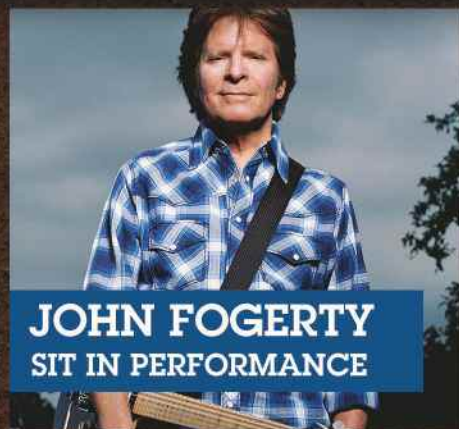
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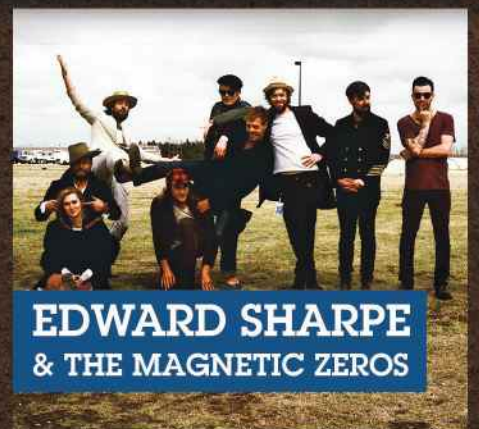
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# VIEWPOINT

28  
SEPT  
2013

THIS WEEK  
Volume 125  
No. 37

## FEATURE

**P.20** “In 2014, brands are going to begin using music more as an overall marketing platform 365 days a year, and not just big promotional windows.”

**RUSSELL WALLACH,  
LIVE NATION**

## FEATURE

**P.28** “Kings of Leon have had pop radio success, but that’s not what they’re going for when they make a record. Does a Foo Fighters single blow up? Does a U2 single blow up? No. Their audience buys full records.”

**KEN  
LEVITAN**

## FEATURE

**P.24** “I want to get to a place where China is informing and inspiring the U.S. and London is inspiring Mexico, because music is the global language and it speaks to people in a powerful way.”

**GORDON BOWEN, MCGARRYBOWEN**



Matt Harmon photographed at the Beggars Group USA offices in New York.

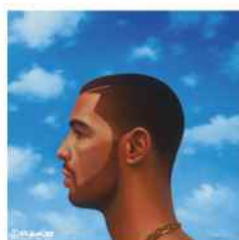
## QUESTIONS ANSWERED

**P.16** “There’s never anything to be gained from creating adversarial relationships with people that you need to work with.”

**MATT HARMON, BEGGARS GROUP USA**



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**1** iHeartRadio Music Festival: full coverage **2** 21 Under 21: music’s hottest minors list **3** B.o.B and Chris Young video Q&As **4** Drake, Kings of Leon and Icona Pop track-by-track reviews



**THIS WEEK ON BILLBOARD.COM**  
**1** Miley Cyrus’ “Wrecking Ball” video breaks Vevo record **2** Backbeat: **Priyanka Chopra** **3** Q&A: Resolution’s Phil Casey **4** Betty Who signs to RCA after viral wedding proposal video

## FEATURES

- 20** Branding roundtable
- 24** Music supervisors
- 28** Kings of Leon
- 32** Music cities: Nashville

## TOPLINE

- 6** iTunes Radio makes its debut.
- 11** **My Day** Mark Pitts, RCA Records/Bystorm Entertainment
- 12** **The Deal** Clear Channel, WMG royalty deal includes terrestrial performance rates.
- 14** **Think Tank** Strategy, Retail Track, Sound & Vision
- 16** **Questions Answered** Matt Harmon, Beggars Group USA

## BACKBEAT

- 18** **Parties** Nas hits the big 4-0, and Katie Couric chats with Lil Wayne.

## MUSIC

- 39** Sleigh Bells
- 40** Kenny Rogers, Robert Glasper Experiment, Rubblebucket
- 42** **Reviews** Icona Pop, Coldplay, Sheryl Crow, Electrospective
- 44** **Happening Now** AJR, Miley Cyrus, Arctic Monkeys

## CHARTS

- 47** **Over the Counter** Keith Urban’s *Fuse* lights up Billboard 200.
- 48** Charts
- 70** **Coda** Physical vs. digital sales of No. 1-debuting country albums.

## ON THE COVER

Kings of Leon photograph by Dan Winters.



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# TOP LINE

## [ THE Action ]



Apple CEO **Tim Cook** speaks during a product announcement at the Apple campus in Cupertino, Calif., on Sept. 10; inset: iTunes Radio.



### Online Piracy's Rise

The music and movie industries

reunited and headed to Capitol Hill to sound the alarm on online piracy, warning that illegal downloads are on the rise and that search engines like Google aren't doing enough to stem the increase. While there isn't a plan to revive failed anti-piracy legislation like the Stop Online Piracy Act, the entertainment industry said it was important to put piracy back on Congress' agenda, providing new research to back its claims.



### Spotify Reaches Landmark

Spotify has launched its own original

content series and dedicated website called Spotify Landmark, a multimedia documentary series focusing on classic moments in music history. The premiere episode, "The Real Story of Nirvana's 'In Utero,'" went live on the occasion of the album's 20th anniversary. The installment features audio recollections from bassist Krist Novoselic, producer Steve Albini and tourmate Curt Kirkwood of the Meat Puppets.



### Linkin With Xbox

Linkin Park's Mike Shinoda, a self-

confessed "Halo" addict, announced the release of the band's single "A Light That Never Comes" as an exclusive stream on Xbox Music. "The catalyst in this relationship was gaming," Shinoda wrote in a Web post. Microsoft, which has scored mixed results with its efforts in music, has had far better success with games—so much so the technology giant decided to rebrand its other entertainment efforts Xbox, after the well-recognized name of its game consoles.



### 'GTA V' Takes \$800M

Hotly anticipated videogame

"Grand Theft Auto V," which includes music from Kendrick Lamar, METZ and Elton John, took in nearly \$800 million in global sales on its opening day. The Take-Two Interactive Software franchise set a new first-day record and implied sales of 13 million-14 million units. Analysts say the franchise's previous installment, released in 2008, sold nearly 13 million in its first year. It's estimated "GTA V" cost between \$200 million and \$250 million to develop.



DIGITAL

## And One More Thing...

iTunes Radio makes a well-received debut, but no splash

By Alex Pham



At last, iTunes Radio made its debut on Sept. 18, albeit within a much larger context of Apple's mobile makeover in the form of a new operating system, iOS 7. ¶ Its reception by critics—generally positive but not effusive—gave rivals a respite from concerns that iTunes Radio would instantly blow its competitors out of the water. Label insiders were much more positive, gushing about iTunes Radio's potential, since they consider it a game-changing rival to the industry's current bête noire: Pandora (see story, page 8), which hasn't fallen out with the industry over its efforts to change the way Internet radio licensing rates are calculated to lower its bills.

"iTunes Radio is just stunning," says one executive, who declined to be named.

¶ Notably, Pandora's listenership didn't decline on the day of iTunes Radio's launch, but increased in line with the typical back-to-school boost as students crank up Internet radio as they study. ¶ Pandora shares, which had →



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Photo by Danny Clinch

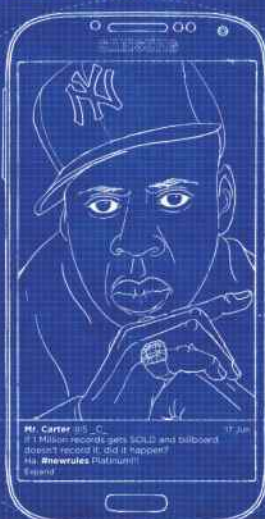
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### Jay-Z's New Blueprint

Samsung & Jay-Z Made "Magna Carta Holy Grail" Profitable Before Release. What It Means For The Music Biz



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Hot 100

Week	Change	Weeks on Chart	Title	Artist	Peak	Weeks on Chart
1	1	1	Call Me Maybe	Cori Rae Jepsen	1	18
3	3	2	Payphone	Mariah Carey featuring T-Pain	2	10
4	4	1	Somebody That I Used To Know	Train	1	1

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**iTunes Radio continued from p. 6**

tumbled to around \$9 on early speculative news of iTunes Radio a year ago, rose to a new high of \$27.50 on Sept. 19.

Yet even though it didn't make a big splash, iTunes Radio has the potential to boost the level of the tide that will ultimately raise all boats in the Internet radio market, digital music veteran Jim Griffin says.

"It will grow interest in the space and bring in new people to Internet radio, which is key" to bringing in advertisers who are attracted by large audiences, Griffin says. "This is like a mall going up in your town, where anchor tenants like Pandora and iTunes Radio are drawing people in. If this goes well, Pandora benefits. That's because the next time advertisers renew their contracts for Internet radio, it will drive up the rates for everyone."

iTunes Radio, for example, launched with such advertisers as McDonald's, Nissan, Procter & Gamble and Pepsi that spent a minimum of \$1 million each for a 12-month commitment. Pepsi, for example, secured the rights to be iTunes Radio's exclusive provider of four branded stations, dubbed "Pulse of Now," featuring Pepsi's stable of sponsored artists that includes Beyoncé, Hunter Hayes and Eva Simons.

Speaking to the growth of Internet radio as an advertising category, Frank Cooper, chief marketing officer of global consumer engagement for PepsiCo's global beverages group, says that "clearly streaming is not new, but we think there's a lot of growth ahead."

The big picture looks more promising for Internet radio with Apple's entry into the market, but its rivals aren't taking chances. If anything, it signals the beginning of a new wave of competition on features, product offerings and design. Slacker Radio, for example, introduced a Songza-like playlist feature that serves up music based on listeners' activities, from working out to chilling out. Pandora released a revamped version of its tablet application, adding the bells and whistles that users of its desktop version are accustomed to. Both released their updates on Sept. 18 to coincide with the launch of iOS 7.

By comparison, critics have given iTunes Radio polite nods, but few standing ovations. The lack of overwhelming buzz points to a larger issue for Apple: how to impress consumers who expect the company to be revolutionary with each product release.

"Overall, I like the service, but it feels adequate, and I expect extraordinary from Apple," says Scott Riggs, former head of product at Slacker Radio. "Compared to some of the leaders in the space that are closer to that balance of art and science, there's still some room for iTunes Radio to improve." ●



Britney Spears will begin a two-year Las Vegas residency show, titled "Britney Spears: Piece of Me," at Planet Hollywood Resort & Casino on Dec. 27. The approximately 90-minute performances will take place inside a 4,600-capacity planetarium-like theater.

LEGAL

# Pandora Strikes Back

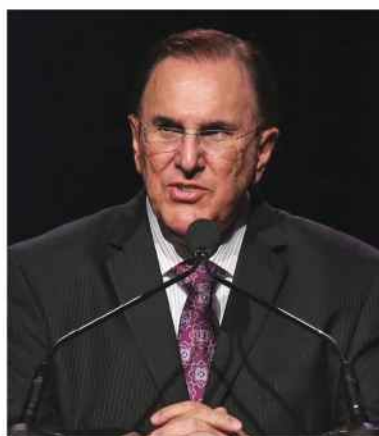
Internet radio service wins in court, but it could be argued ASCAP won too. It's less clear where the publishers now stand  
**By Ed Christman**

**W**hile Pandora won a victory in its rate-court trial with ASCAP when the judge ruled that the performing rights organization's consent decree precludes publishers from withdrawing digital rights, ASCAP itself may also emerge as a winner because of that ruling.

As it was, three of the four largest music publishers, Sony/ATV, which administers EMI Music Publishing; Universal Music Publishing Group; and BMG Chrysalis had all withdrawn their digital rights, while the fourth,

Warner/Chappell Music, was leaning in that direction but waiting to see how the judge would rule.

So while the consent decree doesn't apply to individual publishing companies, once they give their music to ASCAP to license, the performing rights organization (PRO) must abide by the consent decree and license its music to licensees that apply, according to the ruling made by Judge Denise Cote, who presided over



ASCAP's John LoFrumento

the case in the Southern District of New York Federal Court. To put it differently, publishers affiliated with ASCAP for licensing can't withhold rights to "particular classes of licenses" (i.e., digital music service providers).

But the ruling applies to more than the Pandora/ASCAP rate trial. It also means that if publishers want to withdraw their digital rights, they have to do so completely from ASCAP. In other words, they're either "all in" or "all out."

Moreover, most of those publishers were also in the process of withdrawing digital rights from BMI. So by extension, the Pandora/ASCAP ruling could also af-

fect BMI, if Pandora asks the BMI rate court to look at the consent decree and that judge agrees with Pandora's argument that BMI too must license its repertoire.

The court's decision "has no impact on our fundamental position" ASCAP CEO John LoFrumento said in a statement.

So if there are any losers in the ruling, it's the four largest publishers that thought they could get better rates by pulling out of PROs and cutting direct deals with digital music services that apply for compulsory licenses.

"Although Sony/ATV was not a party in this case, we were very disappointed to learn of Judge Cote's decision," Sony/ATV chairman Martin Bandier said in a statement. "While we believe it is wrong and are hopeful it will be overturned on appeal, the decision leaves open a number of different approaches by which we can take action to protect our rights and those of our songwriters."

Whatever deals publishers cut will be measured against whatever rate is set by the Pandora/ASCAP rate court in a trial that won't begin until December. While Pandora is trying to keep the rates it pays music publishers low—last year it paid a total of 4.3% of revenue to the three PROs—the industry is hoping to get closer to rates recently negotiated directly with Pandora and iTunes Radio, which range from 5% to 10% of revenue. The hope is the court will take those direct deals into consideration.

In the short term, the ruling likely delivers ASCAP and BMI a victory because it makes no sense for the publishers to pull out of the PROs to get higher rates from digital service providers, because that income stream is by far the smallest channel in terms of revenue, paying ASCAP \$25 million of the \$601 million collected by ASCAP domestically in 2012.

Long term, as digital revenue grows, there might be incentive for the publishers to once again seek direct deals, but the PROs aren't expected to sit still and take on that challenge.

The ruling ultimately could negate the direct licensing deal cut by Sony/ATV and Pandora. Sources say the two parties have agreed to abide by the direct deal and any payments directly made to Sony/ATV by Pandora will be reconciled against payments that Sony/ATV gets from ASCAP. That deal will stay in place until the end of the year. Then Sony will have to abide by whatever rates are set by the rate court until the current Pandora license ends on Dec. 31, 2015. ●

**DOMESTIC REVENUE SOURCES COLLECTED BY ASCAP**

CABLE	\$204 million
RADIO	\$177 million
TV	\$104 million
BARS/CLUBS/STORES	\$82 million
DIGITAL	\$25 million
SYMPHONIC/CONCERT	\$6.4 million



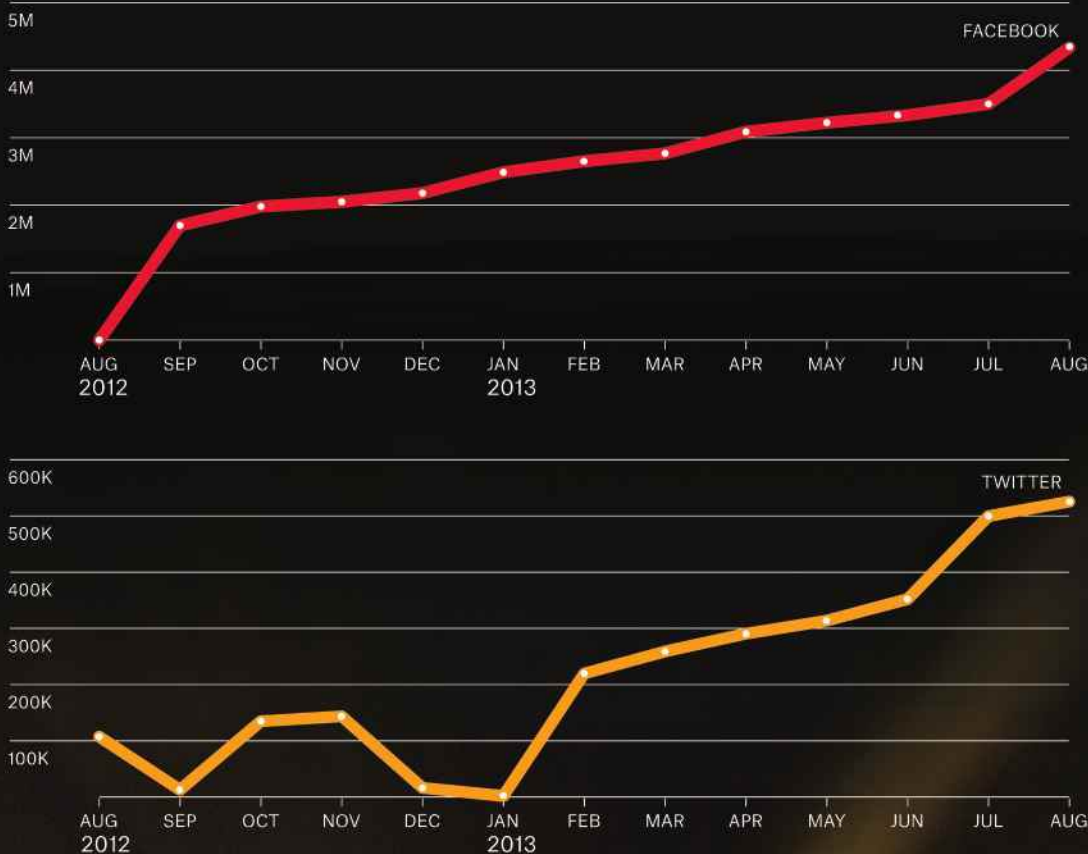
**SESAC.** There's a school of thought that believes the ruling could create opportunities for companies like SESAC, which doesn't operate under a consent decree, to lure away the large publishers from ASCAP and BMI by offering to do general licensing and whatever other licenses major publishers don't want to deal with.



**Judge Denise Cote.** In arguing the motion, ASCAP wanted the Department of Justice to weigh in on the consent decree, but the judge nixed that. So while the consent decree is an agreement negotiated between ASCAP and the DOJ, the judge has effectively set herself up as the sole arbiter.



GROWTH IN TOMORROWLAND FANS/FOLLOWERS (AUGUST 2012 - AUGUST 2013)



RATE AT WHICH FANS/FOLLOWERS WERE ADDED DURING 2013 EVENT (JULY 26-28)



HOW TOMORROWLAND PERFORMED ON YOUTUBE



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TOURING

# EDM's Social Explosion

One festival shows the potential of tune-in opportunities

By Kerri Mason

Madonna is the latest established artist to use BitTorrent with the release of a free BitTorrent Bundle containing a 17-minute film titled "secret-project-revolution" that she co-directed with Steve Klein. The movie is designed to launch Art for Freedom, an online public art project to help fight oppression.

The growing importance of social media in the life of an EDM festival is often championed by industry insiders, but now data obtained from Tomorrowland's sold-out event (July 26-28) in the small Belgian town of Boom shows exactly how its role plays out.

The data across Facebook, Twitter and YouTube illustrates the uncommon ability of EDM events to create online tune-in opportunities. Because when a massively popular DJ is playing live in a unique setting, EDM fans just have to see it—and share it. Numerous festivals, including Ultra Music Festival, in the estimated \$4.5 billion EDM market are live-streaming their events, like Tomorrowland did on YouTube. But the biggest fish, Electric Daisy Carnival, does not. That could change this year, the festival's first as a Live Nation entity. (The concert giant acquired half of EDC's parent company Insomniac in June in a \$50 million deal.)

Tomorrowland's social prowess undoubtedly informed the acquisition of a 75% stake in its parent company ID&T in March for \$50 million by Robert F.X. Sillerman's SFX Entertainment. Sources say SFX intends to aggregate Facebook likes and YouTube views into a massive global media buy for brands. (Tomorrowland's reach hit a new high this year, when its 4.3 million Facebook likes eclipsed the Olympic Games' 3.8 million.) If SFX succeeds, festival live-streams could become alternatives to TV to reach the all-important demographic of 16- to 24-year-olds.

In addition to a live YouTube broadcast, which attracted 16.8 million viewers, Tomorrowland had a video win with a new trope of the EDM festival market: the after-movie. The 20-minute recap of the 2012 event debuted in October 2012 and has amassed more than 91 million views. The 2013 recap was the most-watched YouTube video of the day when it debuted on Sept. 11, and has accrued 10.9 million views thus far.

# Return Of The Mega-Store

London's Rough Trade opens music retail 'place of worship' in Brooklyn

By Reggie Ugwu

The era of mega-music retail chains like Tower and Virgin is over, laid to rest by the digital revolution and the plummeting CD sales that followed. But across the Atlantic in London, Rough Trade apparently never caught wind of that narrative. The retailer, founded in 1976, expanded its operations with a 5,000-square-foot sister store in London's East End in 2007. In November, Rough Trade will arrive on American shores with a 15,000-square-foot behemoth in Brooklyn. Running counter to trends among most independent retailers in the United States, sales at Rough Trade have been growing—up by 25% in first-quarter 2013, according to the company's quarterly earnings report—with Rough Trade's ambitions growing alongside them.

The retailer's success lies in the perception among customers that the stores are a cultural destination, rather than just a place to buy music. Rough Trade has a rich history—the original store was

a cradle for post-punk in the late '70s and its sister label, Rough Trade Records, was home to the Smiths—and is known for frequent in-store performances by in-demand acts of the moment like HAIM and Local Natives.

"We don't want simply to be a place of purchase, but a place of worship," Rough Trade co-president Stephen Godfroy says. "We've used daring scale and creativity to redefine the expectation of what a store can be."

The Brooklyn store will feature a built-in live music venue and bar that will operate nightly independent of the retail operation. It will also host a cafe and permanent kiosks where local vendors can sell non-music goods. If the store is successful, Godfroy says the company plans to open more like it both in the United Kingdom and around the world.





Beats Music global head of content Brian Frank has left, after two years, to join Warner Bros. Records as its new senior VP of marketing and strategy. His exit comes just a couple of months before Beats Music is expected to launch its on-demand streaming service.

DIGITAL

# Scaling Up

Subscription services are undergoing a collective shakeup as the sector continues to find its feet and make its promising business model work

By Glenn Peoples

**W**ith several executive moves and talks of job cuts and restructuring in the last week, there's already been chatter about the beginning of consolidation in the digital music industry—but this may be more about a battle for scale.

The search for scale became a lot more intense with key executive moves at Rhapsody, Rdio and Muve. Scale is vital, and a rare commodity in digital music. For a licensed service, royalties to rights holders account for the majority of revenue. A service will operate efficiently when it adds enough customers and revenue to cover its royalties and the fixed costs involved in running the company. Without scale, a service burns through cash and can't gain traction.

Jeff Toig, the Cricket Wireless senior VP behind the creation of subscription service Muve Music, announced he has moved to SoundCloud, the Berlin-based company that offers a popular audio hosting and streaming platform. His team will oversee partnerships with content creators and technology platform partners like Facebook and Twitter and develop new revenue streams.

Scale is one reason Toig was attracted to SoundCloud. He acknowledges that many digital media companies have struggled to build a highly scalable service. But he feels SoundCloud's 200 million monthly users give it an opportunity to innovate and excel. "This is a business that has already achieved a pretty extraordinary level of scale and continues to grow."

Toig has effectively switched from a successful but challenging business model to one with fewer hurdles. SoundCloud doesn't license its content from rights owners. Instead, creators pay SoundCloud to use its



Moving on: Rhapsody's Jon Irwin (left) and Cricket's Jeff Toig



platform for hosting and streaming. Because rights owners are clients, they do not dictate terms on pricing and product features that help shape many other streaming services and affect consumer adoption.

Subscription services Rdio and Rhapsody are trying to achieve scale in different ways.

Rdio is hoping its partnership with U.S. broadcast company Cumulus Media will help push it into the mainstream. Cumulus gets a stake in Rdio parent company Pulse Media and a new online platform for its content. Rdio gets the promotional power of a network with 525 radio stations in more than 110 markets through DJs mentioning the service, as well as on-air promotion and live events. CEO Drew Larner puts the value to Rdio at "about \$100 million." Rdio has a similar partnership—minus the equity stake—with Australian broadcaster DMG.

Cumulus can offer the visibility few streaming media companies can afford to buy. "We do need a megaphone to let people know what we're doing," Larner says. "Having a media partner like this, who's vested in our success, is a great asset to help grow the company."

The pairing also allows Rdio to adopt a "freemium" model in the United States. Cumulus will sell the ad-

### DIGITAL MUSIC SERVICES' LISTENERS

SOUNDCLOUD	200 million
SPOTIFY	24 million
MUVE MUSIC/CRICKET	1.7 million
RHAPSODY	1 million

vertising that will power Rdio's free listening service that's expected by the end of the year. A free tier is considered to be an effective way to draw more listeners and ultimately drive subscriptions.

Rhapsody, the oldest of the subscription services, has received an investment from Columbus Nova Technology Partners, a firm with a small portfolio of science and technology companies. In addition, Rhapsody has laid off 15% of its staff and is adding resources to its European operations. As part of the restructuring, Jon Irwin will step down as Rhapsody president and assume an advisory position.

There's a clear impetus for the changes at Rhapsody: The subscription market has drastically transformed in recent years. Spotify has size, momentum and a seemingly endless line of interested investors. Deezer has global ambitions and the backing of Warner Music Group owner Access Industries. Beats Music, part of the powerful Beats by Dr. Dre brand, is expected to launch later this year. ●

## Without scale, a digital music service burns through cash and can't gain traction.



**Competitors.** Major partnerships like Rdio's with Cumulus and restructurings at Rhapsody are part of an emerging market's weeding-out process. With additional competition, there's now more pressure to be one of the few winners in the space.



**Investors.** None until investors actually cash out. But SoundCloud is becoming large enough to attract suitors and provide an exit for Index Ventures, Union Square Ventures and Kleiner Perkins Caufield & Byers.



**Cricket Wireless.** Toig's departure removes the executive behind Muve Music's creation, launch and initial international expansion to Brazil. The new leadership arrives as competition is fiercer than ever. The margin for error has never been smaller.





# MY Day

## Mark Pitts

*President of Urban Music, RCA Records  
CEO, Bystorm Entertainment*

As president of urban music at RCA Records, Mark Pitts oversees a roster that includes Usher and Chris Brown. Also under his watch are RCA artists signed to his Bystorm Entertainment: Miguel, Mali Music and newcomer Treasure Davis; as well as J. Cole, who's signed to his management arm. His background includes A&R stints with Bad Boy and Arista Records plus management (the Notorious B.I.G., Nas).

- 5.00 AM** **I'm on the train** going to the neighborhood gym. My 90-minute exercise routine varies from day to day.
- 6.30 AM** **Mad dash home** to get ready for work. Am juicing now, so usually mix a protein drink using fruits and veggies.
- 7.30 AM** **On the road** to the office. This is my chance to listen to music without any interruptions. Right now I'm listening to all the new Usher material we worked on over the weekend.
- 8.15 AM** **Once I'm in the office**, I usually have two hours to myself. I also have a second breakfast. While eating, I watch ESPN's "SportsCenter"—I love basketball and football. I also use this time to listen to more music, in this instance new RCA signee Luke Christopher.
- 11.00 AM** **In an A&R meeting** with RCA CEO Peter Edge and president/COO Tom Corson and other A&R staffers. During these four-hour meetings, we're reviewing upcoming artist projects, getting updates on artists working in the studio and listening to new songs. We also talk about talent people are thinking about signing and other new opportunities.
- 3.00 PM** **I juice up again** as I head downtown to the studio to spend a few hours with Miguel, who is recording his next album. Miguel is a vibe guy who tends to work on five songs at a time. He's in the early stages now, going through ideas as we talk about life and other things.
- 8.00 PM** **Heading home**. When I'm in town, I try to cut my workday short to get home to my 17-year-old son. After yelling at him to turn down the music I hear rumbling from the garage, we go through his day.
- 9.30 PM** **I read emails** and return calls. J. Cole started his tour [on Sept. 10] in Florida, so I've been on the phone making sure everything is moving smoothly. I also reserve the nighttime to deal with non-RCA-related projects. Once again, the TV is on with either "SportsCenter," "Law & Order" or the news.
- 11.00 PM** **Lights out**. I end with a prayer and then I'm snoring.

—Gail Mitchell

Mark Pitts  
photographed  
at his office in  
New York.



# The Deal

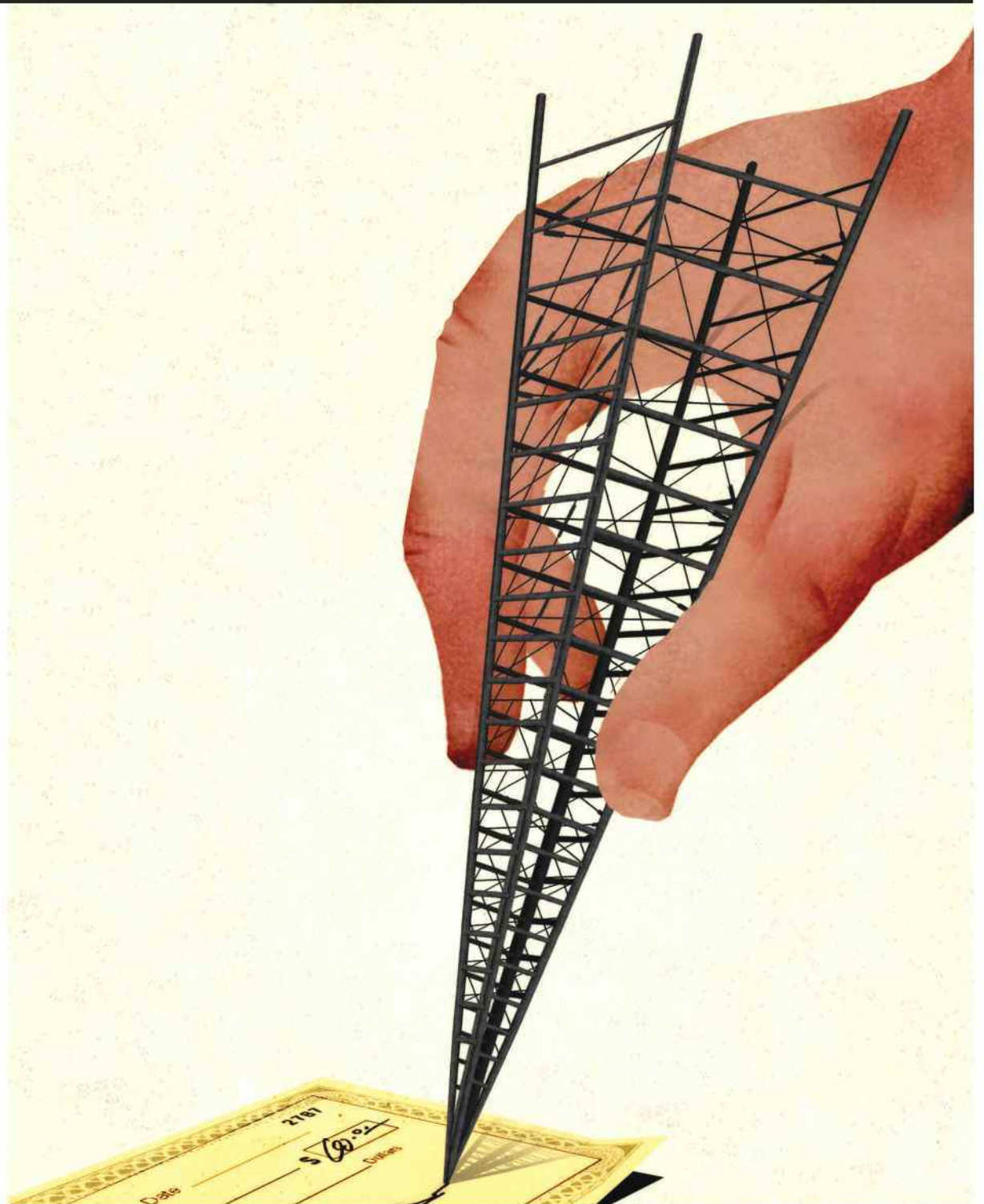
## Clear Channel, WMG's Tune-Up

**WHAT:** Clear Channel and Warner Music Group made a wide-ranging deal that includes paying terrestrial artist performance royalties in exchange for predictable artist performance rates on digital platforms. Sources say the complete package will result in Clear Channel paying WMG \$30 million-\$50 million total in the next three years. Sources say the deal was packaged so that individual income streams aren't broken out, but if they were, Clear Channel would be paying on a pro-rated basis about 1.5%-2% of terrestrial radio advertising revenue, about 3% for Web simulcasts and slightly higher than the \$0.0013 per play plus 15% of digital advertising rate that Apple agreed to for iTunes Radio for the package to achieve the \$30 million-\$50 million payment range. The deal also includes millions of soft dollars in promotional opportunities for WMG artists. Clear Channel and WMG declined to comment.

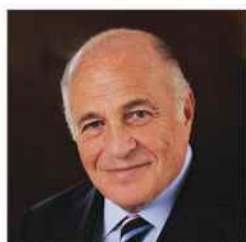
**WHY:** Clear Channel Media Holdings CEO Bob Pittman has done deals that include terrestrial artist performance royalties with WMG and 10 indie labels because he says he needs to build a predictable digital business model. He can now do so because while the statutory rate of \$0.0022 per song per listener is set, the number of listeners who tune in isn't predictable—but a 3% rate for Web simulcasts is. The rate for the Pandora-like component of iHeartRadio isn't so predictable, but Pittman is betting that his ad sales team is better than Pandora's and Apple's. As for WMG, it just landed one of the industry's holy grails: payments for radio airplay.

**WHO:** This deal was struck between two executives new to their respective industries. While Pittman was instrumental in the growth of MTV and later ran AOL, along the way he headed up a real estate company and co-founded a private investment firm. He came to radio as a senior executive without the preconceived notions that industry execs have, and signed deals with about 10 indie labels that paid AM/FM artist performance royalties, something that radio has been fighting against for 50-plus years. And other radio networks like Entercom Communications and Beasley Broadcast Group followed suit, so far, at least with the some of the indie labels. Meanwhile, WMG CEO Stephen Cooper and his team got a sizable soft-dollar promotional, artist-showcase deal that could preclude the other two majors from getting equitable treatment if they pursue a similar deal with Clear Channel.

**IF:** While the deal's valuation can't be determined, sources indicate that all revenue streams were packaged together and deliberately not spelled out. By obscuring the artist performance royalty rates for terrestrial radio, that helps the case that the record industry is making that congressional legislation is still needed on such royalties, one that will set a rate or a process to do so. Artists also want legislation that will require payments be directed to SoundExchange, which the WMG deal does, so that royalties are split evenly between artists and labels, with the former paid directly, which means the payments aren't applied against advance recoupments. —Ed Christman



Sources say the complete package will result in Clear Channel paying WMG \$30 million-\$50 million total in the next three years.



**Doug Morris (left) and Lucian Grainge.** This puts the pressure on Sony Music's and Universal Music Group's chairmen to get deals done for artist performance royalties, particularly if the WMG deal provides artists with incremental revenue.



**WMG management. Len Blavatnik** revamped the WMG executive team under the leadership of Stephen Cooper, and with the addition of COO Rob Wiesenthal and general counsel Paul Robinson was able to cut a deal with Clear Channel after the previous team turned it down for a terrestrial-radio pact.



**Big Machine's Scott Borchetta and Glassnote's Daniel Glass (left).** The WMG deal gives the indie labels' CEOs—who pioneered the Clear Channel partnerships—a new, higher target rate to aspire to when their labels' deals with Clear Channel come up.



## CLEAR CHANNEL BY THE NUMBERS

1.5%

Pro rata share of Clear Channel's radio advertising revenue WMG will receive

3%

Pro rata share of ad revenue from Clear Channel's Web simulcast paid to WMG

\$50m

Amount WMG could receive from Clear Channel through the partnership

## EXECUTIVE TURNTABLE



Rich Cohen

## MANAGEMENT

**Team 8 Management** founder **Rich Cohen** joins **Mick Artist Management** as a partner, joining company founder Michael McDonald and GM Jonathan Eshak in the partnership. Cohen founded Team 8 in 2007 and represents such clients as Passion Pit, Tokyo Police Club, Lord Huron and St. Lucia. All acts are expected to move with Cohen to Brooklyn-based Mick Artist Management. "Rich is a pro, and approaches career musicians the same way we do," McDonald says, adding that the Mick infrastructure, including in-house tour marketing, digital and radio promotion staff, will benefit Cohen's clients. "It's

a great fit all around, and we're thrilled to have him onboard." Mick Artist Management's client roster includes John Mayer, Ray LaMontagne, the Walkmen, Walk the Moon, Brett Dennen, Deer Tick, Justin Townes Earle, Real Estate and White Denim.

## PUBLISHING

**BMI** names **Michael O'Neill** president/CEO. He replaces Del Bryant. O'Neill was senior VP of repertoire and licensing.

## DIGITAL

**Pandora** appoints digital advertising veteran **Brian McAndrews** CEO/president/chairman. He replaces Joe Kennedy. McAndrews was president/CEO of **aQuantive**.

**PledgeMusic** names **John Lenac** head of business development. He was founder/CEO at **TechIT Media Group**.

## RECORD COMPANIES

**Universal Music Group** promotes **Michael Alexander** to senior VP of international for **Island Def Jam**, **Motown** and **Republic Records**. He was VP of Island Def Jam.

**Warner Music Nashville** ups **Jeremy Holley** to senior VP of consumer and interactive marketing. He was VP.

## RELATED FIELDS

The **Chamber Group** names **Isabel Quinteros** senior director of its Los Angeles office. She was account supervisor at **PMK\*BNC**.

—Mitchell Peters, exec@billboard.com



Sean Combs' cable channel, **Revolt**, will go live Oct. 21 on Time Warner cable systems in New York and Los Angeles prior to a national launch in January. **Revolt** will be made available to customers who subscribe to the **Variety** tier and will require two-way-capable digital cable-ready equipment.

## GOOD Works

## Fighting Pediatric Cancer

Kendal Lividini was only 17 years old when she died of acute myelogenous leukemia in 2011. But her indomitable spirit lives on in alt-rock band **Quietdrive's** emotionally charged "Even When I'm Gone."

Made available worldwide through digital retailers on Sept. 3, the Orchard-distributed single will be ac-



**Quietdrive** performing at a **Team Kendal Kidz** sit concert on Sept. 7.

companied by a viral music video that arrives Sept. 21. The mission behind both projects: to raise awareness of and research dollars for the fight against pediatric cancer. The campaign is a four-way partnership involving **Quietdrive**, **Team Kendal Kidz**, **Children's Cancer Research Fund (CCRF)** and **Rock the Cause**, the nonprofit label behind Zach Sobiech's **Billboard Hot 100**-charting "Clouds" single and **Fix Me Up EP**.

"Everyone knows what the color pink is for but not that September is National Childhood Cancer Awareness Month," says John Lividini, Kendal's father. "Funding for pediatric cancer is a fraction of what it should be. We're trying to make a difference."

Spurred by his daughter's love of music, John asked **Quietdrive's** Kevin Truckenmiller to pen a song. "In the studio it felt like Kendal was writing the words for me," Truckenmiller recalls. The band publicly performed "Even When I'm Gone" for the first time at **Team Kendal Kidz'** third annual concert (Sept. 7) at the **Royal Oak Music Theatre** in **Royal Oak, Mich.** Joining **Quietdrive** as special guests were **Bliss 66** and **Half Light Music**.

**Rock the Cause** CEO Scott Herold says that more than 300 stations either downloaded or exported "Even When I'm Gone," helping to make the song No. 1 at **Play MPE** as of Sept. 9. "There's a lot of interest from [adult top 40], top 40 and Christian rock radio," he says.

In tandem with **Spotify**, **Rock the Cause** has also created a **National Childhood Cancer Awareness Month** playlist. All proceeds from "Even When I'm Gone" are donated to **CCRF**, which is helming the song's video initiative. —Gail Mitchell

## Further Dealings



Third Man Records in Nashville

**Alternative Distribution Alliance** has announced a partnership with Jack White's independent label **Third Man Records**. Based in Nashville, **Third Man** has released recordings from the **White Stripes**, the **Raconteurs**, **Beck**, **Alabama Shakes** and **Conan O'Brien**, among others. **ADA** will contribute its digital and physical distribution services to releases from the label's roster. In June 2012, **ADA** expanded its services to the independent music community by officially joining forces with **Independent Label Group**, adding the company's resources and expertise in radio promotion, publicity and

... **Primary Wave Music** has finalized a publishing joint venture with indie label **Elm City Music**, which was founded in 2012 by A&R veteran Michael Caplan. The new deal gives **Primary Wave Music** administration rights to market and leverage some of the label's current roster, as well as co-publish future signings. Before starting **Elm City Music**, Caplan was at **Sony Music** for 23 years, where he signed such acts as the **Allman Brothers Band**, **Tower of Power**, **Ginuwine**, **G. Love & Special Sauce**, **Matisyahu** and **Los Lonely Boys**. **Elm City's** artist roster spans from heavy metal supergroup

marketing to **ADA's** current offering. Since then, **ADA** has signed a range of new deals, including ones with hip-hop duo **Macklemore & Ryan Lewis** as well as such labels as **PRMD**, **Partisan Records**, the **End Records**, **Innovative Leisure**, **New West** and **Sumerian Records**.

**Adrenaline Mob** and rock-pop band **Miggs** to **Stephen Kellogg** and singer/songwriter **Andrew Belle**. . . . **Sony Music Entertainment**, **Universal Music Group**, **Warner Music Group** and **AB-KCO** have filed suit against **SiriusXM** for allegedly ignoring state copyright laws and refusing to pay artist performance royalties for pre-1972 music that it broadcasts. The lawsuit comes on the heels of similar suits the **Turtles** and **SoundExchange** filed against the satellite radio company. While federal copyright law protects all master recordings created after 1972, labels have long maintained that individual state laws protect their ownership and are asking the **Superior Court of California** for a ruling that will vindicate their "valuable rights." As part of the lawsuit, the labels are asking for damages and punitive damages, as well as a preliminary and permanent injunction enjoining the defendants from infringing on the label's pre-1972 master recordings. The claim was filed on behalf of the labels by **Mitchell Silberberg & Krupp**.



# Think Tank

STRATEGY YINKA ADEGOKE @YINKAWRITES

## Music Is The Platform

A new kind of startup takes the position that music can be used to create something greater beyond simply selling songs and managing rights



Every time you read about the “platform wars” it’s a discussion about how the tech giants of the last two to three decades are battling to decide the future of consumer technology. So the usual names: Apple vs. Amazon vs. Microsoft vs. Google fighting to create the dominant operating system platforms and pre-eminent hardware.

Music is almost always a pawn in these wars—but it is also always present, even if it comes across as a disposable consumer enticement that provides stickiness, enhanced experience and overall sexiness.

This is why it will be intriguing to watch two fledgling companies started by veterans of the music business, SFX chairman **Bob Siller-**

**man** and former Live Nation CEO **Irving Azoff**.

Sillerman is pushing ahead with his EDM startup, which has rolled up some 15 EDM festival businesses in the last year. In the coming weeks he’ll take the company on a roadshow to institutional investors to discuss the potential of SFX Entertainment and the wider youth-led EDM market ahead of an initial public offering that could value the company at up to \$1 billion by some estimates.

Azoff has teamed with his good friend and artist client **Jim Dolan**, chairman of the Madison Square Garden (MSG) Co., to create a new joint venture called Azoff MSG Entertainment (AMSGE). It will operate in artist management, publishing, live entertainment branding and digital services, among others.

### THE BIG NUMBER

Amount SFX is seeking for prime branding sponsorship.

**\$50 MILLION**

But here’s what is most notable about these two veterans’ latest moves. They’re showing investors a different way to think about music business models in a digital world. They’re indirectly making the argument that music, just like technology, should be a consumer-facing platform around which one builds a business rather than battling to own rights as a lower-margin music “supplier” like a label or publisher.

SFX is most explicit with its ambitions. It is pitching brands the opportunity to get in front of millions of elusive, young, disposable-income-rich and attention-poor consumers in a captive setting through its roster of major EDM events. Billboard has learned SFX is asking for as much as \$50 million from marketers for one of several global branding opportunities. Whether or not SFX gets what it’s asking for, what’s important is that a music startup has shifted its value proposition from the usual fraught discussions around rights and music use to the music

itself as a platform for the right partner.

Azoff is less explicit about his plans just a couple of weeks after announcing his joint venture. Cynical observers might wonder how a business that has yet to create anything is worth the \$300 million valuation implied from the announcement. While the Dolan family’s control of the MSG board might mean the due diligence might’ve been less intense, that doesn’t mean this isn’t a smart bet. Azoff’s vision is to use music as a platform to leverage artist relationships more efficiently under one roof blending traditional artist management with live branding and digital media. You can expect AMSGE’s combined clout to help it in reaching out to brand partners offering live artist sponsorship packages as just one example.

Interestingly, Sillerman and Azoff are both just a couple of degrees removed from today’s Live Nation, which has been developing a music-as-a-platform concept for several years now. Its brand sponsorship business generated impressive operating profit margins of 70% on revenue of \$248 million in 2012 compared with razor-thin margins in the concert and ticketing business. But a much smaller, nimbler startup like SFX or AMSGE, which doesn’t have any of the legacy issues of a \$4.5 billion company like Live Nation, could have a significant impact in rewriting the rules of the game. It would appear old dogs are teaching us all new tricks. ●

**TAKEAWAY:** While tech companies often treat music as a disposable loss leader, the industry has something to learn from two veterans who’ve put music front and center in their plans.

RETAIL TRACK ED CHRISTMAN @EDCHRISTMAN

## A Super Alliance

The Super D-Alliance deal taps the value of smart financiers, industry veterans and long relationships



Super D’s acquisition of Alliance Entertainment is giving the music and video industry’s credit managers and independent label owners an old-school concern: How much debt is involved, and what does it mean to the pecking order of who gets paid when?

Whenever an acquisition takes place, label owners want to know who they’re supplying credit to and what their financials look like, because traditional industry terms call for labels to provide trusted retail and wholesale accounts with two months’ credit. So, should they give Super D the same large credit line they gave Alliance?

Alliance has been impeccable in making timely payments to vendors in the last few years, as has Super D, according to sources. But we’re talking about two completely different levels of credit.

Super D, with revenue of \$195 million, acquired Alliance with \$725 million in revenue. A major label or studio might provide Super D with \$3 million in credit in the fourth quarter, and give Alliance \$25 million.

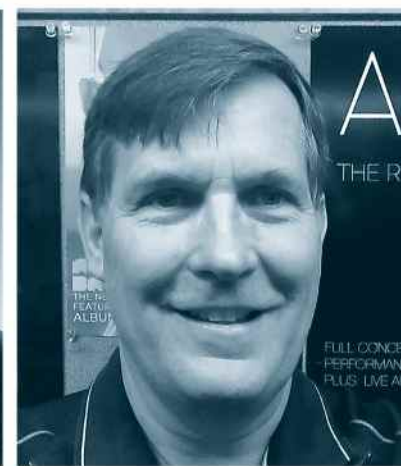
The first thing the suppliers with clout will want to know is how much debt Super D took on to buy Alliance. The company refused to discuss financials with Billboard, but it has to supply that information to the major vendors. In the meantime, Billboard estimates that Super

D paid at least \$125 million and took on at least \$60 million in debt—and maybe as much as \$75 million.

On the plus side of the equation, Super D has already won over Alliance’s bank, Wells Fargo, which is the lead bank in a consortium that will provide an expanded secured revolving credit facility. Alliance’s revolver was for \$110 million. The new Super D revolver is for \$135 million. Some of that was used to pay for the acquisition.

But according to sources and confirmed by Super D principal **Bruce Ogilvie**, the sellers—private equity firms Platinum Equity and Gores Group—are holding most of the debt. What’s more, that debt will likely be paid in stages since it’s divided into subordinated debt and earn-out debt, which means that the latter debt payment is dependent on certain conditions. So if Super D hit financial trouble, the revolving credit facility lenders, who are secured by the inventory, get paid first, the secured trade vendors second and Platinum and Gores third. The unsecured trade creditors, including indie labels, would get paid last, along with the landlord, electric company and other creditors.

While some may be skeptical of buying a CD wholesaler when digital is on the rise, Super D is betting that as retailers downsize their in-store music inventories, CD sales will continue to move online, where Alliance and Super D are the dominant players behind Amazon, which they also supply. In other words, as CD sales shrink, Super D and Alliance’s market share in CDs should increase. Moreover, Billboard estimates that the combined Super D and Alliance will wring out enough



synergies to add to the estimated \$50 million in earnings before interest, taxes, depreciation and amortization to handle interest payments and debt repayments. Ogilvie says his plan is to be debt-free in three years.

Another positive to consider: Key members of the Alliance team are staying onboard, including head of operations **Peter Blei** and Alliance CFO **George Campagna**, who has won the trust of vendor credit managers. Ogilvie and Super D founder **Jeff Walker** are veteran one-stop operators with 44 years’ combined experience. Under Ogilvie’s guidance as chairman of Warehouse Entertainment (he joined the company after it filed for Chapter 11 protection), the music industry got a larger-than-expected payout.

I wouldn’t bet against Super D on this deal. ●

**TAKEAWAY:** Distribution of physical product is unfashionable, but remains important. Super D is betting that as shelf space declines, CD sales move online.

Alliance’s **Peter Blei** (left) and Super D’s **Bruce Ogilvie**





One Direction in "This Is Us."

SOUND & VISION PHIL GALLO @PHILGALLO58

# Unique Direction For 'This Is Us'

Sony, One Direction add new international dimension to concert films



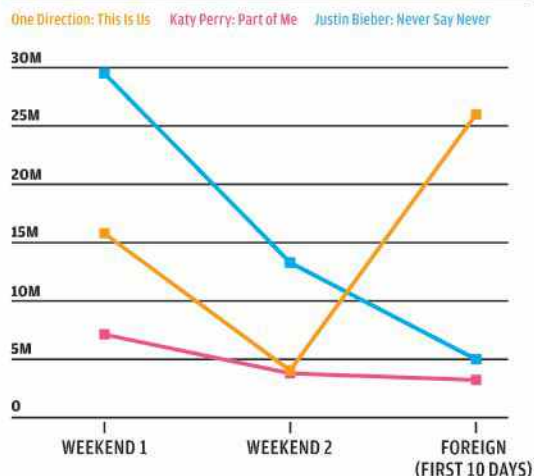
Register now for the Film & TV Music Conference. Use code BIZ13 and save.

For the third year in a row, a high-profile pop artist's concert film opened in the top five at the box office and was well on its way to profitability. Sony's **One Direction** film "This Is Us" had two striking differences than its predecessors: significant foreign ticket sales and, in the United States, a significant drop at the box office in the second week.

Of the three films—"This Is Us," "Justin Bieber: Never Say Never" and "Katy Perry: Part of Me"—the One Direction film is the first to roll out extensively in overseas territories, pulling in \$26 million as of Sept. 8, its 10th day of release. At the time it accounted for 57% of its total box-office tally, according to figures compiled by Box Office Mojo.

In the States, however, "This Is Us" came in first place for the Aug. 30-Sept. 1 weekend, dropped to No.

## U.S. vs. foreign box office (weeks 1-2)



2 when the Labor Day receipts were factored in and then took a precipitous 74% drop in its second week to land at No. 6.

Concert films, as a rule of thumb, drop close to 50% each week and hold on to their initial screen count—"This Is Us" opened on 2,735 screens—for three or four weeks before that number is lowered dramatically. Paramount's **Katy Perry** film, for example, was halved to 1,123 screens in its fourth week and that figure was halved weekly until it ended its nine-week theatrical run.

Using the math of the Perry and **Justin Bieber** films, "This Is Us" is likely to earn another \$9 million-\$10 million more at the box office. That will take it to about \$35 million total in the United States, putting it in fourth place all-time, far behind the \$65 million pulled in by "Hannah Montana and Miley Cyrus: Best of Both Worlds Concert."

But in the film world, unlike most cases in the music business, international sales can make the difference between profitable, which "This Is Us" already is, and a smash, which it may become. The film has already topped Bieber's foreign revenue of \$24.4 million and Perry's relatively insignificant \$7.1 million. Of course, all of them are dwarfed by "Michael Jackson: This Is It" with \$189 million generated at the foreign box office.

The Perry and One Direction films were released on different holiday weekends; the Bieber film just before Valentine's Day and with Presidents Day falling on its second weekend. Labor Day may ultimately be seen as a less-than-opportune time to release a film as youngsters head back to school immediately after it opens, so any act that does mostly domestic business will likely avoid that weekend in the future.

The success overseas, however, certainly has to whet the appetite of any film company with a strong international distribution arm. These films cost between \$10 million and \$15 million to make, and in One Direction's case, the film serves to set up the single "Best Song Ever," a late-November album release for *Midnight Memories* and international tour dates. The other films served different purposes: Perry's was more the closing of a chapter of her life, Bieber's a biography with performances. The question of who's next—**Taylor Swift?** **Lady Gaga?** The adult edition of **Miley Cyrus?**—obviously has numerous potential players, but options for music stars could be broadened depending on the success of performance documentaries focused on **Metallica** and **Jay Z**.

**TAKEAWAY:** Paramount and Sony have tapped the promise of music's global appeal in the concert film game, and it spells opportunity for a multitude of acts as foreign box office boosts the economics.

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## PROMETHEUS GLOBAL MEDIA

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QUESTIONS  
Answered

**Matt Harmon**  
President  
Beggars Group USA

**What did you wake up thinking about this morning?** I woke up thinking about our future U.S. headquarters that we're building here in New York. I dream about it almost every night. It's a pretty massive undertaking—three floors in a 150-year-old cast-iron building in SoHo. We bought it almost two years ago and we feel like it's probably about a year away still, but I'm excited for it to be a new home for the company. Since Beggars first started in the U.S. almost 20 years ago, we've always rented a space. We're at a point now where we want to further establish ourselves, and buying an office really commits us to the market and what we're doing here in the U.S. It's pretty exciting, but it's also a massive amount of work.

