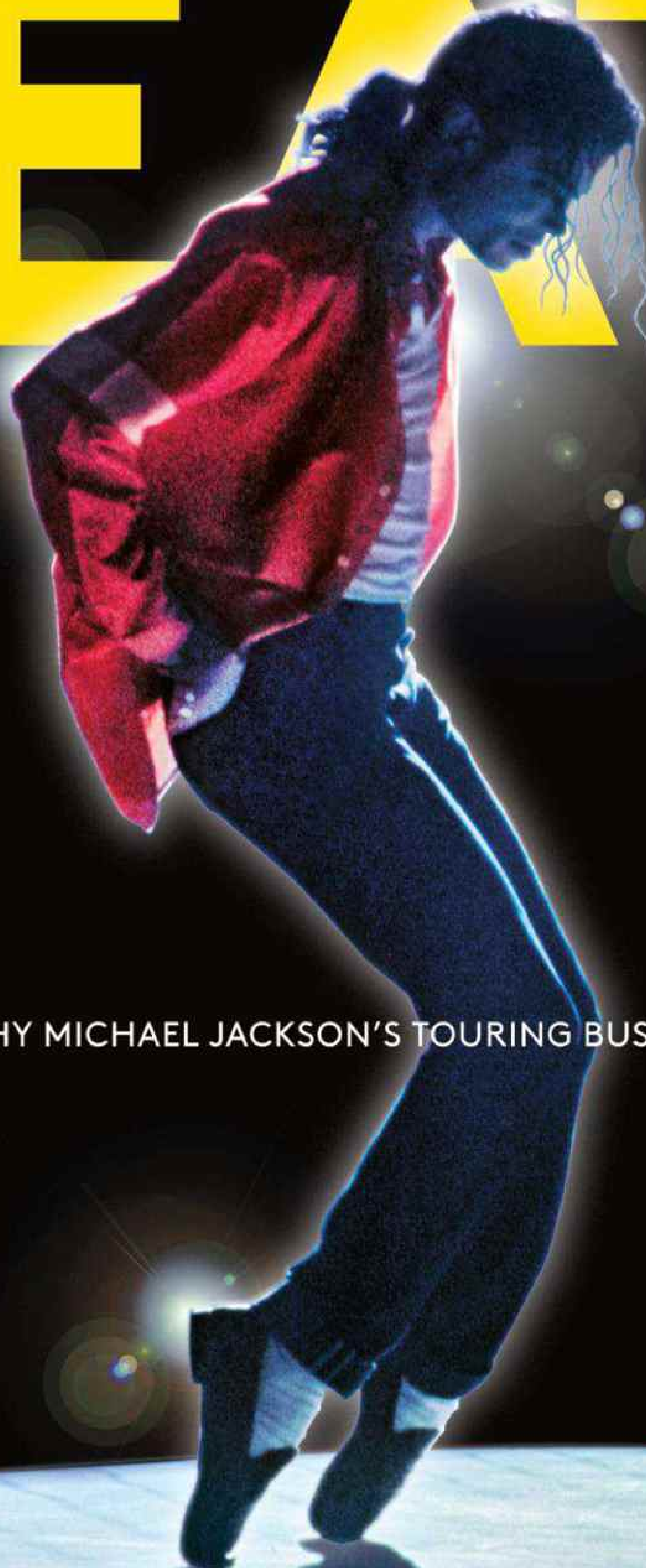


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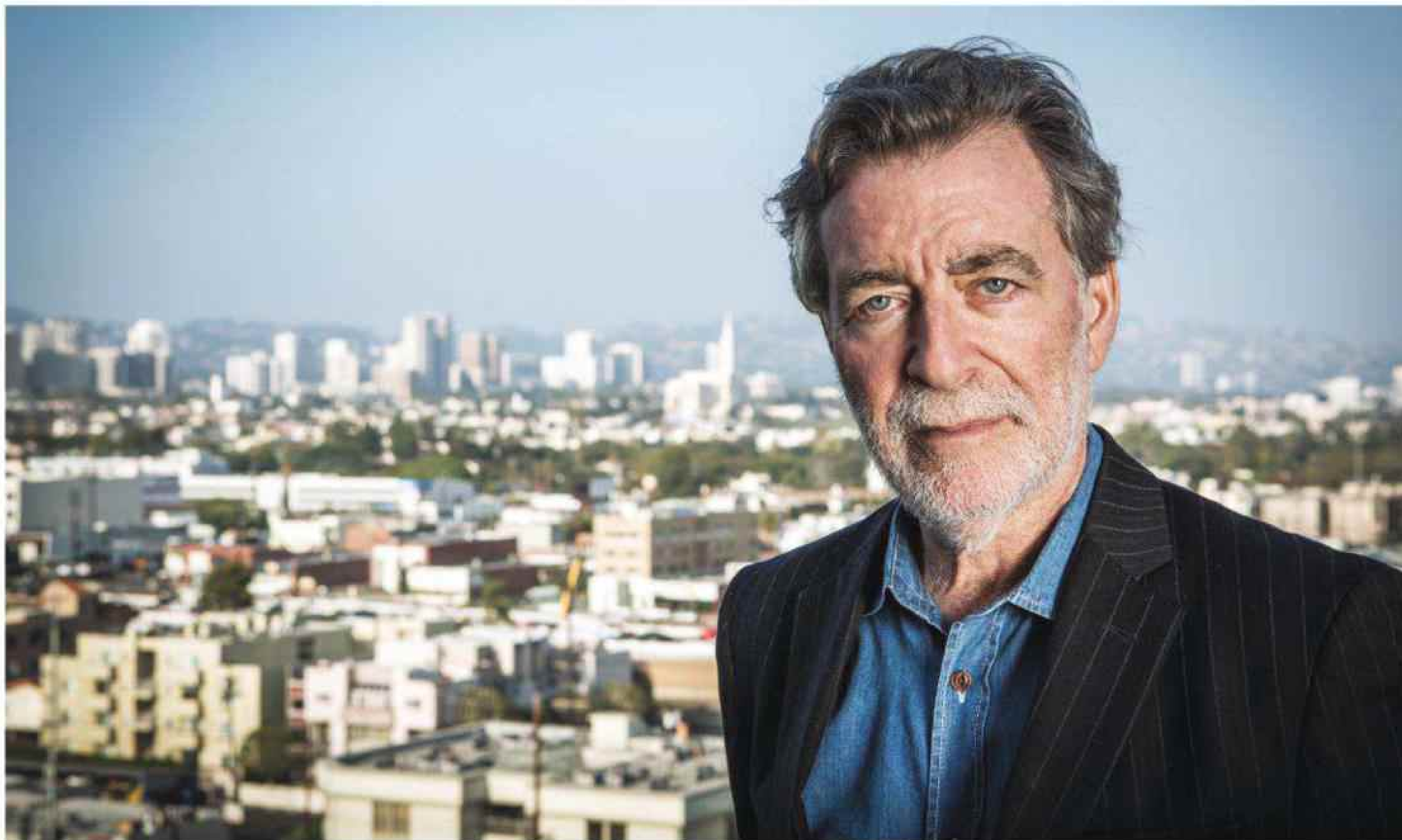


VIEWPOINT

16
NOV
2013

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THIS WEEK
Volume 125
No. 44



Gary Gilbert
photographed
in Los Angeles.

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ON THE COVER

Michael Jackson photograph by Sam Emerson/©1992 Optimum Productions. Used by permission. All rights reserved.

FEATURE

P.24 "Michael's spirit is alive on these stages, performance by performance. He's still with me, with us, and with people just discovering him through these two shows."

JAMIE KING

QUESTIONS ANSWERED

P.13 "I had a yearly review where a guy told me I sucked. I went home that night and stood in the shower for two hours trying to figure out what I should do."

GARY GILBERT, MANATT PHELPS & PHILLIPS

FEATURE

P.36 "We've spent the last 10 years talking about technology. It's time for the music business to start talking about music again."

T BONE BURNETT

FEATURE

P.42 "We're not going to write about things that aren't real. I worked on a farm, drove a truck. Everybody I write with did."

ASHLEY GORLEY



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1 Lyor Cohen unveils new "content company" 300
2 **Priyanka Chopra** new Guess girl
3 Laurie Anderson writes letter on Lou Reed's passing
4 Rihanna shines bright atop hot tours



THIS WEEK ON BILLBOARD.COM
1 **Lady Gaga's ARTPOP**: track-by-track review
2 *Enter the Wu-Tang (36 Chambers)*: classic track-by-track
3 Billboard Touring Conference & Awards
4 Pop Shop weekly podcast

TOP LINE

[THE Action]

MANAGEMENT

The Breakup

Lady Gaga and manager Troy Carter surprisingly part ways days before her hotly anticipated 'ARTPOP' release, but for now all sides say it's business as usual

By Andrew Hampp



Atom Factory's Troy Carter and Lady Gaga

Things were looking great for Lady Gaga's *ARTPOP* by the afternoon of Nov. 3. Lead single "Applause" continued to pick up steam at radio, and had climbed to No. 7 on the Billboard Hot 100 the week prior. Album track "Do What U Want" had been so rapturously received upon its release on iTunes that it became the album's last-minute second single over the planned "Venus." And fan excitement for a Nov. 10 ArtRave event in New York—where she would premiere *ARTPOP*, its companion app, exclusive sculptures from Jeff Koons and a live-streamed concert—was high. But by the time Gaga appeared at the YouTube Music Awards around 6:30 p.m. ET, dressed like a '90s grunge rocker in a flannel, a brown wig and a trucker hat with her song title "Dope" written in the style of the NASA logo, something felt off. She was visibly emotional, dedicating the →



DEEZER DOUBLES UP

Deezer, the France-based music streaming

service, says it has doubled its global paid subscriber base in the past year to 5 million. Spotify's last announced total was 6 million. While Deezer has yet to launch stateside, it has expanded to more than 180 countries worldwide. In France, where its user base is the strongest, Deezer has benefited from a three-year partnership with telecom giant Orange. In 2012, it received a \$130 million investment from Warner Music Group owner Access Industries.



TWITTER'S SOARING IPO

Twitter's closely watched

initial public offering was the toast of Wall Street, soaring to heights that surprised even the microblogging network's more bullish supporters. Initially priced at \$26 a share, the stock jumped to more than \$45 on its first day of trading, valuing the 7-year-old company at more than \$25 billion. Twitter has 230 million users, and although it has yet to turn a profit, is selling itself as a key platform for advertisers and TV broadcasters.



PITBULL TO HOST AMAs

Latin star Pitbull will host

the 2013 American Music Awards. The annual bash, which honors artists based on popular vote, will take place Nov. 24 at the Nokia Theatre in Los Angeles. In addition to hosting duties, Pitbull will take the stage as a performer, joining a roster that already includes Miley Cyrus, Macklemore & Ryan Lewis, Imagine Dragons, Kendrick Lamar, Florida Georgia Line, Luke Bryan and One Direction.



YOUTUBE AWARDS BUFFER

YouTube's first music awards

show was a bold endeavor, bringing megawatt stars to an innovative, Web-only platform. But even Eminem and Lady Gaga couldn't get viewers to fire up their browsers in large numbers: At its peak, viewership totaled a meager 220,000. YouTube typically has more than 1 billion users per month. Meanwhile, critics of the show, much of which appeared to have been planned on the spur of the moment (intentionally or not), had a field day on Twitter.

Jason Schwartzman, Ryan Lewis and Macklemore (from left) at the YouTube Music Awards in New York on Nov. 3.



5 AWARD WINNING SONGS

"DRUNK ON YOU" "BLOWN AWAY" "(KISSED YOU) GOOD NIGHT" "DANCIN' AWAY WITH MY HEART" "TWO BLACK CADILLACS"

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SONG OF THE YEAR

"DRUNK ON YOU"

SONGWRITER OF THE YEAR



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Gaga continued from p. 4

raw piano ballad to her fans as tears streamed down her face. Online, 4,000 viewers who'd tuned into the live stream of the awards clicked off, and fans speculated wildly about what was really happening.

Around the evening of Nov. 4, reports surfaced that Gaga had parted ways with Troy Carter, her manager since 2007, citing creative differences. Billboard has learned that their management contract has been terminated, but that Carter's Atom Factory will remain involved in Gaga's release and projects as part of a transition period until a settlement has been reached and new management has been hired. Sources declined to comment to Billboard about whether that creative decision ultimately led to Gaga and Carter's split, but the two had been having other rifts in recent months—including a fight around August's MTV Video Music Awards (VMAs) that was later resolved.

Carter and Gaga, through a rep, declined to comment for this story, but executives involved with *ARTPOP* say it's largely been business as usual in the days since Gaga's split with Atom Factory. Carter and other members of Gaga's management team were expected to be part of a call the morning of Nov. 7 regarding plans for Gaga in 2014, and the company was helping seek potential last-minute brand partners for a live-streamed concert the night of Gaga's ArtRave after a planned sponsor pulled its media spend on Nov. 6. The concert is expected to stream on Vevo at 11:59 p.m. ET, a minute before *ARTPOP* hits iTunes on Nov. 11.

But despite the fracas in the days leading up to *ARTPOP*'s release, all parties who spoke with Billboard remained confident in the viability of Brand Gaga and the album's potential. "The thing with Gaga is, she's constantly pushing her art forward and the creativity never stops with her," Interscope vice chairman/head of marketing Steve Berman says. "Her songs are like



Lady Gaga's "Applause" soundtracks a Kia commercial that debuted during the VMAs.

paintings and she works on them until the end. We just streamed the album on iTunes the other day, and I think she's still working on it."

Brands are embracing the opportunity to take *ARTPOP* to the masses, too. Kia came onboard first with a massive 2013 ad campaign that began airing during the VMAs featuring the Kia hamsters dancing to "Applause." Beats by Dr. Dre synched "Do What U Want" for a TV campaign that began airing in mid-October. Opening track "Aura" was featured in trailers and a lyric video for "Machete Kills," a movie in which Gaga co-starred. Planned third single "Venus" will get another big look from a major retailer later this month. And, as reports were expected to be confirmed at the Nov. 10 ArtRave, Gaga will perform a song in space in 2015 as part of a new partnership with Virgin Galactic, making her the first person to do so.

"It's about exposing different songs on the album to as many people as possible, sometimes without her as the face," Interscope president/COO John Janick says. ●

FTR

In the Oct. 26 issue, a story on major-label market share omitted Columbia president Ashley Newton from the list of key executives at the label.

In the Nov. 9 issue, a story on Tori Kelly misspelled the title of her new Capitol EP, *Forward*.

DIGITAL

Pandora Hangs Tough

The Internet radio leader continues to thrive in the face of competitors—including iTunes Radio

By Glenn Peoples

ITunes Radio is riding a trend of lean-back digital listening, but Apple's new Internet radio service isn't a Pandora killer yet. In October, the first full calendar month the two services competed against one another, Pandora's streaming hours rose 8.1% to 1.5 billion from 1.4 billion the prior month.

The number of people who listened to Pandora in October fell 2.5% to 70.9 million from 72.7 million in September. But the October numbers should put to rest—for the time being—predictions that Apple would use its massive iTunes user base and legendary brand affinity to knock Pandora from the top of the Internet radio leader board.

Expectations for iTunes Radio have been high. During Apple's earnings call on Oct. 28, CFO Peter Oppenheimer revealed that 20 million iOS 7 users had tried iTunes Radio. The following week, Canaccord Genuity released survey results that showed iTunes Radio had made inroads with Apple device owners. Of all consumers who use Apple's iOS mobile operating system, 29% had tried iTunes Radio, 12.6% were listening to both Pandora and iTunes Radio, and 2.6% had given up Pandora for iTunes Radio. About three in four people surveyed (or 72%) were running the iOS 7 update that includes iTunes Radio.

Quickly attracting 20 million listeners is an achievement unto itself. No other company but Apple could make inroads against Pandora in such a short amount of time. But what's most important is how many listeners iTunes Radio will attract in the long term. iTunes Radio's initial 20 million listeners might not return in full numbers the following month. After all, the Internet era is filled with stories of services whose millions of early adopters left them for another shiny, new toy. "The barrier to experiment in online music is pretty low," Gartner analyst Mike McGuire says.

Better results will require a better product. Pandora outscored iTunes Radio in various user-satisfaction metrics in the Canaccord Genuity survey. More people surveyed believe Pandora plays the songs they want to hear (72% to 63% of iTunes Radio users). While 78% of those surveyed gave Pandora a "positive" or "very positive" rating, only 66% of iTunes Radio users did so.

Pandora has withstood new product launches before iTunes Radio. There has been a long list of supposed "Pandora killers" through the years, from communications giant Clear Channel to scrappy upstart Songza. The media trumpet with fanfare the arrival of every radio feature woven into on-demand services like Sony Music Unlimited, Xbox Music and Spotify.

The sharks were thought to be circling Pandora in June 2012. Two notable events occurred that month. First, a blog post by BTIG analyst Rich Greenfield warned Pandora investors of Songza's popular iPad app. His remarks sent Pandora shares down 11.2% during a two-day span and chopped \$209 million from the company's market value. A week later, Spotify launched a free Internet radio service available to U.S. users of its mobile app.

Yet Pandora has thrived in the midst of this competition. Since June 2012, Pandora's monthly listener hours are up 36% and monthly active users up 30%. And since the Songza scare, Pandora shares are up 167% to \$26.45 and have recently exceeded \$28. With the market behind the company, Pandora issued a secondary stock offering in September that grossed the company nearly \$400 million. Although still unprofitable, Pandora has convinced Wall Street it's on the right path.

Pandora's approach to music has never looked more sensible. On-demand music services Rdio and Rhapsody recently revamped their radio products by offering Pandora-like personalized radio. Why not allow customers to use one app instead of two? Rhapsody executive Paul Springer says half its listeners are also active listeners of Pandora. The company hopes a better radio experience will add enough value to keep subscribers from occasionally straying.

"Historically we've been a lean-forward service," Springer says. "Subscribers love that, but they want to balance lean-forward with lean-back." ●

THE BIG NUMBER

Percentage of Apple iOS mobile users who gave up Pandora for iTunes Radio, according to Canaccord Genuity.

2.6%



Internet radio. About half of all online Americans aged 12 and older listen to Internet radio. iTunes Radio may not pry away many listeners from Pandora, but it could help grow the Internet radio market.



On-demand services. On-demand services like Spotify, Rhapsody and Rdio have improved their features to better compete with Pandora and iTunes Radio. Better products can't be bad for consumers and content owners.

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DIGITAL

Online Video Fast-Forwards

Even as Web video proliferates to more platforms and music grows with it, dollars don't always follow

By Alex Pham



Concert discovery app Bandsintown, which last year claimed to power 1 million ticket sales per month, has announced a partnership with talent booker the Agency Group that represents close to 2,000 clients. The deal will drive fan awareness of TAG clients' touring schedules, driving both ticket and merch sales.

Momentum has continued to gather behind online video in the last five years, with music being the category that's experiencing the biggest growth—though that doesn't necessarily mean the industry will reap any additional revenue in the immediate future.

According to a study by the Pew Research Center, 50% of all online adults watched music videos in 2013, up from 32% in 2009. It was the biggest jump in viewership for all the categories tracked by Pew.

Much of the love comes from younger demographics. Among viewers ages 18-29, 81% watch music videos, but only 39% of viewers ages 50 or older do so.

Though popular, music is only the fourth-most popular video category among adults—after comedy, how-to clips and educational videos. Music is, however, more popular than news, animation, politics and sports. It's important to note that the study only surveyed Internet users ages 18 and older. Had it included younger viewers, music very well could have ended up with a higher rank, given that the category skews toward younger demographics.

The growth in music mirrors the percentage of online Americans who watch video, which grew to 78% this year, up from 69% in 2009. Younger viewers ages 18-29 led the audience, with 95% having watched online videos in 2013, compared with only 58% of those ages 50 or older.

But the growth in video uploading and sharing is not just on YouTube. The debut this year of Vine from Twitter (in January) and Instagram Video from Facebook (in June) has undoubtedly accelerated this trend.

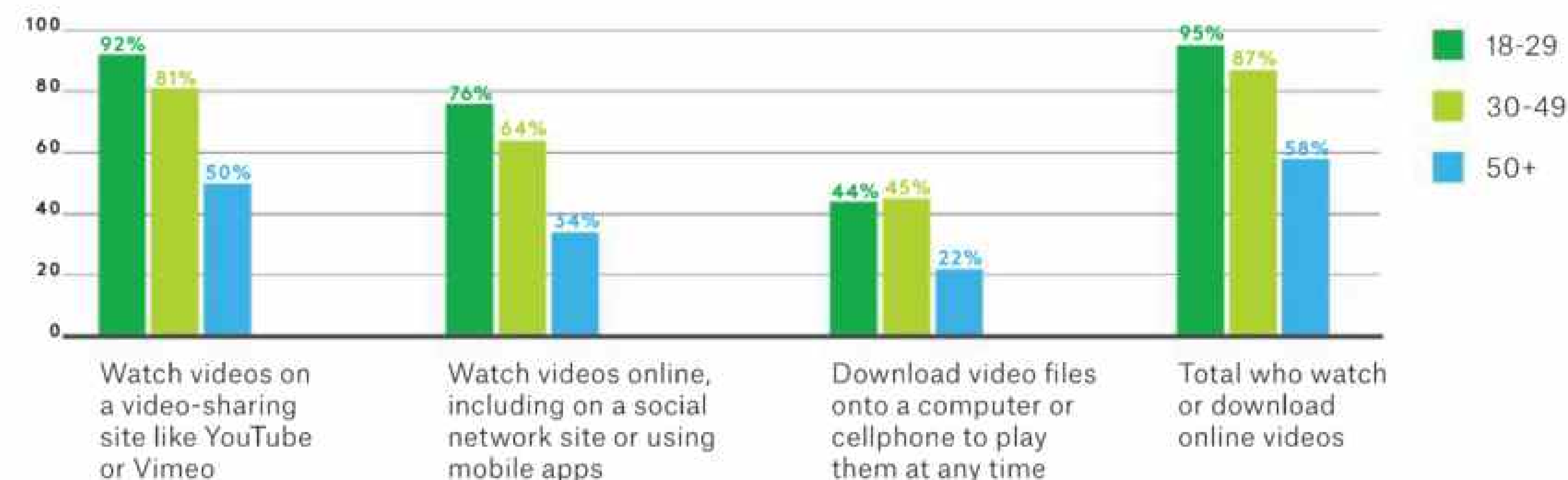
These new video platforms don't license music. This is true of Vine and Instagram, which currently rely on take-down notices and/or fair use provisions under the Digital Millennium Copyright Act for the use of copyrighted music in user-generated videos. Outside of YouTube, only a handful of video apps, including Magisto and Viddy, have licensing arrangements.

Not only is viewership rising, but so are the number of people who post videos. Nearly one-third of adults online (about 31%) posted a video this year, up from 14% in 2009. Again, younger people led the way with 41% having posted their own video, compared with 18% of those 50 or older.

The results are a steep increase in the amount of content being added to platforms like YouTube, where the number of hours of uploaded video exploded from 20 hours per minute in 2009 to more than 100 hours a minute this year. YouTube as a platform has increased the number of advertising in and around the videos on its service and has licensing agreements with most sizable music rights holders. ●

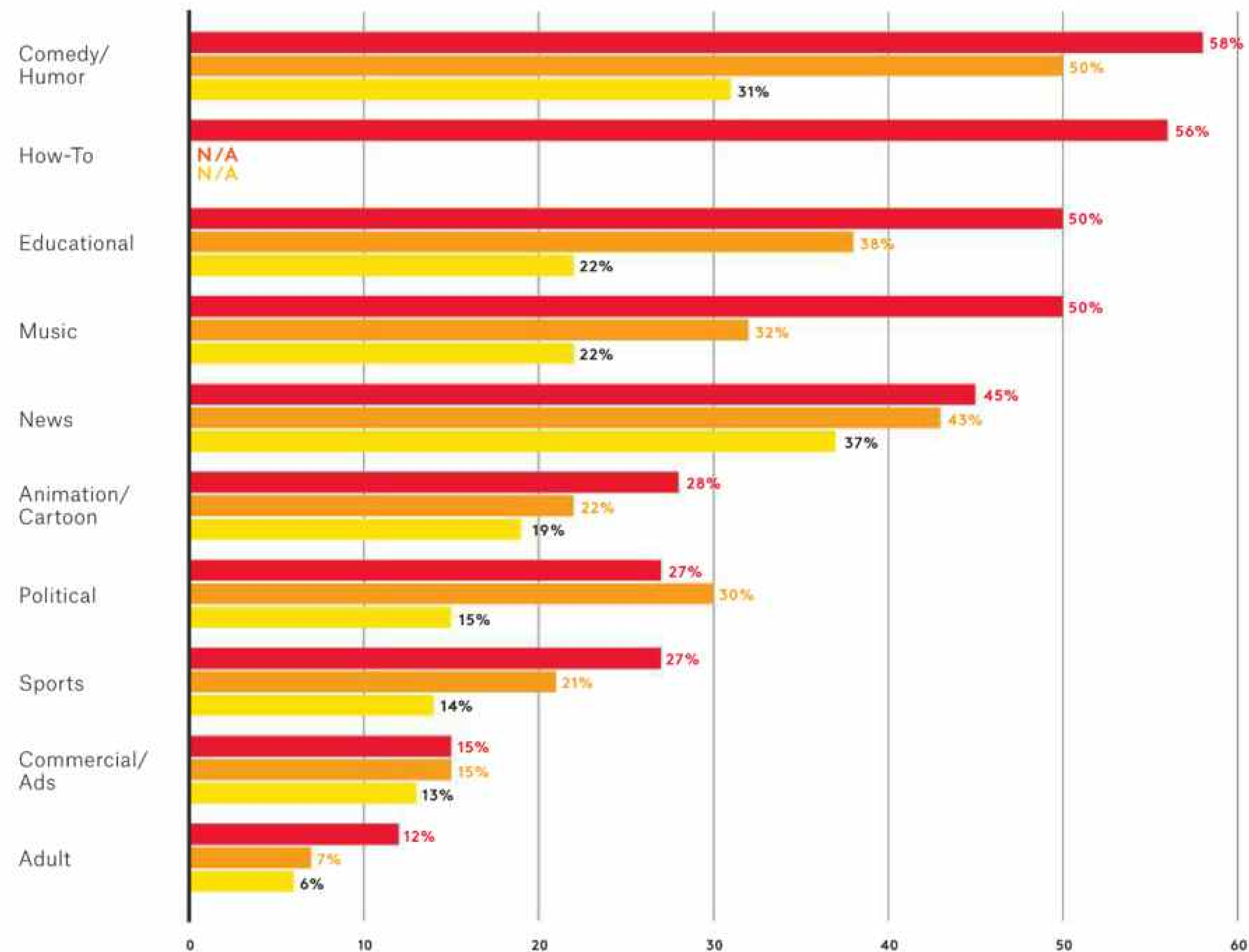
Younger users dominate in video consumption almost 2 to 1

The percentage of adult Internet users in each group who:



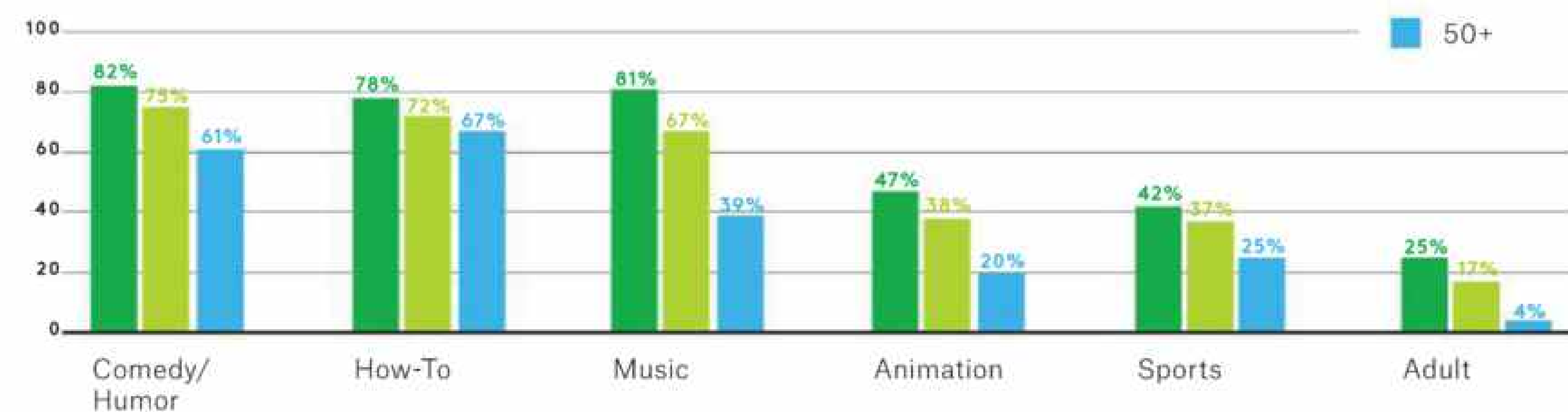
Music videos have had the greatest growth, but lag in overall popularity

The percentage of online adults who watch each type of video, by year:



Music and comedy dominate young adults' online video viewing

The percentage of online video watchers in each group who watch:

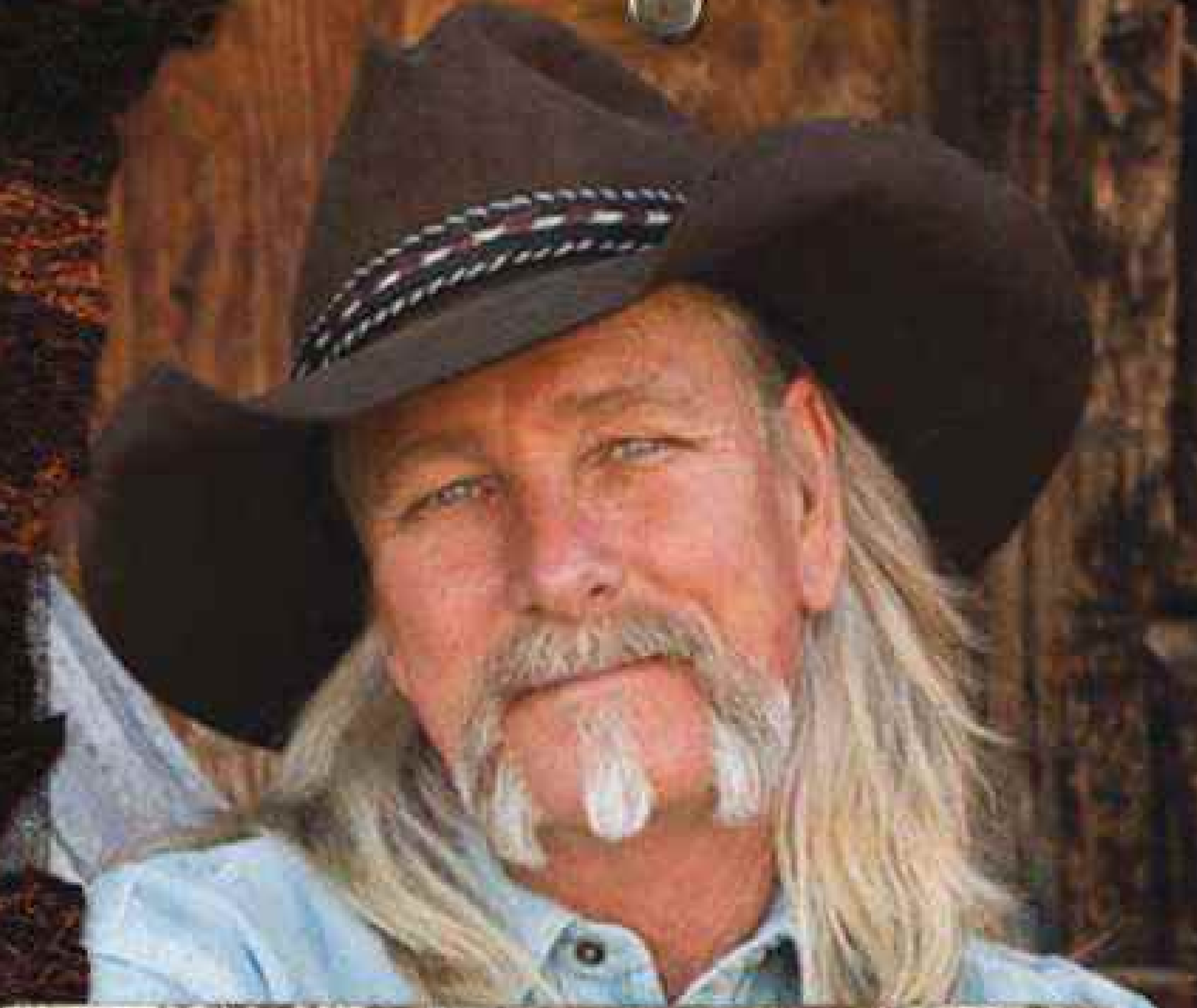


Source: Pew Research Center's Internet & American Life Project Omnibus Survey (July 25-28, 2013)

2013 BMI COUNTRY AWARDS



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Sony/ATV Tree
Taylor Swift Music

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How 'Bout That Skyline Music
Mr. Noise Music
Writers of Sea Gayle Music

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Super Effusion

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Wha Ya Say Music

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Rodney Clawson
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EVERY STORM (RUNS OUT OF RAIN)
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LOVE'S GONNA MAKE IT ALRIGHT
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Bucked Up Music
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LOVIN' YOU IS FUN
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Bob DiPiero
Love Monkey Music
Sony/ATV Tree

MERRY GO 'ROUND
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Amarillo Sky Songs
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Paul Jenkins
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ole Purple Cape Songs
Sinnerlina
Sony/ATV Tree

TAKE A LITTLE RIDE
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Rodney Clawson
Jim McCormick
Amarillo Sky Songs
Big Red Toe Music
Chrysalis Songs
Music of Cal IV
Songs of Jim McCormick

THE ONE THAT GOT AWAY
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Jake Owen
Jimmy Ritchey
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Jimbahaya Music
Shiitake Maki Publishing
Universal Music-Careers
Vibe Room Music

TIL MY LAST DAY
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Big Music Machine
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Mark Nesler
Tom Shapiro
Casa Jaco Music
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Little Dooley Music
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Sony/ATV Tree

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Tully Kennedy
EMI-Blackwood Music, Inc.
Magic Mustang Music, Inc.
Ross Copperman Songs

TORNADO
Delta Maid (PRS)
Natalie Hemby
EMI-Blackwood Music, Inc.
Wruckestrike

TWO BLACK CADILLACS
Carrie Underwood
Carrie Okie Music

WANTED
Hunter Hayes
Troy Verges
Happy Little Man Publishing
Songs From The Engine Room
Songs of Universal, Inc.

WHERE I COME FROM
Rodney Clawson
Dallas Davidson
Amarillo Sky Songs
Big Red Toe Music
EMI-Blackwood Music, Inc.

YOU DON'T KNOW HER LIKE I DO
Brantley Gilbert
Jim McCormick
Indiana Angel Music
Songs of Jim McCormick
Warner-Tamerlane Publishing Corp.

WRITE ON. #bmicountryawards



Benji Rogers
photographed
at the
PledgeMusic
offices in
New York

[MY Day]

Benji Rogers
CEO
PledgeMusic

Since its founding in 2009, PledgeMusic has grown its roster of artists who use the London company's platform to raise money—from Slash and Ben Folds Five to Minus the Bear and Ginger Wildheart. It's like Kickstarter, but designed just for musicians. About 86% of campaigns launched through PledgeMusic reach their goals. Its CEO is a coffee-chugging, hockey-loving, globe-trotting musician who obsesses over his vinyl collection.

- 7.00 AM** I do 50 sit-ups and 20 pushups. This is a new thing. Then, first coffee. It's always pour-over. Check Instagram, Twitter, Facebook and my RSS feeds.
- 9.00 AM** Do a U.K. A&R call with the London and European Union teams to discuss upcoming releases and launches. Second coffee, which is a full pot at the office. I am tempted by a third, but can't peak too early.
- 10.00 AM** Meeting with Emma Peterson, founder/CEO of Tikly, one of our ticketing partners.
- 11.00 AM** Call with Wes Kidd at Red Light Management about upcoming campaigns. We also trash talk the Chicago Blackhawks.
- 11.30 AM** Call with Seymour Stein to talk about an amazing Detroit-based project that we want to get off the ground. Legend!
- 12.00 PM** Weekly meeting to go over social network and newsletter priorities for the week with the team. We go over projects that need some love from the socials.
- 1.00 PM** Conference call with Jayce Varden and Malcolm Dunbar, our U.S. and U.K. presidents, about South by Southwest and MIDEM. Coffee No. 3.
- 1.30 PM** Prep keynote for Halifax Pop Explosion. We are focusing a lot on Canada and are seeing amazing things happening there. Plus, they show hockey on the news. Heaven!
- 2.00 PM** Call with New York, Boston, Los Angeles and Toronto teams to discuss upcoming releases and launches. The first five minutes are pretty much hockey trash talk. I'm a Rangers fan even when it hurts, and even though I am English. Coffee No. 4.
- 3.00 PM** Meeting with Mollie Moore from LipSync Music to figure out what's new in the world of mega, unsigned bands for us to reach out to.
- 4.00 PM** Meeting with Jordan Kleeman from our team and Chris Trovero with INgrooves to go over our upcoming PM Vinyl Vault. Stay tuned! Offered coffee No. 5, but refuse. Trying to be strong.
- 5.00 PM** Impromptu meeting with Justin Kalifowitz, president of Downtown Music Publishing and co-founder of Songtrust. We talk about streaming, publishing and coffee. I soak up all I can. He's a genius!
- 6.00 PM** Get home fast to bathe Izzy, my 22-month-old daughter.
- 7.30 PM** Speak to a class at the Clive Davis School on the music industry with Chris Mooney from TuneCore.
- 10.55 PM** Overnight to Amsterdam for the Amsterdam Dance Event's "Do It Yourself! Ustream, Drip.FM & PledgeMusic" panel. —Alex Pham

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To: Bettie-Julia



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AND PERFORMED”

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Richard Sills, Executive Producer

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Increased concert attendance drove record third-quarter revenue at Live Nation. The company turned in revenue of \$2.3 billion in the quarter, up 15% from the prior-year quarter. Adjusted operating income, a metric that excludes certain one-time items, rose 9% to \$221.2 million.

RADIO & RECORDS

Radio YouTube

Broadcast radio tunes in online video and wins new listeners

By Alex Pham and Rich Appel

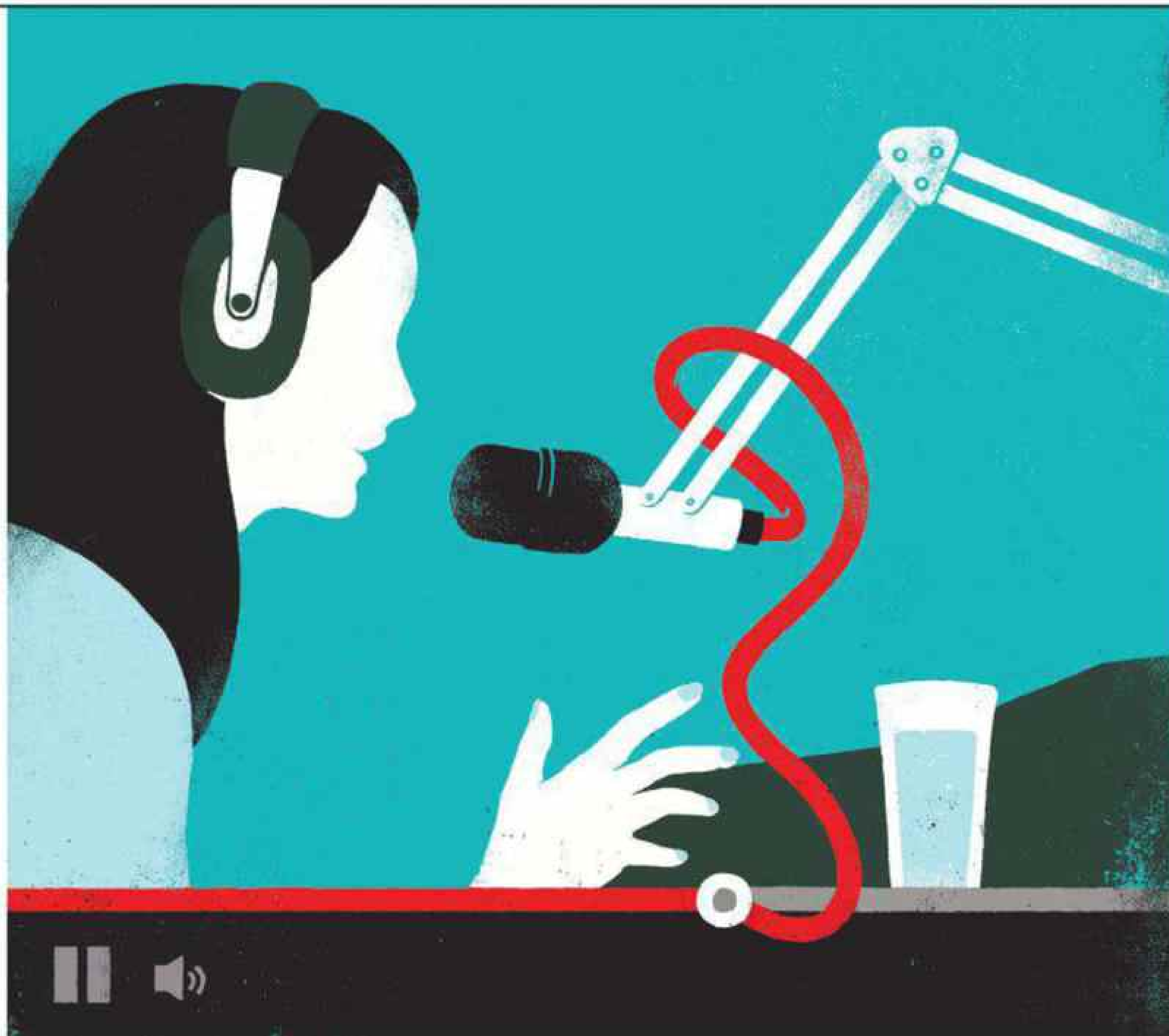
Far from being fatal for radio stars, video is helping propel some broadcast stations into the era of digital content.

That was the case when the BBC's Radio 1 decided to put its hourlong interview with Kanye West on its YouTube channel in September. Days later, late-night talk show host Jimmy Kimmel did a parody of West's interview. That prompted a war of words between West and Kimmel on Twitter, culminating in a Kumbaya moment when West appeared on Kimmel's show. All told, the interview garnered 3.5 million views, making it the most-watched music interview BBC Radio has ever created.

"It's safe to say that 10 years ago, a U.S. chat show host wouldn't have seen it, wouldn't have responded to it and wouldn't have entered into an A-list Twitter beef over it," BBC Radio 1 executive producer Joe Harland says.

Radio stations like Radio 1 and New York outlets WNYC and WQHT are turning to YouTube as part of their broader strategies to "future-proof" their business in an increasingly connected, digital environment. Rather than view YouTube as cannibalizing radio, many stations report getting an uptick in over-the-air listeners when they leverage YouTube as a marketing and branding platform.

Lin Dai, VP of digital and TV programming at Emis Communications-owned WQHT, says hip-hop fans no longer see radio as the only way to tune into the station as they live on mobile phones, tablets and laptops.



"They don't make the distinction about what is radio or not radio. This is a fundamental change in behavior. For us to be relevant, we need to be present in digital and video. We need to be more than just on-air talent."

Radio stations have experimented with video in fits and starts during the past decade, with varying degrees of success. Some found the expense of building an infrastructure to publish online videos too steep, while others felt the demand for video in a narrow-band environment was too low. But YouTube's arrival in 2005 changed things fairly quickly.

"It's given every radio station a way to become their own MTV channel," says Ron Davenport Jr., chairman of Sheridan Broadcasting, an independently owned company with three stations. Sheridan received a patent for a technology that synchronizes radio broadcasts with YouTube videos in real time.

Like Sheridan, many broadcast companies see online video as a way to expand their reach as global

media brands rather than radio stations with a limited geographic reach. For public station WNYC, just 7% of its YouTube views come from the New York metropolitan area, and half come from outside the country. That's important for selling national brand advertising.

"Some stations are seeing significant audience growth on YouTube, as high as 30 million viewers a month, by reformatting their content as online video and extending their reach beyond their transmitter's terrestrial reach," YouTube content partnership director Vivian Lewitt says (see table, below left).

Still, monetization hasn't always caught up to audience growth. New York Public Radio senior director of business development Erik Diehn says the revenue from video sponsors and ads aren't lucrative.

"To make significant money, you'd need tens of millions of views a month. We're nowhere near that," Diehn says. "That being said, we are seeing significant growth trajectory in our subscriber and view counts. It's realistic to expect that YouTube will pay for itself in a few years' time. We're not getting rich by any stretch."

Part of the challenge is consistency—producing a constant stream of videos that can organically build and grow a fan base in time, CBS Local Digital Media president Ezra Kucharz says.

"For this to matter as a business, it has to scale," says Kucharz, whose company has started to zero in on its YouTube strategy this year. "To do that, you need a steady flow of high-quality content to make the math work. We like the buzz. We love the traffic. But we love the revenue even more. If this weren't driving traffic and revenue, we wouldn't be doing it." ●

YouTube Channels of Select Radio Stations

As of 3 p.m. PST on Nov. 5

BBC Radio 1	WNYC New York	KEXP Seattle	WQHT New York	NPR Music
SUBSCRIBERS 706,303	SUBSCRIBERS 13,541	SUBSCRIBERS 307,447	SUBSCRIBERS 273,190	SUBSCRIBERS 147,520
VIEWS 161,851,851	VIEWS 15,875,664	VIEWS 190,982,413	VIEWS 122,057,752	VIEWS 34,442,810

Types of video content that radio stations say resonate with audiences



1. DJ rants: Many DJs already have a following, are passionate about a subject and happy to riff about it for 10 minutes in front of a green screen. This helps expand the station's brand from audio content to "lifestyle." Example: WQHT's "Realer Sports" with DJ Peter Rosenberg.



2. Mini documentaries: This involves piggybacking on existing reporting that's already being done to prepare for an event, such as the Grammy Awards. Examples: CBS Radio's documentaries about each of the five album of the year nominees.



3. Promotional content: While it seems obvious, stations often overlook the opportunity to create content that can promote on-air events and programs. Example: WQHT's YouTube promotions have increased on-air tune-ins for featured shows by as much as 50%.

QUESTIONS Answered

Gary Gilbert

Co-Chairman, Entertainment/Partner
Manatt Phelps & Phillips

What did you wake up thinking about this morning? I have this involuntary mechanism: I go to bed very relaxed, then usually I wake up around 3 or so with my mind racing, processing stuff. I came up with a solution to a problem that I had no idea how I would solve when I went to bed. It was how I was going to frame an email to someone. I have no idea how that happens.

What will define your career in the coming year? I became co-chair not that long ago [in March], and I have to see that this department stays at the forefront, building and expanding by looking for new opportunities. From an internal standpoint, at the same time, we're involving all the related departments in what we're doing, finding new ways to synergize parts of the firm and serve clients. All of that helps me serve the client, which is the most important thing. Technology moves so fast that we're always lagging behind [in contracts]. My job is to maximize benefits for talent, and that's changing all the time.

Describe a lesson you've learned from a failure. In my third or fourth year as a lawyer, I was a corporate lawyer and I wasn't very happy with what I was doing and [the firm] didn't like what I was doing. I had a yearly review where a guy told me I sucked. I went home that night and stood in the shower for about two hours trying to figure out what I should do about that. Should I tell these guys to pound sand? Should I show them I was good? Then I thought, "Should I leave?" I finally had the resilience to show them I was good and it worked out, so I was fine. But the bad review definitely gave me a huge kick in the ass—a lesson I never forgot.

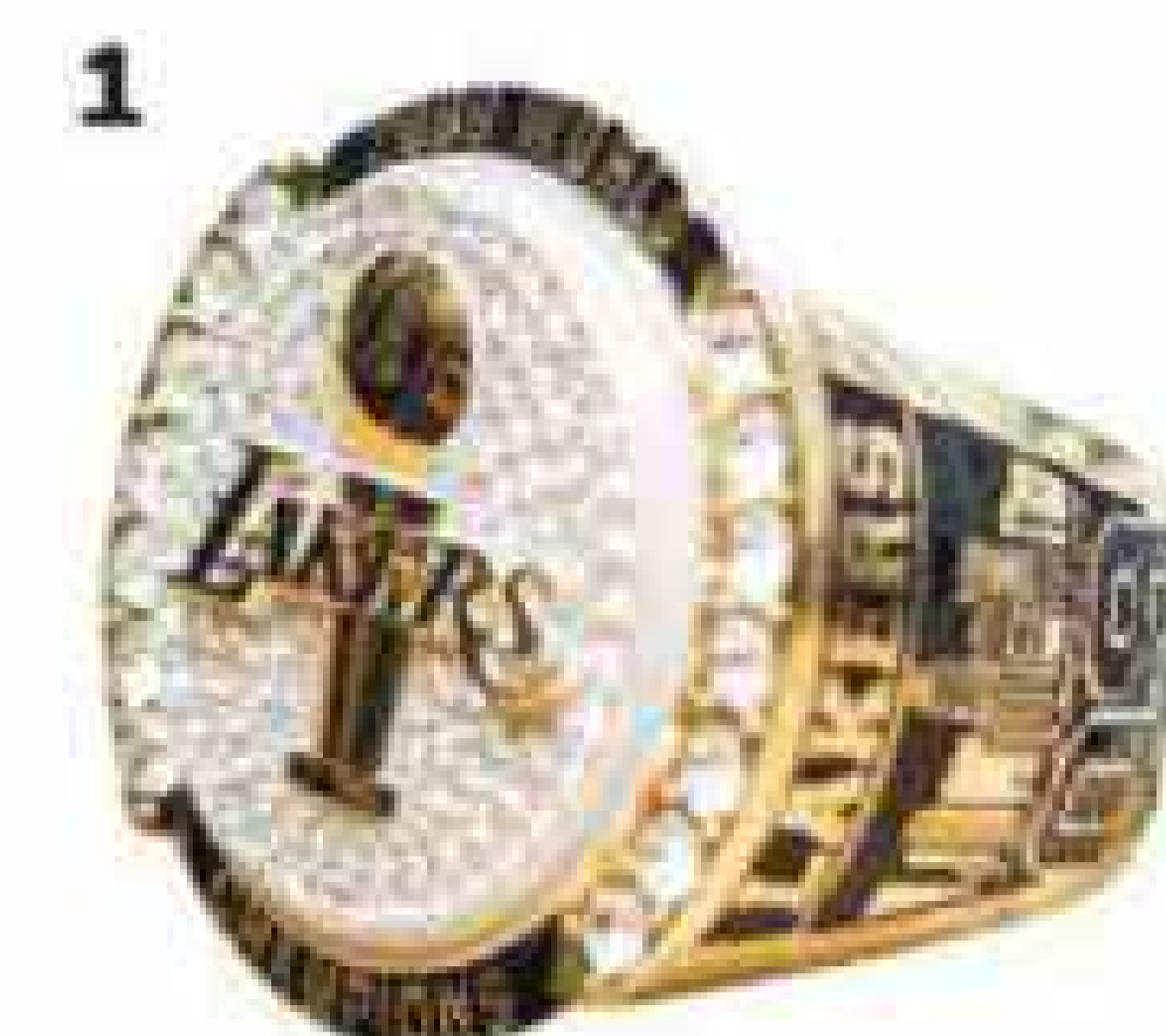
Name a project that you're not affiliated with that has most impressed you in the last year. The Kings of Leon. They were huge, had their issues and were away for a while, and came back better than ever. It was impressive and a great job by [Vector Management's] Ken Levitan and Andy Mendelsohn.

Who's your most important mentor, and what did you learn? My father [Herbert]. He taught me, basically, three principles that I will probably never forget. No. 1, there's no such thing as "can't." No. 2 was "If you don't know, learn." And No. 3 was "Keep moving."

Name a desert island album. Generally speaking, it would be any of my clients' albums. If it has to be a non-client, I would say the Cars' *Candy-O* because it came out when I was breaking into the music business and I thought that album defined that era. Not to mention the [Alberto] Vargas cover. —Phil Gallo



Gary Gilbert photographed at the Manatt Phelps & Phillips offices in Los Angeles.



1 **First job:** "Copy boy at the Long Beach Independent Telegram. [In music], associate at a law firm in Century City."

Memorable moment: "The time that I was negotiating a major record deal for a big client and he had a farm, and I was negotiating with the record company guy outside at the farm. We could hardly hear each other because there were geese honking in the background. That was a truly memorable negotiation."

Advice for young lawyers in the music business: "Never give up. And for people who do what I do for a living, make sure you assess the leverage of your deal correctly."

1 The ring is a facsimile of the Los Angeles Lakers' championship ring from 2009, presented to longtime season ticket holders.

2 "I've been a Lakers ticket holder since college, back when the team played at the Sports Arena. This shot in the final sixth of a second represents my mantra: 'It's never too late.'"

3 "This was a birthday gift from my mother, summarizing how she views lawyers."

4 Gilbert's office.

5 "Luke Lewis, president of Mercury Nashville, gave this to me in celebration of the launch of the first Sugarland album."



"My job is to maximize benefits for talent, and that's changing all the time."



The Deal

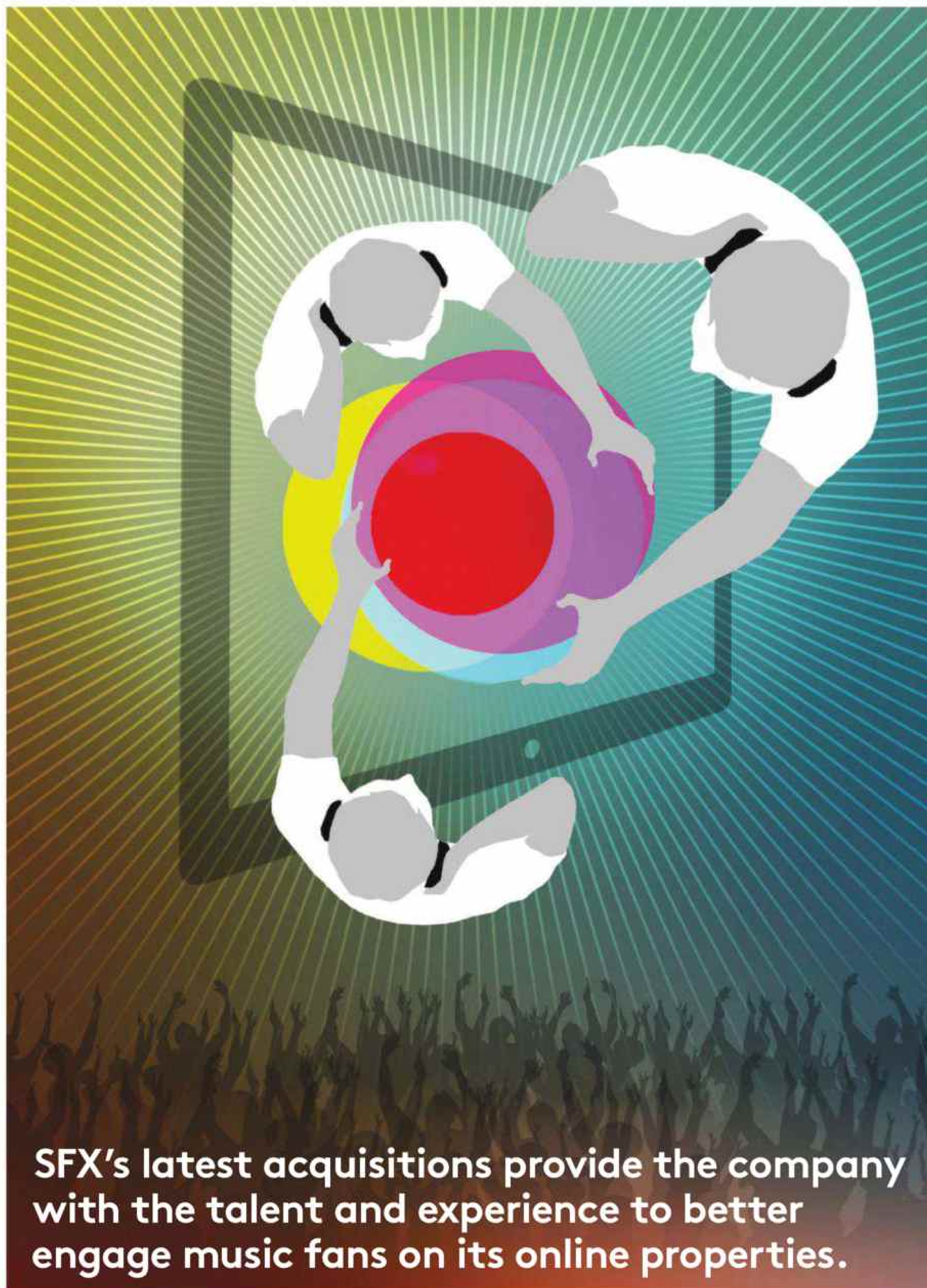
SFX Buys To Build Digital Platform

WHAT: In late October, SFX Entertainment announced three deals to bolster its digital portfolio: agreements to purchase Tunezy, Arc90 and Fame House. Financial details weren't disclosed. The deals closely followed an initial public stock offering that will help build a more diversified company. As SFX explained in its filings with the Securities and Exchange Commission, \$150 million of the \$242 million in IPO proceeds would be spent to close the acquisitions of four promoters. By late October, SFX had completed three of the four acquisitions: ID&T, producer of Tomorrowland, Mysteryland, Sensation and Q-Dance; Totem Onelove Group, promoter/producer of the Stereosonic outdoor festival in Australia; and Made Event, owner/producer of the Electric Zoo Festival in New York. Some of the remainder of the proceeds—about \$92 million—is going to the acquisition of complementary businesses.

WHY: Today's promoter is a multifaceted company that provides live and online experiences throughout the year. SFX's three latest acquisitions provide the company with the talent and experience to better engage music fans on its online properties. "We looked for teams with A-players, a track record of building great products and passion for what we're doing," an SFX executive tells Billboard. Tunezy, Arc90 and Fame House join a portfolio that already includes Beatport, the EDM-focused download store SFX purchased last year. The acquisition of digital talent has a precedent in the concert promotion business. Live Nation has showed a commitment to improving its digital presence, acquiring BigChampagne, overhauling LiveNation.com and creating Live Nation Labs to develop business-enhancing tools.