**Describe a lesson that you've learned from a failure.** Years ago when I was working in the marketing department here at Beggars, I remember a particularly unpleasant interaction with an artist who was out on the road and was unhappy with the way promo was going and the way records were selling. At that point I learned that when dealing with artists and dealing with people in general in the business, a good dose of honesty and transparency is a really necessary part of maintaining good relationships. It's much better to be working on the same team with everyone—be they artists, managers, third-party partners or employees—and for everybody to know what's going on and where we stand. If not, you're just creating a more complicated situation that you're going to have to dig yourself out of. There's never anything to be gained from creating adversarial relationships with people that you need to work with. We're all working toward the same goal.

**What will define your career in the coming year?** We're in the process at Beggars of creating internal systems globally that will run our business into the future. We're doing a major overhaul to our accounting and sales and royalty systems. The need to supply metadata and that kind of information to support our digital business is becoming more and more important. You have to have the technology that will allow you to meet the needs of an ever-changing market. Developing those systems will be a big part of our approach to new models and new revenue streams going forward.

**Name a project that you're not affiliated with that has most impressed you in the past year.** The one that's most impressed me is Macklemore & Ryan Lewis. They built an audience through hard work and a lot of touring and, obviously, social media tools as opposed to relying on gimmicks. It was a very small team that created something that eventually grew into the juggernaut that is that record.

**Name a desert island album.** Neil Young's *On the Beach*. It's a record that I never get tired of. I love the loose sound and how rough the production is. I can listen to the song "Revolution Blues" over and over again. —Reggie Ugwu

**"The need to supply metadata to support our digital business is becoming more and more important."**



Matt Harmon photographed at the Beggars USA offices in New York.



1

"This cheap bottle of Champagne was a prop in Vampire Weekend's 'Ya Hey' video. We drank much nicer Champagne the week the album debuted at No. 1."

"The album title is the origin of the Beggars Banquet label name. My oldest son gave the [drawing] to me a few years ago and it serves as a gentle reminder to make sure there's always a balance between my personal and professional life."

"Not my favorite Sonic Youth album, but an important one in my college years and a great four-LP boxed set. Beggars has allowed me to work with some of my all-time favorite bands."

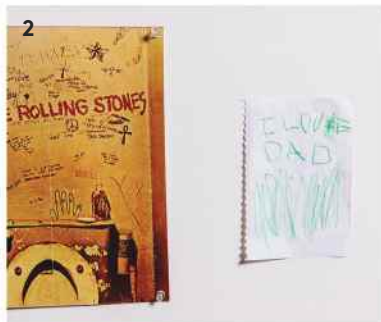
"I try to ride to work. It's during these rides that I do my clearest thinking."

**Favorite breakfast:** "Everything bagel with cream cheese and nova loaf from Russ & Daughters."

**First job:** "College radio intern at Big Cat/Jet Set Records."

**Memorable moment:** "Getting the news that Vampire Weekend's *Contra* debuted at No. 1 on the charts. It's something that I'd never even dreamed about when I started working at Beggars 15 years ago."

**Advice for young executives:** "It sounds like a platitude, but teamwork can never be underestimated. Good ideas can come from anywhere in an organization, but execution of those ideas happens best when every department is working in concert with maximum transparency."



2



3



4





# CONGRATULATIONS TAMAR

#1 BIGGEST FIRST WEEK BY A FEMALE R&B ARTIST THIS YEAR!

#1 R&B DEBUT!

#1 PHYSICAL SELLING ALBUM IN THE COUNTRY!  
FIVE SOUL TRAIN MUSIC AWARD NOMINATIONS

**SHE DID THAT!**

LOVE, YOUR STREAMLINE/EPIC RECORDS FAMILY

STREAMLINE **epic**  
RECORDS  
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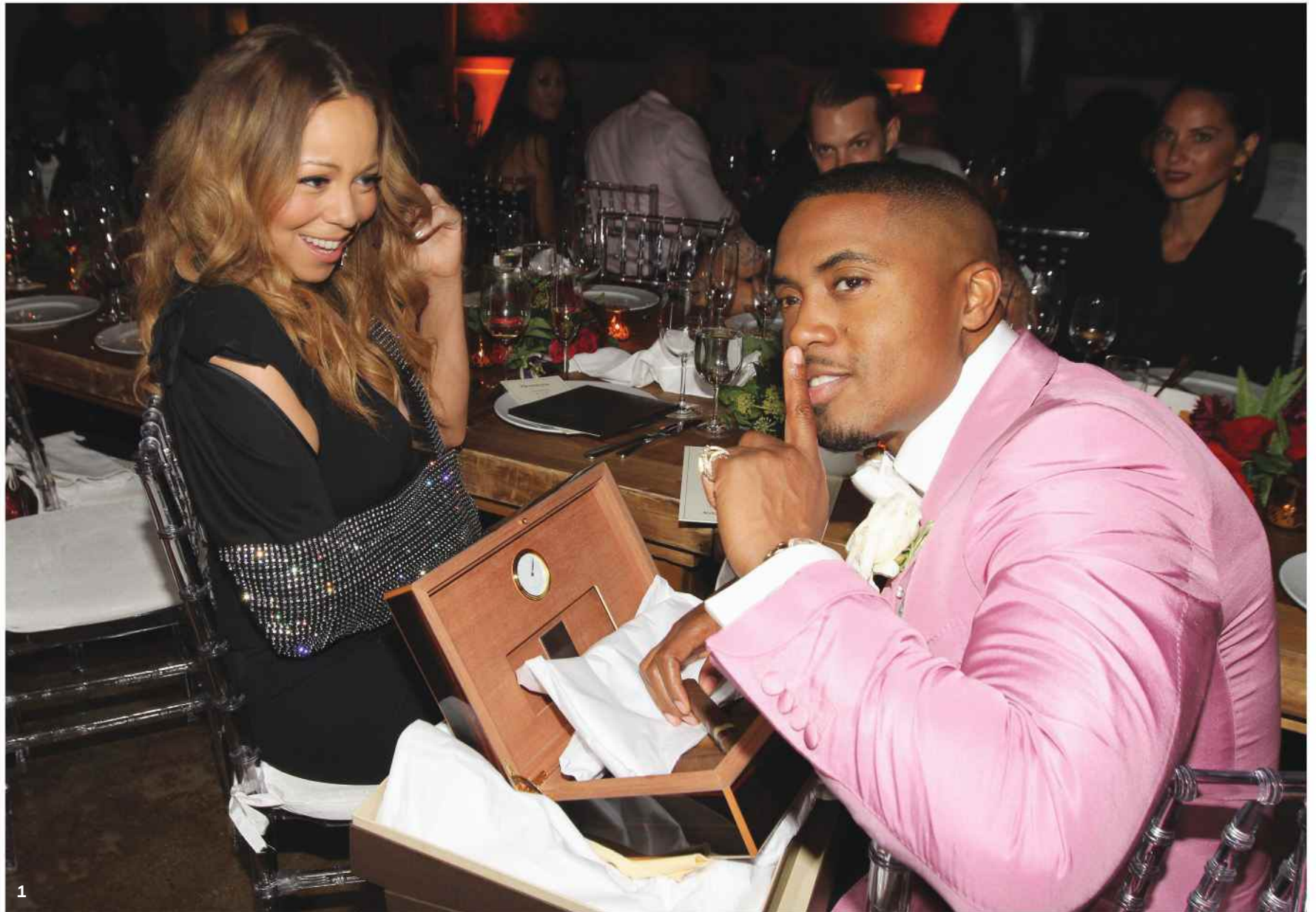


# BACKBEAT

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For photos of the music business at work and play, go to [Billboard.biz](http://Billboard.biz).

To submit photos for consideration, send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



## Life Is Good

Happy born day, **Nas**! The still baby-faced rapper celebrated his 40th in style with **Mariah Carey**, **UMG's Barry Weiss**, **Hennessy's Rodney Williams** and a can't-miss pink blazer at a dinner party at New York hotspot Avenue on Sept. 12.

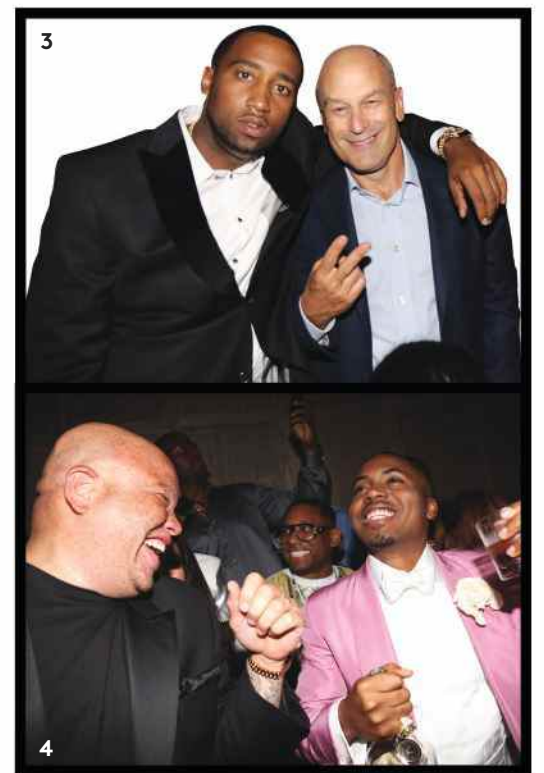


**1 Smokin':** **Mariah Carey**, sporting a blinged-out sling, surprised **Nas** with a Louis Vuitton cigar humidor as actors (and couple) **Joel Kinnaman** and **Olivia Munn** looked on at his 40th birthday party at Avenue in New York on Sept. 12. Jermaine Dupri, Pusha T, actor Anthony Mackie, fellow rap legends Q-Tip and Special Ed, and Nas' family—including his father, trumpeter Olu Dara—were also in attendance.

**2 Rodney Williams** (left), senior VP of Hennessy, with which Nas signed an endorsement deal earlier this year, toasted the birthday boy: "We wish him another 40 years plus of success and happiness." Nas returned the favor later on: "Me and Hennessy go back like Filas and Cuban links," he told party-goers.

**3 Windsor Lubin** (left), co-owner of streetwear brand Slowbucks, and Universal Music Group East chairman/CEO **Barry Weiss** showed Nas some birthday love. "With the level of talent that Nas has, there's no doubt that he can keep going until he's 50—when he'll look 25!" Weiss told Billboard.

**4** The world is theirs: Def Jam executive VP **Shawn "Pecas" Costner** (left), rapper **Maino** (in glasses) and Nas laugh it off. "This is my life, you decide yours," Nas yelled on the mic, quoting Kanye West's "Can't Tell Me Nothing."





# "His music will be with us forever and a day."

—Glodean White on her late husband, Barry White



## Love Unlimited

The late, great **Barry White** was honored with a star on the Hollywood Walk of Fame by Motown founder **Berry Gordy**. On Capitol Hill, the RIAA's **Cary Sherman** discussed the digital revolution with Vevo's **Rio Caraeff**, Spotify's **Ken Parks** and Warner Bros. Records' **Rob Cavallo**

**1** Ten years after his death, Barry White was honored with a star on the Hollywood Walk of Fame on Sept. 12. "Barry was a major innovator," said Motown founder **Berry Gordy**, seen here with White's wife, **Glodean**.

**2** Hello, Brooklyn: Members of Fall Out Boy celebrated with Island Records president **David Massey** after their sold-out show at Brooklyn's Barclays Center on Sept. 7. From left: Fall Out Boy's **Pete Wentz**, Massey and Fall Out Boy's **Andy Hurley** and **Joe Trohman**.

**3** **Marky Ramone** (second from left) joined Fall Out Boy's Trohman, Wentz, Hurley and **Patrick Stump** (from left) at Barclays, sitting in on drums for covers of the Ramones classics "I Wanna Be Sedated" and "Blitzkrieg Bop." "It was a dream come true," Wentz told Billboard. "If it weren't for the Ramones, I'm not sure Fall Out Boy would exist."

**4** The RIAA and Why Music Matters hosted a seminar on Capitol Hill titled "Breaking Through in the Digital Age" at the Rayburn House Office Building on Sept. 10. The event featured a performance from **LP** (center) and discussions with Warner Bros. Records chairman **Rob Cavallo** (left), RIAA chairman/CEO **Cary Sherman** (right), Spotify chief content officer/managing director Ken Parks and Vevo president/CEO Rio Caraeff.

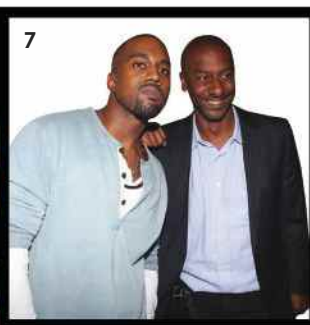
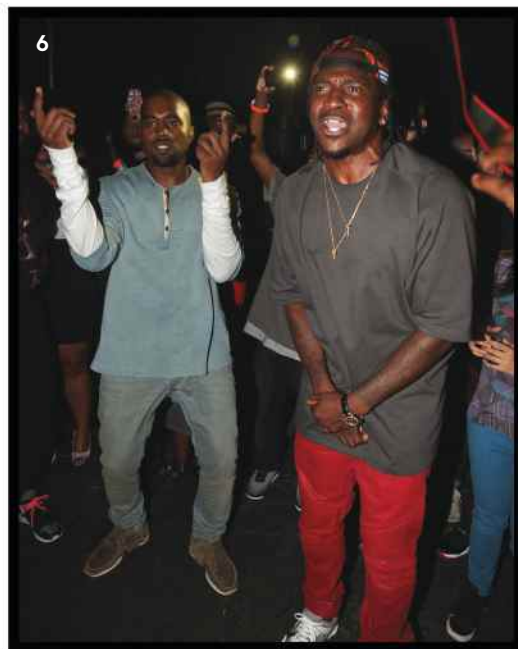
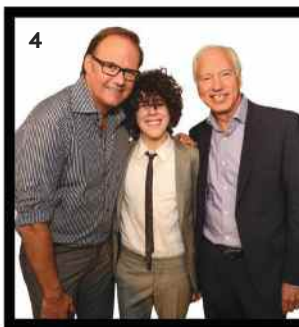
**5** "The music industry has a great story to tell, and it's really important for our nation's policymakers to hear it," Sherman (left) said of the RIAA event, where Vevo's **Rio Caraeff** (center) and Spotify's **Ken Parks** "discussed how digital innovation is driving our future."

**6** **Pusha T** (right) threw a listening party for his solo debut, *My Name Is My Name*, due Oct. 8 on G.O.O.D. Music/Def Jam, at New York's Industria Superstudio on Sept. 11. G.O.O.D. Music founder **Kanye West** stopped the music to scream Pusha and the label's praises: "We don't give a fuck about how much goddamn money you make—we make good music!"

**7** West and BET president of programming **Stephen Hill** (right) at Pusha T's party, which also drew Estelle and Fabolous.

**8** In a sequel to their infamous "Ms. Katie, I'm a gangster" interview in 2009, **Lil Wayne** was the first guest on the second season of **Katie Couric's** "Katie" on Sept. 9 in New York.

**9** The T.J. Martell Foundation honored Paradigm Talent Agency East Coast music head **Marty Diamond** at its annual Family Day, which raised funds for cancer and AIDS research at New York's Roseland Ballroom on Sept. 15—with help from Jason Mraz, Ed Sheeran and **Austin Mahone**. "We all know Marty's the king of selling out shows, so we loved putting him onstage for once," Family Day chairman and Ketchum Sports & Entertainment executive VP **Marcus Peterzell** said. From left: Foundation CEO **Laura Heatherly**, Diamond, Mahone and Peterzell.



## OVER HEARD



**Angel investor: Markus Dravs**, the producer/songwriter best-known for helming rock full-lengths like **Coldplay's** *Mylo Xyloto* and **Mumford & Sons' Babel**, has followed up his work on **Arcade Fire's** upcoming

*Reflektor* with Detroit-bred rapper **Angel Haze's** debut, *Dirty Gold*, due in January on Republic. Dravs tells Billboard that he worked on "70%" of the project, and compared the 22-year-old's vision for the album to **Björk's** work on her 1997 classic, *Homogenic*, which he helped engineer. "I was very impressed early on that she's got a really good singing voice," Dravs says of Haze. "Rapping is something she obviously doesn't need any help with, but her voice has got a lovely tone."

**The End's new start:** Billboard ran into **Andreas Katsambas**, founder of the End Records, at a sold-out **Anathema** show in New York on Sept. 14, where he told us the Brooklyn indie had inked a global distribution deal with **Alternative Distribution Alliance**. "The world is shrinking, so I was looking for an option that would allow me to develop my artists outside of the U.S.," Katsambas said, adding that ADA's presence on both coasts was also a big attraction. The End was previously distributed by RED; its eclectic roster includes **the Lemonheads**, **the Dandy Warhols** and **the Black Crowes' Rich Robinson**.

**Country Christina:** Reflecting on her tenure as a coach on "The Voice," **Christina Aguilera** told Billboard the show has opened her up to a whole new world: country. "I didn't know that much about country music, actually," she said at a recent dinner with "Voice" executive producer **Mark Burnett** in West Hollywood, after a taping of "The Tonight Show With Jay Leno." "I've opened up my ears. I became a **Miranda Lambert** fan—she's a clever, interesting songwriter and a kick-ass female."



## INSTAGRAM US! #BACKBEAT



Kirvin Doaks Communications' Alison Monaghan captured the Jonas Brothers throwing down at Las Vegas' XS nightclub.

@alisonem The #JonasBrothers celebrating @nickjonas' 21st birthday at @xslasvegas last night. Brother @JoeJonas got him a pair of Frank Sinatra's tap shoes while @KevinJonas anted up with casino chips to break in the monumental birthday in true #Vegas fashion. #jobros #backbeat @billboard

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.



From left:  
Russell  
Wallach,  
Marcie  
Allen, Lori  
Feldman,  
Marcus  
Peterzell  
and Bozoma  
Saint John



## Brands and Music

# The Billboard Roundtable

Sponsorship spending is on a record pace in 2013, and brand deals are reshaping the way music is distributed. Billboard gathered five key players to discuss what's next

BY ANDREW HAMPP

PHOTOGRAPHS BY MATT FURMAN

WorldMags.net



# W

With sponsorship spending on music festivals, events and tours expected to reach a record \$1.3 billion in 2013, according to analytics firm IEG, Billboard gathered five thought leaders from key sectors of the branding and music industries at the Billboard studio in New York to discuss the challenges and opportunities of the future. As the success of the Jay Z-Samsung deal showed, music sponsorship has progressed well past questions of “selling out” to more of an expected alliance among fans, bands and brands—a model that professional sports has used for decades. And the \$139.5 billion that marketers spent on U.S. advertising expenditures in 2012 suggests there are plenty of buckets left to be tapped.

Just how hot is the music industry among brands right now? “We may actually close a deal before this discussion is over,” Marcie Allen says, setting her Samsung Galaxy phone aside for the next hour in hopes that her latest brand client will deliver good news about a pending artist program. And with that, we were off and running in a wide-ranging dis-

cussion on the best uses of big data, Miley Cyrus’ MTV Video Music Awards (VMAs) performance and the future of sponsored music distribution.

**Since we’re talking about brands and music, I want to lead with the news about Bruno Mars playing the Pepsi Halftime Show at the 2014 Super Bowl. With a booking as big as that, do you employ focus groups as you would for a regular brand campaign?**

**Bozoma Saint John:** Honestly, it’s a mix of things. The NFL leads the conversation and decision, of course. For us, some of [the decision-making process] is a mystery. As a partner of the Halftime Show we’re there to amplify any of the information, news or activity.

**Speaking of focus groups, what are some ways the rest of you employ big data to determine which artists and brands to work with?**

**Russell Wallach:** [Our acquisition of] BigChampagne clearly is one way we’re able to do a lot of analysis on bands that are showing a lot velocity, down to the market. Our brand partners actually look across what’s happening on all of social media, including peer-to-peer, and we align that with Ticketmaster, which has 100 million people in its database, and align that with how they buy their tickets as well as how many tickets they buy. We built a live analytics business to help our venue clients but also align with brands because we have insights about the music fan that nobody else has.

**Lori Feldman:** We use data a lot in our own targeting. We subscribe to NPD data. We do profiles on every artist. It gives us a tremendous way to call on a relationship that we have or make a cold call to someone we’ve never spoken to because the data is

so clear that a particular consumer product is perfect for this particular artist. It doesn’t necessarily apply to every single phone call that I get. Sometimes it’s a gut feeling, that a brand wants to be involved with an artist for whatever reason.

**Marcus Peterzell:** We have an 80-person global research department at Ketchum, so we tap into them and their syndicated research to make sure it’s brand-right and target-right. I’m working on something I’ve been talking to Lori about, where we were looking at NPD items eight months ago. So we did a survey in 48 hours, across seven countries, to determine a consumer’s passion for entertainment points in film, TV, gaming, music—it wasn’t perfect, but we got a snapshot that showed that music in five of the seven territories was No. 1, and No. 2 behind gaming in the U.K. and Germany. So it could be a snapshot for proprietary research, then you use the syndication models to back it up.

**Marcie Allen:** I agree that while it can be a snapshot into what a brand should do, a lot of it has to do with just good old gut feeling. And yes, while social media numbers are really important, whether it’s album sales or general buzz, more so brands are stepping away from focus groups. Because sometimes if you just pluck 30 people out of Middle America, they might not know there’s a 16-year-old coming out of New Zealand—Lorde—and say, “I’ve never heard of her, so you shouldn’t do business with her.” When, obviously, that’s somebody you should do business with.

**The Jay Z-Samsung deal sent a lot of ripples through the industry as far as the role that brands can and should play in the distribution of music. Boz, Pepsi is currently giving away downloads of Katy Perry’s “Roar” to fans as part of a contest in association with MTV for the VMAs. Where are we heading in terms of brand ownership of music, and do things like sales and chart positions factor into those decisions?**

**Saint John:** It’s more about the fans—fan engagement, what the artist is doing and how we can integrate with what the artist is doing with the fans. That’s the intersection we find important. At the end of the day, it’s not about us or how many albums or songs the artist has sold. That’s important, and we want to make sure

## The Panel

### MARCIE ALLEN

**Title:** Founder/president, MAC Presents  
**Age:** 39

**First music deal:** Alison Krauss & Union Station tour sponsored by Cracker Barrel Old Country Store in 2004.

**Notable deals of last 12 months:** The Rolling Stones and Citi Private Pass, Riot Fest and Samsung Galaxy Mega, Cher Lloyd and AT&T

**Predictions for the music industry in 2014:** “Music sponsorships in North America will pay artists and record labels more than Pandora, Spotify and YouTube combined.”

### LORI FELDMAN

**Title:** Senior VP of brand partnerships and music licensing, Warner Bros. Records  
**Age:** 45

**First music deal:** “Ashley Tisdale’s partnership with the launch of Degree Girl Deodorant—it featured a TV campaign, on-pack promotion, retail extensions, an exclusive EP of cover songs by Ashley, a full online campaign and more.”

**Notable deals of last 12 months:** Green Day and Nokia Music, Theophilus London and Chevrolet, Avenged Sevenfold and “Call of Duty: Black Ops II,” a first-of-its-kind partnership between Linkin Park and Microsoft for the relaunch of Xbox Music  
**Predictions for the music industry in 2014:** “The music business has seen its darkest days. I see nothing but tremendous possibilities, great ideas and extraordinary music that will continue to inspire people.”

### MARCUS PETERZELL

**Title:** Executive VP of entertainment, Ketchum Sports and Entertainment; head of Ketchum Sounds  
**Age:** “Over 21”

**First music deal:** Nokia and Staind for Nokia’s Totally Board action sports/music festival in Europe.

**Notable deals of last 12 months:** Nick Lachey and Wendy’s, Little Big Town and MasterCard, Michael Bublé and Transit Wireless, Steve Angello and Kraft Mio, Ariana Grande and Sharpie

**Predictions for music industry in 2014:** “Decrease in music download programs, increase in indie artist programs, artists having larger creative role in brand programs.”

### BOZOMA SAINT JOHN

**Title:** Director of cultural branding, PepsiCo  
**Age:** 36

**First music deal:** “My first deal is so special to me because I still rock with most of these guys and they are amazing artists. I worked with our music agency, RPM, to sign a group of DJs to the Pepsi DJ Division. And I’m so proud of it because it launched a lot of other similar brand programs, like Smirnoff’s Master of the Mix. The members of the Pepsi DJ Division were Khaled, Clinton Sparks, Enuff, Drama, Cubechee, Irie, Felli Fell, Quicksilva, DJ Kim James and Pharris.”

**Notable deals of last 12 months:** Beyoncé global campaign and Mrs. Carter World Tour sponsorship, Hunter Hayes and Tate Stevens endorsements, Katy Perry’s MTV Video Music Awards performance, Bruno Mars and the 2014 Super Bowl Halftime Show

**Predictions for the music industry in 2014:** “Branded content will no longer be king—it will be a dictator. All parts of the process—artists, agencies and brands—will be demanding more creative, authentic and unique collaborations. And hair bands will make a comeback. Pretty please.”

### RUSSELL WALLACH

**Title:** President of media and sponsorships, Live Nation  
**Age:** 48

**First music deal:** “One of my first strategic deals at Live Nation was our six-year partnership with Coke. That was one of the most interesting negotiations I’ve ever had.”

**Notable deals of last 12 months:** Bud Light’s 50-50-1 program; Pop-Tarts’ Crazy Good Summer concert series; digital series “The Rider Challenge,” powered by Ford Fiesta  
**Predictions for the music industry in 2014:** “Brands are going to embrace EDM festivals. They’ll begin using music more as an overall marketing platform 365 days a year, and not just big promotional windows. Brands will look to create and own music properties and ‘ownable’ experiences and activations that enhance the fan experience versus just being a sponsor.”

MAC  
PRESENTS  
MUSIC AND COMPANIES





it's successful, but it's about the intersection to that engagement of artists and fans and where we fit in.

**Allen:** It's important to realize that the music industry is changing. And I understand there needs to be certain protocols in place so that people can't buy the No. 1 [chart position]. But it is a conversation that needs to be had, that fans are getting their music in different ways now. It is something that needs to be discussed. Because while it might not be important to Pepsi, it may be important to another brand that they get the recognition of being involved with a No. 1 album.

**Peterzell:** Before, whenever we proposed artists to brands, we'd say, "Here's their website and their sales figures." Now it's just, "Here's their photo and their YouTube views." If they have 5 million fans on Facebook or Twitter, the sales data is irrelevant. All that matters is the fan engagement to the brand. Brands don't want to be record labels.

**Feldman:** Some of them do. [laughter]

**Saint John:** No, we don't want to be a record label. We sell soda. And we sell fan engagement. That's what we do. We deliver experiences, and at the end of the day we know that an artist is engaging with their fans, so how can we help amplify that?

**I want to touch on the Omnicom-Publicis merger. It's going to be the largest ad-holding company merger and will consolidate a lot of the biggest agencies and brand budgets under one umbrella. We have a major Omnicom client here, represented by Boz, and a major Omnicom agency represented by Marcus. What does this mean for you two, if anything, as well as the rest of the industry?**

**Peterzell:** It's a holding company, not an agency merger, so the agencies still operate the same way they did. It will give us greater global reach, greater global resources and perhaps greater synergies with the clients, brands and agencies that come into the fold. It's not going to be finalized until December or January, so it's still early days. The agencies, which are the individual profit centers, are still going to operate the same way we always have.

**Saint John:** Our agencies—the creatives we work with, the account people we work with—remain the same. These are the ones delivering the ideas. So those things remain the same and it doesn't impact the day to day.

**Allen:** As owner of a small agency, I look at it as an opportunity. I don't always agree that bigger is better. Brands more so than ever are looking for agencies that specialize in a specific vertical, whether it's music, social media or digital. There's a lot of us and we are able to work with brands like Samsung, AT&T, Delta and Citi. And that is extremely important to the success of the music industry. It's not just dominated by one or two people, but you continue to have creative minds who are swift, nimble and execute programs. I've executed programs in 72 hours before. So I look at it as an opportunity. I don't look at it as a bad thing at all.

**Peterzell:** That's only true until one of our holding companies buys Marcie's company. [laughter]

**Allen:** I'm not for sale.

**Peterzell:** You say that to me all the time.

**Michael Rapino has said he wants to double Live Nation's sponsorship and advertising revenue during the next five years. Russell, how's that tracking so far, and what does the rest of the panel see as potential growth areas for the concert space?**

**Wallach:** The fastest growth, without a doubt, is our digital business. Three years ago, pre-Ticketmaster merger, we didn't have much of a digital business. Fast

"EDM's here to stay. Brands are figuring out how that fits into their marketing strategy, especially with the lifestyles of some of the music fans and things like that."  
—Marcie Allen



forward and we've now got 25 people on our digital team, and we're competing against the biggest music companies in the world. We're starting to win more than we lose. And we've acquired a lot of festivals in the last 12 months. We're already the biggest festival producer in the world, mainly outside of America. But with a host of partnerships and acquisitions in the U.S., now we're going to be the biggest festival producer in America. Our biggest challenge is we have brands, but we have to get more creative with agencies and brands to figure out ways to activate on-site.

**Feldman:** That is my favorite thing about my job. I get to sit around and just come up with things and send you [Saint John] reams of ideas.

**Saint John:** That's true. At midnight. [laughter]

**Allen:** It's really important that brands have a good experience in the music industry. I'll call Lori and say, "Oh, my God, did you hear about this deal that went bad?" and we'll cringe because it hurts everyone at the table. We want artists to have good experiences with brands, we want brands to have good experiences with anything that they touch in the music industry. Otherwise it's detrimental to all of us. Even though I always say it's a bunch of cowboys and Indians in the music industry, at the end of the day we all look out for each other. When I sit here and read that Live Nation is doing \$200 million [in sponsorships] or whatever, I say that's amazing. We're a \$10 million company right now. I want to become a \$20 million company, and we can do it because there are brands out there spending money on music.

**Wallach:** We're growing faster than sports from a sponsorship standpoint. That's because we've got young people, multicultural, we've got women. We're just a different entity. And we've got a lot more opportunities for brands to touch their fans than a traditional sports property.

**Allen:** I remember when I started MAC Presents—it'll be 10 years in 2014—and I was reading an IEG report that music sponsorships, which also included music festivals, was a little over \$500 million. Now I believe it's...

**Wallach:** \$1.4 billion.

**Allen:** In less than 10 years, that's unbelievable. And



.biz

Go to [Billboard.biz](http://Billboard.biz) for exclusive content and video highlights of Billboard's Branding Roundtable, including discussion of Bruno Mars and the Super Bowl; Jay Z and Samsung; Live Nation's sponsorship business; and EDM's brand potential.

that's another thing about successful campaigns. I love seeing a successful campaign because then my client will say, "Well, what's our XYZ campaign? Help me create something like that." It's taken awhile, but now a lot of managers and agents are starting to realize we're no longer the redheaded stepchild. We're actually the most popular kid in the class.

**Here's a fun question: the Miley moment at the VMAs, knowing that many brands want to be associated with buzz, does that make her a brandable personality?**

**Saint John:** Like my mother says, every pot has a lid. There's a brand I'm sure that is appropriate for Miley.

**Feldman:** Latex. [laughter]

**Saint John:** And there's a brand that's not. And you are which lid you need. That's it.

**Wallach:** For blue-chip brands, they're not going to want to touch that type of thing. But there are brands who absolutely want nothing more than buzz. If you look at Facebook, nine of the top 10 fan pages are artists. Seven of the top 10 Twitter pages are artists. I say this to brands, but you should watch how [artists] are monitoring their





social media. Watch how they're engaging with their fans. They're doing it way better, have way more fans than any brand in the world. So there's a lot that can be taught from what artists are doing right now.

**Let's talk about some genres that are trending right now, like EDM. What are the opportunities there?**

**Allen:** EDM's here to stay. Brands are figuring out how that fits into their marketing strategy, especially with the lifestyles of some of the music fans and things like that.

**Wallach:** For millennials, it's an absolute bull's-eye. It's what brands dream of, it really is. The ultimate shareable experience. I went to Electric Daisy Carnival in Las Vegas for the first time with 345,000 people. I've been to almost every festival in the country and I've never seen anything like it.

We're seeing a lot of interest from brands. The beauty is, from where we sit, there's not a lot of brands in it today. This is the kind of music where five or seven years ago there wasn't a big focus on sponsorship. They're focused on the fan experience. You actually can enhance the fan experience with brands. If we're doing our jobs, those brands are coming into those events with the right message and truly enhancing the fan experience.

**Peterzell:** It just has to be brand-right. We partnered Mio Energy with Steve Angello from Swedish House Mafia, and it just made sense. It was an energy drink. He made his own mixture that we launched during Grammy Week, and it made sense. But for a lot of other brands, it may not be right for them. When it makes sense it can be a home run.

**Another genre that's very popular with brands right now is country. What's the appeal there?**

**Saint John:** You see it in the awards shows now, on the charts—these are big platforms. If someone's looking for what's happening, you'll see something happening with Hunter Hayes; that's why we're talking to Hunter Hayes. I do feel like country is also here to stay. It hasn't gone anywhere or come from nowhere. It's been around. It's now becoming more popular, being more entrenched in pop culture. We should pay attention to see what fans are listening to.

**Allen:** A lot of brands market to the East and West coasts, and country is Middle America. When we worked with Keith Urban and Samsung two years ago, that was one of the first country artists they'd done a big deal with. Now it's amazing to see all these blue-chip companies aligning with these artists. There's only so many rock stars and urban artists. Same thing with Latin music. You're seeing EDM, country and Latin burst onto the scene in a meaningful way and giving brands an alternative to just rock music.

**Feldman:** I actually find myself in the last year-and-a-half coordinating with my Latin-American counterpart a lot. Because there is a lot of discussion with Latin artists.

**And because Latin is still very genre- and region-specific, with hot styles like bachata and salsa, what are some opportunities for representing those nuances in your advertising?**

**Saint John:** Because we're Pepsi, a lot of people assume we must operate in a big way. That's not always

"We can't behave as if the Latin segment is one monolithic group. What's happening in South Texas is not the same as what's happening in New York City."  
—Bozoma Saint John

true. We do operate regionally. We try to get down to that conversation between fan and brand. For us, regional relevance is very important. Perhaps the music that is hot for what's happening in South Texas is not the same as what's happening in New York City. So, we need to be culturally sensitive to that. We can't behave as if the Latin segment is one monolithic group. At the end of the day it's about the fans.

**Wallach:** We do a lot of Latin shows and small artists in our country as well as big global tours. More and more we're actually seeing brands who control the general-market budgets looking to spend money in the Latin space. We have a small team right now just focused on the Latin space and are seeing a host of business from brands we're not doing business with in the general-market space. In country, we just launched another country festival this year, Faster Horses, and launched Watershed the year before. Both are doing fantastic. You'll see us continue to do more. It's already the biggest genre in our amphitheaters every year—Jason Aldean, Rascal Flatts and Brad Paisley. I see for us huge opportunities. Marcie's done a number of great deals in the country space.

**We've spent a lot of time talking about data. What's the one measurement tool not currently in brands' war chests that they're looking for from the music industry?**

**Saint John:** At the core, it's about emotion. The analogy between sports and music is that same passion and what drives a sports fan, the die hard. You find that same type of passion in the music fan. We want to be able to assess what that level of engagement is. You can't capture it with sales, you can't capture it with Twitter followers, because who the hell knows what that means. Figuring out how to measure that passion would be fantastic.

**Wallach:** I don't know that there's one metric brands are looking for. The jargon has changed. We now have to analyze paid, owned and earned media in every program we're doing. The interesting thing that I'm seeing, and it's really smart, is brands are able to utilize media dollars, which are way bigger budgets. We're excited about our \$1.4 billion, but media budgets are \$500 billion. So our programs for brands, which they can fund out of media budgets, actually makes the decision-making a lot easier because they and their media agencies can justify the expense from a media standpoint. Are they looking at it as added value? It doesn't really matter to me. If we can offer them an incredible program and pay for it out of media, everybody's really happy.

**Allen:** It's crazy because there are brands that literally spend \$1 billion on media. You could get to the entire industry's revenue in one-and-a-half major brands. ●



# Inside Tracks

How four key agency music supervisors find the perfect tune for each and every spot

BY ANDREW HAMPP

## Jerry Krenach

*Managing Director of Global Music Production, mcgarrybowen*

The average mid- to large-sized creative agency typically employs one or two in-house music supervisors, if they don't outsource the work entirely. So why, then, does Dentsu's mcgarrybowen have a whopping 13 people in its music department? Because Jerry Krenach, the agency's managing director of global music production, believes an audio strategy should be a part of each one of its clients' platforms, whether it's a digital ad for United Airlines, a national TV campaign for JPMorgan Chase, a digital spot for Kraft Foods or a ringtone for Verizon.

Music can even help Krenach's company win new business, as it did for Pizza Hut, which selected mcgarrybowen over incumbent the Martin Agency in early September based on the use of an original song created specifically for the agency's pitch. As a result, Krenach is now looking for a 14th person to help round out the team. Several of the music supervisors at mcgarrybowen function almost as music leads for accounts like Verizon (Search Party veteran Stephanie Diaz Matos) and Reebok (Media Arts Lab/Apple vet Jarrett Mason). "We do act as a team, but we do have some senior music producers who essentially liaise with the creative department for us. On any given campaign, someone is usually front-lining that job, and there's about three other people in supportive roles," Krenach says.

And because Krenach's role is global, mcgarrybowen chairman/chief creative officer Gordon Bowen will be tasking him with identifying international music opportunities for

the agency's clients. "We have offices everywhere from London to China, and it's important to make sure we are musically current in those markets as we are in the U.S.," Bowen says. "In a dream world, I want to get to a place where China is informing and inspiring the U.S. and London is inspiring Mexico, because music is the global language and it speaks to people in a powerful way—probably more universally than any other language."

A seasoned arranger and musician himself, Krenach has held stints with Lenny Pickett's band on "Saturday Night Live," performed with Paul Schaffer's outfit on "Late Night With David Letterman" and even played New York's Carnegie Hall. Perhaps that's why he sometimes gravitates toward orchestral fare, like tapping George Gershwin's "Rhapsody in Blue" for a series of United spots, or licensing an obscure Phillip Glass song for a major Verizon campaign. But the agency has also helped pair Alicia Keys with Reebok, using her song "Girl on Fire," and a pre-Civil Wars Joy Williams with Oscar Mayer for an original jingle, so the playing field is often wide open when it comes to outside pitches.

"I like to be sent music for music's sake," he says. "Not really to be predetermined or suggested what it would be best-suited for. I like everyone to do research and see what we've been up to and be familiar with our client roster and how we use music, of course. But so many times we're looking for unexpected tracks and surprising tracks. Ultimately, we're like anyone who listens to music—we want to discover something really special."

**Jerry Krenach**  
photographed  
at the  
mcgarrybowen  
offices in  
New York.



Gabe McDonough photographed at Leo Burnett's offices in Chicago.



## Gabe McDonough

VP/Music Director, Leo Burnett

Gabe McDonough knows to be prepared for an overly specific music search from clients looking for a song to embody their latest product. But his dual knowledge of musicians themselves came in handy when Leo Burnett client Delta Faucet approached him with a particularly challenging pitch. "They wanted someone who could perform a recognizable song that plays on the product . . . using only water to produce the sound," McDonough says.

As a former bassist of Chicago bands like the Boas, which opened for Wilco on its *Yankee Hotel Foxtrot* tour, McDonough has a few musicians in his back pocket for unique requests like this. Within hours, he connected with current Wilco drummer Glenn Kotche—a guy he'd heard "make music using 24 crickets."

At first, Kotche agreed to take on the challenge of re-creating the Four Tops' "I'll Be There" using pots, pans, toothbrushes and Delta sinks. But when McDonough came back with the opportunity to appear on-camera in the national TV ad, Kotche was "a little hesitant." "If it was anyone else, I don't think I would have done it," Kotche says. "But I trust Gabe and knew he would protect me. I had to ask myself, 'Will it be interesting?' Yes. 'Will I learn something from it?' Yes, because it was actually really challenging. Plus, if I saw one of my peers up there I'd be like, 'Shit, I should've done that!'"

The Chicago connections don't end there. McDonough recently compiled tracks for a 78 RPM record to commemorate the 78th anniversary of Leo Burnett, with the aid of local label the Numero Group, which specializes in vintage soul. "Of course Leo Burnett is a huge global network, and we do great work all over the world. But being in Chicago, I'm really influenced by all the music here. When it's right in front of you, you can't help but incorporate it into your own work."

In his previous gig as a music supervisor at fellow Chicago shop DDB, McDonough helped break Santigold to the masses with a Bud Light Lime synch for her track "Creator." Though he wouldn't mind seeing lightning strike twice at his current agency, McDonough's just as amped about revisiting old classics for clients like Kellogg, recently tapped Sam & Dave's "Hold On I'm Comin'" and Creedence Clearwater Revival's "Up Around the Bend" for Raisin Bran spots.

"It can add a little cost, but there's a lot of magic in those original tapes," he says. "The days of just doing a cover because it's cheaper are not the motivations anymore. I hold those original sounds in high regard, especially as a guy who collects old records."



## Andrew Kahn

Founder, Good Ear Music Supervision

In the late 2000s, as a music supervisor for Apple at TBWA's Media Arts Lab in Los Angeles, Andrew Kahn was part of a team (led by Steve Jobs, of course) that made unlikely hits out of quirky indie-pop songs like Yael Naim's "New Soul," the Ting Tings' "Shut Up and Let Me Go" and Chairlift's "Bruises." But after he left the agency in 2011 to start his own supervision company, he found there were more avenues to explore.

"There's just so much great music—just working for one brand, you can really use so much of it," says Kahn, who due to various non-disclosure agreements still only refers to Apple as "the brand." "I was just eager to try my hand at exposing more music."

In the two-and-a-half years since founding Good Ear Music Supervision (G.E.M.S.) in March 2011, Kahn and fellow supervisor Alex Tzenkov have helped brands like Cadillac, Target, Sonos, Diet Pepsi and Southern Comfort place memorable songs in their spots. Even Oprah Winfrey is a fan—she tweeted her love this summer for the hooks of "Ula Ula," a Spanish hip-hop song by Ilyya Kuryaki & the Valderramas that Kahn helped place for Target.

The "Ula Ula"/Target campaign is a classic example of what's known in ad circles as "temp love"—when a song or creative reference is used as a placeholder to spur other ideas, but "nobody can move on after that reference. It happens in almost every single campaign," he says. Of course, there have been plenty of other instances of "temp love" that have ended in lawsuits. "Some go-to references are the White Stripes or the Black Keys, and this is where people always get in trouble because they always reference that song," Kahn says. "You always want to make sure the songs aren't replaceable or re-synchable themselves."

Sarah Bates, an associate creative director on Honda at RPA, says she and Kahn speak in "cultural code" when it comes to relaying very specific creative briefs for her client's music searches. "We'll say, 'Hey, we're looking for a pop song but it's something guys be would be into,'" Bates says. "It wouldn't even be specific to a genre or an era, and he'll pull old stuff or stuff that's not even out yet and just completely nail what we're going for in ways that other companies can't."

The reverse is true when it comes to publishers and labels looking to pitch Kahn. "It's always nice if they know me and they say something like, 'This is a really weird Greek psychedelic rock song,'" he says. "If you distinctly describe a song in an incredibly interesting way, it helps."

Andrew Kahn  
photographed  
at the Good  
Ear Music  
Supervision  
offices in  
Brooklyn.



David Rockwood photographed at the GSD&M offices in Austin.

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billboard  
MUSIC &  
BRANDS

## David Rockwood

VP of Community, GSD&M

David Rockwood has just finished listing all of his duties at GSD&M, the Omnicom-backed creative agency headquartered in Austin, when he realizes he needs a change to his job title. Currently the agency's VP of community, Rockwood splits his time as an account director on golf client the PGA Tour, a community relations director for GSD&M's nonprofit clients and a music supervisor for clients like Walgreen's Zales, Southwest Airlines and "Austin City Limits."

"I guess that doesn't really tell you what I do all that much," he says with a laugh after sharing the descriptor on his business card. "At least 25% of my week is dedicated to music, and that will go up as time goes by."

Rockwood also helps book bands for agency showcases at the GSD&M offices on W. Sixth St., which have quickly become a routing tool for touring bands looking to court brands' favor. "We had our Walgreen's client in a few weeks ago, and Warner Bros. said, 'Johnny Rzeznik from the Goo Goo Dolls is going to be in Dallas. We'd love to fly him down to Austin for a few hours to come play for you guys,'" Rockwood recalls. "They flew in for six hours just to perform at our agency. Things like that help keep everyone up on the emerging trends of how music and licensing are evolving."

A veteran of music management and touring, Rockwood spent a good chunk of the '90s working in the Austin area at companies like Direct Events and on tours with Willie Nelson before coming onboard at GSD&M. He's also good buddies with Austin-based C3 Presents, which is just a few blocks down the street. Having one foot firmly in the local music scene allows Rockwood to celebrate the community of Austin whenever possible through his clients' creative and the songs they license. That's why local band Quiet Company was one of a recent trio of indie-rock groups he chose to feature in promos for the PGA Tour across broadcast partners like NBC, CBS and Golf Channel.

"[Executive creative director] Jay Russell has challenged the agency so that if we have an opportunity to put music in the spot, wouldn't it be great if we could use this lens of Austin?" Rockwood says. "That's where I have these long-term relationships in the past to go either to the band themselves, a licensing guy or even a booking agent and say, 'Hey, can you send me this album, this track,' and get access to music within minutes to put it against a rough cut of the spot. If I can keep doing that and do what we did for those bands, we'll all be more successful."



# GO DON'T



Kings of Leon embark on what could be a career-defining album cycle  
by RAY WADDELL

# A

s another oppressive Tennessee summer begins to give way to fall, Kings of Leon are in the early stages of turning up their own heat as they shuffle about the comfortable confines of their studio, checking smartphones, twiddling knobs, listening to rehearsal playbacks.

Dubbed Neon Leon, the studio is a gray, nondescript building located next to a construction equipment business in a semi-sketchy area just south of downtown Nashville. Surely by design, passers-by would have no inkling of what goes on inside these tastefully decorated walls, where in the previous months the band labored on its own construction project. That job is done: *Mechanical Bull*, its sixth album on RCA, bows Sept. 24.

The stakes are higher than usual, a fact not lost on brothers Caleb, Nathan and Jared Followill and their cousin Matthew Followill. That's particularly true in the United States, where the band's 2011 tour, already plagued by injury and a notorious pigeon-shit incident, ended badly, to put it mildly. A ragged July show in Dallas was shut down when singer Caleb left the stage vowing to vomit, drink a beer and come back out to play three more songs. He did not return.

The remaining U.S. dates were canceled, and band member tweets alternated between apologies and hints of conflicts. The media had a field day, but the group did honor remaining commitments for the year in Canada,

WorldMags.net



# ALL IT A C K



South Africa and Australia, a move reported with less fervor. Instead, ominous talk of a hiatus followed, and the future of Kings of Leon seemed to hang in the balance.

Caleb sighs—but doesn't bristle—when the topic is broached. "I don't know. I just had a bad day, I guess," he says with only a hint of a smile. "We'd been playing outdoor venues that were 105 degrees. We were exhausted, my voice was nonexistent. I was doing everything I could to get by."

For the first time since the group distinguished itself as a globally significant rock band capable of crossing over mega-hits and moving millions of albums, Kings of Leon got smacked around a bit. The rock press had long shown the group love, and the celebrity weeklies took note when Caleb began dating (and eventually married) model Lily Aldridge. Perhaps the turn of the tide was inevitable. "It was just our time to step away for a second," Caleb says. "We had oversaturated the market with Kings of Leon for so long that it was starting to take a toll on us."

As it turned out, the singer did have serious vocal issues, according to Ken Levitan, who manages the band with Andy Mendelsohn at Vector Management. "The reality is Caleb was having real problems with his throat," Levitan says. "Was he drinking a bit? Yeah. He was trying to get through the shows. That's partially why he was drinking. But [the tour cancellation] was really a blessing in disguise, because that's how we found out about the issues with his throat. He couldn't talk for two weeks, and the doctor said, 'You're not allowed to sing.' That's the story that didn't get out there."

As it turns out, the band only took a few months off before hunkering down on the songs that became *Mechanical Bull*. But that work was out of the public eye. "It amazed me how, taking even that small of a break, people were already writing us off," says drummer Nathan, the band's eldest member at 35. "I was getting condolence texts from friends: 'I'm sorry you broke up, man. Keep your head up, it will all work out.' I was laughing so hard, because none of us ever thought it was over."

The band members didn't help matters with their own tweets after the Dallas incident ("I know you guys aren't stupid. I can't lie. There are problems in our band bigger than not drinking enough Gatorade," Jared wrote), and it's clear even now there was tension. "We had a little spat," guitarist Matthew says, "but we were talking a couple days later. We fight. That's normal."

"Brothers fight. You're going to get that," says Levitan, who has worked with the Followills since they were teenagers. "Sometimes the media can run with it, people make a lot of assumptions, and it becomes like a game of telephone."

Beyond illuminating Caleb's now-resolved throat problem, the Dallas meltdown, and the way it landed, served one other purpose: It "showed us how quickly people can write you off," Nathan says. And that "cleared our heads enough to make us appreciate what we get to do."

*Mechanical Bull* is the work of a clear-headed, focused band. Nathan calls it an "unofficial greatest hits" for the way it melds the best elements from a decade of evolution. It's also an assessment of sorts. "If we hadn't taken that break, it would have been a forced album, something that we just put out there," Caleb says. "Because, like I say, we were exhausted. We were spent."

It was a full decade of relentless album/tour/album/tour cycles that took Kings of Leon from youth to young manhood, as the title of their first record puts it. But, as adults, couldn't they say no when the workload became too heavy? "Things are done so far in advance," Nathan says. "I could feel fine right now, and they've already got shows planned into the end of next year. So you're saying 'yes' to all this stuff, but then six months down the road, when you are playing Chicago for a second time, you're like, 'How in the hell does this happen? We're not machines. They can't just keep putting this on us. We didn't sign off on that.' And they will be like, 'Actually, remember that meeting we had two-and-a-half years ago and we mentioned San Francisco?'"

"After the fifth bottle of wine," Caleb interjects. "You can always tell when they're going to unload stuff on you when they order a nice bottle of wine at dinner. It's like, 'Oooo-K, here we go.'"

The four Followills are now husbands and some are fathers, and the maturity that comes with that will likely be a difference-maker this time around. "In the early days, it was a pissing contest between bands to see who could go out and get the craziest," Caleb says. "Now we're a little more fortunate, we travel a little more comfortably. When we play a show, most of the time we get on an airplane and go to whatever town we're hubbing out of, and we're up at 6:30 in the morning with our kid. So you pick and choose when you're going to let your hair down."

## BECOMING KINGS

The story of Kings of Leon is surely one of the strangest in rock'n'roll—a story that would seem the fabrication of an inspired publicist had it not all been roundly validated, most prominently in the 2011 "warts and all" rock documentary "Talihina Sky." The brothers Followill were raised on the move, led by their itinerant Pentecostal preacher father Ivan, sheltered from the devil's power chords and immersed in their church's own vigorous, give-it-up-for-God musicality. When Ivan fell from grace and the boys settled in Nashville with their mother Betty-Ann, they embraced rock music and everything that goes with it. These boys knew how to sing, by God, and Caleb and Nathan walked into Levitan's office 13 years ago, sent in that direction by music attorney Kent Marcus.

Levitan had a publishing company at the time and signed the brothers to a publishing deal and, eventually, a recording contract with RCA. "We got the deal for them as a duo initially, and we were going to build a band around them," Levitan recalls, adding that it was the older brothers' idea to round out the band with family. "Jared was 13 or 14 at the time, and they had a cousin [Matthew] that played guitar, and they just started developing very naturally."

In retrospect, Levitan's master stroke was bringing in songwriter Angelo Petraglia to work with the fledgling songwriters (see story, page 31). Petraglia has now produced all six of the band's albums, a collaboration that has yielded global album sales of more than 16.5 million, according to RCA. But dreams of arena rock were far away when Petraglia first met Nathan and Caleb.

"They had this kind of Everly Brothers sibling harmony thing that turned me on, and they just had this natural rhythm," says Petraglia, a native New Yorker by way of Boston. "Jared didn't even play



## Team Kings of Leon



**ALBUM TITLE:**  
*Mechanical Bull*

**LABEL:** RCA

**RELEASE DATE:**  
Sept. 24

**MANAGEMENT:** Ken Levitan and Andy Mendelsohn, Vector Management

**PRODUCER:** Angelo Petraglia

**STUDIO:** Neon Leon, Nashville

**PUBLISHING:** Silent but Violent

**BIG DEALS:** "Supersoaker" synch for NFL's "Thursday Night Football," AmEx Unstaged

**TOURING:** Global Citizen Festival (Sept. 28, New York's Central Park); worldwide festivals, stadiums and arenas (2014)

**BOOKING:** Scott Clayton, Creative Artists Agency (North America), Pete Nash, William Morris Endeavor (international)

**UPCOMING TV:** "Good Morning America" (Sept. 24), "Late Night With Jimmy Fallon" (Sept. 25), "Late Show With David Letterman" (Sept. 26)

**PUBLICITY:** Ken Weinstein, Big Hassle

**ATTORNEY:** Kent Marcus

**SITE:** KingsOfLeon.com

**TWITTER:** @kingsofleon, @doctorfollowill, @youngfollowill, @mattfollowill

bass when I met him. They said, 'We want Jared in the band,' and I said, 'Is he any good?' They said, 'Well, he doesn't play.' So I took him down to Mars Music and we bought a bass. That was the charm of the Kings: They wanted their brother in the band, and now he's one of my favorite bass players."

So, armed with a "bag of weed and a Led Zeppelin boxed set," as Nathan put it in one Billboard interview, the Kings went to school. "They were so freewheeling and open," Petraglia says. "They'd been exposed to so much church music, but they hadn't been exposed to much rock'n'roll, so we got into *Beggars Banquet*, *Exile on Main Street* and *London Calling*, and they soaked up classic records."

What the Kings of Leon lacked in musicianship they made up for in sheer rock'n'roll abandon, and when *Youth & Young Manhood* emerged in 2003, the band charmed critics and fans alike, especially in the United Kingdom, where the group's back story and power-charged rock were enthusiastically embraced. Breaking in the United Kingdom and Europe was no accident, Levitan says.

"The whole thing started when everybody changed at the label," he says. "Clive Davis was coming in and we didn't think he would get it, so we went over to Europe and hired a publicist and thought, 'This thing could work very, very well.' And it did. We built there first, and they worked very hard. And they lived hard."

Indeed, Caleb's raspy vocals and lyrics bespoke all the decadence that

rock'n'roll had ever promised as the band charged through its first three albums, moving to the arena and even stadium level overseas while still playing large clubs and theaters stateside. Each of the group's first three albums sold in the 500,000 range in the United States, according to Nielsen SoundScan, as its sound evolved into more textured sonics without sacrificing the urgency of the band's earlier work.

Then, suddenly, the American masses took hold with the release of *Only by the Night* in 2008, an unqualified global smash that yielded the crossover hits "Use Somebody" and "Sex on Fire," picking up four Grammy Awards and selling 2.3 million records in the States. Kings of Leon graduated from the tents to the main stage at Bonnaroo and other U.S. fests, and began headlining arenas and amphitheaters, finally, in North America by 2009.

The global fans helped keep the band signed to RCA, and the label's patience paid off when America caught on. Still, "if all we had was our American sales... we'd probably have gotten dropped," Jared says. "I guarantee there was a meeting after the third album: 'Are we going to give them one more chance?' Then *Only by the Night* came out, and there's one dude in the office saying, 'I'm a genius.'"

RCA president/COO Tom Corson believes the band was solid at RCA with or without the crossover hits. "They always sold some albums [stateside]—it wasn't like they didn't have any success," he says. "You don't just look at sales when you're looking at artists, you look at everything around them. Yes, the international side of things was hugely important to their development and allowed a lot of funding and support to happen over here, but long term they would have stuck with them from day one until now."

Recorded in New York (a "claustrophobic" experience, Nathan says), follow-up *Come Around Sundown* didn't achieve the success of *Only by the Night*, yet still sold 732,000 U.S. copies. In retrospect, it seems pop hits were an anomaly for this rock band.

"The label—everybody—has pop expectations when you hit a certain level," Levitan says, "but they're not Miley Cyrus. That's not the type of songs they have. They're an album band. They always were."

An album band, yes, but every stakeholder on Team KOL would love a single or two as part of the body of work that is *Mechanical Bull*. "You need both," Corson says. "You need a super-strong album, which they have. But you need those singles as a wedge, an invitation for folks to come in to explore the album."

The lingering magnitude of "Sex on Fire" and "Use Somebody" is most evident at shows. As is often the case, a mass breakout can alienate hardcore fans. Nathan says "you can always tell" fans of the songs from fans of the band. "You know it's an old fan when they go get a beer when you play 'Sex on Fire.'"

## BUILDING THE 'BULL'

In the wake of the Dallas disaster, Kings of Leon finished their commitments and took some downtime. But soon Caleb wanted to share the songs he'd been writing with the only band he's ever been part of.

The members reconnected in early 2012, only a few weeks after ending what had been a trying tour. "I kind of said, 'Y'all want to hear some songs?'" Caleb recalls. "And Matthew was like, 'No, not yet. Please, let's take a little break.'"

So Caleb holed up in his office at his "house in the country" and set to work. "I'd go in there and

just start playing music. My wife was a bit pregnant, and if the door ever opened and she came in, that meant I was doing something good," he says.

The band took about nine months off, which changed its writing process. "For most of our previous records we were writing on tour, so we'd get to sound check every night and go out there and play them, and by the end of the tour we'd have 10 or 11 ideas that were sticking in your mind. That would be the foundation to start a new record when you get off the road," Nathan says. "This one was kind of the opposite, because everyone was off on their own during the break. In sound check you know that all four of us are digging what we're doing, because we're all there. When you write them outside of that, it's kind of, 'This is sounding good to me, but will everyone else think it's shit?'"

The band entered the studio with plenty of material, but questions remained. "It was like the first day of school," Caleb says. "'Do I have good enough stuff here? Are we in a head space to make a record that's better than the last one, hopefully better than all of them?' It's that fun kind of nervous."

The album showcases what Kings of Leon do best: turn-on-a-dime tempo changes; mysterious, atmospheric ballads; ringing, hard-charging rockers. "Having made five albums, we know what's best about each record, and you can then add new elements," Matthew says. *Mechanical Bull* does



"We fight.  
That's normal."  
—MATTHEW FOLLOWILL



venture into new territory, as on the greasy basslines and ragged whoops of "Rock City," the boogie shuffle "Family Tree" and the Stooges-influenced steamroller "Don't Matter." It also features the most moving ballads the band has ever cut in "Beautiful War" and "On the Chin."

The album's lyrics seem to address the issues the band faces, as on the melodic "Walk a Mile" (which features the refrain "comeback story of a lifetime") and the nasty, grooving "Family Tree," where Caleb growls, "I don't understand why everybody gives a big hot damn where I'm going to, don't mean a thing to you." Caleb admits that those particular lines reflect his own experiences.

"A lot of these songs, the lyrics are off the top of my head, but there's a little bit of psychology in there," Caleb says. "I'm talking to myself, and I'm talking to the world."

Kings of Leon's Caleb, Matthew, Nathan and Jared Followill (clockwise, from top left)



## SPREADING THE WORD

First single “Supersoaker” is a solid but not spectacular debut offering, depending on expectations. It’s top 10 on Billboard’s Rock, Alternative and Triple A charts, and has sold 63,000 downloads. “The single is a rock single—it’s not a crossover single,” Levitan says, adding that no one on Team KOL is panicking. “Far from it. They’re a rock band first and foremost; they’re not a pop rock band. They have had some pop radio success, but that’s not what they’re going for when they make a record. Does a Foo Fighters single blow up? Does a U2 single blow up? No, they don’t. Their audience, for the most part, buys full records. That being said, do they have songs that can work multiformat on this record? Absolutely.”

RCA has pulled out all the stops in a setup that Corson says includes a wealth of “touch points and tent poles.” The campaign launched July 17 with an e-blast of the single in the United Kingdom and United States (immediately becoming the most-added track at alternative radio), simultaneous with the single going to iTunes. On July 22 the band performed “Supersoaker” for the first time on “Late Night With Jimmy Fallon,” and on Aug. 6, the song’s video premiered on Vevo and album pre-orders began. The first “huge look,” RCA VP of marketing Nick Pirovano says, was the band’s performance as part of the AmEx Unstaged series on Aug. 9, which Pirovano says was one of the most successful in the series’ history with more than 900,000 views live and on demand.

Part of the Unstaged event featured a series of webisodes riffing on the group’s image, directed by and featuring “Saturday Night Live”/“Portlandia” star Fred Armisen. “We wanted to show a side of KOL people hadn’t seen,” Pirovano says. “The webisodes with Fred helped

do that, Jimmy Fallon helped do that, as did a really funny album trailer with the cast of ‘It’s Always Sunny in Philadelphia,’ which went viral.”

The viral comedy of the Armisen and “Sunny” promotions was geared to shed a different light on the Kings of Leon, other than tortured rock stars. “We don’t take ourselves nearly as seriously as people think we do,” Nathan says. Asked what was the biggest misconception about this band, he replies, “That we’re all related. That was just a record label ploy to sell records.”

But selling records is, after all, the task at hand. The rest of the band’s year will be spent doing international album promotion with scattered live plays. Next year, the group, booked by Scott Clayton at Creative Artists

Agency, will tour extensively around the world, including the big buildings in the United States early in 2014, followed by trips to the United Kingdom, Europe, Australia and other territories.

Live Nation, frequent promoter of the band’s shows during the course of its career, still very much believes in the group, enough to write checks and take promoter risk. That means not only playing the biggest rooms internationally, but also stateside, where the act has found establishing a consistent foothold at the arena level challenging. “There’s no doubt that

they have established themselves as a strong arena and amphitheater headliner,” says Ryan McElrath, senior VP of domestic touring for Live Nation. “We look forward to continuing that relationship.”

McElrath is confident that the way the last U.S. tour ended will not have a negative impact on the group’s next U.S. run. “Fans want to see the band doing what they do best, performing their music live,” he says, adding that the act’s absence from the market creates demand that has been apparent at the band’s few U.S. appearances this year. “Fans are going nuts. You can definitely see it as soon as they walk onstage.”

A month in, Pirovano says pre-orders are “very strong” and include an instant download of the album’s “Wait for Me,” which means three songs were out there before an album stream on iTunes began Sept. 16. Week of release, the band has planned a network TV hat-trick: a Times Square performance for ABC’s “Good Morning America,” followed by another appearance on NBC’s “Fallon” on Sept. 24 and CBS’ “Late Show With David Letterman” on Sept. 26.

“We believe that when consumers hear this album there will be a groundswell behind it,” Corson says. “We want this album to play over the next 12 to even 18 months, and as a rock record, it’s undeniable. We’re hoping that it will cross over a track or two, but the main thing is they’ve delivered a fabulous album for their fans.”

Corson says RCA has a “deep and personal commitment” to the band, “and on a business level, they are a priority for a lot of reasons, not the least of which is they’re

a band that can sell 2 or 3 million albums worldwide. There is a really prideful relationship here. This is a band that we want to be putting out a boxed set on one day.”

As Kings of Leon embark on their second decade and sixth album, it’s that longevity that finds them well on the way to being the “boxed set band” they’ve always strived to be. “A lot of bands don’t get a chance to make two records nowadays, let alone six, so by default we’re automatically catapulted to a different category,” Nathan says. “No one can take away the fact that we’ve made six records, toured our asses off and worked really hard to get where we’re at. We’re grateful for the fact that we’ve been able to stick around for this long and still be relevant.”

Nathan adds that the band’s foundation is solid, and built to last. “We’re family—you can’t break up a family, so we’re going to be around for a while,” Nathan says. “Hopefully, we’ve earned the right to take a little break here or there and not be doomed.”

In some ways, Kings of Leon are still coming to terms with being, well, Kings of Leon. “My wife doesn’t understand why any time somebody recognizes me I’m shocked,” Caleb says. “I’m like, ‘Wow, how do they know who I am?’ She says, ‘Well, you know, you do have a certain look. You’ve kind of had your picture taken a bunch of times.’”

“And you’re wearing a Kings of Leon T-shirt,” Nathan adds, and both laugh. Like brothers. ●

## The Fifth King

Kings of Leon have worked with one producer, Angelo Petraglia, who’s helped shape their sound and new album

The Kings of Leon soundscape has evolved significantly during the course of six albums, enough so that it would seem like different producers had helmed the knobs with each outing. But while the sonics have shifted, the producer has been consistent: Angelo Petraglia, credited as “Angelo,” has produced all six KOL records, including *Mechanical Bull*, the first album the band has recorded at its new Neon Leon studio in Nashville.

Petraglia, the “fifth King,” initially came onboard as a songwriting collaborator, moving into the producer’s chair with 2003’s debut album, *Youth & Young Manhood*, and never leaving. It’s created a trust factor between band and producer. “It’s one of those things where you can take your hands off the wheel and know you’re still going in the right direction,” Caleb Followill says. “We can say, ‘All right, let’s try this, let’s try that,’ and instantly it’s like it’s a no-brainer.”

Petraglia says he produces “from a songwriter’s perspective,” jamming with the band in the early stages of an album’s creation. He also listens exhaustively to band demos, which is how he discovered “Beautiful War,” a midtempo ballad that is a *Mechanical Bull* highlight.

“I went through all these work tapes, and I heard this little bit of a song,” he recalls. Caleb explains it was something he’d written the same day as “Use Somebody.” “We worked through it and it was the first song we recorded,” Petraglia says.

Working in their own studio had its pros and cons. On the plus side, they didn’t have to watch the clock. “Which was great for us, because we could relax and we didn’t put a ton of pressure on ourselves,” bassist Jared Followill says. “But it also came close to backfiring, because we would come in and play basketball all day, and Angelo would be like, ‘Jesus, guys, come on.

I’ve got kids at home. We’ve got to really start working.”

The band built Neon Leon basically from the ground up in 2012, converting what was previously a paint factory. “We thought we built it like we wanted it, but [the reception area] ended up being the best-sounding room for the amps to get separation,” Nathan says with a laugh. “We moved the whole living room into the rehearsal space and ended up spending 90% of the time in there hanging out, because we were cutting in here.”

Kings of Leon spent early September playing the songs on *Mechanical Bull* live in Neon Leon, working them up for the concert stage. “It’s hard to find a song that isn’t going to be in the live set,” Caleb says. “We’ve got to have either a longer set or we’re going to have to cut some of our hits.” —RW

Petraglia



“I just had a bad day, I guess.”  
—CALEB FOLLOWILL







# TOP V

**Where Nashville's best music comes alive**  
By Chuck Dauphin

**Marathon Music Works**  
1402 CLINTON ST.  
615-891-1781  
[marathonmusicworks.com](http://marathonmusicworks.com)

Since its November 2011 opening, Marathon Music Works has developed a well-earned rep as one of the trendiest nightspots in Music City, hosting performances by such artists as Gavin DeGraw and David Nail. The building was built in the early 1900s, and effectively blends history with modern technology to bring the music to the masses.

**INTEL:** "A great space, because it can be adjusted to accommodate a few hundred to over a thousand. We have utilized the space for events from show-cases to platinum parties for clients. The sound is great, parking is accessible, and they work with us to create an ambience, whether that means bringing in sponsors or setting up unique consumer-interactive areas." —**Ebie McFarland**, owner, **Essential Broadcast Media**

**3rd & Lindsley**  
818 THIRD AVE. SOUTH  
615-259-9891  
[3rdandlindsley.com](http://3rdandlindsley.com)

3rd & Lindsley is perhaps the most diverse nightspot in town, with a history of performers that includes Sheryl Crow, Train, Bela Fleck and Ed Sheeran, and a newly redesigned stage space drawing praise from insiders. Mondays are a highlight—most weeks feature the Time Jumpers, fronted by Nashville's reigning king of country Vince Gill leading legendary Nashville studio shredders on accordion, guitar and fiddle, including pedal-steel virtuoso Paul Williams.

**INTEL:** "3rd & Lindsley's redesign has made it an ideal place to see performances from such magical artists as Ashley Monroe and the Time Jumpers. There's nothing like having a beer and a front-row table to witness the insanely gifted musicianship and artistry Nashville has to offer." —**John Esposito**, president/CEO, **Warner Music Nashville**

**The Stone Fox**  
712 51ST AVE. NORTH  
615-953-1811  
[thestonefoxnashville.com](http://thestonefoxnashville.com)

You may hear some country, you might hear some bluegrass, or maybe even

# NASHVILLE



**NASHVILLE IS A CITY** steeped in tradition—especially when it comes to its biggest export, country music. There are landmark venues like the Ryman, and legends like Dolly Parton and industry powerhouses like Warner Music Nashville holding court. But Music City is changing: Pop and rock artists are flocking,

a new tech sector is shaking things up, and hip clubs and boutiques that would seem more at home in Hollywood or Brooklyn are sprouting up. Here, in our insider's guide to Nashville, we take a look at all sides of the city, both old and new: from the hottest venues and the most influential power players to the most innovative startups. They don't call it Music City for nothing.



# VENUES

some of Nashville's top indie-rock artists. You never know what you might encounter at the Stone Fox, but it's definitely going to be music worth remembering. The club brings out some of Nashville's top execs—for the music, of course, but also for its organic, home-style grub. **INTEL:** "I love the Stone Fox, in historic Westtown. The name alone is exciting to me, but it's also a great spot for cool music." —**Carla Wallace, GM, Big Yellow Dog Music**

**The Basement Nashville**  
1604 18TH AVE. SOUTH, #330  
615-254-8006  
thebasementnashville.com

As the old saying goes, "it is what it is" when it comes to the Basement. It's actually in a basement—of one of Nashville's most eclectic record stores, Grimey's. On Tuesdays, the club hosts "New Faces" night, a favorite of both patrons and aspiring musicians. Get there early, as the place gets packed. **INTEL:** "The Basement will always be my favorite Nashville hot spot. It's the best place in town to discover new talent, and owner Mike Grimes has the best taste in music. For a performer, the community of the room is unlike any other venue in Nashville. It's easy to pack out, rock out and melt faces. Its close proximity to Music Row makes it a great place to host a showcase." —**Lauren Tingle, producer, Premiere Radio Networks**

**The Station Inn**  
402 12TH AVE. SOUTH  
615-255-3307  
stationinn.com

Next year, the Station Inn will celebrate 40 years as one of Nashville's top hot spots for acoustic music. For many years, it was solely a bluegrass club, but it has expanded its range a bit through the years (though you're guaranteed to hear some solid banjo and fiddle work most nights). **INTEL:** "The world-famous Station Inn is a Nashville institution and one of my favorite music spots. The folks are friendly, the beer is cold, and it's where the best musicians in the world play." —**Marcia Campbell, host of "The All-Nighter" on WSM (650 AM) Nashville**

**The Rutledge**  
410 4TH AVE. SOUTH  
615-782-6858  
therutledgelmv.com

The Rutledge has played home to some of Nashville's top country artists, from Keith Urban to Eric Church, but it also often features many of the newest sounds that people are buzzing about in Nashville and beyond, such

as Hot Chelle Rae, Cage the Elephant and Bo Bice. **INTEL:** "One of my absolute favorite venues for live music in Nashville is the Rutledge. It has a great, intimate vibe with amazing acoustics and sound engineer Frank Sass at the board. The Rutledge is one of the venues for the Tin Pan South Songwriters Festival, and it's within walking distance of other great downtown spots—ideal for Nashville visitors and locals alike." —**Lisa Harless, senior VP, Regions Investment Solutions**

**SEEN**  
114 SECOND AVE. SOUTH  
615-251-0064  
seennashville.com

A recent addition to the club scene, SEEN features one of the most diverse musical lineups of any downtown venue, ranging from hip-hop to EDM and then some. It's also one of the most alluringly decorated—the posh interior is more reminiscent of hot spots in New York or Los Angeles than it is the home of the NFL's Tennessee Titans. **INTEL:** "I've really been impressed by the club SEEN—it's one of Music City's most unique live music venues. It's a really good-sounding room and a great place to see artists of all formats perform." —**Byron Gallimore, CEO, Streamsound Records; producer (Tim McGraw, Lee Ann Womack)**

**The Bluebird Cafe**  
4104 HILLSBORO PIKE  
615-383-1461  
bluebirdcafe.com

Located a few miles away from the hustle and bustle of Music Row in tony, suburban Green Hills, the Bluebird Cafe presents the unsung heroes of Nashville—the songwriters—in one of the most intimate settings you'll find in Davidson County. In 2008, original owner Amy Kurland transferred ownership to the Nashville Songwriters



Assn. International, ensuring the focus of the club would stay as true as it was when she opened the doors in 1982. The Bluebird's profile has increased tremendously with ABC's "Nashville," which has filmed many scenes there. **INTEL:** "In Nashville we say, 'It all begins with a song.' There's no doubt that the premier place for songwriters to display their craft is the Bluebird. While the venue's simplicity and unexpected location might surprise some, its devotion to the songs and the stories behind them makes it a place to be inspired by music in its purest form." —**Steve Buchanan, president, Opry Entertainment Group**

**Ryman Auditorium**  
116 5TH AVE. NORTH  
615-889-3060  
ryman.com

The Ryman is one of the most historic stages in Nashville: Riverboat captain Sam Ryman built it in the late 1800s as a church, but it's best-known as the home of the Grand Ole Opry from 1943 to 1974. Gaylord Entertainment renovated the venue in 1994, and since then, the stage has attracted a wide variety of entertainers including Kid Rock and Coldplay—in addition to hundreds of country and bluegrass musicians. And those ghosts from the past? They're still very much alive. **INTEL:** "That venue makes us dig deep within ourselves to rise to the performances that have gone on before us. Every opportunity to play the Ryman is extremely special, but selling out our show at the Ryman this year was such an amazing sense of accomplishment and acceptance." —**Darrin Vincent, Dailey & Vincent (Rounder)**

**Douglas Corner Cafe**  
2106 EIGHTH AVE. SOUTH  
615-298-1688  
douglascorner.com

A Nashville fixture for more than a quarter-century, Douglas Corner remains one of the top locales for new artists to showcase their wares. Artists such as Garth Brooks and Trisha Yearwood played Douglas Corner before becoming household names. The venue is also a full

production facility, with an on-site audio/video studio known as the Ugly Trucking. **INTEL:** "I've always found Douglas Corner to be one of the most underrated singer/songwriter venues in this town. The lineups stay strong with good talent, which makes it a great place for an impromptu visit." —**Jeff Walker, president/CEO, AristoMedia Group**

**Grand Ole Opry House**  
2804 OPRYLAND DRIVE  
615-871-6779  
opry.com

Yes, it's still referred to by many in town as the "new" Opry House, even though it'll have hosted the WSM radio show for four decades next March. But the 4,400-seat venue is more than just the home of the expected country superstars and legends: It's also one of the top and most diverse event spaces in Nashville, playing host to the Radio City Rockettes and Harry Connick Jr. **INTEL:** "The moment you walk onstage at the Grand Ole Opry House, there's an undeniable reverence that sweeps over you. To think of all the incredible entertainers of our genre and beyond that have stood before you and will stand after you is just crazy. It's exciting and terrifying at the same time." —**Darius Rucker, recording artist (Capitol Nashville)**

**Bridgestone Arena**  
501 BROADWAY  
615-770-2000  
bridgestonearena.com

By far the biggest of all the venues in Music City, this is where the stars play, from all formats, whether it be Blake Shelton, Beyoncé or even the NHL's Nashville Predators. Since the downtown arena's 1996 opening, it's played host to more than 13 million people, as well as Nashville's SiriusXM studios. **INTEL:** "Bridgestone Arena is a great venue for its versatility. Also, you cannot beat it for location—downtown where the action is, and plenty of hotel rooms. Traditionally arenas are a challenge sound-wise due to the high ceilings, but I have never heard a bad show at Bridgestone." —**Joe Kelly, VP/GM, CDX**

Clockwise, from bottom: Ryman Auditorium, Bluebird Cafe, Douglas Corner Cafe and Marathon Music Works





NoiseTrade's  
**Derek Webb**  
(left) and **Mark  
Montgomery** of  
FLO{thinkery}



# HOT SPOTS

Where Nashville eats, drinks, shops and more

By Deborah Evans Price

**GEORGE COURI, TRIPLE 8 MANAGEMENT**

"We are obviously extremely healthy, vibrant, dynamic, fit guys, but once in a while we shove our faces into some fried chicken. **Hattie B's** is great for that."

**TAYLOR SWIFT**

"I love **Silly Goose** in East Nashville. My favorite salad there is Goose Greens and my sandwich is the Bird. Plus, **Jeni's Splendid Ice Creams** is right next door."

**JED HILLY, EXECUTIVE DIRECTOR, AMERICANA MUSIC ASSN.**

"Eating Kitchen Sink Mac 'n Cheese on a Sunday night at the **Stone Fox** while kicking it to real country music played by Nashville's best is as good as it gets."

**CASSADEE POPE**

"I absolutely love **Garden Brunch Cafe**. It's owned by a friendly, close-knit family, the food is incredible, and they have a ton of mimosa options."

**JOHN OATES, HALL & OATES**

"The meats are great at **Kayne Prime**. It's a big meal. You've got to be ready to eat—it's not for the timid."

**JOHN ESPOSITO, PRESIDENT/CEO, WARNER BROS. NASHVILLE**

"For a snobby New Yorker, there is no finer combination of food and wine than **360 Bistro**. They treat you like a king. I don't even have to look at the menu—I just say, 'Make me happy,' and they do."

**BRETT ELDRIDGE**

"**Robert's Western World** may be my favorite bar on the planet. You walk in, hear an upright bass and crying steel guitar, and suddenly you crave a fried bologna sandwich with a cold brewski to wash it down."

**EBIE MCFARLAND, OWNER, EB MEDIA PR**

"Whether I'm needing a unique piece for an artist or to outfit myself, I always look at **H. Audrey**. Holly Williams and her staff pick such unique selections."

**MIKE DONEHEY, TENTH AVENUE NORTH**

"**Grimey's** is the place to buy music. The record collection, and community that it brings, is truly unique."

**KANENE PIPKIN, THE LONE BELLOW**

"Nashville reminds me of New York. People move there to pursue their passions because it welcomes you to make it your own. I love exploring East Nashville with my nieces, then hitting up **Crema** for the best coffee south of Brooklyn."

Chicken and waffles from the Stone Fox.



# THE FUTURE OF NASHVILLE

Five tech startups that represent Music City's new cutting edge

By Glenn Peoples

Nashville is more than country music. Yes, the region of 1.7 million people is ground zero for cowboy-hatted superstars, legendary Music Row songwriters, major labels and publishers, and, of course, the Grand Ole Opry and other bastions of country music-biz tradition. But Music City is also home to a growing number of innovative music-tech startups that don't focus solely on the country genre, and belie its stereotypically old-school approach. Here, Billboard spotlights five such companies that represent this new side of Nashville.

## NoiseTrade

Web-based music distribution platform NoiseTrade is like a well-curated record store with a tip jar rather than a cash register. Fans exchange an email address for a free download—offerings range from samplers to EPs and albums. Tips are accepted, of which the artist receives 80% through PayPal.

Some well-known acts have partnered with the company. Radiohead released a recording of a 1995 concert at legendary, now-defunct venue Tramps in New York. Sheryl Crow put out a four-song sampler containing the first single from her Warner Nashville debut, *Feels Like Home*, along with three songs recorded live at Nashville's Ocean Way Studios.

"At NoiseTrade, we build tools that we want to use," says co-founder/musician Derek Webb, who hatched the idea for NoiseTrade in 2006 when he asked fans to give him their email addresses in exchange for a free album download. "Being a blue-collar artist who uses NoiseTrade myself puts me in a really strategic position to know where we need to focus our attention in terms of products."

NoiseTrade also helps artists, who get the emails of people who download their music, grow fan communities. "We provide artists with the tools they need to identify and make meaningful connections with their tribe, their core audience, that they can then monetize," Webb says. "We're a tribe-building business."

## Artist Growth

Launched in early 2012 as a tool to support the business and financial tasks of independent artists, Artist Growth has recently seen what co-founder/CEO Matt Urmy calls "tremendous growth" from tools added to support enterprise clients. Management companies like Vector Management, the Collective, Red Light Management and Spalding Entertainment Group currently use the product.

As artists get bigger, more people need access to their schedules and related information, Urmy explains. Artist Growth offers a mul-

tilayered calendar that allows for sorting, filtering and data exporting. So, for example, a publicist with access to an artist's schedule could filter for confirmed events while leaving out promotional and tentative ones.

"There's really not a system like ours that's so nuanced for the entertainment industry," Urmy says, adding that film studios have inquired about using the service for actors and productions.

The company has raised \$2 million from angel investors and has six employees, but Urmy claims it has recently had enough growth to justify a Series A round that would allow for additional hiring. Being located in Nashville has helped Artist Growth win the support of local music executives and a budding entrepreneurial scene. "Everybody wants to see this company grow," Urmy says.

## FLO{thinkery}

Business consulting firm FLO formed in late 2011, according to founder Mark Montgomery, with the following credo: "Let's do cool shit with smart people or smart shit with cool people," he says.

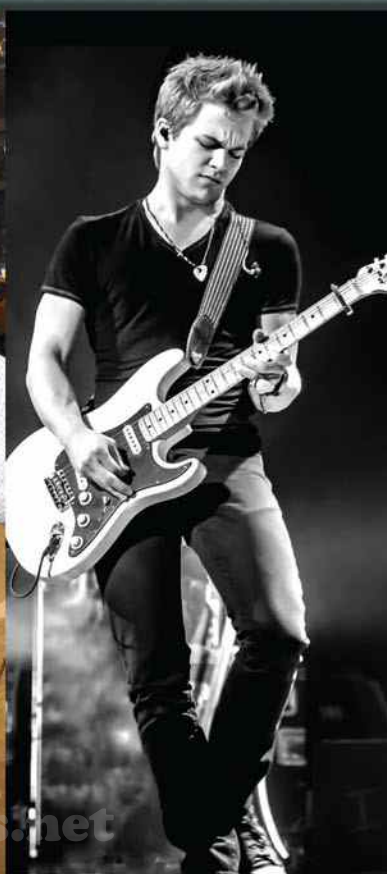
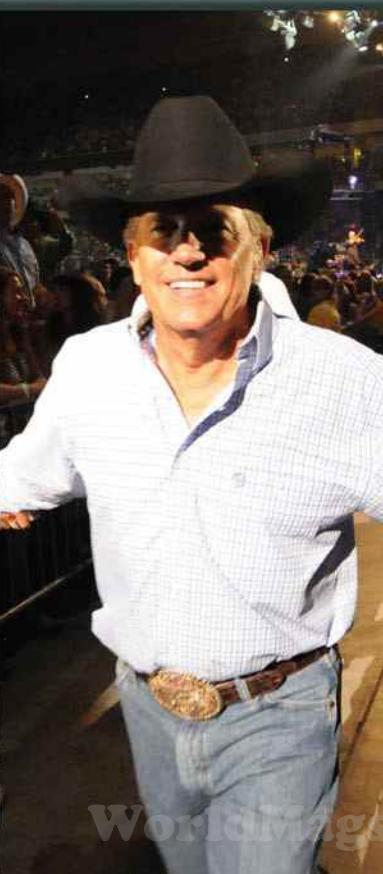
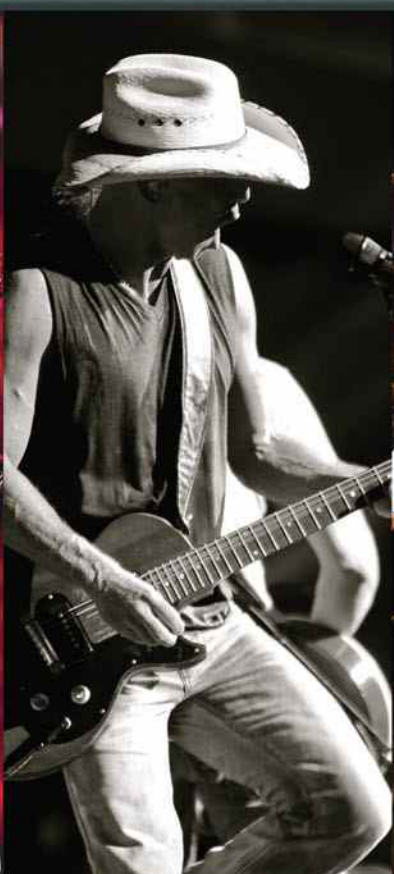
In its first year, FLO projects included medical devices and health-care technology (health care is Nashville's biggest economic driver), the flagship store for sports apparel company Under Armor and a local event hosted by Google. But it was a project with Morris Artist Management and its client Kenny Chesney that helped FLO find its calling. Clint Higham, Chesney's manager at Morris, asked FLO to think about ways to expand the country star's business. The result was Chesney's Blue Chair Bay Rum, a full-fledged company with its own sales team and growing staff. Blue Chair Bay Rum helped FLO change its focus: If it could launch ventures for Chesney, why not do the same for other successful musicians? "What we're great at is starting companies," Montgomery says. "Our sweet spot is where music, branding, consumer products, technology and content meet."

FLO's business also houses a startup incubator that focuses on content and technology. Montgomery says that in the first year the company took equity >





NEED WE SAY MORE?







# WorldMags.net POWER PLAYERS

## Nashville's influencers on what makes Music City sing

By Chuck Dauphin

in a dozen companies and is currently incubating two ventures.

### Songspace

Songspace represents both the old and new of Nashville—a city with a strong music-publishing tradition that's also making a concerted effort to foster a tech startup community.

Currently in beta and set for a public launch this fall, Songspace was co-founded by Robert Clemente, publisher/co-owner of American Songwriter magazine. It grew out of AmericanSongspace.com, a social network and contest platform for songwriters developed by the publication. "It's not a social network," Clemente says of the new Songspace. "It's a network around songwriting."

The first phase of Songspace is a business-to-consumer service that will allow songwriters to organize their catalogs in a cloud-based platform. Such information as co-writers, splits, associated performing rights organizations and genre metadata can be added to each composition page, which can be kept private or made public to help attract business. Songspace will also eventually feature a business-to-business service that will help publishers manage their content as well. Clemente sees an opportunity in being able to reduce the time and effort publishers spend keeping track of information about their compositions.

Nashville has been good for Songspace's development—and not just because of the large potential clientele. Clemente says the company has recruited local music publishers who visit the Songspace office to get hands-on experience with the product. "We're lucky to have a user base and a testing ground here," he says.

### MusicSynk

Founded in 2010 and launched in 2012, MusicSynk is an online platform that facilitates synchronization licenses. Think of it as a marketplace for buyers and sellers of synch rights—or as a dating service.

"It's like eHarmony for rights holders," CEO John Pisciotta says. "We're creating tools that allow you to date all over the globe and still be in control of the process."

The seven-person team—which includes employees in Nashville, New York and San Francisco—is attempting to streamline how rights holders and licensors find one another and negotiate synch licenses. "The problem that MusicSynk solves is a completely fractured process," Pisciotta says. "It synthesizes steps in a way that respects copyright owners and licenses. It has a suite of apps that accelerates the licensing process."

MusicSynk gives rights holders total control over content and licensing decisions. It works with the kind of holders that tend to shy away from music libraries and negotiate offline. Clients include the estates of country legend Hank Williams and Jimmy Van Heusen, Bluewater Music, Dixie Chicks and George Strait. On the licensee side, MusicSynk has Showtime, the BBC and various music supervisors and ad agencies.

Being based in Nashville gives MusicSynk an insider's perspective on publishing and copyrights, says Pisciotta, who is a songwriter. It's a perspective that may be lost on Silicon Valley startups. "A lot of companies get into trouble because they don't understand what they're dealing with," he says. "Copyright is core to what we're doing and is baked into the Nashville DNA." ●



### GARY OVERTON

Three years after Joe Galante stepped down as head of Sony Music Nashville in 2010, new chairman/CEO Gary Overton has more than proved himself. He's kept the label and its subsidiaries (Arista Nashville, Columbia Nashville, RCA Nashville and leading Christian label Provident Music Group) atop the charts with superstars like Kenny Chesney and Carrie Underwood. Overton thinks Nashville's music scene is entering a new, more expansive era. "Nashville is thriving—country music is once again one of the strongest in terms of radio, touring, songwriting," he says. "But Nashville's music community has an open-door policy. There's a continuous flow of artists from rock, pop and rap who come here to collaborate. It's an exciting time." As packed as Overton's schedule is, he's easy to find come lunchtime. "It's well known that I'm a regular at Sunset Grill," he says. "You can't beat it for lunch meetings. There are always players from the music biz to speak with."



### KEN LEVITAN

Nashville is going through a renaissance, and Ken Levitan is its very own renaissance man. He's enjoyed success as a career consultant, entertainment lawyer, producer, publisher, booking agent and label head (of Rising Tide Entertainment and his own Vector Recordings). But since founding Vector Management, he's become one of the industry's most powerful managers, working with clients from Trisha Yearwood and Hank Williams Jr. to Kings of Leon. Vector has expanded to offices in New York and Los Angeles, but it's headquartered in Nashville—and Levitan wouldn't have it any other way. "For people in our business, Nashville could not be better or easier to work in," he says. "Every resource is here, and the music scene brings every genre and style you could ever want to hear or work with. The talent pool is immense. And just as important, it is just a great place to live and come home to."



### MIKE DUNGAN

Mike Dungan got to have his cake and eat it too when he left Capitol Nashville to become chairman/CEO of Universal Music Group Nashville in 2012: Five months later, Universal Music Group acquired EMI. Now, such UMG acts as Kacey Musgraves and George Strait are thriving alongside the stars Dungan took to the next level at Capitol, including Lady Antebellum and Luke Bryan. During his long run as one of Nashville's most influential label heads, he's seen the city expand and evolve. "Nashville has always been the hub for country music and Christian music, but it's become pretty damn cosmopolitan as well," he says, citing restaurants like Husk and Virago. Dungan loves the city's venues—Mercy Lounge and 12th and Porter are among his scouting grounds—but notes that Nashville is thriving beyond the stage: "We have the best studios, the best musicians, a tremendous writing community and a tech sector that is growing rapidly" (see story, page 34).



### ALI HARNELL

As senior VP of AEG Live and the Messina Group, Ali Harnell manages the southeastern United States for the touring giant from her Nashville office, guiding country acts through their sweet-spot home market. Harnell moved to Nashville from New York to follow her music-biz dreams in 1995, and hasn't looked back. "Industry and artists are moving here in droves," she says. "It's an absolute hotbed of talent—not just country, but rock stars like Jack White, Kings of Leon and the Black Keys. There are tons of emerging bands. Personal favorites like Ben Rector are building amazing careers out of Nashville." Live music is Harnell's bread and butter, and she says Nashville's stages are some of the best in the world. "From the Ryman Auditorium—undeniably the best place to see a show anywhere in the universe—to the amazing new boutique outdoor amphitheater the Woods at Fontanel, to one of the hottest arenas in the country, Bridgestone Arena, you get it all. Nashville's no longer the provincial town it was once considered—it's the place to be."

### SCOTT BORCHETTA

After founding Big Machine Label Group just eight years ago, Scott Borchetta quickly established himself as one of Nashville's biggest big dogs with the discovery of Taylor Swift and the launch of two sister labels, Valory Music and Republic Nashville, home to Justin Moore and the Band Perry, respectively. During the past two years, Borchetta has signed Tim McGraw, debuted hot new act Florida Georgia Line and signed BMLG to a precedent-setting direct-performance royalty deal with Clear Channel. Borchetta says the rest of the industry could learn from Nashville's successes. "Nashville continues to grow [because] we've built an infrastructure unlike any other in regard to protecting, preserving and providing an arena for one specific genre of music: country. By protecting the franchise of the industry, including records, radio and retail, we perhaps have the strongest foundation and consistency of any genre."

### BRIAN O'CONNELL

As president of country touring at Live Nation, Brian O'Connell is the top talent buyer in country music, which continues to shine as one of brightest spots in the touring industry. Named promoter of the year five times by the Academy of Country Music, O'Connell has handled top-grossing tours for Jason Aldean, Brad Paisley and Rascal Flatts, and helped launch the Watershed and Faster Horse festivals. O'Connell's business is nationwide—he says he "travels 48 weeks a year"—but when he's back home, he enjoys hitting downtown steakhouse the Palm and soaking up Nashville's close-knit, neighborhood feel. "We pretty much all know each other personally as well as professionally, and we want each other to succeed," he says. "Success breeds opportunity, and that's all one can ask in the music business—'just give me a shot.' The small-town feel to Nashville fosters this." ●



From top: Gary Overton, Ken Levitan, Mike Dungan, Ali Harnell, Scott Borchetta and Brian O'Connell





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# MUSIC

ROCK

## Team Of 'Rivals'

On Sleigh Bells' third album in as many years, the heavy pop duo tips its internal balance of power  
By Reggie Ugwu

They were never bitter rivals, but in the early days of Sleigh Bells, singer Alexis Krauss and guitarist/producer Derek Miller weren't exactly friends, either. The Brooklyn-based heavy-metal-meets-pop duo famously met in a restaurant where Miller was waiting tables and Krauss was a customer. A shot-in-the-dark conversation led to some Myspace demos, which led to a label deal, which led to *Treats*, their zeitgeist-capturing 2010 debut that made several best-of-the-year lists and went on to sell 180,000 copies, according to Nielsen SoundScan. But behind all the buzz, chemistry between Miller and Krauss at first remained cold—they were bandmates, not besties.

"We didn't know each other that well in the beginning, and it's hard to put yourself out there in the studio or onstage when you don't really know or trust the other person," Miller says. "You have to build that trust before you can get vulnerable."

The distance between the two wasn't helped by Sleigh Bells' trademarked and rigid formula, in which Miller provides ear-splitting blasts of electric guitar and Krauss kisses the wounds with pillow-soft vocals. *Treats*, and 2012 follow-up *Reign of Terror*, were almost uniformly driven by the guitar aspect—meaning Miller called the shots and Krauss was the role player.

But on new album *Bitter Rivals*—out Oct. 8 on Mom + Pop—Sleigh Bells have, ironically, found harmony. For the first time, the duo approached the project as fully equal partners.

"It's definitely fair to say that the first two records were my records and this is the first one that's our record," Miller says. "Alexis was more hands on with *Reign of Terror* than on *Treats*, but nowhere near as much as she was with this one. It was a true collaboration."

Krauss' added prominence makes *Bitter Rivals* Sleigh Bells' most melodic album yet—a pop record with a metal coating, not the other way around. There are shades of mid-2000s R&B/dancehall artist Lumidee on the song "Young Legends," and the hook on album closer "Love Sick" wouldn't be out of place on a JoJo album. Throughout, the vocals are full and high in the mix, for once giving them a fighting chance against Miller's malevolent shredding.

The shift in the balance of power was inspired in part by Sleigh Bells' live show, during which Krauss often faces the unenviable task of cooing into a microphone while submersed in a torrent of deafening noise. After a particularly frustrating experience playing "Saturday Night Live" to promote *Reign of Terror* last year (one blogger wrote: "It sounded like she was singing into a tin-can phone"), the band vowed to mix things up.

"She was sick and tired of having to whisper in the middle of a hurricane," Miller says. "So this



ARTIST: Sleigh Bells

ALBUM: *Bitter Rivals*

RELEASE DATE: Oct. 8

LABEL: Mom + Pop

PRODUCER: Derek E. Miller

MANAGER: Will Hubbard

PUBLISHER: SONGS Music Publishing

BOOKING AGENT: Sam Kirby, William Morris Endeavor

CHART HISTORY: *Treats* (2010), No. 39 Billboard 200, 180,000; *Reign of Terror* (2012), No. 12 Billboard 200, 80,000

TWITTER: @sleighbells

### THE BIG NUMBER

Vevo views of the video for the title track to *Bitter Rivals*.

1.5  
MILLION

time around we were like, 'Fuck it, something has to change.' And we couldn't be happier with the way things turned out."

Its third album in as many years, *Bitter Rivals* is also a bid by the band to avoid the fate of other acts that receive early hype only to burn out as quickly as they blew up. Miller says he needs to keep releasing music every one or two years to stay sane, a pace that Mom + Pop doesn't mind matching. *Bitter Rivals* was handed over in July and announced early this month.

"There's something to be said for the purity of putting music out in a timely manner as to when it was made," label founder/owner Michael Goldstone says. "That they're so prolific and want to keep putting music in the hands of fans as opposed to doing a long campaign is inspiring."

The release of the record will coincide with a two-month North American tour, several dates of which

will be opened by salacious Detroit rapper Danny Brown. TV appearances on "Late Night With Jimmy Fallon" and "Jimmy Kimmel Live!" are also planned, although dates haven't yet been finalized.

Miller admits to reading early reviews of his albums, the negative of which always seem more memorable than the positive ones. *Bitter Rivals* is his favorite Sleigh Bells project so far, but still he remains his own harshest critic.

"I'm the type of person where the second I'm done with something, I'm pretty much already over it—either that or it's become obvious to me why it's terrible," he says with a laugh. "We're very rarely satisfied. The moment I have one or two ideas that I think improve on anything we've done before, I start jumping up and down like a 10-year-old and want to show it to Alexis and get started immediately. That's what sustains me. That's what I do this for." ●



ARTIST: Kenny Rogers  
 ALBUM: *You Can't Make Old Friends*  
 LABEL: Warner Bros.  
 RELEASE DATE: Oct. 8  
 MANAGEMENT: Ken Levitan, Bob Burwell and Jason Henke, Vector Management  
 PRODUCERS: Kyle Lehning, Warren Hartman, Dann Huff  
 BOOKING AGENT: Greg Oswald, William Morris Endeavor  
 PUBLICITY: Kirt Webster, Webster & Associates; Keith Hagan, SKH Music  
 CHART HISTORY: *The Love of God* (2011), No. 2 Christian Albums, No. 27 Billboard 200, 96,000; *Amazing Grace* (2013), No. 15 Christian Albums, 21,000  
 TWITTER: @\_KennyRogers

## COUNTRY

# Rogers And 'Friends'

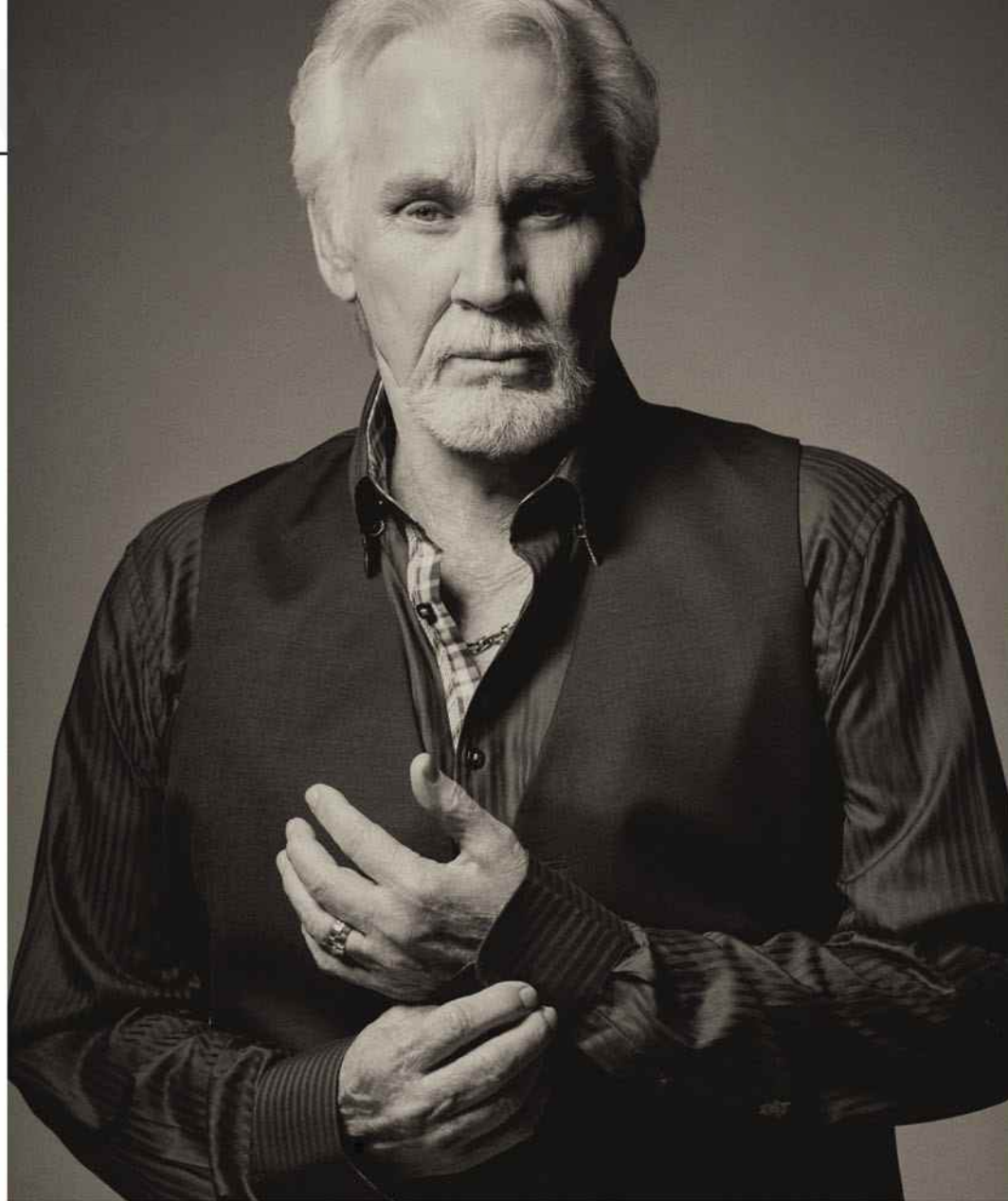
Kenny Rogers reunites with Warner for the first time in two decades for eclectic, guest-filled album

By Chuck Dauphin

There's no one Kenny Rogers is identified with more than Dolly Parton. The two have collaborated six times throughout their careers, most notably on the 1983 crossover smash "Islands in the Stream."

"We can go years without seeing each other, and when one of us walks in the room, it's like we saw each other yesterday," Rogers says of Parton. Now the two have teamed once more, for the title cut to Rogers' new album, *You Can't Make Old Friends*, due Oct. 8 on Warner Bros.

With the release, Rogers reconnects with Warner Bros., where he first had major success. He signed with Warner-owned Reprise in 1967 with his band the First Edition and, after moving among several other labels, returned to the label in 1988, releasing a trio of albums, including the gold-selling *Something Inside So Strong*. *You Can't Make Old Friends* is Rogers' first album under



the Warner umbrella since 1991's *Back Home Again*.

In preparing for the album, Rogers says he wanted to take a few chances with his sound, musically and lyrically. "The only way I can compete is to do something that nobody else is doing, and hopefully it will get noticed. That way, I don't invite comparison to the other people," he says, adding that he received nothing but encouragement from the man atop Warner Bros.: "John Esposito told me, 'Do the album you want to do. Let me worry about getting it on the radio.' That set up the whole premise of the record."

One of the musical departures on the project is "Don't Leave Me in the Night Time," which features the work of Buckwheat Zydeco. "My manager, Ken Levitan, said he thought he knew how to get to him," Rogers recalls. "So, he calls him and we sent him the tracks, and he did it," he says with a smile. "We could have had any accordion player play it, but it wouldn't have had that feel. He added such an authenticity to it."

One of the more gripping tunes on the album is the sobering "You Had to Be There." Rogers says the song speaks of a strained family relationship. "It's a father visiting his son in prison, and he's saying, 'I can't believe some son of mine would have done the things you've done.' And, the son says, 'Stop, hold on. You had to be there, back when I was 9, my mama couldn't throw a ball, even if she had the time.'"

He says the track struck a chord with him, as he has expressed regret about not being in the lives of his older children enough. "I mentioned in my autobiography there's a fine line between being driven and being selfish. I crossed that line with my other two sons. Thank God they had strong mothers, and they turned out to be great boys. I have identical twins that are 9 years old now. I'm there with them, and I'm trying to be the father to them that I wasn't to the others."

Could Rogers have recorded such an album as *You Can't Make Old Friends* during his commercial heyday of the late '70s and early '80s? "I don't know," he says. "I could have done the songs, but I don't know if they would have worked in that time. It's nice to have a chance to do them now at this point in my career."

The label is still in the process of laying out the promotional plan for the album, but the singer says he plans on going the extra mile to talk about the release. "I did 30 interviews yesterday, 25 so far today," Rogers says. "I feel like I owe it to the record company, because they gave me this unbridled authority to do what I want to do." ●



## RUBBLEBUCKET

A blast of horns, a flash of color, and lead singer Kalmia Traver wailing on the saxophone while her bandmates offer explosions from the trumpet and trombone, adding an extra burst of sound and energy to Rubblebucket's already dance-worthy arrangements. "That has kind of been one of our hallmarks all along," Traver says. She and bandleader/trumpeter Alex Toth first met while attending the University of Vermont. From there the duo spent a few years touring as members of other bands before starting their own. In 2008, Rubblebucket self-released its debut album and two years later relocated to Brooklyn. "Alex and I would go around town with instruments bungee-corded to the backs of our bikes," Traver says. By 2013 Rubblebucket had released two more albums, graced countless festival stages, performed on "Jimmy Kimmel Live!" and spent most of its



time playing shows away from home. Now the Roll Call Records act is writing. "They have been on the road nonstop, maybe three years, since we started working together," the label's Rob Abelow says. "They won't stop touring, but they will be changing the way they tour and expanding to new markets." The band will release a new EP on Sept. 24, accompanied by a lyric video, and plan to release a new full-length album next year.

—Gabrielle Sierra

"The only way I can compete is to do something that nobody else is doing. That way, I don't invite comparison to the other people." —KENNY ROGERS



**DJ-SPIN.** Krewella, "Live for the Night." My friends from Chicago have done it again with their follow-up to "Killin' It" and "Alive." The combination of beautiful voices and dirty house beats is again a winner for the Krew in the clubs and on radio. "I live for the night, I'll sleep when I am dead"—story of my life!



**Martin Garrix, "Animals."** This summer's must-have "peak of the night" banger. You can't escape hearing the original or one of 1,000 bootlegs of this monster track at every club and festival. There are many, many similar-sounding Dutch tracks, but this is the rager track of the moment.



**Timeflies, "I Choose You (Fedde LeGrand Remix)."** These guys are shaping up to be the next big pop stars. They've gone from performing for a couple hundred people at Reggie's in Chicago to massive shows like Lollapalooza. The remix is a perfect combo of pop and in-your-face house music.



ARTIST: Robert Glasper Experiment

ALBUM: *Black Radio 2*

LABEL: Blue Note

RELEASE DATE: Oct. 29

MANAGEMENT: Nicole Hegeman, NICMGMT; Vincent Bennett (Second Son Productions)

PRODUCERS: Robert Glasper, Eli Wolf, Nicole Hegeman

PUBLISHING: I Am a Jazzy Guy/EMI Foray Music (SESAC)

BOOKING AGENT: Mitch Blackman, ICM

CHART HISTORY: *Black Radio* (2012), No. 15 Billboard 200, No. 1 Traditional Jazz Albums, 92,000

TWITTER: @robertglasper



#### CULTS

Indie-pop outfit Cults are prepping a headlining run this fall in support of sophomore LP *Static* (Oct. 15, Columbia). Booked by Mike Mori of the Windish Agency, the trek will run from Oct. 22 to Nov. 26.

**Routing:** After two successful swings supporting Cults' self-titled debut, Mori hoped to book rooms that the band could easily fill. "The last tour they did, most of the venues were in the 750-1,500 range," he says. "We wanted to fill rooms out again, especially because it's a busy fall on the club touring circuit." Mori first coordinated an appearance at the Voodoo Music + Arts Experience in New Orleans (Nov. 2), eventually routing the rest of the dates around that and Las Vegas' Life Is Beautiful (Oct. 26-27). The duo will also hit Black Cat in Washington, D.C. (Oct. 29), Launchpad in Albuquerque, N.M. (Nov. 8) and Neumo's in Seattle (Nov. 17).