WHO: Previous Billboard FutureSound award winner Tunezy is a 2-year-old, Toronto-based startup that provides a platform to artists that want to sell experiences to fans. While artists have numerous ways to sell recorded music and stream music and video, they have fewer options for selling experiences like a personal Skype chat and backstage access before a concert. Arc90 is a developer of Web tools. Its Readability mobile app makes online reading easier and more productive. It worked with Reuters on improving how the news organization presented information online. Fame House is a digital marketing company that runs online campaigns for such acts as Eminem, Tiësto, Pretty Lights and Richie Hawtin.

IF: SFX will come out a winner if the whole of these three acquisitions is greater than the sum of their parts. When combined with Beatport and SFX's existing online activities, the acquisitions have the potential to create the necessary synergies. Fame House provides much-needed expertise in digital marketing to maximize its existing online efforts, and its client base includes EDM artists. The SFX executive says Tunezy and Arc90 will help keep SFX engaged with EDM fans when they're not attending a handful of live events per year. "What doesn't exist in this space is something that creates a cohesive experience around content, news and events. Our platform business is going to fill that need." —Glenn Peoples



SFX's latest acquisitions provide the company with the talent and experience to better engage music fans on its online properties.



Competition. Concert promotion with rivals like Live Nation is nearly a zero-sum game. The more SFX uses talent and knowledge to succeed through digital platforms, the more of EDM fans' dollars and attention it will win.



EDM fans. Expect Arc90 to build digital tools to give SFX's customers a better experience both online and off. Fans will use **Derrick Fung's** Tunezy to buy exclusive experiences at SFX events.



Investors. These three digital deals are relatively small compared with SFX's primary acquisitions of established concert promoters. Investors should expect some improvements on the margins but no immediately noticeable gains in revenue or earnings.

SFX BY THE NUMBERS

\$150m

Portion of SFX's IPO proceeds earmarked for acquisitions.

-24%

Drop in SFX stock price since IPO.

\$4.5b

Value of global EDM market in 2013, per International Music Summit.

EXECUTIVE TURNTABLE



Erin Crawford, Tatiana Simonian and Andrew Feigenbaum (from left)

MEDIA

Nielsen announces new executive appointments, including the promotion of **Erin Crawford** to GM of music/senior VP of the entertainment group. The company also appoints **Tatiana Simonian** and **Andrew Feigenbaum** VPs of client solutions. Based in Los Angeles, Crawford will be the commercial leader for Nielsen's music group and oversee content acquisition for the company's entire entertainment group. She was senior VP of content acquisition. Los Angeles-based Simonian, who appeared on Billboard's 2012 Women in Music list, will work closely with brands engaged with music. She previously served as head of artist and music industry relations at **Twitter**. Feigenbaum is based in New York and will work primarily with Nielsen's label

contracts for film and TV music. Iragorri Schroeder was associate director, and Johartchi was manager.

Columbia Records promotes **Brian Nolan** to VP of the creative agency. He was senior director.

PUBLISHING

BMI promotes **Wardell Malloy** to executive director of writer/publisher relations. He was senior director.

RELATED FIELDS

Comma Music promotes **Becca Major** to executive producer and names **Andy Lykens** integrated producer. Major was senior producer, and Lykens was manager of creative services at **Imagem**.

—Mitchell Peters, exec@billboard.com

clients. He was account executive for music partnerships at **Muve Music**. Simonian and Feigenbaum report to Crawford.

LABELS

Universal Music Enterprises promotes **Adriana Iragorri Schroeder** to director of licensing and contracts for film and TV music and ups **Raha Johartchi** to associate director of licensing and

GOOD Works

Rocking On For The Shore

A year after Hurricane Sandy, many Jersey Shore residents and businesses remain in a state of flux. An Oct. 29 report on NBC's "Today" underscored just how much more work is needed to restore the once-thriving waterfront area.

In league with Shore residents' unflagging determination, fund-raising efforts continue. On the national front, there's "12-12-12." The documentary, which premiered Oct. 29 in Los Angeles, reveals the planning and organization involved in staging the Hurricane Sandy benefit concert. Its lineup included Paul McCartney, the Rolling Stones, Kanye West, Eddie Vedder and Bruce Springsteen & the E Street Band. All film proceeds go to the Robin Hood Sandy Relief Fund.

Speaking of the E Street Band, bassist Garry Tallent is among the host of New Jersey music community

From left: Jersey Shore musician **Ernie White**; **Mary Pat Christie**, chairwoman for the Hurricane Sandy New Jersey Relief Fund; and "Restore the Shore" songwriter **Lisa Bouchelle**



members who joined forces to launch another ongoing fund-raising campaign, "Restore the Shore." The rock anthem—billed under the name **Lisa Bouchelle & Friends**—was penned by singer/songwriter Bouchelle and Bill Frankel. It sports such participants as musicians Bobby Bandiera (Bon Jovi), Jerry Gaskill (King's X), Lorenza Ponce (Sheryl Crow) and John Popper (Blues Traveler), and singers Southside Johnny (the Asbury Jukes), Gary U.S. Bonds, Jay Siegal (the Tokens) and Glen Burtnik (Styx).

All the participants donated time and studio space, including engineer/mixer and fellow New Jersey resident Michael Barbiero (Guns 'N Roses, Maroon 5). Released digitally this summer by INgrooves/Fontana, the track is available through iTunes and RestoreTheShoreSong.org. All proceeds benefit the Hurricane Sandy New Jersey Relief Fund, chaired by New Jersey Gov. Chris Christie's wife, Mary Pat Christie. The release's cover photo pictures what's left of the iconic Seaside Heights boardwalk roller coaster.

"What happened was heart-wrenching," Shore native Bouchelle says. "Jerry Gaskill is among the people who lost their homes, and a lot of clubs still haven't reopened. We just wanted to do something to give back. Now, a year later, it's important to continue raising awareness that a lot of people and businesses are still in need. 'Restore the Shore' is our battle cry." —Gail Mitchell

Further Dealings

Nine Entertainment, the Australian media conglomerate that owns Ticketek, Sydney's Allphones Arena and free-to-air broadcaster Nine Network, will soon launch an initial public offering. The entertainment group expects to raise \$697 million Australian (\$660 million) of fresh capital and give it a market capitalization of about \$2.2 billion Australian (\$2.1 billion). The retail offer for shares opened Nov. 1, and Nine expects to begin trading Dec. 12 on the Australian Securities Exchange. New shareholders would own about 33% of the firm. Nine's 20,000-capacity Allphones Arena (formerly Acer Arena) in West Sydney makes regular entries on the Billboard Boxscore chart, and Ticketek is one of the two giant ticket companies in Australia (the other is Ticketmaster) with a market share estimated at 40%. . . . Scotch maker **Chivas Regal** is partnering with iconic Mexican rock band **Maná** in a multiple-year project that will highlight the making of the group's next album through documentary-style videos. Through Chivas' Band of Brotherhood program, a series of films will give fans a behind-the-scenes look at Maná's music-making process as the act records

new compositions and plans its next world tour. The interactive project will award prizes to fans who will be able to dine with the band members and attend an intimate show. Maná is the first group to be a part of the newly launched Band of Brotherhood and the biggest Latin act associated with the brand, which will feature exclusive content, including a yet-to-be-named single from the band. Content will live through social, digital and traditional media platforms, according to a representative. Maná's most recent tour for its album *Drama y Luz* took the band to the United States, Latin America and beyond. The group set a record at Los Angeles' Staples Center for most performances at the venue with 11 sellouts. Maná is scheduled to receive a star on the Hollywood Walk of Fame in 2014. . . . Rights management group HFA has entered into an agreement with Stockholm-based X5 Music Group for licensing and royalty administration services in the United

States. With more than 46,000 music publishing clients, HFA holds the largest number of licenses for use of music in both physical and digital distribution formats. Established in 2003, X5 specializes in the digital download market, and has released more than 400,000 tracks and 11,000 digital albums customized for the digital marketplace, worked globally on iTunes, Amazon, Google and Spotify. X5 will rely on Slingshot, HFA's rights management service for its U.S. licensing needs, in addition to publisher payments, royalty processing and database management.



Maná toasts its pact with Chivas Regal in Miami on Nov. 4.

Think Tank

ON THE ROAD RAY WADDELL

Drinking Profits

Artists have long promoted liquor brands and white-label spirits—now a new model can help them build a brand from the ground up



piece of the parking and bar sales at their upcoming shows," Zeiler says. "Most promoters would laugh at them."

But Zeiler says the Coldcock model allows bands to earn profit-sharing units in the company, Zeiler Spirits, by simply drinking and talking about the product. "We wanted to enable the musicians who help build a brand and company to 'own it,' and stand to profit from it," he says. "What we are really asking of these people is to help with the brand [through] social media, product placements, mentions on-stage, telling people to drink responsibly. We ask them to do what they're comfortable with."

Investors in Coldcock include **Michael Arfin**, agent for **Linkin Park** at Artists Group International; **John Reese**, producer of the **Mayhem**, **Uproar** and **Oddball** Comedy tours; Creative Artists Agency agents **Darryl Eaton**, **Ryan Harlacher** and **Kyle Wilenski**; and such artists as **Kerry King** (Slayer), **Miles Doughty** (Slightly Stoopid) and **Disturbed's David Draiman**.

"We couldn't ask for a more influential and diverse cast of people to help drive sales and build with us," Zeiler says. "We may not be able to afford a major sponsorship in a specific festival, but our partners are offering us the opportunities to be involved in other ways. We may not have the resources to be in every city we sell in today, but you can bet there's a local



Rock band **Pepper** at an in-store signing in Georgia, where fans bought five cases worth of Coldcock Whiskey.

band there playing once a night."

Recognizing that many musicians like to party, Zeiler goes to them with a pretty compelling pitch: Why not drink your own brand? Today, Coldcock works with more than 91 acts, including **Pepper**, **Asking Alexandria** and **Datsik**. "Basically, if a busy band, artist or DJ has a following and likes whiskey, we have a home for them," he says. "Last week, Datsik did a liquor store signing and the brand sold 10 cases." ●

TAKEAWAY: Brand building—and profit participation—can be a bigger motivator than simple endorsement.

The traditional artist/brand liquor partnership just got "cold-cooked" by **Rick Zeiler**.

Zeiler has been a pioneer in melding spirits and music, with a proven track record doing such deals with Jägermeister and Grey Goose Vodka at Sidney Frank Importers as director of marketing for 18 years. Jäger, for instance, is a brand built in the United States largely on the backs of musicians, tours and brand/band partnerships with such acts as **Slayer**, **Staind**, **Slipknot**, **Slightly Stoopid**, **Korn**, **Eric Church**, **Dierks Bentley** and others. With Jäger, Zeiler built brand identity, sponsored bands and helped develop artists, most memorably through the Jägermeister tours and sponsorships at festivals. Zeiler resigned a year ago and has now launched a new animal in the space, Coldcock American Herbal Whiskey, owned by artists and touring executives.

Rather than straight tour-sponsorship dollars, the Coldcock concept allows artists to directly share in the profits of the brand they're helping to build. "Imagine an up-and-coming band requesting a

BUSINESS MATTERS GLENN PEOPLES @BILLBOARDGLENN

Let's Go Out

There's no end to the apps that help organize and plan a night out. But do enough Americans want to party?



Timbre and WillCall have their own approaches to reaching music fans through smartphones. They're competing with concert discovery apps from Songkick, whose backers include Sequoia Capital and Index Ventures, and Bandsintown, acquired by mobile content and application company Cellfish in 2011. Also in the space are the mobile apps of companies that actually sell tickets, Ticketmaster and StubHub.

The larger market for events apps is even more crowded. Now, Time to Enjoy, Gravy, Eventsions, Vamos, Field Trip, Plancast, Thrillist, Eventseeker, Wannado and Scoutmob are just some of the options available to smartphone owners—and there are more apps that target just travelers. Whether it's a music-focused app or one that caters to foodies, these services are built for small screens taken outside the home.

There's a large market for events apps. Using just the United States as an example, the total addressable market are the 145 million people comScore says own a smartphone. Apps available for both the iPhone and Android platforms can reach nearly all of these consumers. iPhone-specific apps can reach 59 million people, while Android reaches another 75 million.

The market for music-focused apps is drastically smaller. Seeing live music every week might seem entirely reasonable to people within the music industry, or single and childless people in their 20s, but the average American doesn't get out much. A 2011 Ticketmaster survey found 24% of Americans attended a concert in 2011, and just 5% of concert-goers, or 1.2% of all Americans, attend 10 or more concerts a year.

Watch a typical product video by one of these startups and you'll understand the target market: a young, single 20-something in a densely populated, urban area—think

New York or San Francisco—who uses a mobile app to find an event happening that evening and, with just a few clicks, buys a ticket and invites friends. This individual has no problem staying out late on a Tuesday, and doesn't have children at home, which could require getting a babysitter at the last moment. It's a fairly small group. In 2010, there were about 21 million Americans

ages 20-29, according to the U.S. Census. Another 20 million fell in the 30-39 age group.

THE BIG NUMBER

Number of U.S. smartphone owners, according to comScore.



So why would a developer enter a market with so many competitors? There's an opportunity to be the runaway market leader. Digital markets are commonly characterized by one winner and numerous runners-up: Google in search, Netflix in streaming video, iTunes in music downloads, Pandora in Internet radio.

Applauze saw an opening. The company, formerly called 955 Dreams, was aware of the difficulties in selling tickets on mobile phones. But Applauze believes none of the apps on the market are fulfilling the market's potential, CEO **Kiran Bellubbi** says. "The products were poorly designed and poorly executed."

The chance to obtain a 70% market share is a powerful draw. So is perceived weak competition. ●

TAKEAWAY: The events app market is crowded, but that's because the stakes are close to winner take all.

.biz

Singer/actress **Priyanka Chopra** has been named a **Guess Girl**—a first for a woman of Indian descent. The former **Miss World** will appear in the fashion brand's print ads for its upcoming Christmas season.

Want to discover cool local events and never miss another concert? A surprising number of app developers are trying to help people find events—and sometimes sell them tickets—through their smartphones. Judging from the number of apps and their level of financial backing, it's clear that people think too many events are missed, too few tickets are being sold and people want to have more fun than they're currently having.

Some startups have received substantial financial backing. Applauze just raised \$7.2 million from such investors as True Ventures, m8 Capital and StubHub co-founder **Jeff Fluhr**. The developer of the **History of Jazz** and **Band of the Day** apps raised another \$3.2 million last year. Yplan offers users in New York and London the ability to purchase tickets to events happening within the next 48 hours. It received \$12 million in Series A funding in June from General Catalyst Partners and A-Grade Investments, the venture fund of music manager **Guy Oseary**, actor **Ashton Kutcher** and retail magnate **Ron Burkle**.

A handful of other apps focus just on concerts. Thrillcall, Tixie,

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SOUND & VISION PHIL GALLO @PHILGALLO58

The 'Blacklist' Playlist

NBC's dark crime drama is a surprise hit for music supervisors



James, Dean Martin and a cover of Jay Z's "99 Problems" were in the pilot—and credit Bissell with digging deep to find obscure songs and artists. At least three tracks that had barely sold a unit had blips of commerce after their placement in "The Blacklist." **Matt Corby's** "Made of Stone" went from zero to 2,000 downloads sold in late October and then added another 1,000 sales in the following week, according to Nielsen SoundScan. **Emika's** cover of **Chris Isaak's** "Wicked Game" sold 4,000 in the week ending Oct. 27 after selling only a handful of units since its June release, and **Alice Russell's** "Citizens" went from zero to 3,000 in the week ending Oct. 6.

"Some weeks call for a lot more score and other times, we're able to use a song that works perfectly for an extended use," Bissell says, citing the placement of nearly all of Corby's track during the final minutes of the fourth episode, "The Stewmaker."

"The Blacklist," produced by Davis Entertainment and Sony Pictures Television, benefits from following "The Voice" on Monday nights. NBC touted its musical Mondays last season with "Smash" following "The Voice" but the story of the creation of a Broadway show never hit its mark in the ratings. "Blacklist" has never been pitched for its musical content, but Bokenkamp says it was part of the strategy from the start, tipping his cap to NBC Entertainment chairman **Robert Greenblatt** for his support in ensuring "The Blacklist" had a strong musical element to take advantage of its time slot.

Reaction to the show has been strong since its premiere on Sept. 23. Throughout October, NBC was able to tout the show's historic ratings spikes when DVR watching was calculated. The Sept. 30 episode's total viewership was 17.9 million viewers, while the Oct. 7 telecast was ultimately watched by 16.9 million viewers. ●

TAKEAWAY: With well-thought-out vision, music can play an integral role in building a TV show's popularity, regardless of format.

Procedural dramas, the dominant form in scripted network TV, rarely provide a platform for recorded music. "The Blacklist," NBC's breakout hit of the fall season, has been a newsmaker for its ratings success, particularly in the numbers generated by DVR viewing in the seven days after an airdate, as well as the show's attempt to become a hybrid of serialized programs that dominate cable and the self-contained story lines of shows like the "Law & Order" franchise.

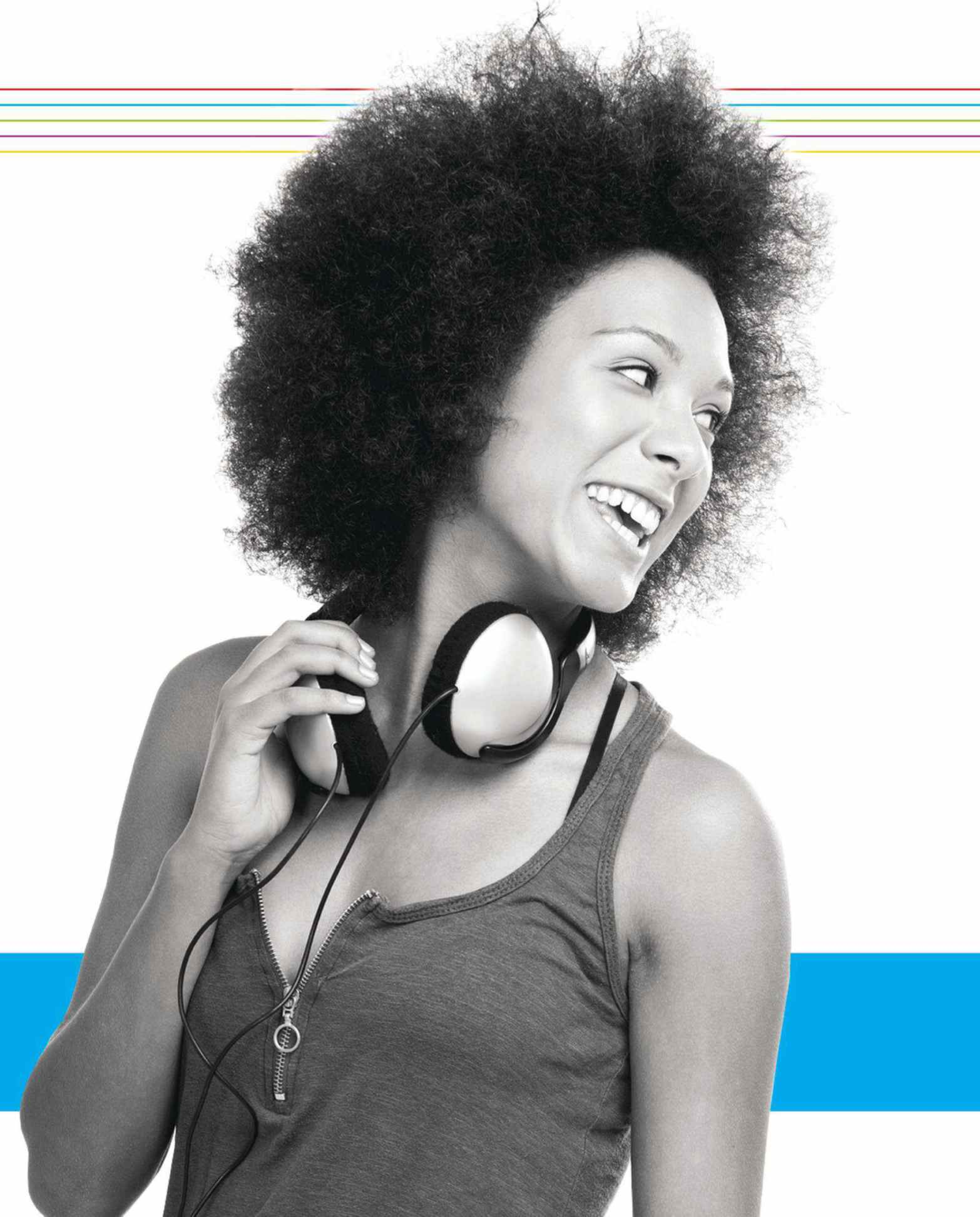
Less noticed, though quickly becoming formidable, is the presence of music on the show. With a range of synchs that run from classics like **the Rolling Stones'** "Sympathy for the Devil" to contemporary tracks like **Suuns'** "Up Past the Nursery," music supervisor **John Bissell** has used music in conjunction with the scores of **Dave Porter** and **James S. Levine** to create episode-specific tones that range from eerie to wistful. Secondly, synchs have played a role in the continued story lines of FBI agents working with a criminal mastermind to apprehend criminals with names similar to Batman's old foes.

"We saw music playing an important role from the pilot forward, and the choices John was giving us were crucial to setting the mood and the storytelling," show creator **Jon Bokenkamp** says. A favorite was the placement of **Nat "King" Cole's** version of "Smile" under a particularly violent scene. "It worked so well as a contrast of what you were watching."

It's an impressive balance of the familiar and the unknown—**Jim**

NBC's "The Blacklist" features music from bands including the Rolling Stones and Suuns.





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CMA Takeover

Icons, new stars and wall-to-wall parties—Nashville was packed with performers and executives for country's biggest week

1 She's the best: **Kacey Musgraves** performed "Follow Your Arrow" at the 47th annual Country Music Assn. Awards at Nashville's Bridgestone Arena on Nov. 6 before winning best new artist. The ABC broadcast was up by double digits from last year, according to Nielsen, gaining 21% and reaching an audience of 13.7 million.

2 You looking at me? Republic Nashville president **Jimmy Harnen** (right) points out the perks of the Big Machine CMA after-party at the Rosewell, mugging with Republic Records chairman/CEO **Monte Lipman**.

3 "I'm never going to forget this. Ever, ever, ever," said **Taylor Swift**, who took her Pinnacle Award right to the Big Machine after-party, where she reveled with labelmates and president/CEO **Scott Borchetta**. In back, from left: Eli Young Band's **James Young** and **Mike Eli**, Rascal Flatts' **Joe Don Rooney**, Eli Young Band's **Jon Jones**, **Tim McGraw**, **Brantlee Gilbert**, Eli Young Band's **Chris Thompson** and Rascal Flatts' **Jay DeMarcus**. In front, from left: The Band Perry's **Reid**, **Neil** and **Kimberly Perry**; Borchetta; Swift; **Danielle Bradbery**; **Cassadee Pope**; **RaeLynn**; and **Laura Bell Bundy**.

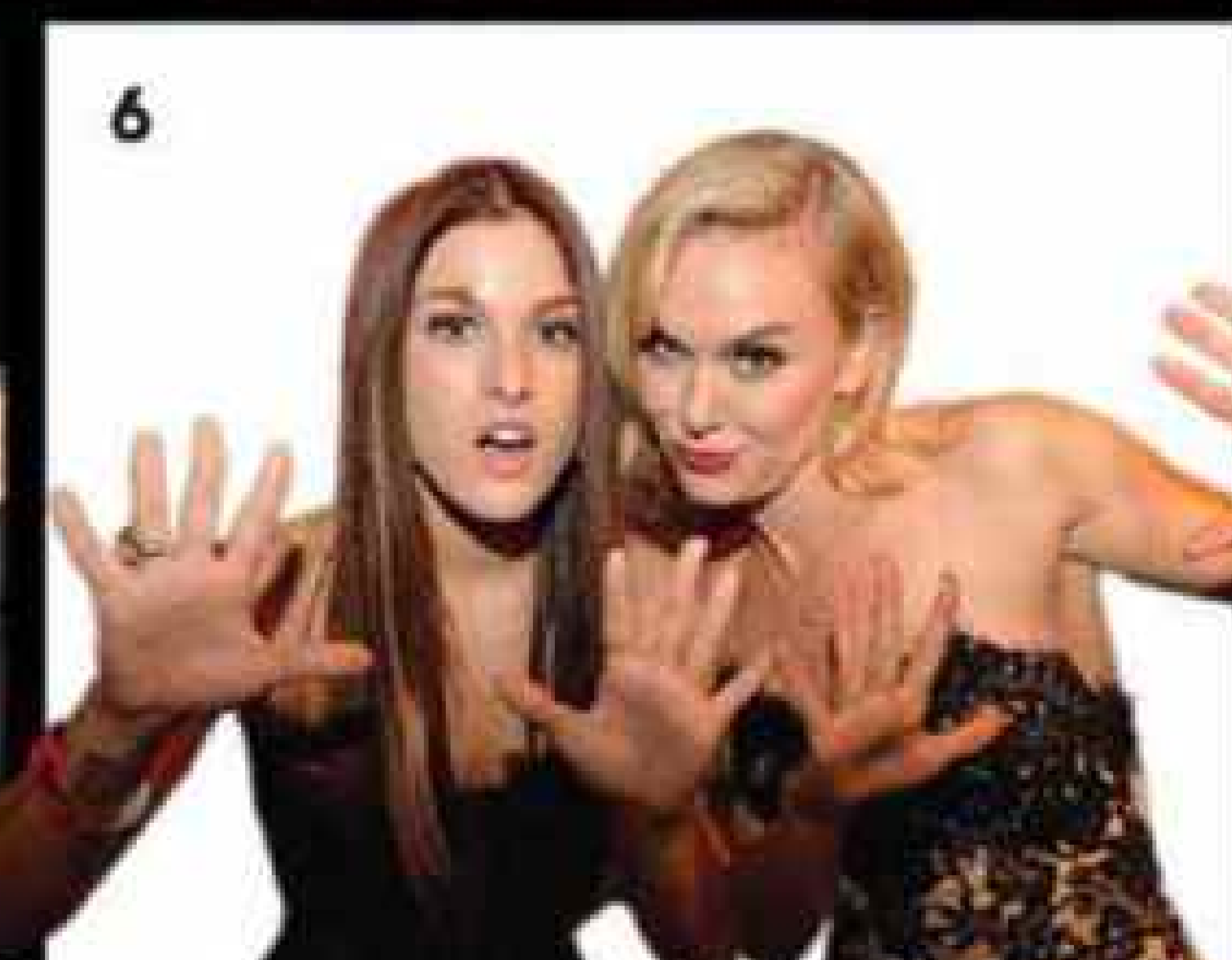
4 Two fisted: **Blake Shelton** won best male vocalist for the fourth year in a row and album of the year for *Based on a True Story...*, while wife **Miranda Lambert** nabbed best female vocalist—also for the fourth straight year, a record previously set by Reba McEntire.

5 It was big fun at the Big Machine party as Creative Artists Agency head of music **Rob Light** threw down with **Tim McGraw** and president/CEO **Scott Borchetta** (from left) at the Rosewall.

6 **Cassadee Pope** (left) and **Laura Bell Bundy** let their hair down with CMA winners at the Big Machine post-show bash.

7 **Thomas Rhett** (left) had something of his own to celebrate: Debut album *It Goes Like This* bowed at No. 2 on Billboard's Top Country Albums chart (see story, page 86). Here he gets the love from Big Machine's **Scott Borchetta** at his label's post-CMAs shindig.

8 "Nashville" stars **Chaley Rose**, **Derek Krantz** and **Aubrey Peeples** (from left) high-kicked it at the Big Machine CMA after-party.



"I live, eat, sleep and breathe songs. It's all I've ever done." —Dean Dillon

1 **George Strait** (left) and **Dean Dillon** celebrated Dillon's Icon Award at the 61st annual BMI Country Awards on Nov. 5, held at the company's Nashville office. "Other than the kids being born, I guess it's the highlight of my career," said Dillon, who's penned hits for Strait, George Jones, Kenny Chesney and more. He told the crowd that when BMI president/CEO Del Bryant called with the news that he'd be honored with the award, "I started crying and I'll tell you why: I live, eat, sleep and breathe songs. It's all I've ever done. It's all I've ever loved to do."

2 **Hayden Panettiere** (center) and her "Nashville" co-star **Charles Esten** (with help from **Deana Carter**) performed one of the show's songs, "Undermine," at John Rich's famed late-night CMA after-party at the venue he has built into his home.

3 Universal Music Group Nashville celebrated after the awards with **Keith Urban** (who took home two trophies) and **Luke Bryan**. From left: UMG chairman/CEO **Lucian Grainge**, Urban, Bryan, Universal Music Group Distribution president/CEO **Jim Urie**, UMGN chairman/CEO **Mike Dungan** and UMG executive VP/CFO **Boyd Muir**.

4 **Taylor Swift** wore her awards like jewelry in the press room.

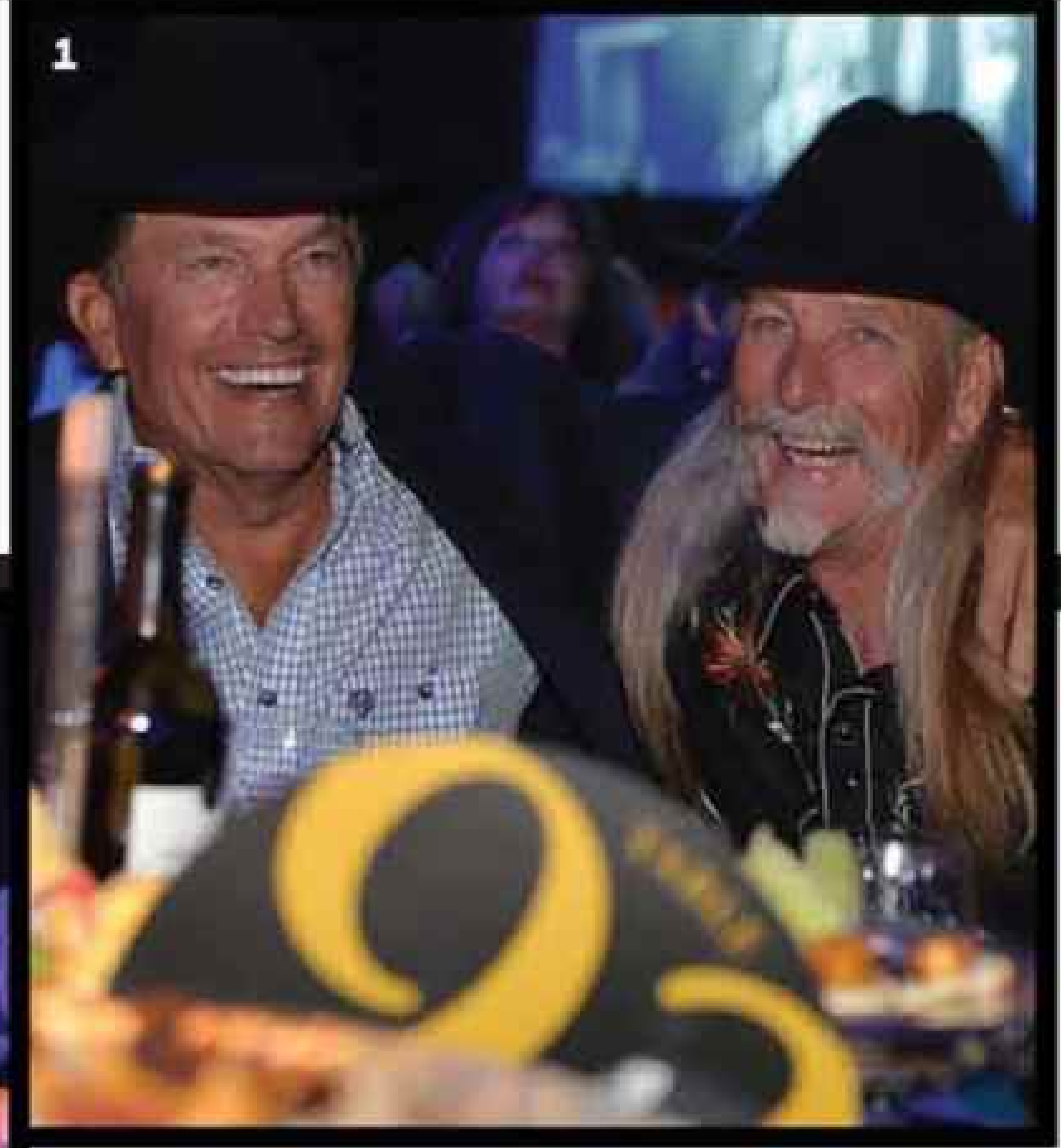
5 **Garth Brooks**, **Lee Ann Womack**, Founder's Award winner **George Strait**, ASCAP president **Paul Williams** and executive VP of creative services **John Titta** (from left) gathered together at the 51st annual ASCAP Country Music Awards at Nashville's Music City Center on Nov. 4.

6 The best CMA party of the night may well have been at the office of Warner Music Nashville CEO **John Esposito** (right), for the dozens who were lucky enough to squeeze into it. The label president—enjoying a celebratory hug here with Warner Nashville senior VP of publicity **Tree Paine**, who was thanked from the CMA stage by Blake Shelton—DJ'd from his computer, danced to the Bee Gees and held court as the likes of Scooter Braun and Shelton stopped in.

7 "She's on a creative tear," **Andrea Swift** told Billboard editorial director **Bill Werde** about early work on daughter Taylor's follow-up to *Red*, expected next year. Taylor was nearby, visibly glowing. "That's what country stars see when they arrive in heaven," Werde told Taylor of the receiving lines that greeted her when she won the Pinnacle Award. "That's what I said!" she replied with a laugh. Billboard hears she's been doing much of her work with Max Martin again.

8 Columbia Nashville artist **Leah Turner**, recently featured in Billboard's Bubbling Under column, was a presenter at the ASCAP Country Music Awards and got to meet one of her idols, **Garth Brooks**.

9 SESAC honored songwriter **Cary Barlowe** at its Nashville Music Awards on Nov. 3, held at the Country Music Hall of Fame and Museum. Barlowe (center) is flanked by SESAC president **Pat Collins** (left) and **Tim Fink**.



CMA Special

OVER HEARD

From sky to sea. CMA nominee **Brett Eldredge** celebrated his No. 1 single "Don't Ya" by going skydiving. He said the next time he hits the top spot, he plans to go shark diving.

Red carpet confessional: Universal Music Group Nashville chairman/CEO **Mike Dungan** told Billboard he offered 2013 artist of the year **Kacey Musgraves** "a lot of money" to shoot a video for her song "Merry Go 'Round." But she stuck to her vision, releasing her own self-produced, low-budget clip, which her sister shot and featured vintage home movies. Looks like it paid off.

Jack White stirs up Trouble: Billboard hears the **Doc McGhee**-managed quartet **Vintage Trouble** has lined up **Jack White** to produce its next album. The band is slated to start work in December with an album expected in spring. The group couldn't be reached for comment.

Full steam ahead for Aldean: In between schmoozing and posing for pictures at Broken Bow's CMA pre-party at the Hard Rock Cafe, **Jason Aldean** told Billboard he's returning to the studio next week to start recording a new album. We asked his manager **Clarence Spalding**, who confirmed the news, adding, "He'll be working with producer **Michael Knox** on his sixth Broken Bow album and follow-up to 2012's *Night Train*."

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A Scary Day For The Music Biz

The ghouls came out to play on Oct. 31—now it's your turn to have some fun. Can you identify **Scoter Braun**, **Shady Records' Paul Rosenberg**, **Fuse's Liana Huth**, **Live Nation's Jerry Corona**, **Evan Bogart**, **Hot 97's Peter Rosenberg** and the industry's other scariest VIPs? No cheating now.

ANSWER KEY

1 The living dead: Lawyer **Elliot Resnik** of Shukat Arrow Hater Weber & Herbsman and his wife **Alissa** paid tribute to *Dia de los Muertos*.
2 Vote for Pedro: Justin Bieber manager **Scoter Braun** put on his best throwback Napoleon Dynamite, posting on Instagram: "He is back! 10 year high school reunion time! #dynamite #halloween."
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"Together, we're going to set this on fire." —Pharrell

A Wing And A Prayer

From the Angel Ball with **Clive Davis**, **Usher** and **Pharrell** in New York to **Flea's** Silverlake Conservatory fund-raiser and the premiere of '12-12-12' with **Irving Azoff**, **Harvey Weinstein** and **Ron Meyer** in Los Angeles

1 Towers of power: Clear Channel New York VP **Thea Mitchem** got props from **ASAP Ferg** backstage at Brooklyn's Barclays Center for WWPR's Powerhouse all-star jam on Nov. 2. Nicki Minaj, Meek Mill and Kendrick Lamar also hit the stage.

2 Hug it out: **2 Chainz** proved he's a softie at heart, sharing the love with Monami Entertainment CEO **Mona Scott** at the Powerhouse show.

3 Angel investors: It was an Arista reunion as **Clive Davis** (center) posed with **Usher** (left) and **Pharrell**, whose harmonies hit the sweet spot at Gabrielle's Angel Foundation's Angel Ball to benefit cancer research at New York's Cipriani Wall Street on Oct. 29.

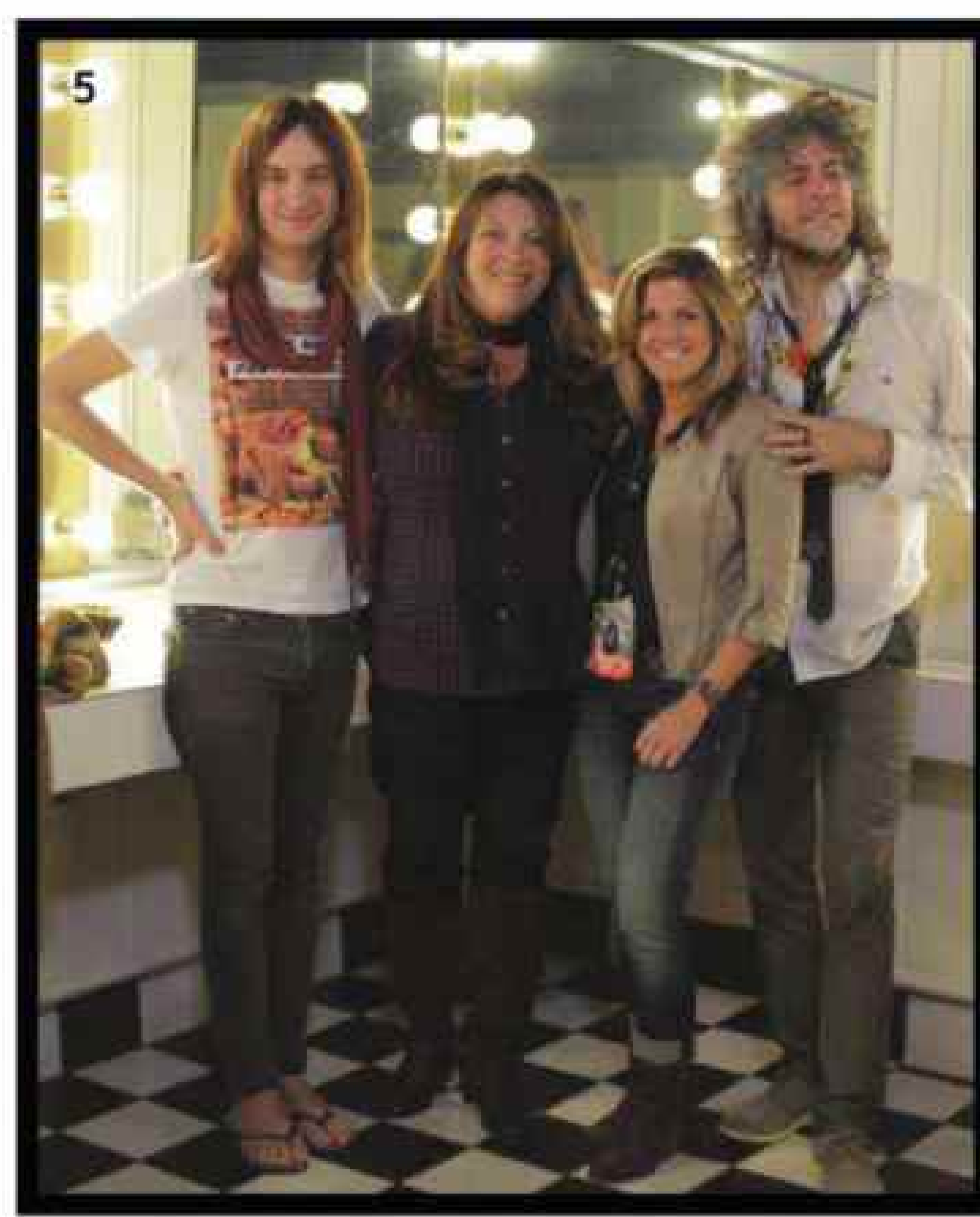
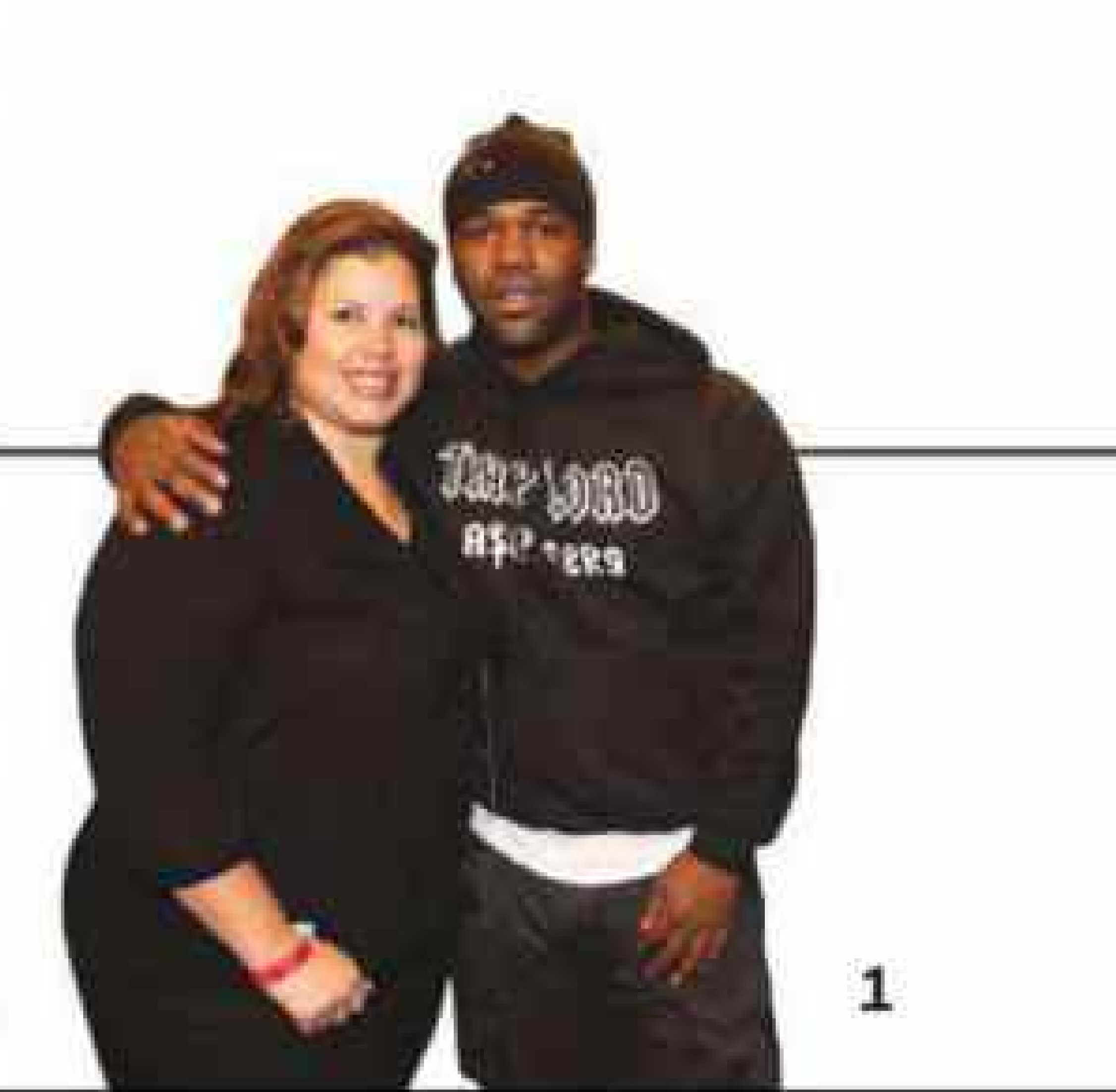
4 Smooth operators: **Pharrell** and **Usher** crooned onstage at the Angel Ball, while Rita Ora and Maxwell turned heads offstage by turning up the glam at the glitzy fund-raiser.

5 Future flashback: Two generations of psych-rock converged when the Flaming Lips and Australian rock band Tame Impala played the first of their Halloween Bloodbath shows at Los Angeles' Greek Theatre on Oct. 29. From left: Tame Impala's **Kevin Parker**, Nederlander VPs **Rena Wasserman** and **Vanessa Kromer**, and the Flaming Lips' **Wayne Coyne**.

6 **Flea** (left) hit the right notes at his and Red Hot Chili Peppers bandmate Anthony Kiedis' 13th annual benefit for the Silverlake Conservatory of Music at the Paramour mansion on Oct. 30. Calling Los Angeles "the most creative city in the world," Mayor **Eric Garcetti** introduced performances from RHCP and Neil Young.

7 On Oct. 29, the anniversary of Hurricane Sandy, NBCUniversal vice chairman **Ron Meyer**, **Harvey Weinstein** and mega-manager **Irving Azoff** (from left) caught the premiere of Weinstein's "12-12-12: The Concert for Sandy Relief" documentary at the DGA Theater in Los Angeles. "12-12-12 was one of the most remarkable events Madison Square Garden has hosted," Weinstein said of the benefit, where the Rolling Stones, Eric Clapton, the Who and other legends rocked to raise \$30 million.

8 Come on, Kevin: S-Curve Records founder **Steve Greenberg** (left) bumped into his "all-time fave" **Kevin Rowland** of Dexys Midnight Runners at SiriusXM's New York studios on Oct. 29. "I love Dexys, from their earliest work to their new album, and it was a thrill to get to spend some time chatting with Kevin," Greenberg said. He remembered buying the band's 1982 album *Too-Rye-Ay* on import and thinking "This is the greatest song!" when he first heard "Come On Eileen."



OVER HEARD



Can you tell me how to get ... **Ed Sheeran** needs no help with directions. During his three sold-out nights at New York's Madison Square Garden, the Brit crooner found time to get to "Sesame Street." "Finally got a band," he joked on Instagram, posting a shot with furry backups Elmo, Oscar the Grouch and Cookie Monster. Sources say his team initially rejected the idea when it was approached by the show, but Sheeran insisted when he found out. No word on whether all that fur flying led to BFF **Taylor Swift's** surprise appearance at his Halloween show.

Mojo for JoJo: Is **Joanna Levesque**, aka **JoJo**, about to get her major-label groove on? Sources tell Billboard the 22-year-old is close to inking with another label. The singer, who scored hits like "Leave (Get Out)" as a teen, filed a lawsuit against Blackground and imprint Da Family Records last summer, claiming that her contract expired in 2011. She says she's close to terminating with them, leaving her free to sign.



Nicki's next act? With her last album solidly behind her—pun intended—**Nicki Minaj** didn't exactly shock us when she revealed she's working on a new album. "I've already started... 2014 definitely!" she said at WWPR New York's Powerhouse concert at Brooklyn's Barclays Center. "It's very different from anything I've done, which I'm surprised about. I feel like this is next level." Her label had no comment.

INSTAGRAM US! #BACKBEAT



Jaybird Communications posted this pic of Amazon's Adam Parness, the Music Business Assn.'s Robby Towns and Bill Wilson, Spotify's James Duffett-Smith and the Music Business Assn.'s Cindy Charles (from left) making moves in Washington, D.C.

@jaybirdcom The Music Business Association headed to Washington on Nov. 4 to meet with Joe Keeley, Chief Counsel of the Subcommittee on Courts, Intellectual Property, and the Internet of the House Judiciary Committee, and Jacqueline Charlesworth, General Counsel and Associate Register of Copyrights, to discuss issues around copyright act reform and copyright registration.

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

1: JONNY NORDZ/GETTY IMAGES; 2: TAYLOR HILL/GETTY IMAGES; 3: DIMITRIOS KAMBOURIS/GETTY IMAGES; 4: JAMI MCARTHY/GETTY IMAGES; 5: MICHAEL LOCKRIDGE; 6: GARY LEONARD; 7: JOHN SCHILLI; 8: COURTESY OF STEVE GREENBERG'S TWITTER; INSTAGRAM: @WALLETMUSIC; 000: VANA; JASON LAVERIS/GETTY IMAGES; SHEKHAN ANVA WEBBER/GETTY IMAGES

The Touring A

Of Michael

by Mitchell Peters

How the “Immortal World Tour” became the ninth-top-grossing tour of all time, and what’s next

IN THE FALL OF 1987, not long after the release of his blockbuster album *Bad*, Michael Jackson and his longtime lawyer/adviser John Branca piled into a van to see the Los Angeles debut of Cirque du Soleil at the Santa Monica Pier.

They took a van, with Branca driving, despite the fact that Jackson had gifted Branca with a Rolls-Royce, and their journey was briefly stalled after Branca headed in the wrong direction on the congested Interstate 405. But the pair eventually made it to the show. Cirque du Soleil was 3 years old at the time, and true to its inspiration in the circus, was housed in a tent on this visit to Los Angeles. Jackson could hardly contain his excitement to watch the Quebec troupe perform, Branca recalls.

“After the show, Michael said to me, ‘Branca, we have to go backstage and meet the cast,’” he says. “I couldn’t tell who was more excited, the cast to meet Michael or Michael to meet the cast. That’s how enthusiastic he was.”

Jackson’s growing fascination with Cirque didn’t end there. After attending many

fterlife



l Jackson

other performances by the troupe, known for its mesmerizing aerial acrobatics and otherworldly costumes, the King of Pop decided to visit the company's Montreal headquarters to get a firsthand look at its operations.

"I did the tour with him," Cirque president/CEO Daniel Lamarre remembers. "As you can imagine, all our employees were thrilled to have him in our studio, and he was thrilled to be here. He spent a lot of time in our creative studio and our costume workshop. It was a great day."

At the time, Jackson was still filling arenas and stadiums around the world. Neither the pop icon nor Cirque could have fathomed that an arena trek blending hits like "Billie Jean" and "Thriller" with stunning visuals and the theatrical touch of Cirque would one day rank among the top 10 highest-grossing tours in history.

But indeed it has, proving that even in death, Michael Jackson remains one of the most lucrative musical brands in today's live entertainment business.

CONCEIVED THROUGH AN equal revenue-sharing partnership between the Jackson estate and Cirque du Soleil, "Michael Jackson: The Immortal World Tour" recently became the No. 9 top-

grossing tour of all time, earning \$325.1 million from 407 shows that drew 2,985,324 concert-goers, according to Billboard Boxscore. Ticket prices ranged between \$50 and \$250.

"Immortal" also ranked fourth among Billboard's top 25 highest-grossing tours of 2012 and took home the Creative Content Award at the Billboard Touring Awards that same year. Although official rankings haven't yet been released, "Immortal" will rank among the highest-grossing tours of 2013 as well.

On the Boxscore chart, "Immortal" edges out the Rolling Stones' 1994-95 *Voodoo Lounge* tour (ranked No. 10, with \$320 million in grosses) and trails Bruce Springsteen's 2012-13 *Wrecking Ball* tour (No. 8, \$347 million). U2, the Stones and Roger Waters are the top three highest-grossing touring acts, respectively. Jackson is the only deceased artist among the top 10.

The Jackson estate's deal with Cirque also includes a permanent

Cirque du Soleil performed a sneak peek of "Michael Jackson One" at the Mandalay Bay Resort & Casino in Las Vegas on May 7.

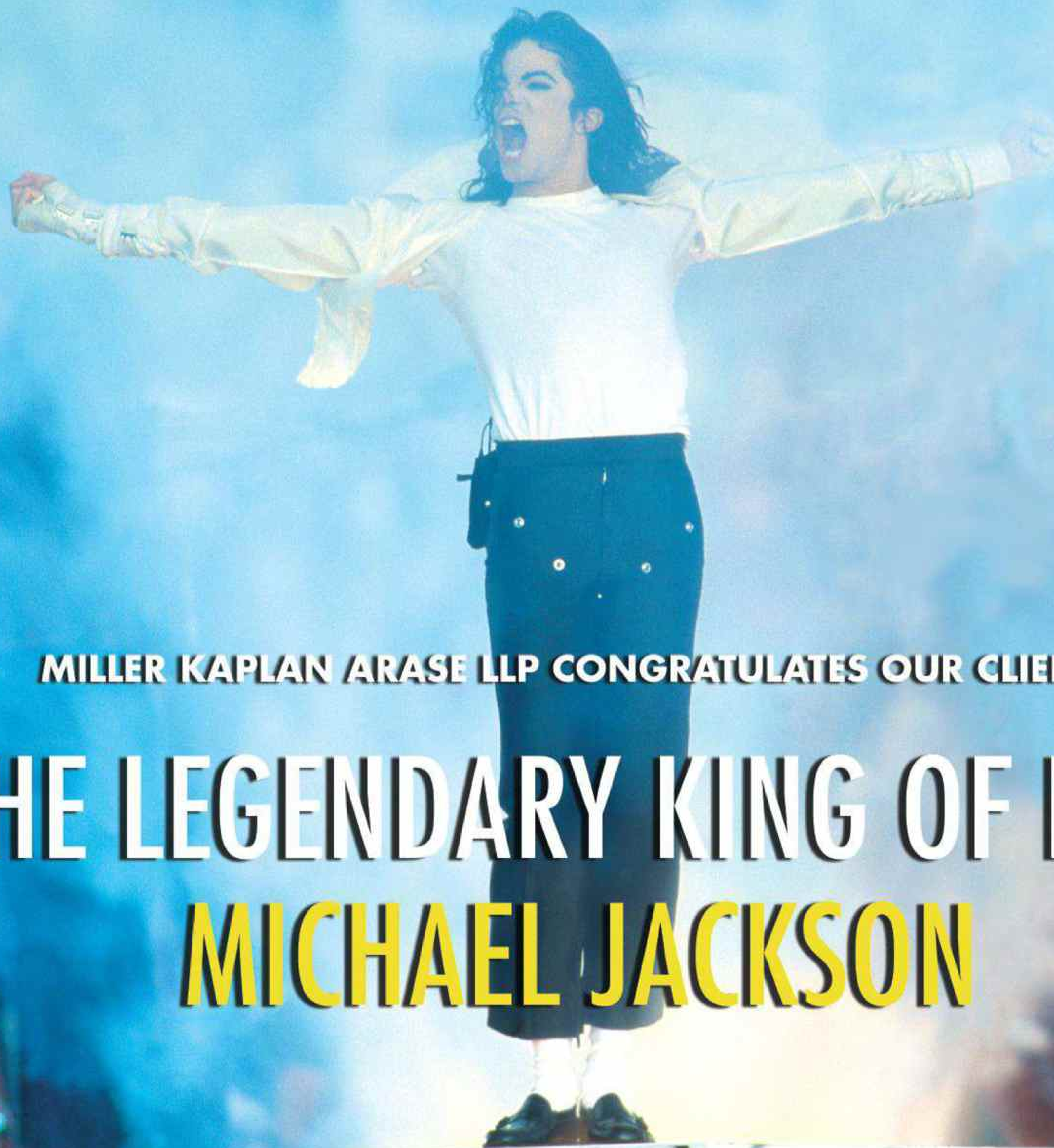


MAGNIFICENT!

Congratulations to our clients **John Branca** and **John McClain**,
co-executors of **The Estate of Michael Jackson** along with Cirque du Soleil
on the extraordinary success of the **IMMORTAL World Tour**.



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THE LEGENDARY KING OF POP **MICHAEL JACKSON**

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Above: At a news conference held Feb. 21 at Las Vegas' Mandalay Bay to announce Cirque du Soleil's new show "Michael Jackson One" are (from left) Mandalay Bay president/COO **Chuck Bowling**, Cirque director of creation **Welby Altidor**, writer/director **Jamie King**, Jackson estate co-executor **John Branca** and Cirque president/CEO **Daniel Lamarre**. Below: Cirque performing "Smooth Criminal" in "Michael Jackson: The Immortal World Tour."

Las Vegas theater production, "Michael Jackson One," that debuted in May at a refurbished, 1,800-seat theater at Mandalay Bay, the former home of "The Lion King" and "Mamma Mia!" Since opening, "One" has been selling at about 93% occupancy from an average of 10 shows per week, according to Cirque.

"The 'One' and 'Immortal' shows represent a true Michael experience, the next best thing to seeing him live," says Branca, who now serves as co-executor of the Jackson estate with John McClain. "'Immortal' is akin to a rock concert experience with a live band in an arena, and 'One' is more of a theatrical show."

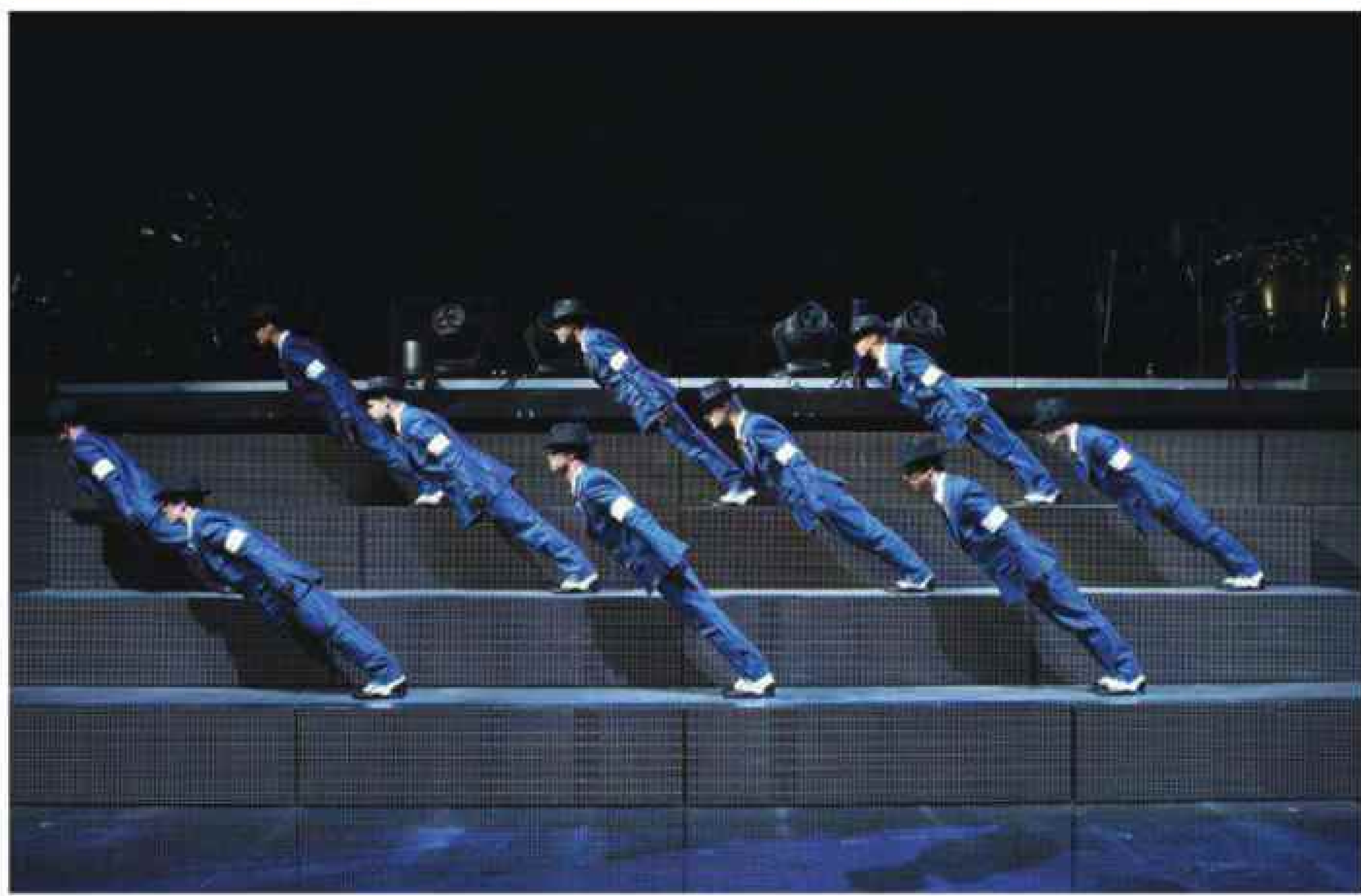
With a total development cost of about \$145 million, "Immortal" and "One" are two separate and distinct productions built around Jackson's music. Both shows were written and directed by Jamie King, a dancer on Jackson's *Dangerous* world tour in the early '90s. The productions also feature several other musicians, choreographers and costume designers Jackson worked with during his career.

Despite the onstage absence of Jackson himself, King says the songs, images, spoken-word interludes and other visuals chosen for "Immortal" and "One" reflect the very best of the pop legend's life and musical career.

"I had the heavy responsibility of bringing Michael's spirit onto the stage, reflecting his creative sensibilities and projecting his unbelievable talent for his fans," says King, who has also directed arena tours by Madonna, Britney Spears and Rihanna. "Michael was never, ever missing during the development, rehearsals and launch of these two shows."

"Immortal" debuted at Montreal's Bell Centre in October 2011 and performed its 407th show at New Zealand's Vector Arena on Nov. 3. The trek will relaunch in December with a lengthy run in Dubai before returning to various-sized North American arenas in March 2014 (see story, right). Cirque is also in talks with international promoters about bringing "Immortal" to select overseas territories. So far, it has already visited 25 countries on four continents.

Lamarre believes the tour will continue to climb the Boxscore chart. "I wouldn't be surprised if by the end of the tour, whenever the end of the tour is, we ranked among the top five touring shows in the history of rock'n'roll," he says.



WHEN JACKSON DIED on June 25, 2009, from drug-related cardiac arrest at the age of 50, he was reportedly \$500 million in debt from years of excessive spending. Though he still had high earning potential based on 50 sold-out shows for his "This Is It" residency at London's O2 Arena, Jackson has earned more money in death than when he was living. Billboard estimated that MJ Inc. generated at least \$1 billion in revenue in the year following his death (Billboard, June 2010).

Last year the Jackson estate paid off the late singer's outstanding personal debt, thanks in part to a lucrative \$250 million deal with

"We don't want to over-license Michael, but we do license those products that are appropriate and fun."

—JOHN BRANCA, ESTATE CO-EXECUTOR

Still Immortal

The tour returns to North America for 40 more dates next year, looking to sell another 120,000 tickets

"Michael Jackson: The Immortal World Tour," which recently became the ninth-top-grossing tour in history, will return to North American arenas in 2014, Billboard can exclusively reveal.

"We're in the process of fiercely booking it," Cirque du Soleil senior VP of touring shows Finn Taylor says. "We're mostly trying to do new markets so we can bring the show to new audiences, but there are some repeats of our more successful markets from the first tour."

Created in a partnership between the Michael Jackson estate and Cirque, "Immortal" will visit small to full-size arenas in the United States, Canada, Mexico and perhaps South America, beginning in March. The Cirque-promoted North American tour will perform in about 40 cities, but specific routing details weren't available at press time.

John Branca, who serves as co-executor of the Jackson estate with John McClain, says the upcoming "Immortal" performances could be slightly different from what audiences have already seen.

"I could see retooling the show in some ways and switching up some elements, but overall the format would stay very similar," Branca says. "There are certain numbers we might redo, but I don't think we would change the entire format."

In August, "Immortal" will once again visit Mexico City's Palacio de los Deportes, where it experienced some of its most lucrative business after grossing \$13.2 million from 14 performances in 2012, according to Billboard Boxscore.

"We're positive we can sell another maybe 120,000-140,000 tickets in a second run," says Renato Herrera, executive VP at concert promoter OCESA, which operates the venue.

Herrera says there are also talks about taking "Immortal" to smaller arenas in such South American markets as Colombia, Argentina and Brazil.

Additionally, Cirque is in discussions with international promoters about bringing "Immortal" back to various parts of the world. With 407 shows under its belt, the trek has visited 25 countries on four continents. International dates haven't been confirmed beyond a lengthy run in Dubai, which goes through mid-January 2014.

"It's very tough to do one-offs with this show, because we have to bring all of the equipment with us," Taylor says. "We have to work on establishing some kind of regional leg or regional tour before we can get anywhere. There might be one or two Asian cities that want us, but we need six or seven to make it worthwhile." —MP



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Sony Music, profits from the concert film "Michael Jackson: This Is It," 50 million albums sold worldwide after his death, his half ownership of Sony/ATV Music Publishing, various licensing deals and the high-grossing Cirque shows.

"Sometimes, sadly, our great artists are appreciated more after they've passed away. Michael was a great artist and his legacy is enduring," Branca says. "But there was a lot of interest in Michael, and a lot of earning power, before he passed away, witnessed with 50 sold-out shows at the O2 Arena."

Overall earnings from the Jackson estate are divided among charity (20%), the singer's children (40%) and his mother, Katherine Jackson (40%). Jackson's three kids will receive Katherine's share upon her death. Generally, Branca and McClain receive a 10% commission rate of the estate's earnings.

Branca says the estate is constantly approached with ideas for Jackson-related projects, but he and McClain are very selective about new partnerships and licensing deals. "We don't want to over-license Michael, but we do license those products that we think are appropriate and fun," Branca says, citing a successful approval for a Jackson slot machine in Las Vegas. "We're careful."

But the co-executors had always planned on a live experience around Jackson's music. Cirque seemed like an ideal partner given the artist's past appreciation for the troupe. So in late 2009, the estate began discussions with Cirque about potential projects. "We had thought about several potential partners to create a show, and after careful deliberation we felt Cirque was the best potential partner," Branca says. "They're very creative and groundbreaking, much like Michael was. They're also perfectionists, like Michael was."

Branca and McClain initially envisioned only a permanent show in Vegas based on Jackson's music, similar to Cirque's perennially sold-out "Beatles Love" concept at the Mirage Hotel, which began in 2006. But after lengthy talks, Lamarre and Cirque founder Guy Laliberte found that a permanent tech-heavy show would take years to create and that a global arena tour could be a lucrative endeavor in the meantime.

"In an ideal world, maybe we would've done both at the same time," Lamarre says. "But when doing a permanent show that will probably last forever in Las Vegas, you have to bring technology that is very complicated. We had to redo the theater at Mandalay Bay, which took almost two years. We couldn't resist the temptation of touring around the world."

Twenty months after the debut of "Immortal," the Jackson estate and Cirque, in partnership with MGM Resorts International, began previews of "One" on May 23. The show officially opened June 29. Cirque says it could sell more than 452,000 tickets from 270 performances by the end of 2013. (Numbers for "One" haven't been reported to Boxscore.)

Cirque and the estate each own 50% of "Immortal" and "One," and share equally in the cost of producing them. The estate receives royalties from the use of Jackson's music and other assets. Royalties also go to Sony for the use of his solo master recordings and to music publishers like Warner/Chappell (which administers Jackson's Mijac Music catalog) and Universal Music Publishing Group (which handles the catalog of songwriter Rod Temperton, who wrote hits like "Rock With You" and "Thriller").

Branca says the two-pronged Cirque deal plays "an important part of the earnings for the estate." But he wouldn't project where the shows rank among the estate's overall portfolio, in terms of revenue.

"These touring shows were created to generate long-term revenue," he says. "But the point of these shows is also to continue introducing Michael to new generations of fans. We're finding that not only existing Michael Jackson fans go to the shows, but also kids and new fans who come and become Michael fans."

PRIOR TO THE LAUNCH of "Immortal," some industry observers questioned whether



Cirque du Soleil's

"Michael Jackson: The Immortal World Tour" premiered in Montreal on Oct. 2, 2011.

an arena tour based on Jackson's music could be successful without the artist in the flesh to carry the performances. "A lot of people were looking at us in a very bizarre way, saying, 'What are those guys doing—a concert without the rock star being there?'" It was quite risky when I look back on it," Lamarre says.

But this wasn't Cirque's first walk in the park. The company has an enviable track record when it comes to arena-level touring productions. Cirque's "Delirium," promoted by Live Nation, grossed \$143 million from 306 shows that drew more than 1.6 million people in 2006-08, according to Boxscore. In 2012, the Cirque touring shows "Saltimbanco," "Alegria," "Quidam," "Varekai" and "Dralion" grossed a combined \$128 million and drew more than 1.8 million people, according to Boxscore. Through September of this year, eight of the company's tours had already grossed \$191 million.

When strategizing the booking of "Immortal," Cirque first looked to the major markets where its past touring shows had performed well. Even without any past box-office history to draw from with "Immortal," Cirque was confident the tour would succeed in large-sized arenas from the start.

"Creating a show of this size is a big undertaking and investment, but at the same time you have two pretty powerful entertainment brands together," Cirque senior VP of touring shows Finn Taylor says. "For us, effectively, it was a risk-mitigation exercise, because we were able to have enough confidence in the show we were producing to know we could go to market X and have good success."

Cirque was the primary promoter for "Immortal" in North America, but partnered on various dates in Canada (with Evenko) and Mexico (OCESA). Outside of North America, the company turned to the international expertise of such promoters as Live Nation (Europe), Marek Lieberberg Konzertagentur (Germany) and AEG China, among others.

"We've toured North America as long as the company has been alive," Taylor says, "so we feel we have a pretty good take on the markets." But for international areas Cirque wasn't as familiar with, "rather than pretend, we do business with someone who knows those emerging markets," Lamarre says.

With 133 people on the road and 44 trucks hauling equipment, the most challenging aspect of "Immortal" was its massive size, Taylor says. The trek visited buildings with capacities of up to 20,000 in North America but had to scale down the production to play smaller arenas overseas, which ranged between 4,000 and 6,000.

"There's a big cast, a big crew and a hell of a lot of equipment," Taylor says. "We did change the show a little bit when we went to Europe, just because of the physical capacity of the buildings. But artistically we've tried to keep the show as true to the creation as we could, within the limits we were given by the buildings or transport distances in the rest of the world."

"Immortal" played multiple-night stands in numerous cities around the world. But the tour experienced some of its best success in August and September 2012 at Mexico City's Palacio de los Deportes, where it grossed \$13.2 million from 14 performances that drew more than 163,000 people, according to Boxscore.

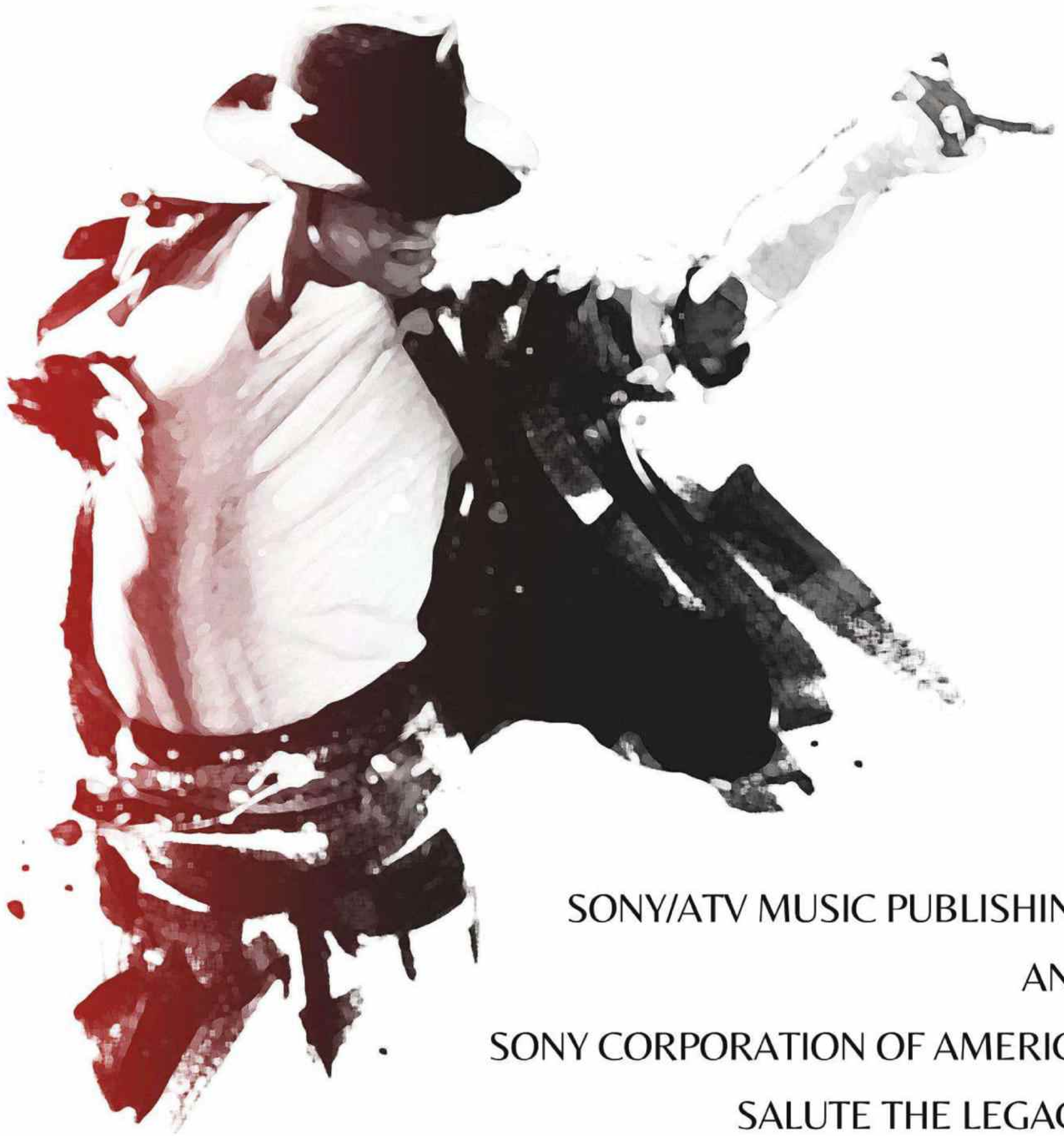
"It was a record-breaker for the venue," says Renato Herrera, executive VP at OCESA, which operates the 21,000-capacity facility. "We originally planned eight or nine shows, but we went on sale early enough to understand that we were going to need more."

Herrera, who has booked a variety of Cirque shows for the past 11 years, says he was confident "Immortal" would be successful based on OCESA's past success with Cirque and Jackson's proven history of selling out stadium concerts in Mexico City during the early '90s.

"Michael was never missing during the development, rehearsals and launch of these shows."

—JAMIE KING, WRITER/DIRECTOR

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Cirque du Soleil performed a sneak peek of "Michael Jackson One" at the Mandalay Bay Resort & Casino in Las Vegas on May 7.

AT PRESENT, CIRQUE'S portfolio contains eight permanent shows (seven in Las Vegas, one in Orlando, Fla.) and 11 touring productions. Those 19 shows collectively sell more than 14 million tickets annually, according to Lamarre. But not all of the company's shows have succeeded.

Cirque struggled with its second artist-driven production, "Viva Elvis," a partnership between Cirque and Elvis Presley Enterprises parent CKX. The Presley-based show opened in a 2,000-seat venue at the Aria Resort at Las Vegas' CityCenter in 2010 and closed two years later as a result of poor attendance. Earlier this year, reports surfaced that Cirque would lay off 400 employees.

Despite past troubles, Cirque has invested big money in the Jackson shows. The risk has paid off for "Immortal," which cost \$50 million to develop. That investment has already been recouped from ticket sales.

"What's great about Michael's success right now is that it's a great boost for the morale of our troops," Lamarre says. "For a moment there was negativity around the company, and all of a sudden we went back to what we're used to, which is being praised by the reviews of people and having amazing ticket sales around the world."

But time will tell if "One" is able to turn a profit. The Vegas production faces competition from not only other Cirque shows but also dozens of other entertainment options, including artist residencies by Celine Dion, Shania Twain and the upcoming Britney Spears show, to name a few.

The overall price tag of "One" was approximately \$95 million, split between the renovation of the theater (\$45 million) and creating the show itself (\$50 million). Branca says because the venue was "designed and specifically outfitted for this show, we were able to create more special effects, acrobatics and immersive experiences than you could ever do in an arena."

The investment in "One" should be recouped in the next two or three years if ticket sales remain strong, says Jerry Nadal, senior VP of the resident shows division at Cirque. The show is scheduled for 481 performances in 2014, with ticket prices ranging between \$69 and \$180. Those performances should sell in excess of 800,000 tickets, Nadal says.

"One" is under contract to remain at Mandalay Bay for 10 years, with the option to extend the deal if the show remains profitable. Aside from the failure of "Viva Elvis," which Cirque blames on the recession, the company has a proven track record with many of its resident shows. Cirque has extended the contracts for such long-running Vegas productions as "Mystere" and "O."

"I easily anticipate extending [the "One"] contract beyond 10 years," Nadal says. "We've had some great longevity with our shows."

In addition to ticket sales, Cirque has also seen a steady revenue stream from the gift shop connected to "One," which features high-end Jackson memorabilia and merchandise. The store averages between \$20,000 and \$25,000 in sales per night, which is on par with the "Beatles Love" gift shop, Nadal says. Merch for "Immortal" and "One" is sourced directly by the Cirque-Jackson estate partnership. Other Jackson-branded merch comes from Bravado (or Sony for albums).

BRANCA BELIEVED IT made sense to release an album in conjunction with the "Immortal" tour. So in November 2011, as part of its multimillion-dollar 10-album deal with the Jackson estate through 2017, Sony released the "Immortal" soundtrack on MJJ/Epic Records.

The set features an alternative version of the Jackson 5 hit "ABC" and a series of mash-ups and remixes. The "Immortal" tour utilizes more than 60 songs from Jackson's catalog, but the album includes 15 tracks (the deluxe edition has 22). The soundtrack debuted at No. 24 on the Billboard 200 and has sold 202,000 copies, according to Nielsen SoundScan.

Aside from the soundtrack, there aren't plans to release other albums or DVDs in conjunction with "Immortal" or "One." However, Cirque and the Jackson estate are exploring the idea of releasing a mobile app that provides a look into the show experiences, Branca notes.

Other albums released under the Jackson estate-Sony deal include *Michael Jackson's This Is It* (2009), *Michael* (2010) and the *Bad* 25th-anniversary edition (2012), which included a concert DVD and documentary directed by Spike Lee. They have collectively sold 2.4 million copies. Also released under the agreement was the three-disc DVD set "Michael Jackson's Vision" in 2010, which has sold 133,000.

"Michael Jackson is without question the most successful artist in the history of Epic Records," Epic chairman/CEO Antonio "L.A." Reid says. "His name is synonymous with our label and we take great pride in the fact that Epic has been his musical home for nearly 40 years. From a musical, emotional and business perspective, continuing our relationship with the Michael Jackson estate is paramount. It is a true partnership committed to furthering his legacy for generations to come."

Rumors continue to circulate about possible new Jackson music—both Brian May and Roger Taylor of Queen have said May has worked on tracks that Freddie Mercury and Jackson recorded in

The Next Generation

Austin Brown took dance tips from his uncle Michael—but not his last name

Between Michael, Janet and the Jackson 5, pop music's first family casts a long shadow. But that hasn't stopped Austin Brown, son of eldest Jackson sister Rebbie, from shining. Since releasing debut album *Highway 85* on indie South 5 Records earlier this year, the 27-year-old singer/songwriter/producer has been drawing critical praise, crowds—and inevitable comparisons.

At a recent show at Webster Hall in New York, there were unmistakable traces of his uncle in Brown's soaring falsetto, sharp dance steps and boyish good looks. But he didn't mention his family name to the enthusiastic crowd, and much of his online press and promotion doesn't either. "It's a blessing and a curse—I'm not trying to be anybody else," Brown told *Billboard* afterward. "I can't help the way I sound, I can't help the way I look, I can't help the way I dance. I just create naturally."

Like the Jackson generation before him, some of Brown's earliest memories are onstage. "I must've been about 3 years old—my mother was in Japan on an amphitheater/club run," he recalls. "She brought me out the first night to dance with her, and I ran off crying. I freaked out. But after that I would do every single show with her and just dance for a few minutes. That was when I first realized I liked the stage."

Brown says his late, legendary uncle took notice of his moves as well. "He

taught me different ways of dancing—that was one of my main memories I shared with him."

On *Highway 85*'s standouts, including "Menage a Trois" and "Volcano," there are disco-pop elements that recall Michael's *Off the Wall* and doo-wop harmonies that hint at classic Jackson 5. But Brown, who co-writes and co-produces all of his tracks, gracefully mixes in elements of EDM, rock, hip-hop and funk with a live band. At Webster Hall, he covered '90s rapper Skeelo's "I Wish" and Sly & the Family Stone's "Stand!" (original Family Stone bassist Larry Graham is one of Brown's mentors). He's also worked with Q-Tip and Pharrell in the past.

Brown says he kept his debut independent partly because of industry pressure to exploit his family connections more. "People wanted me to be something I wasn't," he says. "Everyone I would collaborate with had this fantasy of working with Michael. But I'm not trying to be that. He's the greatest to ever do what he did, and no one will ever touch that."

He'll revisit label discussions for his follow-up, which he's about to start recording in New York, where he moved earlier this year to focus on music and escape the media attention that surrounds his family. "L.A. is a place where stars go to be stars—they feed into their own hype," he says. "I don't want to have that life. I just want to make great music." —Alex Gale



Austin Brown performing in Los Angeles on July 1.

MICHAEL JACKSON ONE
MICHAEL JACKSON THE IMMORTAL WORLD TOUR

He Continues To Thrill Us!



CONGRATULATIONS
John, John and the Entire Estate Team



1983—but neither Sony nor Branca would divulge any details about when fans might see the next album from the King of Pop.

“There’s definitely music coming, but I can’t reveal when we think it’s coming,” says Branca, who also declined to reveal whether any other Jackson-related projects are in the works beyond album releases. “Michael had a policy that we try to follow—not to talk about things until they’re ready to be released. We like to keep things under wraps until we’re ready to go with everything. We have ideas and things we’re working on, but nothing that we’re ready to announce.”

MEANWHILE, THE JACKSON estate and Sony are facing a legal battle with legendary producer Quincy Jones over various projects, including the Cirque shows.

In late October, Jones filed a \$10 million breach-of-contract lawsuit against Sony and MJJ Productions (a song company controlled by the estate) in connection with Jackson projects released after his death. They include the “This Is It” film and soundtrack, the Cirque productions and the anniversary edition of *Bad*.

Jones, who produced such Jackson albums as *Off the Wall*, *Thriller* and *Bad*, alleges that master recordings he worked on were wrongfully edited and remixed so as to deprive him of back-end profit participation. The 80-year-old producer also claims he’s been denied credit for his work on the posthumous releases, and that MJJ and Sony have entered into side deals taking profits that should have been included in the calculation of royalties.

“This case isn’t about the relationship between Quincy and Michael,” says Henry Gradstein, the attorney for Jones. “It concerns actions which were taken and revenues owing after Michael’s death.”

The Jackson estate is “surprised and disappointed that Mr. Jones would sue for money over and above the many millions he has already been—and continues to be—paid over the past 35 years by



Michael Jackson and Quincy Jones at the Grammy Awards in 1984.

BACK AT CIRQUE headquarters, Lamarre confirms there aren’t any other live projects in the works beyond “Immortal” and “One.” He’s certainly open to the possibility, though.

“We have such a great relationship with the estate and with the family, that if ever we were challenged to do something else, we would be more than happy to discuss that,” he says. “It’s emotional to us, because he came and visited our studio in Montreal. Having the opportunity to pay tribute to him is a privilege for us.”

Indeed, while the partnership between Cirque and the estate has earned millions of dollars, the creation of “Immortal” and “One” has also ensured that Jackson’s music will remain seen and heard in a live setting for years to come.

“I honestly feel Michael’s spirit is alive on these stages performance by performance,” writer/director King says. “He’s still with me, with us, and for those people just discovering him, through these two shows. I hope they walk away, saying, ‘Wow, Michael Jackson is the greatest showman of all time.’ Because he still is.”

Michael, the estate and Sony Music on the sales and licensing of Michael Jackson’s music,” says Howard Weitzman, lawyer for the Jackson estate. “The estate believes Mr. Jones has been properly accounted to.”

The lawsuit follows a series of Jackson-related legal issues in recent months. On Oct. 2, AEG Live was found not guilty of negligence in the hiring of Dr. Conrad Murray as the singer’s personal physician before his London comeback concerts. Murray, who was previously convicted of manslaughter in the death of Jackson, was recently released from jail after serving nearly two years of a four-year sentence. The jury in the AEG Live trial unanimously rejected the lawsuit brought by Katherine Jackson that sought to financially punish the promoter of the singer’s planned “This Is It” residency. Branca says the estate wasn’t involved in the trial.

The King’s Coffers

The Michael Jackson estate earns an estimated \$145 million. Here’s how

IN JUNE 2010, a year after Michael Jackson’s death, Billboard looked at the estate’s music-based revenue streams and estimated that some \$1 billion of gross revenue flowed into it. Through interviews with industry experts and our own number-crunching, Billboard examined the revenue that Jackson generated in 2012, as well as that to date in 2013, and also estimated the earnings that revenue generated for the estate. The results don’t match those of 2010, when Jackson’s loss was still fresh, but they remain impressive: 2012 music-based revenue of \$544.6 million, with the estate’s earnings at \$121 million. Estate sources suggest the full earnings total is closer to \$160 million, which would leave \$39 million in merchandising, film and TV licensing, DVD sales and other licensing deals.

MUSIC SALES AND STREAMING

2012 revenue: \$51 million

Jackson estate share: \$22.4 million

In 2012, Jackson sold almost 819,000 album units in the United States and 2.8 million tracks, according to Nielsen SoundScan. The estate has said that his U.S. album sales are 30% of global album sales, and Billboard estimates the artist’s U.S. track sales at 48% of global sales, which extrapolates to total global album sales of 2.7 million units and 5.8 million track sales for a total revenue of about \$39.2 million. Meanwhile, the Jackson 5’s total U.S. sales were 155,000 album units and 422,000 tracks. Using the same calculation, that would be 518,000 global albums and 880,000 tracks

for a total of \$7.2 million. In 2012, streaming was 12% of sales, which means the Jackson catalog generated another \$5.5 million in streaming revenue, bringing total music revenue to \$52 million. If Jackson gets a superstar 50% royalty rate (and one-fifth of the Jackson 5’s 20% royalty), then his estate’s share of that would be \$22.7 million.

To date in 2013, Jackson’s 482,000 U.S. album sales (as of Oct. 27) and 1.9 million in track sales extrapolates to a global 1.6 million album units and nearly 4 million track sales, generating \$23.7 million. The Jackson 5’s U.S. sales of 48,000 album units and 248,000 tracks extrapolate to 161,000 global albums and 516,000 track sales, or \$2.5 million. Billboard estimates streaming in 2013 at about 15% of sales, or another \$4 million, for a total of \$30 million, with the estate earning \$14 million.

TOURING/LICENSING

2012 revenue: \$150.6 million

Jackson estate share: \$30 million

“Michael Jackson: The Immortal World Tour” pulled in \$150.6 million in 2012. Estimating the costs of staging that production at \$90 million, that would leave \$60 million to be split between Cirque du Soleil and the Jackson estate, or \$30 million earnings for the latter.

So far this year, that show has pulled in \$124.3 million. A new live-performance revenue stream has been added: “Michael Jackson One,” the residency at the Mandalay Bay in Las Vegas. Billboard

estimates that “One” is generating approximately \$2.5 million per week in box office, or \$45 million since its opening on May 23. That puts total touring/licensing revenue at about \$170 million. If the cost is about \$100 million, that would leave \$70 million to be split evenly, with the Jackson estate earning \$35 million.

RECORDING CONTRACT

2012 revenue: \$31 million

Jackson estate share: \$31 million

In 2010, Sony Music Entertainment reached a deal with Jackson’s estate to release 10 albums of the singer’s music through 2017, with the estate guaranteed between \$200 million and \$250 million for the deal. That works out to \$31 million per year, with the last release being the 25th-anniversary edition of *Bad* in September 2012.

MUSIC PUBLISHING

2012 revenue: \$312 million

Jackson estate share: \$38 million

When a Sony Corp. of America-led consortium of investors bought EMI Music Publishing, Sony’s share amounted to 38%, of which Jackson owns one-quarter, or 9.5%. Since it paid \$2.2 billion for the company and divested song catalogs worth about \$90 million, that means the Jackson estate’s share is worth \$206.8 million. In its most recent public numbers for the year ended May 31, 2012, EMI Music Publishing generated \$211 million in earnings before interest, taxes, depreciation and amortization, but with costs associated with the acquisition and

closing of the deal, and then layoffs, there probably wasn’t any payout to shareholders in 2012. This year, Jackson’s payout, after debt service, could be worth about \$9 million.

The Jackson estate also owns half of Sony/ATV, which has been valued at about \$1.6 billion, which means Jackson’s portion is worth about \$800 million. According to recently released financial data, at midyear fiscal 2013, Sony/ATV had revenue of \$315 million. If it earns the equivalent revenue in the other half of the year, Sony/ATV’s annual revenue should be about \$630 million, and through the first 10 months that would equal \$525 million. If the company’s EBITDA hits the same 30% of revenue that EMI achieved, that should give the company \$157.5 million to date in 2013. Sony Corp. put up about \$300 million in equity toward the purchase price, probably put on the Sony/ATV books as a loan, which at 5% probably has about \$15 million in annual debt service and \$12.5 million through the end of October. That leaves earnings of \$145 million. All of which means that if that’s split among shareholders before taxes, Jackson’s share would come to \$72.5 million. As it is, the Jackson estate is guaranteed an annual payment of at least \$23 million.

Billboard values Jackson’s Mijac Music catalog at about \$150 million. Assuming the standard 10 times multiple on publishing, that yields about \$15 million a year in royalties. Overall, Billboard estimates the valuation of Jackson’s publishing assets at \$1.2 billion. —Ed Christman

HONORING HIS ARTISTRY. PRESERVING HIS LEGACY.

Congratulations to John Branca and the entire Michael Jackson Estate on the amazing success of the Immortal Tour.

Antonio "L.A." Reid
&
Epic Records

epic.

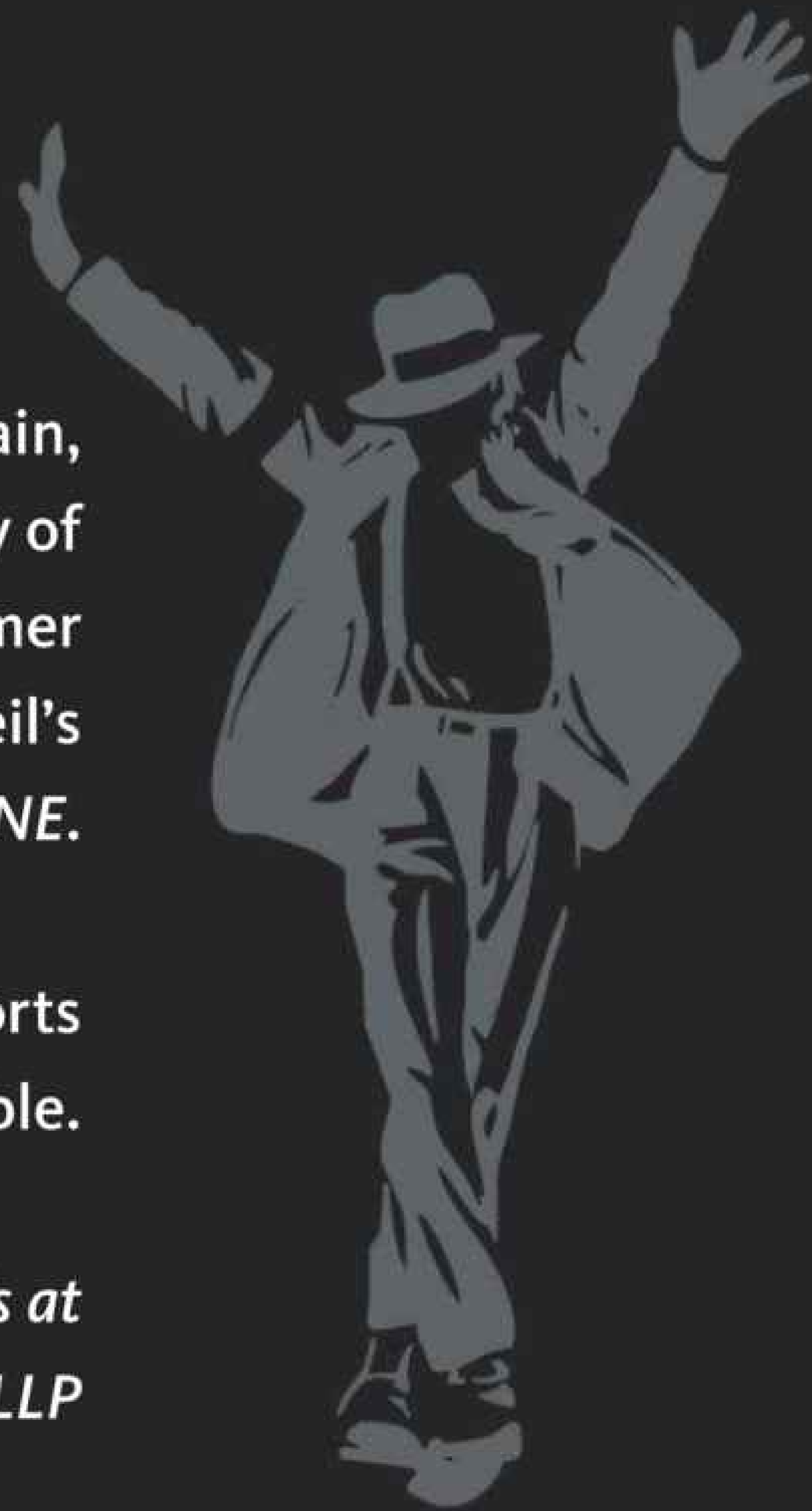
Katten

Katten Muchin Rosenman LLP

Congratulations John Branca and John McClain,
and thank you for continuing the legacy of
the world's greatest-ever live performer
with Cirque du Soleil's
The Immortal World Tour and Michael Jackson ONE.

Michael would be proud, and your efforts
for his Estate are simply incredible.

*~Zia Modabber and all your friends at
Katten Muchin Rosenman LLP*



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THE ART OF STORYTELLING

At the Film & TV Music Conference, the music behind the stories—both narrative and business—was the focus BY PHIL GALLO



T Bone Burnett railed against technology, Randy Newman noted he admires Kanye West's orchestrations, and composer Richard Sherman recalled his days spent with Walt Disney 50 years ago trying to find a central storyline for the character of Mary Poppins.

The topics at the 12th annual Billboard/Hollywood Reporter Film & TV Music Conference ranged far and wide, but conversations returned repeatedly to the intersection of music and storytelling. More than 500 people attended the event, held Oct. 29-30 at the W Hotel in Hollywood.

Panels explored everything from the tools that composers use to make horror films spooky to the details of the plan to license Imagine Dragons songs and how those synchs drove success on Billboard's charts. To top it off, composer Hans Zimmer, whose work is associated with multimillion-dollar blockbusters, talked about his return to independent film-making with Ron Howard on "Rush."

"What could be better in life than hanging with your mates . . . hanging out with a director completely into telling a great story," Zimmer said.

Sherman's story about the creation of "Mary Poppins"—the subject of the upcoming Tom Hanks and Emma Watson movie "Saving Mr. Banks"—was another standout. "Walt spent close to 20 years trying to get" the rights to "Mary Poppins" from the author,

Pamela Travers, Sherman recalled. Sherman—who co-wrote the film's songs with his brother Robert—remembered that Travers turned down Rodgers & Hammerstein, Samuel Goldwyn and many others.

"Walt got us to gear the storyline around this father who was indifferent to his children, until Mary Poppins teaches him this life lesson about how important your children are. He realized she had a blank spot in her life and that she created Mr. Banks as the perfect character for her. He realized what was holding her back."

Other sessions covered the musical elements of many of the rest of the high-profile films that will be released during the awards season of November and December, among them David O. Russell's "American Hustle" and Joel & Ethan Coen's "Inside Llewyn Davis," for which Burnett assembled the soundtrack.

The music supervisor community was well-represented by PJ Bloom, Sue Jacobs, Alexandra Patsavas, Frankie Pine, Todd Porter, Josh Rabinowitz and Andy Ross.

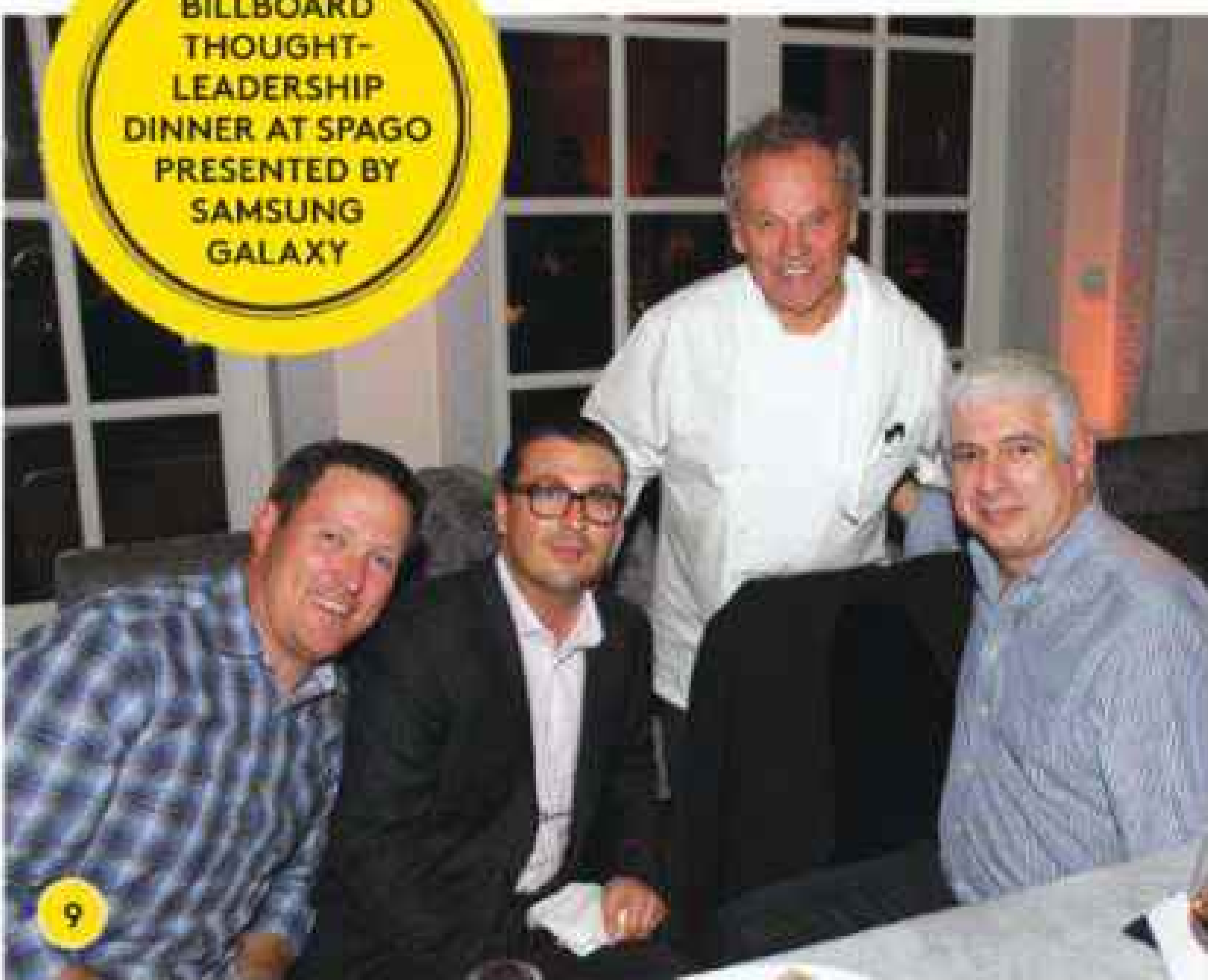
In addition to panels, one-on-one sessions were held to give attendees a chance to get their music heard and analyzed by industry professionals or solicit advice from music supervisors, agents, licensing executives and fellow songwriters.

First Entertainment Credit Union, Samsung Galaxy, Korea Creative Content Agency, ASCAP, BMI, Federazione Industria Musicale Italiana, ole, SONGS, Royalty Network and SESAC sponsored the conference. ●

- 1** Hunnypot CEO **John Anderson**, songwriter **Cathy Heller**, Crush Management head of synch **Jackie Shuman**, DJ **Skee**, Grow Music Project founder/composer **Chris Tyng** and Jingle Punks co-founder/CEO **Jared Gutstadt**, who moderated "Breaking With Tradition: DIY and What It Means for Artists and Entrepreneurs."
- 2** "X Factor Italy" winner **Marco Mengoni** (left) gave an intimate performance hosted by F.I.M.I.
- 3** Ultra Music DJ **Anna Lunoe** at the opening night cocktail party.
- 4** "Rush" music producer **Peter Asher**, additional music composer **Lorne Balfe** and composer **Hans Zimmer** (from left) discussed their involvement in the film with moderator/journalist **Melinda Newman**.



4



9

5 "Saving Mr. Banks" director **John Lee Hancock**, composer **Thomas Newman** and consultant **Richard Sherman** (from left) with BMI VP of film/TV relations **Doreen Ringer-Ross**.



10



5

6 Korea Creative Content Agency director **Iljoong Kim** (left) and Neophonic partner/music supervisor **PJ Bloom**.



11



6

7 Jingle Punks co-founder/CEO **Jared Gutstadt**.



12

8 ASCAP associate director of film/TV music **Jeff Jernigan** (center) with Guster singer/guitarist **Ryan Miller** (left) and Incubus guitarist **Mike Einziger**.

9 From left: Republic executive VP of A&R **Tom Mackay**, Billboard Group president **John Amato**, restaurateur **Wolfgang Puck** and Creative Artists Agency's **Rob Light**.

11 First Artists Management's **Robert Messinger**, music supervisor **Nora Felder**, Republic's **Tom Mackay** and YouTube content partnership associate **Margaret Hart** (from left).

10 Costa Communications' **Ray Costa** (left) and William Morris Endeavor's **Amos Newman**.

12 Billboard's **Phil Gallo**, Universal Music Publishing Group's **Brian Lambert**, Chop Shop's **Alexandra Patsavas**, music supervisor **Eryn Klean** and Whirly Girl Music's **Frankie Pine** (from left).



8

INSIDE T BONE BURNETT

The producer says stop talking about technology and focus on music

T Bone Burnett received the Maestro Award at this year's conference for his achievements with music in film and TV. Awarded Grammys for his work on "O Brother, Where Art Thou?," "The Hunger Games" and "Crazy Heart" (which also won an Academy Award), Burnett's next project arrives in December: Ethan & Joel Coen's film "Inside Llewyn Davis." The movie is set in the Greenwich Village folk-music scene of the early '60s, and Burnett has created a canon of music for Davis, a struggling folkie played by Oscar Isaac (who does his own singing and guitar playing in the film). Burnett explained his methodology, and commented on the state of technology and the music business. Among his thoughts:

Record before filming: "Almost every film I do, I record before the filming starts. It's setting the tone for the film. It's great to be able to record the music, lay it out and see 'OK, it's slow here.' You prescreen the film before you start shooting. With 'Inside Llewyn Davis,' we recorded in advance so the actors could go home and practice—for almost six months. You don't want to be on the set spending a couple hundred thousand dollars a day and not have the song right."

Putting Music City on the small screen: "The best thing about [ABC's "Nashville"] was getting to work with Buddy Miller. He has incredible integrity and taste. I'm grateful to him stepping in [for the second season as music producer]. We put our heart and soul and love and intelligence to bear on these things, and you don't want them to fail."

Code shouldn't rule: "We've spent the last 10 years talking about technology. It's time for the music business to start talking about music again. Who cares about technology? It's such a bore. Until engineers learn to think about something besides binary code, they should stay in the laboratory. They're not fit to organize society the way they've been trying to." —PG



T Bone Burnett (right) with First Entertainment Credit Union VP of marketing **Roy MacKinnon**.



1 From left: **Kimberly Cooper**, KIDinaKorner owner/producer/songwriter; **Alex Da Kid**, senior director of synchronization and licensing; **Debra Delshad**, Universal Music Publishing Group VP of film/TV music; **Gary Miller**, Sony Music Entertainment VP of music for brands and advertising/licensing; **Jeannette Perez**, Goodby Silverstein & Partners music director; **Todd Porter** and **Grey Group** senior VP/director of music; **Josh Rabinowitz**.



content partnership associate **Margaret Hart**, F.I.M.I. president; **Enzo Mazza**, composer; **Marco Marinangeli**, Massarsky Consulting president; **Barry M. Massarsky**

and PRS chairman **Guy Fletcher** (from left).

4 From left: Composers **Marco Beltrami** ("Carrie"), **Steve Jablonsky** ("The Texas Chainsaw Massacre"), **Bear McCreary** ("The Walking Dead"), **Trevor Morris** ("Dracula") and **Michael Wandmacher** ("The Haunting in Connecticut 2: Ghosts of Georgia").



2 **T Bone Burnett** with Guild of Music Supervisors president **Maureen Crowe**.

3 Exclusive Media president of worldwide production and acquisitions **Tobin Armbrust**; LYRIC Financial CEO **R. Eli Ball**, YouTube



SONGWRITER FOR HIRE

Randy Newman explains why writing songs on commission is liberating

Randy Newman is busy writing and recording new material for a planned album next year, he told Billboard after his keynote Q&A with his son, William Morris Endeavor head of visual media Amos Newman.

"I haven't made enough records for the amount of time I've been doing it," Newman said, referring to his 13 studio albums recorded during the last 45 years. "I'm not exactly satisfied with the amount of output I have had, but what are you going to do?"

Newman spoke at length at the conference about composing for animated pictures like the three "Toy Story" films and the recent "Monsters University," and delved deeper into songwriting in a conversation with Billboard.

How has writing songs for film affected the way you write for yourself?



It's way, way easier to write songs on assignment. When they indicate they want a song about the real friendship between a boy and a doll, their bond, it immediately suggests "You've Got a Friend." They're fairly simple concepts. One of the things I have confidence about is if the assignment is about an Albania goatherd lost in Bulgaria, I could write it—and use the Albanian scale. Pulling them out of the air is more difficult. I've been giving myself assignments and sometimes that helps. I've got to change things up to make things work.

Stylistically, how do you vary your own work versus films?

I like these talking blues things now. I've done three of them and I can say a lot—I've got to watch it. It's simple harmonically and a standard New Orleans shuffle thing, but I've got to push a bit.

How often does the song inform the score, or is the inverse more common?

"You've Got a Friend in Me" certainly informed the score for "Toy Story," and "I Will Go Sailing No More" is used a lot in Buzz [Lightyear]'s space stuff [in "Toy Story"] now that I think of it. Occasionally [songs] are written a little later in the process, so they're separate.

On your excellent albums in the 1970s, Good Old Boys in particular, the orchestrations are absolutely astounding. It seems like no one else was making pop records like that at the time. What made you take your music in that direction?

Of course it was a privilege that we could do whatever we wanted. I never felt budget constraints. [Warner Bros. Records chiefs] Lenny Waronker and Mo Ostin—those of us who were making records like that were protected and allowed to do so. *Good Old Boys* and *Sail Away* sold, so they made out all right. They didn't make out like they did with Van Halen, but they attracted people to the label like Van Halen and Rickie Lee Jones because people like Ry Cooder or Van Dyke Parks or myself possibly were there. —PG



8 Columbia Records A&R rep/ Ultra Records manager **Georgina McAvenna**, Billboard's **Phil Gallo**, Ultra Music director of creative licensing **Jason Scardamalia** and Goodby Silverstein & Partners music director **Todd Porter**.

9 Keith D'Arcy (seated in front in black shirt), who handles creative licensing and catalog acquisition at SONGS, hosted the "Advertising and Relationships: Understanding the Right Fit" roundtable.

10 Hunnypot CEO **John Anderson** (left) with a Samsung Galaxy expert.

11 Songwriter **Spud Davenport**

12 Guggenheim Digital Media CEO **Ross Levinsohn**.

13 Strange Talk bassist **Gerard Sidhu**, Hunnypot CEO **John Anderson** and Neophonic partner/music supervisor **PJ Bloom** (from left) at the closing night party, presented by Hunnypot.



THE ART OF MUSIC SUPERVISION

Four key points from leading music supe Alexandra Patsavas

Alexandra Patsavas covered her nearly 20-year career in music supervision during a keynote Q&A, touching on such early successes as "The O.C." and "Roswell" as well as more recent efforts on "Hart of Dixie," "Scandal" and "Grey's Anatomy." Clips of uses of music by the Cure, Dexy's Midnight Runners and Passion Pit in "The Carrie Diaries," "The Perks of Being a Wallflower" and the "Twilight" films provided an insight into how Patsavas works. Among her observations:

What makes a song synch-friendly: "I've been placing music into TV shows and movies since 1995 and I listen to music with an ear for how it fits behind dialogue and how a viewer is going to feel when they hear a song. The music I like the best tends to be synch-friendly."

The power of the unique: "Show runners and directors and music supervisors are looking for an authentic voice like Florence [Welch], like the National [and] the great and powerful Patti Smith. Certain artists have really resonated with synchs, like Florence & the Machine, and show runners are asking for the new Florence. [Finding] those unique things can get difficult at times."

It's music, not marketing: "We hear an amazing song and see if it helps tell a story—that's the art of music supervision. It's not so much all the other stuff that could happen. Believe me, we love when all the other stuff happens and we do our best to help labels and publishers and managers prepare for a new audience hearing their music. Sometimes a use is just a use. You'll get a lovely paycheck, a few people will find you, and you'll have one more thing to add to your marketing plans and whatever else you're doing. Don't expect that every use will result in something marvelous."

How risk pays off: "At some point in the second season [of "Roswell" in 2000] we took a huge risk. It was in a pivotal scene and the song was Radiohead's 'How to Disappear Completely.' From that point forward I felt things were possible and we should always ask." —PG

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5 Chop Shop owner/music supervisor **Alexandra Patsavas** with Billboard's **Phil Gallo**.

6 From left: Music supervisor **Sue Jacobs** ("Silver Linings Playbook") and director **David O. Russell** ("Silver Linings

Playbook") with panel moderator **Todd McCarthy**, chief film critic at the Hollywood Reporter.

7 Billboard senior correspondent for film and TV **Phil Gallo** welcomes attendees to day two of the conference.

"We hear an amazing song and see if it helps tell a story—that's the art of music supervision."

—Alexandra Patsavas, Chop Shop



Sony/ATV's Dominance Grows

The publishing giant continues to gobble up market share

By Ed Christman

Sony/ATV Music Publishing and its EMI Music Publishing administered portfolio were red hot during the third quarter, tallying 33% in market share among the top 100 radio airplay songs. That's more than four percentage points better than the industry-leading 28.7% share that the company turned in for the second quarter, and more than double of its closest competitor, Universal Music Publishing Group (UMPG), which posted a 15.4% share.

During the quarter, Sony/ATV, also the leading publisher for the top 100 country airplay songs, had a share in 59 of the top 100 tracks, including the Nos. 1, 3 and 4 songs, respectively: Robin Thicke's "Blurred Lines" (featuring T.I. and Pharrell), Daft Punk's "Get Lucky," (featuring Pharrell) and Maroon 5's "Love Somebody."

This showing represents the fifth quarter in a row that Sony/ATV has ranked at No. 1 since parent company Sony Corp. of America led a consortium of investors to acquire EMI in June 2012.

By coming in second, UMPG's share fell from the 17.1% it had in the second quarter, but its 15.4% represents a year-over-year improvement on the 12.6% it posted in third-quarter 2012. Its shares among the top 100 songs fell to 38 from the 39 it placed in the second quarter. Its top songs include "Love Somebody"; the No. 2 track, Imagine Dragons' "Radioactive"; and No. 5, Bruno Mars' "Treasure."

Warner/Chappell Music's market share fell to 13.1% from the 16% it had in the second quarter, but it still retains the No. 3 ranking. Moreover, its share in the most recent quarter was a slight improvement on the 13.06% it had in the corresponding period last year. And while its market share may have dipped, its ability to place a song among the top 100 airplay songs improved for the quarter, rising to 37 from the 36 it had in the prior quarter. Its top tracks include "Treasure"; the No. 8 song, Justin Timberlake's "Mirrors"; and No. 11, Jay Z's "Holy Grail" (featuring Timberlake).

After enjoying 11 consecutive quarters of double-digit market share, the No. 4-ranked Kobalt Music Group marked its second straight quarter in single digits as it claimed a 7.9% share, versus the 17.5% it had in third-quarter 2012. For the recent quarter, Kobalt had a share in 18 of the top 100 songs, down from 20 in the second quarter. But those 18 tracks still drove gains for Kobalt—its most recent market-share showing is up from the 7.8% it had in second-quarter 2013. Kobalt's top songs include "Love Somebody"; the No. 7 track, Zedd's "Clarity" (featuring Foxes); and the No. 14 track, Katy Perry's "Roar."

BMG Chrysalis once again ranked fifth, even though its share fell to 4.6% from the nearly 6% it had in the second quarter. Likewise, the number of tracks it claimed among the top 100 airplay songs fell to 13 in the third quarter from the 15 it garnered in the second quarter. Its top songs included "Treasure," "Holy Grail" and the No. 10 track, Anna Kendrick's "Cups (Pitch Perfect's When I'm Gone)."

Inside Passage Music ranked sixth with a 4.2% share. It placed three Macklemore & Ryan Lewis titles on the list of the top 100 airplay songs: "Same Love" (featuring Mary Lambert) came in at No. 9, "Can't Hold Us" (fea-

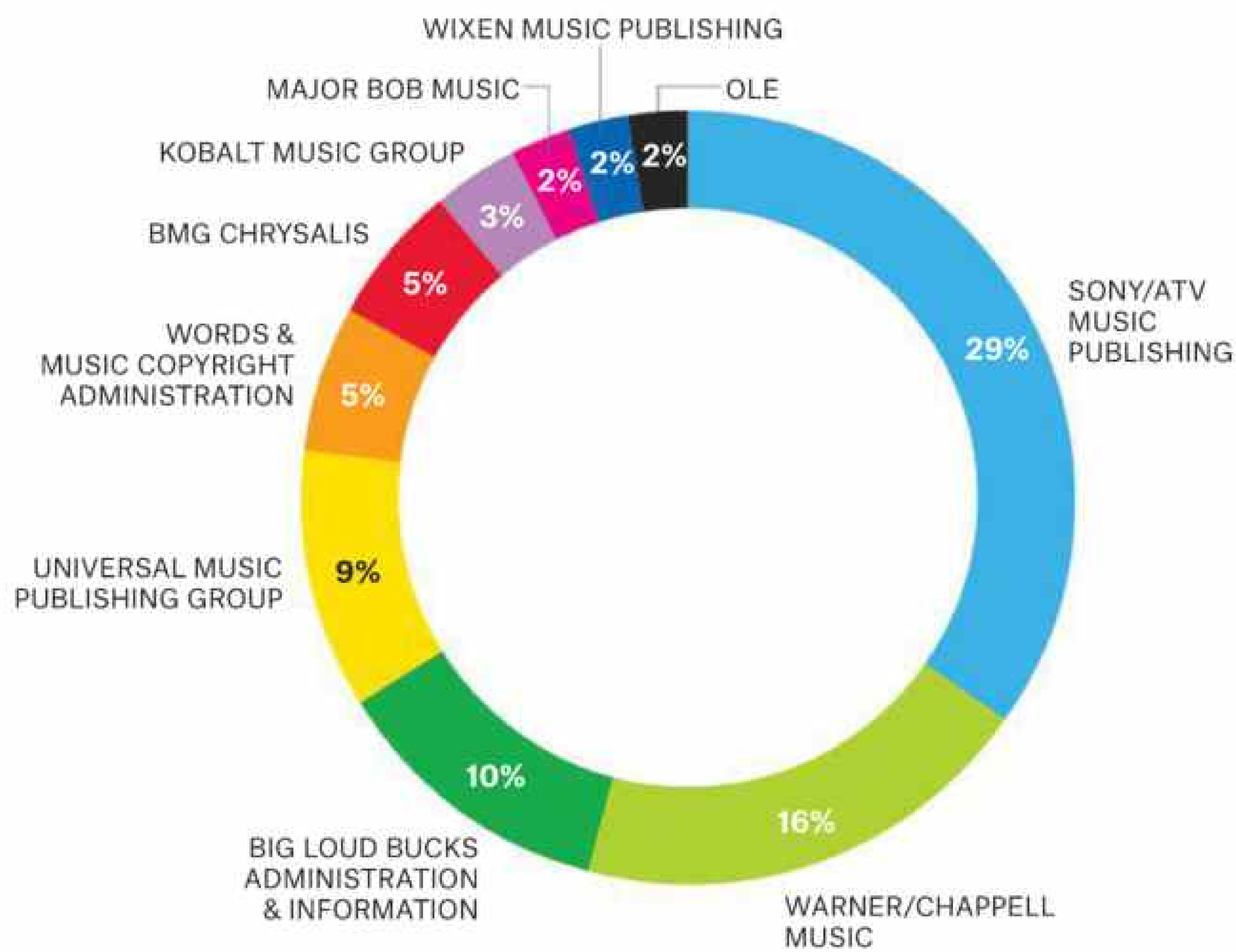
Sony/ATV's 33% share is more than double that of its closest competitor, Universal Music Publishing Group.