**Audience:** With some venues repeating, Mori also included new, smaller clubs. "We're doing the Sinclair [Oct. 22], which is the brand-new Bowery-owned venue in Boston. We're doing the El Rey in L.A. [Nov. 12]; last time we did the Fonda," he says. "That whole mind-set of turning people away is so that the next time, we can definitely go bigger and sell tickets faster." After only playing Texas markets as part of Austin festivals in the past, Mori chose to book three headlining club dates: Emo's in Austin (Nov. 4), Fitzgerald's in Houston (Nov. 5) and Tree's in Dallas (Nov. 6). Secondary and tertiary markets were also important. "It might not be the biggest crowd, but if you put 250 kids in a venue in Albuquerque... those kids are starving for the music."

**Promotion:** Most promotion will come through discussions with local promoters, management and Columbia's radio division, if necessary. "Most of the markets will sell out—there's a few like Charlotte [N.C.], Albuquerque, Cleveland—markets that get them from point A to point B," Mori says. "They played Coachella on the first record, Bonnaroo last year, and will just jump to the next level with this record."  
—Nick Williams

AGENT: Mike Mori, Windish Agency

TOUR DATES: Oct. 22-Nov. 26

#### R&B

## Glasper's Genre-Busting Jazz

Robert Glasper Experiment teams with Patrick Stump, Emeli Sandé and others on 'Black Radio 2'

By Gail Mitchell

Robert Glasper sounds none the worse for wear after two consecutive days of working into the wee hours shooting his first music video and doing press interviews. In fact, between jokes he's also channeling his inner Quincy Jones.

"I'm all about taking the best from different genres and different walks of life and putting them together in a really cool way," he says. "Quincy Jones did it in 1989. Now I feel like I'm doing it in my time period. This is my *Back on the Block*, if you will."

Glasper is referencing his Oct. 29 Blue Note release, *Black Radio 2*, the sequel to his band's 2012 breakout *Black Radio*. That album's ear-opening, genre-blurring mix of jazz, R&B and hip-hop showcased a who's who including Erykah Badu, Lalah Hathaway, Musiq Soulchild, Chrisette Michele, Ledisi and Lupe Fiasco. It also gave Glasper his first Gram-

my Award in February for best R&B album.

"We're just four black jazz musicians who formed a band, love different kinds of music and play everything in our way," says the keyboardist, whose bandmates are bassist Derrick Hodge, drummer Mark Colenburg and saxophonist/vocoder specialist Casey Benjamin. "Winning wasn't just for us. It was a statement for everyone who's playing honest, non-contrived music. We opened some eyes, even record label executives', to be more accepting of people who are doing something different or innovative."

That same music-for-music's-sake spirit pulses throughout *Black Radio 2*. But whereas its predecessor featured several covers including Sade's "Cherish the Day" and Nirvana's "Smells Like Teen Spirit," *Black Radio 2* showcases 11 originals and only one cover. Providing vocal color is another diverse lineup including Jill Scott (on sensual lead single "Calls"), Fall Out Boy's Patrick Stump ("I knew I needed a rock voice," Glasper says of Stump's turn on the rousing "I Stand Alone" with Common), hot newcomer Emeli Sandé, Norah Jones, Snoop Lion and Marsha Ambrosius. Hathaway is back on the cover song, a riveting version of Stevie Wonder's "Jesus Children of America." Actor/poet Malcolm-Jamal Warner delivers a moving spoken-word tribute on the track dedicated to the victims of the Sandy Hook Elementary School shooting in Connecticut.

Glasper, who wrote all of the music and selected his songwriting collaborators, describes *Black Radio 2* as "more of an R&B album." Among the cool stories he relates from the sessions: songwriter Andrea Martin "pretty much free-styling" the song she wrote for Anthony Hamilton, the gospel-infused "Yet to Find." And Bill Withers unexpectedly dropping by to chat and do a spoken intro on a cover of his "Lovely Day" that appears on the set's deluxe edition.

An iTunes pre-order promotion launched in late

August, allowing fans to explore the set's myriad offerings while engaging in a Complete My Album campaign. Also up for pre-order is the deluxe set with four bonus tracks featuring Eric Roberson, Bilal, Jazmine Sullivan, Jean Grae and Macy Gray.

Several lyric videos will be posted leading up to release week, complemented by an updated band iPad app. Also in the offing: a major-market headlining tour this year, features in *Essence* and *Upscale* magazines, and NPR and TV tie-ins.

But the boldest step is Glasper's first music video. Directed by Ace Norton, the "Calls" clip will bow at the end of September. "I had to get my stomach crunched in for my D'Angelo scenes," jokes Glasper, who's appeared in videos for Q-Tip and Maxwell.

At radio, "Calls" is being worked at adult R&B; it's No. 24 on Billboard's Adult R&B chart. An exclusive 10-inch vinyl project, *Porter Chops Glasper*, featuring a Mr. Porter "Calls" remix, is due on the next Record Store Day (Nov. 29). Capitol Music Group/Blue Note VP of marketing Tara Chiari notes the marketing strategy is designed to "capitalize on *Black Radio*'s momentum and connect it with Glasper's ongoing evolution from his core jazz base to wider demos in the R&B and hip-hop communities."

Houston native Glasper grew up listening to everything from gospel and rock to Motown and jazz before moving to New York to attend the New School. Earning his chops playing with Christian McBride, Roy Hargrove and others, he released his 2003 debut album, *Mood on Fresh Sound*. After signing with Blue Note, Glasper and his acoustic Trio released jazz albums *Canvas* (2005) and *In My Element* (2007) before revealing his dual Trio and Experiment personalities on 2009's Grammy-nominated *Double-Booked*.

"I could have released *Black Radio* in 2005," he says. "But I wanted to put out jazz albums so I could be respected as a musician first who's honed his craft."

Having recorded songs for Maxwell's new album and making plans to continue work on Chaka Khan's next project, Glasper says a gospel *Black Radio* could be next, and then another jazz album at some point. "It's just like Herbie [Hancock]," he says. "You can't deny him. He's already proven he's an amazing musician and can concentrate on just making good music. That's where I want to be." ●

"I could've released 'Black Radio' in 2005. But I put out jazz albums so I could be respected as a musician first." —ROBERT GLASPER



# Reviews

Coldplay  
 "Atlas" (3:56)  
 PRODUCERS: Coldplay, Daniel Green, Rik Simpson  
 WRITER: Coldplay  
 PUBLISHER: Universal Music Publishing  
 LABEL: Parlophone/Republic



ROCK

## Coldplay Opens Up On 'Atlas'

Coldplay's first song written specifically for a film soundtrack, "Atlas," from forthcoming "The Hunger Games: Catching Fire," marks a throwback in sound for the British band—it almost sounds like a B-side from its first album, 2000's *Parachutes*. The arrangement allows for more sorrow than synthesized pleasure compared with the group's most recent releases, with a straight-laced piano riff leading the tune until Chris Martin's soft tenor is

handed the somber torch. "Caught in the fire, say oh, we're about to explode," the singer coos as the beat drops in at the 1:05 mark. Eventually blooming to reach *Myló Xyloto's* levels of fullness, "Atlas" represents a bridge between the foursome's past and present—and a detour that allows the band to preoccupy itself with the "Hunger Games" series' theme of inner strength before returning to its own personal musings. —NW

**The arrangement allows for more sorrow than synthesized pleasure, with a straight-laced piano riff leading the way.**



LIVE

ARTIST: Sheryl Crow  
 VENUE: Greek Theatre, Los Angeles  
 DATE: Sept. 14

Sheryl Crow made a smooth transition to the country field with a six-piece band that added subtle Nashville touches to a few of her past hits and lustrously presented a handful of songs off her Warner Bros. debut, *Feels Like Home*. New songs "Calling Me When I'm Lonely" and first single "Easy" fit seamlessly into her 90 minutes of buoyant midtempo melodies. "Shotgun"

allowed the band to flex its rural funk muscles. "Leaving Las Vegas," "The First Cut Is the Deepest" and "All I Want to Do" were given country flairs with pedal steel and guitar solos, but it was the use of mandolin as the dominant instrument on "Strong Enough" that revealed how close to country Crow has been during her 20 years of releasing music. Support act Gary Allan helped deliver an enthusiastic country music fan base that otherwise might not have attended a Crow show. —PG

## SINGLES

ROCK

ARCADE FIRE

"Reflektor" (7:42)

PRODUCERS: Markus Dravs, James Murphy, Arcade Fire

WRITER: Arcade Fire

PUBLISHER: EMI Music Publishing

LABEL: Merge

Generation Y's most beloved rock band is back, and is more concerned about the heavens and world-saving love than writing a four-minute song that easily fits into radio formats. An electronic underbelly (courtesy of James Murphy) propels "Reflektor," but the group's guitar bombast is left to dominate the track's outer layers, which it does extraordinarily well. —CP

DANCE/ELECTRONIC

DAFT PUNK FEATURING PHARRELL WILLIAMS

"Lose Yourself to Dance" (5:54)

PRODUCER: Daft Punk

WRITERS: Daft Punk, Nile Rodgers, Pharrell Williams

PUBLISHERS: various

LABEL: Daft Life/Columbia

After ruling the summer with "Get Lucky," could lightning strike twice for the supergroup of Daft Punk, Pharrell Williams and Nile Rodgers? Follow-up single "Lose Yourself to Dance" is already a dance hit, and with an equally effervescent mic performance from Williams, the beaming funk track could cross over with a pinpoint radio edit. —JL

R&amp;B

SEVYN STREETER FEATURING CHRIS BROWN

"It Won't Stop" (4:42)

PRODUCERS: Picard Brothers, Diplo, Free School

WRITERS: Sevyn Streeter, Micha Powell, Jean Baptiste

PUBLISHERS: various

LABEL: CBE/Atlantic

Sevyn Streeter's sultry new single examines the irrepressibility of

romantic feelings, with the newbie singer/songwriter pairing verses with Brown. The two strike a kinetic balance on "It Won't Stop" by gracefully wooing each other atop the rhythmic production, which benefits from Diplo's role as a co-producer. —KI

INDIE

CUT COPY

"Free Your Mind" (5:15)

PRODUCER: Dan Whitford

WRITERS: Dan Whitford, Tim Hoey, Mitchell Scott, Ben Browning

PUBLISHER: Kobalt Music

LABEL: Loma Vista/Modular

Cut Copy often revels in odd sonic juxtapositions like blending '80s synth-pop with futuristic psychedelia. New single "Free Your Mind," however, is more immediate and less impressionistic:

Over disco bass, congas and sampled yelps, Dan Whitford sings, "You got to reach the sky/ If you want your life to shine," in a master class of camp. —RR

POP

CHER LLOYD FEATURING T.I.

"I Wish" (3:32)

PRODUCERS: Shellback, ILYA, OzGo

WRITERS: Shellback, Savan Kotecha, ILYA, Oscar Gorres, Clifford Harris

PUBLISHERS: MXM Music (administered by Kobalt)/ Wolf Cousins/Domani & Ya Majesty's Music/WB Music (ASCAP)/Warner-Chappell Music Scandinavia

LABEL: Epic

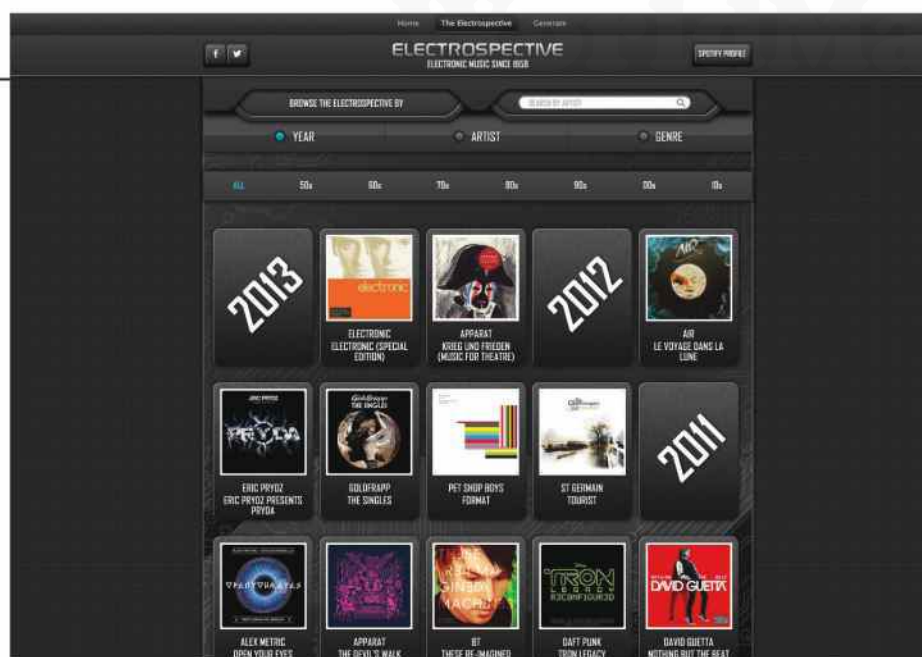
"I Wish" possesses a handful of winning ingredients, including Shellback returning as co-writer/co-producer, T.I. popping in as a guest and U.K. vocalist Lloyd dropping some more harmless cheekiness. Unfortunately, this pseudo-update of Skee-Lo's "I Wish" lacks a compelling hook, as the blaring percussion overpowers the punchiness of the lyrics. —JL

LEGEND &amp; CREDITS

Edited by Evie Nagy (albums) and Jason Lipshutz (singles)

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 All albums commercially available in the United States are eligible. Send album review copies to Evie Nagy and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, 15th Floor, New York, NY 10003, or to the writers in the appropriate bureaus.





Electrospective allows users to browse more than 550 albums across five decades.



## SEE ALSO:

## Classify

The app classes up classical music discovery by splicing the Spotify library into composers, eras, moods, instruments and themes.

## Stylus

Explore classic and modern jazz with this app, which simplifies jazz discovery down to a button and offers cool turntable animation.

## Classic

**Rock**  
A straightforward classic rock playlist app that includes "The Summer Rocks!," "Sh\*t-kicking American Rock" and "Ten Classic Queen Songs You Don't Hear On the Radio."

## APP

## An EDM App For The Ages

Can't think of anything to listen to, despite having 20 million songs at your fingertips? Remedy this post-modern problem with computer science—specifically, the Electrospective app for massive streaming service Spotify. With 6 million paying users and 24 million free users in 28 countries, Spotify is a leviathan with a library that can easily overwhelm. Spotify allows third parties to run their own apps within the streaming service, and that's where Electrospective comes in. Developed by the Electrospective Project, the new app can be considered an interactive, electronic music museum exhibit, arguably the first of its kind. Sponsored by Virgin, Parlophone, EMI and Mute, Electrospective allows users to browse more than 550 albums across five decades after firing up the app in seconds. Electrospective's amazing playlist generator has dials to set song style, tempo,

time span and genre—or even better, users can hit "randomize" and be surprised. Billboard stumped the machine with a request for experimental and industrial obscurities from the '50s through the '70s, but when the range was widened to include the '80s, the app served up some trippy material by the Residents, pure genius from Can and some strangely intriguing Cabaret Voltaire. Artist biographies prove helpful here in rounding out the discovery experience. The Electrospective app also features a section of timely playlists that are curated by Universal Music Catalogue and include song lists based on new live sets by Kraftwerk as well as one on Daft Punk collaborators. Reportedly the first dedicated electronic music app in Spotify, Electrospective is by no means the definitive one. However, it serves as an engaging beginning to a genre that has long needed some proper veneration. —DD

## POP

## Icona Pop Lets Loose

Icona Pop's debut album is engineered to attract a second lightning strike. There's a lot of shout-singing in unison and reckless party girl credos ("You and I live/Don't learn" on "We Got the World") that defined the duo's massive international hit "I Love It," and it's hard to tell one song from the next. But there's an earnestness to Caroline Hjelt and Aino Jawo's freeloading hedonism that makes them more Hannah wilding out on HBO's "Girls" (the synch that made "I Love It" spike) than Ke\$ha getting slizzed. "Girlfriend," a crafty Stargate-produced interpolation of 2Pac's "Me and My Girlfriend," sums it up nicely: We're besties, we're raging, get used to it. What the ladies lack in vocal virtuosity or diversity, they certainly make up for in charm. —KM



Icona Pop

*This Is... Icona Pop*

PRODUCERS: various

LABEL: Big Beat/Atlantic

RELEASE DATE: Sept. 24

## ALBUMS

## ROCK

### ELVIS COSTELLO & THE ROOTS

*Wise Up Ghost*

PRODUCERS: Steven Mandel, Elvis Costello, Ahmir "Questlove" Thompson

LABEL: Blue Note

RELEASE DATE: Sept. 17

*Wise Up Ghost*, the accidental sequel to Costello's *Get Happy!!* 33 years after that album's Stax worship, is his most bracing music in years. The Roots' ductile soul/funk reminds that they can do anything, and Costello's gift for word-craft and his singularly weird voice reminds he can go anywhere. Everyone's aim is true. —JG

## HIP-HOP

### DELTRON 3030

*Deltron 3030: Event II*

PRODUCER: Dan "the Automator" Nakamura

LABEL: Bulk Recordings

RELEASE DATE: Oct. 1

The first album in 13 years from Deltron 3030—Del Tha Funkee Homosapien, Kid Koala and Dan "the Automator" Nakamura—is set in the dystopian future, but throws back with '80s breakbeats and '90s guests (Zach de la Rocha). Damon Albarn, Nakamura's collaborator on Gorillaz' first album, sings the mournful hook on "What Is This Loneliness." —AG

## FOLK

### AMOS LEE

*Mountains of Sorrow, Rivers of Song*

PRODUCER: Jay Joyce

LABEL: Blue Note

RELEASE DATE: Oct. 8

On his fifth album, Lee is at his best on hushed numbers like "Chill in the Air" and "Indonesia," where his emotional evocative croon carries the music. The more upbeat tracks, like bluesy stomper "High Water" and the pop-folk "The Man Who Wants You,"

are compelling but leave less of a lingering impression. —EZ

## ROCK

### HAIM

*Days Are Gone*

PRODUCERS: Ariel Rechtshaid, Ludwig Goransson, HAIM

LABEL: Columbia

RELEASE DATE: Sept. 30

Cynics waiting for sister trio HAIM to get swallowed by the hype will have to wait: The California alt-rock act has produced a uniformly confident debut album. Previously released singles like "The Wire" still shine, but new songs—especially "If I Could Change Your Mind," which streamlines its jittery arrangement into a wide-eyed hook—are just as good. —JL

## POP

### CHER

*Closer to the Truth*

PRODUCERS: various

LABEL: Warner Bros.

RELEASE DATE: Sept. 24

More than 10 years after her last studio album, Cher returns with 11 camp-tastic dance numbers including "Take It Like a Man" (featuring Jake Shears), dramatic ballads and two tunes co-written by P!nk: the punchy, banjitar-enhanced "I Walk Alone" and the emotional "Lie to Me." —KC

## ROCK

### POLVO

*Siberia*

PRODUCER: Polvo

LABEL: Merge Records

RELEASE DATE: Sept. 30

*Siberia* is the second album after a 12-year gap for influential Chapel Hill, N.C., noise-rock act Polvo, and carries the shadowy, dissonant reverb that helped define a '90s movement. There's satisfying unpredictability in the serene-to-cheeky "Blues Is Loss," medieval "Ancient Grains" and psychedelic "Changed." —EN





.biz

Kendrick Lamar is the top nominee for the Soul Train Awards. The rapper is up for six honors, including album of the year for *good kid, m.A.A.d city* and song and video of the year for "Poetic Justice." R&B singers Justin Timberlake, Miguel, Robin Thicke, Chris Brown and Tamar Braxton follow with five nominations each.



POP

## AJR 'Ready' For Stardom

Self-produced New York brother trio's catchy single takes off through Vevo, SiriusXM

By Dan Hyman

This past spring, when Australian songstress Sia Furler told her manager Jonathan Daniel about AJR, a trio of brothers whose undeniably catchy pop song "I'm Ready" caught her ear, he knew exactly who to call: Steve Greenberg, a producer/songwriter, former president of Columbia Records and current head of S-Curve Records, who'd previously worked with two other brother trios, Hanson and the Jonas Brothers.

AJR's Met brothers—Adam, 23; Ryan, 19; and Jack, 16—found that Greenberg shared their independent-minded vision for their career. They'd previously met with several major labels, but the three siblings, who write, produce and mix their material in the living room of their parents' Manhattan apartment, responded positively to Greenberg's don't-change-a-good-thing proposal.

"You really don't need a record label anymore," says Adam, who graduated from Columbia University in the spring. "You really can do everything yourself."

"I'm Ready," which melds the brothers' love of Beach Boys and Simon & Garfunkel harmonies with more contemporary electro-pop influences like fun. and Imagine Dragons, is quickly becoming a bona fide hit. SiriusXM's 20 on 20 channel has spun the track nearly 230 times through Sept. 16, according to Nielsen BDS, and positive reaction to its success has led to the group garnering opening-slot gigs for teen acts including Demi Lovato, Hoodie Allen and Fifth Harmony.

Greenberg says AJR's success is entirely organic. "These guys are ahead of the curve," he says, noting that neither Hanson nor the Jonases initially produced

their own music. "I didn't feel any temptation of those active A&R skills of trying to hook them up with writers or producers," he adds. "[Their music] was perfect the way it is."

The brothers are no strangers to the spotlight: All three were heavy into theater from a young age, and two of them also logged TV work (Ryan had a small role on "Chappelle's Show," while Jack was in "The Pink Panther" alongside Steve Martin). But it was their time spent busking in parks around Manhattan during the past seven years that convinced them they had the chops to pursue music professionally.

"We realized that the three of us could sing together and our voices worked really well harmonizing," Adam says.

Several major media outlets agree: SiriusXM has championed "I'm Ready," a song Ryan wrote in his Columbia dorm room during Hurricane Sandy. "I thought it was instantly a hit," Jack says. "It was an incredible step from the songs that Ryan was writing earlier."

"The song shows some real potential," says SiriusXM VP of programming Kid Kelly, who adds that he was particularly drawn to the group's unique sound. "It's very different from what's available, what's being played on the radio right now. It's got a not-quite-dub-step feel but something similar to that with a poppier approach." Kelly also points to a recent uptick in sales on iTunes as proof of the song's appeal. "The response is extremely strong," he says, citing SiriusXM's "very secret metrics" as evidence. "You can't deny that this song appears to be gaining traction."

AJR has its forthcoming full-length debut written. Ryan says it combines "all of our influences and puts our own modern spin on them." But Greenberg is in no rush to release it. Rather, he's focused on making "I'm Ready" the "big juicy hit it deserves to be." He lined up partnerships with RyanSeacrest.com and Vevo for the release of the track's lyric video, helping it garner nearly 67,000 views on YouTube since Aug. 26. And Vevo has already signed on to premiere the song's official music video with a home-page placement next month.

The career upswing means "there's just a new set of worries now," says Ryan, who's taking a year off from Columbia to focus on music. Jack, still in high school, says his life has changed drastically. "It's like Hannah Montana," he says of his current double life as a student and blossoming pop star. "It's unbelievable. It's really what we've always wanted." ●

AJR has been tapped to open for such artists as Demi Lovato.

## THE Numbers

Britney Spears

One more time, Britney Spears has caused a circus-like frenzy ahead of a new album with the release of "Work B\*\*ch!" The song introduces her eighth studio set, due Dec. 3. While the track debuts on Billboard's Dance/Electronic Songs chart at No. 16 largely due to early radio airplay, look for it to storm the Billboard Hot 100 next issue following its first full week of sales, streaming and airplay.

↑ 33%  
151K

The buildup to the song's release began Aug. 20 when Spears shared a countdown picture on Instagram that read "28 days." The online fervor it spurred resulted in an addition of 151,000 fans on the platform, a 33% increase over the amount she added the previous month.

+ 175K-  
200K

Industry sources predict the song will sell 175,000-200,000 downloads by the end of the tracking week on Sept. 22. In comparison, "Hold It Against Me," the first single from her last studio album, *Femme Fatale*, bowed with 411,000 on Jan. 29, 2011.

+ 10M

"Work B\*\*ch" garnered 1,236 plays (translating to 10 million in audience) on Mainstream Top 40 reporting stations in its first two days, according to Nielsen BDS. Participating Clear Channel Media and Entertainment-owned panelists played it hourly on Sept. 16.

+ \$310K

On Sept. 17, Spears announced plans for a two-year residency, "Britney Spears: Piece of Me," at the Planet Hollywood Resort and Casino in Las Vegas. Spears will reportedly be paid \$310,000 for each of the 100 shows scheduled, or \$31 million total. —Keith Caulfield, William Gruger and Gary Trust





POP

# Miley's 'Wrecking Ball' Smashes

Cyrus gets her first No. 1 on the Hot 100, thanks to a record-breaking video

By Jason Lipshutz

One week after Miley Cyrus' salacious music video for "Wrecking Ball" smashed the 24-hour record for views across the Vevo platform, the accumulation of those streams helped propel the ballad to the top of the Billboard Hot 100. "Wrecking Ball" leaps 22-1 on this week's chart, giving the 20-year-old Cyrus her first chart-topper less than a month before *Bangerz*, her fourth studio album and RCA Records debut, arrives Oct. 8.

After "Wrecking Ball" dipped from a prior peak of No. 14 to No. 22 on last issue's Hot 100, the Sept. 9 Vevo premiere of the song's music video helped increase its U.S. streaming numbers by 1,565% in its fourth week on the chart. Directed by Terry Richardson, the clip depicts Cyrus straddling a swinging wrecking ball and licking a sledgehammer in slow motion.

"Clearly after [MTV's Video Music Awards], her fans and people [in general] were looking for the next 'Miley event,'" RCA president/COO Tom Corson says. He also points out that Cyrus helped stoke interest in the "Wrecking Ball" video by promising her 13 million Twitter followers that she would unveil the full track list to *Bangerz* if her latest clip set the 24-hour Vevo record. After the video smashed the mark set by One Direction's "Best Song Ever" clip (12.3 million views) by garnering 19.3 million in one day, Cyrus kept her word, revealing collaborations with Britney Spears, French Montana and Nelly, among others.

Produced by Lukasz "Dr. Luke" Gottwald and Cirkut, "Wrecking Ball" offers starker lyrical content and a slower tempo than Cyrus' previous single, "We Can't Stop," which spent most of the summer camped out in the Hot 100's top five. However, WHTZ (Z100) New York PD Sharon Dastur believes pop listeners are ready to put away the summer's dance anthems in favor of something more contemplative on top 40.

"Now we're heading into fall, and . . . the timing is perfect for this type of tempo and style," Dastur says, adding that "Wrecking Ball" is still in Z100's "new" rotation category but that early indications signal a huge hit. The track debuts at No. 35 on the Mainstream Top 40 chart. ●



### Bieber Serves Beer

Long Island, N.Y., native Madison Beer, 14, is the latest breakout signee of Scooter Braun, manager of Justin Bieber, among others. First single "Melodies" (Island Def Jam) sold 9,000 downloads in its opening week, according to Nielsen SoundScan, while the song's official video has already drawn 1.2 million global YouTube views. Bieber is using his star power to boost Beer's profile, tweeting about her as he did with Carly Rae Jepsen last year. He also appears in the clip for "Melodies."

### Young 'Love'

American Young debuts at No. 60 on the Nielsen BDS-fueled Country Airplay chart with "Love Is War," the twosome's first single. Signed to Curb and working on their debut album, Kristy Osmunson and Jon Stone previously pursued country music careers individually. The fiddle-playing Osmunson was a founding member of female duo Bomshel (the pair charted seven songs on Country Airplay between 2006 and 2010), while Stone co-wrote and -produced Lee Brice's chart-topping "A Woman Like You" and co-wrote Rascal Flatts' "Me and My Gang."

### Winning 'Battle'

Almost two years after first appearing on Uncharted, South Dakota sextet Paradise Fears sent their self-released *Battle Scars* to No. 7 on Heatseekers Albums in July. Now the band offers the stand-alone ballad "Who You Are," which is more folk-leaning in sound than the act's usual pop/punk fare. "If there's one thing in life that I've learned so far," Sam Miller sings on the track, "it's that we're all a little stronger than we think we are."

### Hometown Hero

South Central Los Angeles' TeeFLii posts his first airplay chart appearance as "This D" (Epic) opens at No. 38 on Rhythmic. The DJ Mustard-produced track has been championed by hometown KPWR, which has played it nearly 800 times. As a teen, TeeFLii was known more for his dancing, and was featured in David LaChapelle's 2005 krumping documentary "Rize" and made an appearance in 2007's "Stomp the Yard."

Reporting by William Gruger, Wade Jessen, Ramly Ramirez and Gary Trust.

Miley Cyrus' RCA debut, *Bangerz*, is due Oct. 8.

## Battle Plan: Arctic Monkeys



Arctic Monkeys' fifth studio album, *AM*, debuts at No. 6 on the Billboard 200.

17 MONTHS AGO

The marketing plan for *AM* dates back to February 2012, when the band unveiled the one-off single "R U Mine?" Along with the group's lauded performance at the London Olympics' opening ceremony, the track helped bridge the gap between the act's formative material and its current sound. "That song really took off," Domino director of marketing Peter Berard says. "It was like a revival. It highlighted the band's new sound and set up where we are now." That single, issued on vinyl for Record Store Day in April 2012 and which appears on *AM*, led into a support slot for the Black Keys' North American run in the spring of 2012.

3 MONTHS AGO

On June 19, Domino unveiled another single, "Do I Wanna Know?," to capitalize on the band's headlining slot at the Glastonbury festival on June 28. The album was announced the following week along with an iTunes pre-order. Domino then diligently set out to slowly build the single, hoping to earn the band its first top 40 song since the group's 2006 debut album. "We felt really strongly about the song," Berard says. "It was coming out so early and we wanted it to get out there and live on its own and see what it could do before we started to engage in any additional promotion. Our whole plan was to have the song create a story on its own before we took it to radio."

RELEASE WEEK

The official radio impact date for "Do I Wanna Know?" was Sept. 10, the same day as the album's U.S. release. The single's ongoing promotion pushed the track into the top 40 as the album arrived, bowing at No. 40 on Billboard's Alternative chart. (It's now at No. 39.) *AM* debuted with sales of 42,000. Domino sent the band on a series of North American dates and set up an iTunes prerelease stream. "iTunes streams tend to have really good conversions in terms of pre-orders," Berard says. "We knew going in that we would have a big way to bring people into the record and into a position to purchase the record. That was something we had actually confirmed over the summer."

NEXT UP

Arctic Monkeys will tour North America through October and have a series of European and U.K. dates booked this winter. Although the band has released a new single, "Why'd You Only Call Me When You're High?," in the United Kingdom, Domino plans to continue pushing "Do I Wanna Know?" through the end of 2013 in the United States. Arctic Monkeys will also perform at several year-end holiday radio shows in December on the West Coast and in the Midwest. "That was all part of the plan," Berard says. "We're going to push this single as hard as we can and look to have a second single in early 2014."

—Emily Zemler



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NOTICES/ANNOUNCEMENTS

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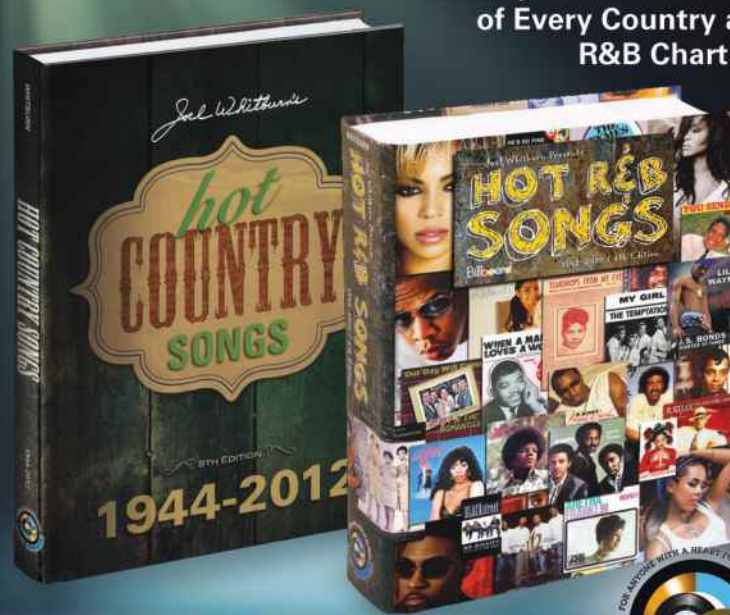
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# CHARTS

ARIANA GRANDE'S *YOURS TRULY* SALES THIS WEEK  
**31,000**  
 ⬇️ 78%

LORDE'S *LOVE CLUB EP* SALES THIS WEEK  
**14,000** (BEST WEEK YET)  
 ⬆️ 8%

EARTH, WIND & FIRE'S SONG SALES THIS WEEK  
**20,000**  
 ⬆️ 47%

OVER THE COUNTER KEITH CAULFIELD

## Keith Urban Edges The Weeknd For No. 1

In a race for the top, the country star slips past rising R&B artist with fewer than 3,000 copies



Last week's race for the No. 1 album on the Billboard 200 between **Ariana Grande** and **Tamar Braxton** was nothing compared with the showdown on this week's tally.

Country star **Keith Urban** debuts at No. 1 with *Fuse*, edging out the also-arriving *Kiss Land* by **the Weeknd** at No. 2. Fewer than 3,000 copies separate the albums, which enter the chart with rounded figures of 98,000 and 95,000, respectively, according to Nielsen SoundScan.

That's the closest margin between Nos. 1 and 2 since early January, when fewer than 2,000 copies separated the soundtrack to "Les Misérables" at No. 1 (92,000) and **Mumford & Sons'** *Babel* at No. 2 (91,000).

It's the closest race between debuting No. 1 and No. 2 titles since July 14, 2012, when slightly more than 1,000 separated **Linkin Park's** *Living Things* (223,000) from **Maroon 5's** *Overexposed* (222,000).

Last week, industry sources had forecast Urban would likely debut at No. 1, but it would be a close race between he and the Weeknd (the stage name of R&B singer **Abel Tesfaye**).

The day after street date (Sept. 10), sources suggested that *Fuse* was aiming to sell 100,000-110,000, but by Friday (Sept. 13), that sum had shrunk to 100,000 even. Meanwhile, the Weeknd's album went from 90,000 to 100,000 on Wednesday to a solid 95,000 on Friday.

During release week, Urban performed on NBC's "Today" (Sept. 10) and ABC's "The View" and CBS' "Late Show With David Letterman" (both on Sept. 11). As for the Weeknd, he played "Jimmy Kimmel Live!" on Sept. 12 and toured through the week, playing two shows in California (Berkeley and Santa Barbara) and one in Seattle.

Like the Weeknd's Republic labelmate Grande, a unique promotion was launched late in the week to en-



courage digital sales for *Kiss Land*. On Sept. 13, a "buy the album, meet the Weeknd" promotion debuted. Customers who bought the set on MyPlayDirect.com through Sept. 15 (the final day of the tracking week) would receive an invite to a meet-and-greet opportunity later this year with the Weeknd. By Sept. 15, the promotion got more aggressive, with his album selling for \$3.98 in the MyPlayDirect store.

The scheme is similar to what was staged for Republic's Grande a week ago, when her album opened at No. 1 with 138,000. On the Thursday of her album's release week, her camp announced a holiday party-themed promotion to goose album sales. Those who bought the album through a specified merch site (again, only through the end of the debut week's tracking period) would gain access to a party hosted by Grande later this year. The price of her album, however, never dipped below \$7.98.

As of press time, Republic's **Jack Johnson**—who's vying for No. 1 next week against Valory's **Justin Moore**—isn't planning a "buy my album/come to a party" promotion. Johnson's *From Here to Now to You* might sell 110,000-115,000, industry sources say. Moore's *Off the Beaten Path* is on track to move around 110,000.

**Taking Stock:** For **Keith Urban**, *Fuse* is his fifth top 10 album and second No. 1 after 2009's *Defying Gravity* bowed atop the list with 172,000. (*Defying Gravity* also narrowly beat a No. 2 debut that week: **Prince's** *Lotus Flow3r/MPLSOUND/Elix3r*, which started with 168,000.)

Urban last charted with 2010's *Get Closer*, which debuted and peaked at No. 7 with 162,000. *Fuse* marks his smallest sales start for an album since 2002's *Golden Road* penetrated the chart with 67,000 at No. 11.

As for **the Weeknd**, while *Kiss Land* is his first full-length studio effort, he did chart with one previous set, 2012's *Trilogy*. The compilation of three previously released mixtapes debuted at No. 4 with 86,000 on Dec. 1, 2012. It has sold 385,000. Both albums hit No. 1 on the Top R&B/Hip-Hop Albums chart (see story, page 63).

**Going Down:** How low can we go? Weekly album sales volume falls to a new historic low this week: 4.5 million. That beats the record low set just seven weeks ago, when sales dipped to 4.7 million (in the SoundScan week ending July 28). For those keeping score—and who isn't?—the last time weekly album volume exceeded 6 million units was in the week ending March 31 (6.5 million), reflecting sales generated by the Easter holiday (March 31). So far in 2013, there have only been four weeks of 6 million-plus sales, compared with seven frames at this point a year ago. ●



**Eddie Murphy Returns**  
 Actor/comedian—and musician—Eddie Murphy returns to a Billboard songs chart for the first time in more than 20 years, as "Red Light" (featuring Snoop Lion) roars onto Reggae Digital Songs at No. 9 (see page 58). The song, which recalls a signature line of his in 1982's "48 Hrs." (Murphy's film debut, for which he was nominated for a Golden Globe for new star of the year), is his first to grace a ranking since "Whatzupwitu" reached No. 74 on Hot R&B/Hip-Hop Songs the week of May 29, 1993. That track featured another high-profile guest: Michael Jackson.  
 —Gary Trust

### THE BIG NUMBER

**36K**

Sheryl Crow collects her ninth top 10 album on the Billboard 200 with *Feels Like Home* (No. 7 debut; 36,000). All eight of Crow's studio sets have reached the region, along with a greatest-hits album.

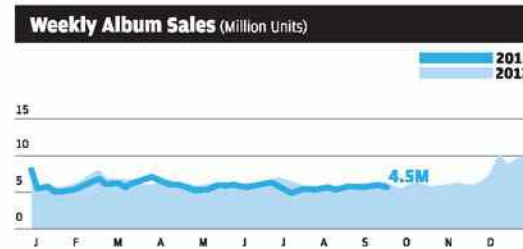
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## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,541,000	1,924,000	22,060,000
Last Week	5,059,000	2,207,000	22,325,000
Change	-10.2%	-12.8%	-1.2%
This Week Last Year	5,112,000	2,095,000	22,878,000
Change	-11.2%	-8.2%	-3.6%

\*Digital album sales are also counted within album sales.



### YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	207,293,000	195,493,000	-5.7%
Digital Tracks	962,434,000	932,387,000	-3.1%
Store Singles	2,509,000	2,245,000	-10.5%
Total	<b>1,172,236,000</b>	<b>1,130,125,000</b>	<b>-3.6%</b>
Album w/TEA*	303,536,400	288,731,700	-4.9%

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

### Digital Track Sales

2012	962.4 Million
2013	932.4 Million

### Sales by Album Format

	2012	2013	CHANGE
CD	123,574,000	107,889,000	-12.7%
Digital	80,649,000	83,454,000	3.5%
Vinyl	2,987,000	3,914,000	31.0%
Other	82,000	236,000	187.8%

### Sales by Album Category

	2012	2013	CHANGE
Current	101,593,000	99,326,000	-2.2%
Catalog	105,699,000	96,167,000	-9.0%
Deep Catalog	84,390,000	77,659,000	-8.0%

### Current Album Sales

2012	101.6 Million
2013	99.3 Million

### Catalog Album Sales

2012	105.7 Million
2013	96.2 Million



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

For week ending Sept. 15, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



# Hot 100

September 28  
2013  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
14	22	1	<b>#1</b> <b>DG</b> <b>SG</b> <b>WRECKING BALL</b> DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S. MOCCIO, S. SKARBEK, H. WALTER)	Miley Cyrus RCA		1	4
				While Cyrus was already one of three members of her family to have reached the Hot 100's top 10, she's the first to hit No. 1. Dad Billy Ray climbed to No. 4 with "Achy Breaky Heart" in 1992 (four months before Miley was born), and brother Trace rose to No. 10 as part of Metro Station with "Shake It" in 2008.			
1	1	2	<b>AG</b> <b>ROAR</b> DR. LUKE, MAX MARTIN (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	Katy Perry CAPITOL		1	6
8	3	3	<b>ROYALS</b> J. LITTLE (E. Y. O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		3	11
2	2	4	<b>BLURRED LINES</b> P. L. WILLIAMS (P. L. WILLIAMS, R. THICKE)	Robin Thicke Featuring T.I. + Pharrell STAR TRAK/INTERSCOPE	▲6	1	22
7	5	5	<b>WAKE ME UP!</b> AVICII, A. POURNOURI (T. BERGLING, M. EINZIGER, ALOE BLACC)	Avicii PRMD/ISLAND/IDJMG	▲	5	12
5	4	6	<b>HOLY GRAIL</b> Jay Z Featuring Justin Timberlake T. NASH, TIMBALAND, J. ROC (S. C. CARTER, J. TIMBERLAKE, T. NASH, T. V. MOSLEY, J. HARMON, E. D. WILSON, K. COBAN, D. GROHL, K. NOVOSIELIC)	ROC-A-FELLA/ROC NATION		4	10
6	7	7	<b>APPLAUSE</b> LADY GAGA, DJ WHITE SHADOW (S. GERMANOTTA, P. BLAIR, D. ZISIS, N. MONSON, M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	5
				Song makes across-the-board gains, rising 6-5 on Hot Digital Songs (184,000 downloads, up 15%), 11-9 on Streaming Songs (3.7 million streams, up 16%) and 22-18 on Hot 100 Airplay (59 million impressions, up 26%).			
3	10	8	<b>BERZERK</b> R. RUBIN (A. NEVILLE, J. MODELISTE, M. MATHERS III, W. SQUIER, A. HOROWITZ, R. RUBIN, V. BROWN, C. CRISS, GIST)	Eminem AFTERMATH/INTERSCOPE		3	3
12	8	9	<b>HOLD ON, WE'RE GOING HOME</b> NINETEEN85, N. SHEBIB (A. GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		8	6
10	6	10	<b>SUMMERTIME SADNESS</b> E. HAYNIE, R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	6	10
4	11	11	<b>WE CAN'T STOP</b> MIKE WILL MADE-IT, P. NASTY (M. L. WILLIAMS II, P. R. SLAUGHTER, T. THOMAS, T. THOMAS, M. CYRUS, D. L. DAVIS, R. WALTERS)	Miley Cyrus RCA		2	15
11	9	12	<b>SAFE AND SOUND</b> R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		8	20
9	12	13	<b>RADIOACTIVE</b> ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲6	3	55
17	13	14	<b>CLARITY</b> ZEDD (A. ZASLAVSKI, MATTHEW KOMA, P. ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	8	26
22	19	15	<b>THAT'S MY KIND OF NIGHT</b> J. STEVENS (A. GORLEY, D. DAVIDSON, C. DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		15	5
15	14	16	<b>GET LUCKY</b> T. BANGALTER, G. DE HOME-CHRISTO (T. BANGALTER, G. DE HOME-CHRISTO, N. RODGERS, P. L. WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲2	2	22
16	15	17	<b>TREASURE</b> THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, P. BROWN)	Bruno Mars ATLANTIC	▲	5	18
18	16	18	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> C. BECK, M. KILIAN (A. P. CARTER, L. GERSTEIN, D. BLACKETT, H. TUNSTALL-BEHRENS, J. FREEMAN)	Anna Kendrick UME/REPUBLIC	▲2	6	38
13	17	19	<b>SAME LOVE</b> R. LEWIS (B. HAGGERTY, R. LEWIS, M. LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	27
19	21	20	<b>MIRRORS</b> TIMBALAND (J. TIMBERLAKE, T. V. MOSLEY, J. HARMON, J. E. FAUNTLEROY II)	Justin Timberlake RCA	▲2	2	31
21	18	21	<b>LOVE SOMEBODY</b> R. B. TEDDER, N. ZANCANELLA (A. LEVINE, R. B. TEDDER, N. ZANCANELLA, N. MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		10	17
27	24	22	<b>SAIL</b> A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲3	22	54

## LEGEND

Bullets indicate titles with greatest weekly gains.

## Album Charts

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

○ Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).

△ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

## Digital Songs Charts

● RIAA certification for 500,000 paid downloads (Gold).

▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multi-platinum level.

## Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)


DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

Publishing song index available on [billboard.com/biz](http://billboard.com/biz).

Visit [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
20	20	23	<b>BEST SONG EVER</b> J. BUNETTA, M. RADOSEVICH, J. RYAN (W. A. HECTOR, J. RYAN, E. DREWETT, J. BUNETTA)	One Direction SYCO/COLUMBIA		2	8
24	23	24	<b>I NEED YOUR LOVE</b> C. HARRIS (C. HARRIS, E. GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	▲	16	22
-	29	25	<b>THE FOX</b> STARGATE (V. YLIVSAKER, B. YLIVSAKER)	Ylvis CONCORDE		25	2
23	25	26	<b>CAN'T HOLD US</b> R. LEWIS (B. HAGGERTY, R. LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	32
35	30	27	<b>NIGHT TRAIN</b> M. KNOX (N. THRASHER, M. DULANEY)	Jason Aldean BROKEN BOW		27	11
25	31	28	<b>GIVE IT 2 U</b> DR. LUKE, CIRKUT (R. THICKE, K. DUCKWORTH, W. ADAMS, L. GOTTWALD, H. WALTER)	Robin Thicke Feat. Kendrick Lamar STAR TRAK/INTERSCOPE		25	4
43	32	29	<b>REDNECK CRAZY</b> J. CATINO, J. KING (J. KEAR, M. IRWIN, C. TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	29	16
30	28	30	<b>ROUND HERE</b> J. MOI (R. CLAWSON, C. TOMPKINS, T. AKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	28	14
28	27	31	<b>GONE, GONE, GONE</b> G. WATTENBERG (D. FUHRMANN, T. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	24	28
36	33	32	<b>IT GOES LIKE THIS</b> M. KNOX (R. AKINS, B. HAYSLIP, J. ROBBINS)	Thomas Rhett VALORY		32	14
26	26	33	<b>CRUISE</b> J. MOI (B. KELLEY, T. HUBBARD, J. K. MOI, C. RICE, J. RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲5	4	50
31	34	34	<b>JUST GIVE ME A REASON</b> J. BHASKER (PINK, J. BHASKER, N. RUESS)	P!nk Feat. Nate Ruess RCA	▲2	1	31
32	42	35	<b>THE WAY</b> H. MONEY (H. D. SAMUELS, A. STREETER, A. S. LAMBERT, J. SPARKS, M. MCCORMICK, B. G. RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲2	9	25
44	37	36	<b>CROOKED SMILE</b> J. L. COLE (J. COLE, M. SMITH, K. LEWIS, P. WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		36	13
48	36	37	<b>STILL INTO YOU</b> J. MELDA-JOHNSON (H. WILLIAMS, T. YORK)	Paramore FUELED BY RAMEN/RRP		36	10
55	41	38	<b>COUNTING STARS</b> R. B. TEDDER, N. ZANCANELLA (R. B. TEDDER)	OneRepublic MOSLEY/INTERSCOPE		32	13
52	39	39	<b>LOVE MORE</b> FRESHM3N III (D. EVERSLEY, H. EVERSLEY, S. SPEARMAN, C. M. BROWN, E. BELLINGER, M. N. SIMMONDS, O. T. MARAJ)	Chris Brown Feat. Nicki Minaj RCA		39	8
33	35	40	<b>GAS PEDAL</b> D. WOODS (D. WOODS, S. A. WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY		29	8
38	38	41	<b>BEWARE</b> KEY WANE, NO I.D. (S. M. ANDERSON, D. M. WEIR II, A. IZQUIERDO, J. AIKO, D. CARTER, D. LAMBERT, B. POTTER, M. DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		38	8
49	43	42	<b>EVERYTHING HAS CHANGED</b> B. WALKER (T. SWIFT, E. SHEERAN)	Taylor Swift Feat. Ed Sheeran BIG MACHINE/REPUBLIC		41	11
63	52	43	<b>LET HER GO</b> C. VALLEJO, M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.		43	7
41	40	44	<b>BRAVE</b> M. ENDERT (S. BAREILLES, J. ANTONOFF)	Sara Bareilles EPIC		31	14
51	48	45	<b>HEY GIRL</b> D. HUFF (R. AKINS, A. GORLEY, C. DESTEFANO)	Billy Currington MERCURY NASHVILLE		45	17
RE-ENTRY		46	<b>DEMONS</b> ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		46	21
				After reaching No. 59 on the Hot 100 as it scaled the Alternative chart (where it spends a seventh week at its No. 2 peak), the song returns at a new high. It enters Mainstream Top 40 at No. 39 and Hot 100 Airplay at No. 57 (20 million, up 15%).			
40	45	47	<b>LITTLE BIT OF EVERYTHING</b> N. CHAPMAN, K. URBAN (B. WARREN, B. WARREN, K. RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		33	17
58	54	48	<b>MINE WOULD BE YOU</b> S. HENDRICKS (D. RUTTAN, C. HARRINGTON, J. ALEXANDER)	Blake Shelton WARNER BROS. NASHVILLE/WMN		48	7
45	49	49	<b>STAY</b> M. EKKO, J. PARKER (M. EKKO, J. PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	32

CRYLUS: COURTESY OF RCA; LADY GAGA: INEZ & VINOODH; IMAGINE DRAGONS: HARPER SMITH  
 THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS.  
 SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.  
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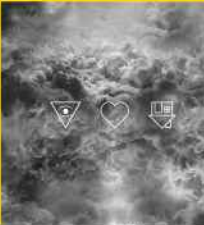




LIL WAYNE, COURTESY OF UMG; ZEDD: ZEDD/NICK WALKER

THE WEEK'S MOST POPULAR SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHART LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

AIRPLAY/STREAMING DATA COMPILED BY NIELSEN BDS

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
57	55	50	<b>TYPE OF WAY</b> L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTISAGAME		50	9
<b>HOT SHOT DEBUT</b>		51	<b>STAY THE NIGHT</b> NOT LISTED (NOT LISTED)	Zedd Feat. Hayley Williams INTERSCOPE		51	1
65	60	52	<b>RED NOSE</b> D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY		52	9
62	61	53	<b>POINT AT YOU</b> J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYS LIP)	Justin Moore VALORY		53	16
61	62	54	<b>TRUE LOVE</b> G.KURSTIN (PINK,G.KURSTIN,L.ALLEN)	P!nk Featuring Lily Allen RCA		54	7
64	56	55	<b>SOUTHERN GIRL</b> B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	Tim McGraw BIG MACHINE		55	8
69	63	56	<b>AW NAW</b> J.STROUD (C.YOUNG,C. DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		56	9
81	68	57	<b>SLOW DOWN</b> THE CATABACS,D.KUNCIO (L.ROBBINS,J.MICHAELS,N.HOLLOWELL-DHAR,D.KUNCIO,F.WEXLER)	Selena Gomez HOLLYWOOD		57	6
73	64	58	<b>SWEATER WEATHER</b> J.PILBROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [R]EVOOLVE/COLUMBIA		58	14
<p>The former 11-week Alternative No. 1 wraps the longest climb to the Heatseekers Songs summit (27 weeks). It bests the 23-week ascent of Brantley Gilbert's "You Don't Know Her Like I Do" last year.</p> 							
54	51	59	<b>ALL OVER THE ROAD</b> C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY NASHVILLE	●	51	19
-	94	60	<b>BABY I</b> BABYFACE,A.DIXON (BABYFACE,A.DIXON,JQUE)	Ariana Grande REPUBLIC		21	3
60	88	61	<b>GORILLA</b> THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	Bruno Mars ATLANTIC		60	3
<p><b>BRUNO MARS UNORTHODOX JUKEBOX</b> The fourth single from <i>Unorthodox Jukebox</i> begins at No. 61 on Hot 100 Airplay (19 million, up 238%). The song was the first written for the set, with Mars so quickly enamored with its imagery that he put a gorilla (carefully considering a jukebox song choice, left) on the album's cover.</p> 							
29	44	62	<b>TAKE BACK THE NIGHT</b> TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNT LEROY II)	Justin Timberlake RCA		29	10
68	65	63	<b>PARKING LOT PARTY</b> J.STONE,L.BRICE (L.BRICE,T.AKINS,R.AKINS,L.LAIRD)	Lee Brice CURB		63	12
56	59	64	<b>RUNNIN' OUTTA MOONLIGHT</b> D.GEORGE (D.DAVIDSON,J.K.LOVELACE,A.GORLEY)	Randy Houser STONE CREEK	●	24	19
66	57	65	<b>YOUNG AND BEAUTIFUL</b> R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	22	19
70	67	66	<b>FEDS WATCHING</b> P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		66	11
46	58	67	<b>DON'T YA</b> C. DESTEFANO (B.ELDRIDGE,C. DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	30	17
76	73	68	<b>REPLAY</b> NOT LISTED (NOT LISTED)	Zendaya HOLLYWOOD		68	4
-	75	69	<b>ATLAS</b> NOT LISTED (NOT LISTED)	Coldplay REPUBLIC		69	2
<b>NEW</b>		70	<b>23</b> MIKE WILL MADE IT,P.NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,C.THOMAZ,J.HOUSTON)	Mike Will Made It Feat. Miley Cyrus, Wiz Khalifa & Juicy J INTERSCOPE		70	1
67	66	71	<b>HEADBAND</b> DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COXT,GRIFFIN,M.ADAM)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		64	14
99	79	72	<b>EASY</b> S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS. NASHVILLE/WMN		72	8
77	74	73	<b>TOM FORD</b> TIMBALAND,JROC (S.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	10

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
88	72	74	<b>POMPEII</b> M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		72	5
<b>NEW</b>		75	<b>HONEST</b> METRO BOOMIN,DJ SPINZ (N.WILBURN,L.WAYNE,G.HILL)	Future A-1/FREEBANDZ/EPIC		75	1
82	76	76	<b>RED</b> D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	6	11
98	83	77	<b>SUNNY AND 75</b> D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW		77	3
-	85	78	<b>I LUV THIS SH*T</b> KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		78	2
<b>NEW</b>		79	<b>PROPUESTA INDECENTE</b> A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		79	1
<b>NEW</b>		80	<b>WE WERE US</b> N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		80	1
59	69	81	<b>SEE YOU AGAIN</b> M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	34	20
74	71	82	<b>DON'T DROP THAT THUN THUN!</b> T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FinATTiCZ THE FINATTICZ/KNOCKOUT/EONE		35	10
71	70	83	<b>TAPOUT</b> DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN CASH,N.C.FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		44	19
<b>RE-ENTRY</b>		84	<b>DRUNK LAST NIGHT</b> F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		79	2
86	80	85	<b>DARTE UN BESO</b> G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN		78	4
95	91	86	<b>MISS MOVIN' ON</b> THE SUSPEX (J.EVIGAN,L.ROBBINS,J.MICHAELS,M.ALLAN)	Fifth Harmony SYCO/EPIC		76	7
97	92	87	<b>AMERICAN GIRL</b> J.ABRAHAM,OLIGEE (A. DRURY,B.MCKEE,O.GOLDSTEIN,J. LEE,J. ASHER)	Bonnie McKee KEMOSABE/EPIC		87	4
<b>NEW</b>		88	<b>WU-TANG FOREVER</b> N.SHEBIB (T.BALDURSSON,A.GRAHAM,A.PALMAN,N.SHEBIB,J.ROSE,D.COLES,R.DIGGS,L.HAWKINS,J.HUNTER,C.WOODS,M.BJOERKLUND,J.KODULETSCH)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		88	1
85	93	89	<b>WOP</b> M.WIESE, SR. (J.DASH)	J. Dash STEREOFAME	●	51	15
<b>RE-ENTRY</b>		90	<b>WASTING ALL THESE TEARS</b> D.HUFF,N.CHAPMAN (R.GAALSWYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		37	2
72	77	91	<b>BENEATH YOUR BEAUTIFUL</b> LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	Labrinth Feat. Emeli Sande SYCO/RCA		34	14
96	81	92	<b>BOUNCE IT</b> DR. LUKE,CIRKUT,BABY E (J.HOUSTON,O.AKINTIMEHIN,L.GOTTWALD,J.KASHER HINDLIN,E.LOWERY,H.WALTER)	Juicy J Feat. Wale & Trey Songz KEMOSABE/COLUMBIA		81	3
90	89	93	<b>BRUISES</b> ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA		79	5
<b>NEW</b>		94	<b>I DO IT</b> NOT LISTED (NOT LISTED)	2 Chainz Featuring Drake & Lil Wayne DEF JAM/IDJMG		94	1
<p>The rapper extends his record to 120 for the most Hot 100 entries by a soloist. Among all acts, only the "Glee" cast has more (206). Elvis Presley is second among men with 108 appearances, followed by James Brown (91), Jay Z (79) and Ray Charles (74). —Gary Trust</p> 							
-	87	95	<b>POPULAR SONG</b> NOT LISTED (NOT LISTED)	MIKA Feat. Ariana Grande CASABLANCA/REPUBLIC		87	2
<b>NEW</b>		96	<b>OUTTA MY HEAD</b> K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE		96	1
<b>NEW</b>		97	<b>COULD IT BE</b> C.WORSHAM,R.TYNDALL (C.WORSHAM,R.TYNDALL,M.DODSON)	Charlie Worsham WARNER BROS. NASHVILLE/WAR		97	1
79	84	98	<b>AIN'T WORRIED ABOUT NOTHIN</b> RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.KHARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		63	13
<b>NEW</b>		99	<b>REFLEKTOR</b> NOT LISTED (NOT LISTED)	Arcade Fire MERGE/CAPITOL		99	1
<b>RE-ENTRY</b>		100	<b>VIVIR MI VIDA</b> M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJJI,AJ JUNIOR,A.PAPAONSTANTINOU,B.DJUPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN		92	5

# ARE YOU GONNA STAY THE NIGHT, DOESN'T MEAN WE'RE BOUND FOR LIFE.

"STAY THE NIGHT," ZEDD FEATURING HAYLEY WILLIAMS

## Q&A

### Zedd



"Stay the Night" debuts at No. 51 on the Billboard Hot 100. How did the song come together?