TOP 10 PUBLISHERS AIRPLAY CHART



TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

Percentage represents publishers' market share in country.



All figures are rounded.

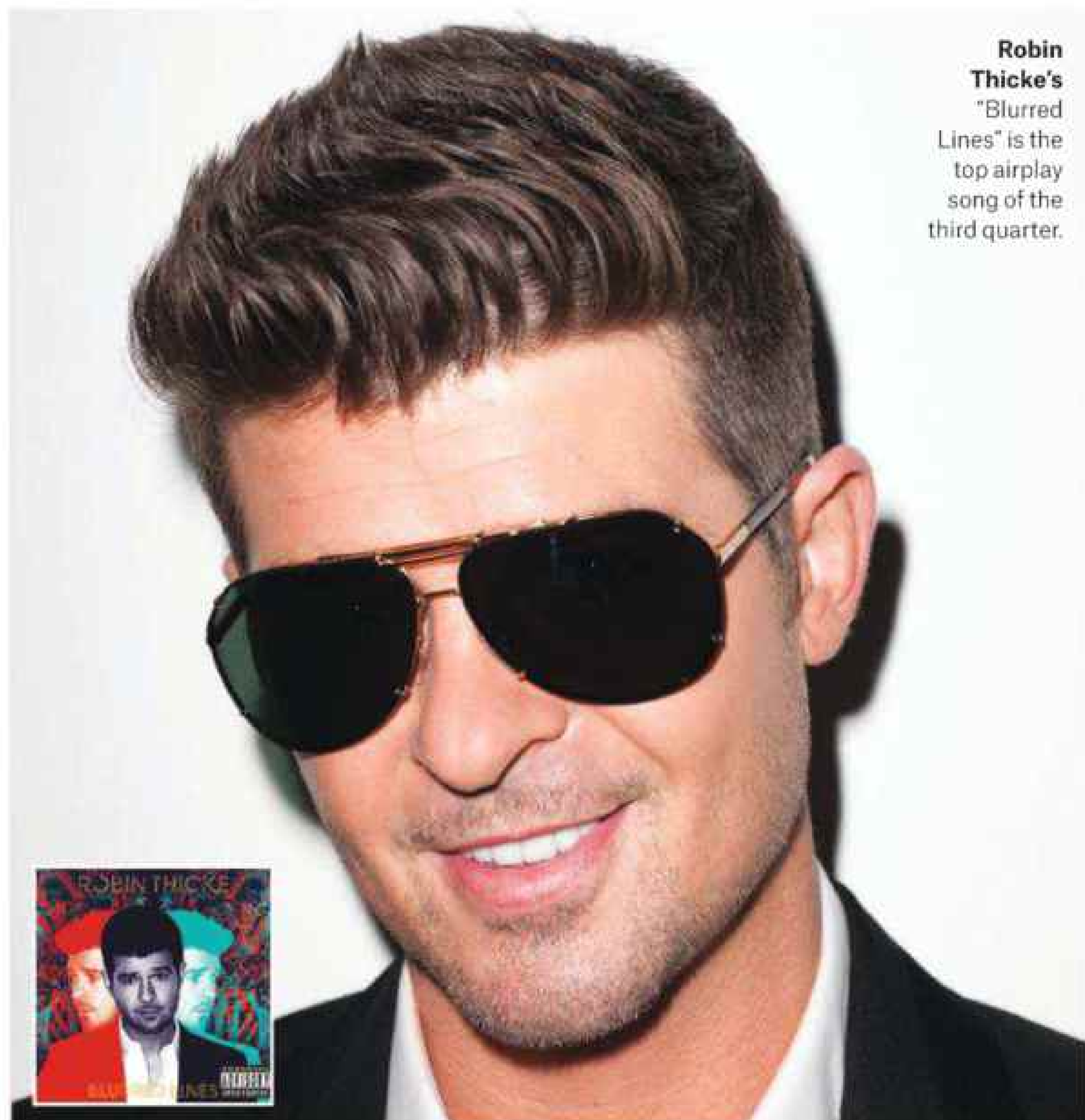
Percentage calculations based on the overall top 100 detecting songs from 209 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

turing Ray Dalton) was No. 13, and "Thrift Shop" (featuring Wanz) ranked at No. 75.

Nearly a couple of percentage points down, Big Loud Bucks Administration & Information came in at No. 7 with a 2.7% share. Big Loud Bucks posted an increase from the 1.4% it had in the second quarter, thanks to a share in seven of the top 100 songs, including two from Florida Georgia Line—"Cruise" (at No. 16) and "Round Here" (No. 35)—and Easton Corbin's "All Over the Road" (No. 34).

Imagem rode into the top 10 for the first time on the strength of its share in one song, "Get Lucky." Meanwhile, Words & Music Copyright Administration had a share in five songs among the top 100 airplay tracks, giving it a 1.32% share. Rounding out the top 10 with a 1.31% market share, peermusic makes its first appearance in the top 10 since second-quarter 2012.

On the songwriter tally, Pharrell L. Williams tops the list, landing co-writing slots in three of the top 100 airplay songs where he was also a featured guest performer: "Blurred Lines," "Get Lucky" and 2 Chainz' "Feds Watching" (No. 74). ●



Robin Thicke's "Blurred Lines" is the top airplay song of the third quarter.

TOP 10 SONGWRITERS AIRPLAY CHART

RANK

1	PHARRELL L. WILLIAMS
2	ROBIN THICKE
3	ASHLEY GORLEY
4	BEN "MACKLEMORE" HAGGERTY
4 (TIE)	RYAN LEWIS
5	RHETT AKINS
6	RYAN "TAKACS" MERCHANT
6 (TIE)	SEBOUH SIMONIAN
7	IMAGINE DRAGONS
7 (TIE)	JOSHUA MOSSER
7 (TIE)	ALEXANDER "ALEX DA KID" GRANT
8	TIMOTHY V. "TIMBALAND" MOSLEY
8 (TIE)	JUSTIN TIMBERLAKE
8 (TIE)	JEROME HARMON
9	PHILIP LAWRENCE II
9 (TIE)	PETER "BRUNO MARS" HERNANDEZ
9 (TIE)	ARI LEVINE
10	CHRISTOPHER DESTEFANO

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

TOP 20 AIRPLAY SONGS

1	Blurred Lines Robin Thicke Feat. T.I. & Pharrell	STAR TRAK/INTERSCOPE	429,130
2	Radioactive Imagine Dragons	KIDINAKORNER/INTERSCOPE	252,781
3	Get Lucky Daft Punk Feat. Pharrell Williams	DAFT LIFE/COLUMBIA	245,187
4	Love Somebody Maroon 5	A&M/OCTONE/INTERSCOPE	221,879
5	Treasure Bruno Mars	ATLANTIC	213,747
6	Safe and Sound Capital Cities	LAZY HOOKS/CAPITOL	210,309
7	Clarity Zedd Feat. Foxes	INTERSCOPE	204,311
8	Mirrors Justin Timberlake	RCA	193,047
9	Same Love Macklemore & Ryan Lewis Feat. Mary Lambert	MACKLEMORE/ADA/WARNER BROS.	176,398
10	Cups (Pitch Perfect's When I'm Gone) Anna Kendrick	UME/REPUBLIC	166,940
11	Holy Grail Jay Z Feat. Justin Timberlake	ROC-A-FELLA/ROC NATION	165,512
12	I Need Your Love Calvin Harris Feat. Ellie Goulding	ULTRA/ROC NATION/COLUMBIA	159,648
13	Can't Hold Us Macklemore & Ryan Lewis Feat. Ray Dalton	MACKLEMORE/WARNER BROS.	142,039
14	Roar Katy Perry	CAPITOL	141,235
15	The Other Side Jason Derulo	BELUGA HEIGHTS/WARNER BROS.	139,841
16	Cruise Florida Georgia Line	REPUBLIC NASHVILLE/REPUBLIC	129,808
17	Gone, Gone, Gone Phillip Phillips	19/INTERSCOPE	124,150
18	Just Give Me a Reason P!nk Feat. Nate Ruess	RCA	122,005
19	Summertime Sadness Lana Del Rey & Cedric Gervais	STRANGER/INTERSCOPE	120,201
20	We Can't Stop Miley Cyrus	RCA	114,950

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30.

Pickup Artist

Ashley Gorley has become a fixture on the charts, crafting hits—and controversy—for Luke Bryan, Carrie Underwood, Keith Urban and other country superstars

BY MELINDA NEWMAN

When Ashley Gorley was growing up in Kentucky, he wanted to be like Babyface. Years later, he ended up having quite a lot in common with the R&B superstar—when it comes to penning No. 1 hits.

In 2006 Gorley registered his first smash with Carrie Underwood's "Don't Forget to Remember Me," and since then, seldom has a week passed when he hasn't had an entry on Billboard's Hot Country Songs chart. (This week he has five.) Among his No. 1s are Darius Rucker's "It Won't Be Long Like This," Keith Urban and Brad Paisley's "Start a Band" and Trace Adkins' "You're Gonna Miss This," named song of the year by the Nashville Songwriters Assn. International in 2008. His current hit for Luke Bryan, "That's My Kind of Night," is currently setting the record for the longest run at No. 1 on Hot Country Songs in 50 years, as it spends its 12th week at the summit.



[Brett Eldredge's 2013 single] "Don't Ya," the version that's on the radio, we tracked it while we were writing it. Brett sang it on the couch holding the microphone. Two passes, that's what's on the radio. Chris maybe added a steel guitar, but everything else he played there.

What's the best example of an artist taking one of your songs and turning it into something better?

Hearing Trace Adkins' cut of "You're Gonna Miss This," I thought, "Gosh, look at that!" It had a whole new kind of power. Something about hearing that one really knocked me out. That one in particular, I didn't think, "Oh, this is going to be huge" at all. I just thought, "Hopefully someone will like that." That song almost wasn't recorded; it wasn't supposed to be a single.

Did you know that Luke Bryan's "That's My Kind of Night" would be a smash hit when you wrote it?

I don't ever know when something is going to be a hit, but I know I like it. I'm never the guy that's like, "Every song I write should be recorded." When we listened back to that one, we were pretty excited. We threw a little party in the room.

Zac Brown called "That's My Kind of Night" "one of the worst songs" he's ever heard. His comments snowballed into people talking about how too many songs on country radio are about girls in boots and pickup trucks. Do you agree?

No—it's a natural thing. We're not going to write about things that aren't real. I worked on a farm, drove a truck. Everybody I wrote with that happened to. Sorry if that sounds repetitive. I think the reason some of them have a similar theme is because a lot of country Friday nights have a similar theme in reality. All of that [criticism] was really, really interesting to me. At first you want to let it hurt your feelings or you question the character of what you're writing, but if you have "You're Gonna Miss This" [and] "That's My Kind of Night," I'm very comfortable with running that spectrum.

What do you do when one of your songs comes on the radio?

I turn it up real loud. I still can't believe any of it at all. And the guys I write with are like that too. It's like we're all in high school trying to win the state championship. ●

In high school, the songwriter, who signed with Combustion Music in 2001, listened primarily to pop, R&B and hip-hop, even programming his own tracks in those genres. "I kind of found country late in the game," he says. "My parents listened to it, I listened to it some. But as country evolved and changed, I really got into it. It was more fulfilling to me than making a track. I really felt at home writing country music and went all in on it."

Gorley also enjoys nurturing new songwriters, including Zach Crowell and Matt Jenkins, both of whom he has signed to his publishing company, Out of the Tape Room Music, a co-venture with Combustion.

You graduated from Belmont University in Nashville in 1999. It was seven years before your first big hit, Carrie Underwood's "Don't Forget to Remember Me." Did you ever think about quitting?

I got signed a couple of months after graduating. I got a deal probably before I should have—that accounts for a lot of those years [laughs]. One of the first five country songs I wrote was a single for some girl on DreamWorks named Joanna Janét. It reached the top 50. When that happened I thought, "I've got this under control." Then came the reality that this is not going to be that easy. But as long as I didn't have a boss or a real job, I didn't get too discouraged. I was pretty confident it was going to happen.

What's your perfect scenario for writing?

If I have me, someone like [co-writer/producer] Chris DeStefano in the room to make the record and the artist. We did [Underwood's 2012 single] "Good Girls" that way: me and Chris and Carrie. We could hear her sing it so you can audition the melodies on the spot.

NAME Ashley Gorley

AGE 36

FIRST JOB "I helped on a construction crew doing demolition work, tearing down college dorms. A little bit of everything—anything that needed to get done. It inspired me to not want to do that for very long."

WRITING PHILOSOPHY "I don't have ego when I write. I'm not trying to write for my record; I'm trying to provide a side that an artist wants to show. If it's a song we're pitching, then I try to be as creative as I can and have the best idea I can. If I'm writing with an artist, I want them to be happy when they leave."

HITS "That's My Kind of Night," Luke Bryan; "You're Gonna Miss This," Trace Adkins; "Good Girl," Carrie Underwood; "Then," Brad Paisley; "Better Than I Used to Be," Tim McGraw



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Songfile



Golnar
Khosrowshahi
of Reservoir
Media
Management

Reservoir Runs Deep

A publishing company with roots in the pharmaceutical business has put \$75 million to work building a 50,000-song catalog

By Ed Christman

With many midsize publishers gobbled up by BMG Rights Management in the last few years, a void has been left in the marketplace. Reservoir Media Management is part of a new group of up-and-coming publishing firms moving to fill it.

The firm launched in 2007 as part of a diversification move by DRI Capital, an investment firm that specializes in the income streams of pharmaceutical drug patents. DRI was acquired by the Khosrowshahi family in 2002 after it sold its Future Shop electronics chain to Best Buy.

Since entering the music space, Reservoir has put to work about \$75 million in music publishing acquisitions, president Golnar Khosrowshahi says, accumulating a portfolio of about 50,000 songs, including the catalogs of 2 Chainz, Bruce Roberts, Big & Rich, Ja Rule, Lil Jon, Jamie Hartman, Danja, Scott Storch, John Fortis, Ina Wroldsen and Stephen "Static Major" Garrett.

Why music? Since Toronto-based DRI was doing well with its investments in drug patents, its appetite for intellectual property grew. After looking into TV, film and books it settled on music publishing, which produced a steady income stream.

Some "thought we were heading the wrong way, considering the declining music sales," Khosrowshahi says. But the more Khosrowshahi's team analyzed it, the more it seemed like the right investment, and the publishing royalties business was of a known quality to the Wall Street investment community thanks to other firms like ole, Iimage, Bug Music and Evergreen Copyrights. DRI, with \$3 billion in assets under management, took the plunge.

As it was acquiring the songs of Roberts, Vicky McGehee and both halves of the Big & Rich songwriting team (John Rich and Kenny Alphin), the company set up its systems and infrastructure, using customized Counterpoint royalty stems and leveraging the DRI accounting systems. The next year, Reservoir acquired TVT's publishing catalog, which brought aboard Rell Lafargue, now its COO.

"Our short-term mandate is to grow quite rapidly over the course of the next couple of years," Khosrowshahi says. "We have an infrastructure that can sustain the addition of tens of thousands of copyrights, and we want to exploit that infrastructure. Benefits happen when you grow to a certain scale."

Among its acquisitions is the Danja catalog, which contains some 500 songs including about 12 No. 1s, according to Lafargue. The deal

also includes a publishing stake in future Danja songs.

Initially, Reservoir was "shy about future deals," Khosrowshahi says. "We wanted less risk"—but as the company has grown, it's become equipped to analyze talent and make informed decisions on future deals.

The company also now has the ability to serve developing and up-and-coming songwriters like Phil Bentley, Lotte Mullan and Mø.

In September 2012, Reservoir made its biggest acquisition to date, buying Reverb Music, the U.K.-based music publishing company that possesses a 40,000-song catalog and about 100 songwriter contracts. The deal gave Reservoir a U.K. base, and kept six Reverb employees in London. "The strategy is not for Reservoir to focus on the U.S. and the Reverb people to focus on the U.K. It's for all of us to look at the U.S. and Europe as one giant territory," Lafargue says. "Our cross-border arrangements have really been coming together."

The Reverb deal made it possible for the next Reservoir acquisition: the London-based P&P Songs, which gave Reservoir another 3,000-4,000 titles after its February acquisition. Thanks to its London office, Reservoir knows what's available for purchase and can target such catalogs and fold them into the company's existing operations, Lafargue says.

As for the international marketplace, instead of signing with a major, Reservoir chose to set up subpublishers in each market. "We went to each major territory and found the best partner that we could," Lafargue says. Its lineup of subpublishers: Basement Music (Brazil), Roba (Germany, Austria, Switzerland and the former Eastern Bloc countries), Cafe Concerto (Italy), Clippers Music (Spain, Portugal), Talpa Music (Belgium, the Netherlands and Luxembourg), Mushroom (Australia, New Zealand), Sony/ATV (France, Japan), Stereoscope Music (Scandinavia) and Active Music (South Africa).

The company recently stepped beyond music publishing to buy the master recordings of the Philly Groove label, which includes the Delfonics' catalog. "So now we are in the masters business," Lafargue says. "We are relaunching the label, including rereleasing the catalog." That includes remixed and reimagined tracks courtesy of current producers. Reservoir is also opening up the Philly Groove catalog for sampling, he adds.

"The investment strategy has always been to build and diversify, Khosrowshahi says. "We know where the holes are and where to beef it up . . . Our goal is to become the No. 1 indie publisher out there as far as revenue and service go, and we want to be the best." ●

Warner/Chappell's Country Surge

The publisher posts big wins at radio with rising and established talent

During the last two years, Warner/Chappell Nashville has emerged as a prime player in country music publishing. In the quarter just completed, it racked up its highest market share in country radio airplay since Billboard began tracking the category in first-quarter 2010.

"We have upped the pace in how we are attacking the market," says Ben Vaughn, who in October 2012 was named head of the publisher's Nashville office. "We are deepening our conversations with the labels and making sure we are everywhere." Vaughn, who reports to Warner/Chappell Music president of creative Jon Platt, began his music career as an intern in the Nashville office. Along the way, he's served as GM of Nashville's Big Tractor Music before heading up EMI's Nashville team where he previously worked with Platt.

Vaughn says Warner/Chappell Nashville is "very selective about the writers we sign—the roster slots at Warner/Chappell are valuable, and the platform we create for that writer is significant."

The country division has a pair of young songwriters who are just now having their first hits: Nicolle Galyon is a co-writer of Keith Urban and Miranda Lambert's "We Were Us," which is No. 5 on Billboard's Country Airplay chart, while Laura Veltz is a co-writer on Eli Young Band's "Drunk Last Night," which is No. 10. Recent Warner/Chappell signings include Lee Miller, who has a No. 3 hit as a co-writer of Tim McGraw's "Southern Girl" and Dan & Shay, who broke into the top 40 four weeks ago with their song "You and Me."

The Nashville roster also includes Willie Nelson, Deana Carter, Rodney Crowell, Brett James, Wendell Mobley, Tim J. Nichols, Marla Cannon-Goodman, Michael Dulaney and members of Little Big Town and Lady Antebellum.



Warner/
Chappell
Nashville's
Ben Vaughn

"In Nashville, we have songwriters who are topping the charts for the very first time, and we have those who are doing it for the 20th time," Warner/Chappell Music chairman/CEO Cameron Strang, who is also chairman/CEO of Warner Bros. Records, said in a statement.

On the Nov. 2 Country Airplay chart, the Warner/Chappell Nashville roster "has 29 singles," Vaughn says. "We never had this many at the same time." Moreover, the company

has placed 35 singles among the top 100 country airplay songs of the third quarter.

With a diverse roster, the publisher sets "individual strategies around each writer and executes in a team environment," Vaughn says. "When you sign to W/C Nashville, you not only have the dedicated team in Nashville, the worldwide team is behind you." For example, the company has an employee who liaises with Warner/Chappell's various synch teams.

"The Nashville office is a microcosm of the wider W/C culture," Vaughn says. "Warner/Chappell has been around for over 200 years, and we know how to take care of songwriters." —EC

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TEN YEARS BURNING DOWN THE ROAD

The Billboard Touring Conference marks its decade milestone with insights from the savviest sources in the live business

BY RAY WADDELL

.biz

Follow news from the Billboard Touring Conference & Awards on Billboard.biz and on Twitter using the hashtag #touringconf.

Nearly 100 panelists—more than half of them first-timers—will share their strategies, vision and perhaps even a few trade secrets at the sold-out 10th annual Billboard Touring Conference, set for Nov. 13-14 in New York at the conference's longtime home, the Roosevelt Hotel.

To mark the conference's 10th anniversary, this year will host the return of one of the event's most popular and informative panels, a deep drill-down on artist development, this year titled "Who's Got Next."

Several of the most savvy assessors of talent in the live music industry will weigh in on proven artist-development touring strategies; the pros and cons of headlining, support and/or festival plays; and digital/social/mobile campaigns proven to move the needle in selling tickets.

The panel will also make informed predictions on artists in the pipeline ready to move up the venue chain—and veterans are sure to be called out on past predictions by moderator Liana Huth, senior VP of partnership marketing for Fuse.

The industry is developing more and more artists, and the panel will have a handle on who'll be selling tickets in the future. The panelists are Live Nation North America VP of touring Omar Al-Joulani, William Morris Endeavor (WME) Nashville co-head Rob Beckham, Creative Artists Agency (CAA) agent Bobby Cory, Paradigm agent and Island Def Jam A&R guru Matt Galle, Bowery Presents partner Jim Glancy and Vans Warped tour founder Kevin Lyman of 4fini Presents.

Regarding the significance of this year's panel, Huth says, "After a decade of consistently working this format into the conference, I'm proud that we have brought it back. I'm looking forward to challenging panel veterans Rob Beckham, Jim Glancy and Matt Galle while welcoming newcomers Bobby Cory, Omar Al-Joulani and Kevin Lyman with our signature 'no filter' approach. Also, it's weird that I've been doing this panel for 10 years, since I am only 29 years old."

FESTIVALS THAT LAST

After discussing artist development, the conference will move to a state-of-the-sector talk about one of the most important artist development platforms to emerge in North America since the conference began in 2004: festivals. Ticketfly founder Andrew Dreskin will moderate "Building the Perfect Beast: Keys to a Festival That Lasts," a key session given that North American live music fans have enthusiastically followed their European counterparts in embracing the fest experience. More festivals have launched on the continent in the past three years than in the previous 30, but some aren't making it, and some established events struggle to stay fresh.

A few of the most innovative and entrepreneurial game-changers in the space, representing events from a broad range of genres, markets and sizes, will discuss the integral elements of building, booking and branding a credible and profitable festival. On the agenda are operational, budgeting and sponsorship strategies; brand extensions; and a digital presence that creates year-round engagement with fans.

The market isn't saturated, but festivals are still figuring out their role in the live music ecosystem and only the best-conceived events will survive. It's a dynamic sure to be addressed by our panelists: Ashley Capps, president of AC Entertainment (Bonnaroo, Forecastle); Dave Frey, a partner in the Lockn' Festival in Charlottesville, Va.; Adam Lynn, managing partner of Prime Social Group (Breakaway); Charlie Jones, partner of C3 Presents (Lollapalooza, Austin City Limits Music Festival); Jordan Wolowitz, partner of Founders Entertainment (Governors Ball); and Firefly director Greg Bostrom.

"I can promise you one thing: With the caliber of talent on this panel, it will surely be the most epic panel in the history of music conferences," says Dreskin, himself a festival producer who counts fests among his clients. "The list of speakers on this panel looks like a list of headliners from one of their festivals, and I hope the panelists come thirsty and ready to drink. I will say that 10:45 a.m. is certainly not too early for Bloody Mary shots."

ALWAYS ON DUTY

The role of the manager has evolved during the 10 years of the Billboard Touring Conference, with today's managers now taking on many of the responsibilities once handled by labels and other stakeholders in artists' careers.

The power dynamic in the industry has shifted and prudent managers are handling a wide range of practices in-house, including digital career development and overall social/mobile strategies that foster the critical fan/band relationship. Some of the sharpest and most visionary managers in music will provide insight into how they think, best-in-class strategies and how smart managers navigate a power dynamic that has shifted to their side of the table. These issues will be examined during the session "I Am a Manager."

What Am I?"

Managers onboard all have clients that have seen marked success in 2013, including Jordan Feldstein, CEO of Career Artist Management (Maroon 5, Breaking Benjamin); Jonathan Azu, GM of Red Light Management, the world's largest management firm; Larry Jacobsen, president of World Audience (Avenged Sevenfold, Damien Williams); Paul Korzilius, who leads Bon Jovi Management; and Michael McDonald, who runs Mick Artist Management (John Mayer, Lord Huron, Passion Pit).

BEYOND BOOKINGS

Just as in management, the roles of agents and agencies have broadened significantly in this era of national and global touring and strategic routing. During "Agents in the New World Order: Throwing Darts With Accuracy and Aplomb," power agents who personally represent clients generating some \$500 million in annual box office will discuss state-of-the-art touring strategies, synergized marketing plans, an agent's status as the new A&R executive and the types of acts he or she signs and how promoters and buildings can stay on an agent's radar to bring in top talent.

Promoter Ali Harnell, VP of TMG/AEG Live, will moderate the panel as a dream team of agents share their vision, including Artist Group International president Dennis Arfa, ICM Partners senior VP of concerts/head of contemporary rock Marsha Vlasic, Paradigm Talent music division head Chip Hooper, CAA head of contemporary music Mitch Rose, Windish Agency president Tom Windish and WME Nashville co-head Greg Oswald.

"I have a lot of respect for the agent's role in an artist's career, especially in this day and age," says Harnell, who promotes shows throughout the Southeast for AEG Live. "Innumerable moving parts, deals, routing, traffic, pressure, competition. It's almost as tough as being a promoter—except that risk vs. commission thing. Twenty-five years of dealing with agents, and a marriage to one, I'm pretty qualified to grill an agent. Except I don't want them to be mad at me and not sell me shows, so I'll be nice."

The agent panel will be followed by the Agency Forum, one of the conference's most popular components, where agents from every genre meet with venue executives, talent buyers and other interested parties in informal roundtables that have a track record of producing bookings. Agents booked to appear include AGI's Pete Pappalardo and Adam Kornfeld, WME's Drew Welborn and Keith Miller, CAA's Cory and Brad Bissell, Universal Attractions' Jeff Epstein, the Agency Group's Josh Dick, Paradigm's Galle, ICM's Nick Storch, TKO's Mike Monterulo, AM Only's Cody Chapman and the Windish Agency's Sam Hunt.

NEW MORNING

At the first Billboard Touring Conference in 2004, Warped's Lyman, sitting on a panel, informed those in attendance about a promising new Internet site.

"It's called Myspace. The kids are all into it. You should check it out," he said.

Myspace has come, gone and returned, but the promise of the digital age that Lyman saw back then has truly come to fruition in the live arena. The concert industry is in a boom period that, barring unforeseen forces, could last for decades. A primary reason for the increased number of tickets sold today are the targeted and efficient marketing opportunities afforded by new media and strategic use of mobile, social, email and channel marketing. Creative use of these platforms tackle one of live music's great obstacles:

Offering their collective wisdom at the Billboard Touring Conference will be Maple Leaf Sports and Entertainment's **Tim Lieweke** (1), Ticketfly's **Andrew Dreskin** (2), TMG/AEG Live's **Ali Harnell** (3), 4fini Presents' **Kevin Lyman** (4), Fuse's **Lilian Huth** (5), William Morris Endeavor's **Marc Geiger** (6), Warner Bros. Records' **Lori Feldman** (7), Live Nation Entertainment's **Michael Rapino** (8), MAC Presents' **Marcie Allen** (9), Eventbrite's **Sean Porter** (10), Fishbowl Spirits' **Sloan Scott** (11), Creative Artists Agency's **Rob Light** (12), Paradigm Talent's **Chip Hooper** (13) and Cornerstone's **Jon Cohen** (14).



lack of awareness.

As it always has, the conference will address the topic with this question in mind: How can it sell more tickets?

"Push Me/Pull Me: Music Marketing in the Digital Age" isn't just another "cool tool" geek fest, but rather an eye-opening look at the primary drivers in career building and turnstile spinning as concert promotion blasts into the new frontier. Moderated by AEG Live VP of digital Joyce Szudzik, this panel of innovators will include Gupta Marketing president Gogi Gupta, Live Nation senior VP of digital marketing Ryan Okum, Eventful CEO Jordan Glazier, Eventbrite senior director of products Sean Porter, Facebook client partner for global marketing solutions Ashley Bradbury and Ticketfly senior director of marketing Kristina Wallender.

"The music fan is in control: exercising choice, demanding convenience and challenging marketers with their always-on connectivity," Szudzik says. "We will explore how we fine-tune our marketing practices to reach the largest number of high-value fans and align marketing resources to

channels that deliver the best performance. We'll kick off the day with 14 super-satisfying tricks for spinning turnstiles, followed by 22 life-changing tips for creating concert awareness that you wished you knew about sooner."

BRAND ON THE RUN

Sponsorships and branding across the music industry are the rule rather than the exception, and the topic has been a part of the conference since the beginning. In this decade, partnerships have evolved significantly into an era where corporate partnerships can have massive impact on building the artist's career. The Jay Z/Samsung deal brings new focus to this sector, but from up-and-coming bands and superstars to live events and venues, branding deals are helping sell tickets and build careers for a wide range of artists, across all genres and media channels.

Billboard senior correspondent of branding Andrew Hampp will lead a discussion featuring MAC Presents president Marcie Allen and Citi senior VP of entertainment marketing Jennifer Breithaupt, who worked together on Citi's sponsorship of the Rolling Stones' 50 & Counting tour; Jon Cohen, owner of branding/marketing firm Cornerstone; Warner Bros. Records senior VP of brand partnerships and music licensing Lori Feldman; Sloane Scott, partner in Fishbowl

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Spirits, holding company for Kenny Chesney's Blue Chair Bay Rum; and Live Nation president of alliances Russell Wallach.

"Sponsorships for live music and events are on pace to reach a record high in 2013—\$1.3 billion—but that's just half of what the top four sports leagues are making," Hampp says. "How can music close the gap with sports in the live space with brands, and what are some of the other roles that brands are taking in artists' careers and revenue streams?"

VIEW FROM THE TOP

The conference closes out the programming for its 10th edition with the most powerful panel of power players in the history of the event. This isn't an exaggeration: The session "OK, New Rules. What Are They? And What Are the Stakes?" features five of the top 10 executives on Billboard's 2013 Power 100: Red Light Management founder/owner Coran Capshaw, Live Nation Entertainment CEO Michael Rapino, CAA managing partner/head of music Rob Light, WME head of music Marc Geiger and Tim Leiweke, who began the year as CEO of AEG and is now president/CEO of Maple Leaf Sports & Entertainment.

Throughout the 10-year history of the conference, ideas once considered risky—or even insane—are now commonplace, and the industry has moved beyond post-consolidation aftershock into a world where boundaries are blurred, synergistic partners are critical, and the live sector dominates the music biz. Still, this is a business that must balance billions of dollars in potential with the simple concept of selling tickets and developing bands that people want to see.

The headlines show that disruption leads to new opportunities, and those not locked into traditional models can win big. Yet the value of the live business is a moving target as the industry searches to demonstrate its true financial worth.

It is fitting that, a decade in, the conference concludes with a panel of rainmakers whose decisions could dictate the touring industry's direction for the next decade. High-profile music business attorney Elliot Groffman will lead a discussion that will examine the forces at work at a time when the potential of the industry has never been more promising, yet the marketplace remains at a crossroads. "I look forward to moderating the panel discussion on the new rules of the live music business," he says.

"The cast of characters is amazing," Groffman adds. "Marc Geiger and Rob Light, both visionaries and leaders of the most powerful agencies in the business, will give us interesting perspectives on how the game has changed over the last few years, including changes in how deals are made, tickets are sold and careers expanded into the new worlds of digital content and advertising."

"I'm sure Michael Rapino, head of the largest and most powerful promoter and venue operator, will have plenty to say about their tactics and the impact of those negotiations on the viability of their core business."

"Tim Leiweke brings a unique perspective to the table with his move to the sports world after a distinguished career at AEG. What can we learn about our business by looking at the sports business?"

"And, of course, Coran Capshaw, a restless entrepreneur in the live music space, will focus us all on what these new rules, new games and new issues mean to today's artist community. What's at stake? The future of the music industry." ●



Bon Jovi, a finalist for top tour of the year, performed in July at MetLife Stadium in East Rutherford, N.J.

DRIVEN BY DUCATS

Finalists for Billboard Touring Awards determined by Boxscore data

BY RAY WADDELL

For the touring industry, November in New York has become known as the time to herald its top achievers, who'll be honored at Billboard's 10th annual Touring Awards on Nov. 14 at the Roosevelt Hotel.

This year's awards will be hosted by Gary Dell'Abate, aka Baba Booney, executive producer of "The Howard Stern Show," who says, "I'm thrilled and honored I've been asked to host the awards. Apparently Sinbad and Carrot Top were unavailable."

Dell'Abate, of course, is joking, but for the touring industry, the Billboard Touring Awards are known as the most accurate standards of quantifiable success in the biz.

The awards—apart from honors like Legend of Live and a handful of others—are based on box-office data reported to Billboard Boxscore between Oct. 1, 2012, and Sept. 30, 2013. So the artists, tours, venues, executives and companies represented among the finalists (it's an important distinction that they are not "nominees") represent the true success that has kept the industry on an upward trajectory for the past three years.

Here's a look at this year's finalists in the Boxscore-driven categories.

TOP TOUR, DRAW & MANAGER

The finalists for top tour, based on Boxscore gross, are Bon Jovi's *Because We Can* tour, Bruce Springsteen & the E Street Band's *Wrecking Ball* tour and "Michael Jackson: The Immortal World Tour."

"Immortal" won last year's creative content award, a

non-Boxscore-based recognition. But this year the tour hammered turnstiles on a global basis and is among the biggest box-office successes of 2013.

"We are thrilled that 'Michael Jackson: The Immortal World Tour' is a finalist," says John Branca, co-executor (with John McClain) of Jackson's estate. The success of "Immortal" "is a tribute to the entire team, the millions of fans worldwide who continue to show their love for the production and, most important, to Michael Jackson. His genius and message continue to inspire us all."

Meanwhile, among the top tours, and for the top draw award (based on Boxscore attendance), another Battle of New Jersey has emerged, as Bon Jovi and Bruce Springsteen & the E Street Band again face off for the awards' highest boxscore recognition. Bon Jovi and Springsteen were in the same position in 2008, when the Police took home the award as the third finalist.

Last year, the *Wrecking Ball* tour picked up the top draw award. The run continued into 2013, and is now Springsteen's most successful at the box office. Bon Jovi's *Because We Can* tour, promoted by AEG Live and, like Springsteen's, booked by Creative Artists Agency (CAA), has taken place completely in 2013. (Bon Jovi Management is also a finalist for top manager.)

"Being a finalist for three Billboard Touring Awards only reinforces that it is a team effort across the board with the tour," BJM's Paul Korzilius says. "The promoters, the agency and everyone with the Bon Jovi team work for a very strong leader, Jon Bon Jovi. Without him saying 'yes,' there is no tour. Without him giving it his

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all every night, there is no repeat business. And of course, the fans—who without [them], we have nothing.”

And then there's P!nk, who has become a touring tour de force, with her *The Truth About Love* tour—directed by Barrie Marshall's Marshall Arts—her most successful to date. P!nk is also a finalist in the top boxscore category for her remarkable 18-show summer stand at the Rod Laver Arena in Melbourne. (No wonder she's being honored as Billboard's Woman of the Year next month.)

Including BJM, the finalists for top manager, based on management companies with the combined highest gross among the biggest tours of the year, are also managers of the artists that are finalists for top draw: Jon Landau Management (Springsteen) and Roger Davies (P!nk).

“I've been fortunate to be managing P!nk for the last 12 years, and have watched her develop into one of the best live performers in the world,” Davies says. “She is totally at ease onstage and communicates directly with her audience. I've managed Tina

THE FINALISTS REPRESENT THE TRUE SUCCESS THAT HAS KEPT THE INDUSTRY ON AN UPWARD TRAJECTORY FOR THE PAST THREE YEARS.

Turner for 34 years, and P!nk has the same magnetism of commanding the stage and captivating her audience that reminds me of Tina. This is something you're born with, and can only get better through performing live.”

BIG PACKAGES

The top package award honors creative, synergistic packaging and consumer value. It goes to the top-grossing tour with three or more artists on the bill. Jay Z and Justin Timberlake are finalists for their Legends of the Summer tour with DJ Cassidy, produced by Live Nation. The other finalists are two tours produced by TMG/AEG Live president Louis Messina: Kenny Chesney's No Shoes Nation tour with Eric Church, Eli Young Band and Kacey Musgraves, and Taylor Swift's *Red* tour, with support from Ed Sheeran on all dates and variously featuring Joel Crouse, Brett Eldredge, Florida Georgia Line and Casey James. (Chesney is already a seven-time award winner.)

In addition to P!nk's Melbourne run, the finalists for top boxscore, which recognizes the highest-grossing single engagement by an artist for the time period, include double nominations for the Rolling Stones' 50 & Counting engagements in London and Chicago, both produced by AEG Live.

THE PROMOTERS

Two of the three finalists for top promoter have been a constant during the course of the awards' first decade, with AEG Live and Live Nation remaining dominant. But the third spot does shift, always to an international company, and this year Latin-based promoter OCESA-CIE



Jay Z and Justin Timberlake played the Rose Bowl in Pasadena, Calif., in July during their Legends of the Summer tour, a finalist for the top package award.

is in the third spot, replacing last year's third finalist T4F (which went on to capture top independent promoter, international honors).

In the United States, three-time winner Jam Productions of Chicago and Austin's C3 Presents, which has taken home the award five times (including four straight), are once again in the mix. C3 produces Lollapalooza in Chicago, a finalist for top festival. “We are honored to be recognized alongside friends in the business we have long respected,” C3 partner Charlie Walker says.

C3 and Jam are joined by first-time finalist Another Planet Entertainment in San Francisco, which enjoyed a strong year highlighted by hometown festival Outside Lands, co-produced with Superfly, a finalist for top festival. Industry recognition “never gets old,” Another Planet president Gregg Perloff says. “We are so excited about the response to Outside Lands this year. Everything just seemed to come together: the artists, the art, the amazing local food from 65 top restaurants, the greatest Napa wineries, wonderful chocolates and, of course, comedy. We are privileged to be able to work in the most beautiful city park in the world as our backdrop.”

TOP AGENCY

The top agency award goes to the agency with the highest combined gross for clients among the top 100 tours. This year's finalists: five-time winner CAA, four-time vic-

tor William Morris Endeavor (WME) and Paradigm Talent. All three had active and successful rosters in 2013: CAA booked two of the finalists for top tour (Bon Jovi, Springsteen) and comedy finalist Jeff Dunham.

“All of us at CAA Music are honored to again be a finalist for top agency,” CAA managing partner Rob Light says. “Such recognition is always so meaningful, but our main goal remains consistent year after year: do the best job possible for our clients and the fans who support them and their music. It has been great to see the Billboard Touring Conference & Awards, an event that acknowledges the importance and power of live music, gain such a strong profile over these past 10 years, and we are proud to be a part of it.”

WME's triumphs in 2013 include Breakthrough Award finalists Bruno Mars and Luke Bryan (see story, page 63). “This year's success wouldn't be possible without our incredibly talented artists who continue to deliver at every level,” WME head of music Marc Geiger says. “In addition, our team is stronger than ever, and it is a privilege to work with such a smart, dedicated group of people.”

Third finalist Paradigm's clients like Dave Matthews Band, Phish and Toby Keith put up their traditional solid runs.

“We have a lot of excitement happening at Paradigm,” says Chip Hooper, head of the agency's music division. “I'm very proud of our roster and our tremendous team. It's great to be recognized.”

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CASE STUDIES, KEYNOTE OFFER INSIDER VIEWS

Behind the rise of Florida Georgia Line, how the Dead lives and Roger Waters gives a rare address

In its 10-year history, the Billboard Touring Conference has become known for the quality and creativity of its case studies and keynote sessions. Memorable speakers from past conferences include Gene Simmons, Perry Farrell, the teams from Backstreet Boys and New Kids on the Block, the AEG Live team behind Michael Jackson's ill-fated *This Is It* concerts (and the triumphant film that followed), Live Aid's Kevin Wall, Live Nation global touring chairman Arthur Fogel, U2 manager Paul McGuinness and last year's keynote Q&A, Irving Azoff.

Rather than giving a notable power player a platform to serve his or her own agenda and filibuster for an hour, the conference keynote presentations and case studies come in the form of Q&As, strategic drill-downs and powerful examinations—often offering time for text-to-screen questions from the audience.

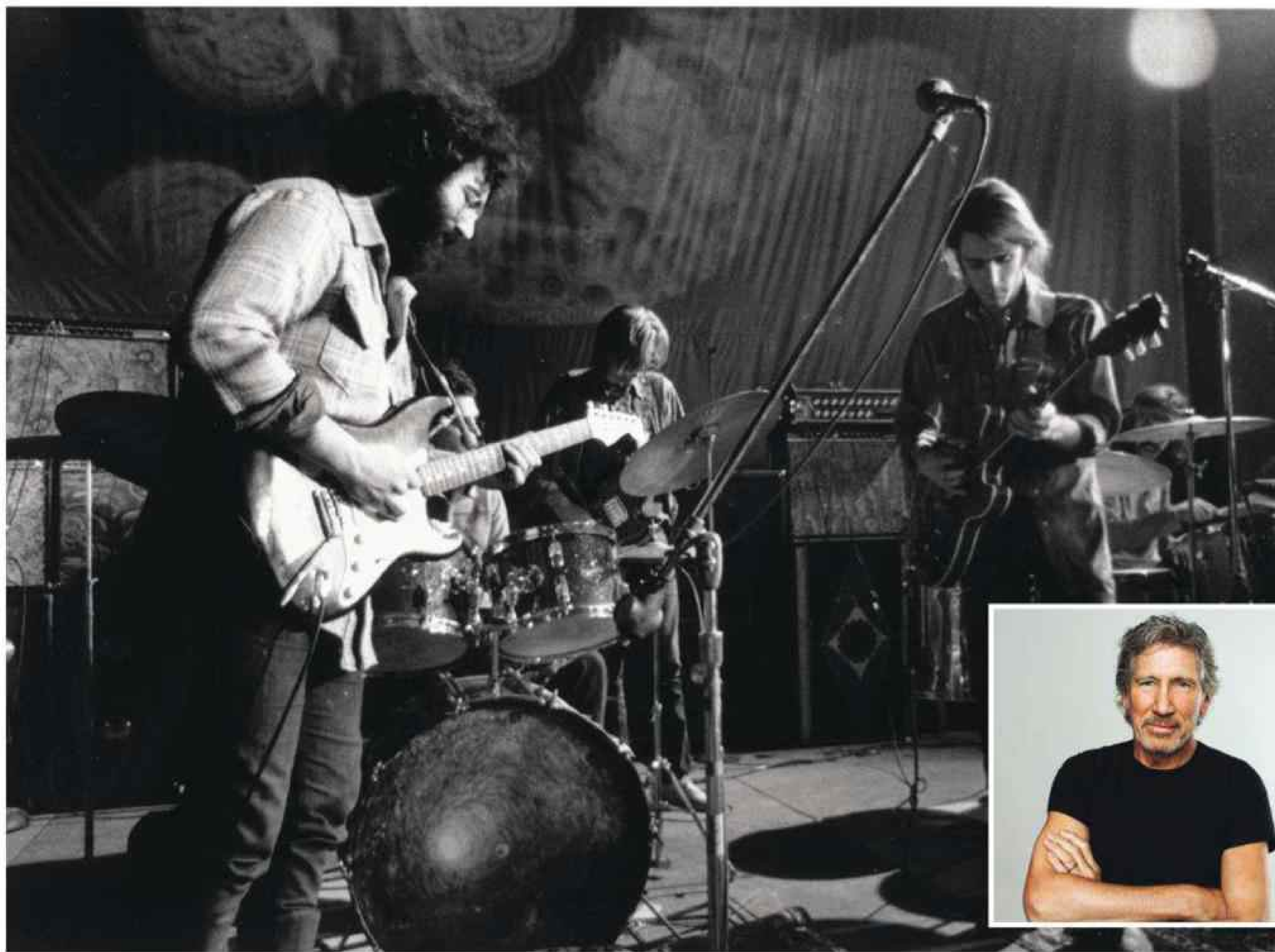
Even with this history of compelling presentations, this year's conference taking place Nov. 13-14 in New York will offer a slate of prime content that may well top them all, with an artist-development case study of Florida Georgia Line, a historical artist-development case study of the Grateful Dead and a featured keynote Q&A with Pink Floyd co-founder Roger Waters, who most recently fronted the globally successful *The Wall Live* tour.

Rarely does an industry gathering have the opportunity to catch a comet in flight, but that's the case with rocking country duo Florida Georgia Line—Brian Kelley and Tyler Hubbard—arguably the biggest artist-development story of the past year.

A radio and retail smash out of the gate on its debut Republic album, *Here's to the Good Times* (which includes "Cruise," the biggest Billboard Hot Country Songs hit in 50 years), Florida Georgia Line won over passionate fans as the group opened shows for Taylor Swift and Luke Bryan before embarking on its own headlining tour this fall.

That tour includes a three-night stand at AEG Live's Best Buy Theater. In a synergist turn of events, the first of those Best Buy shows on Nov. 13 is billed as the Billboard Touring Conference 10th Anniversary Concert, a benefit for Musicians On Call. (A nonprofit organization formed in 1999, Musicians On Call brings live and recorded music to the bedsides of patients in health-care facilities. According to its mission statement, the nonprofit uses music to promote and complement the healing process for patients, families and caregivers.)

During the conference itself, on Nov. 14, in what's sure to be a "basking in the glow" moment, the Florida Georgia Line team will discuss the steps that led to the act's development, breaking down how the duo will maximize momentum, build on its already huge following and keep the career arc



The enduring influence of the Grateful Dead will be examined in a keynote case study while Pink Floyd co-founder Roger Waters (inset) will sit for a rare public Q&A.

rocketing upward. Topics discussed will be touring strategies, social engagement and life on the road as one of the hottest acts in music.

Moderated by Ray Waddell, Billboard's executive director of content and programming for touring and live entertainment, the session will feature Hubbard and Kelley; Seth England, GM of Florida Georgia Line's management firm, Big Loud Shirt; Republic Nashville president Jimmy Harnen; Buddy Lee Attractions president Kevin Neal; and Debra Rathwell, New York-based senior VP for AEG Live.

THE DEAD IS VERY MUCH ALIVE

In perhaps the most memorable programming move in the conference's history, the Keynote Case Study on Nov. 14 will be "Golden Road: Lessons Learned From the Dead," an examination of the Grateful Dead's lasting impact on live music.

While it's doubtful the band realized it at the time, the Dead made contributions to the touring industry that are still felt today, inspiring a new generation of fan-centric touring in a wide range of genres, driven by the opportunities afforded in the digital age.

Community, communication, fan accessibility, direct-to-fan ticketing, touring outside of album cycles, immersive experiences, varied set lists and live recordings of concerts—the Dead was the first to implement such practices in a broad way. Decades later, these tactics have evolved and are now being used by next-generation artists in ways even the Dead could never have imagined.

The impact and opportunities of the Dead's long, strange trip will be addressed by an informed panel that will approach the business of the band from different angles. Moderated by Paradigm agent Jonathan Levine, the

panel will feature the legendary Rock Scully, manager of the Dead from 1965 to 1985; AM Only agent Lee Anderson; the Windish Agency's Sam Hunt; promoter Gregg Perloff, president of Another Planet Entertainment; and, in a truly imaginative pairing, guitarist Warren Haynes (Allman Brothers Band, Gov't Mule) and DJ/artist/producer Skrillex.

Levine promises the Dead session "will be a unique panel like no other. With a dynamic and unique cross-section of panelists, we're going to dig deep and explore the indelible impact the Grateful Dead's approach to music and life has had on nearly every aspect of the music business. What a long, strange trip it's going to be."

AMONG THE KEENEST MINDS

For decades, Roger Waters has been known for engaging fans and pushing the aural and visual boundaries of the live experience. Waters' most recent tour, the critically acclaimed *The Wall Live*, which captured top tour honors at the 2012 Billboard Touring Awards, is no exception: It concluded this year as the third-highest-grossing tour ever and the biggest run by a solo artist in history.

An engaging conversationalist, Waters rarely gives interviews and has never publicly addressed an audience of touring professionals. Interviewed by Billboard's Ray Waddell, Waters will provide a rare glimpse into one of the keenest minds in music.

"Roger Waters is one of the most compelling subjects I've ever interviewed," Waddell says. "His impact on music and the live experience is undeniable, but his interests and opinions transcend the music industry. This is guaranteed to be a fascinating session. We'll keep the loonies on the path and see you on the dark side of the moon." ●

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LEGEND OF LIVE GOES COUNTRY

George Strait honored for his touring impact and innovation

BY RAY WADDELL

George Strait will be the first country artist honored as a Legend of Live at the 10th annual Billboard Touring Awards on Nov. 14 at the Roosevelt Hotel in New York.

Billboard's highest accolade in the touring space, Legend of Live honors individuals or bands that have made significant and lasting contributions to live music and the touring business.

Beyond success at the box office, the Legend of Live award recognizes professionalism and steadfast commitment to the art and craft of live performance and the fan experience at concerts.

Previous honorees have been promoter Michael Cohl, promoter Jack Boyle, Elton John, agent Frank Barsalona, the Allman Brothers Band, Ozzy Osbourne, Rush, Journey and Neil Diamond.

Nearly 40 years into his touring career, Strait remains one of the most in-demand headliners, including his sold-out 2013-14 Cowboy Rides Away tour of arenas and stadiums, which will end his touring career but not his live performances.

One loose criteria for Legend of Live requires the honored artist to have been a headliner for three decades—not a problem for Strait, who has been topping bills since the beginning of his career, be it honky-tonks and dancehalls, winning over fans at fairs and rodeos or headlining arenas and stadiums.

Strait has also been an innovator in the touring biz. From bringing his booking in-house, to touring in a 360-degree configuration, to creating the festival touring model for country music, Strait's touring career is one of many firsts. Danny O'Brien, Strait's in-house agent at the Erv Woolsey Co., has booked the artist since about 1987.

In 1997, the country star headlined the first George Strait Country Music Festival, debuting the model of a genre-based, multi-act live event before the arrival of OzzFest. Conceptually, "Strait Fest" was in the wheelhouse of promoter Louis Messina, who at that time had built his considerable reputation as a rock'n'roll promoter, later producing OzzFest.

Strait Fest began a long and lucrative partnership between Strait and Messina that continues today, with Messina's TMG/AEG Live the exclusive promoter for Strait's touring.

"One of the things that [Messina] did for me was to make the road fun again," Strait says. "He's a good friend and has done a great deal to make this [Cowboy Rides Away] tour huge. He wants nothing more than to make his tours the biggest and the best."

That includes, of course, the Strait Fest tours, which grossed some \$90 million from just 45 shows in three years, according to Billboard Boxscore. "I'm going into these huge stadiums and we're selling them out," Strait says. "Who'd a thought it? I guess Louie did."

When Strait returned to playing arenas post-Strait Fest, he kept his schedule limited to 18-25 dates per year. "I would say that burnout kind of made me cut back on my touring dates a few years



back, [to] sort of get it back under control where I could have a life off of the road as well," Strait says. "Once I did that, I really started to look forward to it again, instead of dreading it. Don't take this the wrong way—when I walk out onstage, I enjoy it just as much as ever. It's just the grind of traveling that gets to you."

Strait's schedule has been selective during the past 20 years, with each market on each tour strategically plotted, keeping them fresh and shows sold out. Part of the strategy of playing a limited schedule of arenas is to maximize every date, which Strait achieved by moving to a 360-degree configuration, setting attendance records in many venues that still stand, with 10%-20% more tickets available than the traditional arena configuration.

Strait's impact on the Billboard Boxscore charts is significant, with nearly \$500 million in grosses reported from a touring schedule that most country artists would consider limited, at least for the past 20 years. Perhaps what

is most striking about Strait's touring career is its consistency. He has sold out virtually every show he has played for more than 20 years.

That consistency continues on the Cowboy Rides Away tour, with its 20 shows this year grossing \$40.8 million and moving 454,931 tickets, according to Boxscore.

Next year's leg will be a combination of stadiums and arenas, and though that will be the end of his touring, everyone on Team Strait, including the artist himself, is quick to point out that he's retiring from touring, not playing live. "I can't see me stepping totally away from playing live," Strait says. "If a special event comes up that I want to do, then I'll do it, but just no structured tours."

Strait says he's excited to be acknowledged by Billboard for his contributions to live music. "There's nothing more rewarding than performing in front of a sold-out, pumped-up, loud crowd," he says. "That's what keeps us coming back. I love it." ●

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Songwriter of the Year

WARNER/CHAPPELL MUSIC PUBLISHING
Publisher of the Year

GEORGE STRAIT
ASCAP Founders Award



DRUNK ON YOU
Song of the Year

WRITERS: Josh Kear, Chris Tompkins
PUBLISHERS: Angel River Songs, Big Loud Songs, Big Yellow Dog Music, Lunalight Music
Recorded by Luke Bryan

HOW COUNTRY FEELS
Song of the Year

WRITER: Neil Thrasher
PUBLISHERS: peermusic, Team Thrash
Recorded by Randy Houser



5-1-5-0

WRITER: Dierks Bentley
PUBLISHER: Big White Tracks
Recorded by Dierks Bentley

ALONE WITH YOU

WRITER: Shane McAnally
PUBLISHERS: Crazy Water Music/Smack Songs LLC, Little Blue Egg
Recorded by Jake Owen

ANGEL EYES

WRITERS: Jeff Coplan, Eric Gunderson, Eric Paslay
PUBLISHERS: Cal IV Songs, Hate and Purchase Music, Rockapop Music, Sony/ATV Music Publishing, Sunboy Songs
Recorded by Love and Theft

BANJO

WRITER: Neil Thrasher
PUBLISHERS: BMG Gold Songs, peermusic, We Jam Music
Recorded by Rascal Flatts

BETTER DIG TWO

WRITERS: Brandy Clark, Shane McAnally, Trevor Rosen
PUBLISHERS: Crazy Water Music/Smack Songs LLC, Larga Vista Music, Little Blue Egg, Parallel Music Publishing, Songs of BIMS, Smacktown Music/Smack Blue LLC, Unfair Entertainment, Wrensong
Recorded by The Band Perry

BETTER THAN I USED TO BE

WRITER: Ashley Gorley
PUBLISHERS: BMG Gold Songs, Gorleysongz, Songs of Southside Independent Music Publishing, Warner/Chappell Music Publishing
Recorded by Tim McGraw

BLOWN AWAY

WRITERS: Josh Kear, Chris Tompkins
PUBLISHERS: Angel River Songs, Big Loud Songs, Big Yellow Dog Music, Lunalight Music
Recorded by Carrie Underwood

COME OVER

WRITERS: Sam Hunt, Shane McAnally, Josh Osborne
PUBLISHERS: Crazy Water Music/Smack Songs LLC, Little Blue Egg, Old Gringo/Vibe Room, Songs of Black River
Recorded by Kenny Chesney

COME WAKE ME UP

WRITERS: Johan Fransson, Tim Larsson, Tobias Lundgren
PUBLISHERS: Warner/Chappell Music Scandinavia AB
Recorded by Rascal Flatts

CRYING ON A SUITCASE

WRITER: Neil Thrasher
PUBLISHERS: peermusic, Team Thrash
Recorded by Casey James

DANCIN' AWAY WITH MY HEART

WRITER: Josh Kear
PUBLISHERS: Big Yellow Dog Music, Lunalight Music
Recorded by Lady Antebellum

DID IT FOR THE GIRL

WRITER: Lynn Hutton
PUBLISHER: Sea Gayle Music
Recorded by Greg Bates

DRINK ON IT

WRITER: Jessi Alexander
PUBLISHERS: Disney Music Publishing, Nashville, Happy Tears Music
Recorded by Blake Shelton

★ DRUNK ON YOU

WRITERS: Josh Kear, Chris Tompkins
PUBLISHERS: Angel River Songs, Big Loud Songs, Big Yellow Dog Music, Lunalight Music
Recorded by Luke Bryan

★ EVEN IF IT BREAKS YOUR HEART

WRITER: Eric Paslay
PUBLISHER: Cal IV Songs
Recorded by Eli Young Band

EVERY STORM (RUNS OUT OF RAIN)

WRITERS: Hillary Lindsey, Matt Warren
PUBLISHERS: Always Alone Songs, BMG Gold Songs
Recorded by Gary Allan

FASTEST GIRL IN TOWN

WRITER: Angaleena Presley
PUBLISHER: Ten Ten Music Group, Inc.
Recorded by Miranda Lambert

FLY OVER STATES

WRITERS: Michael Dulaney, Neil Thrasher
PUBLISHERS: BMG Gold Songs, Dixie Stars Music, Major Bob Music, Inc., Mojave Rain Music, Sweet Summer Music, Warner/Chappell Music Publishing, We Jam Music
Recorded by Jason Aldean

GIVE IT ALL WE GOT TONIGHT

WRITER: Mark Bright
PUBLISHER: Delberts Boy Music
Recorded by George Strait

GOOD GIRL

WRITERS: Chris DeStefano, Ashley Gorley
PUBLISHERS: External Combustion Music, Out of the Taperoom Music, Songs of Southside Independent Music Publishing, Sony/ATV Music Publishing, Sugar Glider Music Publishing, Warner/Chappell Music Publishing
Recorded by Carrie Underwood

HARD TO LOVE

WRITER: Ben Glover
PUBLISHERS: 9 T One Songs, Capitol CMG Publishing
Recorded by Lee Brice

★ HOW COUNTRY FEELS

WRITER: Neil Thrasher
PUBLISHERS: peermusic, Team Thrash
Recorded by Randy Houser

I DRIVE YOUR TRUCK

WRITER: Jessi Alexander
PUBLISHERS: Disney Music Publishing, Nashville, Happy Tears Music
Recorded by Lee Brice

★ (KISSED YOU) GOOD NIGHT

WRITERS: Tom Gossin, Josh Kear
PUBLISHERS: Big Yellow Dog Music, Gossin Publishing, Lunalight Music
Recorded by Gloriaena

★ KISS TOMORROW GOODBYE

WRITER: Shane McAnally
PUBLISHERS: Crazy Water Music/Smack Songs LLC, Little Blue Egg
Recorded by Luke Bryan

MERRY GO ROUND

WRITERS: Shane McAnally, Josh Osborne
PUBLISHERS: Little Blue Egg, Smack Ink/Smack Songs LLC, Songs of Black River, Universal Music Publishing
Recorded by Kacey Musgraves

ONE OF THOSE NIGHTS

WRITER: Chris Tompkins
PUBLISHERS: Angel River Songs, Big Loud Songs
Recorded by Tim McGraw

OVER

WRITER: Paul Jenkins
PUBLISHER: Sony/ATV Music Publishing
Recorded by Blake Shelton

SOUTHERN COMFORT ZONE

WRITERS: Chris DuBois, Kelley Lovelace, Brad Paisley
PUBLISHERS: Didn't Have To Be Music, Sea Gayle Music, Sony/ATV Music Publishing
Recorded by Brad Paisley

THE ONLY WAY I KNOW

WRITERS: Ben Hayslip, David Lee Murphy
PUBLISHERS: N2D Publishing Company, Old Desperadoes, THIS Music, Warner/Chappell Music Publishing
Recorded by Jason Aldean

'TIL MY LAST DAY

WRITERS: Brian Maher, Jeremy Stover
PUBLISHERS: Parallel Music Publishing, Songs of Countrywood, Sony/ATV Music Publishing
Recorded by Justin Moore

TIP IT ON BACK

WRITER: Jon Mark Nite
PUBLISHERS: Jon Mark Nite Publishing, Sony/ATV Music Publishing
Recorded by Dierks Bentley

TWO BLACK CADILLACS

WRITERS: Josh Kear, Hillary Lindsey
PUBLISHERS: Big Yellow Dog Music, BMG Gold Songs, Lunalight Music
Recorded by Carrie Underwood

WHY YA WANNA

WRITERS: Chris DeStefano, Ashley Gorley
PUBLISHERS: External Combustion Music, Out of the Taperoom Music, Songs of Southside Independent Music Publishing, Sony/ATV Music Publishing, Sugar Glider Music Publishing, Warner/Chappell Music Publishing
Recorded by Jana Kramer

★ Top 5 Songs



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HALLS OF FAME

Top venues vie for touring honors

BY MITCHELL PETERS

Music venues are key to the overall success of the live entertainment business. The Billboard Touring Conference & Awards taking place Nov. 13-14 in New York will recognize the world's highest-grossing facilities for the 2013 touring season. Here's a look at the venue finalists, based on Billboard Boxscore results between Oct. 1, 2012, and Sept. 30, 2013.