I'm extremely excited about it. I'm pretty much refreshing iTunes every minute. I was actually working on that song for a long time. The first draft was probably made before [first hit] "Clarity" existed, but it just never was right. A long time after "Clarity" was out I was in the studio making new music, and I picked up that idea again and wrote a new song around it, and that time it did work.

How did Hayley Williams get on it?

I always make a list of vocalists I think would fit a song, and Hayley was all the way at the top for that one. We knew someone who knew her, so we reached out to her and, surprisingly, she loved the song and said she would like to try it, which I really didn't expect. It's not like she does a lot of collaborations.

You could be on the charts again later this year with the work you've done for Lady Gaga's ARTPOP. What makes you two click so well?

We both play instruments, both write music and both produce stuff, so we have the same knowledge. We don't like to be put in a box. We like to do what we do and don't like anyone telling us what to do. Maybe that's the reason the two of us can work together so well. —Gary Graff



# The Billboard 200

September 28  
2013

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1</b> <b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	1
		<b>2</b>	<b>THE WEEKND</b> XO/REPUBLIC	Kiss Land		2	1
		<b>3</b>	<b>2 CHAINZ</b> DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	1
2	5	<b>4</b>	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Crash My Party		1	5
		<b>5</b>	<b>JANELLE MONAE</b> BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		5	1
		<b>6</b>	<b>ARCTIC MONKEYS</b> DOMINO	AM		6	1
		<b>7</b>	<b>SHERYL CROW</b> WARNER BROS./WMN	Feels Like Home		7	1
		<b>8</b>	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War		2	2
		<b>9</b>	<b>ARIANA GRANDE</b> REPUBLIC	Yours Truly		1	2
		<b>10</b>	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future		4	2
		<b>11</b>	<b>EARTH, WIND &amp; FIRE</b> ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		11	1
		<b>12</b>	<b>NINE INCH NAILS</b> THE NULL CORPORATION/COLUMBIA	Hesitation Marks		3	2
1	8	<b>13</b>	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King		1	3
5	7	<b>14</b>	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	7
17	17	<b>15</b>	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	41
		<b>16</b>	<b>KASKADE</b> ULTRA	Atmosphere		16	1
		<b>17</b>	<b>JAHEIM</b> ATLANTIC	Appreciation Day		6	2
14	18	<b>18</b>	<b>JAY Z</b> ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	10
		<b>19</b>	<b>RISE AGAINST</b> DGC/INTERSCOPE	Long Forgotten Songs: B-Sides & Covers 2000 - 2013		19	1
		<b>20</b>	<b>GLORIA ESTEFAN</b> CRESCENT MOON/SONY MASTERWORKS	The Standards		20	1
9	26	<b>21</b>	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox	▲	1	40
11	19	<b>22</b>	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW 47		2	6
16	10	<b>23</b>	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	54
34	36	<b>24</b>	<b>LORDE</b> LAVA/REPUBLIC	The Love Club (EP)		23	14



The archival set gathers up stray tracks from the band, including covers of Journey's "Any Way You Want It" and Bruce Springsteen's "The Ghost of Tom Joad."

The No. 20 debut gives the diva her highest-charting album since *Hold Me, Thrill Me, Kiss Me* spent three weeks in the top 20 in November 1994, peaking at No. 9.






2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
15	20	<b>25</b>	<b>SOUNDTRACK</b> WALT DISNEY	Teen Beach Movie		3	9
7	16	<b>26</b>	<b>JOHN MAYER</b> COLUMBIA	Paradise Valley		2	4
		<b>27</b>	<b>BASTILLE</b> VIRGIN/CAPITOL	Bad Blood		11	2
		<b>28</b>	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy		4	3
10	21	<b>29</b>	<b>TGT</b> ATLANTIC/AG	Three Kings		3	4
13	27	<b>30</b>	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	●	2	49
6	9	<b>31</b>	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	▲	1	26
27	23	<b>32</b>	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	85
		<b>33</b>	<b>NEKO CASE</b> ANTI-/EPITAPH	The Worse Things Get, The Harder I Fight...		12	2
25	13	<b>34</b>	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	25
18	35	<b>35</b>	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	7
3	24	<b>36</b>	<b>BIG SEAN</b> G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		3	3
23	39	<b>37</b>	<b>THE CIVIL WARS</b> SENSIBILITY/COLUMBIA	The Civil Wars		1	6
		<b>38</b>	<b>NEWSBOYS</b> SPARROW/CAPITOL CMG	Restart		38	1
		<b>39</b>	<b>SOUNDTRACK</b> WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	19
		<b>40</b>	<b>DEREK MINOR</b> REACH	Minorville		40	1
43	46	<b>41</b>	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	51
37	38	<b>42</b>	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home	▲	1	44
		<b>43</b>	<b>TONIGHT ALIVE</b> FEARLESS	The Other Side		43	1
8	29	<b>44</b>	<b>ALABAMA &amp; FRIENDS</b> SHOW DOG-UNIVERSAL	Alabama & Friends		8	3
28	43	<b>45</b>	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul		2	5
52	51	<b>46</b>	<b>JASON ALDEAN</b> BROKEN BOW/BMG	Night Train	▲	1	48
69	62	<b>47</b>	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	To Be Loved		1	21
31	14	<b>48</b>	<b>P!NK</b> RCA	The Truth About Love	▲	1	52
33	48	<b>49</b>	<b>DAFT PUNK</b> DAFT LIFE/COLUMBIA	Random Access Memories		1	17
47	52	<b>50</b>	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red	▲	1	47
		<b>51</b>	<b>BALANCE AND COMPOURE</b> NO SLEEP	The Things We Think We're Missing		51	1
12	41	<b>52</b>	<b>JIMMY BUFFETT</b> MAILBOAT	Songs From St. Somewhere		4	4



On Top Christian Albums, the veteran act collects its sixth No. 1 and 13th top 10 set. The group has had at least one new entry on the Christian chart every year since 2002.



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
20	33	53	<b>SELENA GOMEZ</b> HOLLYWOOD	Stars Dance		1	8
36	47	54	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 24		3	9
19	44	55	<b>ALEJANDRO FERNANDEZ</b> UNIVERSAL MUSIC LATINO/UMLE	Confidencias		19	3
50	31	56	<b>THE LUMINEERS</b> DUALTONE	The Lumineers	▲	2	76
26	42	57	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	110
51	63	58	<b>MARC ANTHONY</b> SONY MUSIC LATIN	3.0	○	5	8
40	34	59	<b>SOUNDTRACK</b> UME	Pitch Perfect	●	3	47
29	45	60	<b>MANDISA</b> SPARROW/CAPITOL CMG	Overcomer		29	3
59	56	61	<b>ADELE</b> XL/COLUMBIA	21	◆	1	134
-	22	62	<b>RAHEEM DEVAUGHN</b> MASS APPEAL	A Place Called Love Land		22	2
46	55	63	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	47
97	53	64	<b>MARANATHA! PRAISE BAND</b> MARANATHA!/CAPITOL CMG	Top 25 Praise Songs 2014 Edition		53	3
<b>NEW</b>	65	<b>MARK KNOPFLER</b> WILL D. SIDE/MERCURY	Privateering	65	1		
<p>The album was first released outside of the United States in 2012, but didn't make it to American shores due to a "contractual dispute" with his former label, Warner Bros. Now, on Mercury, the set arrives with 6,000.</p> 							
35	49	66	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers		2	17
77	37	67	<b>ONEREPUBLIC</b> MOSLEY/INTERSCOPE/IGA	Native		4	25
39	25	68	<b>SARA BAREILLES</b> EPIC	The Blessed Unrest		2	9
53	61	69	<b>J. COLE</b> ROC NATION/COLUMBIA	Born Sinner		1	13
86	98	70	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City		1	18
45	54	71	<b>MAROON 5</b> A&M/OCTONE/IGA	Overexposed	▲	2	64
-	30	72	<b>BETHEL MUSIC</b> BETHEL	Tides		30	2
54	64	73	<b>HUNTER HAYES</b> ATLANTIC/WMN	Hunter Hayes	▲	7	83
55	57	74	<b>PHILLIP PHILLIPS</b> 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	43
<b>NEW</b>	75	<b>GOLDFRAPP</b> MUTE	Tales Of Us	75	1		
<p>It's the third album to reach the top 100 for the pop (and sometimes dance/electronic) act, and starts with 5,000. The new effort is a decidedly pop-oriented effort, so it doesn't chart on the Dance/Electronic Albums list, where the act has notched five previous entries.</p> 							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
196	199	76	<b>GG THE WEEKND</b> XO/REPUBLIC	Trilogy	▲	4	39
-	28	77	<b>THE 1975</b> VAGRANT/INTERSCOPE/IGA	1975		28	2
67	58	78	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	79
-	72	79	<b>FLEETWOOD MAC</b> STARBUCKS	Opus Collection		72	2
94	99	80	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Golden		1	19
88	73	81	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	182
64	74	82	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	152
38	69	83	<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	13
21	50	84	<b>BOB DYLAN</b> COLUMBIA	Another Self Portrait (1969-1971): The Bootleg Series Vol. 10		21	3
76	76	85	<b>ED SHEERAN</b> ELEKTRA		+	5	66
57	59	86	<b>FALL OUT BOY</b> DECAVDANCE/ISLAND/IDJMG	Save Rock And Roll		1	22
-	40	87	<b>VOLCANO CHOIR</b> JAGJAGUWAR	Repave		40	2
82	79	88	<b>TYE TRIBBETT</b> MOTOWN GOSPEL	Greater Than		9	6
61	81	89	<b>THE LACS</b> BACKROAD/AVERAGE JOES	Keep It Redneck		23	4
<b>NEW</b>	90	<b>MADONNA</b> LIVE NATION/INTERSCOPE/IGA	MDNA World Tour	90	1		
103	111	91	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	Pioneer	●	2	24
81	82	92	<b>SKILLET</b> ATLANTIC/AG	Rise		4	12
95	101	93	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	72
140	108	94	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	278
120	132	95	<b>PS CAPITAL CITIES</b> LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	14
<p>As the album's single "Safe and Sound" creeps closer to No. 1 on the Mainstream Top 40 chart (3-2 this week, up 9.3% in audience, according to Nielsen BDS), the album jumps back into the top 100 with a 22% sales gain.</p> 							
98	97	96	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	76
41	68	97	<b>TEDESCHI TRUCKS BAND</b> MASTERWORKS/SONY MASTERWORKS	Made Up Mind		11	4
117	75	98	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	53
101	110	99	<b>THE NEIGHBOURHOOD</b> [R]EVOLVE/COLUMBIA	I Love You.		39	21
91	95	100	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW 46		3	19



## Earth, Wind & Fire Flies

Veteran group **Earth, Wind & Fire** claims its highest-charting album since 1981 as *Now, Then & Forever* debuts at No. 11 on the Billboard 200. The act last reached higher on the tally with *Raise!*, which peaked at No. 5 in November 1981.

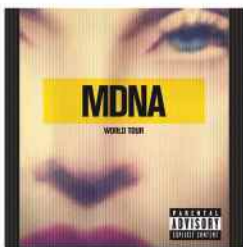
The new album sold 27,000 copies, according to Nielsen SoundScan, and also debuts at No. 5 on R&B Albums and No. 6 on Top R&B/Hip-Hop Albums. The launch also stands as EWF's best sales week for an album since 2005, when its last studio set, *Illumination*, bowed at No. 32 with 29,000.

*Now, Then & Forever* was ushered in with an hourlong live concert on HSN TV on Aug. 30. The show, broadcast from Las Vegas' Venetian Theater, helped generate around 9,000 in sales for the album through HSN, sources say. That share represented about 33% of the title's first-week sales. HSN sold the album for \$12.95 and included six bonus tracks.

In addition to the HSN promotion, EWF also appeared on PBS' "Tavis Smiley" (Sept. 6) and, during release week, "The Ellen DeGeneres Show" (Sept. 13) and CBS' "Sunday Morning" (Sept. 15).

Previous to the EWF promotion, HSN has partnered with an array of artists for an album's launch, ranging in recent years from **Rod Stewart** and **Michael Bolton** to **Lionel Richie** and **Josh Turner**. —Keith Caulfield





## Madonna's 'MDNA' Moves In

Madonna nets her 10th No. 1 on the Music Video Sales chart with the arrival of "MDNA World Tour" atop the list. It's her sixth chart-topper in a row on the tally.

She's the only pop act to have notched double-digit No. 1s on the list. Michael Jackson and the Beatles have the second-most among pop acts, with seven each. (Among all artists, Bill & Gloria have the most, with 16.)

"MDNA World Tour" sold 11,000 copies in its first week, according to Nielsen SoundScan. The set, which was available on DVD and Blu-ray, logs the largest sales week for a long-form concert video since the Jan. 12 chart. That week, which reflected the sales span that ended Dec. 30, 2012, One Direction's "Up All Night: The Live Tour" was No. 1 with 13,000.

The "MDNA World Tour" set, which chronicled the diva's globe-trotting 2012 MDNA trek, was also available as a stand-alone album. It was issued only as a digital album and an on-demand CD-R from Amazon. On the Billboard 200, the set debuts at No. 90 with 4,000 sold (75% were downloads), marking her 26th chart entry.

Her last live album and video release, 2010's "Sticky & Sweet Tour," was released on Blu-ray, CD/DVD and as a digital album. The Blu-ray configuration enabled its No. 1 debut on Music Video Sales with 5,000, while the latter two combined for a No. 10 arrival on the Billboard 200 (28,000). —Keith Caulfield

### MADONNA'S NO. 15 ON MUSIC VIDEO SALES

Peak Date - Title

May 25, 1985 - "Madonna"

Jan. 18, 1986 - "The Virgin Tour: Madonna Live"

July 23, 1988 - "Madonna Ciao Italia: Live From Italy"

Jan. 19, 1991 - "The Immaculate Collection"

Dec. 1, 2001 - "Drowned World Tour 2001"


July 8, 2006 - "I'm Going to Tell You a Secret"

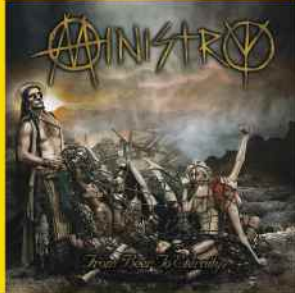

Feb. 17, 2007 - "The Confessions Tour"

Oct. 17, 2009 - "Celebration: The Video Collection"


April 24, 2010 - "Sticky & Sweet Tour"



Sept. 28, 2013 - "MDNA World Tour"

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	71	101	<b>DEITRICK HADDON</b> RCA INSPIRATION	R.E.D. (Restoring Everything Damaged)		71	2
90	94	102	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	10	1	134
122	123	103	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	40
74	85	104	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	Love Is Everything		2	18
30	77	105	<b>GOODIE MOB</b> ALLIANCE	Age Against The Machine		30	3
80	109	106	<b>TECH N9NE</b> STRANGE/RBC	Something Else		4	7
85	92	107	<b>FUN.</b> FUELED BY RAMEN	Some Nights	▲	3	82
<b>NEW</b>		108	<b>TROMBONE SHORTY</b> VERVE FORECAST/VG	Say That To Say This		108	1
				On Contemporary Jazz Albums, this album marks his third No. 1 debut in as many tries as it launches with 3,000 sold. His last set, 2011's <i>For True</i> , started with more than double those sales: 7,000. It finished 2011 as the year's third-largest-selling contemporary jazz effort.			
44	87	109	<b>A\$AP FERG</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		9	4
78	96	110	<b>WALE</b> MAYBACH/ATLANTIC/AG	The Gifted		1	12
66	117	111	<b>KID ROCK</b> TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	34
49	93	112	<b>EARL SWEATSHIRT</b> TAN CRESSIDA/COLUMBIA	Doris		5	4
<b>NEW</b>		113	<b>NEW HOPE OAHU</b> DREAM	Hope Is Alive		113	1
84	105	114	<b>BRETT ELDRIDGE</b> ATLANTIC/WMN	Bring You Back		11	6
<b>NEW</b>		115	<b>MINUS THE BEAR</b> SUICIDE SQUEEZE	Acoustics II		115	1
73	86	116	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado	▲	2	53
105	126	117	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	14
172	145	118	<b>FOREIGNER</b> TRIGGER/RAZOR & TIE	Juke Box Heroes		109	18
75	84	119	<b>KELLY CLARKSON</b> 19/RCA	Greatest Hits: Chapter One	●	11	43
118	136	120	<b>PASSENGER</b> BLACK CROW/NETTWERK	All The Little Lights		102	7
134	116	121	<b>BLAKE SHELTON</b> REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	112
99	107	122	<b>BLACK SABBATH</b> VERTIGO/REPUBLIC	13		1	14
68	88	123	<b>DEMI LOVATO</b> HOLLYWOOD	Demi		3	18
72	91	124	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	1	112
48	89	125	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	41
116	122	126	<b>TIM MCGRAW</b> BIG MACHINE/BMLG	Two Lanes Of Freedom		2	32

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
58	83	127	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	26
110	121	128	<b>PARAMORE</b> FUELED BY RAMEN	Paramore		1	23
166	142	129	<b>HALESTORM</b> ATLANTIC/AG	The Strange Case Of...		15	58
108	140	130	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	62
132	148	131	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	10	18	285
100	103	132	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	2	25
146	138	133	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	3	151
93	90	134	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	28
<b>NEW</b>		135	<b>MAN MAN</b> ANTI-/EPITAPH	On Oni Pond		135	1
137	139	136	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	10	1	135
138	135	137	<b>ERIC CLAPTON</b> CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	102
104	124	138	<b>KATY PERRY</b> CAPITOL	Teenage Dream	▲	2	150
139	157	139	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	▲	1	43
<b>NEW</b>		140	<b>MINISTRY</b> 13TH PLANET/SOULFOOD/AFM	From Beer To Eternity		140	1
				Following the death of band guitarist Mike Scaccia last December, this album is likely the last for the veteran act, founded in 1981. It marks its 11th charting album on the Billboard 200 and first top 10 set on the 6-year-old Hard Rock Albums chart, where it enters at No. 7.			
109	128	141	<b>BEASTIE BOYS</b> DEF JAM/UME	Licensed To Ill	9	1	114
<b>NEW</b>		142	<b>BOWLING FOR SOUP</b> QUE-SO/BRANDO	Lunch. Drunk. Love.		142	1
				The album's production was funded by a PledgeMusic campaign, which garnered more than 3,500 pledgers. Another title that debuts on the chart this week, Minus the Bear's <i>Acoustics II</i> (No. 115), was also funded via PledgeMusic.			
167	154	143	<b>WILLIE NELSON</b> COLUMBIA/LEGACY	Super Hits	▲	2	98
126	186	144	<b>LEE BRICE</b> CURB	Hard 2 Love		5	71
96	112	145	<b>FLEETWOOD MAC</b> WARNER BROS.	Rumours	19	1	168
153	152	146	<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	25
<b>RE-ENTRY</b>		147	<b>KEITH URBAN</b> CAPITOL NASHVILLE	Greatest Hits	●	11	64
63	60	148	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	20
156	156	149	<b>JASON ALDEAN</b> BROKEN BOW/BMG	My Kinda Party	▲	2	149



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		<b>NEW</b>	<b>150</b>	<b>GEMINI SYNDROME</b> WARNER BROS.	LUX		150 1
150	133	151	<b>DOMINICAN SISTERS OF MARY</b> DECCA	Mater Eucharistiae		75	5
		<b>NEW</b>	<b>152</b>	<b>REDLIGHT KING</b> HOLLYWOOD	Irons In The Fire		152 1
159	161	153	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	3	96
154	155	154	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		84	97
111	120	155	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	34
		<b>NEW</b>	<b>156</b>	<b>J RODDY WALSTON &amp; THE BUSINESS</b> ATO/RED	Essential Tremors		156 1
176	179	157	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	84
149	153	158	<b>EAGLES</b> WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	108
79	127	159	<b>JUSTIN TIMBERLAKE</b> JIVE/RCA	FutureSex/LoveSounds	▲	1	96
162	165	160	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	249
		<b>NEW</b>	<b>161</b>	<b>HILARY WEEKS</b> SHADOW MOUNTAIN	Say Love		161 1
141	144	162	<b>KELLY ROWLAND</b> REPUBLIC	Talk A Good Game		4	13
24	104	163	<b>FRANZ FERDINAND</b> DOMINO	Right Thoughts, Right Words, Right Action		24	3
		<b>NEW</b>	<b>164</b>	<b>THE WHITE BUFFALO</b> UNISON	Shadows Greys & Evil Ways		164 1
		<b>RE-ENTRY</b>	<b>165</b>	<b>EARTH, WIND &amp; FIRE</b> COLUMBIA/LEGACY	Greatest Hits		40 3
107	141	166	<b>ASKING ALEXANDRIA</b> SUMERIAN	From Death To Destiny		5	6
	169	167	<b>ALABAMA SHAKES</b> ATO	Boys & Girls	●	6	70
87	118	168	<b>BACKSTREET BOYS</b> K-BAHN/BMG	In A World Like This		5	7
		<b>NEW</b>	<b>169</b>	<b>ZOMBOY</b> NEVER SAY DIE	Reanimated (EP)		169 1
				The British DJ/producer (real name Joshua Jenkins) has collected more than 31 million plays on SoundCloud and sold 30,000 copies of two earlier EPs. This week he makes his Billboard 200 debut with his new four-song EP, selling 2,000.			
		<b>RE-ENTRY</b>	<b>170</b>	<b>50 CENT</b> SHADY/AFTERMATH/INTERSCOPE/UME	Get Rich Or Die Tryin'	▲	1 91
183	189	171	<b>MICHAEL JACKSON</b> EPIC/LEGACY	The Essential Michael Jackson	▲	53	83
193	166	172	<b>LINDSEY STIRLING</b> BRIDGETONE	Lindsey Stirling		79	44
185	174	173	<b>BRANTLEY GILBERT</b> VALORY/BMLG	Halfway To Heaven	●	4	109
175	167	174	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	22	198
	78	175	<b>CRAIG MORGAN</b> BLACK RIVER	The Journey (Livin Hits)		78	2
163	175	176	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	198

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		<b>RE-ENTRY</b>	<b>177</b>	<b>FOO FIGHTERS</b> ROSWELL/RCA	Greatest Hits		11 63
169	170	178	<b>CREEDENCE CLEARWATER REVISITED</b> POOR BOY/SONY MUSIC CMG	Extended Versions		74	52
	184	179	<b>JOHN DENVER</b> LEGACY	The Best Of John Denver Live		52	13
65	134	180	<b>'N SYNC</b> JIVE/LEGACY	Greatest Hits		47	9
92	100	181	<b>CIARA</b> EPIC	Ciara		2	10
89	129	182	<b>HUGH LAURIE</b> WARNER BROS./RHINO	Didn't It Rain		21	6
	191	183	<b>SOUNDTRACK</b> POLYDOR/REPUBLIC	Les Miserables	●	1	33
158	163	184	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	35
		<b>RE-ENTRY</b>	<b>185</b>	<b>VALERIE JUNE</b> JUNE TUNES/CONCORD	Pushin' Against A Stone		41 4
		<b>RE-ENTRY</b>	<b>186</b>	<b>MICHAEL BUBLE</b> 143/REPRISE/WARNER BROS.	Michael Buble	▲	47 86
192	181	187	<b>LYNYRD SKYNYRD</b> MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	134
133	149	188	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Caught In The Act: Live		5	23
	187	189	<b>ELVIS PRESLEY</b> RCA/SONY MUSIC CMG	Heart And Soul	●	172	6
200	178	190	<b>GEORGE JONES</b> SONY MUSIC CMG	Super Hits	▲	56	18
112	125	191	<b>QUEENS OF THE STONE AGE</b> MATADOR	...Like Clockwork		1	15
		<b>NEW</b>	<b>192</b>	<b>GREGORY PORTER</b> BLUE NOTE	Liquid Spirit		192 1
				Each of his three albums have successively charted higher on the Traditional Jazz Albums chart. 2011's <i>Water</i> topped out at No. 22, 2012's <i>Be Good</i> reached No. 6 and now, this week, <i>Liquid Spirit</i> bows at No. 2. It's kept from the top slot by Michael Bubl�'s <i>To Be Loved</i> .			
189	158	193	<b>BRING ME THE HORIZON</b> EPITAPH	Sempiternal		11	24
128	150	194	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	21
168	180	195	<b>EMBLEM3</b> SYCO/COLUMBIA	Nothing To Lose		7	7
	193	196	<b>THREE DOG NIGHT</b> MCA/UME	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	68
		<b>RE-ENTRY</b>	<b>197</b>	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Mothership	▲	7 165
191	190	198	<b>LYNYRD SKYNYRD</b> Geffen/HIP-O/UME	Family		190	3
129	143	199	<b>MAC MILLER</b> ROSTRUM	Watching Movies With The Sound Off		3	13
165	172	200	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	135
				With slightly more than 2,000 copies sold, this week's No. 200 album has the second-smallest weekly sales sum since the chart started using SoundScan data on May 25, 1991. The all-time low was set a year ago (Sept. 29, 2012), with a handful of units less (but still more than 2,000).			
				—Keith Caulfield			



## Q&A

# Kaskadee

**Atmosphere bows at No. 16 on the Billboard 200. How does it feel to have such a personal album be so well-received?**

I feel like I can breathe now. The fact that I sang on this record for the first time, I'm definitely feeling more exposed. But even with my first record 10 years ago, when the SoundScans were at, like, 300 or something, I was still overwhelmed with appreciation. I still have that same feeling—it's just on a much bigger level now.

**Did you look back at your debut album or any other old records when you were making *Atmosphere*?**

I'm not in the studio constantly like a lot of electronic musicians are. I block out time to work on an album, and part of that process is always sitting down and pulling out old records. I pulled out Daft Punk's *Homework* and was like, "Why did this record mean so much to me when it came out? Why does it still work?"

**Did the Grammy nomination for your last album, *Fire & Ice*, put any pressure on you when making this one?**

There was more pressure on this record to deliver something that was more commercially viable, that could potentially cross over. Everyone's looking at electronic music now and figuring out how they can re-create these David Guetta and Calvin Harris moments. I'm sure there's nothing that [Ultra] would love more than to get one of my records with an Ellie Goulding or Beyonc  (on it). There was a bit of push and pull, but ultimately they let me put the record out the way that I wanted it.

—Zel McCarthy



# Hot 100 Breakout

September 28  
2013  
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 11 WKS</b> <b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
2	2	<b>ROAR</b> CAPITOL	Katy Perry	6
3	3	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	16
4	4	<b>HOLY GRAIL</b> ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	11
13	5	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	7
8	6	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	9
16	7	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	6
12	8	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	6
5	9	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	17
6	10	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	21
7	11	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	23
10	12	<b>SAME LOVE</b> MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	15
15	13	<b>MIRRORS</b> RCA	Justin Timberlake	25
14	14	<b>I NEED YOUR LOVE</b> CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	19
9	15	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	21
11	16	<b>TREASURE</b> ATLANTIC	Bruno Mars	18
17	17	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> LIME/REPUBLIC	Anna Kendrick	18
22	18	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
21	19	<b>CROOKED SMILE</b> ROC NATION/COLUMBIA	J. Cole Feat. TLC	11
23	20	<b>NIGHT TRAIN</b> BROKEN BOW	Jason Aldean	10
20	21	<b>ROUND HERE</b> REPUBLIC NASHVILLE	Florida Georgia Line	12
19	22	<b>GONE, GONE, GONE</b> 19/INTERSCOPE	Phillip Phillips	23
27	23	<b>POINT AT YOU</b> VALORY	Justin Moore	17
29	24	<b>HEY GIRL</b> MERCURY NASHVILLE	Billy Currington	14
24	25	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	26
31	26	<b>REDNECK CRAZY</b> COLUMBIA NASHVILLE	Tyler Farr	14
33	27	<b>THAT'S MY KIND OF NIGHT</b> CAPITOL NASHVILLE	Luke Bryan	6
18	28	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	12
28	29	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess	29
36	30	<b>IT GOES LIKE THIS</b> VALORY	Thomas Rhett	9
37	31	<b>PARKING LOT PARTY</b> CURB	Lee Brice	13
25	32	<b>ALL OVER THE ROAD</b> MERCURY NASHVILLE	Easton Corbin	18
26	33	<b>LITTLE BIT OF EVERYTHING</b> HIT RED/CAPITOL NASHVILLE	Keith Urban	16
39	34	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	8
35	35	<b>STAY</b> SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	32
45	36	<b>AW NAW</b> RCA NASHVILLE	Chris Young	7
40	37	<b>SOUTHERN GIRL</b> BIG MACHINE	Tim McGraw	8
51	38	<b>GIVE IT 2 U</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	4
44	39	<b>STILL INTO YOU</b> FUELED BY RAMEN/RRP	Paramore	7
46	40	<b>TRUE LOVE</b> RCA	P!nk Feat. Lily Allen	8
47	41	<b>MINE WOULD BE YOU</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	6
49	42	<b>BERZERK</b> AFTERMATH/INTERSCOPE	Eminem	3
41	43	<b>CRUISE</b> REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	43
53	44	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	5
42	45	<b>RUNNIN' OUTTA MOONLIGHT</b> STONEY CREEK	Randy Houser	17
38	46	<b>DON'T YA</b> ATLANTIC/WMN	Brett Eldredge	17
30	47	<b>TAKE BACK THE NIGHT</b> RCA	Justin Timberlake	10
52	48	<b>BRAVE</b> EPIC	Sara Bareilles	9
43	49	<b>THE WAY</b> REPUBLIC	Ariana Grande Feat. Mac Miller	22
61	50	<b>BEWARE</b> G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	4

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
10	1	<b>#1 1 WK</b> <b>WRECKING BALL</b> RCA	Miley Cyrus	4
1	2	<b>ROAR</b> CAPITOL	Katy Perry	5
2	3	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	11
3	4	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	12
6	5	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
4	6	<b>BERZERK</b> AFTERMATH/INTERSCOPE	Eminem	3
7	7	<b>HOLY GRAIL</b> ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
9	8	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	6
5	9	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	22
8	10	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10
12	11	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	15
11	12	<b>THAT'S MY KIND OF NIGHT</b> CAPITOL NASHVILLE	Luke Bryan	5
15	13	<b>SAIL</b> RED BULL	AWOLNATION	59
14	14	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
13	15	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	16
NEW	16	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	1
21	17	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	14
16	18	<b>SAME LOVE</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	20
NEW	19	<b>23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa &amp; Juicy J</b> INTERSCOPE		1
18	20	<b>GIVE IT 2 U</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	4
30	21	<b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger	7
17	22	<b>BEST SONG EVER</b> SYCO/COLUMBIA	One Direction	8
23	23	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	23
26	24	<b>REDNECK CRAZY</b> COLUMBIA NASHVILLE	Tyler Farr	14
19	25	<b>TREASURE</b> ATLANTIC	Bruno Mars	17
27	26	<b>STILL INTO YOU</b> FUELED BY RAMEN/RRP	Paramore	9
20	27	<b>CUPS</b> LIME/REPUBLIC	Anna Kendrick	33
25	28	<b>IT GOES LIKE THIS</b> VALORY	Thomas Rhett	14
29	29	<b>ATLAS</b> REPUBLIC	Coldplay	2
22	30	<b>CRUISE</b> REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	58
NEW	31	<b>WU-TANG FOREVER</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1
28	32	<b>GAS PEDAL</b> BLACK MONEY	Sage The Gemini Feat. IamSu	8
31	33	<b>BRAVE</b> EPIC	Sara Bareilles	11
24	34	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	22
NEW	35	<b>I DO IT</b> DEF JAM/IDJMG	2 Chainz Feat. Drake & Lil Wayne	1
38	36	<b>NIGHT TRAIN</b> BROKEN BOW	Jason Aldean	10
40	37	<b>MINE WOULD BE YOU</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	7
33	38	<b>GONE, GONE, GONE</b> 19/INTERSCOPE	Phillip Phillips	28
37	39	<b>BEWARE</b> G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	8
41	40	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE	Taylor Swift Feat. Ed Sheeran	9
36	41	<b>ROUND HERE</b> REPUBLIC NASHVILLE	Florida Georgia Line	14
34	42	<b>MIRRORS</b> RCA	Justin Timberlake	29
NEW	43	<b>READY</b> REBELROCK/GRAND HUSTLE/ATLANTIC	B.O.B Feat. Future	1
49	44	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
35	45	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	29
NEW	46	<b>WE WERE US</b> HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	1
39	47	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	17
32	48	<b>YOUNG AND BEAUTIFUL</b> WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	12
NEW	49	<b>EASY</b> WARNER BROS./WMN	Sheryl Crow	1
70	50	<b>GORILLA</b> ATLANTIC	Bruno Mars	3

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

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,246 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. HOT DIGITAL SONGS: The week's top downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos on leading online music services. HOT 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Chart Legend on billboard.com/hot for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



# Cyrus Wrecks Records; Em Goes 'Berzerk'

**Miley Cyrus'** official video for "Wrecking Ball" shatters more than just concrete walls, breaking multiple Vevo records while also ascending to No. 1 on Streaming Songs (21-1, with 36.4 million overall plays), On-Demand Songs (18-1, with a record 2.8 million plays) and the Billboard Hot 100 (see chart, page 48). According to Vevo, "Wrecking Ball" became the fastest video to reach 100 million views worldwide, which it accomplished in six days. That mark breaks Cyrus' own record that she set in 37 days during the summer with "We Can't Stop."

"Wrecking Ball" is Cyrus' second No. 1 on Streaming Songs, following "We Can't Stop," which holds the mark for most weeks at No. 1 on the 9-month-old ranking (11). Cyrus, along with **PSY**, are the only two acts to twice top Streaming Songs. Meanwhile, the On-Demand Songs sum for "Wrecking Ball" breaks the previous mark of 2.6 million set on Aug. 3 by **Robin Thicke's** "Blurred Lines" (featuring **T.I.** and **Pharrell**).

Meanwhile, "Berzerk" by **Eminem** (below) breaks into the top five on Streaming Songs with a 111% increase in streaming activity thanks to its official Vevo video release (Sept. 9). The video of the first track off the forthcoming *Marshall Mathers LP 2*, which features cameos from **Rick Rubin**, **Yelawolf**, **Kendrick Lamar**, **Royce Da 5'9"** and **Rick Rock**, accumulated 5.5 million U.S. streams during the charting week, with 77.6% attributed to official video views through Vevo on YouTube. —William Gruger



# Social/Streaming

September 28  
2013  
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSPACE PAGE	WKS. ON CHART
	1	<b>#1</b> <b>GRAMATIK</b>	94
	2	<b>DJ BL3ND</b>	139
	3	<b>MAYA JANE COLES</b>	42
	15	<b>4 SKREAM</b>	41
	43	<b>5 MIAMI HORROR</b>	9
RE	6	<b>BLOOD ORANGE</b>	2
	11	<b>7 HECTOR FONSECA</b>	2
	4	<b>8 NOISIA</b>	138
	7	<b>9 NICOLAS JAAR</b>	122
	5	<b>10 MAREK HEMMANN</b>	120
	6	<b>11 FELIX CARTAL</b>	24
	16	<b>12 ANNA CALVI</b>	11
RE	13	<b>13 ANATHEMA</b>	68
	36	<b>14 DENIZ KOYU</b>	2
	10	<b>15 JORIS VOORN</b>	8
NEW	16	<b>16 SUMMER CAMP</b>	1
	8	<b>17 SONU NIIGAAM</b>	5
	13	<b>18 UMEK</b>	98
	9	<b>19 MAHER ZAIN</b>	5
RE	20	<b>20 GOD IS AN ASTRONAUT</b>	108
NEW	21	<b>21 HUDSON TAYLOR</b>	1
	20	<b>22 FIREBEATZ</b>	3
	23	<b>23 BEAR IN HEAVEN</b>	11
	28	<b>24 DIRTYPHONICS</b>	42
	22	<b>25 PITY</b>	124
	50	<b>26 PAN-POT</b>	16
	26	<b>27 MADDI JANE</b>	123
	18	<b>28 DIRTYLOUD</b>	38
RE	29	<b>29 YANN TIERSEN</b>	101
	21	<b>30 STAR SLINGER</b>	82
	25	<b>31 AEROPLANE</b>	113
NEW	32	<b>32 BALANCE AND COMPOSURE</b>	1
	27	<b>33 HEFFRON DRIVE</b>	37
	47	<b>34 BREAKBOT</b>	20
	39	<b>35 TOKIMONSTA</b>	50
	35	<b>36 ARTY</b>	18
RE	37	<b>37 EMANCIPATOR</b>	64
RE	38	<b>38 GOLD PANDA</b>	82
RE	39	<b>39 BONDAN PRAKOSO &amp; FADE2BLACK</b>	89
	33	<b>40 YUNA</b>	64
NEW	41	<b>41 CLARK</b>	1
RE	42	<b>42 JHAMEEL</b>	10
	30	<b>43 KOAN SOUND</b>	4
RE	44	<b>44 LOS HERMANOS</b>	62
	24	<b>45 PORTA</b>	135
	42	<b>46 GEMINI</b>	2
	17	<b>47 POLICA</b>	4
RE	48	<b>48 CAPITAL INICIAL</b>	82
	40	<b>49 WILLY MASON</b>	5
RE	50	<b>50 METRONOMY</b>	121

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	8	<b>#1</b> <b>MILEY CYRUS</b>	75
	1	<b>2 KATY PERRY</b>	147
	2	<b>3 ONE DIRECTION</b>	96
	6	<b>4 JUSTIN TIMBERLAKE</b>	118
	13	<b>5 JUSTIN BIEBER</b>	147
	4	<b>6 TAYLOR SWIFT</b>	147
	3	<b>7 EMINEM</b>	146
	7	<b>8 ARIANA GRANDE</b>	43
	11	<b>9 BRITNEY SPEARS</b>	144
	14	<b>10 DEMI LOVATO</b>	137
	16	<b>11 BEYONCE</b>	146
	9	<b>12 RIHANNA</b>	147
	12	<b>13 SELENA GOMEZ</b>	145
	10	<b>14 SHAKIRA</b>	146
	15	<b>15 NICKI MINAJ</b>	147
	18	<b>16 JENNIFER LOPEZ</b>	133
	19	<b>17 BRUNO MARS</b>	136
	20	<b>18 PITBULL</b>	145
	5	<b>19 LIL WAYNE</b>	146
	23	<b>20 PINK</b>	111
	32	<b>21 DAVID GUETTA</b>	147
	30	<b>22 ALICIA KEYS</b>	93
	33	<b>23 MACKLEMORE &amp; RYAN LEWIS</b>	35
	17	<b>24 MICHAEL JACKSON</b>	137
	24	<b>25 LADY GAGA</b>	147
	38	<b>26 AVICII</b>	8
	21	<b>27 CHRISTINA AGUILERA</b>	49
	29	<b>28 AVRIL LAVIGNE</b>	144
	22	<b>29 ADELE</b>	137
	36	<b>30 WIZ KHALIFA</b>	134
	48	<b>31 2PAC</b>	19
	26	<b>32 DRAKE</b>	135
	41	<b>33 MARIAH CAREY</b>	43
RE	34	<b>34 MAC MILLER</b>	10
	43	<b>35 SNOOP DOGG</b>	131
	37	<b>36 ENRIQUE IGLESIAS</b>	90
	25	<b>37 BOB MARLEY</b>	88
RE	38	<b>38 LANA DEL REY</b>	31
	40	<b>39 WILL.I.AM</b>	37
	44	<b>40 CIARA</b>	6
	35	<b>41 PINK FLOYD</b>	19
	31	<b>42 THE BLACK EYED PEAS</b>	139
RE	43	<b>43 LINKIN PARK</b>	146
	28	<b>44 LMFAO</b>	117
	39	<b>45 CARLY RAE JEPSEN</b>	58
	34	<b>46 MAROON 5</b>	86
RE	47	<b>47 ELLIE GOULDING</b>	3
RE	48	<b>48 SKRILLEX</b>	104
	27	<b>49 ROBIN THICKE</b>	13
RE	50	<b>50 VICTORIA JUSTICE</b>	3

# Linkin Park's 3-D Re-Entry

**Miley Cyrus** hits No. 1 for the first time on the Social 50 chart, while **Linkin Park** returns thanks to a 3-D game.

Cyrus is the 16th artist to reach the top of the young chart, thanks to the debut of her "Wrecking Ball" music video (see story, page 45). During the tracking week slightly more than 1 million conversations about Cyrus were recorded on Facebook, which led to her adding 207,000 fans on the platform (an 8% increase). On Twitter, 201,000 new followers (a 100% increase) help bring the total amount of fans Cyrus added across all networks to 639,000 for the charting week. Also significantly helping her chart position was traffic to her Wikipedia page, which increases by 99% with 752,000 views.

Linkin Park re-enters the Social 50 at No. 43 amid a campaign designed to promote "A Light That Never Comes," its new single featuring **Steve Aoki** (below, between the group's **Chester Bennington** [left] and **Mike Shinoda**). The promotion centers on the band's own 3-D Facebook game called #LPRcharge, where users can unlock the song. Linkin Park also announced the release of remix album *Recharged*, due Oct. 29.

The activity on Linkin Park's Facebook page resulted in an 18% rise in conversation, helping the band add 185,000 new fans to its fan base. Traffic to Linkin Park's Wikipedia page, which increased by 13%, was the biggest contributing factor to the group's re-entry.

—William Gruger





ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
18	1	<b>#1</b> <b>WRECKING BALL</b> RCA	Miley Cyrus	3
3	2	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	9
1	3	<b>ROAR</b> CAPITOL	Katy Perry	5
2	4	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	10
5	5	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5
4	6	<b>HOLY GRAIL</b> ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
6	7	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	8
8	8	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	54
7	9	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
10	10	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
9	11	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	14
11	12	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	22
12	13	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	11
13	14	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	33
14	15	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	21
17	16	<b>SAIL</b> RED BULL	AWOLNATION	75
29	17	<b>BERZERK</b> AFTERMATH/INTERSCOPE	Eminem	2
15	18	<b>TREASURE</b> ATLANTIC	Bruno Mars	14
16	19	<b>SAME LOVE</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	27
21	20	<b>I NEED YOUR LOVE</b> CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	17
19	21	<b>CRUISE</b> REPUBLIC NASHVILLE	Florida Georgia Line	32
20	22	<b>MIRRORS</b> RCA	Justin Timberlake	26
22	23	<b>YOUNG AND BEAUTIFUL</b> WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	18
31	24	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	7
27	25	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	6
23	26	<b>THAT'S MY KIND OF NIGHT</b> CAPITOL NASHVILLE	Luke Bryan	4
24	27	<b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	48
26	28	<b>BEST SONG EVER</b> SYCO/COLUMBIA	One Direction	8
30	29	<b>BEWARE</b> G.O.O.D./DEF. JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	3
35	30	<b>SWEATER WEATHER</b> [R]EVOLVE/COLUMBIA	The Neighbourhood	5
25	31	<b>F*CKWITHMEYOUKNOWGOTIT</b> ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	10
33	32	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	36
34	33	<b>THE WAY</b> REPUBLIC	Ariana Grande Feat. Mac Miller	22
28	34	<b>TOM FORD</b> ROC-A-FELLA/ROC NATION	Jay Z	10
32	35	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> UME/REPUBLIC	Anna Kendrick	18
42	36	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	4
36	37	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	57
NEW	38	<b>YOU MAKE ME</b> PRMD/ISLAND/IDJMG	Avicii	1
41	39	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	2
37	40	<b>HO HEY</b> DUALTONE	The Lumineers	61
39	41	<b>I LOVE IT</b> RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icna Pop Feat. Charli XCX	28
NEW	42	<b>THE LOVE CLUB</b> LAVA/REPUBLIC	Lorde	1
38	43	<b>POWER TRIP</b> ROC NATION/COLUMBIA	J. Cole Feat. Miguel	24
43	44	<b>F**KIN PROBLEMS</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	39
40	45	<b>COME &amp; GET IT</b> HOLLYWOOD	Selena Gomez	21
45	46	<b>STARTED FROM THE BOTTOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	28
44	47	<b>CRASH MY PARTY</b> CAPITOL NASHVILLE	Luke Bryan	5
47	48	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	32
48	49	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess	26
46	50	<b>BITCH, DON'T KILL MY VIBE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	40

R&B/HIP-HOP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
4	1	<b>#1</b> <b>BERZERK</b> AFTERMATH/INTERSCOPE	Eminem	3
1	2	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
2	3	<b>HOLY GRAIL</b> ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	10
3	4	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5
7	5	<b>RED NOSE</b> BLACK MONEY	Sage The Gemini	9
5	6	<b>GAS PEDAL</b> BLACK MONEY	Sage The Gemini Feat. IamSu	8
6	7	<b>CAN'T HOLD US</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	24
8	8	<b>U.O.E.N.O.</b> ROCKY ROAD	Rocko Feat. Future & Rick Ross	23
9	9	<b>THRIFT SHOP</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	24
12	10	<b>TYPE OF WAY</b> RICH HOMIEZ/THINKI'SAGAME	Rich Homie Quan	8
10	11	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	4
13	12	<b>BEWARE</b> G.O.O.D./DEF. JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	4
11	13	<b>BODY PARTY</b> EPIC	Ciara	21
17	14	<b>WOP</b> STEREOFAME	J. Dash	14
14	15	<b>DON'T DROP THAT THUN THUN!</b> THE FINATTICZ	The FINATTICZ	9

For all genre streaming charts, visit [billboard.com/biz](http://billboard.com/biz).

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
RE	1	<b>#1</b> <b>WRECKING BALL</b> RCA	Miley Cyrus	2
1	2	<b>ROAR</b> CAPITOL	Katy Perry	5
2	3	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	14
23	4	<b>BERZERK</b> AFTERMATH/INTERSCOPE	Eminem	3
3	5	<b>BEST SONG EVER</b> SYCO/COLUMBIA	One Direction	8
5	6	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	11
6	7	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	57
4	8	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	19
8	9	<b>LA LA LA</b> NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	12
NEW	10	<b>SOMEBODY LOVES YOU</b> BETTY WHO	Betty Who	1
7	11	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
NEW	12	<b>PROPUESTA INDECENTE</b> SONY MUSIC LATIN	Romeo Santos	1
9	13	<b>GENTLEMAN</b> SILENT/SCHOOLBOY/REPUBLIC	PSY	23
NEW	14	<b>VIVIR MI VIDA</b> SONY MUSIC LATIN	Marc Anthony	1
NEW	15	<b>BABY I</b> REPUBLIC	Ariana Grande	1

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	DAWN OF MIDI
2	FRANK HAMILTON
3	LUSH & SIMON
4	CAKED UP
5	PSILOCYBE PROJECT
6	DJEDJOTRONIC
7	DENNIS KRUISSSEN
8	JANTSEN
9	MARLON HOFFSTADT
10	MECCANO TWINS
11	SKRUX
12	LADY BEE
13	ROUL AND DOORS
14	MATT WALTERS
15	NAAMAN

# Radio Airplay

September 28  
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
5	1	<b>#1</b> <b>GG</b> <b>ROAR</b> CAPITOL	Katy Perry	6
3	2	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	17
2	3	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	26
1	4	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	18
8	5	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10
6	6	<b>SAME LOVE</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	15
7	7	<b>I NEED YOUR LOVE</b> CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	22
11	8	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	6
4	9	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	18
13	10	<b>HOLY GRAIL</b> ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	11
10	11	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
9	12	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	15
14	13	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	5
15	14	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
24	15	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	4
18	16	<b>BEST SONG EVER</b> SYCO/COLUMBIA	One Direction	9
20	17	<b>STILL INTO YOU</b> FUELED BY RAMEX/RRP	Paramore	13
16	18	<b>TREASURE</b> ATLANTIC	Bruno Mars	18
22	19	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	9
21	20	<b>GONE, GONE, GONE</b> 19/INTERSCOPE	Phillip Phillips	13
29	21	<b>GIVE IT 2 U</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	5
28	22	<b>SLOW DOWN</b> HOLLYWOOD	Selena Gomez	4
17	23	<b>TAKE BACK THE NIGHT</b> RCA	Justin Timberlake	10
26	24	<b>AMERICAN GIRL</b> KEMOSABE/EPIC	Bonnie McKee	9
25	25	<b>TURN THE NIGHT UP</b> REPUBLIC	Enrique Iglesias	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>GG</b> <b>GONE, GONE, GONE</b> 19/INTERSCOPE	Phillip Phillips	21
2	2	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess	22
3	3	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> UME/REPUBLIC	Anna Kendrick	12
4	4	<b>STAY</b> SRP/DEF. JAM/IDJMG	Rihanna Feat. Mikky Ekko	22
5	5	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	14
7	6	<b>MIRRORS</b> RCA	Justin Timberlake	17
6	7	<b>HO HEY</b> DUALTONE	The Lumineers	37
10	8	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
8	9	<b>DAYLIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	33
9	10	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	30
11	11	<b>TREASURE</b> ATLANTIC	Bruno Mars	12
12	12	<b>BRAVE</b> EPIC	Sara Bareilles	12
15	13	<b>GG</b> <b>ROAR</b> CAPITOL	Katy Perry	4
13	14	<b>CRUISE</b> REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	12
14	15	<b>HOME AGAIN</b> MERCURY/CAPITOL	Elton John	10
16	16	<b>BRUISES</b> COLUMBIA	Train Feat. Ashley Monroe	8
17	17	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	6
21	18	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	5
18	19	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8
23	20	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	9
22	21	<b>22</b> BIG MACHINE/REPUBLIC	Taylor Swift	13
29	22	<b>CAN'T STOP ME NOW</b> CAPITOL	Rod Stewart	2
19	23	<b>I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER)</b> REPRISE/WARNER BROS.	Josh Groban	10
24	24	<b>BEST I EVER HAD</b> RCA	Gavin DeGraw	6
27	25	<b>NEW</b> MPL/HEAR/CMG	Paul McCartney	3



ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>6 WKS</b> <b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
6	2	<b>GG</b> <b>ROAR</b> CAPITOL	Katy Perry	6
2	3	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> UME/REPUBLIC	Anna Kendrick	19
5	4	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	12
3	5	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	19
4	6	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	25
8	7	<b>BRAVE</b> EPIC	Sara Bareilles	20
9	8	<b>TRUE LOVE</b> RCA	P!nk Feat. Lily Allen	10
14	9	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	7
7	10	<b>TREASURE</b> ATLANTIC	Bruno Mars	18
13	11	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	14
15	12	<b>BRUISES</b> COLUMBIA	Train Feat. Ashley Monroe	16
11	13	<b>MIRRORS</b> RCA	Justin Timberlake	23
16	14	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	9
17	15	<b>BEST I EVER HAD</b> RCA	Gavin DeGraw	12
18	16	<b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger	10
12	17	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	18
19	18	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	11
20	19	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	5
24	20	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	3
22	21	<b>STILL INTO YOU</b> FUELED BY RAMEN/RRP	Paramore	15
21	22	<b>TAKE BACK THE NIGHT</b> RCA	Justin Timberlake	8
23	23	<b>BENEATH YOUR BEAUTIFUL</b> SYCO/RCA	Labrinth Feat. Emeli Sande	15
27	24	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	3
26	25	<b>I'M ALIVE (LIFE SOUNDS LIKE)</b> BOO BOO WAX/CAPITOL	Michael Franti & Spearhead	13

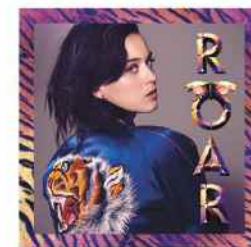
COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>2 WKS</b> <b>ROUND HERE</b> REPUBLIC NASHVILLE	Florida Georgia Line	18
4	2	<b>NIGHT TRAIN</b> BROKEN BOW	Jason Aldean	17
5	3	<b>POINT AT YOU</b> VALORY	Justin Moore	27
6	4	<b>HEY GIRL</b> MERCURY	Billy Currington	28
7	5	<b>REDNECK CRAZY</b> COLUMBIA NASHVILLE	Tyler Farr	30
8	6	<b>THAT'S MY KIND OF NIGHT</b> CAPITOL NASHVILLE	Luke Bryan	7
9	7	<b>IT GOES LIKE THIS</b> VALORY	Thomas Rhett	21
3	8	<b>ALL OVER THE ROAD</b> MERCURY	Easton Corbin	37
2	9	<b>LITTLE BIT OF EVERYTHING</b> HIT RED/CAPITOL NASHVILLE	Keith Urban	18
10	10	<b>PARKING LOT PARTY</b> CURB	Lee Brice	21
13	11	<b>AW NAW</b> RCA NASHVILLE	Chris Young	19
12	12	<b>SOUTHERN GIRL</b> BIG MACHINE	Tim McGraw	12
15	13	<b>MINE WOULD BE YOU</b> WARNER BROS./WMN	Blake Shelton	9
16	14	<b>RED</b> BIG MACHINE	Taylor Swift	14
14	15	<b>WHEN I SEE THIS BAR</b> BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	16
18	16	<b>COULD IT BE</b> WARNER BROS./WAR	Charlie Worsham	36
20	17	<b>SUNNY AND 75</b> RED BOW	Joe Nichols	20
19	18	<b>OUTTA MY HEAD</b> BIGGER PICTURE	Craig Campbell	50
11	19	<b>GOODBYE TOWN</b> CAPITOL NASHVILLE	Lady Antebellum	19
21	20	<b>DRINKS AFTER WORK</b> SHOW DOG-UNIVERSAL	Toby Keith	14
22	21	<b>CAROLINA</b> STONEY CREEK	Parmalee	32
23	22	<b>ALL KINDS OF KINDS</b> RCA NASHVILLE	Miranda Lambert	13
24	23	<b>DRUNK LAST NIGHT</b> REPUBLIC NASHVILLE	Eli Young Band	14
25	24	<b>DAYS OF GOLD</b> RCA NASHVILLE	Jake Owen	7
26	25	<b>WASTING ALL THESE TEARS</b> REPUBLIC NASHVILLE	Cassadee Pope	15

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>6 WKS</b> <b>ROYALS</b> LAVA/REPUBLIC	Lorde	14
2	2	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	24
3	3	<b>OUT OF MY LEAGUE</b> DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	31
4	4	<b>WAYS TO GO</b> CASABLANCA/ATLANTIC	Grouplove	14
6	5	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	12
7	6	<b>SWEATER WEATHER</b> [R]EVOLVE/COLUMBIA	The Neighbourhood	40
5	7	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	44
8	8	<b>COME A LITTLE CLOSER</b> RCA	Cage The Elephant	6
9	9	<b>ELEPHANT</b> MODULAR	Tame Impala	18
11	10	<b>SUPERSOAKER</b> RCA	Kings Of Leon	9
12	11	<b>TRYING TO BE COOL</b> LOYAUTE/GLASNOTE	Phoenix	17
10	12	<b>HARLEM</b> RCA	New Politics	32
16	13	<b>CITY OF ANGELS</b> IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	7
14	14	<b>HURRICANE</b> CREEP CITY/COLUMBIA	MS MR	19
13	15	<b>IF SO</b> WARNER BROS.	Atlas Genius	25
15	16	<b>PURPLE YELLOW RED AND BLUE</b> ATLANTIC	Portugal. The Man	16
23	17	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	5
18	18	<b>MISS JACKSON</b> PANIC! AT THE DISCO FEAT. LOLO	Panic! At The Disco Feat. Lolo	8
21	19	<b>FOLLOW ME</b> HELIUM-3/WARNER BROS.	Muse	10
20	20	<b>MY NUMBER</b> TRANSGRESSIVE/WARNER BROS.	Foals	13
17	21	<b>MIND YOUR MANNERS</b> MONKEYWRENCH/REPUBLIC	Pearl Jam	10
22	22	<b>F**K AROUND (ALL NIGHT)</b> LAW/UNIVERSAL/IDJMG	Pepper	16
24	23	<b>HAIL TO THE KING</b> WARNER BROS.	Avenged Sevenfold	9
NEW	24	<b>ATLAS</b> REPUBLIC	Coldplay	1
26	25	<b>PUMPIN BLOOD</b> WARNER BROS.	NONONO	6

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>9 WKS</b> <b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	15
2	2	<b>CROOKED SMILE</b> ROC NATION/COLUMBIA	J. Cole Feat. TLC	13
3	3	<b>GG</b> <b>HOLY GRAIL</b> ROCA-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	11
5	4	<b>HOW MANY DRINKS?</b> BYSTORM/BLACK ICE/RCA	Miguel	27
7	5	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	6
4	6	<b>POWER TRIP</b> ROC NATION/COLUMBIA	J. Cole Feat. Miguel	29
9	7	<b>TYPE OF WAY</b> RICH HOMIEZ/THINKKITSAGAME	Rich Homie Quan	12
11	8	<b>I LUV THIS SH*T</b> DEF JAM/IDJMG	August Alsina/Trinidad James	17
6	9	<b>BODY PARTY</b> EPIC	Ciara	25
10	10	<b>FEDS WATCHING</b> DEF JAM/IDJMG	2 Chainz Feat. Pharrell	13
8	11	<b>WITHOUT ME</b> 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	21
15	12	<b>V.S.O.P.</b> ATLANTIC	K. Michelle	10
12	13	<b>THE ONE</b> STREAMLINE/EPIC	Tamar Braxton	19
14	14	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel	65
16	15	<b>VERSACE</b> QUALITY CONTROL	Migos	10
13	16	<b>BAD</b> MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	32
22	17	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	8
19	18	<b>ACT RIGHT</b> COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	11
17	19	<b>AIN'T WORRIED ABOUT NOTHIN</b> COKE BOYS/BAD BOY/INTERSCOPE	French Montana	15
23	20	<b>BEWARE</b> G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	8
20	21	<b>AGE AIN'T A FACTOR</b> ATLANTIC	Jaheim	19
26	22	<b>HONEST</b> A-1/FREEBANDZ/EPIC	Future	4
18	23	<b>TAPOUT</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	22
28	24	<b>TOM FORD</b> ROCA-A-FELLA/ROC NATION	Jay Z	8
25	25	<b>FIRE WE MAKE</b> RCA	Alicia Keys Duet With Maxwell	30

HERITAGE ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>4 WKS</b> <b>HAIL TO THE KING</b> WARNER BROS.	Avenged Sevenfold	9
2	2	<b>OUT OF TIME</b> STONE TEMPLE PILOTS	Stone Temple Pilots	17
4	3	<b>TRENCHES</b> G&G/EONE	Pop Evil	26
3	4	<b>MIND YOUR MANNERS</b> MONKEYWRENCH/REPUBLIC	Pearl Jam	10
5	5	<b>THERE'S NO GOING BACK</b> DRILL DOWN/CAPITOL	Sick Puppies	14
7	6	<b>MISERY LOVES MY COMPANY</b> RCA	Three Days Grace	10
6	7	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
9	8	<b>NEVER NEVER</b> PROSPECT PARK	Korn	5
8	9	<b>HALFWAY THERE</b> SEVEN FOUR/LOMA VISTA/REPUBLIC	Soundgarden	11
10	10	<b>LIFT ME UP</b> PROSPECT PARK	Five Finger Death Punch Feat. Rob Halford	18
15	11	<b>VOICES</b> CAPITOL	Alice In Chains	6
13	12	<b>HERE'S TO US</b> ATLANTIC	Halestorm	15
14	13	<b>BEAUTIFUL</b> RAZOR & TIE	P.O.D.	11
12	14	<b>THE HANGMAN'S BODY COUNT</b> VERTIGO/REPUBLIC	Volbeat	25
16	15	<b>LEADER OF THE BROKEN HEARTS</b> ELEVEN SEVEN	Papa Roach	15
22	16	<b>ADDICTED TO PAIN</b> ALTER BRIDGE	Alter Bridge	3
20	17	<b>KNOCKDOWN DRAGOUT</b> NOT LISTED	Sammy Hagar Feat. Kid Rock	4
24	18	<b>LOLA MONTEZ</b> VERTIGO/REPUBLIC	Volbeat	2
18	19	<b>WE'RE AN AMERICAN BAND</b> ZODIAC SWAN/T-BOY/LIME	Rob Zombie	6
23	20	<b>TIRED</b> ROADRUNNER/RRP	Stone Sour	5
25	21	<b>DEAL WITH THE DEVIL</b> EONE	Pop Evil	3
NEW	22	<b>GOOD MAN</b> FAT LADY	Devour The Day	1
NEW	23	<b>GG</b> <b>SEETHER</b> WIND-UP	Seether	1
17	24	<b>HOWL</b> BRIGHT ANTENNA/ADA	Beware Of Darkness	9
21	25	<b>FIRE, FIRE</b> RED BULL	Heavens Basement	12

MAINSTREAM R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>2 WKS</b> <b>CROOKED SMILE</b> ROC NATION/COLUMBIA	J. Cole Feat. TLC	12
3	2	<b>HOLY GRAIL</b> ROCA-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	11
1	3	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	15
4	4	<b>HOW MANY DRINKS?</b> BYSTORM/BLACK ICE/RCA	Miguel	27
10	5	<b>GG</b> <b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5
9	6	<b>I LUV THIS SH*T</b> DEF JAM/IDJMG	August Alsina/Trinidad James	18
8	7	<b>TYPE OF WAY</b> RICH HOMIEZ/THINKKITSAGAME	Rich Homie Quan	12
5	8	<b>POWER TRIP</b> ROC NATION/COLUMBIA	J. Cole Feat. Miguel	28
6	9	<b>FEDS WATCHING</b> DEF JAM/IDJMG	2 Chainz Feat. Pharrell	13
7	10	<b>BODY PARTY</b> EPIC	Ciara	25
12	11	<b>V.S.O.P.</b> ATLANTIC	K. Michelle	14
14	12	<b>ACT RIGHT</b> COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	12
11	13	<b>WITHOUT ME</b> 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	20
16	14	<b>VERSACE</b> QUALITY CONTROL	Migos	9
18	15	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	8
13	16	<b>AIN'T WORRIED ABOUT NOTHIN</b> COKE BOYS/BAD BOY/INTERSCOPE	French Montana	14
17	17	<b>BEWARE</b> G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	10
22	18	<b>HONEST</b> A-1/FREEBANDZ/EPIC	Future	4
20	19	<b>MEMORIES BACK THEN</b> HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	14
26	20	<b>IT WON'T STOP</b> CBE/ATLANTIC	Sevyn Streeter	10
23	21	<b>GET LIKE ME</b> REPUBLIC	Nelly Feat. Nicki Minaj & Pharrell	8
24	22	<b>BOUNCE IT</b> KEMOSABE/COLUMBIA	Juicy J Feat. Wale And Trey Songz	6
31	23	<b>RED NOSE</b> BLACK MONEY	Sage The Gemini	3
32	24	<b>TOM FORD</b> ROCA-A-FELLA/ROC NATION	Jay Z	4
28	25	<b>I WANNA BE WITH YOU</b> WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Nicki Minaj, Rick Ross & Future	4



## Perry, Timberlake Tie Records

"Roar" by Katy Perry blasts 5-1 as the Greatest Gainer for a second week on Mainstream Top 40. With the coronation, which dethrones Robin Thicke's "Blurred Lines" (featuring T.I. and Pharrell) after 10 weeks on top, Perry matches Rihanna for the most No. 1s (10) in the chart's 21-year history. P!nk follows with nine chart-toppers.

At just six weeks, "Roar" marks the fastest flight to the Mainstream Top 40 summit since "California Gurls" (featuring Snoop Dogg), the lead single from Perry's last album, 2010's *Teenage Dream*, also soared to the top spot in its sixth frame the week of July 3, 2010. ("Roar," the lead track from *Prism*, due Oct. 22, makes the largest leap to No. 1 since "Gurls" logged an identical 5-1 jump.) Having now done so twice, Perry is the only act to send a song to No. 1 in as few as six weeks in more than eight years; prior to "Gurls," no title had reached the apex so swiftly since Gwen Stefani's "Hollaback Girl" (six weeks, 2005). "Roar" concurrently claims Greatest Gainer honors on Adult Top 40 (6-2) and Adult Contemporary (15-13).

Meanwhile, as Capital Cities' "Safe and Sound" rises 3-2, Capitol Records monopolizes the chart's top two spots for the first time.

Jay Z's "Holy Grail" (featuring Justin Timberlake) climbs 13-10 on Mainstream Top 40. The track marks Timberlake's 16th top 10 (and Jay Z's seventh) at the format, tying him with Usher for the most among males. (Rihanna leads all artists with 23.) He also totaled nine top 10s in 1998-2002 as a member of 'N Sync.

—Gary Trust



# Digital Songs

September 28  
2013  
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 5 WKS</b> THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		5
4	2	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	22
3	3	IT GOES LIKE THIS VALORY	Thomas Rhett		18
2	4	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	66
6	5	NIGHT TRAIN BROKEN BOW	Jason Aldean		13
7	6	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		9
5	7	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	●	17
NEW	8	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert		1
19	9	EASY WARNER BROS./WMN	Sheryl Crow		17
8	10	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	23
9	11	SOUTHERN GIRL BIG MACHINE	Tim McGraw		9
13	12	HEY GIRL MERCURY	Billy Currington		20
12	13	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	25
15	14	AW NAW RCA NASHVILLE	Chris Young		16
11	15	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	36
22	16	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		12
21	17	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		11
16	18	BRUISES COLUMBIA	Train Feat. Ashley Monroe		10
20	19	SUNNY AND 75 RED BOW	Joe Nichols		10
27	20	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell		6
10	21	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		18
14	22	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	29
18	23	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	▲	24
17	24	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	24
25	25	ALL OVER THE ROAD MERCURY	Easton Corbin	●	25

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 4 WKS</b> HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		193
2	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		21
6	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		7
3	4	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos		4
5	5	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	161
4	6	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		9
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez/Christina Aguilera		19
8	8	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	175
9	9	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		49
RE	10	VAMOS A LA PLAYA ULTRA	Loona		11
11	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias		193
12	12	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	139
13	13	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		55
15	14	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		107
19	15	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		9
17	16	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		77
16	17	SUERTE EPIC/SONY MUSIC LATIN	Shakira		191
14	18	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		63
22	19	HABLE DE TI V/SUMMA	Yandel		9
21	20	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	191
46	21	CONGA EPIC/LEGACY	Miami Sound Machine		135
20	22	LA PREGUNTA NELFLOW	J Alvarez		60
24	23	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		157
10	24	MI BELLO ANGEL ASL/DISA/UMLE	Los Primos MX		3
26	25	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		174

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 4 WKS</b> ROYALS LAVA/REPUBLIC	Lorde		14
4	2	SAIL RED BULL	AWOLNATION	▲	128
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	60
2	4	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		28
7	5	LET HER GO BLACK CROW/NETTWERK	Passenger		15
5	6	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		23
6	7	ATLAS REPUBLIC	Coldplay		2
9	8	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	37
11	9	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		41
8	10	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	21
10	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	32
13	12	SWEATER WEATHER IRJ/REVOLVE/COLUMBIA	The Neighbourhood		29
14	13	BRING ME TO LIFE WIND-UP	Evanescence Feat. Paul McCoy	▲	53
16	14	POMPEII VIRGIN/CAPITOL	Bastille		11
NEW	15	REFLEKTOR MERGE/CAPITOL	Arcade Fire		1
NEW	16	TEAM LAVA/REPUBLIC	Lorde		1
RE	17	I GOT YOU BRUSHFIRE/REPUBLIC	Jack Johnson		4
18	18	HOME 19/INTERSCOPE	Phillip Phillips	▲	69
17	19	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		8
NEW	20	BATTLE BORN PROSPECT PARK	Five Finger Death Punch		1
23	21	THE LOVE CLUB LAVA/REPUBLIC	Lorde		5
22	22	TENNIS COURT LAVA/REPUBLIC	Lorde		7
20	23	HO HEY DUALTONE	The Lumineers	▲	71
19	24	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars		7
36	25	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	74

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 4 WKS</b> WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	▲	12
2	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		5
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	▲	7
NEW	4	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams		1
4	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	35
5	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	22
6	7	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	28
7	8	I CAN'T STOP CIRCUS/A&I	Flux Pavilion		38
10	9	ANIMALS SPINNIN'	Martin Garrix		10
NEW	10	REVOLUTION MAD DECENT	Diplo Feat. Imanos, Faustix & Kai		1
8	11	TURN THE NIGHT UP REPUBLIC	Enrique Iglesias		7
9	12	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	34
NEW	13	BONELESS ULTRA	Steve Aoki, Chris Lake & Tujamo		1
13	14	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		23
11	15	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		19
NEW	16	LAST CHANCE ULTRA	Kaskadee & Project 46		1
12	17	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	91
15	18	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	97
14	19	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	42
21	20	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella		11
17	21	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		17
19	22	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	130
22	23	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	141
20	24	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii		2
25	25	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	53

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 3 WKS</b> BERZERK AFTERMATH/INTERSCOPE	Eminem		3
3	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		10
4	3	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		6
2	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	25
5	5	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		42
NEW	6	23 MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		1
6	7	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		7
NEW	8	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		1
7	9	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu		9
NEW	10	I DO IT DEF JAM/IDJMG	2 Chainz Feat. Drake & Lil Wayne		1
9	11	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		12
NEW	12	READY REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. Future		1
8	13	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	31
12	14	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		8
11	15	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		17
10	16	TAKE BACK THE NIGHT RCA	Justin Timberlake		10
13	17	M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. MC Eiht		9
NEW	18	HONEST A-1/FREEBANDZ/EPIC	Future		1
NEW	19	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter		1
16	20	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	55
14	21	DON'T DROP THAT THUN THUN! THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ		10
17	22	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		10
15	23	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	32
18	24	ALL OF ME G.O.O.D./COLUMBIA	John Legend		5
26	25	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan		5

REGGAE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1 4 WKS</b> TEMPERATURE VP/ATLANTIC/AG	Sean Paul	▲	193
2	2	ONE DAY JDUB/OR/EPIC	Matisyahu	●	95
3	3	BEAUTIFUL GIRLS BELUGA HEIGHTS/EPIC	Sean Kingston	▲	193
5	4	IT WASN'T ME MCA/GEFFEN/UME	Shaggy Feat. Ricardo "RikRok" Ducent		193
4	5	GET BUSY VP/ATLANTIC/AG	Sean Paul		166
6	6	MAKE IT BUN DEM BIG BEAT/OWSLA/ATLANTIC/AG	Skrillex & Damian "Jr. Gong" Marley		72
8	7	ANGEL MCA/GEFFEN/UME	Shaggy Feat. Rayvon		193
7	8	THREE LITTLE BIRDS TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
NEW	9	RED LIGHT STAMPEDE/EMI	Eddie Murphy Feat. Snoop Lion		1
9	10	RED RED WINE A&M/UME	UB40		193
10	11	ONE LOVE/PEOPLE GET READY TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
RE	12	YOU GIRL RANCH	Shaggy Feat. Ne-Yo		3
11	13	IS THIS LOVE TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
12	14	COULD YOU BE LOVED TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
14	15	BUFFALO SOLDIER TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
13	16	JAMMING TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		188
16	17	NO WOMAN NO CRY TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		193
15	18	WATCH OUT FOR THIS MAD DECENT/SECRETLY CANADIAN	Major Lazer Feat. Busy Signal, The Flexican & FS Green		17
17	19	SUNSHINE FALLEN SPARKS/THIRTY TIGERS	Matisyahu		69
22	20	GIVE IT ALL TO ME CASH MONEY/REPUBLIC	Mavado Feat. Nicki Minaj		2
23	21	KING WITHOUT A CROWN JDUB/OR/EPIC	Matisyahu		185
18	22	HOLD YOU (HOLD YUH) VP	Gyptian		183
20	23	STIR IT UP TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		152
19	24	WELCOME TO JAMROCK GHETTO YOUTHS/TUFF GONG/REPUBLIC/UMRG	Damian "Jr. Gong" Marley		193
RE	25	REDEMPTION SONG TUFF GONG/ISLAND/UME	Bob Marley And The Wailers		172



# Launch Pad

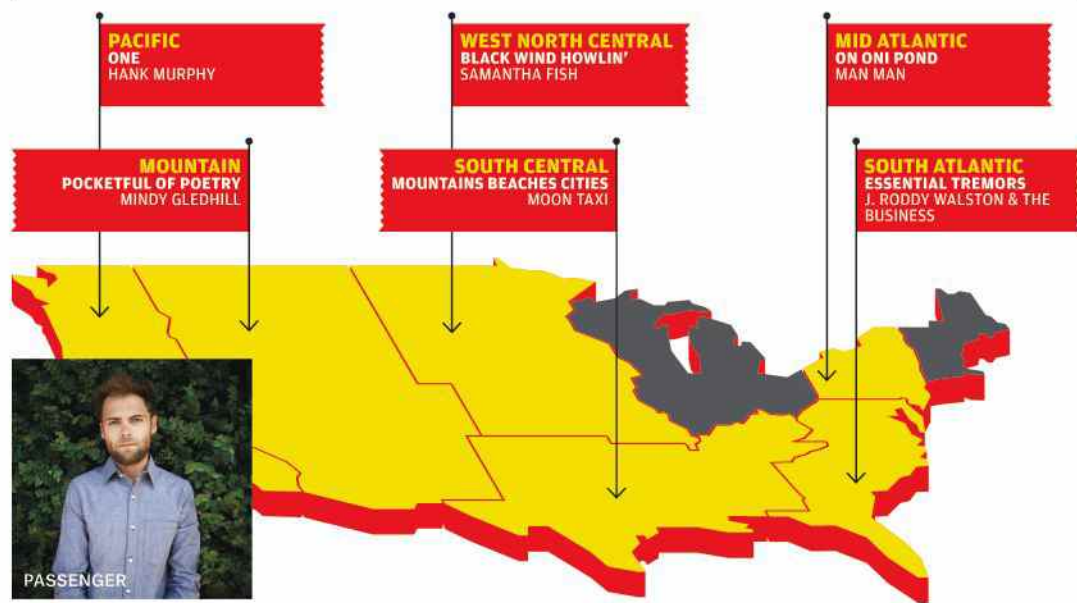
September 28  
2013  
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
	1	1	<b>#1</b> PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 / 41
		2	<b>HOT SHOT DEBUT</b> MAN MAN ANTI-EPITAPH	On Oni Pond	2 / 1
		3	NEW GEMINI SYNDROME WARNER BROS.	Lux	3 / 1
		4	NEW REDLIGHT KING HOLLYWOOD	Irons In The Fire	4 / 1
		5	NEW J RODDY WALSTON & THE BUSINESS ATO/RED	Essential Tremors	5 / 1
		6	NEW THE WHITE BUFFALO UNISON	Shadows Greys & Evil Ways	6 / 1
		7	NEW ZOMBOY NEVER SAY DIE	Reanimated (EP)	7 / 1
		8	NEW GREGORY PORTER BLUE NOTE	Liquid Spirit	8 / 1
	-	2	9 NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming	2 / 2
		10	NEW JIMMY WEBB ENTERTAINMENT ONE	Still Within The Sound Of My Voice	10 / 1
		11	NEW LONDON GRAMMAR METAL & DUST/COLUMBIA	If You Wait	11 / 1
		12	NEW TRAVIS GARLAND STEREOTYPES	Travis Garland	12 / 1
	-	6	13 AARON TVEIT BROADWAY RECORDS	The Radio In My Head: Live At 54 Below	6 / 2
		14	NEW MOON TAXI 12TH SOUTH/BMG RIGHTS MANAGEMENT	Mountains Beaches Cities	14 / 1
		15	NEW THE REVERB JUNKIE THE REVERB JUNKIE	All I Want	15 / 1
		16	RE-ENTRY THE COLOURIST REPUBLIC	Lido	16 / 2
		17	NEW MOVING MOUNTAINS TRIPLE CROWN	Moving Mountains	17 / 1
		18	NEW FIT FOR AN AUTOPSY ENTERTAINMENT ONE	Hellbound	18 / 1
15	30	19	<b>GG</b> 1 GIRL NATION REUNION	1 Girl Nation	15 / 4
		20	NEW HOLY GHOST! DFA	Dynamics	20 / 1
		21	RE-ENTRY KENDRA MORRIS WAX POETICS	Banshee	21 / 2
	-	4	22 CHELSEA WOLFE SARGENT HOUSE	Pain Is Beauty	4 / 2
		23	NEW MODERN LIFE IS WAR DEATHWISH	Fever Hunting	23 / 1
		24	NEW JESSY J SHANACHIE	Second Chances	24 / 1
		25	NEW KATATONIA KSCOPE	Dethroned & Uncrowned	25 / 1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
		26	NEW BANKS HARVEST	London (EP)	26 / 1
4	12	27	KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4 / 4
		28	NEW SOL SOL	Eyes Open (EP)	28 / 1
		29	NEW OBITS SUB POP	Bed & Bugs	29 / 1
		30	NEW HANK MURPHY HANK MURPHY	One	30 / 1
17	15	31	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 / 18
39	40	32	BEAR'S DEN COMMUNION/RED	Agape (EP)	32 / 3
27	17	33	DAWN OF MIDI THIRSTY EAR	Dysnomia	17 / 3
		34	NEW MINDY GLEDHILL CDBABY	Pocketful Of Poetry	34 / 1
24	41	35	KREWELLA KREWELLA	Play Hard (EP)	2 / 40
30	42	36	RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 / 7
		37	NEW BOBAFLEX BOBAFLEX	Charlatan's Web	37 / 1
25	29	38	THE WILD FEATHERS WARNER BROS.	The Wild Feathers	1 / 5
		39	NEW THE VILLAGE CHURCH THE VILLAGE CHURCH	Beneath The Canopy	39 / 1
16	32	40	TYPHOON ROLL CALL	White Lighter	2 / 4
	11	41	JUST SAY JESUS BEC/CAPITOL CMG	7eventh Time Down	11 / 2
	25	42	GIRL ON FIRE CENTURY MEDIA	Not Broken	25 / 2
		43	NEW FAREWELL, MY LOVE STANDBY	Gold Tattoos	43 / 1
		44	NEW BODY/HEAD MATADOR	Coming Apart	44 / 1
5	23	45	LABRINTH RCA	Beneath Your Beautiful (EP)	5 / 3
	19	46	GORGUTS SEASON OF MIST	Colored Sands	19 / 2
		47	NEW SAMANTHA FISH RUF	Black Wind Howlin'	47 / 1
12	18	48	SERENA RYDER CAPITOL	Harmony	12 / 3
		49	RE-ENTRY SOULFIRE REVOLUTION SPARROW/CAPITOL CMG	Revival	11 / 2
		50	NEW DOWN TO NOTHING REVELATION	Life On The James	50 / 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	<b>#1</b> SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood	27	
4	2	REPLAY HOLLYWOOD	Zendaya	5	
	3	23 Mike Will Made It Feat. Miley Cyrus, Wiz Khalifa & Juicy J INTERSCOPE		1	
5	4	POMPEII VIRGIN/CAPITOL	Bastille	10	
7	5	I LUV THIS SH*T DEF JAM/IDMIG	August Alsina/Trinidad James	7	
25	6	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	4	
6	7	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	7	
9	8	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	9	
10	9	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	7	
11	10	WOP STEREOTYPES	J. Dash	24	
8	11	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	9	
14	12	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	9	
15	13	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	8	
NEW	14	REFLEKTOR MERGE/CAPITOL	Arcade Fire	1	
19	15	V.S.O.P. ATLANTIC	K. Michelle	6	
22	16	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	4	
13	17	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	8	
21	18	CAROLINA STONEY CREEK	Parmalee	3	
12	19	VERSACE QUALITY CONTROL	Migos	10	
16	20	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	9	
23	21	THE ONE STREAMLINE/EPIC	Tamar Braxton	16	
NEW	22	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter	1	
NEW	23	ANIMALS SPINNIN'	Martin Garrix	1	
NEW	24	FDB GRAND HUSTLE/ATLANTIC/EONE	Young Dro	1	
RE	25	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	6	

## REGIONAL HEATSEEKERS #1 ALBUMS™



Singer/guitarist **Samantha Fish**, 24, makes her national Billboard chart debut as her second album, *Black Wind Howlin'*, bows at No. 47 on Heatseekers Albums. The independently released set also arrives at No. 7 on Blues Albums, selling 1,000 copies, according to Nielsen SoundScan. It's the follow-up to Fish's debut effort, *Runaway*, which has sold 7,000 to date. —Keith Caulfield

EAST NORTH CENTRAL		
1	GEMINI SYNDROME	LUX
2	REDLIGHT KING	IRONS IN THE FIRE
3	J RODDY WALSTON & THE BUSINESS	ESSENTIAL TREMORS
4	MAN MAN	ON ONI POND
5	PASSENGER	ALL THE LITTLE LIGHTS
6	ZOMBOY	REANIMATED (EP)
7	BOBAFLEX	CHARLATAN'S WEB
8	THE REVERB JUNKIE	ALL I WANT
9	GREGORY PORTER	LIQUID SPIRIT
10	THE WHITE BUFFALO	SHADOWS GREYS & EVIL WAYS

NORTHEAST		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	MAN MAN	ON ONI POND
3	MOVING MOUNTAINS	MOVING MOUNTAINS
4	JIMMY WEBB	STILL WITHIN THE SOUND OF MY VOICE
5	THE WHITE BUFFALO	SHADOWS GREYS & EVIL WAYS
6	AARON TVEIT	THE RADIO IN MY HEAD: LIVE AT 54 BELOW
7	THE REVERB JUNKIE	ALL I WANT
8	NORTH MISSISSIPPI ALLSTARS	WORLD BOOGIE IS COMING
9	FIT FOR AN AUTOPSY	HELLBOUND
10	ZOMBOY	REANIMATED (EP)



# Country

September 28  
2013

billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>AG</b> <b>THAT'S MY KIND OF NIGHT</b> J.STEVENS (A.GORLEY,D.DAVIDSON,C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		1	7
4	4	2	<b>NIGHT TRAIN</b> M.KNOX (N.THRAASHER,M.DULANEY)	Jason Aldean BROKEN BOW		2	15
7	5	3	<b>REDNECK CRAZY</b> J.CATINO,J.KING (J.KEAR,M.JRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	3	28
3	3	4	<b>ROUND HERE</b> J.MOI (R.CLAWSON,C.TOMPKINS,T.AKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	3	22
5	6	5	<b>IT GOES LIKE THIS</b> M.KNOX (R.AKINS,B.HAYS,LIP,J.ROBBINS)	Thomas Rhett VALORY		5	18
2	2	6	<b>CRUISE</b> J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	60
10	8	7	<b>HEY GIRL</b> D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY		7	21
6	7	8	<b>LITTLE BIT OF EVERYTHING</b> N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		6	18
13	10	9	<b>SG</b> <b>MINE WOULD BE YOU</b> S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN		9	11
17	15	10	<b>POINT AT YOU</b> J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYS,LIP)	Justin Moore VALORY		10	26
18	12	11	<b>SOUTHERN GIRL</b> B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	Tim McGraw BIG MACHINE		11	11
21	16	12	<b>AW NAW</b> J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		12	17
9	11	13	<b>CRASH MY PARTY</b> J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	2	24
11	9	14	<b>ALL OVER THE ROAD</b> C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	9	33
20	18	15	<b>PARKING LOT PARTY</b> J.STONE,L.BRICE (L.BRICE,T.AKINS,R.AKINS,L.LAIRD)	Lee Brice CURB		15	19
12	14	16	<b>RUNNIN' OUTTA MOONLIGHT</b> D.GEORGE (D.DAVIDSON,J.K.LOVELACE,A.GORLEY)	Randy Houser STONE CREEK	●	3	34
8	13	17	<b>DON'T YA</b> C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	5	32
16	20	18	<b>BOYS 'ROUND HERE</b> S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Featuring Pistol Anniés & Friends WARNER BROS./WMN	●	2	26
19	19	19	<b>WAGON WHEEL</b> F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	1	36
15	17	20	<b>I WANT CRAZY</b> D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	2	24
RE-ENTRY	21	21	<b>EASY</b> S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN		21	24
23	22	22	<b>RED</b> D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	2	30
27	24	23	<b>SUNNY AND 75</b> D.GEORGE,M.JCONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW		23	14
HOT SHOT DEBUT	24	24	<b>WE WERE US</b> N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALVIN,J.M.NITE) HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert		24	1
14	21	25	<b>SEE YOU AGAIN</b> M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDESEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	7	23
29	31	26	<b>DG</b> <b>DRUNK LAST NIGHT</b> F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		23	12
28	30	27	<b>WASTING ALL THESE TEARS</b> D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		7	15
26	26	28	<b>BRUISES</b> ESPIONAGE (P.T.MONAHAN,E.LIND,A.BJORKLUND)	Train Featuring Ashley Monroe COLUMBIA		23	20
32	28	29	<b>OUTTA MY HEAD</b> K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE		28	25
30	29	30	<b>COULD IT BE</b> C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.DODSON)	Charlie Worsham WARNER BROS./WAR		29	21
33	32	31	<b>CAROLINA</b> NV (PARMALEE,R.BEATO)	Parmalee STONE CREEK		31	22
34	34	32	<b>ALL KINDS OF KINDS</b> F.LIDDELL,C.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE		32	9
31	33	33	<b>DRINKS AFTER WORK</b> T.KEITH (N.HEMBY,L.LAIRD,B.DEAN)	Toby Keith SHOW DOG-UNIVERSAL		30	12
25	27	34	<b>WHEN I SEE THIS BAR</b> B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		25	14
40	37	35	<b>FRIDAY NIGHT</b> M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE		35	9
37	35	36	<b>DAYS OF GOLD</b> J.MOI (J.JOHNSTON,N.MASON)	Jake Owen RCA NASHVILLE		35	6
22	25	37	<b>GOODBYE TOWN</b> P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE		22	18
39	36	38	<b>CHILLIN' IT</b> J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN		36	16
43	39	39	<b>WHATEVER SHE'S GOT</b> C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE		39	12
-	44	40	<b>DON'T LET ME BE LONELY</b> D.HUFF (R.CLAWSON,C.TOMPKINS,S.BUXTON)	The Band Perry REPUBLIC NASHVILLE		40	2
42	42	41	<b>TIE IT UP</b> S.MCANALLY (S.MCANALLY,A.ARRISON,J.OSBORNE)	Kelly Clarkson 19/RCA/COLUMBIA NASHVILLE		33	8
45	41	42	<b>SEE YOU TONIGHT</b> F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY		28	17
41	40	43	<b>UP ALL NIGHT</b> B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		40	9
50	46	44	<b>RADIO</b> F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		44	3
36	38	45	<b>PLAY IT AGAIN</b> J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		36	5
48	45	46	<b>I CAN'T CHANGE THE WORLD</b> B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley ARISTA NASHVILLE		45	3
-	50	47	<b>SWEET ANNIE</b> K.STEGALL,Z.BROWN (J.PIERCE,Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH) AT ATLANTIC/SOUTHERN GROUND	Zac Brown Band ATLANTIC/SOUTHERN GROUND		47	2
RE-ENTRY	48	48	<b>THAT GIRL</b> R.RUBIN (J.NETTLES,B.WALKER)	Jennifer Nettles MERCURY		37	2
46	47	49	<b>BETTER</b> B.CHANCEY,J.STROUD,S.SMITH (C.CAMERON,D.BERG,D.BRYANT)	Maggie Rose RPM		46	11
NEW	50	50	<b>GOOD TIMES</b> NOT LISTED (NOT LISTED)	Cassadee Pope REPUBLIC NASHVILLE		50	1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	<b>#1</b> <b>1 WK</b> <b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE	Fuse		1	
1	2	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Crash My Party		6	
NEW	3	<b>SHERYL CROW</b> WARNER BROS./WMN	Feels Like Home		1	
3	4	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	41	
2	5	<b>BLAKE SHELTON</b> WARNER BROS./WMN	Based On A True Story ...		25	
4	6	<b>ALABAMA &amp; FRIENDS</b> SHOW DOG-UNIVERSAL	Alabama & Friends		3	
7	7	<b>JASON ALDEAN</b> BROKEN BOW/BMG	Night Train	▲	48	
8	8	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red	▲	47	
5	9	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	110	
6	10	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers		17	
10	11	<b>HUNTER HAYES</b> ATLANTIC/WMN	Hunter Hayes	▲	101	
19	12	<b>GG</b> <b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Golden		19	
13	13	<b>THE LACS</b> BACKROAD/AVERAGE JOES	Keep It Redneck		4	
23	14	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	Pioneer	●	24	
20	15	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Blown Away	▲	72	
15	16	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	Love Is Everything		18	
21	17	<b>BRETT ELDRIDGE</b> ATLANTIC/WMN	Bring You Back		6	
16	18	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado	▲	53	
26	19	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME	Now That's What I Call Country Volume 6		14	
18	20	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	112	
25	21	<b>TIM MCGRAW</b> BIG MACHINE/BMLG	Two Lanes Of Freedom		32	
14	22	<b>KACEY MUSGRAVES</b> MERCURY/UMGN	Same Trailer Different Park		26	
27	23	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	62	
17	24	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	28	
31	25	<b>LEE BRICE</b> CURB	Hard 2 Love		73	
9	26	<b>KENNY CHESNEY</b> BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		20	
29	27	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	98	
12	28	<b>CRAIG MORGAN</b> BLACK RIVER	The Journey (Livin Hits)		2	
28	29	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Caught In The Act: Live		23	
24	30	<b>PISTOL ANNIÉS</b> RCA NASHVILLE/SMN	Annie Up		19	
34	31	<b>CLINT BLACK</b> CRACKER BARREL	When I Said I Do		6	
32	32	<b>RANDY HOUSER</b> STONE CREEK/BMG	How Country Feels		34	
35	33	<b>ALAN JACKSON</b> ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		25	
NEW	34	<b>GEORGE JONES</b> BANDIT	Amazing Grace		1	
36	35	<b>VINCE GILL &amp; PAUL FRANKLIN</b> MCA NASHVILLE/UMGN	Bakersfield		7	
38	36	<b>EASTON CORBIN</b> MERCURY/UMGN	All Over The Road		52	
33	37	<b>KIP MOORE</b> MCA NASHVILLE/UMGN	Up All Night		73	
22	38	<b>RECKLESS KELLY</b> NO BIG DEAL	Long Night Moon		2	
11	39	<b>FRANK FOSTER</b> FRANK FOSTER	Southern Soul		2	
30	40	<b>BRAD PAISLEY</b> ARISTA NASHVILLE/SMN	Wheelhouse		23	
42	41	<b>GARY ALLAN</b> MCA NASHVILLE/UMGN	Set You Free		34	
39	42	<b>JOHNNY CASH</b> SONY MUSIC SPECIAL PRODUCTS/COLUMBIA	LIFE Unheard		5	
44	43	<b>AARON LEWIS</b> BLASTER/WMN	The Road		44	
37	44	<b>CHARLIE WORSHAM</b> WARNER BROS./WMN	Rubberband		4	
45	45	<b>SOUNDTRACK</b> Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 1: Volume 2		19	
43	46	<b>VARIOUS ARTISTS</b> NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/UME	Now That's What I Call A Country Party		19	
41	47	<b>COLT FORD</b> AVERAGE JOES	Declaration Of Independence		59	
49	48	<b>RASCAL FLATTS</b> BIG MACHINE/BMLG	Changed	●	76	
55	49	<b>JANA KRAMER</b> ELEKTRA NASHVILLE/WMN	Jana Kramer		67	
53	50	<b>SOUNDTRACK</b> Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		40	



## Crow At 'Home' On Country Chart

As Keith Urban's *Fuse* opens atop the Billboard 200 and Top Country Albums (see story, page 47), Sheryl Crow's first country album, *Feels Like Home*, becomes the second top three start this year by a solo female artist without any prior history on Top Country Albums. It pops on at No. 3 with 36,000 sold, according to Nielsen SoundScan (No. 7 on the Billboard 200). The only other female first-timer to debut in that region of the country tally this year is Kacey Musgraves, who bowed at No. 1 with *Same Trailer Different Park* (44,000) in April. During the past five years (since January 2009), the only other such artist to open that high was Lauren Alaina, whose first full-length, *Wildflower*, debuted at No. 2 two years ago. Crow's lead single, "Easy," re-enters Hot Country Songs at a new peak of No. 21. The track is her eighth overall entry on the chart.

Also noteworthy on Hot Country Songs: Justin Moore claims his first top 10 in more than two years as "Point at You" flies 15-10. His most recent appearance in the upper tier was "If Heaven Wasn't So Far Away," which topped the tally on July 23, 2011.

After joining Brooks & Dunn as the only duo/group to score three consecutive, career-opening No. 1s in the 23-year history of the Nielsen BDS-driven Country Airplay tally (on the Sept. 21 chart), Florida Georgia Line's second week atop the list with "Round Here" (see chart, page 57) matches the erstwhile duo's previously unequalled feat—among all artists—of holding three career-opening singles atop the chart for multiple weeks. —Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan  
BDS



# Rock

September 28  
2013  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	<b>#1</b> <b>3 WKS</b> <b>DG AG SG</b> <b>ROYALS</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	1	15
3	2	2	<b>SAFE AND SOUND</b> R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL	2	34
2	3	3	<b>RADIOACTIVE</b> ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	51
4	4	4	<b>SAIL</b> A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	71
5	5	5	<b>GONE, GONE, GONE</b> G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	43
7	6	6	<b>STILL INTO YOU</b> J.MELDA-JOHNSEN (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP	6	23
10	7	7	<b>LET HER GO</b> C.VALLEJO,M.ROSENBERG (M.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	7	26
9	8	8	<b>DEMONS</b> ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	7	50
12	11	9	<b>SWEATER WEATHER</b> J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood (R)EVOLVE/COLUMBIA	9	34
8	10	10	<b>HO HEY</b> R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	74
11	9	11	<b>YOUNG AND BEAUTIFUL</b> R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	21
-	13	12	<b>ATLAS</b> NOT LISTED (NOT LISTED)	Coldplay REPUBLIC	12	2
14	12	13	<b>POMPEII</b> M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	12	18
<b>HOT SHOT DEBUT</b>		14	<b>REFLEKTOR</b> NOT LISTED (NOT LISTED)	Arcade Fire MERGE/CAPITOL	14	1
13	14	15	<b>HAIL TO THE KING</b> M.ELIZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.	12	9
21	16	16	<b>TENNIS COURT</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	16	9
17	15	17	<b>OUT OF MY LEAGUE</b> T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.KING,J.KARNES,J.RUZUMNA,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC	15	21
25	20	18	<b>THE LOVE CLUB</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	18	7
-	31	19	<b>DO I WANNA KNOW?</b> J.FORD,R.ORTON (A.TURNER)	Arctic Monkeys DOMINO	19	4
18	21	20	<b>WAYS TO GO</b> R.RABIN (GROUP LOVE)	Grouplove CASABLANCA/ATLANTIC	18	14
15	19	21	<b>RED HANDS</b> T.SALTER,G.LUMINATI,WALK OFF THE EARTH (G.NICASSIO,S.BLACKWOOD,R.MARSHALL,T.SALTER)	Walk Off The Earth COLUMBIA	15	27
23	23	22	<b>HARLEM</b> J.SINCLAIR (D.BOYD,S.HANSEN,J.SINCLAIR,M.VIOLA,J.PLOCH,R.PLOCH,S.PLOCH,N.PLOCH,S.VADEN)	New Politics RCA	21	20
22	24	23	<b>THE ONE THAT GOT AWAY</b> C.PEACOCK (J.WILLIAMS,J.P.WHITE,C.PEACOCK)	The Civil Wars SENSIBILITY/COLUMBIA	16	9
24	25	24	<b>MISS JACKSON</b> B.WALKER (B.URIE,B.WALKER,J.SINCLAIR,A.SALEM,LOLO,A.GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP	11	9
20	22	25	<b>MOUNTAIN SOUND</b> J.KING (N.B.HILMARSDOTTIR,R.THORHALLSSON,A.R.HILMARSSON)	Of Monsters And Men REPUBLIC	14	52
33	32	26	<b>COME A LITTLE CLOSER</b> J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant RCA	25	5
27	27	27	<b>SUPERSOAKER</b> A.PETRAGLIA (C.FOLLOWILL,N.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL)	Kings Of Leon RCA	18	9
<b>RE-ENTRY</b>		28	<b>I GOT YOU</b> M.CALDATO, JR. (J.JOHNSON)	Jack Johnson BRUSHFIRE/REPUBLIC	11	7
42	36	29	<b>MILLION DOLLAR BILLS</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	29	5
43	39	30	<b>BRAVADO</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	30	5
<b>NEW</b>		31	<b>TEAM</b> J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Loorde LAVA/REPUBLIC	31	1
38	26	32	<b>ALIVE</b> D.SLOAN,EMPIRE OF THE SUN,P.MAYES (L.STEELE,J.LITTLE,MOREP.MAYES,J.SLOANS,BACH)	Empire Of The Sun THE SLEEPY JACKSONS/RASTRALVEP/CAPITOL	26	16
34	34	33	<b>TRYING TO BE COOL</b> PHOENIX,P.ZDAR (PHOENIX)	Phoenix LOYALTY/GLASSNOTE	31	7
-	49	34	<b>NEVER NEVER</b> NOT LISTED (NOT LISTED)	Korn PROSPECT PARK	34	4
16	29	35	<b>WILDFIRE</b> J.MAYER,D.WAS (J.MAYER)	John Mayer COLUMBIA	13	8
39	37	36	<b>ELEPHANT</b> K.PARKER (K.PARKER,J.WATSON)	Tame Impala MODULAR	36	11
<b>NEW</b>		37	<b>BATTLE BORN</b> NOT LISTED (NOT LISTED)	Five Finger Death Punch PROSPECT PARK	37	1
28	35	38	<b>THIS IS GOSPEL</b> B.WALKER (PANIC! AT THE DISCO,J.SINCLAIR)	Panic! At The Disco FUELED BY RAMEN/RRP	12	5
37	40	39	<b>HURRICANE</b> MS MR (MS MR)	MS MR CREEP CITY/COLUMBIA	35	9
19	30	40	<b>WHO YOU LOVE</b> J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA	16	4
-	17	41	<b>LOVE LIKE WAR</b> NOT LISTED (NOT LISTED)	All Time Low Featuring Vic Fuentes HOPELESS	17	2
<b>RE-ENTRY</b>		42	<b>ALONE TOGETHER</b> B.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG	29	4
-	41	43	<b>CHOCOLATE</b> M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE	41	3
35	42	44	<b>LIFT ME UP</b> K.CHURKO,FIVE FINGER DEATH PUNCH (Z.BATHORY,J.S.HAYNIE,K.GRINSTEAD,L.GREENING,K.CHURKO)	Five Finger Death Punch Featuring Rob Halford PROSPECT PARK	19	18
40	43	45	<b>HOPELESS WANDERER</b> M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE	9	14
<b>RE-ENTRY</b>		46	<b>WAIT FOR ME</b> A.PETRAGLIA (C.FOLLOWILL,N.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL)	Kings Of Leon RCA	14	5
<b>NEW</b>		47	<b>WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH?</b> J.FORD,R.ORTON (A.TURNER)	Arctic Monkeys DOMINO	47	1
<b>NEW</b>		48	<b>AFRAID</b> J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOTT,B.SAMMIS,E.HAYNIE)	The Neighbourhood (R)EVOLVE/COLUMBIA	48	1
<b>RE-ENTRY</b>		49	<b>NATIONAL ANTHEM</b> E.HAYNIE (L.DEL REY,J.PARKER,THE NEXUS)	Lana Del Rey POLYDOR/INTERSCOPE	37	13
41	44	50	<b>IF SO</b> ATLAS GENIUS (K.JEFFERY,M.JEFFERY,S.R.JEFFERY,D.SELL)	Atlas Genius WARNER BROS.	33	12

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
<b>HOT SHOT DEBUT</b>	1	<b>#1</b> <b>1 WK</b> <b>DOMINO</b> <b>ARCTIC MONKEYS</b>	AM		1	
1	2	<b>NINE INCH NAILS</b>	Hesitation Marks		2	
2	3	<b>AVENGED SEVENFOLD</b>	Hail To The King		3	
<b>NEW</b>	4	<b>RISE AGAINST</b>	Long Forgotten Songs: B-Sides & Covers 2000 - 2013		1	
3	5	<b>IMAGINE DRAGONS</b>	Night Visions	▲	54	
12	6	<b>GG</b> <b>LORDE</b>	The Love Club (EP)		3	
6	7	<b>JOHN MAYER</b>	Paradise Valley		4	
4	8	<b>BASTILLE</b>	Bad Blood		2	
7	9	<b>LANA DEL REY</b>	Born To Die	●	85	
5	10	<b>NEKO CASE</b>	Worse Things Get, The Harder I Fight...		2	
11	11	<b>FIVE FINGER DEATH PUNCH</b>	The Wrong Side Of Heaven And The Righteous Side Of Hell, Volume 1		7	
13	12	<b>THE CIVIL WARS</b>	The Civil Wars		6	
10	13	<b>SOUNDTRACK</b>	The Great Gatsby: Music From Baz Luhrmann's Film		19	
15	14	<b>MUMFORD &amp; SONS</b>	Babel	▲	51	
<b>NEW</b>	15	<b>TONIGHT ALIVE</b>	The Other Side		1	
<b>NEW</b>	16	<b>BALANCE AND COMPOSURE</b>	The Things We Think We're Missing		1	
9	17	<b>THE LUMINEERS</b>	The Lumineers	▲	76	
<b>NEW</b>	18	<b>MARK KNOPFLER</b>	Privateering		1	
29	19	<b>VAMPIRE WEEKEND</b>	Modern Vampires Of The City		18	
17	20	<b>PHILLIP PHILLIPS</b>	The World From The Side Of The Moon	●	43	
8	21	<b>THE 1975</b>	1975		2	
22	22	<b>FLEETWOOD MAC</b>	Opus Collection		2	
23	23	<b>MUMFORD &amp; SONS</b>	Sigh No More	▲	178	
16	24	<b>BOB DYLAN</b>	Another Self Portrait (1969-1971): The Bootleg Series Vol.10		3	
24	25	<b>ED SHEERAN</b>		+	66	
18	26	<b>FALL OUT BOY</b>	Save Rock And Roll		22	
14	27	<b>VOLCANO CHOIR</b>	Repave		2	
26	28	<b>SKILLET</b>	Rise		12	
40	29	<b>PS</b> <b>CAPITAL CITIES</b>	In A Tidal Wave Of Mystery		13	
28	30	<b>OF MONSTERS AND MEN</b>	My Head Is An Animal	●	76	
21	31	<b>TEDESCHI TRUCKS BAND</b>	Made Up Mind		4	
33	32	<b>THE NEIGHBOURHOOD</b>	I Love You.		20	
38	33	<b>ALT-J</b>	An Awesome Wave		39	
27	34	<b>FUN.</b>	Some Nights	▲	82	
34	35	<b>KID ROCK</b>	Rebel Soul	●	34	
<b>NEW</b>	36	<b>MINUS THE BEAR</b>	Acoustics II		1	
41	37	<b>PASSENGER</b>	All The Little Lights		7	
32	38	<b>BLACK SABBATH</b>	13		14	
37	39	<b>PARAMORE</b>	Paramore		23	
43	40	<b>HALESTORM</b>	The Strange Case Of...		48	
<b>NEW</b>	41	<b>MAN MAN</b>	On Oni Pond		1	
<b>NEW</b>	42	<b>MINISTRY</b>	From Beer To Eternity		1	
<b>NEW</b>	43	<b>BOWLING FOR SOUP</b>	Lunch, Drunk, Love.		1	
<b>NEW</b>	44	<b>GEMINI SYNDROME</b>	Lux		1	
<b>NEW</b>	45	<b>REDLIGHT KING</b>	Irons In The Fire		1	
48	46	<b>AWOLNATION</b>	Megalithic Symphony		97	
36	47	<b>LANA DEL REY</b>	Paradise (EP)		34	
<b>NEW</b>	48	<b>J RODDY WALSTON &amp; THE BUSINESS</b>	Essential Tremors		1	
31	49	<b>FRANZ FERDINAND</b>	Right Thoughts, Right Words, Right Action		3	
<b>NEW</b>	50	<b>THE WHITE BUFFALO</b>	Shadows Greys & Evil Ways		1	



## Arcade Fire Ignites

**Arcade Fire** heats up Hot Rock Songs, soaring in at No. 14 with "Reflektor." The song previews the band's fourth studio album of the same name, due Oct. 29. Its last set, *The Suburbs*, won the Grammy Award for album of the year in 2011. "Reflektor" storms onto Rock Digital Songs at No. 15 with 20,000 downloads sold, according to Nielsen SoundScan, Rock Streaming Songs at No. 22 with 653,000 U.S. streams, according to Nielsen BDS, and Rock Airplay at No. 25 with 3 million first-week audience impressions.