TOP ARENA

The O2 Arena in London has hosted more than 200 events during the past 12 months, ranging from superstar concerts and music awards shows to basketball games and boxing matches.

O2 GM Rebecca Kane says the venue's success during the period is a "combination of the quality of our excellent event content, world-class facilities and brilliant teamwork."

Kane says the highest business contributions at the O2 came from a 10-night stand in June with Michael Bublé, the BRIT Awards in February and a string of One Direction dates in April. Other highlights included concerts by the Rolling Stones, P!nk, Neil Young & Crazy Horse, Justin Bieber, Iron Maiden, Beyoncé and comedian Micky Flanagan. (The O2 took home the top arena honor in 2012.)

At Brooklyn's Barclays Center, which opened in September,

"our goal during year one was volume and variety," says Brett Yormark, CEO of the building and its NBA home team, the Brooklyn Nets.

The arena accomplished just that through a variety of high-profile concerts by the Stones, Beyoncé, Jay Z, Barbra Streisand and Paul McCartney. The venue also hosted the 2013 MTV Video Music Awards, which averaged 10.1 total million viewers, according to Nielsen.

"We have a diverse programming mix to complement our music," Yormark says. "By combining music with the Brooklyn Nets, college basketball, family shows and boxing, we're able to powerfully cross-promote our platforms and, in turn, our venue brand."

Staples Center senior VP/GM Lee Zeidman calls 2013 "the year of multiple shows" for the Los Angeles venue.

Indeed, the arena hosted multiples from Lady Gaga (two shows), Muse (three), the Stones (two), Beyoncé (two), Bieber (two), Bruno Mars (two), One Direction (four) and Taylor Swift (four), among others.

"We are grateful to all of the artists, managers and promoters who chose to make Staples Center the place for their multiple-show runs," Zeidman says.

Other highlights during the period, he says, were concerts held during the BET Experience at L.A. Live in June and sellouts by P!nk, Morrissey, Maroon 5, Vicente Fernandez, Rihanna, Bon Jovi, Tiësto, Alicia Keys, Fleetwood Mac and New Kids on the Block.

TOP AMPHITHEATER

Keeping in line with past years, the top amphitheater finalists are Live Nation-operated sheds: Gorge Amphithe-

atre (George, Wash.), Comcast Center (Mansfield, Mass.) and Nikon at Jones Beach Theater (Wantagh, N.Y.).

Live Nation Northwest president Jeff Trisler says 2013 was all about festivals at the Gorge, including Sasquatch!, Watershed and Paradiso. Highlights include the expansion of Sasquatch! to four days with further growth planned for 2014, selling out the three-day Watershed four months in advance and drawing a record 50,000 fans to the second installment of Paradiso.

Trisler also points to three successful nights of Dave Matthews Band, which drew more than 50,000 concert-goers. The group has played 45 concerts at the Washington state shed and "is rapidly nearing the incredible milestone of playing to more than 1 million people at the Gorge over the course of their career," he adds.

The 2013 season at the Comcast Center "demonstrated the resiliency of the Boston market and the wonderful role concerts play in bringing people together" in the wake of the Boston Marathon bombings in April, according to Live Nation New England VP Dave Marsden.

"We came back Boston strong with the Eagles, Fleetwood Mac, Jimmy Buffett, Luke Bryan and Zac Brown leading the way and showing us all the incredible healing power of music," Marsden says. "All of us at the Comcast Center feel very fortunate to be able to present the greatest artists in this special concert market."

Following the devastation of Hurricane Sandy in October 2012, some executives at the Nikon at Jones Beach Theater questioned whether the facility would be up and running for the 2013 season.

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"The venue was under eight feet of water and sustained catastrophic damage," says Live Nation New York president Jason Miller, whose Jones Beach Theater won last year's top amphitheater award. "But once we surveyed the wreckage and put together the reconstruction plan, we committed to a 2013 season, which opened on May 31 with Rasca! Flatts. From that day, we never looked back."

The shed also hosted sellouts by Buffett, Pitbull/Ke\$ha, Fleetwood Mac, One Direction, Dave Matthews Band, Phish, Train, Wiz Khalifa, Maroon 5 and Backstreet Boys, Miller adds.

TOP VENUE: 10,000 SEATS OR LESS

New York's Radio City Music Hall, which nabbed the 2012 honor in this category, will again compete for the prize this year. MSG Entertainment (MSG) executive VP of bookings Bob Shea says that part of the venue's appeal is that it offers something for everyone. "Not many other venues could play host to a diverse array of performers and events as Radio City Music Hall can," he says, citing concerts by Ed Sheeran, fun., Leonard Cohen, the xx/the Weeknd, Sara Bareilles, Rodriguez, Tony Bennett, Sarah Brightman and Il Volo.

Latin music also played a large role in Radio City's success during the period, Shea says, pointing to performances by Juanes, Victor Manuelle and Alejandro Sanz, as well as the 50th-anniversary celebration of pioneering salsa act El Gran Combo.

In addition to concerts, Radio City hosted its annual Christmas Spectacular, the Tony Awards, 18 shows by "America's Got Talent" and numerous family productions.

Back in Los Angeles, the Nokia Theatre L.A. Live had a variety of sellouts in all musical genres, including Sheeran, Sanz, Trey Songz, comedian Russell Peters, Charlie Wilson, Keith Sweat, La Arrolladora Banda el Limon and Marc Anthony, in addition to KIIS-FM's Jingle Ball.

"We are thankful to all of the artists, managers and promoters who

chose to let Nokia Theatre L.A. Live be their backdrop to host their show and create something great for their fans," says Zeidman, the venue's senior VP/GM.

The building also hosted awards shows and special events, including the Rock and Roll Hall of Fame induction ceremony, the Emmys and American Music Awards, Radio Disney's music awards, the BET Awards, the ESPYs and the People's Choice Awards.

Mexico City's Auditorio Nacional rounds out the finalists.

TOP VENUE: 5,000 SEATS OR LESS

It's been another monumental year for the Colosseum at Caesars Palace in Las Vegas, which celebrated its 10th anniversary in March. The facility has captured the award in this category for numerous years and it will vie for the honor again in 2013.

"A 10-year anniversary in any industry is a milestone, but it's a testament to the artists that play the Colosseum and to the people who work tirelessly to bring the best entertainment in the world to our guests that we're able to consistently deliver unforgettable experiences," Concerts West president/co-CEO John Meglen says.

Caesars Entertainment senior VP of marketing and entertainment Jason Gastwirth echoes that sentiment. "The Colosseum was groundbreaking for residencies in Las Vegas," he says, "and continues to serve as home to the greatest entertainers from around the world, including our resident headliners Celine Dion, Elton John, Rod Stewart, Jerry Seinfeld and our newest addition, Shania Twain."

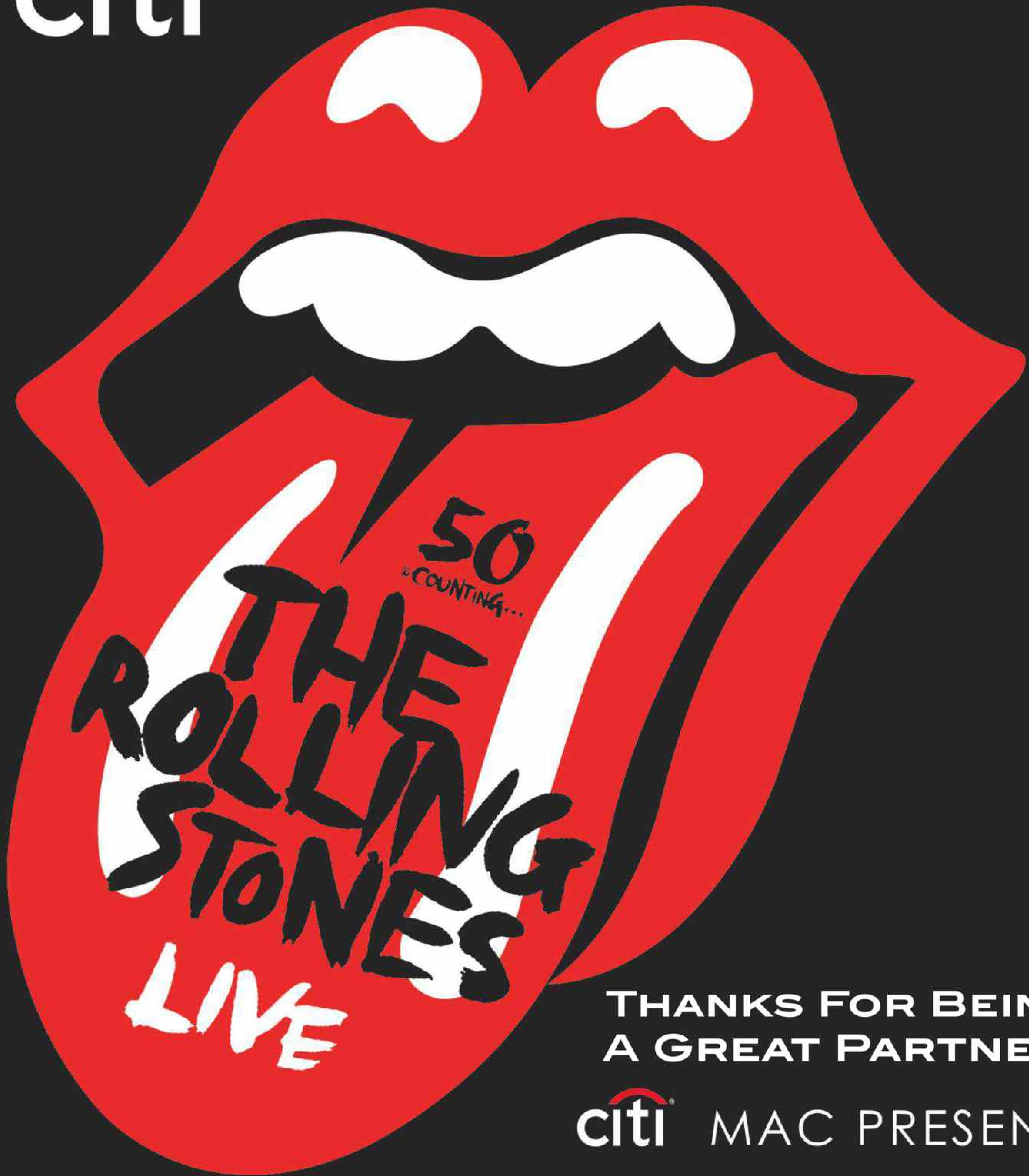
Other notable performers at the Colosseum included Bennett, comedian Jeff Dunham and Luis Miguel.

MSG's Shea says New York's Beacon Theatre has become a "home away from home" for multiple-night runs by both veteran and up-and-coming artists. In addition to multnight sellouts by the Allman Brothers Band (11), Tom Petty & the Heartbreakers (five) and Crosby, Stills & Nash (five), the

Italian pop opera trio **Il Volo** performed in September at New York's Radio City Music Hall, a finalist for venue of the year in its capacity class.



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Beacon hosted runs by Joe Bonamassa (three), Nick Cave (three), Tegan & Sara (two), Brandi Carlile (two) and Grace Potter & the Nocturnals (two), among others.

The Beacon also hosted successful shows by Seinfeld and fellow comedians Brian Regan, Bill Maher and Billy Connolly.

Atlanta's Fox Theatre experienced success with everything from concerts and comedy shows to Broadway productions.

"Some of our exceptional concerts were Jack White, Leonard Cohen, the So So Def 20th Anniversary, as well as multiples of R. Kelly and Sound Tribe Sector 9," Fox president/CEO Allan Vella says, noting that the facility hosted 18 concerts during the period.

Comedy performed well at the Fox, thanks to shows by Seinfeld, Chris Tucker, Rodney Carrington and Larry the Cable Guy, but Broadway continues to be the facility's main draw. Last year, the Fox featured eight engagements.

TOP CLUB

Club tours are a crucial component for artists looking to build a solid fan base, so the top club award is based on attendance instead of gross.

At the House of Blues (HOB) in Orlando, Fla., the venue has become "more astute to what the fan wants to see and hear, which has helped mold our show schedules," House of Blues Entertainment senior VP for the Southeast Jim Mallonee says.

"Being that Orlando is such a widely diverse market, we've become more aggressive in EDM, country and Latin, taking in the right partners to

The House of Blues in Boston, a finalist for top club, "thrives on diversity" in its bookings, says John Innamorato, director of theater and clubs at Live Nation New England.

help those markets, while presenting some high-quality acts in those genres, from Zedd to Lee Brice to Olga Tañón," he adds.

Mallonee points out that HOB's touring division in Los Angeles, which includes president of talent Michael Yerke and senior VP of theater and club programming Kelly Kapp, was instrumental in booking acts like Imagine Dragons and Killswitch Engage.

Similarly, the HOB in Boston "thrives on musical diversity," Live Nation New England director of theaters and clubs John Innamorato says. "New Englanders are very passionate about countless genres of music, and it's a true challenge and an incredible pleasure putting together a lineup year after year that will have a little something for all."

During the 2013 season, HOB Boston played host to everyone from Ellie Goulding to Imagine Dragons to Florida Georgia Line. "Country music continued to

have an increased presence this year as its popularity in the Boston market continues to skyrocket," Innamorato says.

Seth Hurwitz, chairman of I.M.P. and co-owner of 9:30 Club in Washington, D.C., says that part of the venue's success and appeal is that one can't define it. "It's a unique place that can't be replicated," says Hurwitz, whose 9:30 Club is the reigning champion in the category. "People ask me all the time, 'Why don't we open 9:30s elsewhere?' What is the point of that? It wouldn't be the 9:30, and would cheapen the identity."

The club has remained successful despite competition in the market, Hurwitz says. "Many people predicted hard times for 9:30 once the big-money competition showed up, and yet huge acts routinely turn down bigger offers. We asked agents and managers why. Well, I can assure it's not because of my winning personality." ●



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FRESH TREKS

One Direction, Bruno Mars, Luke Bryan vie for Breakthrough Award

BY MITCHELL PETERS

One Direction, Bruno Mars and Luke Bryan will compete for the Breakthrough Award at the Billboard Touring Awards on Nov. 14 in New York.

The honor goes to the top-grossing artist that cracks Billboard Boxscore's top tour recap for the first time in his or her career based on ticket sales reported between Oct. 1, 2012, and Sept. 30, 2013.

Past winners include Lady Antebellum, Jason Aldean, Lady Gaga, Il Divo, Miley Cyrus and Justin Timberlake.

BRUNO MARS

It's been a big year for Bruno Mars. In addition to being named the halftime show performer at the 2014 Super Bowl, Mars recently wrapped his first sold-out headlining tour of North American arenas.

The stateside leg of the Moonshine Jungle tour began June 22 at the Verizon Center in Washington, D.C., and finished Sept. 1 at the Coliseo de Puerto Rico Jose Miguel Agrelot in San Juan, Puerto Rico. Support acts on various dates included Ellie Goulding and Fitz & the Tantrums.

The trek was in support of Mars' second album, *Unorthodox Jukebox*, which debuted at No. 2 on the Billboard 200 (subsequently reaching No. 1) and has sold 1.7 million copies, according to Nielsen SoundScan. The set has already produced four hits on the Billboard Hot 100.

"He is a certifiable global phenomena that will find arenas a small venue in the years ahead," says John Marx, a partner in the music division at William Morris Endeavor, who's also part of the WME teams that book such heavyweight touring acts as Gaga, Timberlake and Usher. "You'll see this guy play wherever he wants to play."

Prior to his latest arena tour, Mars was mostly playing theaters and ballrooms in support of 2010 debut *Doo-Wops & Hooligans*. The decision to play larger-sized venues was partly "based on his prior success on the road—not only in terms of the tickets that had been sold," Marx says, "but more so in terms of how dynamic of a performer he was."

Details about the tour were gradually rolled out in the weeks following Mars' Feb. 10 performance at the Grammy Awards. "We announced and went on sale two-and-a-half weeks later with the first round of dates," Marx says. "That was one thing that made it different."

Another contributing factor to the tour's success was the decision not to hold a presale, Marx says. "Pretty much every local buyer called me after it went on sale and told us they thought the absence of any presale was a very strong contributing factor toward the overall success of this tour," he says.

Mars' team at WME also includes Sara Newkirk Simon, Tony Goldring, Michele Bernstein and Ben Totis.

Mars was playing European arenas through the end of November at press time, and is booked for

One Direction, which performed at WHTZ New York's Jingle Ball at Madison Square Garden in December 2012, is a finalist for the Breakthrough Award.



dates in Australia, New Zealand and Las Vegas early next year. He'll play another 40 dates in North America beginning next June, Marx says.

ONE DIRECTION

British boy band One Direction played its first stateside concert at the Rosemont Theatre in Chicago on Feb. 24, 2012, as the opening act for Nickelodeon pop group Big Time Rush. The overwhelmingly positive reaction from that performance alone convinced 1D's booking team at Creative Artists Agency that the group was destined for stardom.

"The audience was head over heels crazy about them," says CAA head of contemporary music Mitch Rose, who co-books 1D in North America with Brian Manning. "And there was no doubt that the hysteria would transfer across the nation."

One Direction has been selling out North American arenas ever since. The group's second album, *Take Me Home*, debuted atop the Billboard 200 on Dec. 1, 2012, and has sold 1.8 million copies in the United States. The album has generated four singles on the Billboard Hot 100, including top 40 hits "Live While We're Young" and "Little Things."

Rose, who describes One Direction as an "agent's dream," says the boy band's success spans across the globe. "Every place, whether it's an arena or a stadium, sells out," Rose says, noting that CAA's Mike Greek books One Direction for the rest of the world outside of North America. "We've gone on sale for summer 2014 stadiums across Europe. The first dates are in May and we've already sold over 90% of all the tickets. Australia went on sale 18 months ago and every date is sold out."

In addition to exposure on radio and TV, Rose believes that much of One Direction's success can be attributed to its strong embrace of social media. "The connection with social media engrains it so much deeper into the hearts and minds of the fans than ever before," he says. "They each individually have incredible relationships with their fans. They're almost like the boys next door who you can bring home and meet your mom."

Third album *Midnight Memories* is due Nov. 25. The group's 2014 tour plans include playing stadiums in North America.

LUKE BRYAN

Prior to his first major U.S. headlining tour of arenas and amphitheaters in 2013, Luke Bryan spent the last couple of years refining his moves in larger-sized venues opening for Tim McGraw and Jason Aldean.

"Being on these really successful arena tours as middle support helped him become this amazing performer," says Jay Williams, Bryan's booking agent at WME. "It's that, coupled with hit after hit and incredibly successful album sales."

Indeed, Bryan got his first No. 1 album on the Billboard 200 earlier this year with the compilation *Spring Break... Here to Party* and followed it with his first chart-topping studio set, *Crash My Party*. Current single "That's My Kind of Night" has spent 12 weeks at No. 1 on the Hot Country Songs chart.

Crash My Party debuted atop the Billboard 200 with 528,000 copies sold—the largest sales week this year for a country album and the fourth-largest among all albums. The set surpassed 1 million in U.S. sales in early October, marking Bryan's second million-seller and the seventh album to hit 1 million in 2013.

It was during Aldean's 2012 tour that Williams felt Bryan would be headlining his own arena dates in the near future. "We saw really early on in that tour—from the merch numbers and reaction he was getting—that he was going to be ready real soon," says Williams, who also books Dierks Bentley, Eric Church and Rodney Atkins.

When booking Bryan's mostly Live Nation-promoted trek, which began Feb. 21 at the Allen County War Memorial Coliseum in Fort Wayne, Ind., Williams says he was extremely conscious about competing country tours. "The first time we put anybody out on an arena tour we're careful about other traffic and putting other country shows on top of it. We spend a lot of time routing and rerouting, making sure we're giving everyone the best chance to win."

The tour's packaging also helped attract ticket buyers to sold-out shows. "Thompson Square was coming off a couple of really big songs and we all saw the writing on the wall with Florida Georgia Line, but they weren't anywhere near where they are now," Williams says.

Williams adds that Bryan will likely play arenas in the first part of 2014, followed by sheds, fairs and festivals in the summer. He may also perform a few stadium dates. ●

BEYOND BOXSCORES

Special touring honors driven by fan votes and more

BY RAY WADDELL

If the box office-driven honors are the meat and potatoes of the Billboard Touring Awards, the special honors are the gravy. Apart from the trophies based on Billboard Boxscore data, the Touring Awards also give special recognition in a variety of sectors. Those honors include the Concert Marketing & Promotion Award, determined by a panel of judges, and the Eventful Fans' Choice Award, determined by online fan voting.

In addition, George Strait will be the first country artist honored as Legend of Live (see story, page 56), and presenting sponsor Shell Rotella will induct 10 members into the newly established Haul of Fame, recognizing the production/transportation side of the touring industry for the first time.

The Fans' Choice Award is determined by fans who vote at Eventful.com, and voters choose from among the top Boxscore tours and Eventful "demands" of the year. It has become one of the most coveted awards since it debuted in 2008, when

Kenny Chesney took home the inaugural honor. "The Fans' Choice Award for best concert tour of the year is the only award determined by fan voting, and Eventful is thrilled to power this award and give the fans a say in this prestigious industry event," Eventful CEO Jordan Glazier says.

The 25 acts for whom fans will vote for this year are Strait, Chesney, Bon Jovi, Beyoncé, Blake Shelton, Bruce Springsteen & the E Street Band, Bruno Mars, Dave Matthews Band, Depeche Mode, Fleetwood Mac, Jason Aldean, Jay Z, Justin Bieber, Kid Rock, Luke Bryan, Maroon 5, Miranda Lambert, New Kids on the Block, One Direction, P!nk, Rascal Flatts, Rihanna, the Rolling Stones, Taylor Swift and Tim McGraw.

MOVE 'EM OUT

The Haul of Fame celebrates the hardworking trucking and touring community by naming the music industry's top 10 "haulers" of the past decade. The class is determined through analysis of Boxscore data, with input from managers (artist, tour and production), producers and other touring professionals. Shell Rotella will welcome the following inductees as its inaugural class: Chesney, McGraw, the Stones, Bon Jovi, Brad Paisley, Dave Matthews Band, Rascal Flatts, Toby Keith, U2 and the Vans Warped tour. All of these tours have moved veritable armies of trucks and buses during the past 10 years, and one of those inductees will be named Live Music Hauler of the Decade.

"The Shell Rotella brand is excited to again be part of the Billboard Touring Conference & Awards, and to shine a spotlight on the trucking, van and coach companies that work hard behind the scenes to help America's top artists

conduct their tours," Shell Rotella global brand manager Chris Guerrero says. "We look forward to welcoming these iconic groups and tours as inductees into the Shell Rotella Haul of Fame and to celebrating their contributions to the touring industry."

BRANDED

Corporate America has seen the value in brands attaching themselves to tours since Jovan sponsored the Stones' 1980 tour. Band-brand partnerships have evolved substantially in the ensuing decades but, not surprisingly, the Stones are still on the cutting edge as a finalist for the Concert Marketing & Promotion Award.

The award was instituted at the Billboard Touring Awards in 2007 to recognize a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved. The award went to McGraw and Faith Hill's partnership with Jeep the first year, followed by Jonas Brothers and Burger King (2008), Keith Urban and KC Masterpiece-Kingsford (2009), Lady Gaga and Virgin Mobile (2010), Swift and CoverGirl (2011) and McGraw and Pennzoil (2012).

The 2013 finalists run the gamut in terms of genre, but all are multiplatform, creative, interactive and innovative. The seven finalists are the Stones' 50 & Counting tour and Citi; Zac Brown Band and Landshark; Scooter Braun Projects and ConAgra; Swift's *Red* tour and Elizabeth Arden, Keds and Diet Coke; Beyoncé's Mrs. Carter World Tour and Pepsi; One Direction and Nabisco; and Bud Light's 50-50-1 concert promotion. ●

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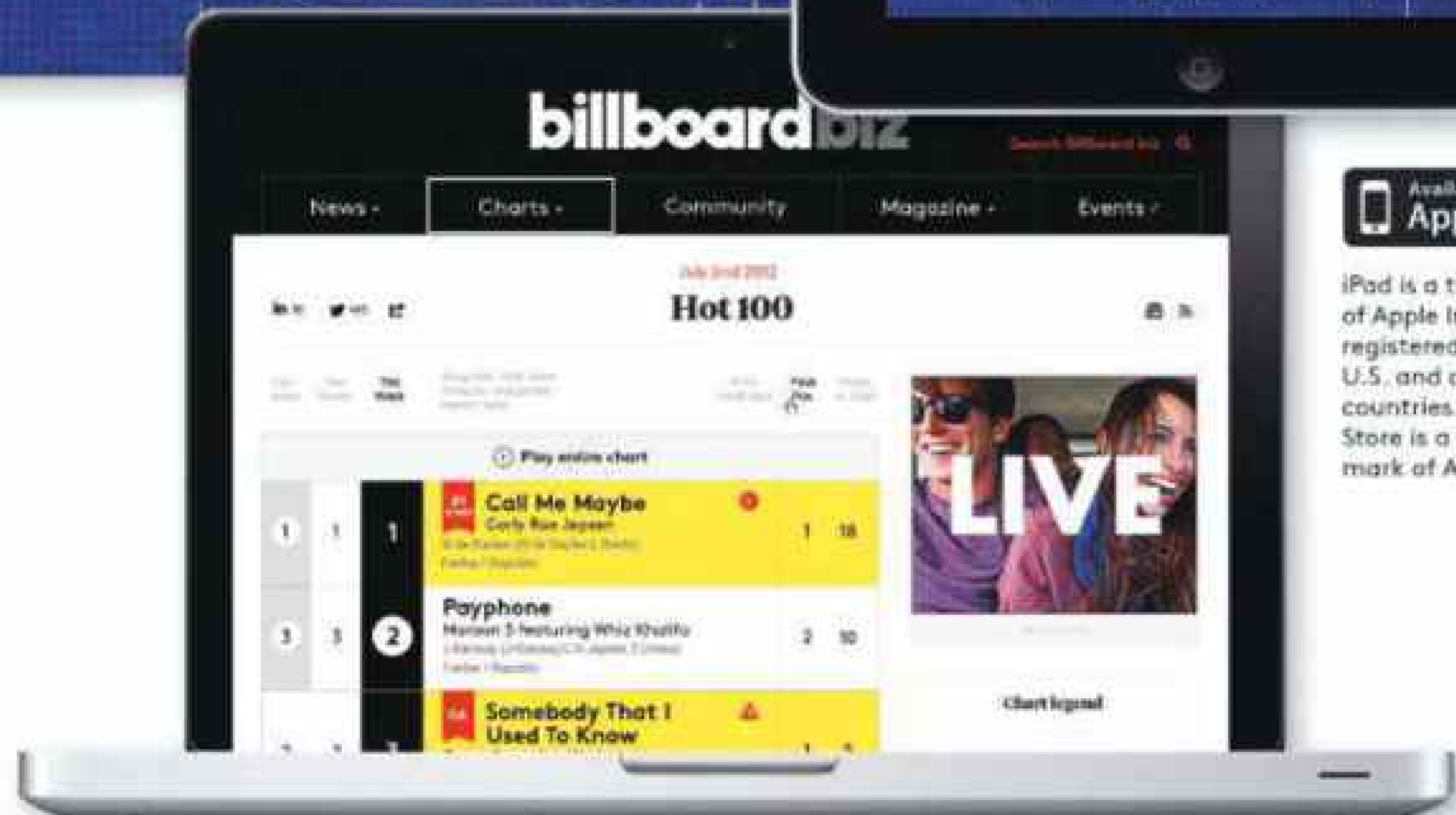
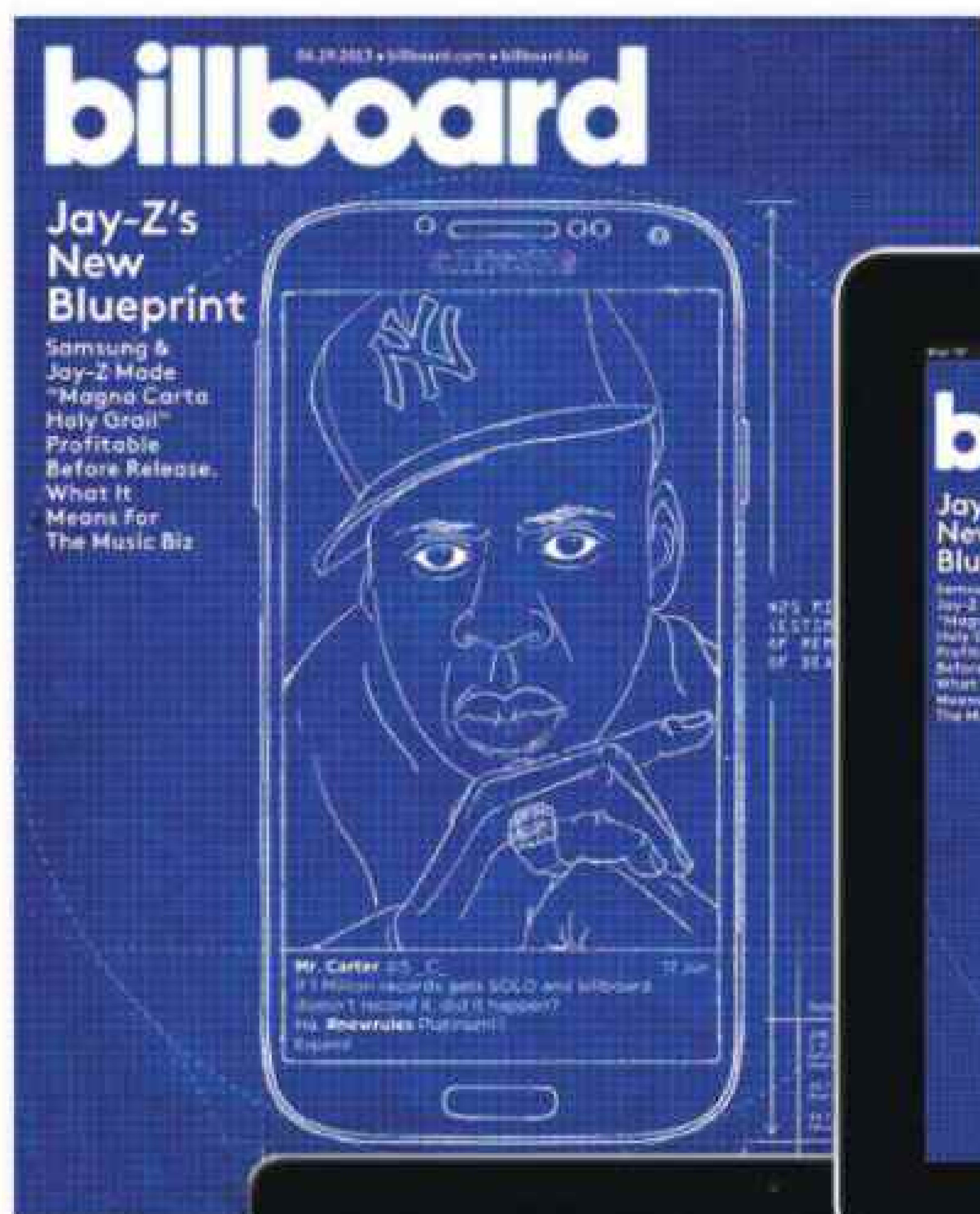


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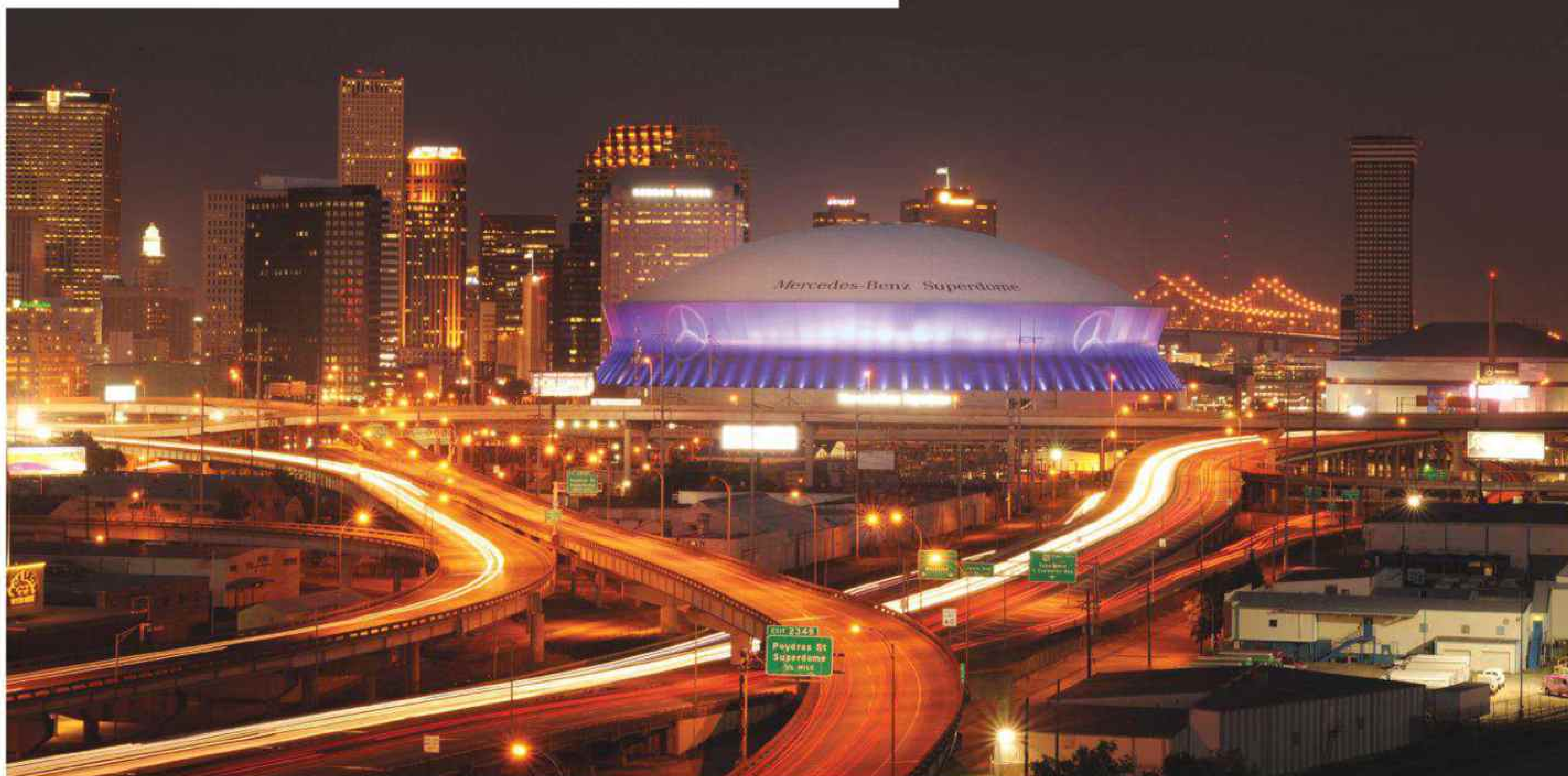
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A DECADE OF DEBUTS

SMG TAKES VENUE MANAGEMENT TO NEW HEIGHTS

BY KEN TUCKER



SMG traces its company roots to a 1977 contract to manage the venue today known as the Mercedes-Benz Superdome in New Orleans.

For nearly four decades, worldwide entertainment and convention center management company SMG has set standards in the business of developing, managing and marketing live event venues. In the past 10 years alone, SMG has opened or renovated more than 20 facilities in the United States, Canada and the United Kingdom. It has, in fact, been a decade of openings.

As the live event business reaches new heights and drives the fortunes of the wider music biz, SMG plays an important role in the singular task of managing the venues that draw performers and their fans again and again.

The company, based in suburban Philadelphia, traces its history back to the 1977 creation of the Facility Management Group formed by the Pritz-

ker family, then owner of the Hyatt hotel chain, to manage the Louisiana Superdome. (The stadium, rechristened the Mercedes-Benz Superdome in 2011, is an SMG client to this day.) In 1988, FMG merged with Spectacor Management to form SMG, with a total portfolio of 16 facilities.

Today, SMG boasts 233 accounts around the world. What started as a one-off arena management venture now includes stadiums, theaters, convention centers and even equestrian centers and aquariums.

But SMG's business model of a private company managing a publicly funded facility can also be traced back to its experience in 1977 at the Superdome. The company was charged with managing the then-2-year-old stadium, which was already running at a deficit.

"There were a lot of subcontractors and vendors who were 'beating the system,'" SMG executive

VP of stadiums and arenas Doug Thornton says. "The building opened in 1975 and the operating losses were \$5 million a year. Within a couple of years that deficit was reduced significantly, and it was mainly because there were management systems put in place—it took the politics out of it. They were making business-based decisions as opposed to politically based decisions.

"It was the start of private management of municipal facilities," he continues. "Prior to that, there hadn't been a lot of privatization in the entertainment space or arena sports facility space. It was groundbreaking in many ways. It changed the way cities and states approached their facilities."

SMG now operates in North America, Europe and Latin America, and has more than 5,000 full-time employees. But the guiding principles remain the same as when the company began.

"We're one of the few that just focuses on man-

aging facilities," Thornton says. "We're not in the ticketing business. We're not in other ancillary lines of business, whether it's touring or merchandise or real estate. We're focused on maximizing revenues for our municipal clients. That's our focus."

Thornton points to the SMG-managed Soldier Field in Chicago as an example of what the company and its expansive network can provide.

Soldier Field "is primarily a football stadium, but we do so much more there," he says. "We do things in our club lounges, we do concert events in the park outside, we do ride-and-drive [vehicle promotions], and we do everything from the G20 Summit hosted by the president to [concerts by] Taylor Swift, Jay Z and Justin Timberlake, and Bon Jovi."

Soldier Field will also host an NHL game in the winter of 2014 in addition to college soccer and football games this year.

"The reason cities and states hire us," Thornton adds, "is to generate that activity, that economic impact for their city with these large commercial assets that they have—to generate that non-sports team activity. We had a record year financially in Chicago."

Joe Romano, a senior VP of stadiums and arenas for SMG, has, by his estimate, been a part of opening or transitioning to private management more than 50 venues around the world during his career, including the opening of Pinnacle Bank Arena in Lincoln, Neb. (see story, page 76). But he doesn't work alone. SMG employs a team approach when opening new venues.

"The breadth of talent the company employs and the outreach that we have put us in a position that when we open a location like Lincoln, we can prepare a team of senior executives and GMs from other locations or specialists within our corporate structure to address the needs of a startup," he says.

Romano, who has been with SMG since 2001, says the same approach is being used at the Denny Sanford Premier Center, which SMG plans to open in Sioux Falls, S.D., in fall 2014 (see story, page 78).

"Our approach allows us to bring together a group of experts and then put together a pre-opening and opening team, including [experts in] engineering, front of house, backstage, box office, marketing, human resource management as well as programming and live entertainment," he says. "We'll use that team to launch the venue and to make sure it's done correctly."

SMG senior VP of entertainment Jim McCue also says SMG's theater business has grown tremendously in recent years, climbing from 45 to 63 theaters and performing arts centers. The company has added a number of convention centers to its roster, too, including McCormick Place in Chicago, Cobo Center in Detroit, Pennsylvania Convention Center in Philadelphia and the Cleveland

Convention Center. SMG also recently opened the First Direct Arena in Leeds in the United Kingdom (see story, page 74).

"What sets us apart from the rest of the pack is that we have a huge talent pool," Thornton says, echoing Romano. "We've opened so many venues that chances are we've encountered whatever issue may arise. We learn from those experiences. Having gone through it in the past prepares you for the future."

"We have a number of things that set us apart," he continues. "We have proprietary systems, whether it's accounting software, asset protection software or maintenance systems that we've developed over time. It's the management system that we've developed over the years. I like to use the analogy of a hotel brand. If you go to a Hyatt or a Sheraton or Marriott or Ritz-Carlton, you're going to get the same experience when you walk in. It's the same with SMG facilities. There's a consistency that sets us apart."

McCue agrees. "We see and hear that every day from our clients in the touring business," he says. "When we take over a building they say, 'Oh, OK, you guys are there. I know how things are going to be done now. I know you're going to take care of me. I know you're going to take good care of operating the show and marketing the show.' They trust us."

SMG's size, connectivity and company-wide practices benefit its partners.

"Other companies may have one booking person, but we have a whole team," McCue says. "We've got a corporate booking staff, regional booking managers and regional marketing people, and we're integrating all of that and working to make sure we sell tickets."

SMG's future looks bright, according to Thornton. "College venues are also a source of future growth, and the U.K. continues to grow," he says. "With the opening of the Leeds building we'll see more opportunities in the European marketplace. Latin America has potential."

"We'll see continued growth in the food service side of our business," Thornton adds. "The theater business has been a huge plus. We manage more theaters than any other company."

And the model of a public-private partnership for venue management shows no signs of slowing down.

"You're going to see a continued growth in the municipal business," Thornton says. "Cities are under pressure to reduce costs. There will be a continued move toward privatization. There are going to be some new arenas and stadiums that are going to be opening and there are some existing facilities that are going to convert over, particularly in secondary and tertiary markets. We'll continue to compete for that business. That's our core business." ●

NEW KIDS IN TOWN Recapping SMG's venue launches



Soldier Field



Coliseo de Puerto Rico



BOK Center



Pinnacle Bank Arena



First Direct Arena



INtrust Bank Arena



Save Mart Center



John Paul Jones Arena

SMG has opened or renovated more than 20 venues in the past decade.

2003
Jacksonville Veterans Memorial Arena
Jacksonville, Fla.

Save Mart Center
Fresno, Calif.

Osceola Heritage Park and Silver Spurs Arena
Osceola, Fla.

Ford Arena
Beaumont, Texas

Soldier Field (renovation)
Chicago

2004-2006
American Bank Center
Corpus Christi, Texas

Coliseo de Puerto Rico
Hato Rey, Puerto Rico

Eastern Kentucky Exposition Center
Pikeville, Ky.

John Paul Jones Arena
Charlottesville, Va.

2007-2008
BOK Center
Tulsa, Okla.

Bank of Kentucky Center
Highland Heights, Ky.

Rogers K-Rock Center
Kingston, Ontario

2009-2010
INtrust Bank Arena
Wichita, Kan.

Huntington Center
Toledo, Ohio

ShoWare Center
Kent, Wash.

2011-2013
DCU Center (renovation)
Worcester, Mass.

Wagner Noël Performing Arts Center
Midland, Texas

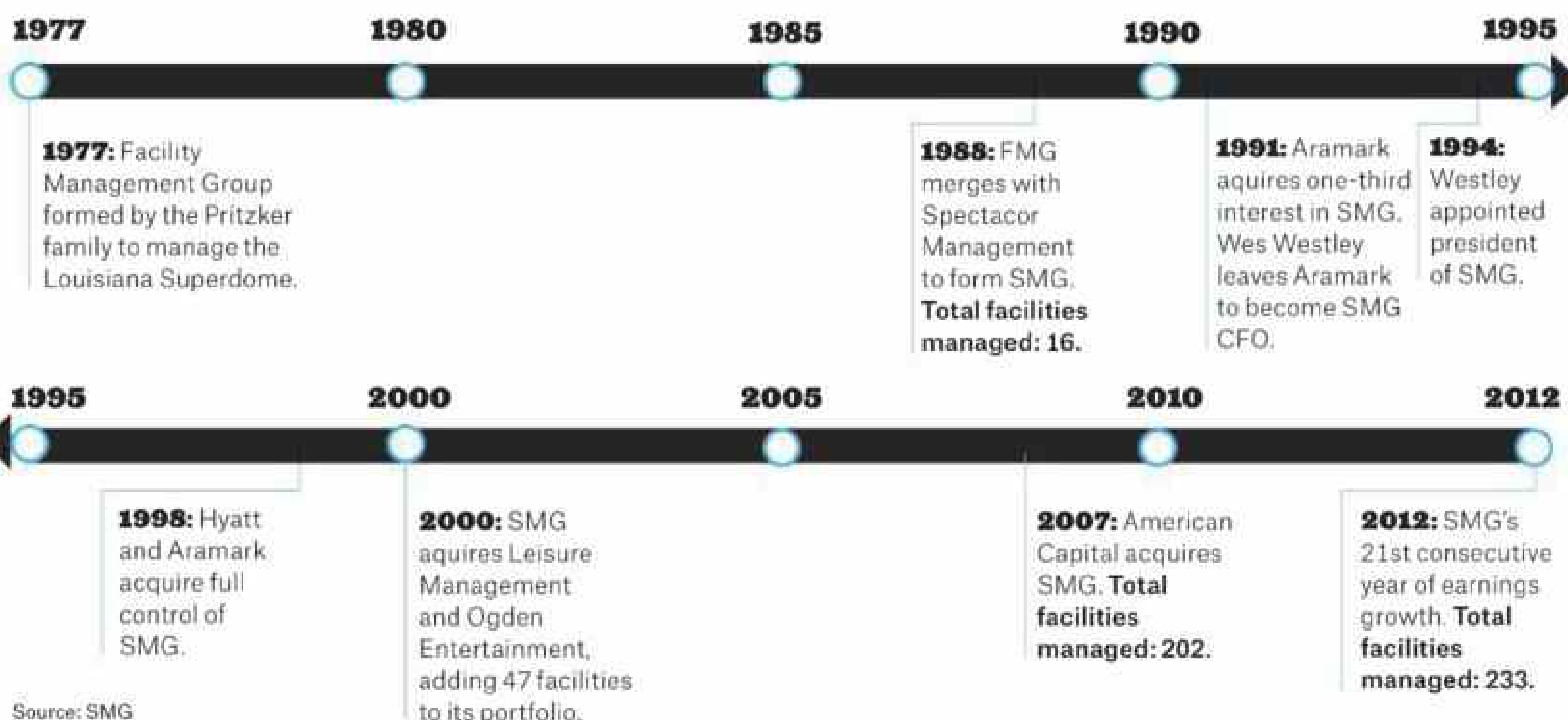
Pinnacle Bank Arena
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SUPPORT NETWORK

SMG MARKETING BOOSTS VENUES, PARTNERS FROM LOAD-IN TO LOAD-OUT

As with other areas of strength at venue giant SMG, the company's marketing arm benefits venues and partners alike because of its size and network of experienced staff.

SMG senior VP of entertainment Jim McCue and John Bolton, GM of the BOK Center and Cox Business Center in Tulsa, Okla., and national director of marketing for SMG, oversee four regional directors of marketing and roughly 140 arena marketing professionals.

"It's like every other facet of our business," Bolton says. "There's a complete network of support that helps our venues be successful. We focus on whatever we can do to help promoters, agents and shows sell tickets, but we also focus on the venue itself and how we can market it. It's also about how the community reacts to what we do and how we're involved in the community."

Marketing is one of the most critical components of a venue's success, according to Bolton, and SMG's network of professionals is one of the company's biggest assets.

"It's great when there's a new tour and they can get on a call with 140 of our people in all of our venues across the country and they're able to tell us about their show," he says. "It's a really easy opportunity to talk to a bunch of people and launch an event or family show or whatever it might be."

"There's a sense of relief from a lot of event promoters when they come to an SMG venue that they know they're coming into a network of professional people who not only have local support, but regional and national support," Bolton says.

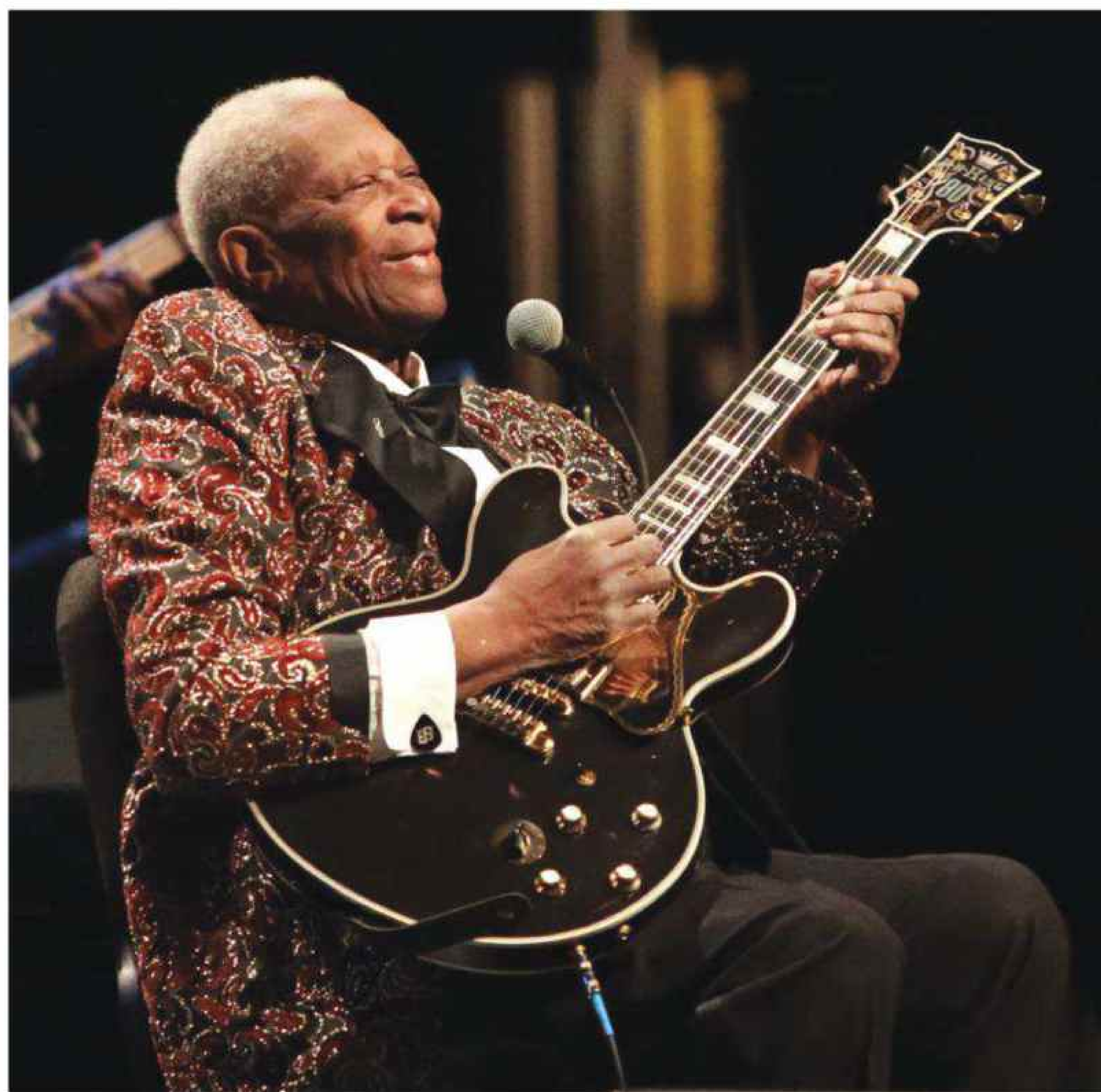
SMG's focus on back-end support, embedded systems and its use of best practices are also strengths.

"There's been an investment by our company to make sure those back-end systems are in place to make our clients successful from the minute the customer walks through the door until the show loads out at 3 a.m.," he says. "It's that kind of comprehensive management of all facets of the business that makes a huge difference in our company's success."

"There's such a support network for every facet of venue operation," Bolton adds. "There are highly skilled people who have been doing this and sharing best practices in all of our buildings. They help our clients and the venues that we manage really be successful." —Ken Tucker



B.B. King performing at the Wagner Noel Performing Arts Center in Midland, Texas. Below: **Florida Georgia Line** at the BOK Center in Tulsa, Okla. Both venues are managed by SMG.



THE THEATER DIFFERENCE

AT SMG, SMALLER VENUES BENEFIT FROM SPECIAL EXPERTISE

Bob Papke, SMG VP of live entertainment theaters, observes that operating and managing a theater or performing arts center isn't the same as operating and managing an arena or stadium. And therein lies the difference between his company and others.

"We know theaters," says Papke, who has been with SMG for more than 23 years and has run the company's theater division since 2010. "We put theater operators in our theaters and performing arts centers. We understand the importance of rehearsal schedules for the local orchestra. We understand preserving traditional dates for the dance companies and how important their 'Nutcracker' dates are. We understand how booking a theater season works in terms of Broadway series, operas, symphonies and ballet companies, because that's what we do."

"Those things are different in other lines of the business and other lines of the company, but we spend a lot of time making sure that our operators understand that [we know the difference] because [our clients are] theater people," he says. "Almost without exclusion, the local arts organizations are our biggest fans because we come in and help to not only preserve the dates and make sure that they have what they need, but also bring a lot of marketing and operational support."

That said, there are best practices that can be

applied to SMG's 63 theater clients.

"We've worked hard to develop a management system that works as well for theaters as those that we have in place for convention centers, arenas and stadiums," he says. "We were able to cull the best practices of each and apply them in an appropriate manner and in appropriate ways to each division."

While some of the theaters SMG works with are attached to other SMG facilities in a given market, Papke says the company has also developed strategies to work with stand-alone venues.

"One of the reasons we've been able to grow is that we have branched out into stand-alone theaters and performing arts centers," he says, citing the Wagner Noel Performing Arts Center in Midland, Texas, as an example.

The company also works with theaters in markets where it has existing contracts. "The Orpheum in Wichita, Kan., and the Saenger Theater in Mobile, Ala., which are two of our most recent additions, are not necessarily part of our existing contracts, but we figured out ways to come in and run those facilities and share some of the back-of-house resources."

Customization is key. "It's about really being creative and sitting down with the client and figuring out what they need, how we can help and how we get there. There are multiple ways to get there and sometimes we take the scenic route," he says with a laugh. —KT



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— Bruce Springsteen

”



“

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in Las Vegas.

— Rod Stewart

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Europe

CANADIAN GOALS

SMG FINDS GROWTH NORTH OF THE BORDER

BY KAREN BLISS

SMG operates two publicly owned arenas in Canada and is currently providing pre-opening services for two others, as well as looking at other bids north of the border.

The two operating arenas are Mississauga's Hershey Centre and Kingston's Rogers K-Rock Centre, both in Ontario. Meanwhile, the Meridian Centre in Ontario's St. Catharines is planning to open in fall 2014, and a still-unnamed venue will launch in 2015 in Medicine Hat, Alberta. SMG's Savor Food and Beverage is contracted for the concessions and catering.

"SMG sees tremendous opportunities, as many secondary-market communities in Canada are considering or in the process of developing new arenas and multipurpose venues," SMG senior VP of operations and business development Harry Cann says. "In many cases, these cities have an existing junior or minor professional hockey team playing in an older, outdated venue or they are looking to attract a team and the associated benefits. We have had great success with recent competitive bids and are currently in the process of pursuing other opportunities."

SMG first entered the Canadian market with Hershey Centre, a 7,000-seat arena located in the western part of the Toronto metropolitan area. "We took over operations of the Hershey Centre around 1999 or 2000 via acquisition of the management company at the time," Cann says, noting that SMG expanded its scope of services once the multiple-sport complex Hershey SportZone opened north of the main bowl in 2007.

For those first few years, Hershey Centre was SMG's only Canadian operation, until the city of Kingston built the 6,500-capacity Rogers K-Rock Centre in 2008. SMG put in a bid and was selected by the city to provide pre-opening and management services.

"We felt there was a strong market there and the potential was great for a new venue," Cann says. "Geographically, it fit well within our network of facilities, mostly in the Northeastern U.S. at the time, in terms of generating programming opportunities and routing of shows. K-Rock Centre has really been the model of success in terms of the right venue, solid professional management and the response of the market. We have trumpeted our success there in other competitive bids to assist us with our selections of those processes as well."

In 2011, the St. Catharines opportunity emerged, and then the one in Medicine Hat a year later. Both are 5,000-capacity arenas. SMG's consulting services to date include design review, program development and coordination with project managers/architects.

"Going forward, we're either on bid teams or we're looking at potential opportunities if the cities decide that they want to look at a third party as an operator," Cann says.

The expansion has been a win-win for all. "We've seen what these new venues can provide a community and a region, not only from an economic standpoint but also to the quality of life," Cann says. "It's important that the new venue complements the assets that already exist and provides an anchor for further development of the destination. We feel we're in the process of establishing a solid base of venues in Canada." ●



Planning for the 2014 debut of the Meridian Centre in St. Catharines, Ontario, are (from left) SMG senior VP of operations and business development **Harry Cann**, St. Catharines Mayor **Bryan McMullen**, Meridian Credit Union acting president/CEO **Bill Maurin** and SMG regional GM of the Meridian Centre **Ken Noakes**.

ISLAND TIME

After establishing offices in Puerto Rico in 2006, SMG now operates several venues in the territory, including the Coliseo de Puerto Rico, the Puerto Rico Convention Center, the Lawn Amphitheater at Bahia Urbana and the Humacao Arena and Performing Arts Center.

The 5,000-capacity amphitheater can handle the biggest outdoor events in Old San Juan, including concerts and festivals.

Jochi Davila, regional VP of business development/senior GM of SMG Latin America, oversees the venue with Bahia Urbana amphitheater GM Linnette Isona. Davila says the "magnificent San Juan waterfronts" make the venue and adjacent businesses unique. It's part of a 21-block area in the heart of Old San Juan, one of the Caribbean's most popular tourist attractions.

Aside from staging concerts, the complex also offers several dining and recre-

ational options, including the Cafe 8 restaurant, an urban market and beach, the TSNY trapeze school, sightseeing tours on seaplanes, helicopters and boats, as well as a waterfront carousel.

Shows by reggae act Soja in June and veteran Canadian progressive rock group Saga in August were highly successful, according to Davila. Other recent performers include Puerto Rican hip-hop star Vico C and the Dios Salve la Reina Queen tribute concert.

Aside from the larger shows, local talent is showcased at Cafe 8, with salsa bands performing on Thursday nights, while local pop/rock combos are showcased on Fridays.

In Humacao, SMG also operates the new 8,000-capacity multipurpose arena and 1,000-seat performing arts center. These facilities are on track to host approximately 90 events per year, ranging from concerts and sports events to graduations, plays and corporate functions. —Craig Rosen

WHERE THE SAINTS, AND OTHERS, GO MARCHING IN

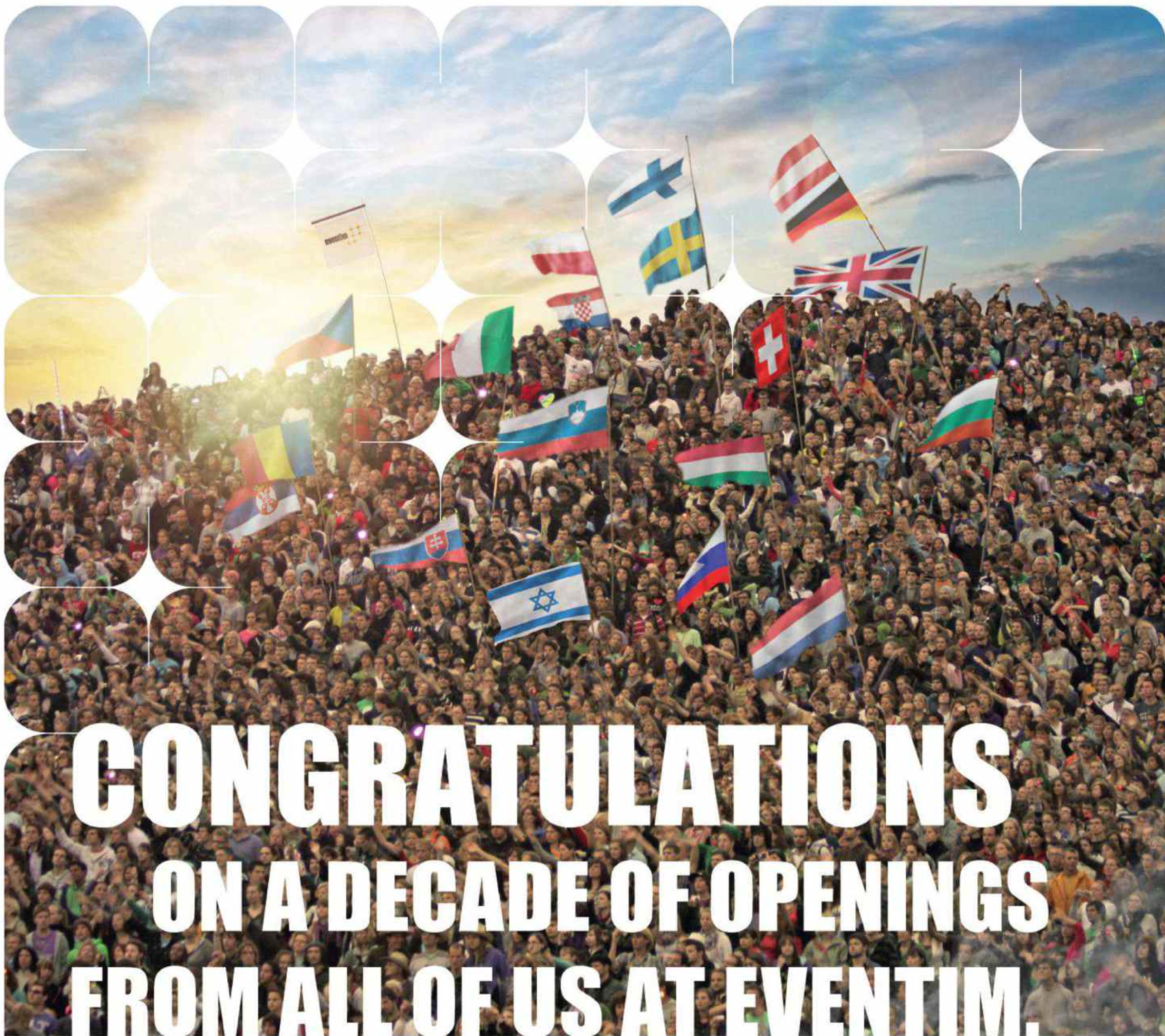
Since opening in August 2010, Champions Square in New Orleans has not only been the premier venue for Saints fans to gear up for games, it's become a popular destination for concerts, festivals and corporate events.

The 121,000-square-foot outdoor space, with a capacity of 7,000-plus, is located adjacent to the recently refurbished Mercedes-Benz Superdome, the home of the NFL's Saints, and the New Orleans Arena, the home of the recently rechristened NBA franchise New Orleans Pelicans (formerly the Hornets).

In the competition for events, the combination of these venues and location gives SMG a clear advantage, says Alan Freeman, GM of SMG New Orleans and all three venues.

"We can hold a wide array of events, large and small, in our facilities, which gives us a major competitive advantage over other venues nationally," he adds.

Freeman says multipurpose outdoor space has allowed SMG to expand its presence in New Orleans while adding value to its existing venues. "Champions Square makes our entire campus more attractive by adding an outdoor entertainment space that can be used in conjunction with larger events or as a stand-alone venue," he says. Champions Square enhances SMG's legacy in New Orleans. Since 1977 the company has managed the Superdome, which recently underwent a \$50 million renovation. "We couldn't pull off our complex-wide event schedule without that experience," Freeman says. —CR



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IN GREAT SHAPE

UNIQUE DESIGN GIVES U.K. ARENA AN EDGE

BY RICHARD SMIRKE

Historically, arena-size venues in the United Kingdom have followed the same lines as their U.S. counterparts, with seating arranged around a quadrangle capable of doubling as an ice hockey rink or basketball court.

The new First Direct Arena, located in the northern U.K. city of Leeds, is SMG's first purpose-built venue to forgo the traditional design in favor of a "fan-shaped" orientation, where every seat in the 13,500-capacity venue is positioned to face the stage.

"As much as I love ice hockey and basketball, they are not major sports in this country," SMG Europe managing director John Sutherland says.

"Ninety percent of our business comes from concerts and end-stage entertainment, so I started to question why we build arenas in the U.K. predominantly for sport, and not for entertainment."

Using Sutherland's fan-shaped proposal, SMG in 2008 won the 25-year lease to operate Leeds' highest-capacity venue, beating rival bids from AEG and Live Nation.

Funding for the £70 million (\$113.2 million) building, which was designed by Populous and occupies 5.1 acres, was pro-



The exterior of the First Direct Arena in Leeds, England, can be custom-lit for different events.

vided by Leeds City Council and regional funding organizations, with construction beginning in February 2011.

On July 24 this year, Bruce Springsteen became the first artist to play the venue, performing a sold-out prelaunch show.

"It was one hell of a road test," Sutherland says with a smile. First Direct officially opened Sept. 4, when Elton John entertained a full-capacity crowd. September concerts from Leeds indie band Kaiser Chiefs and Rod Stewart also proved popular with ticket buyers, who Sutherland says have responded "very positively" to the building's innovative design.

The feedback from visiting artists has been just as complimentary, he adds. "Springsteen was extremely impressed, as was Rod Stewart. Because the crowd is so close to [the stage], it's a unique experience for a performer."

That intimacy stems from the positioning of

the arena's seats, which are a maximum distance of 223 feet from the stage. In contrast, the maximum distance from seat to stage at SMG's flagship U.K. venue, Manchester's 20,000-capacity Phones 4u Arena—the United Kingdom's second-highest-grossing venue behind London's O2 Arena—is 295 feet.

First Direct benefits from a shorter horizontal depth, compared with traditional hanger-size venues, removing the need for a secondary B-stage, according to Sutherland. "Every seat in the house is a good seat," he says.

Meanwhile, the ability to illuminate the building's external skin in a variety of colors enables operators to alter its appearance for individual events. For instance, when Springsteen played, it was lit in red, white and blue.

"I'm incredibly pleased at how well the building works," says Sutherland, who envisages the arena hosting between 130-150 shows in 2014, with nearly half of those events concerts.

Upcoming highlights include Depeche Mode, Nickelback and Andrea Bocelli. "We are still feeling the market out, but even in these tough economic times, the city has really embraced it," he adds.

Of equal importance to SMG, the opening of Leeds' first major venue has had little impact on audience numbers at Phones 4u Arena, located just 40 miles away.

"There's been no bleed from Manchester to Leeds," says Sutherland, who is confident that First Direct will soon rank among the world's top 10 highest-grossing concert venues.

"We're very encouraged. It is certainly going where our projections were headed when we first started looking at this." ●

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June 28, 1983: U2's first arena show in US

Aug 13-24, 1987: Boston Highest Attended Multi Day Event (104,209 in 9 shows)

Feb 25, 28, 29, 1988: Bruce Springsteen kicks off "Tunnel of Love" world tour

Aug 25, 1998: Beastie Boys smash attendance record for single show (15,419)

Apr 7, 2000: Andrea Bocelli hits highest gross for one night (\$1.8 m)

Oct 2004: Worcester's Centrum Centre becomes DCU Center

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PLAYING AT THE PINNACLE

NEW ARENA ANCHORS REDEVELOPMENT IN NEBRASKA

BY CRAIG ROSEN

The Pinnacle Bank Arena in Lincoln, Neb., opened in September with a bang that's still resonating. Highlighting the new facility's first few weeks is a slate of 10 concerts in 80 days from a variety of top-tier talent.

Michael Bublé was the venue's first concert on Sept. 13, followed by Jason Aldean with openers Jake Owen and Thomas Rhett on Sept. 19, the Eagles on Oct. 4, Miranda Lambert and Dierks Bentley on Oct. 10 and Bon Jovi on Oct. 20. Upcoming shows include P!nk on Nov. 9, Trans-Siberian Orchestra on Nov. 14, John Mayer on Nov. 22, Elton John on Nov. 23 and Jay Z on Dec. 1.

On top of that impressive lineup, the 16,000-capacity arena, which is owned by the city and managed by SMG, will host a full slate of sports and family events. "It's a true multipurpose are-



na," GM Tom Lorenz says, adding that the building recently held a food show and is equipped to do rodeo, monster truck and family events.

The Pinnacle's prime tenants are the University of Nebraska's men's and women's basketball teams. Both squads have loyal supporters: Lorenz says the men's team has already sold out 15,200 season tickets, while the women's team has more than doubled its season ticket sales since moving from former venue Devaney Center.

In a sense, the Pinnacle is replacing both that older venue, which now houses the university's volleyball program, and Pershing Center, which opened in 1957 and has a capacity of 4,500. "While it's an adequate building, it certainly can't begin to approach the production, patron comforts or the capacity necessary to draw today's top touring acts," Lorenz says.

The \$179 million, 470,000-square-foot arena features 36 12-person suites and 20 four-person loge boxes, and all have sold out. It also has 800

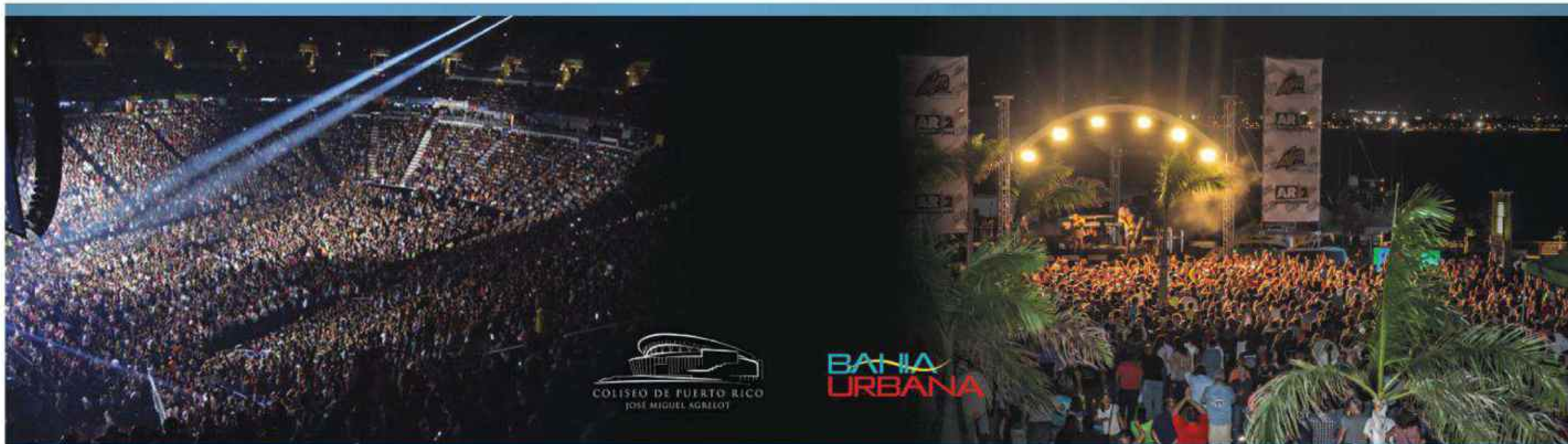
club seats, the bulk of which are being used by the university for its biggest donors.

Lincoln has a population of approximately 258,000, with about 30,000 college students in the area from the University of Nebraska, Concordia, Wesleyan and other schools. "So there's a nice base to start with," Lorenz says. "We draw largely from western Nebraska, Kearney and Grand Island, north to Columbus, south to Crete and Beatrice, and certainly we also draw somewhat from the east, surrounding communities heading toward Omaha. We're in a good location."

The new arena is the heart of Lincoln's \$344 million West Haymarket Redevelopment Project, which features new hotels, a convention center, retail and office space and condominiums. It's in walking distance of the University of Nebraska and its football team's 92,000-seat Memorial Stadium. Sitting on the site of a former rail yard, the Pinnacle Bank Arena is near what "was a great district already," Lorenz says. ●

The Pinnacle Bank Arena has drawn top-tier talent since opening two months ago.

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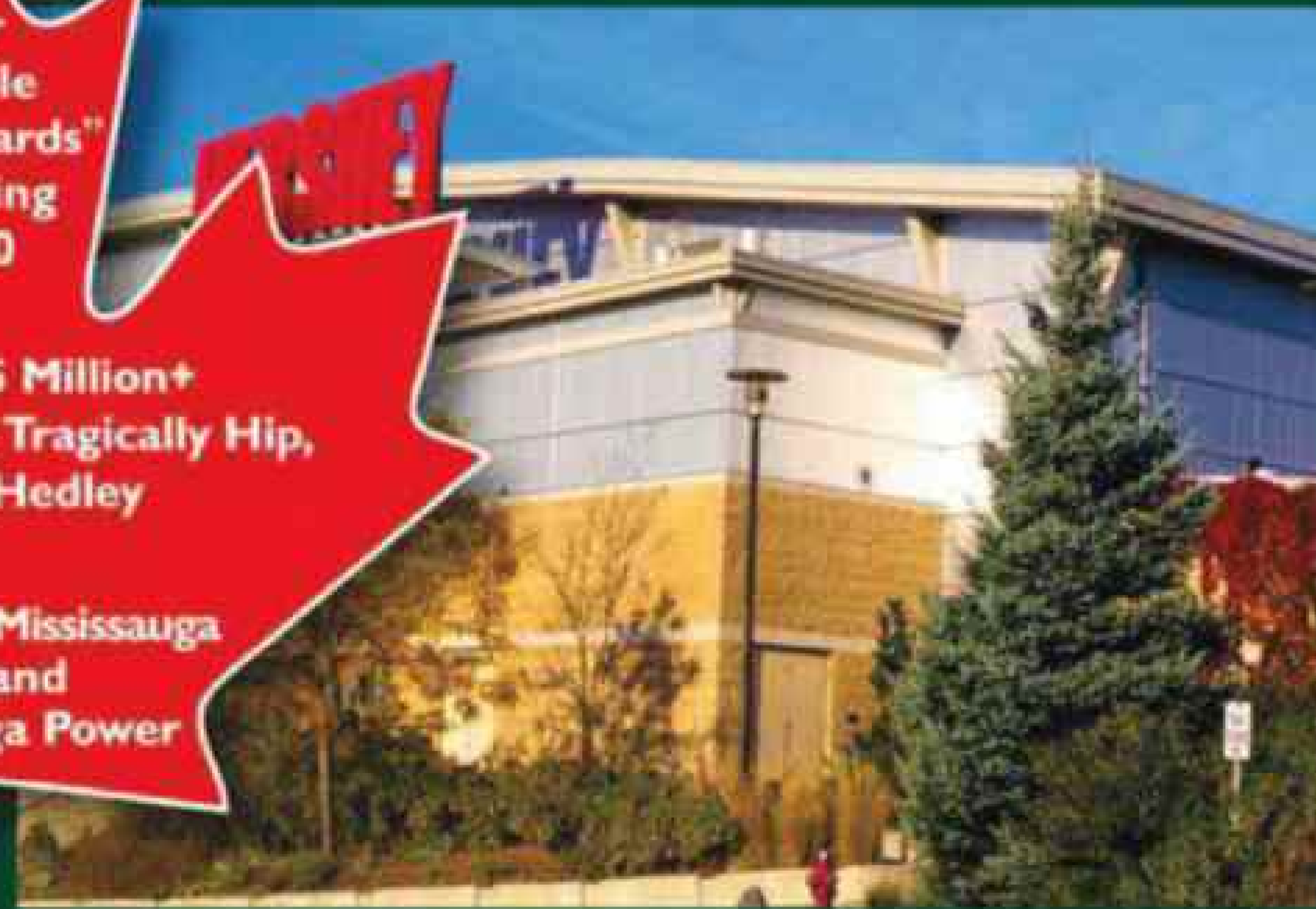
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SHINING IN SIOUX FALLS

DENNY SANFORD PREMIER CENTER SET TO OPEN IN FALL OF 2014

BY CRAIG ROSEN

Since 1961, the Sioux Falls Arena has been the premiere site for indoor entertainment and sports events in Sioux Falls, S.D. But next fall that will change. The arena will continue to host a variety of events, but it will be replaced to a large extent by the Denny Sanford Premier Center, named for the businessman/philanthropist and founder of First Premier Bank and Premier Bankcard.

Set to open in September 2014, the \$115 million multipurpose arena is currently under construction adjacent to the existing Sioux Falls Convention Center and Arena, and at times will be used in conjunction with those facilities, giving the complex a combined total of more than 132,000 square feet. Owned by the city and operated by SMG, the new building will offer nearly double the concert seating capacity of the old arena—11,500-12,000, compared with 6,000-6,500 for an in-stage show at the existing facility. (The venue will also include three clubs—one private that serves club seat holders and two others open to the public.)

"The vast majority of what we are currently doing will move over [to the new facility] and we're working with other groups to fill up the smaller arena space with other events that are more appropriate to a venue of that size," says Terry Torkildson, GM of the Denny Sanford Premier Center, the Sioux

Under construction, the Denny Sanford Premier Center is due to open next September, adjacent to the existing Sioux Falls Convention Center and Arena.



Falls Arena and the Orpheum Theatre.

SMG senior VP of stadiums and arenas Joe Romano adds, "The arena certainly serves as a multipurpose facility, and the new arena will as well. It was specifically designed to do virtually anything that fits in an arena, from rodeos and 'Disney on Ice' to circuses, concerts and monster trucks."

Such resident sporting events as state wrestling tournaments and basketball tournaments—including the men's and women's NCAA Division 1 Summit League Championships—will shift to the new facility. On the live music front, the Sioux Falls Arena has hosted such diverse talent as Carrie Underwood, Cher and Elton John.

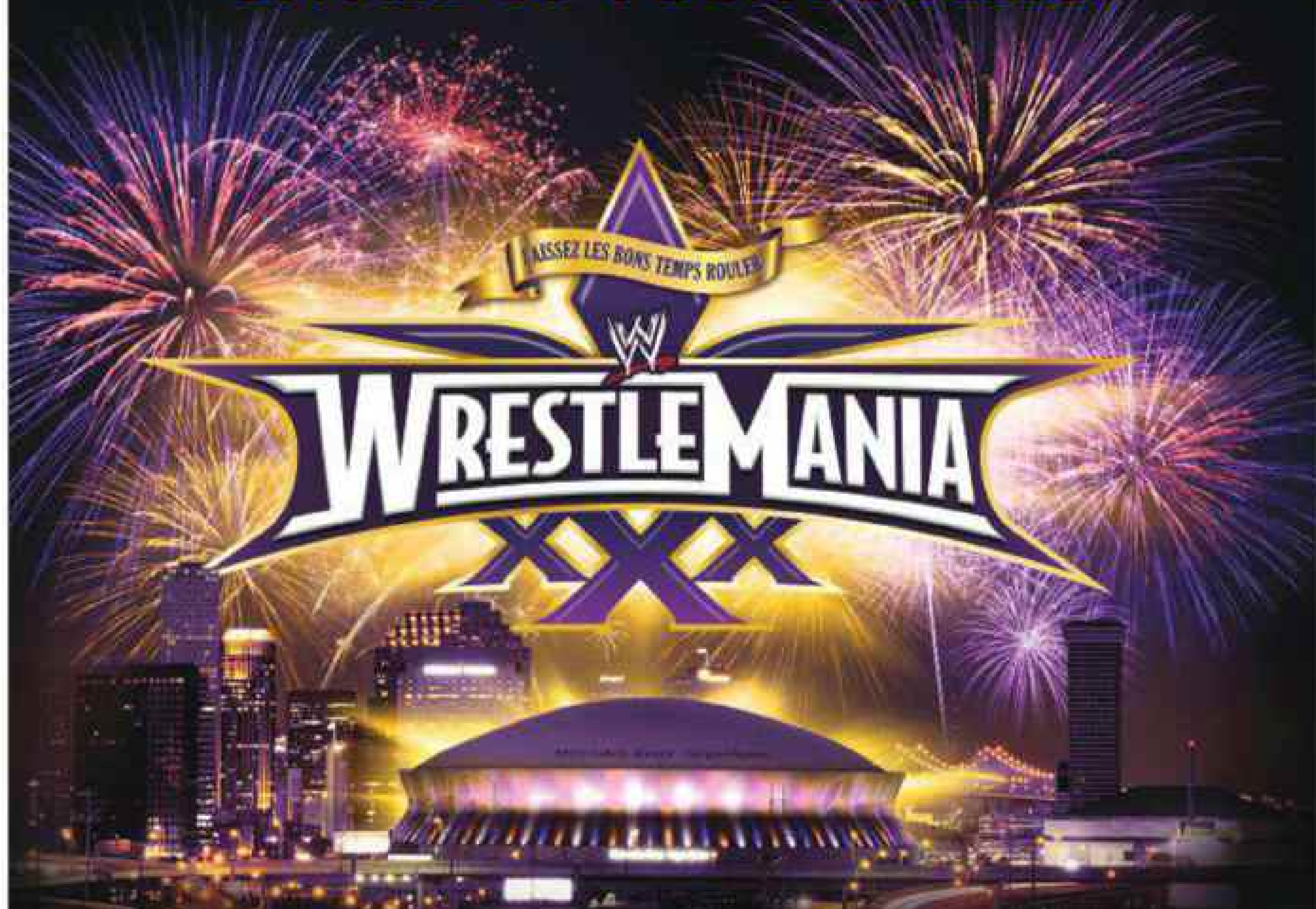
"The market has responded well to just about every genre you can think of," Roma-

no says. "Hard rock, metal, family shows, adult contemporary—it really hasn't segmented itself in any particular niche. That's one of the reasons why it's been successful and the community embarked on this adventure to build this new building, because it's had such a diverse base of support."

Indeed, the community's support behind the building was evident when it was on the ballot in 2011, when a record 40,000 citizens turned out to vote—with some 23,284 voting in favor of the venue.

As further evidence of that support, 20 of the 22 luxury suites at the new arena have already been sold, with the two others available for sale on an event-by-event basis. The arena will also have 16 loge boxes available, each expandable in capacity from four to eight. ●

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'Gold' Rush

Jake Owen follows up multiple chart-toppers with heartfelt album and face-to-face marketing push

By Deborah Evans Price

Following up an album that produced four No. 1 singles might make some artists a little nervous. Jake Owen isn't one of them.

"If anything it made me excited to make a new record, because I knew I had people's attention," says Owen, whose new RCA release, *Days of Gold*, arrives Dec. 3. "Sometimes you put a lot of pressure on yourself to recreate something that you know people are going to buy and enjoy. But at this point in my life I'm very confident of where I am and how hard I've worked to get here. I built an audience that enjoys what I do, so it's important for me to put out the best songs possible."

Owen has had a lot of practice doing just that. He signed with RCA in 2006 and debuted with the single "Yee Haw," which peaked at No. 16 on Billboard's Country Airplay chart, and followed up with the No.

ARTIST: Jake Owen
ALBUM: *Days of Gold*
RELEASE DATE: Dec. 3
LABEL: RCA Records
PRODUCER: Joey Moi
MANAGEMENT: Morris Artist Management
PUBLISHING: BMI
BOOKING AGENCY: Morris Artist Management
CHART HISTORY: *Startin' With Me* (2006), No. 8 Top Country Albums, 416,000; *Easy Does It* (2009), No. 2 Top Country Albums, 218,000; *Barefoot Blue Jean Night* (2011), No. 1 Top Country Albums, 469,000; *Endless Summer* (EP) (2012), No. 2 Top Country Albums, 52,000; "Yee Haw" (2006), No. 16 Country Airplay; "Startin' With Me" (2006), No. 6 Country Airplay; four Country Airplay No. 1s off *Barefoot Blue Jean Night*
TWITTER: @jakeowen

6 hit "Startin' With Me," both from *Startin' With Me*, which reached No. 8 on Top Country Albums and has sold 416,000 copies, according to Nielsen SoundScan. Sophomore set *Easy Does It* (2009) peaked at No. 2 and has sold 218,000.

Then came 2011's *Barefoot Blue Jean Night*, which debuted at No. 1 on Top Country Albums and spawned four chart-topping singles—the title track, "Alone With You," "The One That Got Away" and "Anywhere With You." (Owen also released an EP, *Endless Summer*, in 2012, which bowed at No. 2.)

Now, on *Days of Gold*, with production from frequent collaborator (and Florida Georgia Line producer) Joey Moi, Owen has crafted a 12-song set that he describes as "a little journey through a bunch of emotions. People see me as a guy from Florida that does fun songs, which is a great thing. I'm happy to have that little niche in the format, but with this album I want to make sure that it isn't the only thing I'm known for."

Owen went through some major life changes and struggles in the last few years. He got married in May 2012 and now has a daughter, and his father successfully fought a battle with cancer last year. Material like that would fuel most songwriters, but Owen, who's penned his own songs in the past, didn't write any of *Days of Gold*.

"I said, 'I don't care if I wrote it. I'm going to pick the best songs,'" he says. "When I picked these songs, they had to relate to me and my life in some way or another. I've been through a lot."

"Life of the Party," for example, is "about a guy who is pretending to be happy to fool people into thinking he's just fine," Owen says. "Meanwhile there's a lot going on in his life. There were so many nights out on

the road that I was thinking about my dad being in the Mayo Clinic. I'd be rocking the crowd, everybody singing along to my songs, but I was thinking about my dad. I don't want to be out there, all happy-go-lucky all the time, but you have to. Songs like that are really reflective of my life."

"Jake is all about connection and making people feel good," Sony Music Nashville senior VP Paul Barnabee says. "He wants to throw a party, but also provide fans with important songs that mean something."

Owen has a reputation for taking audience interaction to a higher level, often tweeting for fans to meet him for pizza and beer. He's even invited fans on his tour bus to hear the new album. "He genuinely wants to get to know the fans and have a good time with them—those things are authentic to Jake," Barnabee says. "There's no one at the label or management telling him to do those things."

During street week, Owen is set to do radio and print interviews as well as appear on "Good Morning America" and "Jimmy Kimmel Live!" Meanwhile, the label is pushing lead single "Days of Gold," which is No. 15 on the Country Airplay chart, and an iTunes pre-order that provides a variety of instant-gratification tracks. "Fans don't have to wait until street date to get all the music," Barnabee says. "They can purchase it now and get a chance to preview the different sides of the album."

Next up on Owen's agenda is another big tour, and then an old-school "Don Williams-sounding" record. "I headlined the CMT tour last year, which was a big deal for me," Owen says. "I've never really been in a hurry. I wanted to make sure all my ducks were in a row, but I'm ready though. I put together a lot of hits, so we're ready to go out there and do this." ●

ARTIST: Jhené Aiko
 ALBUM: *Sail Out* (EP)
 LABELS: Artium/Def Jam
 RELEASE DATE: Nov. 11
 MANAGEMENT: Ketrina "Taz" Askew, Art Club International
 PRODUCER: Fisticuffs
 PUBLISHER: Universal Music Publishing (ASCAP)
 BOOKING AGENT: Caroline Yim, ICM
 CHART HISTORY: "Beware" (Big Sean featuring Lil Wayne and Jhené Aiko), No. 10 Hot R&B/Hip-Hop Songs; "From Time" (Drake featuring Jhené Aiko), No. 26 Hot R&B/Hip-Hop Songs
 TWITTER: @JheneAiko

R&B

Maiden Voyage

Jhené Aiko, the first signee to No I.D.'s Artium imprint, makes formal debut with new EP
 By Gail Mitchell

From vegan café waitress to breakthrough artist. That's the short take on Jhené Aiko. But like most seemingly overnight sensations, there's a lot more to her story.

Like the fact that Aiko has been "putting out music on and off for 10 years," she says. Longtime fans of the petite 25-year-old singer/songwriter remember her vocal work with B2K. In the years since, she's graced songs by such A-listers as Kendrick Lamar, J. Cole, Big Sean and Wale. But newer converts know her as the sultry voice on "From Time" from Drake's *Nothing Was the Same*—and her resulting slot on his current 40-stop arena tour.

Now Aiko is ready to go from supporting player to stand-alone star with *Sail Out*, her formal solo debut, an EP intended to appease her growing fan base while they wait for her full-length, tentatively titled *Souled Out*, expected in the second quarter next year. "I'm grateful to finally put out something people can buy,"



she says. "I didn't want them to wait any longer."

The EP, due Nov. 11, is the first project under Def Jam subsidiary Artium, the imprint established by noted producer/Def Jam executive VP of A&R Dion "No I.D." Wilson, who signed Aiko as his first artist in late 2011.

"When I heard Jhené," he says, "she immediately struck me as the first female voice in what I call the new wave of R&B. She understands full-on melodies and emotion but writes freestyle lyrics on par with hip-hop depth and complexity. In my eyes she's a modern Sade."

Jhené Aiko Chilombo grew up in Los Angeles in a musical family. Her pediatrician dad plays guitar and writes songs. Older sisters Miyoko and Jamila were in R&B group Gyrl. Signed at 13 to Epic along with B2K by management/production company the Ultimate Group, Aiko earned her first credits singing on various releases by the R&B act in 2002. But after two years under contract, Aiko asked to be released to finish school and "explore my options."

She spent the next several years working with different producers and writing songs. By 2008, she'd given birth to a daughter—and the notion of recording a free mixtape. Aiko, who was working as a waitress at a vegan café at the time, says her daughter "lit a fire under me to finish the mixtape."

Aiko released *Sailing Soul(s)*, featuring collaborations with Lamar, Drake, Miguel and Kanye West, through her website in March 2011, leading to the deal with Artium and Def Jam that same year. "Jhené is a hidden secret that's been blossoming for a while," Def Jam senior VP of marketing Chris Atlas says. "She's an artist very much aware of who she is musically."

That self-consciousness courses throughout *Sail Out*. "If everyone stuck to who they are, there would be a lot more different sounds than we have now," Aiko says. "Everyone is going after the same sound. For me, it's about expressing my emotions in the most honest way I can."

She wrote all of the EP's seven tracks, including her ethereal 2012 breakout "3:16am" (featured on VH1's "Black Ink Crew") and new single "Bed Peace" featuring Childish Gambino. The single's video premiered online on Oct. 28. Additional EP guests include Lamar, Ab-Soul and Vince Staples.

The day after *Sail Out* arrives, Aiko will also be featured on the debut release from Solange's Saint Records, *Saint Heron*, a compilation focusing on genre-defying soul innovators. Following performances at the CMJ Music Marathon, South by Southwest and Rock the Bells and an opening slot on Nas and Lauryn Hill's recent co-headlining tour, Aiko is sharing the spotlight with Drake until his Would You Like a Tour? run wraps Dec. 16.

"Her being featured within his set is a huge opportunity," Atlas says. "It's great timing. Both her management and the label wanted to have a commercial piece of product out while she is on tour so fans can see her and directly experience her and her music."

According to Aiko, however, her collaboration with Drake makes sense for more than just marketing purposes. "My music is alternative," she says. "It's new-generation R&B, like Frank Ocean, Miguel and even Drake. It's not in a box—it's just us." ●



CARDIKNOX
 Cardiknox is a collaboration between Thomas Dutton, former frontman of Fueled by Ramen band Forgive Durden, and Lonnie Angle. The duo initially began developing a musical, "Razia's Shadow," in their hometown of Seattle a few years ago. Meanwhile, Dutton was producing bands in his studio and invited Angle, whose background is in theater, to work on some songs. "It dawned on us that there was something here," Angle says. "We wanted to see what would happen if we kept writing. It wasn't really intentional—the music just came." The pair accumulated several '80s-inspired pop-rock songs, all produced by Dutton, and relocated to New York earlier this year. So far the duo has unveiled two tracks, "Hold Me Down" in July and "Technicolor Dreaming" in September, and has a five-song EP in the can—but the artists won't release it until they pick a record label. The focus has been to generate organic excitement online. "It's been very natural so far,"



says Evan Winiker, the band's manager at the Creed Co., which also handles Bruno Mars and Mark Ronson. "We released a couple songs and some big blogs picked up on it. We really haven't used Forgive Durden or the Fueled by Ramen ties at all." The duo, booked by the Windish Agency, recently performed two showcases during the CMJ Music Marathon in New York and has confirmed two tours for early next year. For Angle, the goal is "full throttle": "We're really serious about this band," she says. "We're looking forward to growing musically and performing for people." —Emily Zemler

"When I heard Jhené, she immediately struck me as the first female voice in what I call the new wave of R&B."

—DION "NO I.D." WILSON, DEF JAM



Stan Branson, adult R&B WKXI Jackson, Miss. Drake, "Hold On, We're Going Home." I never thought I would be playing—let alone hyping—a Drake song for my adult R&B station, but [this song] moves with an old-time groove and lyrics that an adult audience can feel and relate to.



Ronald Isley featuring Kem, "My Favorite Thing." Ronald Isley and Kem are a mix of old school and neo-soul that blends together so well, it sounds instantly familiar. "My Favorite Thing" takes you on that recognizable Isley Brothers-type of trip, and then Kem comes in, bringing the song to a whole new horizon.



Leon Timbo, "Don't Call." Leon Timbo isn't a household name, but "Don't Call" has become a household favorite here at the station because of its gritty feel and simple lyrics. The song has a blues/folk kind of appeal to it. After one listen you find yourself singing along to the hook. The phone rings almost every time it plays.

ARTIST: Yo Gotti
 ALBUM: *I Am*
 RELEASE DATE: Nov. 19
 LABELS: CMG Entertainment/
 Epic
 PRODUCERS: various
 MANAGEMENT: Brandon Mims,
 CMG Entertainment
 BOOKING AGENT: Jason
 Wagner, CMG Entertainment
 PUBLISHING: Gotti World
 Publishing/Chrysalis
 (ASCAP)
 CHART HISTORY: *Back 2 Da
 Basics* (2006), No. 6 Top R&B/
 Hip-Hop Albums, 128,000;
Live From the Kitchen (2012),
 No. 4 Top R&B/Hip-Hop
 Albums, 72,000
 TWITTER: @YoGottiKOM

HIP-HOP

Yo Gotti Reintroduces Himself

Already a favorite in the South, veteran indie rapper crosses boundaries with major-label deal and multiregional sound

By Maurice Garland

The title of Yo Gotti's new album, *I Am*, due Nov. 19 through a new partnership between his CMG imprint and Epic Records, is meant to be a mission statement: The Memphis MC, known for releasing mixtapes and albums independently, will remain the blue-collar, street-focused rapper he's always been, major-label deal or not. Since signing in February, he's been in Epic's headquarters putting the title into action, letting the label's employees know exactly who he is.

"I'm working with everybody hands-on," he says over the phone, strolling through his new label home's New York offices. "The art department, TV, radio, marketing, song licensing department—in my prior [label] situations, I never even met those people. The same way you have your homeboy's name saved in your phone, I have these people saved in my phone. I'm calling them at two in the morning asking, 'How we doing this?'"

But Gotti's no stranger to the major-label system. He achieved mostly regional success in the early and mid-2000s by releasing albums through TVT Records and steadily touring, slowly building a strong, consistent fan base in the South. Frustrated with his low national profile, Gotti formed *Cocaine Muzik* Group (now rebranded as CMG Entertainment) and released the first in-



stallment of his *Cocaine Muzik* mixtape series in 2008. The resulting buzz led to a deal with Polo Grounds/J Records the following year. He released his biggest hit, "5 Star," which peaked at No. 19 on Billboard's Hot R&B/Hip-Hop Songs chart, soon afterward. But when J dissolved into RCA, he got lost in the shuffle, and his album *Live From the Kitchen* didn't arrive until January 2012, well after the single's buzz had worn off, selling 72,000 copies, according to Nielsen SoundScan.

"Because of that, I told myself I would never sign another artist deal again," Gotti says. "I ain't making decisions based on just checks and money anymore—the situation has to be right."

Gotti parted ways with RCA soon after the album's release and spent the following year-and-a-half pursuing his original bread and butter: touring and releasing mixtapes on his own. Labels soon began bidding for his services yet again, with rumors of frequent collaborators T.I. and Rick Ross recruiting him into their folds. But ultimately, a joint-venture label deal with the Antonio "L.A." Reid-led Epic made the most sense to a reluctant Gotti. "Something stood out about L.A. Reid and his commitment to me and my label," he says.

With Epic executive VP of A&R Sha Money XL—who played integral roles in the success of 2 Chainz and Big K.R.I.T. during his time at Def Jam—helping run point,

Gotti recruited a diverse range of big-name guests (including J. Cole, Wale, Meek Mill, Ne-Yo and Rich Homie Quan) to broaden his once mostly mixtape- and Memphis-focused sound. "He's the only rapper out who's been grinding and hadn't had his moment yet," Sha Money XL says. "All he needed was the right records and the right energy around him."

"This album is displaying growth," Gotti says. "I've found more creative ways to tell my story."

When the album arrives, it'll be boosted by a new endorsement deal with streetwear brand Rocksmith, which has tagged him to be the face of its fall/winter line. Several items in the line feature Gotti's name, and billboards touting the campaign are up in Atlanta and Memphis, with other major markets to follow soon.

Gotti launched a 40-city tour in September, aided by an album pre-order through Gumroad.com that allows fans who bring a receipt to shows to meet him. Meanwhile, the Bay Area-influenced first single "Act Right," featuring Young Jeezy and YG, peaked at No. 24 on the Rap chart, boosted by a performance at this year's BET Hip Hop Awards. He'll hit the small screen again on "106 & Park" and "The Arsenio Hall Show" this month. A video for the triumphant second single, "King Sh*t" featuring T.I., debuted on Vevo on Oct. 15, and Gotti has been unrolling a webisode series that plays on the album title by showcasing different sides of his personality—"I am a businessman," "I am Memphis," etc.

"Gotti has already done a lot on his own as a businessman, so we layered on top of what he was doing and got him things he may not have had before," Epic senior director of marketing LaTrice Burnette says.

"With this partnership, I feel like I have an extended team," Gotti adds. "I could've made millions from staying independent and being in the streets. But to take it to a bigger platform, you need the right partner." ●



MATT NATHANSON

Last month, singer/songwriter Matt Nathanson jetted on a fall tour to continue pushing his eighth studio effort, *Last of the Great Pretenders*, which arrived July 16 on Vanguard. Aiding him with the jaunt is Brian Manning of Creative Artists Agency (CAA), Nathanson's agent of 10-plus years. "Matt is the client I've worked with longest in my career," he says. "He's been touring a long time—a road warrior in the truest sense."

Routing: Nathanson has an extensive tour history in North America, and Manning focused on cities that did well for him in the past, with no new markets on this swing. "I don't know if we have many stones unturned in the continental United States at this point," Manning jokes. Accompanied by opener Joshua Radin, Nathanson will play Danforth Music Hall in Toronto (Nov. 5), the Palace Theater in Pittsburgh (Nov. 10), Riviera in Chicago (Nov. 15) and Cain's in Tulsa, Okla. (Nov. 22).

Audience: The tour will hit venues with capacities ranging from 1,000 to 3,000. "We wanted to put together an opener and tour package that would grow the ticket price, to be in venues where we could demand a slightly higher price for a better package," Manning says. "This allowed us to start to move Matt's grosses in an upper-trending motion moving forward." The tour hits its biggest rooms in the Northeast, at New York's Terminal 5 (Oct. 30), Philadelphia's Electric Factory (Nov. 2) and Boston's House of Blues (Nov. 9).

Promotion: Vanguard head of marketing Stephen Brower assists with tour promotion by coordinating press and ticket giveaways with radio partners. Meanwhile, Nathanson engages his 292,000 Facebook, 75,000 Twitter and 22,000 Instagram followers in each market, often posting pictures of each show's crowd. His sense of humor also proves invaluable: A recent tweet ahead of a show at the Methodist University in Fayetteville, N.C., featured a photo of a warning sign that read "Will Not Tolerate Profanity," with Nathanson adding, "Playing here tonight—uh-oh."

—Nick Williams

AGENT: Brian Manning, CAA

DATES: Oct. 23–Nov. 23

"I ain't making decisions based on just checks and money anymore—the situation has to be right." —YO GOTTI

Reviews

Young the Giant

"It's About Time" (3:49)

PRODUCER: Justin Meldal-Johnsen

WRITERS: various

PUBLISHERS: Robot of the Century Tunes/Jungle Youth Publishing (SESAC)

LABEL: Fueled by Ramen



ROCK

It's Young The Giant's 'Time'

Young the Giant begins its sophomore album campaign with the rollicking, pleasingly muscular "It's About Time," the lead single from the January 2014 release *Mind Over Matter*. Formerly with Roadrunner Records, the promising rock act shifts to Fueled by Ramen for album No. 2—which makes sense, since this new track merges the glossy pop-punk that built the label with driving guitar lines that could pass for a Foo Fighters single. Lyrics like "Born to be angry, grip on

the vice/Click on the trigger girl, sip wine on ice" are pulpy enough to entertain, and Sameer Gadhia's theatrical vocal approach deposits them admirably. The alternative charts may yield fewer straight-ahead guitar jams these days, but for the many alternative PDs who found success with the likes of New Politics, Fueled by Ramen's recent releases (Paramore, Panic! at the Disco) and Young the Giant's 2010 debut album, "It's About Time" should be a no-brainer. —CP

The track merges glossy pop-punk with driving guitar lines that could pass for a Foo Fighters single.



LIVE

EVENT: Voodoo Music + Arts Experience

VENUE: City Park, New Orleans

DATE: Nov. 1-3

Pearl Jam steered the first day of the 15th Voodoo Experience to potent heights, blasting through a 135-minute set with two dozen favorites both vintage ("Corduroy") and new ("Lightning Bolt") following a poignant intro from former New Orleans Saints player Steve Gleason, who suffers from ALS. Veteran alt-rockers prevailed among the other headliners at the four-stage New Orleans extravaganza as well: On Sat-

urday, Nine Inch Nails brought tunes from recent album *Hesitation Marks* ("Came Back Haunted") and reached back to the early days ("Terrible Lie"), while the Cure extended the Halloween vibe on Sunday with classics bittersweet ("Pictures of You") and darkly spectral ("Fascination Street"). Macklemore performed as well, but there was still plenty of room for Crescent City legends to shine: The Preservation Hall Jazz Band delighted at twilight on Friday, and Dr. John got his gravel-throated Night Tripper groove on come Sunday. —JKL

SINGLES

HIP-HOP

EMINEM FEATURING RIHANNA

"The Monster" (4:11)

PRODUCER: Frequency

WRITERS: various

LABEL: Interscope Records

Eminem has turned his demons from a career epilogue into a muse: On "The Monster," the rapper recruits Rihanna to speak about the perils of fame on their fourth collaboration. "I'm friends with the monster that's under my bed/Get along with the voices inside of my head," Rihanna sings on the hard-hitting song, which doubles as the most accessible offering from Em's *The Marshall Mathers LP 2*. —ER

POP

ONE DIRECTION

"Story of My Life" (4:06)

PRODUCER: Julian Bunetta

WRITERS: Jamie Scot, John Ryan, Julian Bunetta, One Direction

PUBLISHERS: various

LABELS: Syco Music/Columbia Records

One Direction becomes the latest act to join in the ever-expanding Americana pop movement with "Story of My Life." The group tries on a folk sound (and scores) with the first offering to suggest the five-piece could outgrow its "boy band" tag sooner than anticipated. It contains a blend of lovely harmonies, crisp guitar work and slick hand claps that even a young Directioner's dad (or, at least, Mumford-worshipping brother) could appreciate. —AH

POP

JAKE MILLER

"Collide" (3:36)

PRODUCERS: The Fliptones

WRITER: Jake Miller

PUBLISHERS: various

LABEL: eOne

Hip-pop newcomer Miller returns on the heels

of his *The Road Less Traveled* EP with the instantly likable "Collide" from production duo the Fliptones. The combination of unfussy vocal movements and bullet-time rapping goes down well with the backing track's techno punch, which peaks at the 1:08 mark when Miller's line "This is what it feels like . . . when we collide" dissolves into an abyss of synths. —NW

COUNTRY

ERIC CHURCH

"The Outsiders" (4:14)

PRODUCER: Jay Joyce

WRITERS: Eric Church, Casey Beathard

PUBLISHERS: various

LABEL: EMI Records Nashville

Church goes rogue on "The Outsiders," an outlaw country rocker that stomps everything in its path. After a spoken-word intro, he boldly spits "That's who we are, that's how we roll" of his rebel status. Tempos shift, electric guitars crunch, and Church, who's been rising though the ranks of his genre, demonstrates that he's not messing around. —JM

COUNTRY

RODNEY ATKINS

"Doin' It Right" (3:46)

PRODUCERS: Ted Hewitt, Rodney Atkins

WRITER: Jay Knowles

PUBLISHERS: Dean-Parnell Music/Acme Nashville (BMI)

LABEL: Curb Records

Atkins' latest has a tempo that country radio loves, but more important, "Doin' It Right" has a life-affirming message people want to hear. Atkins' strength has always been his warm, conversational delivery; he sounds like an encouraging friend with lines like "You ain't losin' your mind/No everything's fine/You're droppin' the ball/But you're pickin' it up." —DEP

LEGEND & CREDITS

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All albums commercially available in the United States are eligible. Send album review copies to Alex Gale 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.



Rhino's **Harold Bronson** (far left) presents a platinum award to the **Monkees** in 1995.

"The Rhino Records Story: The Revenge of the Music Nerds"

AUTHOR: Harold Bronson

PUBLISHER: Select Books

RELEASE DATE: Oct. 22

BOOK

Rhino's 'Story' As Detailed As Its Reissues

No general-interest label ever presented catalog as well as Rhino Records, which was birthed by obsessive record collectors who ran the most eccentric record store of the 20th century. In "The Rhino Records Story: The Revenge of the Music Nerds," a memoir that gets overly detailed in areas beyond the Rhino world, Harold Bronson spells out the logic and passion that infused many of Rhino's projects, from Wild Man Fischer to Johnny Rivers to their music-related films, with a lot of Monkees stories along the way. Richard Foos created the store Rhino Records in West Los Angeles, where one of his better employees—Bronson—was able to bring some business acumen to the obsessiveness of record collecting. Bronson was a natural partner when the store became a label in the mid-'70s. Rhino elevated the reissue business, and Bronson shares compelling details about sales, royalty statements, uncooperative artists, managers, labels and distributors. Frustrated that label, distribution and film executives didn't share

his passion for music—or even possess a similar level of knowledge about it—Bronson positions himself and Foos as ignored visionaries. The vitriol is poured thickest on the Time Warner administrations they say were clueless about the music biz. Two lesser-known Rhino stories, the making of the films "Fear and Loathing in Las Vegas" and "Why Do Fools Fall in Love," offer insights into the production of independent films with little experience. Neither of those projects went the way Bronson expected, either, but those chapters, along with the ones on the Monkees reunions, demonstrate the willingness of Rhino to expand beyond reissues and expose the music its owners loved to contemporary pop culture. Chapters on the Turtles, the Knack and Tommy James—artists whose interactions with the label come long after their hits—are overlong. Bronson clearly has an affection for those artists and their music, but details of their pre-Rhino lives obfuscate his connection to them. —PG

POP

Gaga's Fun, Frothy 'Pop'

Gaga's *ARTPOP* is just as stuffed with ideas as it is hooks, but unlike 2011's message-laden *Born This Way*, it never forgets the importance of being a fun pop record. A concept album more in terms of its marketing (it'll be released with a free app) than its content, *ARTPOP* is delightfully lowbrow. "Fashion!" pivots around the phrase "Lookin' good and feelin' fine," "Venus" suggests after-hours at a Berlin nightclub, and "G.U.Y." is Gaga at her most playful since 2008's "Boys Boys Boys." Production from DJ White Shadow and rising EDM star Zedd makes the hooks monstrous and the beats Electric Daisy-friendly. A reteaming with RedOne on "Gypsy" is the closest *ARTPOP* comes to achieving "Bad Romance"-esque heights. But Gaga's vocals often sound refreshingly raw and single-take, suggesting that her next tour will find plenty of soul amid all the machinery. —AH



Lady Gaga

ARTPOP

PRODUCERS: Zedd, White Shadow, RedOne

LABEL: Interscope

RELEASE DATE: Nov. 11

ALBUMS

ROCK

JAKE BUGG

Shangri La

PRODUCER: Rick Rubin

LABEL: Island

RELEASE DATE: Nov. 19

U.K. singer/songwriter Bugg's sophomore album is no less impressive than his self-titled Mercury Prize-nominated debut. Rick Rubin brings a more pronounced sparseness to these 12 tracks, leaving the 19-year-old throwback's voice and an array of guitars plenty of space, whether it's rootsy rockers like "Kingpin" or plaintive paeans like "Pine Trees." *Shangri La* is a clear step forward, dispelling any notion that Bugg was a fluke the first time out. —GG

SOUNDTRACK

VARIOUS ARTISTS

Inside Llewyn Davis

PRODUCERS: T Bone Burnett, Joel Coen, Ethan Coen

LABEL: Nonesuch Records

RELEASE DATE: Nov. 11

The novelty of Justin Timberlake as a folkie fades in the shadow of convincing, pleasant performances from the star of this Greenwich Village folk-scene saga, actor Oscar Isaac. Selections align with works by the story's model, Dave Van Ronk—a folk-blues mix of the traditional, topical and tragic. One rousing original, "Please Mr. Kennedy," has ear-worm potential; Van Ronk and Bob Dylan rarities round out the collection. —PG

ALTERNATIVE

PUBLIC SERVICE BROADCASTING

Inform Educate Entertain

PRODUCER: Public Service Broadcasting

LABEL: Test Card Recordings

RELEASE DATE: Nov. 19

U.K. duo Public Service Broadcasting make hybridized music—part instrumental, part

spoken samples; part electronic, part rock; part nostalgic, part post-modern. Debut *Inform Educate Entertain* delivers on its title's promise, cleverly weaving bits of dialogue from old educational programming into ultimately mesmerizing soundscapes. Listeners may not be able to sing along, but they'll never be bored by them. —RU

ROCK

DAUGHTRY

Baptized

PRODUCERS: various

LABEL: 19/RCA

RELEASE DATE: Nov. 19

"American Idol" alum-nus Chris Daughtry and company open up the sonic aperture on their fourth LP, with collaborators like S*A*M Hollander, Claude Kelly and Rock Mafia prompting fresh directions for the group's earnest rock anthems. Daughtry dips into electronics on single "Waiting for Superman," drops rap touches on "Traitor" and explores country flavors on "Long Live Rock & Roll"—a wide range that may puzzle but likely won't alienate its fans. —GG

ALTERNATIVE

MILOSH

Jetlag

PRODUCER: Milosh

LABELS: Deadly/eOne Music

RELEASE DATE: Nov. 26

For his first solo set since breaking out with collaborative project Rhye earlier this year, Mike Milosh again employs intimate-as-a-whisper vocals about sensuality. Many of his melodies wouldn't be out of place on Rhye's *Woman*, but the electronic arrangements here hold real surprises. Perhaps best-described as "chamber lounge," *Jetlag* is a challenging, emotionally authentic record worthy of the same hipster fervor as Rhye's more pop-leaning sound. —AH

SEE ALSO:

"Verve: The Sound of America"

Richard Havers focuses on key acts like Charlie Parker as well as lesser-knowns. (Thames & Hudson, Nov. 4)

"Respect Yourself: Stax Records and the Soul Explosion"

Robert Gordon covers the Memphis label that became the soundtrack for liberation. (Bloomsbury USA, Nov. 12)

"Facing the Other Way: The Story of 4AD"

Martin Aston's account of the first two decades of 4AD. (The Friday Project, Nov. 19)



.biz

Beats Electronics, the audio company co-founded in 2008 by artist/producer Dr. Dre and Interscope Geffen A&M chairman Jimmy Iovine, has named Matthew Costello COO. Costello, who most recently served as head of group strategic development for IKEA, worked closely with Beats when he was COO of Taiwan-based mobile company HTC, which invested in Beats in 2011.



Thomas Rhett has written hit songs for Luke Bryan, Florida Georgia Line and Joe Nichols.

COUNTRY

Family Business

Thomas Rhett rides the country charts with debut album and hit single co-written by his father
By Deborah Evans Price

The apple doesn't fall far from the tree in the Akins family. Thomas Rhett is following in the footsteps of his hit-making singer/songwriter father, Rhett Akins, and now the two are dominating the charts together.

Released this week by Valory Music, Rhett's debut album, *It Goes Like This*, bows at No. 2 on Billboard's Top Country Albums chart and No. 6 on the Billboard 200 with sales of 36,000, according to Nielsen SoundScan. The album is boosted by its smash title track/third single, which was penned by Akins, Ben Hayslip and Jimmy Robbins. After logging three straight weeks at No. 1, the song dips to No. 3 on Country Airplay this week.

Rhett attributes the success of the single to its "brilliant simplicity. It's one of those tunes when you hear the chorus you immediately know how it goes. It's a simple love song, and everybody likes a simple love song."

The single makes the 23-year-old the first solo artist to top the Country Airplay chart after a parent previously reigned as a soloist—Akins hit No. 1 with "Don't Get Me Started" the week of Aug. 3, 1996. These days Akins is one of Nashville's most successful songwriters, with credits that include Blake Shelton's "Honey Bee," Chris Young's "I Can Take It From There" and Justin Moore's "Point at You." Like his father, Rhett has also established himself as a hit songwriter, penning Florida Georgia Line's "Round Here," Jason Aldean's "1994" and Lee Brice's "Parking Lot Party."

"A major attribute that's working for Thomas is the number of songs he's written and/or performed that have taken off in a relatively short time," says Scott Borchetta, president/CEO of Big Machine Label Group,

parent of Valory Music. "He's at the forefront of where country music is in real time."

J.R. Schumann, PD at WWKA Orlando, Fla.—which has played "It Goes Like This" 600 times, according to Nielsen BDS—agrees. "As a songwriter, he's found that vein that country music is living in right now. It sounds good on the radio. You sing along almost right away. He knows what it takes to have a hit on the radio—it's not anything new to that family."

When Ben Vaughn, former head of EMI Music Publishing Nashville, signed Rhett in 2010, Akins recalls telling his son, "I don't want to write a bunch of songs with you because people won't realize that you're the one writing the song. They'll think you just sat in the room and your dad wrote everything for you."

"I didn't want that to happen," Akins says. "It was the best thing for him to not be under my shadow. He went out there and just killed it. Within six months Jason Aldean had recorded a song that he wrote and the next thing you know, he had Florida Georgia Line, Joe Nichols and Luke Bryan. My name is not on any of them. The best thing that I did for him was stay out of the way."

According to Kelly Rich, Big Machine senior VP of sales, marketing and interactive, the label has been setting up Rhett's debut album since it signed him in 2011, first introducing him to fans with a self-titled digital EP, which features songs that ended up on the full-length. Rhett made his midday and late-night debuts last month on "The Queen Latifah Show" and "The Tonight Show With Jay Leno," respectively, and during street week he performed in several key markets, including Atlanta, Chicago and Minneapolis, with FYE on site at each venue selling the album.