As it tops Hot Rock Songs for a third week, **Loorde's** "Royals" links the longest domination on the Alternative airplay chart (see page 57) by a woman credited as a lead artist. "Royals" leads the list for a sixth week, passing the five-week reign of **Alanis Morissette's** fellow breakthrough hit, "You Oughta Know," in 1995.

On Heritage Rock, **Seether** debuts at No. 23 with "Seether." No, it's not a typo: The band has remade **Veruca Salt's** 1994 No. 8 Alternative hit. The song previews the best-of *Seether: 2002-2013*, due Oct. 29. With the cover, Seether joins the likes of **Talk Talk** (1982), **Living in a Box** (1987) and the all-star **Voices That Care** (1991) as acts that have charted with eponymous songs. (If only **Michel'le**, best-known for her 1990 pop/R&B hit "No More Lies," had covered **the Beatles'** "Michelle.") —Gary Trust



# R&B/Hip-Hop

September 28  
2013  
billboard

HOT R&B/HIP-HOP SONGS™						
#	WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT. PEAK POS. WKS. ON CHART
1	1	1	1	<b>#1 15 WKS</b> <b>BLURRED LINES</b> P.L.WILLIAMS,R.THICKE	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲ 1 25
3	2	2	2	<b>HOLY GRAIL</b> T.M.SHTM,BALAND,ROC	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION	2 11
2	4	3	3	<b>SG BERZERK</b> R.RUBIN (A.NEVILLE),J.MODELISTEM,M.MATHERS,HUK,SQUERA,HOROWITZ,R.RUBIN,BROWN,CHRIS,GOST	Eminem AFTERMATH/INTERSCOPE	2 3
4	3	4	4	<b>DG AG HOLD ON, WE'RE GOING HOME</b> NINETEEN85,N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC	3 6
5	5	5	5	<b>SAME LOVE</b> R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.	3 38
6	6	6	6	<b>CAN'T HOLD US</b> R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	▲ 1 43
7	7	7	7	<b>GIVE IT 2 U</b> DR.LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER)	Robin Thicke Feat. Kendrick Lamar STAR TRAK/INTERSCOPE	7 7
12	9	8	8	<b>CROOKED SMILE</b> J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA	8 14
14	11	9	9	<b>LOVE MORE</b> FRESHMEN III (D.EVERSOLEY,H.EVERSOLEY,SPEARMAN,C.M.BROWN,E.BELLINGER,M.SIMMONDS,O.T.MARAJ)	Chris Brown Featuring Nicki Minaj RCA	9 8
9	8	10	10	<b>GAS PEDAL</b> D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY	6 9
11	10	11	11	<b>BEWARE</b> R.WANE,N.O.I.D. (S.M.ANDERSON,D.MWEIR,I.I.A.IZQUIERDO,L.AIKO,D.CARTER,OLAMBERT,B.POTTER,M.DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG	10 10
16	16	12	12	<b>TYPE OF WAY</b> L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTSAGAME	12 13
10	13	13	13	<b>THRIFT SHOP</b> R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	▲ 5 1 50
19	17	14	14	<b>RED NOSE</b> D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY	14 9
13	14	15	15	<b>POWER TRIP</b> J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲ 5 31
15	15	16	16	<b>BODY PARTY</b> MIKE WILL MADE-IT-P-NASTY (C.P.HARRIS,N.WILBURN,CASH,I.CAMERON,M.L.WILLIAMS,I.P.R.SLAUGHTER,C.MAHONE,JR.,R.TERRY)	Ciara EPIC	6 24
8	12	17	17	<b>TAKE BACK THE NIGHT</b> T.M.BALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	8 10
22	20	18	18	<b>FEDS WATCHING</b> P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG	18 13
18	18	19	19	<b>U.O.E.N.O.S.</b> NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD	5 24
17	22	20	20	<b>SUIT &amp; TIE</b> T.M.BALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,M.SIMMONDS,C.STILL)	Justin Timberlake Featuring Jay Z RCA	▲ 2 36
HOT SHOT DEBUT	21	21	21	<b>23</b> <b>MIKE WILL MADE IT FEAT. MILEY CYRUS, WIZ KHALIFA &amp; JUICY J</b> MIKE WILL MADE-IT-P-NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,T.HOMAS,C.THOMAZ,H.HOUSTON)	Interscope	21 1
20	19	22	22	<b>HEADBAND</b> DJ MUSTARD (B.R.SIMMONS, JR.),D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COX,C.GRIFFIN,M.ADAMI	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC	19 17
25	25	23	23	<b>TOM FORD</b> T.M.BALAND,J.ROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION	11 10
21	21	24	24	<b>BAD</b> T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	● 5 32
NEW	25	25	25	<b>HONEST</b> METRO BOOMIN (N.WILLBRURN,L.WAYNE,G.HILL)	Future A-1/FREEBANDZ/EPIC	25 1
32	28	26	26	<b>I LUV THIS SH*T</b> KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG	26 7
24	24	27	27	<b>DON'T DROP THAT THUN THUN!</b> T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FINATTICZ THE FINATTICZ/KNOCKOUT/EONE	10 10
23	23	28	28	<b>TAPOUT</b> DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER)	Rich Gang YOUNG MONEY/CASH MONEY/REPUBLIC	10 20
NEW	29	29	29	<b>WU-TANG FOREVER</b> K.SHEBIB (D.ALDROSS),G.HAWA,PALMAN,SHEBIB,ROSE,COLESE,OGGSL,HAWKINS,HUNTER,C.WOODS,M.BROOKLINDI,KOOLTESCH	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	29 1
30	26	30	30	<b>BOUNCE IT</b> DR.LUKE,CIRKUT,BABY E (L.HOUSTON,AKINTIMEHIN,L.GOTTWALD,J.KASHER,HINDUN,ELDOWER,H.WALTER)	Juicy J Featuring Wale And Trey Songz XEMOS-AGE/COLUMBIA	26 8
NEW	31	31	31	<b>I DO IT</b> NOT LISTED (NOT LISTED)	2 Chainz Featuring Drake & Lil Wayne DEF JAM/IDJMG	31 1
26	27	32	32	<b>AIN'T WORRIED ABOUT NOTHING</b> RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOUDY II,K.K.HARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE	18 17
39	34	33	33	<b>V.S.O.P.</b> POP,OKWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL)	K. Michelle ATLANTIC	33 7
28	29	34	34	<b>F*CK WITH ME YOU KNOW GOT IT</b> BOI-IDA,VINYLYZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION	24 10
33	33	35	35	<b>ACT RIGHT</b> P.L.D (M.MIMS,PY,RODRIGUEZ,J.WJENKINS,K.D.R.JACKSON,C.WALLACE,D.S.HARVEY,R.TROUTMAN)	Yo Gotti Featuring Jeezy & YG COCAINE MULEZ/EPIC	33 8
31	32	36	36	<b>VERSACE</b> ZAYTOVEN (O.MARSHALL,K.BALL,K.CEPHUS)	Migos QUALITY CONTROL	31 9
NEW	37	37	37	<b>READY</b> NOT LISTED (NOT LISTED)	B.o.B Featuring Future REBELROCK/GRAND HUSTLE/ATLANTIC	37 1
43	31	38	38	<b>M.A.A.D CITY</b> SOUNWAVE,THC (K.DUCKWORTH,M.SPEARS,R.RIERA,A.MORGAN,A.TAYLOR)	Kendrick Lamar Featuring MC Eht TOP DAWG/AFTERMATH/INTERSCOPE	24 13
-	50	39	39	<b>WHITE WALLS</b> NOT LISTED (NOT LISTED)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADA	39 2
42	38	40	40	<b>THE ONE</b> KE ON THE TRACK (C.WARD,S.L.JONES,T.BRAXTON,L.A.DANIELS,I.MTJMS,S.COMBS,J.C.OLIVER,C.WALLACE,K.MERONDI)	Tamar Braxton STREAMLINE/EPIC	34 17
NEW	41	41	41	<b>IT WON'T STOP</b> NOT LISTED (NOT LISTED)	Sevyn Streeter CBE/ATLANTIC	41 1
38	36	42	42	<b>WITHOUT ME</b> H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA	26 18
-	41	43	43	<b>FDB</b> NOT LISTED (NOT LISTED)	Young Dro GRAND HUSTLE/ATLANTIC/EONE	41 2
41	37	44	44	<b>WORK</b> CHINZA,FLY BEATS (D.BROWN,S.PUGH,R.MAYERS,N.WILLIAMS,K.K.HARBOUCH,M.HANLEY)	A\$AP Ferg A\$AP WORLDWIDE/POLO GROUNDS/RCA	30 17
44	30	45	45	<b>ALL OF ME</b> D.TOZER,J.LEGEND (J.STEPHEN,S.T.GAD)	John Legend G.O.O.D./COLUMBIA	30 3
36	39	46	46	<b>#BEAUTIFUL</b> MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG	▲ 3 20
40	40	47	47	<b>SHABBA</b> SNUGSWORTH (D.BROWN,C.SAMUEL,M.WASHINGTON,R.MAYERS,H.G.LEWIS)	A\$AP Ferg Featuring A\$AP Rocky A\$AP WORLDWIDE/POLO GROUNDS/RCA	40 6
50	47	48	48	<b>COLLARD GREENS</b> THC (A.MORGAN,R.RIERA,Q.M.HANLEY,K.DUCKWORTH)	Schoolboy Q Feat. Kendrick Lamar TOP DAWG/INTERSCOPE	47 5
49	46	49	49	<b>LEVELS</b> CARDO (R.R.WILLIAMS,R.LATOUR,L.DOZIER)	Meek Mill MAYBACH/ATLANTIC	43 4
47	42	50	50	<b>I'M OUT</b> ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC	13 11

TOP R&B/HIP-HOP ALBUMS™						
#	WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT. PEAK POS. WKS. ON CHART
1	1	1	1	<b>#1 1WK</b> <b>THE WEEKND</b> XO/REPUBLIC	Kiss Land	1
NEW	2	2	2	<b>2 CHAINZ</b> DEF JAM/IDJMG	B.O.A.T.S. II #METIME	1
NEW	3	3	3	<b>JANELLE MONAE</b> BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady	1
1	4	4	4	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War	2
2	5	5	5	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future	2
NEW	6	6	6	<b>EARTH, WIND &amp; FIRE</b> ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever	1
4	7	7	7	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines	8
3	8	8	8	<b>JAHEIM</b> ATLANTIC	Appreciation Day	2
7	9	9	9	<b>JAY Z</b> ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲ 10
6	10	10	10	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy	3
8	11	11	11	<b>TGT</b> ATLANTIC/AG	Three Kings	4
11	12	12	12	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	● 49
5	13	13	13	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	▲ 27
10	14	14	14	<b>BIG SEAN</b> G.O.O.D./DEF JAM/IDJMG	Hall Of Fame	3
12	15	15	15	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul	5
9	16	16	16	<b>RAHEEM DEVAUGHN</b> MASS APPEAL	A Place Called Love Land	2
13	17	17	17	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲ 47
14	18	18	18	<b>J. COLE</b> ROC NATION/COLUMBIA	Born Sinner	13
34	19	19	19	<b>GG THE WEEKND</b> XO/REPUBLIC	Trilogy	▲ 44
15	20	20	20	<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	● 13
16	21	21	21	<b>GOODIE MOB</b> ALLIANCE	Age Against The Machine	3
22	22	22	22	<b>TECH N9NE</b> STRANGE/RBC	Something Else	7
17	23	23	23	<b>A\$AP FERG</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord	4
19	24	24	24	<b>WALE</b> MAYBACH/ATLANTIC/AG	The Gifted	12
18	25	25	25	<b>EARL SWEATSHIRT</b> TAN CRESSIDA/COLUMBIA	Doris	4
21	26	26	26	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	● 25
27	27	27	27	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	▲ 43
26	28	28	28	<b>KELLY ROWLAND</b> REPUBLIC	Talk A Good Game	13
20	29	29	29	<b>CIARA</b> EPIC	Ciara	10
29	30	30	30	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	35
25	31	31	31	<b>MAC MILLER</b> ROSTRUM	Watching Movies With The Sound Off	13
24	32	32	32	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	50
NEW	33	33	33	<b>SEAN KINGSTON</b> BELUGA HEIGHTS/EPIC	Back 2 Life	1
30	34	34	34	<b>JOE</b> 563/MASSENBURG	Doubleback: Evolution Of R&B	11
23	35	35	35	<b>FANTASIA</b> 19/RCA	Side Effects Of You	21
33	36	36	36	<b>VARIOUS ARTISTS</b> PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's	16
36	37	37	37	<b>EMELI SANDE</b> CAPITOL	Our Version Of Events	67
31	38	38	38	<b>VARIOUS ARTISTS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	8
35	39	39	39	<b>CHRISSETTE MICHELE</b> MOTOWN/IDJMG	Better	14
NEW	40	40	40	<b>TRAVIS GARLAND</b> STEREOTYPES	Travis Garland	1
37	41	41	41	<b>AUGUST ALSINA</b> ISLAND/IDJMG	Downtown: Life Under The Gun (EP)	4
41	42	42	42	<b>ACE HOOD</b> WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations	9
39	43	43	43	<b>INDIA.ARIE</b> SONG BIRD/MOTOWN/IDJMG	SongVersation	12
28	44	44	44	<b>2 CHAINZ</b> DEF JAM/IDJMG	Based On A T.R.U. Story	● 57
43	45	45	45	<b>FRENCH MONTANA</b> COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French	17
32	46	46	46	<b>ALICIA KEYS</b> RCA	Girl On Fire	● 43
38	47	47	47	<b>KID CUDI</b> REPUBLIC	Indicud	22
45	48	48	48	<b>TYGA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California	23
RE	49	49	49	<b>KENDRA MORRIS</b> WAX POETICS	Banshee	2
47	50	50	50	<b>CHARLIE WILSON</b> P MUSIC/RCA	Love, Charlie	33



## Record Week For Thicke, Brown

With a 15th week atop Hot R&B/Hip-Hop Songs, **Robin Thicke's "Blurred Lines"** (featuring **T.I.** and **Pharrell**) ties the Nielsen-era record for the chart's longest No. 1 run. Since the chart migrated to monitored airplay by BDS and SoundScan sales data in December 1992, only **Mary J. Blige's** "Be Without You" has claimed such a lengthy stay at the top. The path "Lines" took to sole possession of the record will be challenged next issue by **Jay Z's** "Holy Grail"—which has spent six of its 11 chart weeks at No. 2—and **Eminem's** surging "Berzerk" (4-3).

**Chris Brown** (above) also moves up a Nielsen-era ranking as "Love More," featuring **Nicki Minaj**, skips 11-9 to become his 26th top 10 on the list. In terms of singers, only **R. Kelly** leads Brown, with 32 top-tier hits since 1992. Among all acts, **Lil Wayne** leads with 37. Digitally, "Love More" rose 9% to 26,000 downloads, its best sales week since its debut figure of 57,000 last month. The cut reached 2.75 million listeners (a 12% lift) across 166 stations in the Sept. 11-17 tracking week.

Below is a breakdown of the singers (non-rappers) with the most top 10s on Hot R&B/Hip-Hop Songs in the Nielsen era (December 1992 to present).

—Rauli Ramirez



SALES DATA COMPILED BY

nirson

SoundScan

DATA COMPILED BY

nirson

BDS

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

BROWN: COURTESY OF RCA RECORDS



# September 28 2013

# R&B/Rap

## billboard

R&B SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>BLURRED LINES</b> P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲	1	25
2	2	2	<b>HOLD ON, WE'RE GOING HOME</b>	Drake Feat. Majid Jordan NINETEEN85,N.SHEBIB (A.GRAHAM)		2	6
3	3	3	<b>GIVE IT 2 U</b>	Robin Thicke Featuring Kendrick Lamar DR.,LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER) STAR TRAK/INTERSCOPE		3	10
5	4	4	<b>LOVE MORE</b>	Chris Brown Featuring Nicki Minaj FRESHM3N III (D.EVERSOLEY,H.EVERSOLEY,S.PEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONS,O.T.MARAJ) RCA		4	8
6	6	5	<b>BODY PARTY</b>	Ciara MIKE WILL MADE-IT,P-NASTY (C.P.HARRIS,N.WILBURN,CASH,J.CAMERON,M.L.WILLIAMS,II,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY) EPIC		2	25
4	5	6	<b>TAKE BACK THE NIGHT</b>	Justin Timberlake TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTILERY II) RCA		3	10
7	7	7	<b>SUIT &amp; TIE</b>	Justin Timberlake Featuring Jay Z TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTILERY II,STUART,WILSON,C.STILL) RCA	▲	1	36
8	8	8	<b>I LUV THIS SH*T</b>	August Alsina/Trinidad James KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS) DEF JAM/IDJMG		8	15
12	10	9	<b>V.S.O.P.</b>	K. Michelle POP,DAKWUD (P.PRENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL) ATLANTIC		9	11
13	12	10	<b>THE ONE</b>	Tamar Braxton KE ON THE TRACK (C.WARD,S.L.JONES,BRAXTON,L.A.DANIELS,MTIMES,C.COMBS,J.COULVER,C.WALLACE,K.MERONDU) STREAMLINE/EPIC		10	19
24	21	11	<b>IT WON'T STOP</b>	Sevyn Streeter NOT LISTED (NOT LISTED)		11	3
11	11	12	<b>WITHOUT ME</b>	Fantasia Feat. Kelly Rowland & Missy Elliott H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT)		9	19
RE-ENTRY		13	<b>LIVE FOR</b>	The Weeknd Featuring Drake NOT LISTED (NOT LISTED)		13	3
14	9	14	<b>ALL OF ME</b>	John Legend D.TOZER,J.LEGEND (J.STEPHEN,S.T.GAD)		9	5
10	13	15	<b>#BEAUTIFUL</b>	Mariah Carey Featuring Miguel MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS) ISLAND/IDJMG	▲	2	20
15	14	16	<b>I'M OUT</b>	Ciara Featuring Nicki Minaj ROCK CITY,THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS) EPIC		4	11
18	18	17	<b>FIRE WE MAKE</b>	Alicia Keys Duet With Maxwell ALICIA KEYS,POP,DAKWUD (ALICIA KEYS,A.WANSEL,W.FELDER,G.CLARK, JR.) RCA		11	24
16	15	18	<b>DON'T THINK THEY KNOW</b>	Chris Brown Feat. Aaliyah MEL,MUS (M.HOUGH II,R.WOUTER,M.N.SIMMONS,B.BUSH,J.WALKER,J.D.BUCK,T.KELLEY,B.H.ROBINSON) RCA		9	13
19	16	19	<b>AGE AIN'T A FACTOR</b>	Jaheim COZ,J.HOAGLAND,BAQSMURPH (S.ELLERBY,J.HOAGLAND,B.MUHAMMAD,D.WIGHTHE ISLEY BROS.) ATLANTIC		16	15
17	17	20	<b>SOMEBODY ELSE</b>	Mario Featuring Nicki Minaj POLOW DA DON,W.TYLER (J.JONES,J.BETHEA,W.TYLER,M.BARRETT,C.MCWILLIAMS,O.T.MARAJ,M.E.SMITH) RCA		12	16
21	20	21	<b>A COUPLE OF FOREVERS</b>	Christette Michele POP,DAKWUD (A.WANSEL,K.GAMBLE,L.A.HUFF,C.M.PAYNE,W.FELDER) MOTOWN/IDJMG		16	13
23	23	22	<b>MY STORY</b>	R. Kelly Featuring 2 Chainz NINETEEN85,KELLY (T.EPPS,R.S.KELLY,P.JEFFERIES) RCA		18	4
20	19	23	<b>BEST OF ME</b>	Anthony Hamilton J.MOZEE (A.HAMILTON,J.MOZEE) MISTER'S MUSIC/RCA		16	23
NEW		24	<b>MY KIND OF LOVE</b>	Emeli Sande E.HAYNIE (E.SANDE,E.HAYNIE) CAPITOL		24	1
NEW		25	<b>UP DOWN (DO THIS ALL DAY)</b>	T-Pain Featuring B.o.B DJ MUSTARD (T.PAIN,D.MCFARLANE,M.ADAM,J.COHEN,B.R.SIMMONS) KONVICT/NAPPY BOY/RCA		25	1

RAP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	<b>#1</b> <b>HOLY GRAIL</b> T.MASK,TIMBALAND,J.ROC (S.C.CARTER,J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTILERY II,STUART,WILSON,C.STILL) RCA-FELLA/ROC NATION	Jay Z Featuring Justin Timberlake		1	10
1	2	2	<b>BERZERK</b>	Eminem R.RUBIN (A.NEVILLE),MODELISTE,M.MATHEWS III,W.SQUER,A.HOROWITZ,R.RUBIN,BROWN,CRISS,GIST) AFTERMATH/INTERSCOPE		1	3
3	3	3	<b>SAME LOVE</b>	Macklemore & Ryan Lewis Feat. Mary Lambert R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.		2	20
4	4	4	<b>CAN'T HOLD US</b>	Macklemore & Ryan Lewis Feat. Ray Dalton R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/WARNER BROS.	▲	1	32
8	6	5	<b>CROOKED SMILE</b>	J. Cole Featuring TLC J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD) ROC NATION/COLUMBIA		5	13
5	5	6	<b>GAS PEDAL</b>	Sage The Gemini Featuring IamSu D.WOODS (D.WOODS,S.A.WILLIAMS) BLACK MONEY		4	8
7	7	7	<b>BEWARE</b>	Big Sean Feat. Lil Wayne & Jhene Aiko KEY WANE,NO I.D. (S.M.ANDERSON,D.MWEIR II,A.J.QUERIDO,LAIKO,D.CARTER,D.LAMBERT,B.POTTER,J.DEAN) G.O.O.D./DEF JAM/IDJMG		7	7
10	10	8	<b>TYPE OF WAY</b>	Rich Homie Quan L.CARTER (D.LAMAR) RICH HOMIEZ/THINKTSAGAME		8	7
6	8	9	<b>THRIFT SHOP</b>	Macklemore & Ryan Lewis Feat. Wanz R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/WARNER BROS.	▲	1	50
12	11	10	<b>RED NOSE</b>	Sage The Gemini D.WOODS (D.WOODS) BLACK MONEY		10	9
9	9	11	<b>POWER TRIP</b>	J. Cole Featuring Miguel J.L.COLE (J.COLE,H.LAWS) ROC NATION/COLUMBIA	▲	3	31
15	14	12	<b>FEDS WATCHING</b>	2 Chainz Featuring Pharrell P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS) DEF JAM/IDJMG		12	11
11	12	13	<b>U.O.E.N.O.</b>	Rocko Featuring Future & Rick Ross NOT LISTED (NOT LISTED) ROCKY ROAD		4	23
NEW		14	<b>23</b>	Mike Will Made It Feat. Miley Cyrus, Wiz Khalifa & Juicy J MIKE WILL MADE-IT,P-NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,C.THOMAZ,J.HOUSTON) INTERSCOPE		14	1
13	13	15	<b>HEADBAND</b>	B.o.B Featuring 2 Chainz DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COULC,GRIFIN,M.ADAM) REBEL/ROC/GRAND HUSTLE/ATLANTIC		13	14
18	18	16	<b>TOM FORD</b>	Jay Z TIMBALAND,J.ROC (S.C.CARTER,T.V.MOSLEY,J.HARMON) RCA-FELLA/ROC NATION		8	10
14	15	17	<b>BAD</b>	Wale Featuring Tiara Thomas Or Rihanna T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS) MAYBACH/ATLANTIC	●	3	30
NEW		18	<b>HONEST</b>	Future METRO BOOMIN,DJ SPINZ (N.WILBURN,L.WAYNE,G.HILL) A-1/FREEBANDZ/EPIC		18	1
17	17	19	<b>DON'T DROP THAT THUN THUN!</b>	The FINATTiCZ T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS) THE FINATTI/CZ/KNOCKOUT/EONE		7	10
16	16	20	<b>TAPOUT</b>	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER) YOUNG MONEY/CASH MONEY/REPUBLIC		8	19
NEW		21	<b>WU-TANG FOREVER</b>	Drake N.SHEBIB (B.R.SIMMONS,J.GRAHAM,A.PULMAN,N.SHEBIB,J.ROSE,C.COLES,R.DIGGS,L.HANNIN,J.HUNTER,C.WOODS,M.BIRKENLIND,KOODLESQSH) YOUNG MONEY/CASH MONEY/REPUBLIC		21	1
24	19	22	<b>BOUNCE IT</b>	Juicy J Featuring Wale And Trey Songz DR.,LUKE,CIRKUT,BABY E (J.HOUSTON,O.AKINTIMEHIN,L.GOTTWALD,J.KASHER HINDLIN,L.LOWERY,H.WALTER) KEMOSABE/COLUMBIA		19	4
NEW		23	<b>I DO IT</b>	2 Chainz Featuring Drake & Lil Wayne D.RICH (T.EPPS,A.GRAHAM,D.CASTER,D.RICHARDSON,I.FENTZ,G.ARIILLO,O.REDDING) DEF JAM/IDJMG		23	1
19	20	24	<b>AIN'T WORRIED ABOUT NOTHING</b>	French Montana RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GUDY II,K.KHARBOUCH) COKE BOYS/BAD BOY/INTERSCOPE		14	15
22	21	25	<b>F*CKWITHMEYOUKNOWIGOTIT</b>	Jay Z Feat. Rick Ross BOH-IDA,VINYLZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II) RCA-FELLA/ROC NATION		18	10

R&B ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
NEW	1	<b>#1</b> <b>THE WEEKND</b> XO/REPUBLIC	Kiss Land		1	
NEW	2	<b>JANELLE MONAÉ</b> BAD BOY/WONDALAND/ATLANTIC/AG	The Electric Lady		1	
1	3	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War		2	
2	4	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future		2	
NEW	5	<b>EARTH, WIND &amp; FIRE</b> ALL WAYS GONE TOURING/LEGACY	Now, Then & Forever		1	
4	6	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines		7	
3	7	<b>JAHEIM</b> ATLANTIC	Appreciation Day		2	
6	8	<b>TGT</b> ATLANTIC/AG	Three Kings		4	
5	9	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	▲	26	
8	10	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul		5	
7	11	<b>RAHEEM DEVAUGHN</b> MASS APPEAL	A Place Called Love Land		2	
17	12	<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	▲	36	
13	13	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	▲	36	
12	14	<b>KELLY ROWLAND</b> REPUBLIC	Talk A Good Game		13	
9	15	<b>CIARA</b> EPIC	Ciara		10	
11	16	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		36	
NEW	17	<b>SEAN KINGSTON</b> BELUGA HEIGHTS/EPIC	Back 2 Life		1	
14	18	<b>JOE</b> 563/MASSENBURG	Doubleback: Evolution Of R&B		11	
10	19	<b>FANTASIA</b> 19/RCA	Side Effects Of You		21	
16	20	<b>VARIOUS ARTISTS</b> PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		14	
19	21	<b>EMELI SANDE</b> CAPITOL	Our Version Of Events		36	
18	22	<b>CHRISTETTE MICHELE</b> MOTOWN/IDJMG	Better		14	
NEW	23	<b>TRAVIS GARLAND</b> STEREOTYPES	Travis Garland		1	
20	24	<b>AUGUST ALSINA</b> ISLAND/IDJMG	Downtown: Life Under The Gun (EP)		4	
21	25	<b>INDIA.ARIE</b> SONG BIRD/MOTOWN/IDJMG	SongVersation		12	

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
NEW	1	<b>#1</b> <b>2 CHAINZ</b> DEF JAM/IDJMG	B.O.A.T.S. II #METIME		1	
2	2	<b>JAY Z</b> ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	10	
1	3	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy		3	
4	4	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	●	49	
3	5	<b>BIG SEAN</b> G.O.O.D./DEF JAM/IDJMG	Hall Of Fame		3	
NEW	6	<b>DEREK MINOR</b> REACH	Minorville		1	
5	7	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	47	
6	8	<b>J. COLE</b> ROC NATION/COLUMBIA	Born Sinner		13	
7	9	<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	13	
9	10	<b>THE LACS</b> BACKROAD/AVERAGE JOES	Keep It Redneck		4	
8	11	<b>GOODIE MOB</b> ALLIANCE	Age Against The Machine		3	
14	12	<b>TECH N9NE</b> STRANGE/RBC	Something Else		7	
10	13	<b>A\$AP FERG</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord		4	
12	14	<b>WALE</b> MAYBACH/ATLANTIC/AG	The Gifted		12	
11	15	<b>EARL SWEATSHIRT</b> TAN CRESSIDA/COLUMBIA	Doris		4	
13	16	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	●	25	
17	17	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		35	
15	18	<b>MAC MILLER</b> ROSTRUM	Watching Movies With The Sound Off		13	
18	19	<b>VARIOUS ARTISTS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		8	
25	20	<b>ACE HOOD</b> WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		9	
16	21	<b>2 CHAINZ</b> DEF JAM/IDJMG	Based On A T.R.U. Story	●	57	
RE	22	<b>FRENCH MONTANA</b> COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		16	
20	23	<b>TWIZTID</b> TWIZTID	A New Nightmare		3	
22	24	<b>KID CUDI</b> REPUBLIC	Indicud		22	
RE	25	<b>TYGA</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		22	

## Weeknd Officially Arrives

Toronto singer **the Weeknd** (below) posts his first studio release, *Kiss Land*, atop Top R&B/Hip-Hop Albums with 95,000 copies, according to Nielsen SoundScan. It's his second No. 1 following his *Trilogy* compilation, which opened at No. 1 on Dec. 1, 2012 (86,000). (*Trilogy* compiles his three earlier-released mixtapes *House of Balloons*, *Thursday* and *Echoes of Silence*.)

On R&B Albums, where *Kiss Land* also starts at No. 1, its first-week sales mark the fourth-biggest opening on the list this year behind **Justin Timberlake's** *The 20/20 Experience* (968,000), **Robin Thicke's** *Blurred Lines* (177,000) and **Tamar Braxton's** *Love and War* (114,000).

**Janelle Monáe** notches her biggest sales week ever as *The Electric Lady* moves 47,000 units for a No. 2 debut on R&B Albums. Her previous best was 21,000, achieved by *The Archandroid: Suites II and III* in its debut week of June 5, 2010. The current set's lead single, "Q.U.E.E.N." (featuring **Erykah Badu**), debuted and peaked at No. 47 on Hot R&B/Hip-Hop Songs in May while current single "Primitime" (with **Miguel**) is gaining traction at adult R&B radio.

On Rap Albums, **2 Chainz** posts his second chart-topper as *B.O.A.T.S. II #METIME* opens with 63,000 copies. In comparison, debut *Based on a T.R.U. Story* entered atop the chart with 147,000 last September. The latter album owes its stronger opening in part to the success of single "No Lie" (featuring **Drake**), which was in the middle of a five-week run at No. 1 on Hot R&B/Hip-Hop Songs when the album debuted. "Feds Watching," the **Pharrell**-assisted first single off *#METIME*, however, reaches a new peak of No. 18.

—Raully Ramirez





HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
4	4	1	<b>#1</b> <b>DG SG</b> PROPUESTA INDECENTE A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	1	8
1	1	2	DARTE UN BESO G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN	1	9
3	3	3	VIVIR MI VIDA M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJJI,AJ.JUNIOR,A.PAPACONSTANTINO,I.B.DIJPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN	1	21
2	2	4	LOCO A.SANTOS,C.PAUCAR (E.M.IGLESIAS,D.BUENO)	Enrique Iglesias Featuring Romeo Santos REPUBLIC/UMLE	2	4
6	5	5	EL RUIDO DE TUS ZAPATOS F.CAMACHO TIRADO (I.CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	2	16
15	8	6	<b>AG</b> BAILAR CONTIGO A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN	6	13
5	6	7	HOY TENGO GANAS DE TI P.RAMONE (J.M.GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATINO/UMLE	5	14
7	7	8	LIMBO F.SALDANA,G.RIVERA,J.RIVERA (R.AYALA,E.PALACIOS,G.RIVERA,J.RIVERA TAPIA,F.SALDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN	1	48
10	9	9	MI NINA TRAVIESA A.DEL VILLAR (H.PALENCIA CISNEROS,FERRA)	Luis Coronel DEL/SONY MUSIC LATIN	7	15
8	10	10	HABLE DE TI NOT LISTED (NOT LISTED)	Yandel Y/SUMMA	7	14
9	12	11	MI RAZON DE SER F.CAMACHO TIRADO (H.PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	9	17
11	16	12	NI QUE ESTUVIERAS TAN BUENA J.TIRADO GASTANEDA (E.MUNOZ)	Calibre 50 DISA/UMLE	11	9
14	13	13	ME GUSTAS MUCHO CODIGO FN (J.CUEN)	Codigo FN FONOVI/UMLE	11	14
20	21	14	MI ULTIMO DESEO M.FIGUEROA (R.E.CASTELLANOS)	Banda Los Recoditos DISA/UMLE	14	9
13	15	15	YO TE LO DIJE NOT LISTED (J.A.OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE	13	11
12	14	16	ME ENAMORE R.TAPIA (R.TAPIA)	Roberto Tapia FONOVI/UMLE	12	11
18	17	17	CARNAVAL TITO EL BAMBINO (L.A.DIAZ)	Tito "El Bambino" ON FIRE/SIENTE	17	8
19	19	18	Y TE VAS J.TIRADO GASTANEDA (E.MUNOZ,P.AROCHA)	Banda Carnaval DISA/UMLE	2	29
29	11	19	MI BELLO ANGEL J.SERRANO MONTOYA (A.SIERRA)	Los Primos MX ASL/DISA/UMLE	11	9
22	20	20	LA PREGUNTA A.LOZADA ALGAIN (J.D.ALVAREZ,A.LOZADA ALGARIN,N.DIAZ)	J Alvarez NELFLO	5	45
17	22	21	LA FORAY FAY J.ALVAREZ (C.ESTRADA)	Julion Alvarez y Su Norteno Banda FONOVI/UMLE	10	15
16	18	22	ZUMBA ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ,R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE	2	46
21	23	23	DAMASO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	2	30
27	24	24	SIN TI D.ESQUIVEL,CHINO & NACHO (J.A.MIRANDA PEREZ,M.I.MENDOZA DONATTI)	Chino & Nacho MACHETE/UMLE	18	20
30	27	25	LA NOCHE DE LOS 2 DADDY YANKEE (R.AYALA,A.RAYO GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE	19	13
32	30	26	MUCHACHO DE CAMPO J.A.GAXIOLA,M.GAXIOLA (P.SOLANO)	Voz de Mando DISA/UMLE	26	10
31	34	27	MUCHAS GRACIAS A.VALDES (M.ALANIS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	27	9
25	29	28	EL BUENO Y EL MALO A.VALDEZ (A.VALDEZ OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS	24	16
24	26	29	REHABILITADO M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes de Tijuana FONOVI/UMLE	12	17
34	28	30	MANANA VOY A CONQUISTARLA G.ORTIZ (J.CHAIREZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	28	7
33	31	31	ME INTERESAS GERENCIA 360 (L. LUNA)	Noel Torres GERENCIA360	31	6
26	25	32	BE MY BABY S.GEORGE (J.BARRY,E.GREENWICH,P.SPECTOR)	Leslie Grace TOP STOP	8	13
-	40	33	VAS A LLORAR POR MI NOT LISTED (NOT LISTED)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE	33	2
35	32	34	ANDO POR LAS NUBES V.M.RUIZ (V.M.RUIZ)	Victor Manuelle KIYAVI/SONY MUSIC LATIN	30	8
36	35	35	TRES SEMANAS M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis HABARI/UNIVERSAL MUSIC LATINO/UMLE	35	6
40	37	36	CUANDO ESTAS DE BUENAS NOT LISTED (NOT LISTED)	Pesado DISA/UMLE	36	4
28	33	37	I LOVE IT D.JULCA,J.JULCA (J.CANELA,D.JULCA,J.JULCA)	Jencarlos Canela UNIVERSAL MUSIC LATINO/UMLE	28	9
46	39	38	SO WHAT LA FEEL GOOD SOCIETY,P.LAWRENCE,S.LAWRENCE,SIE7E (D.RODRIGUEZ LABOULT)	Sie7e WARNER LATINA	38	6
41	38	39	BUEN PERDEDOR NOT LISTED (NOT LISTED)	La Maquinaria Nortena AZTECA	38	4
HOT SHOT DEBUT		40	EL REY NOT LISTED (NOT LISTED)	Vicente Fernandez SONY MUSIC LATIN	40	1
45	46	41	SIN TI A.CASTRO (A. MUSICALES,SAMO,A.CASTRO,E. BARRERA)	Samo SONY MUSIC LATIN	41	4
39	44	42	ZAPATITO ROTO HAZE (O.J.VALLE,E.ROSA CINTRON,T.CALDERON,E.F.VAZQUEZ)	Plan B Featuring Tego Calderon PINA	30	12
NEW		43	FEELING HOT NOT LISTED (NOT LISTED)	Don Omar MACHETE/UMLE	43	1
42	41	44	MAL DE AMORES J.MAGAN (J.M.MAGAN,A.SARASA)	Juan Magan MACHETE/UMLE	40	6
44	49	45	BORRACHO DE AMOR LOS BUITRES DE CULIACAN SINALOA (N.HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN	35	19
38	36	46	A MI ME PASA IGUAL NOT LISTED (NOT LISTED)	Los Elegidos ANA BARBARA	34	12
NEW		47	TONTO NOT LISTED (NOT LISTED)	Rio Roma SONY MUSIC LATIN	47	1
RE-ENTRY		48	#FIEBREDEAMOR G.NORIEGA (R.ESPARZA-RUIZ,P.CAPO)	Pedro Capo SONY MUSIC LATIN	48	2
48	47	49	UN VIEJO AMOR V. WALL (A. ESPARZA OTERO)	N'Klabe NULIFE/SONY MUSIC LATIN	47	3
NEW		50	NO TENGO DINERO NOT LISTED (NOT LISTED)	MAFFIO SPANGLISH GLOBAL	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	<b>#1</b> <b>3 WKS</b> ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	3	3	
2	2	MARC ANTHONY SONY MUSIC LATIN	3.0	9	9	
HOT SHOT DEBUT	3	VOZ DE MANDO DISA	Los Mejores Corridos De	1	1	
3	4	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	6	6	
4	5	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas	4	4	
5	6	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	12	12	
6	7	ROBERTO TAPIA FONOVI/UMLE	Lo Mejor de Roberto Tapia	9	9	
8	8	<b>GG</b> REGULO CARO DEL/SONY MUSIC LATIN	Especialista	3	3	
7	9	EL TRONO DE MEXICO FONOVI/UMLE	Irreemplazable	4	4	
10	10	JENNI RIVERA FONOVI/UMLE	La Misma Gran Senora	40	40	
13	11	CODIGO FN FONOVI/UMLE	Te Amare Mas	6	6	
14	12	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	34	34	
11	13	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	12	12	
15	14	VARIOUS ARTISTS FONOVI/UMLE	Trankazos de Verano: 2013	7	7	
18	15	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	43	43	
17	16	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	55	55	
22	17	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	21	21	
24	18	EL TRONO DE MEXICO FONOVI/UMLE	Lo Mejor de El Trono de Mexico	78	78	
37	19	<b>PS</b> VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	12	12	
19	20	JAVIER TORRES DISCOS AMERICA	20 Corridos	26	26	
16	21	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	23	23	
20	22	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	17	17	
25	23	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	18	18	
23	24	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde el Noka Theatre L.A. Live	25	25	
31	25	LOS YONIC'S ZAMACONA DISCOS AMERICA	20 Megaexitos Romanticos	42	42	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
10	1	<b>#1</b> <b>1 WK</b> <b>GG</b> BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	13		
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	9		
1	3	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	3		
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	7		
3	5	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	21		
5	6	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	17		
7	7	ME ENAMORE FONOVI/UMLE	Roberto Tapia	11		
8	8	ME GUSTAS MUCHO FONOVI/UMLE	Codigo FN	14		
6	9	HABLE DE TI Y/SUMMA	Yandel	14		
9	10	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	8		
11	11	COME WITH ME SONY MUSIC LATIN	Ricky Martin	12		
12	12	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	9		
14	13	LA FORAY FAY FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	17		
16	14	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	11		
15	15	SIN TI MACHETE/UMLE	Chino & Nacho	22		
13	16	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	14		
20	17	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	12		
18	18	REHABILITADO FONOVI/UMLE	Los Tucanes de Tijuana	18		
19	19	Y TE VAS DISA/UMLE	Banda Carnaval	28		
21	20	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	6		
22	21	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	9		
24	22	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	7		
30	23	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	6		
33	24	MUCHAS GRACIAS ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	8		
25	25	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera	11		



## Streams Jet Santos To No. 1

Romeo Santos (above) claims his fifth No. 1 on Hot Latin Songs as "Propuesta Indecente" climbs 4-1, making him the artist with the most visits to the chart's peak this decade. Until this week, Santos was tied with Don Omar, Maná, Prince Royce and Wisin & Yandel with four chart-toppers each since 2010. The release of the official music video for "Propuesta" (Sept. 9) helps catapult the track, as total streams increased by 242% (to 986,000). That sum is enough to lift Santos to his first No. 1 on Latin Streaming Songs (7-1). Carlos Vives' "Bailar Contigo" bounds 10-1 in Latin Airplay to claim his seventh No. 1 on the ranking. The track had a 117% increase in audience impressions (to 16 million), according to Nielsen BDS. This is the third consecutive No. 1 for Vives from latest set *Volvi a Nacer*. The title track reached No. 1 for three weeks in October 2012 and, most recently, "Como le Gusta a Tu Cuerpo" (featuring Michel Teló) hit the top for two weeks in February. Enrique Iglesias extends his record for most No. 1s on Latin Pop Airplay as "Loco" (featuring Santos) becomes his 18th to reach the summit (2-1). Iglesias broadens the gap between himself and Shakira, who is second all-time with 13. "Loco" is Iglesias' fourth consecutive No. 1 to include a guest vocalist. "Cuando Me Enamoro" (2010) featured Juan Luis Guerra. "I Like It" (2010) was aided by Pitbull, and Wisin & Yandel (2011) lent a hand on "No Me Digas Que No." —Amaya Mendizabal

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



## REGIONAL MEXICAN AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 12 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	17
2	2	ME ENAMORE FONOVISIA/UMLE	Roberto Tapia	12
3	3	ME GUSTAS MUCHO FONOVISIA/UMLE	Codigo FN	20
4	4	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	10
6	5	LA FORY FAY FONOVISIA/UMLE	Julion Alvarez y Su Norteno Banda	20
5	6	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	16
9	7	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	15
7	8	REHABILITADO FONOVISIA/UMLE	Los Tucanes de Tijuana	24
8	9	Y TE VAS DISA/UMLE	Banda Carnaval	32
10	10	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	10
11	11	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	10
14	12	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	16
15	13	MUCHAS GRACIAS ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	13
13	14	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	6
16	15	MI BELLO ANGEL ASL/DISA/UMLE	Los Primos MX	12

## LATIN POP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	3
1	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	9
3	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	20
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	7
5	5	GG BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	14
7	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	8
6	7	HABLE DE TI Y/SUMMA	Yandel	14
8	8	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	11
12	9	COME WITH ME SONY MUSIC LATIN	Ricky Martin	12
9	10	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	11
14	11	SIN TI MACHETE/UMLE	Chino & Nacho	24
11	12	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
13	13	I LOVE IT UNIVERSAL MUSIC LATIN/UMLE	Jencarlos Canela	12
17	14	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera	14
10	15	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	43

## TROPICAL AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS DARTE UN BESO SONY MUSIC LATIN	Prince Royce	9
2	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	7
3	3	LOCO REPUBLIC/UMLE	Enrique Iglesias Feat. Romeo Santos	3
13	4	GG BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	13
5	5	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	8
4	6	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	20
6	7	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	9
7	8	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	19
8	9	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	14
10	10	ESTOS CELOS A&R/LATIN HITS	David Kada	7
11	11	NO MORIRE D.A.M./VENEMUSIC	Hector Acosta "El Torito"	7
12	12	CAE LA NOCHE SUEÑOS	Kalimete	11
9	13	BE MY BABY TOP STOP	Leslie Grace	15
14	14	TE GUSTA JDK	Grupo Treo Feat. Elijah King	20
17	15	BISAME SIEMPRE VENEMUSIC	Henry Santos	9

## REGIONAL MEXICAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK VOZ DE MANDO DISA	Los Mejores Corridos De	1
1	2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	6
2	3	LOS INQUIETOS DEL NORTE EAGLE MUSIC/SIENTE	Los Psychos Del Corrido Los Psicopatas	4
3	4	ROBERTO TAPIA FONOVISIA/UMLE	Lo Mejor de Roberto Tapia	9
5	5	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	3
4	6	EL TRONO DE MEXICO FONOVISIA/UMLE	Irremplazable	4
6	7	JENNI RIVERA FONOVISIA/UMLE	La Misma Gran Senora	40
7	8	CODIGO FN FONOVISIA/UMLE	Te Amare Mas	6
8	9	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	34
9	10	VARIOUS ARTISTS FONOVISIA/UMLE	Trankazos de Verano: 2013	7
14	11	EL TRONO DE MEXICO FONOVISIA/UMLE	Lo Mejor de El Trono de Mexico	71
10	12	JAVIER TORRES DISCOS AMERICA	20 Corridos	26
11	13	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	16
13	14	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde el Nokia Theatre L.A. Live	25
18	15	LOS YONIC'S ZAMACONA DISCOS AMERICA	20 Megaexitos Romanticos	14

## LATIN POP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 3 WKS ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	3
3	2	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	12
5	3	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	55
6	4	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	21
4	5	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	23
7	6	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	33
2	7	MAITE PERRONI WARNER LATINA	Eclipse De Luna	2
9	8	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	34
8	9	VARIOUS ARTISTS AJR DISCOS	Directo Al Corazon	15
10	10	LOS ANGELES NEGROS AJR DISCOS	30 Exitos	13
11	11	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	17
12	12	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	33
13	13	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca	51
15	14	CAMILO SESTO VERSE	20 Grandes Exitos	55
14	15	SAMO SONY MUSIC LATIN	Inevitable	5

## TROPICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 8 WKS MARC ANTHONY SONY MUSIC LATIN	3.0	9
2	2	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	12
4	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	43
8	4	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	12
5	5	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	18
3	6	OLGA TANON MIA MUSA	Una Mujer	7
6	7	LESLIE GRACE TOP STOP	Leslie Grace	12
7	8	PRINCE ROYCE TOP STOP/AG	Phase II	75
10	9	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	46
12	10	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	43
9	11	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY MUSIC LATIN	Frente A Frente	4
11	12	EL GRAN COMBO DE PUERTO RICO & GRUPO NICHE SONY MUSIC LATIN	Frente A Frente	4
13	13	CELIA CRUZ SONY MUSIC LATIN	The Absolute Collection	7
18	14	VARIOUS ARTISTS PLANET RECORDS	Latino! Greatest Hits	3
16	15	MILLY QUEZADA & JOHNNY VENTURA SONY MUSIC LATIN	Frente A Frente	3

## TRADITIONAL JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 21 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	22
NEW	2	GREGORY PORTER BLUE NOTE	Liquid Spirit	1
2	3	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	14
4	4	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	12
9	5	VARIOUS ARTISTS ABKCO	Boardwalk Empire: Vol. 2: Music From The HBO Original Series	2
6	6	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	32
3	7	DAVE HOLLAND DAREZ	Prism	2
10	8	DIANA KRALL VERVE/VG	Glad Rag Doll	51
18	9	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	10
7	10	SOUNDTRACK WATERTOWER	The Great Gatsby: A Selection Of Yellow Cocktail Music	11
NEW	11	CARLA BLEV/ANDY SHEPPARD/STEVE SWALLOW ECM/DECCA CLASSICS	Trios	1
5	12	SCOTT BRADLEE & POSTMODERN JUKEBOX THE SLIMSTYLE	Introducing Postmodern Jukebox (EP)	4
13	13	NAT KING COLE CAPITOL/UMLE	Icon: Nat King Cole	7
11	14	CHRIS BOTTI COLUMBIA	Impressions	74
15	15	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	15

## CONTEMPORARY JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	1
NEW	2	JESSY J SHANACHIE	Second Chances	1
2	3	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	9
3	4	PIECES OF A DREAM SHANACHIE	In The Moment	3
1	5	KOZ / ALBRIGHT / ABAIR / ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	14
6	6	BONEY JAMES CONCORD	The Beat	23
8	7	EARL KLUGH HEADS UP/CONCORD	HandPicked	7
4	8	JEFF LORBER FUSION HEADS UP/CMG	Hacienda	3
7	9	MAYSA SHANACHIE	Blue Velvet Soul	13
5	10	KEIKO MATSUI SHANACHIE	Soul Quest	7
9	11	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	27
14	12	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	79
13	13	BOB BALDWIN CITY SKETCHES	Twenty	4
12	14	BWB HEADS UP/CONCORD	Human Nature	13
24	15	BILL FRISELL OKEH/SONGTONE/SONY MASTERWORKS	Big Sur	12

## SMOOTH JAZZ SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK PUSHERMAN EONE	Jeff Golub With Brian Auger	8
5	2	EASY STREET TRIPPIN' 'N' RHYTHM	Paul Hardcastle	7
4	3	SEASIDE DRIVE TRIPPIN' 'N' RHYTHM	Tim Bowman	13
3	4	POWERHOUSE CONCORD/CMG	Boney James	7
10	5	GROOVE CITY CUTMORE	Lebron	10
1	6	DEEP IN THE WEEDS TAPPAN ZEE/OKEH/SONY MASTERWORKS	Bob James & David Sanborn	18
9	7	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	5
8	8	MAN IN THE MIRROR HEADS UP/CMG	bwb	14
6	9	GOT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mindi Abair & Richard Elliot	18
11	10	IT'S A PARTY IN HERE RED RIVER	Kim Waters	14
7	11	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	16
13	12	WITH YOU ALL THE WAY ARTISTRY/MACK AVENUE	Steve Cole	5
14	13	TIL THE END OF TIME SHANACHIE	Chielmi Minucci & Special EFX	19
15	14	SILHOUETTE SHANACHIE	Chuck Loeb	9
20	15	AT YOUR SERVICE TRIPPIN' 'N' RHYTHM	Oli Silk Feat. Julian Vaughn	4

# Jazz/Classical/World

September 28  
2013  
billboard



TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 5 WKS DOMINICAN SISTERS OF MARY	Mater Eucharistiae	5	
2	2	CHRIS THILE	Bach: Sonatas and Partitas, Vol. 1	6	
3	3	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	19	
4	4	BELA FLECK	The Impostor	5	
8	5	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album	53	
NEW	6	CECILIA BARTOLI/DIEGO FASOLIS	Steffani: Stabat Mater	1	
11	7	PHILIP GLASS/BRUCKNER ORCHESTRA LINZ	Visitors: Original Film Soundtrack	2	
13	8	PLACIDO DOMINGO	Verdi	3	
NEW	9	JOYCE DIDONATO	ReJOYCE	1	
10	10	ANNA NETREBKO	Verdi	4	
5	11	ANJA HARTEROS & DANIEL BARENBOIM	Verdi: Requiem	2	
15	12	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Advent At Ephesus	30	
12	13	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCH.	Elgar Cello Concerto	28	
6	14	JONAS KAUFMANN	The Best Of Jonas Kaufman	2	
14	15	AUDIOMACHINE	Tree Of Life	9	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 19 WKS LINDSEY STIRLING	Lindsey Stirling	52	
3	2	THE PIANO GUYS	The Piano Guys	50	
2	3	IL VOLO	We Are Love: Special Edition	16	
4	4	THE PIANO GUYS	The Piano Guys 2	19	
5	5	ANDREA BOCELLI	Passione	33	
6	6	SARAH BRIGHTMAN	Dreamchaser	22	
NEW	7	BRYN TERPEL/MORMON TABERNACLE CHOIR (WILBERG)	Homeward Bound	1	
8	8	DAVID GARRETT	Music	7	
7	9	IL VOLO	Mas Que Amor	23	
9	10	JACKIE EVANCHO	Songs From The Silver Screen	50	
10	11	THE TENORS	Lead With Your Heart	35	
11	12	ANDREA BOCELLI	Pasion	33	
13	13	TWO STEPS FROM HELL	Skyworld	38	
14	14	JONATHAN & CHARLOTTE	Together	37	
15	15	TWO STEPS FROM HELL	Classics	7	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
NEW	1	#1 1 WK GIPSY KINGS	Savor Flamenco	1	
2	2	G-DRAGON	Coup D'etat, Pt. 2 (EP)	2	
1	3	G-DRAGON	Coup D'etat, Pt. 1 (EP)	2	
11	4	GAELIC STORM	The Boathouse	4	
3	5	CELTIC THUNDER	Mythology	30	
4	6	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	21	
13	7	JAKE SHIMABUKURO	Grand Ukulele	42	
7	8	STROMAE	Racine Carree	4	
5	9	CARLA BRUNI	Little French Songs	22	
9	10	BOMBINO	Nomad	24	
RE	11	VARIOUS ARTISTS	Best Of Irish & Celtic Favorites	10	
6	12	BUIKA	La Noche Mas Larga	13	
15	13	SOUNDTRACK	The Intouchables	16	
12	14	G-DRAGON	One Of A Kind (EP)	9	
RE	15	DEAD CAN DANCE	Anastasis	41	

# Christian/Gospel

September 28  
2013  
billboard

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
3	1	#1 1 WK OVERCOMER	Mandisa	16	
1	2	HELLO, MY NAME IS	Matthew West	30	
2	3	WE WON'T BE SHAKEN	Building 429	29	
4	4	HELP ME FIND IT	Sidewalk Prophets	35	
5	5	EVERY GOOD THING	The Afters	33	
6	6	MY GOD	Jeremy Camp	22	
7	7	LORD I NEED YOU	Matt Maher	32	
10	8	HURRICANE	Natalie Grant	18	
8	9	WORDS	Hawk Nelson Feat. Bart Millard	37	
9	10	GOD'S GREAT DANCE FLOOR	Chris Tomlin	10	
11	11	LIVE WITH ABANDON	newsboys	15	
13	12	HE IS WITH US	Love & The Outcome	18	
12	13	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	52	
14	14	LOVE TAKE ME OVER	Steven Curtis Chapman	8	
15	15	STEAL MY SHOW	tobyMac	44	
18	16	JUST SAY JESUS	7eventh Time Down	14	
17	17	THE ONLY NAME (YOURS WILL BE)	Big Daddy Weave	17	
16	18	GOD OF BRILLIANT LIGHTS	Aaron Shust	19	
19	19	LIFT MY LIFE UP	Unspoken	13	
20	20	GG SPEAK LIFE	tobyMac	6	
22	21	YOUR GRACE FINDS ME	Matt Redman	4	
21	22	PRAY	Sanctus Real	20	
23	23	BELIEVER	Audio Adrenaline	12	
24	24	BEAUTIFUL DAY	Jamie Grace	8	
25	25	THAT'S HOW YOU FORGIVE	Shane & Shane	18	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 8 WKS EVERY PRAISE	Hezekiah Walker	26	
2	2	BREAK EVERY CHAIN	Tasha Cobbs	36	
3	3	THE GIFT	Donald Lawrence	15	
5	4	IF HE DID IT BEFORE ...SAME GOD	Tye Tribbett	29	
4	5	CLEAN THIS HOUSE	Isaac Carree	35	
8	6	1 ON 1	Zacardi Cortez	12	
7	7	TESTIMONY	Anthony Brown & group therAPy	63	
6	8	HERE IN OUR PRAISE	Fred Hammond-United Tenors	29	
9	9	A LITTLE MORE JESUS	Erica Campbell	19	
12	10	HAVE YOUR WAY	Deitrick Haddon	14	
11	11	GREATER IS COMING	Jekalyn Carr	51	
14	12	NOTHING WITHOUT YOU	Jason Nelson	18	
10	13	GOD WILL MAKE A WAY	Shirley Caesar	36	
13	14	YOUR BEST DAYS YET	Bishop Paul S. Morton	48	
15	15	MORE OF YOU	Earnest Pugh	10	
16	16	I AM AMAZED	Donnie McClurkin	7	
20	17	SUNDAY KIND OF LOVE	Israel Houghton Feat. PJ Morton, Nikki Ross & Aaron Lindsey	3	
18	18	IT'S WORKING	William Murphy	7	
17	19	GOD GAVE ME FAVOR	Twinkle Clark	10	
NEW	20	GG PERFECT PEOPLE	The Walls Group	1	
NEW	21	BELIEVE	Chanel	1	
22	22	IF WE HAD YOUR EYES	Michelle Williams	4	
21	23	I KNOW WHAT PRAYER CAN DO	Donald Malloy	9	
RE	24	HOSANNA	Norman Hutchins	2	
27	25	MY HOPE IS IN GLORY	Ethan Kent	12	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK NEWSBOYS	Restart	1	
NEW	2	DEREK MINOR	Minorville	1	
2	3	MANDISA	Overcomer	3	
3	4	MARANATHA! PRAISE BAND	Top 25 Praise Songs 2014 Edition	3	
1	5	BETHEL MUSIC	Tides	2	
4	6	SKILLET	Rise	12	
NEW	7	NEW HOPE OAHU	Hope Is Alive	1	
5	8	DOMINICAN SISTERS OF MARY	Mater Eucharistiae	5	
NEW	9	HILARY WEEKS	Say Love	1	
7	10	VARIOUS ARTISTS	WOW Hits 2013	51	
NEW	11	JIMMY NEEDHAM	The Hymns Sessions : Vol. 1	1	
10	12	ALAN JACKSON	Precious Memories: Volume II	25	
NEW	13	GEORGE JONES	Amazing Grace	1	
6	14	TENTH AVENUE NORTH	The Struggle	56	
9	15	CHRIS TOMLIN	Burning Lights	36	
15	16	THIRD DAY	Miracle	45	
RE	17	THE DIGITAL AGE	Evening:Morning	3	
13	18	TOBYMAC	Eye On It	55	
18	19	HILLSONG UNITED	Zion	29	
19	20	REND COLLECTIVE EXPERIMENT	Campfire: Worship & Community Reimagined	29	
NEW	21	KEITH & KRISTYN GETTY	Live At The Gospel Coalition	1	
32	22	GG 1 GIRL NATION	1 Girl Nation	4	
17	23	MATTHEW WEST	Into The Light	51	
RE	24	THE BOOTH BROTHERS	A Tribute To The Songs Of Bill & Gloria Gaither	14	
22	25	AMY GRANT	How Mercy Looks From Here	18	

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK DEREK MINOR	Minorville	1	
3	2	TYE TRIBBETT	Greater Than	6	
2	3	TAMELA MANN	Best Days	58	
1	4	DEITRICK HADDON	R.E.D. (Restoring Everything Damaged)	2	
4	5	TASHA COBBS	Grace (EP)	32	
8	6	GG ISAAC CARREE	Reset	12	
5	7	HEZEKIAH WALKER	Azusa: The Next Generation	15	
NEW	8	KEITH WILLIAMS	Tone For Worship	1	
9	9	VARIOUS ARTISTS	Kerry Douglas Presents: Gospel Mix VI	4	
11	10	LARRY CALLAHAN & SELECTED OF GOD	The Evolution II	43	
12	11	VARIOUS ARTISTS	WOW Gospel 2013	34	
10	12	FRED HAMMOND	United Tenors: Hammond, Hollister, Roberson, Wilson	25	
7	13	LECRAE	Gravity	54	
16	14	WILLIAM MURPHY	God Chaser	32	
15	15	ANDY MINEO	Heroes For Sale	21	
19	16	JEKALYN CARR	Greater Is Coming	17	
13	17	ISRAEL & NEW BREED	Jesus At The Center: Live	58	
17	18	JONATHAN NELSON	Finish Strong	21	
18	19	KURT CARR & THE KURT CARR SINGERS	Bless This House	34	
22	20	SHIRLEY CAESAR	Good God	25	
26	21	DEXTER WALKER AND ZION MOVEMENT	Greater Than Before	3	
20	22	MARY MARY	Go Get It (Soundtrack)	71	
21	23	HALF MILE HOME	Church Muzik & Inspiration	25	
27	24	CHARLES JENKINS & FELLOWSHIP CHICAGO	The Best Of Both Worlds	66	
24	25	MAVIS STAPLES	One True Vine	12	

TRADITIONAL CLASSICAL ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN SONGS: The week's top-selling current Christian songs, ranked by radio airplay detections as measured by Nielsen BDS. GOSPEL SONGS: The week's top-selling current gospel songs, ranked by radio airplay detections as measured by Nielsen BDS. SONGS: The week's top-selling current songs, ranked by sales data as compiled by Nielsen SoundScan. ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen SoundScan. GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. All rights reserved.