"We also have a promotion running with Checkd, in where fans can connect with Thomas, win tickets to his show, interact with the release and ultimately link to purchase the album," Rich says, noting that there were ad buys on radio, online and print as well.

During November and December, Rhett will headline the 11-date Taste of Country Christmas tour, which he opened two years ago for Brantley Gilbert. And the push for new single "Get Me Some of That" is just starting.

"It still blows my mind," Rhett says of his success. "I feel like it was just yesterday I didn't have a record deal or a song on radio. I was playing acoustic shows, opening for Brantley Gilbert, and now to be here with a full band and a No. 1 song and a bus, I just feel very blessed." ●

THE Numbers

Eminem

Eminem is inescapable on the charts this week, as the rap titan crowds the top 20 of the Billboard Hot 100 and tops Hot R&B/Hip-Hop Songs for the first time. All of the action is leading up to the anticipated No. 1 arrival of *The Marshall Mathers LP 2*, which should open atop the Billboard 200 next week with the second-largest sales frame of the year (see story, page 89).

+ 763K

The four songs that have been released so far from *The Marshall Mathers LP 2*—"The Monster," "Berzerk," "Survival" and "Rap God"—sold a combined 763,000 downloads in the week ending Nov. 3, according to Nielsen SoundScan. The four rank at Nos. 3, 15, 16 and 17, respectively, on the Hot 100, making Eminem the first artist since the Beatles (week of May 16, 1964) to boast four titles in the top 20 simultaneously as a lead act.

+ 42

In his 42nd try, Eminem earns his first No. 1 on Hot R&B/Hip-Hop Songs, and in a very grand way: "The Monster" (featuring Rihanna) debuts at No. 1 (see page 104). Also, on the Rhythmic airplay chart (page 99), it enters at No. 19, marking the rapper's highest debut among 34 career visits.

↑ 52%

Eminem's social metrics are up as well, as Next Big Sound reports he had a 52% lift in new Twitter followers in the week ending Nov. 3 (compared with his follower acquisition in the previous week). He's also been more active than normal on Instagram, where he posted three images during the week that each attracted more than 76,000 likes. In total this week, he had a 136% gain in new followers on the platform over the previous week.

↑ 2.3M

All four new songs are charting on Streaming Songs, with "The Monster" ranking the highest at No. 17 with 2.3 million U.S. streams in its first week, according to Nielsen BDS. However, "Berzerk" and "Survival" debuted higher, at Nos. 13 and 15, respectively.

—Keith Caulfield and Gary Trust



Daddy Yankee's *King Daddy* sold 2,000 first-week copies.

LATIN

Daddy Yankee Goes Digital

Despite Latin's continued reliance on physical sales, one of reggaetón's biggest stars releases online-only album

By Leila Cobo

When reggaetón trailblazer Daddy Yankee releases an album, it usually debuts at No. 1 on Billboard's Top Latin Albums chart. So why celebrate the fact that Yankee's *King Daddy* bowed at No. 7? Because this marks the first time a digital-only album debuts in the top 10 of the chart.

The 11-track set sold 2,000 first-week copies, according to Nielsen SoundScan—a success in a Latin marketplace where digital albums have struggled. Yankee has long espoused an online strategy for his El Cartel label, which is distributed through a li-

censing deal with Universal Music Latin Entertainment. "Our new highway is the Internet," the rapper (real name Raymond Ayala) told Billboard last year. "Our genre doesn't depend on radio. It depends on putting music up on the Internet and [letting] things run on their own. It's far less expensive and the power is entirely in the hands of the artist."

Digital downloads accounted for 38% of the 43,000 sales of Yankee's 2012 release *Prestige*. In comparison, just 14% of total Latin album sales that year were digital. (In 2013, through Nov. 3, that number has risen to 14.9%).

"Yankee's success confirms the role of new digital platforms as sales channels for Latin—not just for established acts, but also developing acts that don't have access to big retailers that sell physical product," says Fabio Acosta, founder of Akela Family Music, which is handling radio promotion for Yankee's single, "La Nueva y la Ex."

According to Mayna Nevarez, who heads Yankee's marketing efforts through Nevarez Communications, the album was pushed primarily online as well, with email blasts sent to fans and ad campaigns on Facebook (where Yankee has 18 million likes) and Twitter (6.2 million followers).

Meanwhile, "La Nueva y la Ex" is climbing the charts, jumping 21-10 on Latin Rhythm Airplay and debuting at No. 27 on Latin Pop Airplay. "The Big Boss is still the leader in the genre," says "Jammin'" Johnny Caride, PD supervisor for Spanish Broadcasting System's Miami markets and PD at WXDJ Miami, which played the track five times in its first four days since adding it on Nov. 5, according to Nielsen BDS. "This is another major hit." ●

Battle Plan: Duck Dynasty



A&E's "Duck Dynasty" TV family the Robertsons debut at No. 4 on the Billboard 200 with *Duck the Halls: A Robertson Family Christmas* (Universal Music Group Nashville), their first foray into music.

4-6 MONTHS AGO

Beginning in early April, UMG senior VP of marketing Cindy Mabe and her team met with the Robertsons to solidify the album's concept and rollout strategy. "Our goal was to make fans feel like they were invited to the Robertsons' Christmas dinner," she says. The Robertsons announced the album at the Country Music Assn. Music Fest on June 8, making a splash with a series of live stunts. "We sent out hundreds of Santas into the festival playing duck calls and giving away rubber ducks with the album title," Mabe says. "We also set up a large walk-in snow globe in the exhibit hall with the family for thousands of fans to pose with and take their holiday photo with the Robertsons."

1 MONTH AGO

On Sept. 30, the Robertsons announced the full track list, which features guests George Strait, Alison Krauss, Luke Bryan and Josh Turner. "Luke and I have been buddies forever," Willie Robertson says. "We've been singing around many a campfire at hunting camp. The holidays are about that for us—everyone coming together." A partnership with Walmart also launched, with the chain holding a contest through its Facebook page that allowed fans to vote for the collector's edition cover on Sept. 11. "Walmart knows the Robertson brand and they believe their core customers are very in sync with it," Mabe says. Pre-orders began Sept. 27 on DucktheHalls.com.

RELEASE WEEK

On Oct. 14, "Hairy Christmas" and "Duck the Halls" were serviced to country stations and others that flip to an all-holiday-music format. Four days later, Walmart revealed a series of webisodes that chronicled the Robertsons' stunts at the CMA Music Fest. On Oct. 22, A&E began a countdown to street date on all of its social platforms, and an album banner hit its Duck Beard app a day later. The track "Ragin' Cajun Redneck Christmas" premiered Oct. 25 on Parade.com, while A&E posted a preview of the album on the eve of release. Walmart further helped the cause with a collector's edition Zinepak bundle that included a magazine and one exclusive track.

NEXT UP

The album will be serviced to radio on Nov. 11. Beginning Nov. 29, the Robertsons will co-host Kix Brooks' syndicated Christmas radio special, which will air during the holiday season. The family will also lend their voices to SiriusXM's Country Christmas channel for promotional spots. A video for "Hairy Christmas" arrives in late November, and a "Duck Dynasty" Christmas special will air Dec. 11 on A&E. For Willie Robertson, seeing an idea that sprouted six months ago finally bear fruit is the perfect Christmas gift. "It's really satisfying creating something from nothing," he says. "It starts as some thoughts and next thing you know, you're listening to the CD." —Nick Williams



'Stardust' Settles In

Gemini Syndrome scales its first Billboard songs chart, as "Stardust" (Warner Bros./ADA) debuts on Mainstream Rock at No. 39. The track appears on the band's debut album, *Lux*, which entered Heatseekers Albums at No. 3 and Hard Rock Albums at No. 8 the week of Sept. 28. Formed in Los Angeles in 2010, the quintet (whose fans are called "Synners") spent parts of September and October on tour as an opening act, with Escape the Fate and Miss May I, for Five Finger Death Punch.

Feat Of Clay

Markell Clay approaches his first chart appearance as "Magic" builds beneath Mainstream R&B/Hip-Hop. The Philadelphia-born/Petersburg, Va.-raised singer/songwriter first basked in the national spotlight in 2010 as a contestant on the "Wild-Out Wednesday" segment on BET's "106 & Park." The 22-year-old is signed to Atlanta independent label I.M. Music and working with producer Jamezzz Bonn.

Rock Goes 'Green'

Formed in 2006, rock band White Denim is on the verge of earning its first charting single with "Pretty Green" (Downtown). The cut is lifted from the group's new album, *Corsicana Lemonade*, which debuts at No. 4 on Heatseekers Albums (3,000 sold, according to Nielsen SoundScan). The single is percolating under the Alternative and Triple A airplay charts, with support from 26 combined reporters, according to Nielsen BDS. Alternative WEQX Albany, N.Y., leads with 32 plays for the song during the Oct. 28-Nov. 3 tracking week.

Brotherly Love

Sibling trio OBB, short for Oswald Brothers Band, makes its first visit to the Christian Songs tally, opening at No. 45 with "Come On Home," a track from the threesome's self-titled EP, released nearly a year ago. Signed to Curb, the Georgia natives are working on their first full-length album. The trio is part of the worship team at Atlanta's Passion City Church, a congregation founded by Louie Giglio and Chris Tomlin.

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

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CHARTS

OVER THE COUNTER KEITH CAULFIELD

Arcade Fire Is No. 1; Holidays Hit Top Five

Arcade Fire lands its second No. 1 on the Billboard 200, while a pair of Christmas sets bow in the top five



Arcade Fire debuts at No. 1 on the Billboard 200 with *Reflektor*, selling 140,000 copies in its first week, according to Nielsen SoundScan.

This is the band's second No. 1 album. It also bowed atop the list with its last set, 2010's *The Suburbs*. However, that record started with a slightly larger figure: 156,000.

After a career as an independently distributed band, the act shifted to Universal Music Group Distribution (UMGD) for *Reflektor*—along with a new partnership with Capitol Records. The band is still with its longtime label Merge Records, which celebrates its sixth top 10 with *Reflektor*.

Merge earlier hit the top 10 with Arcade Fire's *Neon Bible* (No. 2 in 2007), *Spoon's Ga Ga Ga Ga Ga* (No. 10, 2007) and *Transference* (No. 4, 2010), and *She & Him's Volume Two* (No. 6, 2010).

Notably, since SoundScan started powering the Billboard 200 on May 25, 1991, Arcade Fire is only the second act to score a No. 1 as an independently distributed act, and then followed it up with a No. 1 through a major. **Pearl Jam** is the other act, which hit No. 1 with 2009 indie set *Backspacer*, and then followed it with the UMGD-distributed No. 1 *Lightning Bolt* this year. (*Backspacer* was the band's first indie-distributed effort, and was sold exclusively in the United States through Target, iTunes, Pearl Jam's website and independent retailers.)

Last week's No. 1, **Katy Perry's PRISM**, falls to No. 2 with 92,000 and a 68% sales decline. That second-week dip is the smallest for a No. 1 debut since August, when **the Civil Wars'** self-titled album fell by 66% in its second frame. Of the 10 No. 1 debuts after that (not including Arcade Fire), the largest second-week dip was **Justin Timberlake's The 20/20 Experience—2 of 2**, which dropped by 80%.

ARCADE FIRE



Of the 10, only five declined by 70% or less.

Arcade Fire leads six debuts in the top 10 this week, as the group is joined by a pair of Christmas releases, two new country efforts and **Linkin Park's** remix album, *Recharged*.

Holiday High Five: **Kelly Clarkson's Wrapped in Red** is the Billboard 200's second-highest new entry, as it starts at No. 3 with 70,000. It's the pop star's first holiday album and her sixth top 10 set. (All of her top 10 efforts have also debuted in the top three.)

Clarkson is joined by a second Christmas set in the top five, as **the Robertsons' Duck the Halls: A Robertson Family Christmas** debuts at No. 4 with 69,000. The album features the cast of A&E's hit reality show "Duck Dynasty" singing familiar holiday favorites, with a few new original tunes in the mix. It includes collaborations with country stars **George Strait, Luke Bryan, Josh Turner** and **Alison Krauss**.

As Thanksgiving approaches and the early part of December, more Christmas sets will crowd the top 10. Last Christmas season, there were two weeks where there were four holiday sets in the top 10 at the same time (the charts dated Dec. 15 and Dec. 29, 2012).

Eminem Ready To Rock: **Eminem** is set to rock the top of the Billboard 200 next week, as new album *The Marshall Mathers LP 2* is on course to earn the second-largest sales week of the year and debut at No. 1.

Industry sources forecast the album to sell at least 750,000 copies, earning the second-biggest sales week of the year for an album. The year's best week remains the debut of **Justin Timberlake's The 20/20 Experience**, which opened with 968,000. There's a chance that Eminem could reach 800,000, as the set garnered a sale price of \$4.99 in both the Amazon MP3 and Google Play stores.

Currently, the year's second-biggest week belongs to **Drake's Nothing Was the Same**, which entered at No. 1 with 658,000.

The Marshall Mathers LP 2 will mark Eminem's seventh consecutive No. 1. Of all his releases, only one—debut album *The Slim Shady LP*—missed the top slot. It bowed and peaked at No. 2 in 1999.

Eminem's last album, 2010's *Recovery*, blasted in at No. 1 with 741,000. And his set before that, 2009's *Relapse*, entered atop the list with 608,000.

Since 2008, only three hip-hop albums have sold more than 700,000 in a week: **Lil Wayne's Tha Carter III** in 2008 (1 million first-week copies) and both Eminem's *Recovery* and Wayne's *Tha Carter IV* in 2011 (964,000 in its first week).

LINSEY STIRLING SALES THIS WEEK
10,000
↑ 385%

LOU REED'S ALBUM SALES THIS WEEK
12,000
↑ 260%

KATY PERRY'S PRISM SALES THIS WEEK
92,000
↓ 68%



Hear Them 'Roar'
As Eminem's "The Monster" (featuring Rihanna) debuts at No. 3 on the Billboard Hot 100, the rapper breaks up an all-lead-female top three on the tally after seven weeks. Beginning with the Sept. 28 issue, Lorde's "Royals," Miley Cyrus' "Wrecking Ball" and Katy Perry's "Roar" had monopolized the region. The streak ends as the second-longest by lead women, shutting out men, in the top three in the Hot 100's 55-year history. Women tripled up as lead acts (without males co-billed or sporting featured credit) for 10 weeks in 1999, courtesy of hits by Brandy, Deborah Cox, Britney Spears, Monica, Cher and Whitney Houston. —Gary Trust

THE BIG NUMBER

750K

With the release of Eminem's *The Marshall Mathers LP 2* (and its forecast of 750,000 first-week sales), the rapper's cumulative album sales should jump past the 43 million mark next week.



Read more
Chart Beat at
billboard.com/
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,698,000	1,896,000	20,405,000
Last Week	4,486,000	1,875,000	19,892,000
Change	4.7%	1.1%	2.6%
This Week Last Year	5,446,000	2,072,000	21,427,000
Change	-13.7%	-8.5%	-4.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales

	2012	2013	CHANGE
Albums	245,851,000	228,650,000	-7.0%
Digital Tracks	1,119,004,000	1,074,326,000	-4.0%
Store Singles	2,949,000	2,538,000	-13.9%
Total	1,367,804,000	1,305,514,000	-4.6%
Album w/TEA*	357,751,400	336,082,600	-6.1%

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

Album Sales

2012	245.9 Million
2013	228.7 Million

Sales by Album Format

	2012	2013	CHANGE
CD	145,849,000	126,117,000	-13.5%
Digital	96,293,000	97,620,000	1.4%
Vinyl	3,561,000	4,642,000	30.4%
Other	149,000	271,000	81.9%

Sales by Album Category

	2012	2013	CHANGE
Current	123,226,000	117,661,000	-4.5%
Catalog	122,626,000	110,989,000	-9.5%
Deep Catalog	97,953,000	89,832,000	-8.3%

Current Album Sales

2012	123.2 Million
2013	117.7 Million

Catalog Album Sales

2012	122.6 Million
2013	111.0 Million

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

For week ending Nov. 3, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Hot 100

November 16
2013

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 ROYALS LITTLE (L.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	▲	1	18
			Format parameters are beginning to barely matter when it comes the song, which bows on Latin Pop Airplay at No. 26. It's already topped Mainstream Top 40, Adult Top 40, Rock Airplay, Alternative and Triple A. It continues to scale Rhythmic, Dance/Mix Show Airplay, Adult Contemporary and R&B/Hip-Hop Airplay.				
3	3	2	WRECKING BALL DR. LUKE,CIRKUT (L.GOTTWALD,M. MCDONALD,S.R.MOCCIO,S.SKARBEK,H.WALTER)	Miley Cyrus RCA		1	11
			HOT SHOT DEBUT				
		3	THE MONSTER NOT LISTED (NOT LISTED)	Eminem Featuring Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE		3	1
2	2	4	ROAR DR. LUKE,MAX MARTIN,CIRKUT (K.PERRY,L.GOTTWALD,MAX MARTIN,B.MCKEE,H.WALTER)	Katy Perry CAPITOL		1	13
4	4	5	WAKE ME UP! AVICII (T.BERGLING,ALOE BLACC,M.EINZIGER)	Avicii PRMD/ISLAND/IDJMG	▲	4	19
			NEW				
		6	STORY OF MY LIFE NOT LISTED (NOT LISTED)	One Direction SYCO/COLUMBIA		6	1
			Entering Hot Digital Songs at No. 2 with 305,000 downloads sold, the ballad is the act's fourth Hot 100 top 10. It follows last year's "What Makes You Beautiful" (No. 4), "Live While We're Young" (No. 3) and "Best Song Ever," which debuted and peaked at No. 2 in August.				
5	5	7	HOLD ON, WE'RE GOING HOME MAJID JORDAN,NINETEEN85,N.SHEBIB (A.GRAHAM,M.MASKATI,J.LULLMAN,P.JEFFRIES,N.SHEBIB)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		4	13
12	9	8	AG DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		8	28
15	8	9	COUNTING STARS R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)	OneRepublic MOSLEY/INTERSCOPE	●	8	20
9	7	10	APPLAUSE M.BRESSO,LADY GAGA,DJ WHITE SHADOW,D.ZISIS,N. MONSON (S.GERMANOTTA,P.BLAIR,D.ZISIS,N. MONSON,M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	12
8	6	11	HOLY GRAIL T.NASH,TIMBALAND,JROC (S.C.CARTER,J.TIMBERLAKE,T.NASH,T.V.MOSLEY,J.HARMON,E.O.WILSON,K.COBAIN,D.GROHL,K.NOVOSELIC)	Jay Z Feat. Justin Timberlake ROC-A-FELLA/ROC NATION		4	17
19	17	12	SG LET HER GO C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	●	12	14
14	12	13	23 Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J MIKE WILLMADE-IT,P.NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,C. THOMAS,J.HOUSTON)	EARDRUMMERS/INTERSCOPE		11	7
10	11	14	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲	1	29
18	25	15	BERZERK R.RUBIN (M.MATHERS III,W.SQUIER,A.HOROVITZ,A.YAUCH,R.RUBIN,J.MODELISTE,A.NEVILLE,C.NEVILLE,V.BROWN,A.CRISS,K.GIST)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		3	10
31	67	16	DG SURVIVAL DJ KHALIL (M.MATHERS III,K.RAHMAN,E.ALCOCK,L.RODRIGUES,P.JINJEL,M.STRANGE)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		16	4
7	21	17	RAP GOD D.V.LP,FILTHY (M.MATHERS III,B.ZAVAS, JR.,M.DELGIORNO,S.HACKER,D.DAVIS,L.WALTERS,D.M.BIRKS,J.M.BURNS,J.LEE,F.SHAHEED,K.NAZEL)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		7	3
11	14	18	SUMMERTIME SADNESS E.HAYNIE,R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	6	17
13	15	19	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		8	27
46	35	20	TIMBER DR. LUKE,CIRKUT (A.C.PEREZ,X.SEBERT,L.GOTTWALD,P.R.HAMILTON,J.SANDERSON,B.S.ISAAC,H.WALTER,P.SEBERT,L.OSKAR,K.OSKAR,G.ERICO)	Pitbull Featuring Ke\$ha MR. 305/POLO GROUNDS/RCA		20	4
			The collaboration gains in all three Hot 100 metrics, rising 19-17 on Hot Digital Songs (84,000, up 33%) and 60-46 on Hot 100 Airplay (29 million audience impressions, up 33%), while debuting on Streaming Songs at No. 46 (1.3 million U.S. streams, up 45%).				

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 Platino 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 multiplatinum level.

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

Publishing song index available on billboard.com/biz.

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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
16	16	21	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	62
20	20	22	MY HITTA DJ MUSTARD,M.LEE (K.JACKSON,D.MCFARLANE,J.W.JENKINS,D.LAMAR,C.C.BROADUS JR.,A.JOHNSON,C.LAWSON,C.MILLER)	YG Feat. Jeezy & Rich Homie Quan CTE/DEF JAM/IDJMG		20	5
25	23	23	LOVE MORE FRESHM3N III (D.EVERSOLEY,H.EVERSOLEY,S.SPEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONS,O.T.MARA)	Chris Brown Featuring Nicki Minaj RCA		23	15
26	24	24	STILL INTO YOU J.MELDA-JOHNSON (H.WILLIAMS,T.YORK)	Paramore FUELED BY RAMEN/RRP		24	17
-	30	25	UNCONDITIONALLY DR. LUKE,MAX MARTIN,CIRKUT (K.PERRY,L.GOTTWALD,MAX MARTIN,H.WALTER)	Katy Perry CAPITOL		25	2
23	19	26	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	17	61
17	18	27	THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C. DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		15	12
22	22	28	GORILLA M.RONSON,THE S.MEEZINGTONS,J.BHASKER,E.HAYNIE (BRUNO MARS,P.LAWRENCE II,A.LEVINE)	Bruno Mars ATLANTIC		22	10
6	10	29	THE FOX STARGATE (B.YLVISAKER,V.YLVISAKER,C.LOCHESTER,T.E.HERMANSEN,M.S.ERIKSEN)	Ylvis CONCORDE/45TH & 3RD/PARLOPHONE/WARNER BROS.		6	9
27	27	30	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY	●	25	21
36	33	31	SLOW DOWN THE CATARACS,D.KUNCIO (L.ROBBINS,J.MICHAELS,N.HOLLOWELL-DHAR,D.KUNCIO,F.WEXLER)	Selena Gomez HOLLYWOOD		31	13
			NEW				
		32	VENUS LADY GAGA,H.P.LECLERCQ (S.GERMANOTTA,P.BLAIR,H.P.LECLERCQ,D.ZISIS,N. MONSON,S.RA)	Lady Gaga STREAMLINE/INTERSCOPE		32	1
			Her "Applause" spends its 12th week in the top 10 (7-10), encompassing its entire chart life and marking her longest such streak. "Born This Way" (2011) spent its first nine frames in the top 10. Meanwhile, new ARTPOP (Nov. 11) preview cut "Venus" bows with 108,000 sold.				
53	42	33	SWEATER WEATHER J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [REVOLVE/COLUMBIA	●	33	21
			Song reaches the top 40 in its 21st week, as its pop crossover success follows its peak at rock radio. It lifts 21-18 on Mainstream Top 40 after topping Alternative for 11 weeks. It also gains in sales (47,000, up 11%) and streaming (1.4 million, up 8%).				
21	26	34	WE CAN'T STOP MIKE WILLMADE-IT,P.NASTY (M.L.WILLIAMS,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		2	22
38	32	35	BRAVE M.ENDERST (S.BAREILLES,J.ANTONOFF)	Sara Bareilles EPIC	●	31	21
30	31	36	MIRRORS TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	38
56	53	37	TKO TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II,B.WHITE)	Justin Timberlake RCA		37	7
42	40	38	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS. NASHVILLE/WMN		38	14
39	43	39	GAS PEDAL SAGE THE GEMINI (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Feat. IamSu BLACK MONEY/EMPIRE/REPUBLIC		29	15
54	52	40	MARRY ME J.JEBERG (J.DESROULEAUX,J.JEBERG,M.BONDS,A.MARVEL)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		40	5
			NEW				
		41	RECOVERY THE AUDIBLES,POOH BEAR,MALLY MALL (J.BIEBER,D.JORDAN,J.GIANNOS,J.BOYD,C.DAVID,M.HILL)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		41	1
			RE-ENTRY				
		42	THRILLER Q.JONES II (R.TEMPERTON)	Michael Jackson EPIC/LEGACY	●	4	15
57	28	43	DARK HORSE DR. LUKE,MAX MARTIN,CIRKUT (L.HOUSTON,L.GOTTWALD,S.T.HUDSON,MAX MARTIN,H.WALTER)	Katy Perry Featuring Juicy J CAPITOL		17	7

LORDE: CHARLES HAWKES; ONE DIRECTION: JOHN WRIGHT; PITBULL: GREG WATERMANN; LADY GAGA: INEZ & WINOODE; THE NEIGHBOURHOOD: JUSTIN BETTMAN

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.

SALES DATA COMPILED BY
nielsen
SOUNDSCAN

AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

CHURCH: JIHMI PRETS; STREETER: STEVE ERLE
 THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY IMPRESSIONS AS MEASURED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY MIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE-SCALE AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 SALES DATA COMPILED BY MIELSEN SOUNDSCAN
 AIRPLAY/STREAMING DATA COMPILED BY MIELSEN BDS

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
33	41	44	CLARITY ZEDD (A.ZASLAVSKI, MATTHEW KOMA, P.ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	8	33
43	44	45	ALL ME KEY WANE (A.GRAHAM, A.PALMAN, S.M.ANDERSON, T.EPPS, D.M.WEIR II, L.WILHELMETZ, J.CHARLES, M.YVAIN)	Drake Featuring 2 Chainz & Big Sean YOUNG MONEY/CASH MONEY/REPUBLIC		20	6
35	38	46	CROOKED SMILE J.L.COLE (J.COLE, M.SMITH, K.LEWIS, P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		27	20
37	37	47	EVERYTHING HAS CHANGED B.WALKER (T.SWIFT, E.SHEERAN)	Taylor Swift Feat. Ed Sheeran BIG MACHINE/REPUBLIC		32	18
32	39	48	GET LUCKY T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, N.RODGERS, P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲	2	29
62	56	49	WHITE WALLS NOT LISTED (NOT LISTED)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADA/WARNER BROS.		49	7
40	46	50	CAN'T HOLD US R.LEWIS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	39
69	58	51	STAY THE NIGHT ZEDD (A.ZASLAVSKI, B.E.HANNAH, H.WILLIAMS, C.FAYE)	Zedd Feat. Hayley Williams INTERSCOPE		51	7
50	50	52	SOUTHERN GIRL B.GALLIMORE, T.MCGRAW (J.JOHNSTON, L.T.MILLER, R.CLAWSOON)	Tim McGraw BIG MACHINE		50	15
45	47	53	AW NAW J.STROUD (C.YOUNG, C.DESTEFANO, A.GORLEY)	Chris Young RCA NASHVILLE		45	16
51	48	54	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA, S.MCMILLION, R.JEANTY, S.IRVING III, C.MASSA, N.WILLIAMS)	August Alsina & Trinidad James NNTME MUCCO/RADIO HILLA/DEF JAM/IDJMG		48	9
58	55	55	WE WERE US H.CHAPMAN, K.URBAN (J.ROBBINS, N.GALYON, J.M.NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		55	8
65	60	56	IT WON'T STOP P.ICARD, BROTHERS, DIPLO, FREE SCHOOL (A.STREETER, M.PICARD, C.PICARD, M.HENRY, R.BUENIDA, J.BAPTISTE, M.POWELL)	Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC/RRP		56	5
68	63	57	BURN G.KURSTIN (R.B.TEDDER, E.GOULDING, G.KURSTIN, B.KUTZLE)	Ellie Goulding CHERRYTREE/INTERSCOPE		53	9
-	13	58	DO WHAT U WANT DJ WHITE SHADOW, LADY GAGA (S.GERMANOTTA, P.BLAIR, M.BRESSO, W.GRIGAHCINE, R.S.KELLY)	Lady Gaga Feat. R. Kelly STREAMLINE/INTERSCOPE		13	2
28	36	59	WORK B**CH! S.JNGROSSO, OTTO KNOWS, WILL I AM (W.ADAMS, O.JETTANN, S.JNGROSSO, A.PRESTON, R.CUNNINGHAM, B.SPEARS)	Britney Spears RCA		12	7
61	61	60	SUNNY AND 75 D.GEORGE, M.J.CONES (M.DULANEY, J.SELLERS, P.JENKINS)	Joe Nichols RED BOW		60	10
49	54	61	BEWARE KEY WANE, NO I.D. (S.M.ANDERSON, D.M.WEIR II, A.IZQUIERDO, J.AIKO, D.CARTER, D.LAMBERT, B.POTTER, M.DEAN)	Big Sean Feat. Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		38	15
85	71	62	STAY J.MOI (J.K.MOI, J.FYOUNG, C.ROBERTSON, J.LAWHON, B.WELLS)	Florida Georgia Line REPUBLIC NASHVILLE		62	3
67	65	63	CAROLINA NV (PARMALEE, R.BEATO)	Parmalee STONE CREEK		63	7
71	69	64	DRUNK LAST NIGHT F.LIDDELL, J.NIEBANK (L.VELTZ, J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		64	9
55	59	65	HONEST METRO BOOMIN, DJ SPINZ (N.WILBURN, CASH, L.WAYNE, G. HILL)	Future A-1/FREEBANDZ/EPIC		55	8
64	66	66	TOM FORD TIMBALAND, JROC (S.C.CARTER, T.V.MOSLEY, J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	17
60	62	67	RED NOSE SAGE THE GEMINI (D.W.WOODS)	Sage The Gemini BLACK MONEY/EMPIRE/REPUBLIC		52	16
47	57	68	NIGHT TRAIN M.KNOX (N.THRASHER, M.DULANEY)	Jason Aldean BROKEN BOW	●	26	18
66	72	69	WASTING ALL THESE TEARS D.HUFF, N.CHAPMAN (R.GAALSWYK, C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		37	9
52	64	70	TYPE OF WAY L.CARTER (D.LAMAR, L.CARTER, JR.)	Rich Homie Quan RICH HOMIEZ/THINKITSAGAME GOLD GANG/DEF JAM/IDJMG		50	16
76	74	71	WHATEVER SHE'S GOT C.AINLAY, F.LIDDELL, G.WORF (J.ROBBINS, J.M.NITE)	David Nail MCA NASHVILLE		71	5
74	73	72	POMPEII M.CREW, D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		72	12
41	49	73	GIVE IT 2 U DR. LUKE, CIRKUT (R.THICKE, K.DUCKWORTH, W.ADAMS, L.GOTTWALD, H.WALTER)	Robin Thicke Feat. Kendrick Lamar STAR TRAK/INTERSCOPE		25	11

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
75	78	74	BOUNCE IT DR. LUKE, CIRKUT, BABY E (J.HOUSTON, D.AKINTIMEHIN, L.GOTTWALD, J.KASHER HINDLIN, E.LOWERY, H.WALTER)	Juicy J Feat. Wale & Trey Songz KEMOSABE/COLUMBIA		74	10
88	87	75	ANIMALS M.GARRIX (M.GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		75	7
73	76	76	RED D.HUFF, N.CHAPMAN, T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	6	18
70	80	77	REPLAY M.SCHULTZ (M.SCHULTZ, T.FRED, P.SHELTON, ZENDAYA)	Zendaya HOLLYWOOD		61	11
81	81	78	HEADBAND DJ MUSTARD (B.R.SIMMONS, JR., D.MCFARLANE, T.EPPS, C.MONTGOMERY III, S.COX, T.GRIFFIN, M.ADAM)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		64	21
63	70	79	PARKING LOT PARTY J.STONE, L.BRICE (L.BRICE, T.AKINS, R.AKINS, L.LAIRD)	Lee Brice CURB		62	19
94	88	80	SWEET ANNIE K.STEGALL, Z.BROWN (Z.BROWN, W.DURRETTE, C.BOWLES, S.LEIGH, J.PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		80	3
97	85	81	DON'T LET ME BE LONELY D.HUFF (S.DUXTON, R.CLAWSOON, C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		81	3
-	90	82	ROUGH WATER BENNY BLANCO, ROBOPOP (B.LEVIN, D.OMELIO, A.MALIK, T.MCCOY)	Travie McCoy Feat. Jason Mraz DECAVANCE/FUELED BY RAMEN/RRP		82	2
-	96	83	WHAT NOW P.IGHILE (O.WAITHE, P.IGHILE, N.CASSELLS, R.FENTY)	Rihanna SRP/DEF JAM/IDJMG		83	2
59	77	84	TRUE LOVE G.KURSTIN (PINK, K.KURSTIN, L.ALLEN)	P!nk Featuring Lily Allen RCA		53	14
91	91	85	FRIDAY NIGHT M.ALTMAN (E.PASLAY, R.FALCON, R.CROSSBY)	Eric Paslay EMI NASHVILLE		85	3
96	98	86	RADIO F.ROGERS (D.RUCKER, L.LAIRD, A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		86	3
82	83	87	TENNIS COURT J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC		71	5
80	84	88	BEST SONG EVER J.BUNETTA, M.RADOSEVICH, J.RYAN (W.A.HECTOR, J.RYAN, E.DREWETT, J.BUNETTA)	One Direction SYCO/COLUMBIA		2	15
83	94	89	DAYS OF GOLD J.MOI (J.JOHNSTON, N.MASON)	Jake Owen RCA NASHVILLE		83	4
98	93	90	CHILLIN' IT J.STEVENS (C.SWINDELL, S.MINOR)	Cole Swindell WARNER BROS./WMN		90	3
84	86	91	TEAM J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC		69	6
RE-ENTRY		92	COLLARD GREENS THC.G.BUNN (Q.M.HANLEY, K.DUCKWORTH, R.RIERA, A.MORGAN)	Schoolboy Q Feat. Kendrick Lamar TOP DAWG/INTERSCOPE		92	2
95	99	93	ALL KINDS OF KINDS F.LIDDELL, C.AINLAY, G.WORF (P.COLEMAN, D.HENRY)	Miranda Lambert RCA NASHVILLE		93	4
89	92	94	V.S.O.P. POP, DAKWUD (P.RENAE, A.WANSEL, W.FELDER, L.PETERS, W.JEFFREY, W.BOYD, E.POWELL)	K. Michelle ATLANTIC		89	4
-	51	95	THE OUTSIDERS J.JOYCE (E.CHURCH, C.DEATHARD)	Eric Church EMI NASHVILLE		51	2
90	97	96	CLOSER G.KURSTIN (T.QUIN, S.QUIN, G.KURSTIN)	Tegan And Sara VAPOR/WARNER BROS.		90	3
RE-ENTRY		97	ALL OF ME D.TOZER, JOHN LEGEND (JOHN LEGEND, T.GAD)	John Legend G.O.O.D./COLUMBIA		89	4
87	95	98	DARTE UN BESO G.R.ROJAS, E.DAVILA JR., D.LORA (A.CASTRO, G.GOMEZ, J.RIVEROS, G.R.ROJAS)	Prince Royce SONY MUSIC LATIN		78	10
86	89	99	POUND CAKE/PARIS MORTON MUSIC 2 BOH-LO, J.LEVINS (A.GRAHAM, S.CARTER, A.PALMAN, M.SAMUELS, N.C.FISHER, M.DORNETTE, J.LEVINS, A.PROCTOR, D.COLES, R.DIGGS, G.HICE, J.HARKINS, JAYES, J.HUNTER, J.JONES, PORTER, C.SMITH)	Drake Feat. Jay Z YOUNG MONEY/CASH MONEY/REPUBLIC		65	6
RE-ENTRY		100	RIGHT THERE H.MONEY (H.SAMUELS, H.CULVER, J.L.BEREA, J.SMITH, A.S.LAMBERT, A.GRANDE, S.M.ANDERSON, J.LORBER)	Ariana Grande Feat. Big Sean REPUBLIC		84	2

YOU THE MAN UP IN THESE STREETS, BUT WHEN IT COMES TO MY HEART THAT DON'T MEAN A THING.

"IT WON'T STOP," SEVYN STREETER FEATURING CHRIS BROWN

Q&A

Sevyn Streeter



Your first hit as a recording artist, "It Won't Stop" (featuring Chris Brown), is No. 56 on the Billboard Hot 100. How did that collaboration happen?

I wrote a couple songs on Chris' X album—"Fine China" and the title track. My management [Tina and Britney Davis at Phase Too] surprised me. They said, "Listen to this," and played the song, and in comes his voice. I freaked out, because I didn't know he was going to do it.

Who else have you written for recently?

I have a single on Tamar Braxton's [Love and War], "All the Way Home," and another song, "Pieces." I wrote Ariana Grande's "The Way" with Jordyn Sparks, [AI] Sherron [Lambert] and Harmony [Samuels]. It slapped everyone involved upside our heads: We wrote it for Jordyn, but Ariana bodied it.

Tell us about your EP, Call Me Crazy, But... due Dec. 3.

It talks about the cycle of a relationship: the ups, the downs, the good, the bad, the ugly, the fights, the makeups.

You're planning to release a full-length debut next year. How will it differ from the EP?

The album, called *Sevyn* as of now, is going to be a continuation of the EP. But I'd love to have more features. I'm on a label [Atlantic] with a lot of dope artists: Wiz Khalifa, B.o.B, Bruno Mars. Hey, guys, I'm the girl on the label—let's work together! —Erika Ramirez


THE OUTSIDERS Eric Church
EMI NASHVILLE



The cut plummets after its lofty launch last week was fueled by coordinated airplay at Clear Channel-owned country stations on Oct. 22 and its first week of retail availability. It dips by 38% in audience and 60% in sales. Airplay should rebound, however, going forward. —Gary Trust




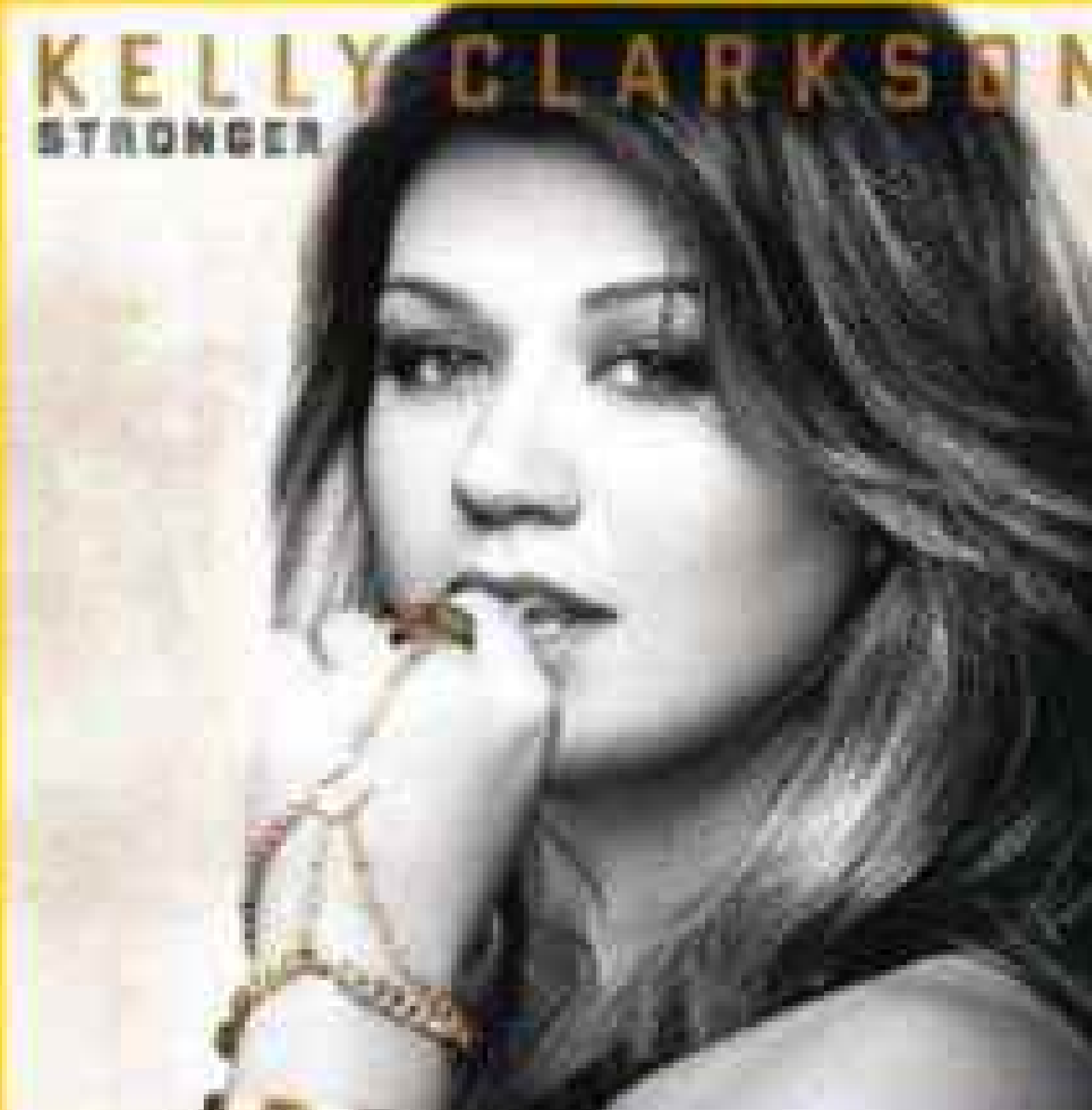
The Billboard 200

November 16
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
		1	#1 ARCADIE FIRE MERGE/CAPITOL	Reflektor	1	1		
			<p>The band also tops the Vinyl Albums chart, selling 15,000 copies of <i>Reflektor</i>. It's the second-largest week this year for an LP, after Daft Punk's <i>Random Access Memories</i> debuted with 19,000.</p> 					
	1	2	KATY PERRY CAPITOL	Prism	1	2		
	NEW	3	KELLY CLARKSON 19/RCA	Wrapped In Red	3	1		
	NEW	4	THE ROBERTSONS 4 BEARDS/EMI NASHVILLE/UMGN	Duck The Halls: A Robertson Family Christmas	4	1		
4	3	5	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	6		
	NEW	6	THOMAS RHETT VALORY/BMLG	It Goes Like This	6	1		
	NEW	7	TOBY KEITH SHOW DOG-UNIVERSAL	Drinks After Work	7	1		
7	5	8	LORDE LAVA/REPUBLIC	Pure Heroine	3	5		
2	4	9	MILEY CYRUS RCA	Bangerz	1	4		
	NEW	10	LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged	10	1		
1	2	11	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt	1	3		
12	10	12	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party ▲	1	12		
11	8	13	JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)	1	5		
21	18	14	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ▲	4	48		
20	17	15	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions ▲	2	61		
	NEW	16	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio 2	16	1		
3	11	17	PAUL MCCARTNEY MPL/HEAR/CONCORD	New	3	3		
6	15	18	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	See You Tonight	6	3		
	NEW	19	SUSAN BOYLE SYCO/COLUMBIA	Home For Christmas	19	1		
	NEW	20	PROTEST THE HERO RAZOR & TIE	Volition	20	1		
26	21	21	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲	1	47		
	NEW	22	SEETHER WIND-UP	Seether: 2002-2013	22	1		
	198	23	GG LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling	23	49		
			<p>The 2012 album was reissued last week with bonus tracks and wider distribution. With Caroline now handling its physical distribution, the album is finally being stocked at mass merchants, which sold half of its 10,000 shipments this week. (Previously, Think Indie handled its physical distribution.)</p> 					

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
8	13	24	CHER WARNER BROS.	Closer To The Truth	3	6		
9	19	25	WILLIE NELSON LEGACY	To All The Girls...	9	3		
32	25	26	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	25	6		
	NEW	27	THE DIRTY HEADS FIVE SEVEN	Home / Phantoms Of Summer / The Acoustic Sessions	27	1		
96	80	28	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	28	14		
	7	29	DJ KHALED WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Suffering From Success	7	2		
46	23	30	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native	4	32		
38	30	31	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47	2	13		
72	12	32	TLC LAFACE/EPIC	20	12	3		
	NEW	33	STRAIGHT NO CHASER ATCO/ATLANTIC/AG	Under The Influence: Holiday Edition (EP)	33	1		
			<p>With a debut at No. 4 on Holiday Albums, it gives the vocal ensemble a fourth top 10 on the chart. The group's two top-selling albums are both seasonal sets: <i>Holiday Spirits</i> (363,000) and <i>Christmas Cheers</i> (360,000).</p> 					
10	14	34	THE HEAD AND THE HEART SUB POP	Let's Be Still	10	3		
31	34	35	JOHN LEGEND G.O.G.D./COLUMBIA	Love In The Future	4	9		
28	31	36	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	14		
5	20	37	THE AVETT BROTHERS AMERICAN/REPUBLIC	Magpie And The Dandelion	5	3		
49	58	38	AVICII PRMD/ISLAND/IDJMG	True	5	7		
50	36	39	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ... ▲	3	32		
18	27	40	CASADEE POPE REPUBLIC NASHVILLE/BMLG	Frame By Frame	9	4		
44	33	41	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die ●	2	92		
33	32	42	AVENGED SEVENFOLD WARNER BROS.	Hail To The King	1	10		
	81	43	CHRISTOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	40	32		
14	26	44	PUSHA T G.O.G.D./DEF JAM/IDJMG	My Name Is My Name	4	4		
	NEW	45	SKY FERREIRA CAPITOL	Night Time, My Time	45	1		
			<p>Released exclusively through the iTunes store in its first week, the singer's first full-length album bows with 7,000 sold. It follows two EPs, released in 2011 (<i>As If!</i>, 3,000 sold) and 2012 (<i>Ghost</i>, 12,000).</p> 					
30	35	46	KINGS OF LEON RCA	Mechanical Bull	2	6		
76	49	47	BASTILLE VIRGIN/CAPITOL	Bad Blood	11	9		

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
34	51	48	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		11	6
161	170	49	PS TAMELA MANN TILLYMANN	Best Days		14	60
				A deluxe reissue of the album goesos its sales by 189%. Its total sales rise to 344,000—more than twice the sales of her second-biggest release, 2010's <i>The Master Plan</i> (155,000).			
41	39	50	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲2	1	17
37	43	51	JUSTIN MOORE VALORY/BMG	Off The Beaten Path		2	7
22	37	52	KORN PROSPECT PARK	The Paradigm Shift		8	4
51	50	53	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	56
35	47	54	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		1	7
45	52	55	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	9
42	46	56	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	8
19	29	57	PANIC! AT THE DISCO DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		2	4
NEW	58		VERTICAL CHURCH BAND HARVEST BIBLE CHAPEL/ESSENTIAL WORSHIP/ESSENTIAL/PLG	The Rock Won't Move		58	1
118	103	59	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	27
52	56	60	ARIANA GRANDE REPUBLIC	Yours Truly		1	9
47	48	61	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	55
NEW	62		SKELETONWITCH PROSTHETIC	Serpents Unleashed		62	1
58	60	63	TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		5	5
93	73	64	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	7	90
-	9	65	AFI REPUBLIC	Burials		9	2
56	53	66	P!NK RCA	The Truth About Love	▲	1	59
54	42	67	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	54
88	78	68	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲2	2	117
69	64	69	ARCTIC MONKEYS DOMINO	AM		6	8
59	71	70	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	15
62	59	71	RAY CHARLES TANGERINE/CONCORD	Ray Charles Forever		24	6
170	184	72	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	50
-	38	73	MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE	Gracias Por Estar Aqui		38	2
85	57	74	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	28

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
27	41	75	ELTON JOHN MERCURY/CAPITOL	The Diving Board		4	6
95	88	76	JANELLE MONAE WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady		5	8
55	77	77	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		3	7
61	61	78	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲2	1	33
77	76	79	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲2	1	58
-	6	80	FIFTH HARMONY SYCO/EPIC	Better Together (EP)		6	2
-	63	81	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	A Family Christmas		63	2
78	74	82	ADELE XL/COLUMBIA		21	1	141
70	70	83	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	14
RE-ENTRY	84		KELLY CLARKSON 19/RCA	Stronger	▲	2	68
				Internet sales of Clarkson's <i>Stronger</i> and <i>Greatest Hits: Chapter One</i> (No. 72) ballooned in the same week that her new holiday set, <i>Wrapped in Red</i> (No. 3), arrived to market. The older albums were up in overall sales by 689% and 123%, respectively.			
122	87	85	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	69
60	86	86	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	29
48	69	87	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	8
NEW	88		HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion: Acoustic Sessions		88	1
NEW	89		MELLOWHIGH ODD FUTURE	MellowHigh		89	1
86	83	90	THE LUMINEERS DUALTONE	The Lumineers	▲	2	83
24	72	91	MARY J. BLIGE MATRIARCH/INTERSCOPE/VERVE/VG	A Mary Christmas		24	3
83	84	92	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲4	1	54
109	90	93	THE NEIGHBOURHOOD RIEVOLE/COLUMBIA	I Love You.		39	28
-	22	94	MOTORHEAD UDR	Aftershock		22	2
74	79	95	JOHN MAYER COLUMBIA	Paradise Valley		2	11
RE-ENTRY	96		JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	14
164	75	97	KATY PERRY CAPITOL	Teenage Dream	▲2	1	157
RE-ENTRY	98		LOU REED RCA/LEGACY	Transformer		29	32
157	105	99	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲3	1	158
131	112	100	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆10	1	141



The Rare Top 10 Remix Album

For the first time since 2011, a remix album is in the top 10 of the Billboard 200.

Linkin Park's new *Recharged* arrives at No. 10, selling 33,000 copies in its first week, according to Nielsen SoundScan. The rock/electronic set also starts at No. 1 on Dance/Electronic Albums, the band's first entry on the 12-year-old tally.

Recharged features 14 tracks, 12 of which are remixes of songs found on the band's last studio album, *Living Things* (2012). *Recharged* is the second remix set from the group—the first, *Reanimation*, debuted and peaked at No. 2 in 2002. (Linkin Park is also the only act to have scored multiple top 10 remix sets.)

The last remix album to reach the top 10 was **Justin Bieber's** *Never Say Never: The Remixes* EP, which debuted at No. 1 on March 5, 2011 (165,000).

Before Bieber, artists with top 10-charting remix efforts ranged from **Bobby Brown** (*Dance!... Ya Know It!*, No. 9 in 1990) and **Paula Abdul** (*Shut Up and Dance*, No. 7 in 1990) to **Billy Idol** (*Vital Idol*, No. 10 in 1987) and **Jennifer Lopez** (*J to Tha L-O! The Remixes*, No. 1 in 2002).

Below is a list of the last five charting top 10 remix albums on the Billboard 200.

—Keith Caulfield

LAST FIVE REMIX ALBUMS IN BILLBOARD 200'S TOP 10

Peak Date, Position, Artist, Title

11/16/13, No. 10, Linkin Park, *Recharged*

3/5/11, No. 1, Justin Bieber, *Never Say Never: The Remixes* (EP)

8/21/10, No. 6, Lady Gaga, *The Remix*

2/16/08, No. 7, Miley Cyrus, *Hannah Montana 2: Non-Stop Dance Party*

6/1/02, No. 1, Various Artists, *P. Diddy & Bad Boy Records Present... We Invented the Remix*



Lou Reed's Catalog Surges

This week's charts reflect the first full week of sales impact following the death of **Lou Reed** (above) on Oct. 27. In turn, three of his albums hit the Billboard 200, while a **Velvet Underground** set also returns to the list.

Reed's biggest seller in the week ending Nov. 3 was *Transformer*, which re-enters at No. 98 with 4,000 sold (up 192%). The 2011 greatest-hits album *The Essential Lou Reed* debuts at No. 155 with 3,000 (up 287%), and *Rock N Roll Animal* returns at No. 191 with 2,000 (up 256%). Lastly, *The Velvet Underground & Nico* re-enters the list at No. 129, selling 3,000 (up 161%).

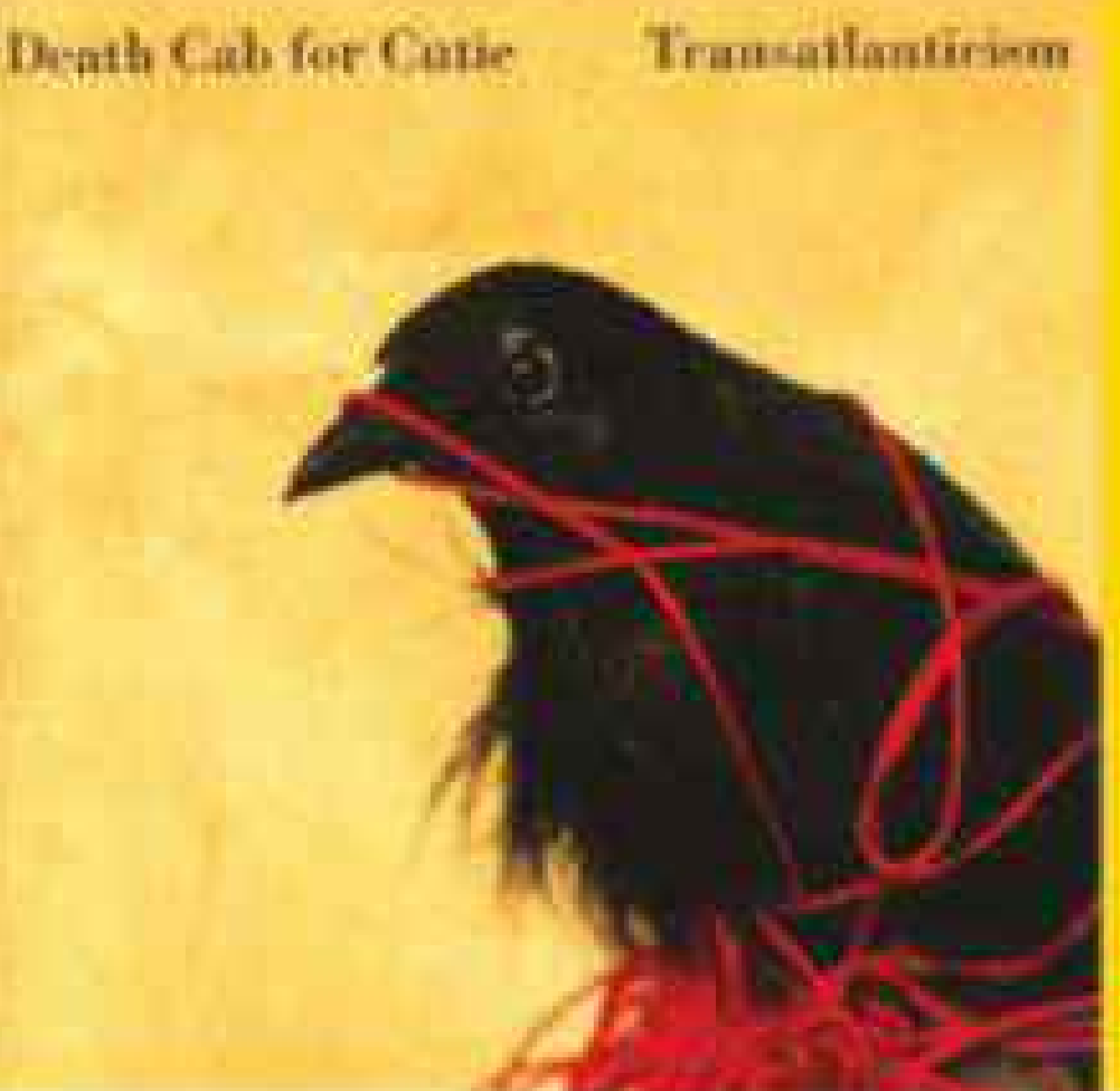
Reed's top digital song of the week was "Walk on the Wild Side," with 17,000 sold (up 166%). On Rock Digital Songs, it jumps 38-15.

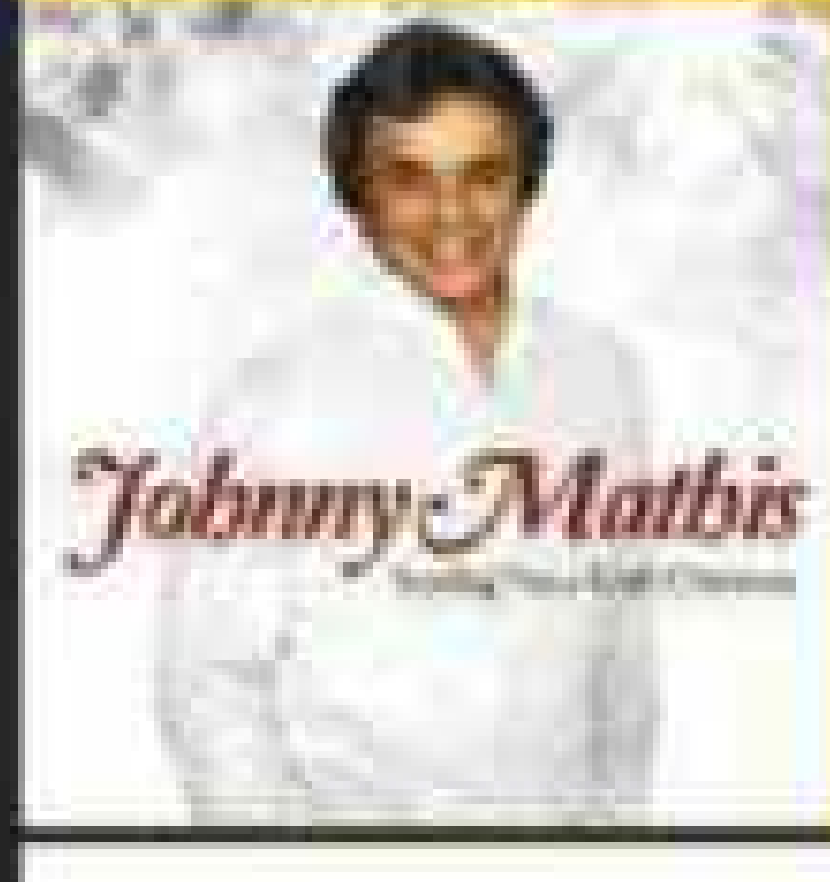
Overall, Reed's catalog of albums sold 14,000 for the week, up 265% from the 4,000 he sold a week ago. The Velvet Underground's catalog grew by 173% to 9,000 sold for the week (up from 3,000).