# Dance/Electronic

September 28  
2013  
billboard

DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	<b>#1</b> <b>AG</b> WAKE ME UP! AVICII, A. POURNOURI (T. BERGLING, M. EINZIGER, ALOE BLACC)	Avicii PRMO/ISLAND/IDJMG	▲	1	12
1	3	2	<b>DG</b> <b>SG</b> APPLAUSE LADY GAGA, DI WHITE SHADOW (S. GERMANO, P. BLAIR, D. ZISS, N. MONSON, M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		1	6
3	2	3	SUMMERTIME SADNESS E. HAYNIE, R. NOWELS (L. DEL. REV, R. NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	2	7
5	4	4	CLARITY ZEDD (A. ZASLAVSKI, MATTHEW KOMA, P. ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	2	36
4	5	5	GET LUCKY T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO, N. RODGERS, P. WILLIAMS)	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	▲	1	22
6	6	6	I NEED YOUR LOVE C. HARRIS (C. HARRIS, E. GOULDING) CHERRY TREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Featuring Ellie Goulding CHERRY TREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	▲	3	36
		<b>7</b>	STAY THE NIGHT NOT LISTED (NOT LISTED)	Zedd Feat. Hayley Williams Of Paramore INTERSCOPE		7	1
		<b>8</b>	I LOVE IT P. BERGER (P. BERGER, C. AITCHISON, L. EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	1	36
9	9	9	FEEL THIS MOMENT A. MESSINGER, N. ATWELL, L. AMBROZZA (A. C. PEREZ, Z. PEREZ, N. ATWELL, C. KREVAZUK, A. MESSINGER, N. AMBROZZA, J. VARGAS, C. AGUILERA)	Pitbull Featuring Christina Aguilera MR. 305/POLO GROUNDS/RCA	▲	1	36
8	8	10	TURN THE NIGHT UP THE CATAFRACS (N. HOLLOWELL-DHAR, M. J. GARTON, JR., R. RAMIREZ, E. M. I. GLESIAS)	Enrique Iglesias REPUBLIC		8	8
11	10	11	THIS IS WHAT IT FEELS LIKE A. VAN BUUREN, B. DO GOEIJ (A. VAN BUUREN, B. DO GOEIJ, J. VAUGHAN, T. GUTHRIE, J. EWANK)	Armin van Buuren Feat. Trevor Guthrie ARMIND/ARMADA		10	23
16	12	12	ANIMALS M. GARRIX (M. GARRIX)	Martin Garrix SPINNIN'		12	10
14	13	13	LIVE FOR THE NIGHT CASH CASH (K. TRINDL, J. P. MAKHLOUF, S. FRISCH, A. L. MAKHLOUF, B. ROSELOV, J. VOUSAFYOUSAF)	Krewella KREWELLA/COLUMBIA		13	11
10	11	14	LOSE YOURSELF TO DANCE T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO, N. RODGERS, P. WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		10	17
12	14	15	BUBBLE BUTT MAJOR LAZER, UKHAN (T. W. PENZ, Z. D. TAYLOR, BRUNO MARS, M. NGUYEN, STEVENSON, MYSTIC)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		8	20
		<b>NEW</b>	WORK B**CH! S. INGROSSO, O. KNOWS, WILL, J. LAM (W. ADAMS, O. JETMAN, S. INGROSSO, A. PRESTON, R. A. CUNNINGHAM, B. SPEARS)	Britney Spears RCA		16	1
		<b>17</b>	YOU MAKE ME AVICII (S. AL FAKIR, A. POURNOURI, T. BERGLING, V. PONTARE)	Avicii PRMO/ISLAND/IDJMG		17	2
15	15	18	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) G. ONOROCK, L. ORVASH (D. L. LISTENBERG, J. ORVASH, M. MC DONALD, J. F. RICHARD, A. SMITH, S. FERGUSON, A. SCOTT, A. MARTIN, K. FAREED)	Fergie, Q-Tip & GoonRock WATERGATE/INTERSCOPE		12	19
		<b>NEW</b>	BONELESS NOT LISTED (NOT LISTED)	Steve Aoki, Chris Lake & Tujamo DIM MAK/ULTRA		19	1
		<b>NEW</b>	REVOLUTION NOT LISTED (NOT LISTED)	Diplo Featuring Imanos, Faustix & Kai MAD DECENT		20	1
13	16	21	RIGHT NOW D. GUETTA, S. TARGATE, N. ROMERO, G. TUMFORD (D. GUETTA, S. TARGATE, N. ROMERO, G. TUMFORD, N. ROTTEVELE)	Rihanna Featuring David Guetta SPROF/JAY/IDJMG		5	36
17	17	22	HIGHER GROUND R. BIRCHARD, L. F. PIERRE II (R. BIRCHARD, L. F. PIERRE II)	TNGHT LUCKYME/WARP		17	14
34	31	23	ATMOSPHERE KASKADE, F. BJARNSON (R. RADDON, F. BJARNSON, K. N. PYFER, M. STEVENS)	Kaskade ULTRA		23	14
19	18	24	RELOAD S. INGROSSO, T. TRASH (S. INGROSSO, J. M. LINDSTROM, M. ZITRON, J. A. BAPTISTE, V. PONTARE)	Sebastian Ingrosso/Tommy Trash/John Martin REFUNE/ASTRALWERKS/CAPITOL		15	18
		<b>NEW</b>	LAST CHANCE NOT LISTED (NOT LISTED)	Kaskade & Project 46 ULTRA		25	1
25	20	26	EXOTIC REDONE (N. KHAYAT, G. SANDELL, R. AZIZ, A. C. PEREZ, P. CHOPRA)	Priyanka Chopra Featuring Pitbull DESI HITS/INTERSCOPE		16	10
29	23	27	WALKING ON THIN ICE 2013 NOT LISTED (NOT LISTED)	Ono MIND TRAIN/TWISTED		23	5
33	29	28	ALL NIGHT E. LOEVL, B. LEE (E. LOEVL, B. LEE, A. JAWO, C. HUELT, N. LITTLEMORE, L. STEELE, J. SLOAN)	Icona Pop RECORD COMPANY TEN/BIG BEAT/ATLANTIC		13	8
27	21	29	IT'S YOU NOT LISTED (NOT LISTED)	Duck Sauce CASABLANCA/REPUBLIC		21	6
28	27	30	THINKING ABOUT YOU C. HARRIS (C. HARRIS, A. MARAR)	Calvin Harris Featuring Ayla Marar DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		23	14
24	25	31	DOIN' IT RIGHT T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO, N. LENOX)	Daft Punk Featuring Panda Bear DAFT LIFE/COLUMBIA		17	17
31	28	32	WATCH OUT FOR THIS (BUMAVE) MAJOR LAZER, THE FLEXICAN, F. S. GREEN (T. W. PENZ, Z. D. TAYLOR, BRUNO MARS, R. GORDON, R. B. BLADES)	Major Lazer Feat. Busy Signal, The Flexican & FS Green MAD DECENT/SECRETLY CANADIAN		28	9
26	24	33	INSTANT CRUSH T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, J. CASABLANCA, G. DE HOMEM-CHRISTO)	Daft Punk Featuring Julian Casablancas DAFT LIFE/COLUMBIA		20	17
22	26	34	TAKE ME NOT LISTED (NOT LISTED)	Tiesto Featuring Kyler England MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC		19	11
42	36	35	WEAPON CAZZETTE (A. BJORKLUND, S. FURRER, A. POURNOURI, K. AMELIE)	Cazzette AT NIGHT		35	3
38	33	36	SCREAM FOR LOVE M. LEFACE (A. VEE)	Natali Yura N.A.T.		33	4
		<b>NEW</b>	TSUNAMI NOT LISTED (NOT LISTED)	Dvbbs & Borgeos DOORN/ASTRAL		37	1
30	32	38	LATCH DISCLOSURE (H. LAWRENCE, G. LAWRENCE, S. SMITH, J. NAPIER)	Disclosure Featuring Sam Smith PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE		27	14
35	34	39	TAKE ME HOME CASH CASH (J. P. MAKHLOUF, S. FRISCH, A. L. MAKHLOUF, B. REXHA, B. LOWRY)	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		25	9
18	30	40	SKIRT C. LAKE, N. DE STRIP (C. ELLIOTT, C. LAKE, T. NASH, K. MINOGUE)	Kylie Minogue PARLOPHONE		18	9
47	40	41	EXPRESS YOURSELF DIPLO (T. W. PENZ, N. TONEY)	Diplo Featuring Nicky Da B MAD DECENT		40	6
		42	FLASHING LIGHTS NOT LISTED (NOT LISTED)	Havana Brown 2101		42	2
40	39	43	NUCLEAR (HANDS UP) J. JENKIN (J. JENKIN)	Zomboy NEVER SAY DIE		39	10
23	35	44	VOCAL S. PRICE (N. TENNANT, C. LOWE)	Pet Shop Boys XZ		23	7
37	37	45	CITY OF DREAMS DIRTY SOUTH, ALESSO (R. SANDAPA, R. HAZE, D. ROGANOVIC)	Dirty South & Alesso Feat. Ruben Haze PHAZING/ASTRALWERKS/CAPITOL		28	12
		<b>NEW</b>	ODD LOOK NOT LISTED (NOT LISTED)	Kavinsky Featuring The Weeknd RECORD MAKERS		46	1
		47	WALK IN THE FIRE C. E. BARRANGER, I. DESBOUVRIE, J. LIGNON, J. CORRALES (C. E. BARRANGER, I. DESBOUVRIE, J. LIGNON, J. CORRALES)	Dirtyphonics DIM MAK		41	5
		48	EXPERTS T. PETAIS (T. PETAIS)	SKiS M NEVER SAY DIE		44	5
		<b>NEW</b>	FEELING THE NIGHT NOT LISTED (NOT LISTED)	Kaskade Feat. Becky Jean Williams ULTRA		49	1
		<b>RE-ENTRY</b>	LIKE HOME N. ROMERO, N. NERVO (N. ROMERO, N. NERVO)	Nicky Romero & NERVO PROTOCOL		41	6

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
	<b>NEW</b>	<b>#1</b> <b>1WK</b> <b>KASKADE</b>	Atmosphere		1	
1	2	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		18	
	<b>NEW</b>	<b>3</b>	ZOMBOY NEVER SAY DIE	Reanimated (EP)	1	
3	4	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		52	
5	5	ZEDD INTERSCOPE/IGA	Clarity		45	
	<b>NEW</b>	<b>6</b>	THE REVERB JUNKIE THE REVERB JUNKIE	All I Want	1	
4	7	DAFT PUNK DAFT LIFE/COLUMBIA	18 Months		46	
24	8	HOLY GHOST! DFA	Dynamics		2	
2	9	BLOOD ON THE DANCE FLOOR DARK FANTASY	Bad Blood		2	
6	10	VARIOUS ARTISTS MINISTRY OF SOUND	Ministry Of Sound: Ibiza Annual 2013		2	
9	11	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	●	106	
8	12	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS	Ice On The Dune		13	
7	13	DAWN OF MIDI THIRSTY EAR	Dysnomia		3	
10	14	DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA	Settle		15	
14	15	KREWELLA KREWELLA	Play Hard (EP)		39	
12	16	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Party Anthems		57	
11	17	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		62	
13	18	TIESTO MUSICAL FREEDOM	Club Life Vol 3: Stockholm		13	
15	19	PET SHOP BOYS XZ	Electric		9	
	<b>NEW</b>	<b>20</b>	FACTORY FLOOR DFA	Factory Floor	1	
18	21	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		47	
22	22	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		63	
17	23	BOARDS OF CANADA WARP	Tomorrow's Harvest		14	
	<b>RE</b>	<b>24</b>	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call A Workout 2	10	
19	25	KNIFE PARTY EARSTORM/BIG BEAT	Haunted House (EP)		19	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	<b>#1</b> <b>2WKS</b> WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	12		
1	2	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	15		
4	3	ATMOSPHERE ULTRA	Kaskade	12		
3	4	I NEED YOUR LOVE CHERRY TREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	26		
5	5	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	10		
7	6	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	22		
6	7	TAKE ME MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	13		
8	8	CLARITY INTERSCOPE	Zedd Feat. Foxes	34		
11	9	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	4		
16	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	12		
9	11	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin	16		
10	12	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	15		
14	13	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	13		
15	14	ANIMALS SPINNIN'	Martin Garrix	7		
12	15	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	22		
13	16	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	19		
17	17	NEVER SAY GOODBYE REVEALED	Hardwell & Dyro Feat. Bright Lights	3		
	<b>NEW</b>	<b>18</b>	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo	1	
18	19	CENTER OF THE UNIVERSE AXTONE	Axwell	4		
	<b>NEW</b>	<b>20</b>	ROAR CAPITOL	Katy Perry	1	
20	21	THINGS CAN ONLY GET BETTER SPINNIN'	Cedric Gervais & Howard Jones	3		
	<b>NEW</b>	<b>22</b>	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	1	
22	23	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	17		
	<b>RE</b>	<b>24</b>	TREASURE ATLANTIC	Bruno Mars	12	
21	25	WE CAN'T STOP RCA	Miley Cyrus	6		

## Debuts Dent Dance Charts

Kaskade collects his second consecutive No. 1 on Dance/Electronic Albums as *Atmosphere* enters atop the list with 19,000, according to Nielsen SoundScan. The set also debuts on the Billboard 200 at No. 16 (see chart, page 50), a new career high for the act. *Atmosphere* follows Kaskade's *Fire & Ice*, which debuted and peaked at No. 1 on Dance/Electronic Albums on Nov. 12, 2011 (20,000). The new album's title track climbs 31-23 on Dance/Electronic Songs, where the DJ also accumulates two debuts: "Last Chance" (No. 25) and "Feeling the Night" (No. 49). "Atmosphere," on which Kaskade sings, reaches a new high on Dance/Mix Show Airplay (4-3).

"Stay the Night," a new track from the deluxe edition of Zedd's *Clarity* (Sept. 24), rides powerful first-week sales (70,000 units) to two top 10 debuts: No. 7 on Dance/Electronic Songs and No. 4 on Dance/Electronic Digital Songs. The collaboration with Paramore's Hayley Williams is the Hot Shot Debut at No. 51 on the Billboard Hot 100 as well (see story, page 49).

Steve Aoki, Chris Lake and Tujamo achieve new career-best sales weeks with "Boneless" (14,000). The DJ team pierces Dance/Electronic Songs at No. 19 and Dance/Electronic Digital Songs at No. 13. Meanwhile, the title track from the *Revolution* EP (Oct. 8) by Diplo (below) debuts at No. 20 on Dance/Electronic Songs, garnering points almost entirely from sales (18,000). "Revolution" gives Diplo his first top 10 (No. 10) and his best track sales week yet.

Britney Spears bows on Dance/Electronic Songs with "Work B\*\*ch!" based solely on two days' worth of airplay (No. 16). Expect a top 10 (possibly top five) rise next issue following a full week of sales, airplay and streaming.

-Gordon Murray



SALES DATA COMPILED BY  
nielsen  
SOUNDSCAN  
AIRPLAY/STREAMING  
DATA COMPILED BY  
nielsen  
SOUNDSCAN  
BDS



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1</b> <b>SLOW DOWN</b> HOLLYWOOD	Selena Gomez	5
5	2	<b>GG</b> <b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	4
4	3	<b>WALKING ON THIN ICE 2013</b> MIND TRAIN/TWISTED	Ono	8
7	4	<b>LIVE FOR THE NIGHT</b> KREWELLA/COLUMBIA	Krewella	5
2	5	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	9
8	6	<b>IT'S YOU</b> CASABLANCA/REPUBLIC	Duck Sauce	7
11	7	<b>WEAPON</b> AT NIGHT	Cazzette	7
1	8	<b>TURN THE NIGHT UP</b> REPUBLIC	Enrique Iglesias	6
9	9	<b>SCREAM FOR LOVE</b> N.A.T.	Natali Yura	9
13	10	<b>WORK</b> ISLAND/IDJMG	Iggy Azalea	6
6	11	<b>SKIRT</b> PARLOPHONE	Kylie Minogue	11
14	12	<b>EXOTIC</b> DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	7
21	13	<b>LOSE YOURSELF TO DANCE</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3
19	14	<b>FLASHING LIGHTS</b> Z101	Havana Brown	5
20	15	<b>REPLAY</b> HOLLYWOOD	Zendaya	6
18	16	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	7
10	17	<b>VOCAL</b> X2	Pet Shop Boys	11
12	18	<b>TAKE ME</b> MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	10
32	19	<b>ROAR</b> CAPITOL	Katy Perry	2
28	20	<b>NEVER GONNA HAPPEN</b> CHERRYTREE/INTERSCOPE	Colette Carr	4
16	21	<b>I CHOOSE U</b> ISLAND/IDJMG	Timeflies	11
17	22	<b>SUMMER NIGHT IN JULY</b> LAST GANG	Robbie Rivera & Kay	10
22	23	<b>GUESS WHAT?</b> PEACE BISQUIT	Cazwell & Luciana	8
25	24	<b>TAKE ME UP HIGH</b> LYBRA	Lady Bunny	8
31	25	<b>HUSH HUSH</b> D EMPIRE	Asher Monroe	4
24	26	<b>TREASURE</b> ATLANTIC	Bruno Mars	9
35	27	<b>NOT INTO YOU</b> SIDE FX PARTNERS	Kim Cameron	4
33	28	<b>GROWN WOMAN</b> PARKWOOD/COLUMBIA	Beyonce	4
39	29	<b>\$\$\$EX</b> RMR	Vanessa Hudgens Vs. YLA	3
37	30	<b>DAGGER</b> CARRILLO	Trevor Simpson & The Cataracs	4
26	31	<b>BULLET TRAIN</b> ONELOVE	Static Revenger & Miss Palmer	7
27	32	<b>SHADOW OF THE SUN</b> AUDACIOUS	Ikon & Exodus Feat. Sisely Treasure	7
44	33	<b>ELECTRICITY &amp; DRUMS (BAD BOY)</b> AUDACIOUS/KONLIVE	Dave Audé Feat. Akon & Luciana	2
36	34	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	7
45	35	<b>NOT THIS TIME</b> KING STREET	Namy & Kathy Brown	2
29	36	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
38	37	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	5
46	38	<b>SPITFIRE</b> CURB	LeAnn Rimes	2
43	39	<b>NOTHING REALLY MATTERS</b> REPUBLIC	tyDi Feat. Melanie Fontana	3
30	40	<b>RIGHT NOW</b> SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	22
34	41	<b>CITY OF DREAMS</b> PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	13
<b>HOT SHOT DEBUT</b>	42	<b>LOVE IS LOVE</b> SEA TO SUN	VenSun Feat. David Vendetta & Sylvia Tosun	1
40	43	<b>ANIMALS</b> SPINNIN'	Martin Garrix	6
50	44	<b>IT'S HAPPENING AGAIN</b> #GETINSPIRED	Che'Nelle	2
15	45	<b>STARS</b> GLOBAL MUSIC BRAND	Kat DeLuna	14
23	46	<b>NEED YOU NOW (HOW MANY TIMES)</b> CURB	Plumb	13
<b>NEW</b>	47	<b>PYRAMID SCHEME</b> ANJUNABEATS	Mat Zo Feat. Chuck D	1
<b>NEW</b>	48	<b>WHAT NOW</b> SRP/DEF JAM/IDJMG	Rihanna	1
<b>NEW</b>	49	<b>IN A WORLD LIKE THIS</b> K-BAHN/BMG	Backstreet Boys	1
49	50	<b>BUBBLE BUTT</b> MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	8

# Hits of the World

September 28  
2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>ROAR</b> CAPITOL	Katy Perry	
2	2	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii	
<b>NEW</b>	3	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
3	4	<b>BURN</b> POLYDOR	Ellie Goulding	
12	5	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	
11	6	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
4	7	<b>SONNENTANZ (SUN DON'T SHINE)</b> ISLAND/UNIVERSAL	Klangkarussell	
8	8	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	
5	9	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	
6	10	<b>SUMMERTIME SADNESS</b> POLYDOR	Lana Del Rey & Cedric Gervais	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>ROAR</b> CAPITOL	Katy Perry	
<b>NEW</b>	2	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	
2	3	<b>BURN</b> POLYDOR	Ellie Goulding	
3	4	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii	
6	5	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
4	6	<b>SONNENTANZ (SUN DON'T SHINE)</b> ISLAND/UNIVERSAL	Klangkarussell Feat. Will Heard	
5	7	<b>SUMMERTIME SADNESS</b> POLYDOR	Lana Del Rey & Cedric Gervais	
7	8	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	
<b>NEW</b>	9	<b>SAME LOVE</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
8	10	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>FORMIDABLE</b> MOSAERT	Stromae	
2	2	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii	
4	3	<b>ANIMALS</b> SPINNIN'	Martin Garrix	
3	4	<b>PAPAOUTAI</b> MOSAERT	Stromae	
<b>NEW</b>	5	<b>VANDAAG</b> DELICIEUSE	Bakermat	
<b>RE</b>	6	<b>ROAR</b> CAPITOL	Katy Perry	
<b>NEW</b>	7	<b>WRECKING BALL</b> RCA	Miley Cyrus	
5	8	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
7	9	<b>LOVE ME AGAIN</b> ISLAND	John Newman	
6	10	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
10	1	<b>LET'S GET RIDICULOUS</b> FOO & BLU/CHERRYTREE/INTERSCOPE	RedFoo	
1	2	<b>ROAR</b> CAPITOL	Katy Perry	
<b>NEW</b>	3	<b>WRECKING BALL</b> RCA	Miley Cyrus	
4	4	<b>SUMMERTIME SADNESS</b> POLYDOR	Lana Del Rey & Cedric Gervais	
2	5	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
7	6	<b>SOMETHING I NEED</b> MOSLEY/INTERSCOPE	OneRepublic	
6	7	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii	
3	8	<b>LOVE ME AGAIN</b> ISLAND	John Newman	
<b>NEW</b>	9	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
8	10	<b>BERZERK</b> AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
<b>NEW</b>	1	<b>MATATAKI</b> JOHNNY'S	Tsuyoshi Domoto	
8	2	<b>TOMODACHI NO FURI</b> UNIVERSAL MUSIC SIGMA	Kera Kera	
40	3	<b>KAZE HA NISHI KARA</b> KI/OON	Tamio Okuda	
100	4	<b>SESYUN HANAMICHI</b> SONY	Pornograffitti	
4	5	<b>ARIGATO</b> EMI	D.W. Nicols	
12	6	<b>APPLAUSE</b> UNIVERSAL	Lady Gaga	
10	7	<b>MYSTERY MAN</b> UNIVERSAL	The Strypes	
3	8	<b>KOI SURU FORTUNE COOKIE</b> KING	AKB48	
<b>NEW</b>	9	<b>ROMANCE NO TOCHU</b> UP-FRONT	Juice=Juice	
27	10	<b>CHISANA IKIMONO</b> UNIVERSAL	Spitz	

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

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
29	1	<b>WRECKING BALL</b> RCA/SONY MUSIC	Miley Cyrus	
1	2	<b>ROAR</b> CAPITOL/UNIVERSAL	Katy Perry	
2	3	<b>WAKE ME UP!</b> PRMD/ISLAND/UNIVERSAL	Avicii	
4	4	<b>ROYALS</b> LAWA/REPUBLIC/UNIVERSAL	Lorde	
5	5	<b>BERZERK</b> INTERSCOPE/UNIVERSAL	Eminem	
3	6	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
8	7	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC/UNIVERSAL	Drake Feat. Majid Jordan	
6	8	<b>SAME LOVE</b> MACKLEMORE/WARNER BROS./WARNER	Macklemore & Ryan Lewis Feat. Mary Lambert	
7	9	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE/UNIVERSAL	Lady Gaga	
12	10	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE/UNIVERSAL	Lana Del Rey & Cedric Gervais	

MEXICO				
AIRPLAY				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>PROPUESTA INDECENTE</b> SONY MUSIC	Romeo Santos	
2	2	<b>LASTIMA QUE SEAS AJENA</b> EQUINOCCIO/SONY MUSIC	Pepe Aguilar	
5	3	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL/UNIVERSAL	Capital Cities	
8	4	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
3	5	<b>EL ALMA EN PIE</b> WARNER	Yahir Featuring Yuridia	
4	6	<b>TREASURE</b> ATLANTIC/WARNER	Bruno Mars	
7	7	<b>BEST SONG EVER</b> SYCO/COLUMBIA/SONY MUSIC	One Direction	
6	8	<b>WAKE ME UP!</b> PRMD/ISLAND/UNIVERSAL	Avicii	
11	9	<b>EL RUIDO DE TUS ZAPATOS</b> DISA/UNIVERSAL	La Arrolladora Banda el Limon de Rene Camacho	
9	10	<b>TE VOY A PERDER</b> SONY MUSIC	Leonel Garcia Feat. Ha*Ash	



ITALY			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>BACKUP 1987-2012: IL BEST</b> MERCURY/UNIVERSAL	Jovanotti
2	2	<b>MAX 20</b> WARNER	Max Pezzali
9	3	<b>GIOIA</b> ULTRASUONI	Moda
6	4	<b>#PRONTOACORRERE</b> RCA/SONY MUSIC	Marco Mengoni
5	5	<b>SCHIENA</b> UNIVERSAL	Emma
4	6	<b>STECCA</b> UNIVERSAL	Moreno
7	7	<b>SIG. BRAINWASH - L'ARTE DI ACCONTENTARE</b> EPIC/SONY MUSIC	Fedez
10	8	<b>RANDOM ACCESS MEMORIES</b> DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk
3	9	<b>NELLA TUA LUCE</b> COLUMBIA/SONY MUSIC	Marlene Kuntz
RE	10	<b>UNA STORIA SEMPLICE</b> SUGAR/WARNER	Negramaro

NEW ZEALAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
6	1	<b>WRECKING BALL</b> RCA	Miley Cyrus
1	2	<b>ROAR</b> CAPITOL	Katy Perry
2	3	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
4	4	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii
3	5	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic
NEW	6	<b>TEAM</b> LAVA/REPUBLIC/UNIVERSAL	Lorde
9	7	<b>ROYALS</b> UNIVERSAL	Lorde
5	8	<b>LA LA LA</b> NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
NEW	9	<b>WHITE WALLS</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis
10	10	<b>CLASSIC</b> COLUMBIA	MKTO

SWEDEN			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii
NEW	2	<b>WRECKING BALL</b> RCA	Miley Cyrus
3	3	<b>ROAR</b> CAPITOL	Katy Perry
NEW	4	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii
4	5	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga
5	6	<b>YOU MAKE ME</b> POSITIVA/PRMD/ISLAND	Avicii
2	7	<b>ATLAS</b> PARLOPHONE/REPUBLIC	Coldplay
8	8	<b>SERGELS TORG</b> UNIVERSAL	Veronica Maggio
7	9	<b>AM I WRONG</b> 5 STAR/EMI	Envy
NEW	10	<b>COLORS</b> WARNER	Laleh

IRELAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>ROAR</b> CAPITOL	Katy Perry
NEW	2	<b>WRECKING BALL</b> RCA	Miley Cyrus
4	3	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic
2	4	<b>WAKE ME UP!</b> POSITIVA/PRMD/ISLAND	Avicii
NEW	5	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
3	6	<b>BURN</b> POLYDOR	Ellie Goulding
5	7	<b>SAME LOVE</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert
6	8	<b>SUMMERTIME SADNESS</b> POLYDOR	Lana Del Rey & Cedric Gervais
NEW	9	<b>WINGS</b> JASMINE VAN DEN BOGAERDE/WARNER	Birdy
10	10	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons

# WorldMag's Boxscore

September 28  
2013  
billboard

CONCERT GROSSES					
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER	
1	<b>\$3,788,980</b> \$60/\$49.75	<b>PHISH</b> DICK'S SPORTING GOODS PARK, COMMERCE CITY, COLO. AUG. 30-SEPT. 1	68,794, 72,856 THREE SHOWS TWO SELLOUTS	AEG LIVE	
2	<b>\$3,200,445</b> \$60/\$50/\$45/\$40	<b>PHISH</b> FIRSTMERIT BANK PAVILION AT NORTHERLY ISLAND, CHICAGO JULY 19-21	67,238, 78,002 THREE SHOWS ONE SELLOUT	LIVE NATION	
3	<b>\$2,768,569</b> \$75/\$48.50	<b>DAVE MATTHEWS BAND, THE HEAD AND THE HEART, LORD HURON</b> THE GORGE, GEORGE, WASH. AUG. 30-SEPT. 1	50,473 66,000 THREE SHOWS	LIVE NATION	
4	<b>\$2,452,547</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, GRACE POTTER &amp; THE NOCTURNALS</b> ALPINE VALLEY MUSIC THEATRE, EAST TROY, WIS. JULY 5-6	47,882 71,200 TWO SHOWS	LIVE NATION	
5	<b>\$2,324,855</b> \$60/\$45	<b>PHISH</b> SARATOGA PERFORMING ARTS CENTER, SARATOGA SPRINGS, N.Y. JULY 5-7	66,695 77,867 THREE SHOWS	LIVE NATION	
6	<b>\$2,088,135</b> \$85/\$75/\$45	<b>DAVE MATTHEWS BAND, SNOOP DOGG</b> DICK'S SPORTING GOODS PARK, COMMERCE CITY, COLO. AUG. 23-24	30,483 47,006 TWO SHOWS	AEG LIVE	
7	<b>\$1,855,488</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, MAVIS STAPLES</b> SUSQUEHANNA BANK CENTER, CAMDEN, N.J. JUNE 28-29	34,421 50,000 TWO SHOWS	LIVE NATION	
8	<b>\$1,741,095</b> \$60/\$45	<b>PHISH</b> MERRIWEATHER POST PAVILION, COLUMBIA, MD. JULY 13-14	35,103, 39,124 TWO SHOWS ONE SELLOUT	I.M.A.	
9	<b>\$1,707,191</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, BLIND PILOT</b> CRUZAN AMPHITHEATRE, WEST PALM BEACH, FLA. JULY 19-20	31,572, 38,087 TWO SHOWS ONE SELLOUT	LIVE NATION	
10	<b>\$1,661,840</b> \$60/\$50	<b>PHISH</b> THE GORGE, GEORGE, WASH. JULY 26-27	31,762 44,000 TWO SHOWS	LIVE NATION	
11	<b>\$1,326,517</b> \$82/\$27.50	<b>BRUNO MARS, ELLIE GOULDING</b> UNITED CENTER, CHICAGO JULY 13	16,278 SELLOUT	LIVE NATION GLOBAL TOURING	
12	<b>\$1,266,060</b> \$60/\$45	<b>PHISH</b> VERIZON WIRELESS AMPHITHEATRE, ALPHARETTA, GA. JULY 16-17	23,245 26,000 TWO SHOWS	ASO PRESENTS	
13	<b>\$1,252,521</b> \$95/\$40	<b>BRUNO MARS, FITZ &amp; THE TANTRUMS</b> BARCLAYS CENTER, BROOKLYN, N.Y. JUNE 29	15,204 SELLOUT	LIVE NATION GLOBAL TOURING	
14	<b>\$1,247,263</b> \$95/\$40	<b>BRUNO MARS, ELLIE GOULDING</b> PRUDENTIAL CENTER, NEWARK, N.J. JULY 1	14,320 SELLOUT	LIVE NATION GLOBAL TOURING	
15	<b>\$1,245,729</b> (16,300,867 PESOS) \$66.87	<b>EMMANUEL &amp; MIJARES</b> AUDITORIO NACIONAL, MEXICO CITY SEPT. 6-7	18,630 19,170 TWO SHOWS	OCESA-CIE	
16	<b>\$1,201,516</b> \$85/\$35	<b>BRUNO MARS, FITZ &amp; THE TANTRUMS</b> AMERICAN AIRLINES ARENA, MIAMI AUG. 30	16,136 SELLOUT	LIVE NATION GLOBAL TOURING	
17	<b>\$1,106,306</b> (\$1,147,500 CANADIAN) \$190.20/\$42.30	<b>BRUNO MARS, ELLIE GOULDING</b> ROGERS ARENA, VANCOUVER JULY 20	15,533 SELLOUT	LIVE NATION GLOBAL TOURING	
18	<b>\$1,086,275</b> (\$1,141,910 CANADIAN) \$190.20/\$42.32	<b>BRUNO MARS, ELLIE GOULDING</b> BELL CENTRE, MONTREAL JULY 5	17,244 SELLOUT	LIVE NATION GLOBAL TOURING	
19	<b>\$1,068,032</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, GOGOL BORDELLO</b> JIFFY LUBE LIVE, BRISTOW, VA. JULY 27	18,460 20,000	LIVE NATION	
20	<b>\$1,016,202</b> \$75/\$35	<b>BRUNO MARS, ELLIE GOULDING</b> AMERICAN AIRLINES CENTER, DALLAS AUG. 12	15,489 SELLOUT	LIVE NATION GLOBAL TOURING	
21	<b>\$1,006,707</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, O.A.R.</b> RIVERBEND MUSIC CENTER, CINCINNATI JULY 12	20,136 SELLOUT	LIVE NATION	
22	<b>\$988,149</b> \$75/\$56.50/\$40.75	<b>DAVE MATTHEWS BAND, KOOL &amp; THE GANG</b> HERSHEY PARK STADIUM, HERSHEY, PA. JULY 13	16,381 30,000	LIVE NATION	
23	<b>\$964,969</b> \$75/\$35	<b>BRUNO MARS, ELLIE GOULDING</b> TOYOTA CENTER, HOUSTON AUG. 15	13,425 SELLOUT	LIVE NATION GLOBAL TOURING	
24	<b>\$962,850</b> \$60/\$45	<b>PHISH</b> HOLLYWOOD BOWL, LOS ANGELES AUG. 5	17,223 SELLOUT	BILL SILVA PRESENTS, ANDREW HEWITT CO.	
25	<b>\$944,009</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, GARY CLARK JR.</b> VERIZON WIRELESS AMPHITHEATRE, IRVINE, CALIF. SEPT. 7	14,821 SELLOUT	LIVE NATION	
26	<b>\$943,139</b> \$95/\$54.50	<b>MICHAEL BUBLÉ</b> PINNACLE BANK ARENA, LINCOLN, NEB. SEPT. 13	11,408 SELLOUT	BEAVER PRODUCTIONS	
27	<b>\$938,411</b> \$110/\$54.50	<b>MICHAEL BUBLÉ</b> XCEL ENERGY CENTER, ST. PAUL, MINN. SEPT. 11	11,682 SELLOUT	BEAVER PRODUCTIONS	
28	<b>\$935,841</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, JOHN BUTLER TRIO</b> VERIZON WIRELESS AMPHITHEATRE, CHARLOTTE, N.C. JULY 24	16,950 18,812	LIVE NATION	
29	<b>\$903,412</b> (\$938,988 CANADIAN) \$78.88/\$26.45	<b>BRUNO MARS, ELLIE GOULDING</b> REXALL PLACE, EDMONTON, ALBERTA JULY 18	14,240 SELLOUT	LIVE NATION GLOBAL TOURING	
30	<b>\$864,470</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, SOJA</b> FARM BUREAU LIVE, VIRGINIA BEACH, VA. JULY 26	15,790 25,000	LIVE NATION	
31	<b>\$855,120</b> \$60	<b>PHISH</b> NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. JULY 12	14,252 SELLOUT	LIVE NATION	
32	<b>\$847,395</b> \$60/\$45	<b>PHISH</b> PNC BANK ARTS CENTER, HOLMDEL, N.J. JULY 10	16,720 16,907	LIVE NATION	
33	<b>\$840,455</b> \$60	<b>PHISH</b> DARLING'S WATERFRONT PAVILION, BANGOR, MAINE JULY 3	13,977 16,000	WATERFRONT CONCERTS, LIVE NATION	
34	<b>\$839,829</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, FITZ &amp; THE TANTRUMS</b> DARIEN LAKE PERFORMING ARTS CENTER, DARIEN CENTER, N.Y. JULY 3	15,714 21,800	LIVE NATION	
35	<b>\$831,416</b> \$75/\$40.50	<b>DAVE MATTHEWS BAND, GRACE POTTER &amp; THE NOCTURNALS</b> DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. JULY 9	15,318 SELLOUT	LIVE NATION	



## Summer Score For Jam Bands

With the summer touring season over, box-office stats continue to pour in, including gross and attendance counts from two jam bands that dominate this week's chart—**Phish** (above) and **Dave Matthews Band**—and from **Bruno Mars**. The three acts combined account for 32 of the 35 listing on the chart.

Phish is No. 1 with a three-show engagement in the Denver market at Dick's Sporting Goods Park, the home venue of Major League Soccer's Colorado Rapids. The concerts (Aug. 30-Sept. 1) marked the band's third consecutive year with a Labor Day weekend run at the stadium. Nine more Phish engagements follow, all at outdoor amphitheatres. The top-grosser among the sheds was another three-show stand (July 19-21) at Chicago's FirstMerit Bank Pavilion at Northerly Island.

Dave Matthews Band lands 13 engagements on the chart including its own traditional Labor Day weekend run at No. 3. Performing at the Gorge amphitheater in George, Wash., the group played to more than 50,000 fans during its annual multiple-show stand to close out the summer. Ten more outdoor amphitheater concerts round out DMB's chart presence along with two stadium dates.

Mars lands nine shows on the chart. His top sales came from a sellout at Chicago's United Center (No. 11) with more than 16,000 attendees.

—Bob Allen



# CODA

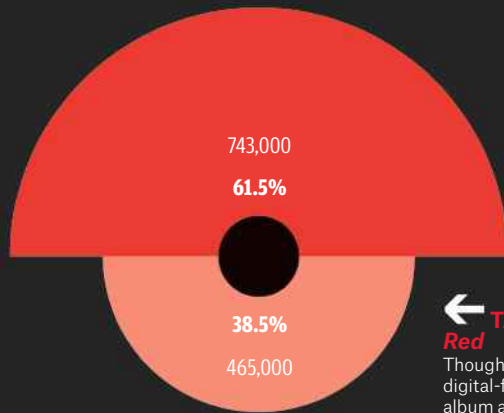
## Trend Report: No. 1-Debuting Country Albums, Physical Vs. Digital Sales

As Keith Urban debuts at No. 1 on the Billboard 200 this issue with *Fuse*, we take a look at first-week physical vs. digital sales for the last 10 No. 1 debuting country albums.

Source: Nielsen SoundScan



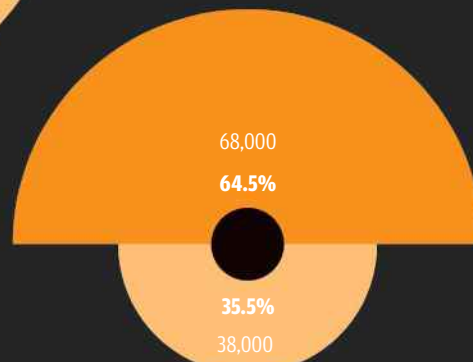
**Keith Urban**  
*Fuse*  
9/28/13



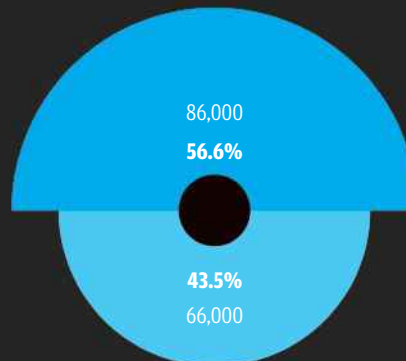
**Taylor Swift**  
*Red*  
11/10/12

### ← TAYLOR SWIFT *Red*

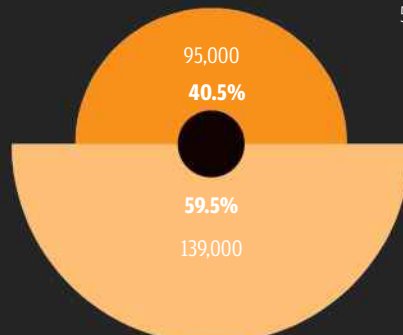
Though Swift's *Red* is easily the most digital-friendly, youth-appealing album among the last 10 country sets to debut at No. 1, it still performed strongly with physical retailers. A lot of that credit goes to *Red*'s promotional campaign with Target, which sold an exclusive version of the CD in its stores. To date, *Red* has sold 3.8 million; 29% of that sum are downloads.



**Gary Allan**  
*Set You Free*  
2/9/13



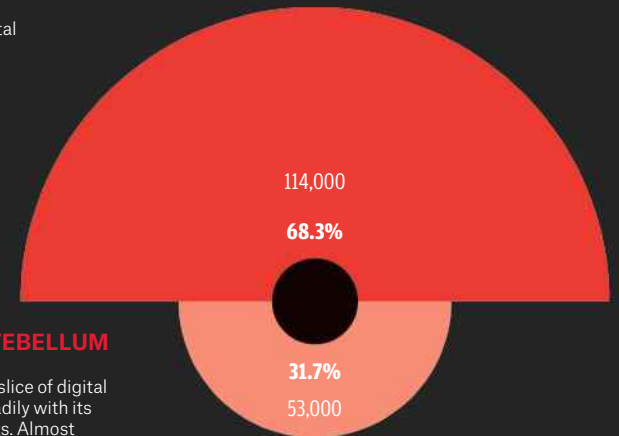
**Kenny Chesney**  
*Life on a Rock*  
5/18/13



**Zac Brown Band**  
*Uncaged*  
7/28/12

### ← ZAC BROWN BAND *Uncaged*

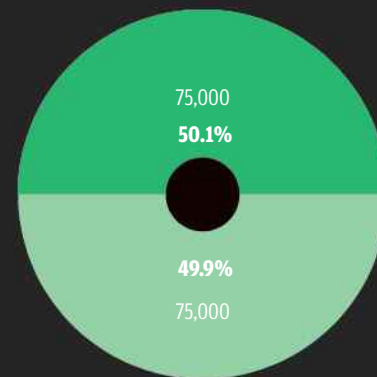
*Uncaged* had a well-received iTunes pre-order and promotional campaign, which helped drive its digital copies in its first week to nearly 60% of its first week. Now, after more than a year in release, digital sales tally just 44% of the title's overall sum (412,000 of 929,000).



**Lady Antebellum**  
*Golden*  
5/25/13

### → LADY ANTEBELLUM *Golden*

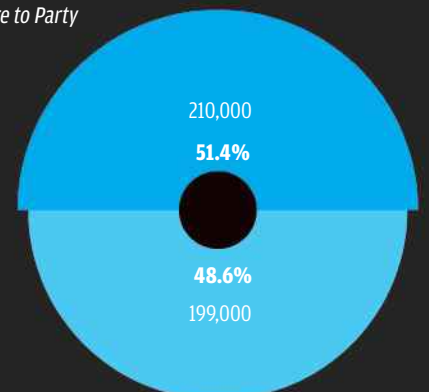
The trio's first-week slice of digital sales has grown steadily with its last two studio efforts. Almost 32% of *Golden*'s debut came from downloads, while 2011's *Own the Night* had a 25% slice and 2010's *Need You Now* earned 19% of its sales from downloads.



**Luke Bryan**  
*Spring Break... Here to Party*  
3/23/13

### ← LUKE BRYAN *Spring Break... Here to Party*

Bryan's spring break-themed compilation of previously released songs was about evenly split between physical and digital sales in its first week. The balance has since shifted, with physical copies representing 67% of its cumulative sales (340,000 of 507,000).



**Jason Aldean**  
*Night Train*  
11/3/12



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**Marg Helgenberger**  
Stand Up To Cancer Ambassador



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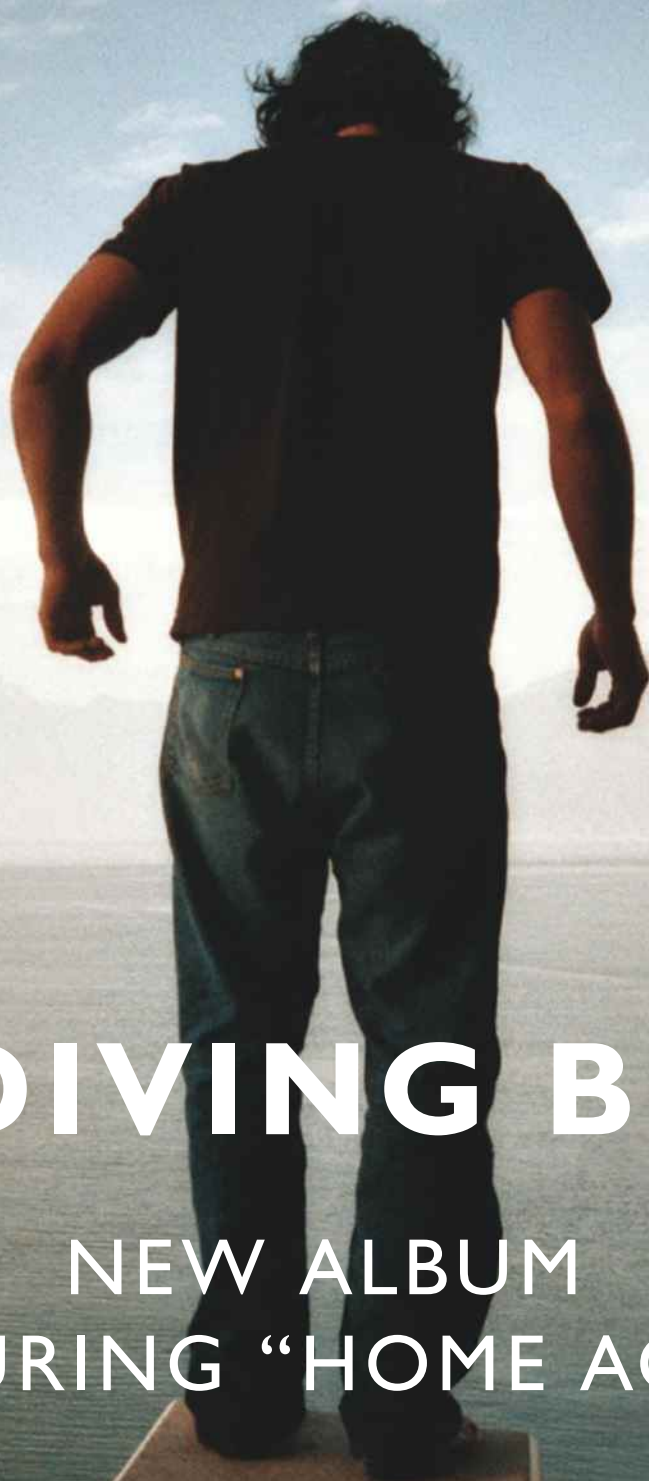
To learn more about how you can help or for more information about breast cancer treatment and prevention, visit [safewayfoundation.org](http://safewayfoundation.org)

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\$2 from the sale of the \$2.99 reusable bag will benefit The Safeway Foundation to fund breast cancer research. Stand Up To Cancer is a program of the Entertainment Industry Foundation, a 501(c)(3) non-profit organization.



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