In terms of song sales, Reed's tunes moved 43,000 for the week—up by 158% compared with the previous week (17,000). The Velvet Underground sold 14,000 songs for the week, up by 155% (5,000). —Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
	NEW	101	BAD RELIGION EPITAPH	Christmas Songs		101	1
			Rock bands are a rare sight on the Holiday Albums chart, as Bad Religion is the only rock group on the 50-position tally this week. The release is one of only three rock sets in the top 50, in addition to releases from Trans-Siberian Orchestra and Nick Lowe.				
90	96	102	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	10
-	55	103	IL VOLO OPERA BLUES/RENTOR/GATICA/INTERSCOPE/IGA	Buon Natale: The Christmas Album		55	2
108	110	104	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	51
100	92	105	SOUNDTRACK UME	Pitch Perfect	●	3	54
178	175	106	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	◆	1	139
87	128	107	THIRD DAY ESSENTIAL/PLG	Miracle		10	31
81	100	108	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	16
98	119	109	ED SHEERAN ELEKTRA		+	5	73
NEW	110		TRACE ADKINS CALIBURN	The King's Gift: A Celtic Christmas Collection		110	1
105	123	111	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	24
RE-ENTRY	112		CELTIC WOMAN MANHATTAN	Home For Christmas		43	12
-	24	113	DEF LEPPARD FRONTIERS	Viva! Hysteria: Live At The Joint, Las Vegas		24	2
-	40	114	ANDREA BOCELLI SUGAR/ALMUD/VERVE/VG	Love In Portofino		40	2
16	54	115	CHASE RICE DACK JANIELS	Ready Set Roll (EP)		16	3
RE-ENTRY	116		MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Christmas		1	21
			Bublé's <i>Christmas</i> , first released in 2011, reached No. 1 in its first holiday season, then returned to the top 10 in late 2012. Can it come back to the top 10 yet again? So far, the album has sold 3.1 million.				
NEW	117		ERRA TRAGIC HERO	Augment		117	1
			The Alabama metal band makes its Billboard chart debut with <i>Augment</i> , its second full-length album. On the Heatseekers Albums chart, it starts at No. 1, marking the first chart-topper on the list for its label, Tragic Hero.				
NEW	118		WARR ACRES DREAM/CAPITOL CMG	Hope Will Rise		118	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
141	109	119	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	20
99	98	120	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	24
197	125	121	MANNHEIM STEAMROLLER/CZECH PHILHARMONIC ORCHESTRA AMERICAN GRAMAPHONE	Christmas Symphony II		121	3
39	93	122	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo		14	4
13	45	123	GAVIN DEGRAW RCA	Make A Move		13	3
NEW	124		THE DEVIL MAKES THREE NEW WEST	I'm A Stranger Here		124	1
80	82	125	HAIM COLUMBIA	Days Are Gone		6	5
163	132	126	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	48
120	94	127	SARA BAREILLES EPIC	The Blessed Unrest		2	16
158	168	128	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	79
RE-ENTRY	129		THE VELVET UNDERGROUND & NICO POLYDOR/UME	The Velvet Underground & Nico		129	16
65	67	130	THE WEEKND XO/REPUBLIC	Kiss Land		2	8
84	104	131	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		3	9
94	107	132	TGT ATLANTIC/AG	Three Kings		3	11
159	148	133	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	26
139	147	134	K. MICHELLE ATLANTIC/AG	Rebellious Soul		2	12
68	117	135	JOE NICHOLS RED BOW/BBMG	Crickets		17	4
NEW	136		RUSSIAN CIRCLES SARGENT HOUSE	Memorial		136	1
127	129	137	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	16
137	141	138	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	71
RE-ENTRY	139		NICKELBACK ROADRUNNER	All The Right Reasons	▲	1	171
104	116	140	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	13
111	127	141	MANDISA SPARROW/CAPITOL CMG	Overcomer		29	10
91	118	142	JAHEIM ATLANTIC/AG	Appreciation Day		6	9
112	114	143	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		12	6
140	138	144	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	83
130	126	145	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	159
135	99	146	THE COUNTDOWN SINGERS AND ORCHESTRA SONOMA	Monster Mash And Other Terrifying Tunes		99	15
NEW	147		WHITE DENIM DOWNTOWN	Corsicana Lemonade		147	1
NEW	148		HELLOGOODBYE OLD FRIENDS	Everything Is Debatable		148	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
82	121	149	METALLICA Metallica: Through The Never (Soundtrack) BLACKENED/WARNER BROS.			9	6
138	144	150	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	189
106	131	151	LORDE LAVA/REPUBLIC	The Love Club (EP)		65	5
-	44	152	EDNITA NAZARIO SONY MUSIC LATIN	El Corazon Decide		44	2
160	161	153	R5 HOLLYWOOD	Louder		24	6
144	145	154	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer ●		2	31
NEW	155		LOU REED RCA/LEGACY	The Essential Lou Reed		155	1
115	120	156	SOUNDTRACK The Great Gatsby: Music From Baz Luhrmann's Film WATERTOWER/INTERSCOPE/IGA			2	26
-	176	157	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲		1	202
145	113	158	PARAMORE FUELED BY RAMEN	Paramore		1	30
64	102	159	CAGE THE ELEPHANT DSP/RCA	Melophobia		15	4
RE-ENTRY	160		DEATH CAB FOR CUTIE BARSUK	Transatlanticism ●		97	3
				The album was reissued last week in a deluxe package, but only in digital and vinyl formats. In turn, the set debuts at No. 2 on the Vinyl Albums chart, selling 2,000 copies (70% of its sales for the week).			
-	16	161	TORI KELLY CAPITOL	Foreword (EP)		16	2
53	101	162	ALTER BRIDGE ALTER BRIDGE	Fortress		12	4
128	124	163	STEVEN CURTIS CHAPMAN REUNION/PLG	The Glorious Unfolding		27	5
RE-ENTRY	164		KIDZ BOP KIDS RAZOR & TIE	Kidz Bop Halloween Hits!		121	2
NEW	165		WINDS OF PLAGUE CENTURY MEDIA	Resistance		165	1
199	167	166	MICHAEL JACKSON EPIC/LEGACY	Thriller ◆		1	196
RE-ENTRY	167		LEE BRICE CURB	Hard 2 Love		5	76
-	106	168	KATY PERRY CAPITOL	One Of The Boys ▲		9	90
NEW	169		JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Unconditional		169	1
-	191	170	KIDS CHOIR STAR SONG/CAPITOL CMG	51 Songs Kids Really Love To Sing		81	13
63	111	171	MAYDAY PARADE FEARLESS	Monsters In The Closet		10	4
134	143	172	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	20
17	62	173	NATALIE GRANT CURB	Hurricane		17	3
-	164	174	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲		1	116

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	175		JOHNNY MATHIS COLUMBIA	Sending You A Little Christmas		175	1
				The 78-year-old legend returns to the chart for the first time with a new album since 2006. It's his 73rd album to chart, stretching back to his first entry, 1957's <i>Wonderful Wonderful</i> .			
92	91	176	JIMMY BUFFETT MAILBOAT	Songs From St. Somewhere		4	11
142	142	177	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon ●		4	50
-	108	178	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool ◆		3	114
-	133	179	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	19
123	130	180	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash ▲		5	138
RE-ENTRY	181		JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	28
15	85	182	TRIVIUM ROADRUNNER	Vengeance Falls		15	3
173	182	183	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	25
-	171	184	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA	Wicked ▲		71	92
RE-ENTRY	185		MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE MORMON TABERNACLE CHOIR	The Most Wonderful Time Of The Year		185	3
NEW	186		VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW Christmas		186	1
124	135	187	SHERYL CROW OLD GREEN BARN/SEA GAYLE/WARNER BROS. NASHVILLE/WMN	Feels Like Home		7	8
NEW	188		SOUNDTRACK RCA	The Best Man Holiday		188	1
			The soundtrack features Christmas tunes old and new, along with four non-holiday songs by New Edition, John Legend, Charlie Wilson, and Marsha Ambrosius and Anthony Hamilton. —Keith Caulfield				
-	183	189	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers ◆		18	291
RE-ENTRY	190		CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well ●		2	76
NEW	191		LOU REED RCA/LEGACY	Rock N Roll Animal		191	1
113	137	192	VARIOUS ARTISTS MAYBACH/ATLANTIC/AG	MMG: Self Made 3		4	7
153	152	193	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	47
RE-ENTRY	194		ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	138
167	178	195	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles ▲		3	115
154	149	196	MARC ANTHONY SONY MUSIC LATIN	3.0 ○		5	15
NEW	197		PAUL BALOCHE INTEGRITY	Christmas Worship		197	1
NEW	198		LESLIE WEST PROVOGUE/MASCOT	Still Climbing		198	1
NEW	199		A LOT LIKE BIRDS EQUAL VISION	No Place		199	1
-	172	200	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	24



Q&A

Jared Watson, Dirty Heads

Your third album, *Home: Phantoms of Summer—The Acoustic Sessions*, debuts at No. 27 on the Billboard 200. How was it for you to go acoustic?

To not have to worry about the right drum sounds or spend hours looking for hip-hop samples and guitar sounds was great. There's a lot of time spent on sounds in a full production, but on this we liked it really open and airy. We just set up the microphones in different corners of the space. We wanted it to feel warm and intimate, like you were in the room with us.

Are you performing unplugged as well?

We did the whole first half of this tour acoustically. It was nice to get away from our high-energy live show. We got to sit down and have a more "Storytellers" vibe with our fans.

The Dirty Heads' sunny reggae-rock vibe recalls Sublime. Do you consider the band an influence?

I definitely do. We grew up listening to it. We came from the [Los Angeles metro] area and knew a lot of the same people, but we're obviously much younger. We met [Sublime's] Eric [Wilson] and Brad [Nowell] a long time ago. Lewis Richards has produced our stuff—it's almost the same camp. But we are thinking forward—we're not trying to sound like a '90s band. We're still progressive in our music, even though we do have a vintage sound sometimes. The Black Keys inspire us—to have warm sounds that have a lot of soul in it, but still be new and relevant. —Nick Williams

Hot 100 Breakout

November 16
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WKS ROYALS LAVA/REPUBLIC	Lorde	14
2	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	13
3	3	ROAR CAPITOL	Katy Perry	13
4	4	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	13
6	5	WRECKING BALL RCA	Miley Cyrus	8
5	6	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	18
7	7	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
10	8	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	8
8	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	25
9	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	23
14	11	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	14
16	12	MINE WOULD BE YOU WARNER BROS. NASHVILLE/WMN	Blake Shelton	13
15	13	SOUTHERN GIRL BIG MACHINE	Tim McGraw	15
11	14	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	16
17	15	MIRRORS RCA	Justin Timberlake	32
13	16	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	18
31	17	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	8
33	18	UNCONDITIONALLY CAPITOL	Katy Perry	3
19	19	AW NAW RCA NASHVILLE	Chris Young	14
12	20	IT GOES LIKE THIS VALORY	Thomas Rhett	16
20	21	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	12
23	22	SLOW DOWN HOLLYWOOD	Selena Gomez	9
26	23	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	7
27	24	BRAVE EPIC	Sara Bareilles	16
21	25	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	15
22	26	GORILLA ATLANTIC	Bruno Mars	8
25	27	CLARITY INTERSCOPE	Zedd Feat. Foxes	28
30	28	SUNNY AND 75 RED BOW	Joe Nichols	10
32	29	TKO RCA	Justin Timberlake	6
18	30	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	13
NEW	31	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	1
34	32	CAROLINA STONEY CREEK	Parmalee	7
29	33	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	28
37	34	I LUV THIS SH*T NRTME MICO/RADIO HILLA/DEF JAM/IDJMG	August Alsina & Trinidad James	9
39	35	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	6
28	36	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	30
41	37	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	7
42	38	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	7
24	39	PARKING LOT PARTY CURB	Lee Brice	20
44	40	RADIO CAPITOL NASHVILLE	Darius Rucker	6
40	41	RED BIG MACHINE	Taylor Swift	12
49	42	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	3
35	43	NIGHT TRAIN BROKEN BOW	Jason Aldean	17
38	44	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	33
45	45	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	7
60	46	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	3
51	47	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	4
57	48	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	8
54	49	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	5
56	50	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	4

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
NEW	1	#1 WKS THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	1
NEW	2	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	1
1	3	ROYALS LAVA/REPUBLIC	Lorde	18
8	4	ROAR CAPITOL	Katy Perry	12
2	5	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	19
34	6	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	4
13	7	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	14
9	8	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	3
4	9	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	21
5	10	WRECKING BALL RCA	Miley Cyrus	11
20	11	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	10
NEW	12	VENUS STREAMLINE/INTERSCOPE	Lady Gaga	1
10	13	THE FOX CONCORDE/45TH & 3RD/PARLOPHONE/WARNER BROS.	Ylvis	7
11	14	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	26
NEW	15	RECOVERY SCHOOLBOY/RAYMORND BRAUN/ISLAND/IDJMG	Justin Bieber	1
12	16	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	13
19	17	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	4
15	18	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
18	19	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J INTERSCOPE		7
16	20	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	17
RE	21	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	6
25	22	MARRY ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	7
23	23	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	12
22	24	UNCONDITIONALLY CAPITOL	Katy Perry	2
26	25	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	5
31	26	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	9
24	27	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	17
3	28	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	2
29	29	GORILLA ATLANTIC	Bruno Mars	10
21	30	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	52
28	31	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	29
39	32	STAY REPUBLIC NASHVILLE	Florida Georgia Line	3
30	33	SAIL RED BULL	AWOLNATION	66
33	34	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	16
45	35	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	4
43	36	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	7
36	37	BRAVE EPIC	Sara Bareilles	18
NEW	38	LET HER GO REPUBLIC	Cole Vossbury	1
40	39	IT GOES LIKE THIS VALORY	Thomas Rhett	21
38	40	SLOW DOWN HOLLYWOOD	Selena Gomez	10
61	41	THRILLER EPIC/LEGACY	Michael Jackson	28
32	42	WORK B**CH! RCA	Britney Spears	7
37	43	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	15
44	44	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	5
35	45	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	23
42	46	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	6
14	47	THE OUTSIDERS EMI NASHVILLE	Eric Church	2
54	48	TKO RCA	Justin Timberlake	6
55	49	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	6
41	50	WE CAN'T STOP RCA	Miley Cyrus	21

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 WKS WRECKING BALL RCA	Miley Cyrus	10
2	2	ROYALS LAVA/REPUBLIC	Lorde	14
3	3	ROAR CAPITOL	Katy Perry	12
5	4	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		6
6	5	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	43
7	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	17
8	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	12
9	8	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	5
10	9	WE CAN'T STOP RCA	Miley Cyrus	22
11	10	SAIL RED BULL	AWOLNATION	43
13	11	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	9
12	12	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	43
23	13	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	6
15	14	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
14	15	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	25
17	16	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	15
NEW	17	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	1
16	18	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	10
21	19	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
NEW	20	THRILLER EPIC/LEGACY	Michael Jackson	1
20	21	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	11
NEW	22	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	1
18	23	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	17
19	24	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	13
22	25	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	16
27	26	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	36
25	27	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	6
28	28	TENNIS COURT LAVA/REPUBLIC	Lorde	5
35	29	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	2
31	30	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	38
26	31	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	29
30	32	HONEST A-LY/REEBARDZ/EPIC	Future	4
NEW	33	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	1
29	34	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	15
36	35	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	43
32	36	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	17
NEW	37	MONSTER MASH PARROT/BIHINO	Bobby "Boris" Pickett And The Crypt-Kickers	1
46	38	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	2
34	39	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	3
33	40	WORK B**CH! RCA	Britney Spears	6
39	41	MIRRORS RCA	Justin Timberlake	33
24	42	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	31
45	43	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	4
47	44	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	2
38	45	BEST SONG EVER SYCO/COLUMBIA	One Direction	15
NEW	46	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	1
37	47	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	32
NEW	48	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	1
41	49	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	11
42	50	BODY PARTY EPIC	Ciara	28

SALES DATA COMPILED BY NIELSEN BDS. AIRPLAY/STREAMING DATA COMPILED BY NIELSEN BDS. 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. 1,242 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, 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 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 Charts Legend on billboard.com for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

One Direction's 'Story' Begins

One Direction continues its string of hits, as "Story of My Life" arrives at No. 22 on Streaming Songs. It's the latest single from the boy band's forthcoming *Midnight Memories*, and bounds onto the list thanks to the tune's video premiere on Nov. 3. It's up 2% in U.S. streams, and marks the sixth chart hit for the group.

Vevo reports that the clip garnered 12.5 million global views in its first 24 hours. Of that, 1.4 million streams were from its U.S. Vevo video on YouTube, which contributes significantly to the song's overall 1.9 million U.S. streams.

Elsewhere on the tally, the impact of Halloween—which fell in the middle of this issue's tracking week—can be felt, as **Michael Jackson's** "Thriller" debuts at No. 20. It tallied slightly more than 2 million U.S. streams for the week, most of which (81%) were on YouTube. It's Jackson's first appearance on the streaming chart, which launched in January.

At the tail end of the chart at No. 37, another spooky tune arrives: **Bobby "Boris" Pickett & the Crypt-Kickers'** "Monster Mash" debuts thanks to 1.4 million U.S. streams, also mostly from YouTube.

—William Gruger



Social/Streaming

November 16
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
NEW	1	#1 DJ CARNAGE	1
NEW	2	CAKED UP	1
NEW	3	PROTOHYPE	1
RE	4	JORDAN JANSEN	30
NEW	5	FEATURECAST	1
NEW	6	R3HAB	1
RE	7	BREAKBOT	25
3	8	MAYA JANE COLES	49
NEW	9	DJ MIKE GIP	1
NEW	10	3LAU	1
2	11	GRAMATIK	100
NEW	12	XXYYXX	1
1	13	NOISIA	145
NEW	14	5 SECONDS OF SUMMER	1
NEW	15	BONDAX	1
6	16	GOLD PANDA	88
NEW	17	CHLOE HOWL	1
NEW	18	VICETONE	1
NEW	19	TA-KU	1
NEW	20	MARC KINCHEN	1
NEW	21	IAN SOMERHALDER	1
NEW	22	BIXEL BOYS	1
NEW	23	ALI SPAGNOLA	1
7	24	BENGA	19
NEW	25	BEN LANDIS	1
RE	26	ANATHEMA	73
NEW	27	KIDNAP KID	1
NEW	28	AGNES MONICA	1
NEW	29	KAYTRANADA	1
NEW	30	T. WILLIAMS	1
NEW	31	WILL SPARKS	1
NEW	32	DUBMATIX	1
NEW	33	GRIZ	1
NEW	34	HUCCI	1
NEW	35	THE WHITE PANDA	1
4	36	DJ BL3ND	146
5	37	ANNA CALVI	18
NEW	38	FLICFLAC	1
NEW	39	ROBIN SCHULZ	1
8	40	LUCY ROSE	12
NEW	41	SOHN	1
NEW	42	FREDO SANTANA	1
NEW	43	FRYARS	1
NEW	44	KILL PARIS	1
NEW	45	THOMAS JACK	1
NEW	46	SAVANT	1
NEW	47	KEATON HENSON	1
NEW	48	BANKS	1
NEW	49	CRIZZLY	1
NEW	50	DEORRO	1

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
2	1	#1 MILEY CYRUS	82
1	2	KATY PERRY	154
6	3	JUSTIN BIEBER	154
11	4	EMINEM	153
3	5	DEMI LOVATO	144
8	6	ONE DIRECTION	103
7	7	ARIANA GRANDE	50
9	8	NICKI MINAJ	154
4	9	BRITNEY SPEARS	151
10	10	JUSTIN TIMBERLAKE	125
18	11	SHAKIRA	153
30	12	TAYLOR SWIFT	154
5	13	RIHANNA	154
29	14	P!NK	118
21	15	SELENA GOMEZ	152
15	16	BRUNO MARS	143
NEW	17	LOU REED	1
25	18	JENNIFER LOPEZ	140
12	19	AVICII	15
20	20	LORDE	6
22	21	LITTLE MIX	9
39	22	FUTURE	3
26	23	ENRIQUE IGLESIAS	96
RE	24	MARIAH CAREY	48
16	25	LADY GAGA	154
24	26	AVRIL LAVIGNE	151
33	27	PITBULL	152
36	28	CHRISTINA AGUILERA	56
13	29	BEYONCE	153
14	30	WIZ KHALIFA	141
28	31	ELLIE GOULDING	10
48	32	AUSTIN MAHONE	33
42	33	MARC ANTHONY	4
35	34	ROMEO SANTOS	4
23	35	MICHAEL JACKSON	144
34	36	CHRIS BROWN	138
19	37	BOB MARLEY	95
37	38	LINKIN PARK	153
38	39	LIL WAYNE	153
44	40	SKRILLEX	109
RE	41	2PAC	23
41	42	LANA DEL REY	38
45	43	DAVID GUETTA	153
RE	44	ALICIA KEYS	98
46	45	SNOOP DOGG	138
RE	46	CIARA	9
27	47	PRINCE ROYCE	4
NEW	48	A\$AP ROCKY	1
31	49	DRAKE	142
40	50	KE\$HA	67



Carey's New Social High

Halloween helps **Mariah Carey** hit a new peak on the Social 50, as a photo of the diva's children (above) sparks her re-entry at No. 24.

On Oct. 31 Carey snapped a shot of her kids (**Monroe** and **Moroccan**) in their costumes (both dressed as Superman) that amassed 112,000 likes on Instagram. In turn, the number of new followers to Carey's account increased by 184% over the previous week. On Facebook, where the picture was cross-posted, it received more than 350,000 likes (to date), helping fuel the 243% rise in conversation about Carey on the platform, which gave way to 189,000 new fans (up 170%).

Above Carey at No. 17 is the highest debut of the week, as the late **Lou Reed** arrives on the tally. His appearance is fueled by conversation and buzz generated by his death on Oct. 27.

The majority of the activity around Reed occurred on Facebook, where there were 429,000 conversations about him (a 1,746% weekly increase). In addition, his official Facebook page scored 104,000 new followers (up 79%).

Fans rushed to reminisce with his music as well, evidenced by the 832% lift the videos on his Vevo channel received in weekly plays.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 ROYALS LAVA/REPUBLIC	Lorde	16
2	2	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	12
3	3	WRECKING BALL RCA	Miley Cyrus	10
5	4	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	17
4	5	ROAR CAPITOL	Katy Perry	12
6	6	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	17
7	7	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	6
11	8	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	14
8	9	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	15
9	10	WE CAN'T STOP RCA	Miley Cyrus	21
10	11	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	61
13	12	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	3
12	13	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	24
16	14	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	43
15	15	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
26	16	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	10
14	17	TENNIS COURT LAVA/REPUBLIC	Lorde	6
23	18	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	2
18	19	SAIL RED BULL	AWOLNATION	82
20	20	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		5
19	21	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	18
21	22	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	9
30	23	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	3
17	24	FURTHEST THING YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
27	25	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	40
33	26	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	12
22	27	TEAM LAVA/REPUBLIC	Lorde	5
29	28	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	29
28	29	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	35
24	30	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
35	31	POMPEII VIRGIN/CAPITOL	Bastille	13
25	32	FROM TIME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jhene Aiko	6
36	33	THE FOX CONCORDE/ASTH & 3RD/PARLOPHONE/WARNER BROS.	Ylvis	4
39	34	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	9
38	35	CLARITY INTERSCOPE	Zedd Feat. Foxes	28
31	36	OWN IT YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
NEW	37	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	1
37	38	POUND CAKE / PARIS MORTON MUSIC 2 YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Jay Z	6
32	39	WU-TANG FOREVER YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
34	40	TOO MUCH YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
NEW	41	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	1
40	42	400 LUX LAVA/REPUBLIC	Lorde	5
44	43	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	10
41	44	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
48	45	MIRRORS RCA	Justin Timberlake	33
42	46	RIBS LAVA/REPUBLIC	Lorde	5
50	47	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	45
46	48	COME THRU YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	6
RE	49	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	38
NEW	50	REFLEKTOR MERGE/CAPITOL	Arcade Fire	1

DANCE/ELECTRONIC STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	31
2	2	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	18
3	3	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
4	4	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	14
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	29
9	6	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	8
6	7	WORK B**CH! RCA	Britney Spears	7
7	8	CLARITY INTERSCOPE	Zedd Feat. Foxes	31
8	9	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer	31
12	10	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	6
10	11	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	29
13	12	CINEMA ULTRA	Benny Benassi Feat. Gary Go	31
11	13	PARTY ROCK ANTHEM LMFAO Feat. Lauren Bennett & GoonRock PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		31
14	14	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	30
22	15	WE NO SPEAK AMERICANO ULTRA	Yolanda Be Cool & Dcup	5

RAP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J CARDRUMMERS/INTERSCOPE		6
2	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	31
3	3	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	5
5	4	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	15
NEW	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem Feat. Rihanna	1
4	6	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	10
6	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	17
7	8	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	16
9	9	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	31
8	10	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	6
12	11	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	31
11	12	HONEST A-1/FREEBANDZ/EPIC	Future	7
10	13	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	16
14	14	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	31
13	15	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	3

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

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	LIL DICKY
2	GOING QUANTUM
3	TERRAVITA
4	EPTIC
5	JACOB PLANT
6	NEW BEAT FUND
7	JEREMIAH JAE
8	L D R U
9	TY DOLLA \$IGN
10	REECE LOW
11	SIZZLEBIRD
12	FLOXYTEK
13	FAUL
14	WAVE RACER
15	ELLONA SANTIAGO

Radio Airplay

November 16
2013

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	13
2	2	ROYALS LAVA/REPUBLIC	Lorde	12
4	3	WRECKING BALL RCA	Miley Cyrus	8
3	4	ROAR CAPITOL	Katy Perry	13
5	5	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
6	6	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	11
9	7	SLOW DOWN HOLLYWOOD	Selena Gomez	11
8	8	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	20
12	9	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	8
7	10	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	18
11	11	GORILLA ATLANTIC	Bruno Mars	8
10	12	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	17
14	13	TKO RCA	Justin Timberlake	6
19	14	UNCONDITIONALLY CAPITOL	Katy Perry	2
13	15	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	24
16	16	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	16
18	17	MARRY ME BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	7
21	18	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	15
25	19	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	4
20	20	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	13
15	21	WORK B**CH! RCA	Britney Spears	7
23	22	WHAT NOW SRP/DEF JAM/IDJMG	Rihanna	6
17	23	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	12
26	24	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	3
24	25	ROUGH WATER DECAVANCE/FUELED BY RAMEN/RRP	Travie McCoy Feat. Jason Mraz	5

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 ROAR CAPITOL	Katy Perry	11
2	2	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	19
6	3	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	28
3	4	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	21
5	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	29
4	6	MIRRORS RCA	Justin Timberlake	24
8	7	BRAVE EPIC	Sara Bareilles	19
7	8	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	29
9	9	HO HEY DUALTONE	The Lumineers	44
10	10	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	37
11	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	17
12	12	TREASURE ATLANTIC	Bruno Mars	19
13	13	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	13
14	14	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	12
18	15	GG ROYALS LAVA/REPUBLIC	Lorde	6
15	16	TRUE LOVE RCA	P!nk Feat. Lily Allen	10
17	17	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	8
16	18	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	19
20	19	NEW MPL/HEAR/CMG	Paul McCartney	10
19	20	BRUISES COLUMBIA	Train Feat. Ashley Monroe	15
22	21	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	4
21	22	HOME AGAIN MERCURY/CAPITOL	Elton John	17
23	23	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	7
24	24	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	5
25	25	22 BIG MACHINE/REPUBLIC	Taylor Swift	20

ON-DEMAND SONGS: The week's top on-demand (any requests and plays from unlimited listener-controlled radio channels on leading online music services). RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by 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. Streaming, are electronically monitored, 24 hours a day, 7 days a week. See charts.legends.com/biz for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



Dragons' Fire

Imagine Dragons (above) become the first rock group to generate three Mainstream Top 40 top 10s from an album in six years, as "Demons" darts 12-9. The song concurrently lifts 10-6 on Adult Top 40 and spends a 22nd week in the Alternative top 10 after peaking at No. 2 on the latter ranking in August. "Demons" is Imagine Dragons' third Mainstream Top 40 top 10 from debut studio album *Night Visions*, following the No. 10-peaking "It's Time" and the No. 2 hit "Radioactive." The last rock band to tally a trio of top 10s from a set was **Daughtry**, whose self-titled, and also introductory, effort yielded the two-week No. 1 "It's Not Over," "Home" (No. 3) and "Over You" (No. 4) in 2007. Meanwhile, Daughtry releases fourth album *Baptize* on Nov. 19. First single "Waiting for Superman" rises 21-19 on Adult Top 40.

Lady Gaga bullets with two songs from *ARTPOP* ahead of its Nov. 11 release. Lead track "Applause" holds at its No. 5 peak on Mainstream Top 40 and becomes her sixth top 10 on Adult Top 40 (11-10). (Gaga boasts 11 Mainstream Top 40 top 10s, including seven No. 1s. On Adult Top 40, she's risen as high as No. 2 with "The Edge of Glory" in 2011.)

Second single "Do What U Want" (featuring **R. Kelly**) debuts on Mainstream Top 40 at No. 39. Kelly makes his first trip to the chart since 2007 and his 13th dating to his first in 1994. —Gary Trust

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS ROYALS LAVA/REPUBLIC	Lorde	14
2	2	ROAR CAPITOL	Katy Perry	13
3	3	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	10
4	4	BRAVE EPIC	Sara Bareilles	27
5	5	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	21
10	6	DEMONS KIDNAKORNER/INTERSCOPE	Imagine Dragons	10
7	7	LET HER GO BLACK CROW/NETWERK/WARNER BROS.	Passenger	17
9	8	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	16
6	9	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19
11	10	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	12
13	11	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	22
8	12	TRUE LOVE RCA	Pink Feat. Lily Allen	17
12	13	LOVE SOMEBODY ARM/OCTONE/INTERSCOPE	Maroon 5	26
16	14	WRECKING BALL RCA	Miley Cyrus	6
14	15	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	21
17	16	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10
19	17	BEST DAY OF MY LIFE MERCURY/IDJMG	American Authors	7
26	18	GG UNCONDITIONALLY CAPITOL	Katy Perry	2
21	19	WAITING FOR SUPERMAN 19/RCA	Daughtry	5
18	20	CLARITY INTERSCOPE	Zedd Feat. Foxes	18
22	21	COME TO ME WARNER BROS.	Goo Goo Dolls	12
20	22	WHO YOU LOVE COLUMBIA	John Mayer Feat. Katy Perry	6
23	23	GORILLA ATLANTIC	Bruno Mars	6
24	24	MY KIND OF LOVE CAPITOL	Emeli Sande	8
25	25	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	9

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS POMPEII VIRGIN/CAPITOL	Bastille	19
2	2	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	13
3	3	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	21
5	4	DEMONS KIDNAKORNER/INTERSCOPE	Imagine Dragons	31
4	5	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	38
6	6	ROYALS LAVA/REPUBLIC	Lorde	21
7	7	SWEATER WEATHER [R]EVOKE/COLUMBIA	The Neighbourhood	47
10	8	HURRICANE CREEP CITY/COLUMBIA	MS MR	26
11	9	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	7
9	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	51
8	11	CITY OF ANGELS IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	14
12	12	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	12
13	13	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	7
15	14	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	9
14	15	MISS JACKSON DECAVANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	15
16	16	TEAM LAVA/REPUBLIC	Lorde	5
17	17	AFRAID [R]EVOKE/COLUMBIA	The Neighbourhood	11
18	18	REFLEKTOR MERGE/CAPITOL	Arcade Fire	8
22	19	WHO WE ARE LOWERCASE PEOPLE/ATLANTIC	Switchfoot	6
19	20	TESSELLATE INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	11
21	21	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	10
20	22	SHOT AT THE NIGHT ISLAND/IDJMG	The Killers	6
23	23	BLEED OUT UP DOWN/BRANDQ	Blue October	10
NEW	24	GG IT'S ABOUT TIME FUELED BY RAMEN/RRP	Young The Giant	1
25	25	THE MOTHER WE SHARE GOODBYE/GLASSNOTE	CHVRCHES	6

MAINSTREAM ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WR GG NEVER NEVER PROSPECT PARK	Korn	13
1	2	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	16
2	3	MISERY LOVES MY COMPANY RCA	Three Days Grace	22
4	4	VOICES CAPITOL	Alice In Chains	14
5	5	LEADER OF THE BROKEN HEARTS ELEVEN SEVEN	Papa Roach	25
6	6	LOLA MONTEZ VERTIGO/REPUBLIC	Volbeat	11
7	7	TIRED ROADRUNNER/RRP	Stone Sour	15
8	8	DEAL WITH THE DEVIL EONE	Pop Evil	12
9	9	BATTLE BORN PROSPECT PARK	Five Finger Death Punch	8
11	10	BORN TO RISE HOLLYWOOD	Redlight King	18
12	11	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	6
10	12	GOOD MAN FAT LADY	Devour The Day	29
14	13	ADRENALINE ATLANTIC	Shinedown	12
15	14	ADDICTED TO PAIN ALTER BRIDGE	Alter Bridge	11
16	15	BLACK HEART PLAY PEN/ADA	Stone Temple Pilots With Chester Bennington	6
13	16	SEETHER WIND-UP	Seether	8
17	17	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	11
21	18	BY AND DOWN VIRGIN/UMG	A Perfect Circle	3
19	19	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	36
18	20	TRENCHES GG/EONE	Pop Evil	35
25	21	WHAT IF I WAS NOTHING RAZOR & TIE	All That Remains	5
24	22	WHORE CENTURY MEDIA/RED	In This Moment	6
22	23	GO TO HELL, FOR HEAVEN'S SAKE EPITAPH	Bring Me The Horizon	24
23	24	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	17
28	25	ROMANTIC DREAMS REPRISE/WARNER BROS.	Deftones	4

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 1 WR MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	16
3	2	SOUTHERN GIRL BIG MACHINE	Tim McGraw	19
1	3	IT GOES LIKE THIS VALORY	Thomas Rhett	28
5	4	AW NAW RCA NASHVILLE	Chris Young	26
7	5	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	9
2	6	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	14
8	7	SUNNY AND 75 RED BOW	Joe Nichols	27
10	8	CAROLINA STONE CREEK	Parmalee	39
6	9	PARKING LOT PARTY CURB	Lee Brice	28
12	10	GG DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	21
11	11	RED BIG MACHINE	Taylor Swift	21
13	12	RADIO CAPITOL NASHVILLE	Darius Rucker	16
14	13	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	12
18	14	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	12
17	15	DAYS OF GOLD RCA NASHVILLE	Jake Owen	14
16	16	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	28
15	17	ALL KINDS OF KINDS RCA NASHVILLE	Miranda Lambert	20
19	18	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	22
20	19	STAY REPUBLIC NASHVILLE	Florida Georgia Line	8
22	20	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	23
21	21	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	15
23	22	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	33
24	23	I CAN'T CHANGE THE WORLD ARISTA NASHVILLE	Brad Paisley	13
26	24	EVERYBODY'S GOT SOMEBODY BUT ME ATLANTIC/WMN	Hunter Hayes Feat. Jason Mraz	12
27	25	HELLUVA LIFE WARNER BROS./WAR	Frankie Ballard	16

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	13
2	2	I LUV THIS SH*T NINTE MUCCO/RADIO HILLA/DEF JAM/IDJMG	August Alsina & Trinidad James	24
3	3	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	20
8	4	GG IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	12
6	5	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	15
4	6	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	18
9	7	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	15
7	8	V.S.O.P. ATLANTIC	K. Michelle	17
5	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	22
10	10	HONEST A-1/FREEBANDZ/EPIC	Future	11
11	11	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	34
13	12	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	11
12	13	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	36
14	14	TYPE OF WAY RICH HOMIEZ/THINKTSAGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan	19
17	15	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale & Trey Songz	11
16	16	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	28
15	17	ADORN BYSTORM/BLACK ICE/RCA	Miguel	72
21	18	CLAPPERS MAYBACH/ATLANTIC	Wale Feat. Nicki Minaj & Juicy J	6
18	19	MEMORIES BACK THEN HUSTLE GANG/GRAND HUSTLE/EPIC	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	20
20	20	I WANNA BE WITH YOU WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Nicki Minaj, Rick Ross & Future	11
23	21	HURT YOU MOTOWN/IDJMG	Toni Braxton & Babyface	10
22	22	THE ONE STREAMLINE/EPIC	Tamar Braxton	26
24	23	MY STORY RCA	R. Kelly Feat. 2 Chainz	11
27	24	COLLARD GREENS TOP DAWG/INTERSCOPE	Schoolboy Q Feat. Kendrick Lamar	10
19	25	BODY PARTY EPIC	Ciara	32

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 1 WR HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	13
2	2	ROYALS LAVA/REPUBLIC	Lorde	9
3	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	18
4	4	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	15
8	5	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	11
5	6	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko	17
6	7	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	12
7	8	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	21
10	9	GORILLA ATLANTIC	Bruno Mars	7
11	10	RIGHT THERE REPUBLIC	Ariana Grande Feat. Big Sean	8
13	11	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu	10
12	12	TKO RCA	Justin Timberlake	6
15	13	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	11
9	14	ROAR CAPITOL	Katy Perry	12
14	15	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	11
16	16	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	6
17	17	WRECKING BALL RCA	Miley Cyrus	6
18	18	I LUV THIS SH*T NINTE MUCCO/RADIO HILLA/DEF JAM/IDJMG	August Alsina & Trinidad James	7
NEW	19	GG THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	1
19	20	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	11
20	21	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EAROUMMERS/INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	5
22	22	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	7
21	23	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	13
28	24	SHOW ME THA ALUMNI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Chris Brown	3
25	25	MARRY ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	5

RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs recording widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend on billboard.com for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.
 AIRPLAY DATA COMPILED BY NICKISCTV/BDS

Digital Songs

November 16
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan		12	
3	2	STAY REPUBLIC NASHVILLE	Florida Georgia Line		6	
4	3	IT GOES LIKE THIS VALORY	Thomas Rhett	●	25	
5	4	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail		14	
1	5	THE OUTSIDERS EMI NASHVILLE	Eric Church		2	
NEW	6	GET ME SOME OF THAT VALORY	Thomas Rhett		1	
6	7	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope		18	
7	8	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		16	
8	9	WE WERE US KEITH URBAN AND MIRANDA LAMBERT MCA NASHVILLE/WCA NASHVILLE	Keith Urban And Miranda Lambert		8	
10	10	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		19	
9	11	CAROLINA STONEY CREEK	Parmalee		12	
11	12	SUNNY AND 75 RED BOW	Joe Nichols		17	
14	13	CHILLIN' IT WARNER BROS./WMN	Cole Swindell		23	
12	14	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	73	
13	15	NIGHT TRAIN BROKEN BOW	Jason Aldean	●	20	
16	16	AW NAW RCA NASHVILLE	Chris Young		23	
20	17	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band		6	
18	18	SOUTHERN GIRL BIG MACHINE	Tim McGraw		16	
22	19	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	43	
17	20	READY SET ROLL DACK JANIELS	Chase Rice		4	
NEW	21	TAKE YOU HOME VALORY	Thomas Rhett		1	
25	22	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	▲	32	
19	23	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	●	29	
34	24	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry		6	
29	25	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay		8	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		28	
	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		14	
4	3	LOCO ENRIQUE IGLESIAS FEAT. ROMEO SANTOS UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos		11	
5	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		16	
3	5	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	168	
6	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		200	
12	7	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	146	
8	8	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	182	
7	9	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		56	
9	10	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin		6	
10	11	HOY TENGO GANAS DE TI ALEJANDRO FERNANDEZ / CHRISTINA AGUILERA UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera		26	
11	12	HEROE INTERSCOPE/UMLE	Enrique Iglesias		200	
15	13	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		12	
14	14	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		15	
17	15	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		114	
30	16	VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga		6	
13	17	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		16	
20	18	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		62	
19	19	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		70	
25	20	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	198	
23	21	HABLE DE TI VSUMMA	Yandel		16	
21	22	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando		4	
28	23	SUERTE EPIC/SONY MUSIC LATIN	Shakira		198	
18	24	HASTA ABAJO SONY MUSIC LATIN	Yandel		3	
NEW	25	CALENTON EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Yandel		1	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 ROYALS LAVA/REPUBLIC	Lorde	▲	21	
3	2	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	●	22	
2	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		48	
6	4	SWEATER WEATHER IRJEVOLVE/COLUMBIA	The Neighbourhood	●	36	
4	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	67	
5	6	SAIL RED BULL	AWOLNATION	▲	135	
7	7	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		30	
NEW	8	LET HER GO REPUBLIC	Cole Vosbury		1	
8	9	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		35	
11	10	POMPEII VIRGIN/CAPITOL	Bastille		18	
NEW	11	THE WAY I AM REPUBLIC	Caroline Pennell		1	
13	12	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	28	
10	13	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	39	
12	14	TEAM LAVA/REPUBLIC	Lorde		8	
38	15	WALK ON THE WILD SIDE RCA/LEGACY	Lou Reed		2	
14	16	GONE, GONE, GONE IS/INTERSCOPE	Phillip Phillips	▲	44	
20	17	BEST DAY OF MY LIFE MERCURY/IDJMG	American Authors		4	
NEW	18	COSMIC LOVE REPUBLIC	Matthew Schuler		1	
16	19	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		7	
17	20	TENNIS COURT LAVA/REPUBLIC	Lorde		12	
22	21	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy		6	
18	22	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	81	
NEW	23	IT'S ABOUT TIME FUELED BY RAMEN/RRP	Young The Giant		1	
19	24	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam		6	
25	25	HARLEM RCA	New Politics		17	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	▲	19	
2	2	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga		12	
3	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	▲	14	
4	4	WORK B**CH! RCA	Britney Spears		7	
5	5	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams		8	
8	6	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		17	
7	7	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	42	
9	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	29	
10	9	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki		7	
12	10	THIS IS WHAT IT FEELS LIKE ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie		30	
13	11	I CAN'T STOP CIRCUS/BIG BEAT/RRP	Flux Pavilion		45	
6	12	UNDER CONTROL CALVIN HARRIS & ALESSO FEAT. HURTS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris & Alesso Feat. Hurts		2	
16	13	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop		14	
15	14	BOY OH BOY MAD DECENT	Diplo GTA		3	
18	15	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	41	
19	16	TITANIUM WHAT A MUSIC/AUSTRAALWERKS/CAPITOL	David Guetta Feat. Sia	▲	98	
22	17	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii		7	
17	18	I NEED YOUR LOVE CALVIN HARRIS FEAT. ELLIE GOULDING CHEWY/REDECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	35	
36	19	LATCH PMR/UNIVERSAL ISLAND/INTERSCOPE	Disclosure		9	
20	20	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	49	
21	21	LEVELS LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	104	
14	22	OOH LA LA MUTE	Goldfrapp		2	
26	23	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock		26	
27	24	CINEMA BENNY BENASSI FEAT. GARY GO ULTRA	Benny Benassi Feat. Gary Go	▲	137	
25	25	GANGNAM STYLE SCHOOLBOY Q/REPUBLIC	PSY	▲	66	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna		1	
9	2	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		4	
1	3	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		3	
6	4	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		10	
NEW	5	RECOVERY SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber		1	
2	6	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		13	
5	7	23 MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		8	
3	8	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		17	
7	9	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan		7	
8	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	32	
12	11	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		9	
16	12	THRILLER EPIC/LEGACY	Michael Jackson		14	
10	13	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu		16	
11	14	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean		6	
15	15	TKO RCA	Justin Timberlake		7	
14	16	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		15	
17	17	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		19	
13	18	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar		14	
19	19	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown		8	
20	20	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		24	
22	21	ALL OF ME G.O.O.D./COLUMBIA	John Legend		12	
28	22	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	37	
26	23	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale & Trey Songz		14	
18	24	I LUV THIS SH*T N/TMTE MUIC/RADIO HILLA/DEF JAM/IDJMG	August Alsina & Trinidad James		8	
21	25	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	38	

RAP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna		1	
7	2	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		4	
1	3	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		3	
5	4	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		10	
4	5	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha		4	
3	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		8	
2	7	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		17	
6	8	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan		7	
10	9	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		10	
8	10	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu		16	
9	11	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean		6	
NEW	12	HOW I FEEL POE BOY/ATLANTIC	Flo Rida		1	
11	13	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		19	
13	14	ROUGH WATER FUELED BY RAMEN/RRP	Travie McCoy Feat. Jason Mraz		6	
12	15	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		24	
19	16	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake		37	
17	17	BOUNCE IT KEMOSABE/COLUMBIA	Juicy J Feat. Wale & Trey Songz		17	
14	18	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		39	
16	19	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		17	
15	20	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini		21	
21	21	TYPE OF WAY RICH HOMIE Q/THINNTS/AGAME/GOLD GANG/DEF JAM/IDJMG	Rich Homie Quan		15	
20	22	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		53	
23	23	HONEST A-1/FREEDBANDZ/EPIC	Future		8	
26	24	M.A.A.D CITY TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. MC Eiht		17	
24	25	COLLARD GREENS TOP DAWG/INTERSCOPE	Schoolboy Q Feat. Kendrick Lamar		10	

Launch Pad

November 16
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billboard

HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 ERRA TRAGIC HERO	Augment	1	1
		2	THE DEVIL MAKES THREE NEW WEST	I'm A Stranger Here	2	1
		3	RUSSIAN CIRCLES SARGENT HOUSE	Memorial	3	1
		4	WHITE DENIM DOWNTOWN	Corsicana Lemonade	4	1
		5	LESLIE WEST PROVOGUE/MASCOT	Still Climbing	5	1
		6	A LOT LIKE BIRDS EQUAL VISION	No Place	6	1
		7	BRANDY CLARK SLATE CREEK/SMITH	12 Stories	5	2
		8	PERMA EQUAL VISION	Two Of A Crime	8	1
		9	KILL DEVIL HILL CENTURY MEDIA	Revolution Rise	9	1
		10	POLICA MOM + POP	Shulamith	1	2
		11	LILY & MADELEINE ASTHMATIC KITT	Lily & Madeleine	11	1
		12	VINNIE PAZ PAZMANIAN DEVIL/ENEMY SOIL	Carry On Tradition (EP)	12	1
		13	SON LUX JOYFUL NOISE	Lanterns	13	1
		14	TOXIC HOLOCAUST RELAPSE	Chemistry Of Consciousness	14	1
		15	THE SWELLERS NO SLEEP	The Light Under Closed Doors	15	1
		16	WARBRINGER CENTURY MEDIA	IV: Empires Collapse	16	1
		17	WILLIAM ONYEABOR LIJAKA BOP	Who Is William Onyeabor?	17	1
		18	ED KOWALCZYK THE FIFTH VEDA/HARBOUR	The Flood And The Mercy	18	1
		19	AYREON INSIDEOUT/CENTURY MEDIA	The Theory Of Everything	19	1
		20	KATAKLYSM NUCLEAR BLAST	Waiting For The End To Come	20	1
		21	GYPTIAN VP	Sex, Love & Reggae	21	1
		22	MYKA, RELOCATE ARTERY/RAZOR & TIE	Lies To Light The Way	22	1
		23	ANTHEM LIGHTS ANTHEM LIGHTS	Covers: Part II	23	1
		24	JOEY BADA\$\$ CINEMATIC	Summer Knights (EP)	24	1
		25	MINOR ALPS BARSUK	Get There	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	JON HERCHERT COMPASS PRODUCTIONS	Monster Mash: Party Songs For Kids!	26	1
		27	YUNA VERVE/VG	Nocturnal	27	1
15	19	28	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	25
39	29	29	GG AMERICAN AUTHORS MERCURY/DIMG	American Authors	14	8
		30	CASH CASH BIG BEAT	Overtime: EP	30	1
		31	THE TRAGIC THRILLS RAKE & SPADE	The Tragic Thrills	7	2
		32	ALMA DEUTSCHER FLARA	The Music Of Alma Deutscher	32	1
		33	STEVE HACKETT INSIDEOUT/CENTURY MEDIA	Genesis Revisited: Live At Hammersmith	33	1
10	16	34	DARKSIDE OTHER PEOPLE/MATAADOR	Psychic	5	4
		35	LOS CAMPESINOS! WICHITA	No Blues	35	1
		36	J BALVIN CAPITOL LATIN/UMLE	La Familia	36	1
37	15	37	1 GIRL NATION REUNION/PLG	1 Girl Nation	9	11
		38	SIRENS & SAILORS ARTERY/RAZOR & TIE	Skeletons	38	1
		39	BRIAN BRUSHWOOD JUSTIN ROBERT YOUNG BRIAN BRUSHWOOD AND JUSTIN ROBERT YOUNG	Night Attack (Live)	39	1
5	14	40	LUCIUS MOM + POP	Wildewoman	5	3
		41	ANOUSHKA SHANKAR DU/DECCA CLASSICS	Traces Of You	4	2
1	17	42	WILL HOGE CLIMBERLAND/THIRTY TIGERS	Never Give In	1	3
		43	CARIMI CARIMI	Invasion	43	1
		44	NIPSEY HU\$LE ALL MONEY IN NO MONEY OUT	Crenshaw	35	2
		45	DEAD LETTER CIRCUS THE END	The Catalyst Fire	45	1
		46	JONATHAN WILSON DOWNTOWN	Fanfare	46	1
		47	AUTECHRE WARP	L-event (EP)	47	1
		48	CAROLINE PENNELL CAROLINE PENNELL	The Race (EP)	48	1
		49	LINDA THOMPSON PETTIFER	Won't Be Long Now	13	2
		50	GESAFFELSTEIN EMI FRANCE/BROMANCE	Aleph	50	1

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
	1	#1 IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	8		
	2	CAROLINA STONE CREEK	Parmalee	10		
	3	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	6		
	4	POMPEII VIRGIN/CAPITOL	Bastille	17		
	5	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	8		
	6	REPLAY HOLLYWOOD	Zendaya	12		
	7	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	6		
	8	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	6		
	9	COLLARD GREENS TOP DAWGS/INTERSCOPE	ScHoolboy Q Feat. Kendrick Lamar	6		
	10	V.S.O.P. ATLANTIC	K. Michelle	13		
	11	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	13		
	12	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	14		
	13	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	11		
	14	LET HER GO REPUBLIC	Cole Vosbury	1		
	15	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	3		
	16	FDB GRAND HUSTLE/ATLANTIC/BONE	Young Dro	8		
	17	SHOW ME THA ALUMNI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Chris Brown	3		
	18	REFLEKTOR MERGE/CAPITOL	Arcade Fire	2		
	19	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	16		
	20	OUT OF MY LEAGUE DANGERBIRD/ELECTRA/ATLANTIC	Fitz And The Tantrums	6		
	21	BEST DAY OF MY LIFE MERCURY/DIMG	American Authors	1		
	22	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	1		
	23	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	16		
	24	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	11		
	25	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	2		

REGIONAL HEATSEEKERS #1 ALBUMS™



It's been a whirlwind year for teenage sister duo **Lily & Madeleine**. After the then-unknown act went viral in January (thanks to a post on Reddit.com), the pair signed a deal with Asthmatic Kitty, rereleased its debut EP and now arrives on Heatseekers Albums with its first full-length set. The self-titled effort opens at No. 11, selling 2,000 copies in its first week, according to Nielsen SoundScan. It also takes a bow at No. 14 on Folk Albums. —*Keith Caulfield*

PACIFIC		
1	THE DEVIL MAKES THREE	I'M A STRANGER HERE
2	RUSSIAN CIRCLES	MEMORIAL
3	WHITE DENIM	CORSICANA LEMONADE
4	ERRA	AUGMENT
5	A LOT LIKE BIRDS	NO PLACE
6	BRANDY CLARK	12 STORIES
7	VINNIE PAZ	CARRY ON TRADITION (EP)
8	SON LUX	LANTERNS
9	NIPSEY HU\$LE	CRENSHAW
10	MS MR	SECONDHAND RAPTURE

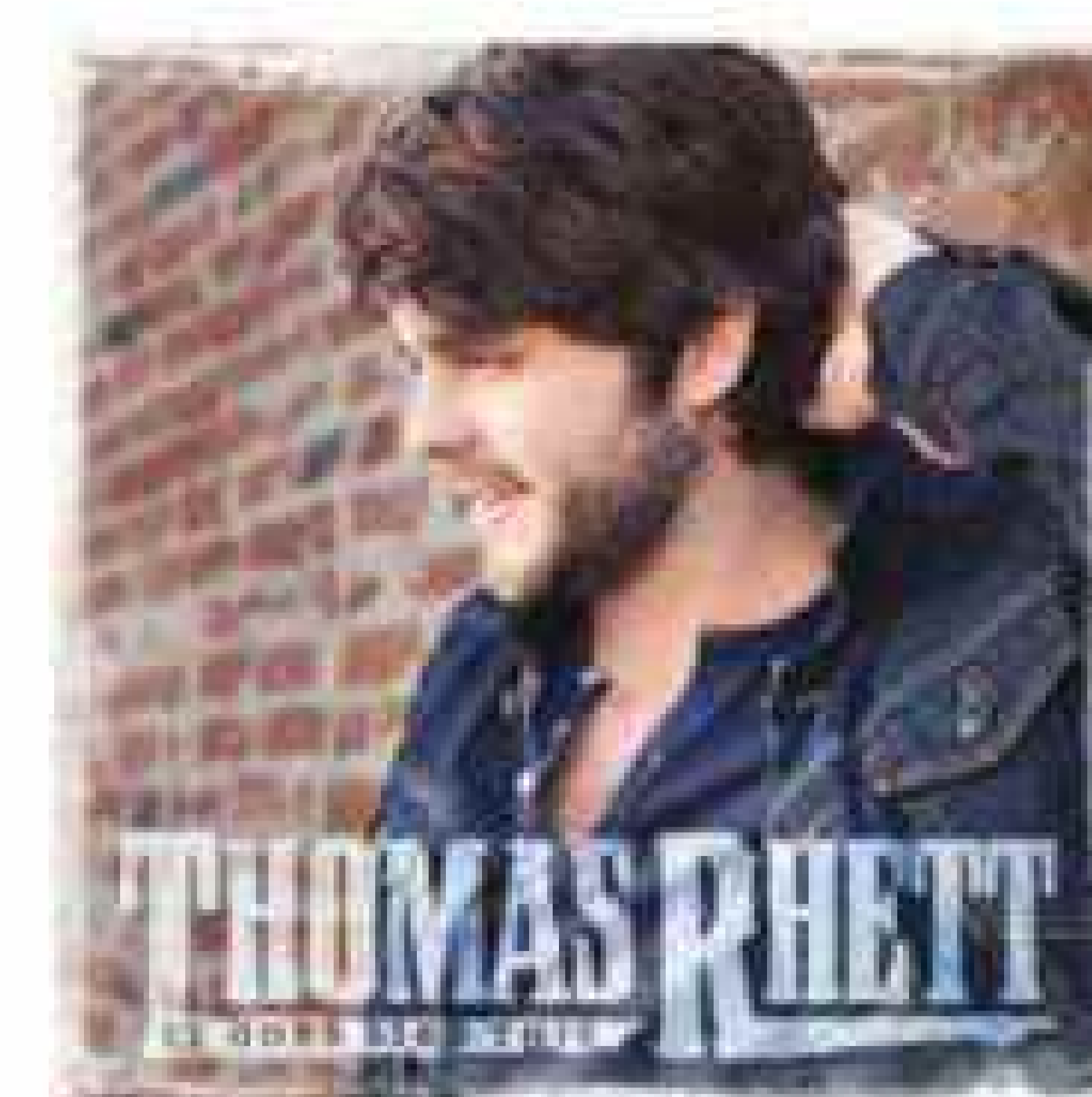
MOUNTAIN		
1	THE DEVIL MAKES THREE	I'M A STRANGER HERE
2	RIGHTEOUS VENDETTA	THE FIRE INSIDE
3	LILY & MADELEINE	LILY & MADELEINE
4	RUSSIAN CIRCLES	MEMORIAL
5	ERRA	AUGMENT
6	WHITE DENIM	CORSICANA LEMONADE
7	MIKEY360	RECKLESS EMOTIONS (EP)
8	VINNIE PAZ	CARRY ON TRADITION (EP)
9	KILL DEVIL HILL	REVOLUTION RISE
10	A LOT LIKE BIRDS	NO PLACE

Country

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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 THAT'S MY KIND OF NIGHT J.STEVENSON (A.GORLEY,D.DAVIDSON,C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE	1	14
2	2	2	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYS,I.P.J.,ROBBINS)	Thomas Rhett VALORY	●	25
3	3	3	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN		18
6	5	4	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (L.JOHNSON,L.T.MILLER,J.LAWSON)	Tim McGraw BIG MACHINE		18
4	4	5	AW NAW J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		24
8	7	6	WE WERE US N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE) HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert		8
11	10	7	SUNNY AND 75 D.GEORGE,M.J.CONES (M.DULANEY,I.SELLERS,P.JENKINS)	Joe Nichols RED BOW		21
21	14	8	DG SG STAY J.MOI (J.K.MOL,F.YOUNG,C.ROBERTSON,L.LAWHON,B.WELLS)REPUBLIC NASHVILLE	Florida Georgia Line REPUBLIC NASHVILLE/BMLG		7
14	11	9	CAROLINA MV (PARMALEE,R.BEATO)	Parmalee STONEY CREEK		29
15	12	10	AG DRUNK LAST NIGHT F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		19
5	9	11	NIGHT TRAIN M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW	●	22
13	15	12	WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		22
18	16	13	WHATEVER SHE'S GOT C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE		19
17	18	14	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	37
16	19	15	ROUND HERE J.MOI (R.C.LAWSON,C.TOMPKINS,T.AKINS)	Florida Georgia Line REPUBLIC NASHVILLE	●	29
12	13	16	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,T.AKINS,R.AKINS,L.LAIRD)	Lee Brice CURB		26
27	23	17	SWEET ANNIE K.STEGALL,Z.BROWN (Z.BROWN,W.QUURRETTE,C.BOWLES,S.LEIGH,S.PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		9
30	21	18	DON'T LET ME BE LONELY D.HUFF (S.BUXTON,R.C.LAWSON,C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		9
9	17	19	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY	●	28
26	24	20	FRIDAY NIGHT M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE		16
10	20	21	REDNECK CRAZY J.CATINO,L.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	35
29	27	22	RADIO F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		10
19	26	23	DAYS OF GOLD J.MOI (L.JOHNSON,N.MASON)	Jake Owen RCA NASHVILLE		13
31	25	24	CHILLIN' IT J.STEVENS (C.SWINDLELL,S.MINOR)	Cole Swindell WARNER BROS./WMN		23
28	28	25	ALL KINDS OF KINDS F.LIDDELL,C.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE		16
50	6	26	THE OUTSIDERS J.JOYCE (E.CHURCH,C.BEATHARD)	Eric Church EMI NASHVILLE		3
35	29	27	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		16
37	31	28	EVERYBODY'S GOT SOMEBODY BUT ME D.HUFF,H.HAYES (H.HAYES,D.BRAINARD,L.ZUFFINETI)	Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN		6
32	30	29	SEE YOU TONIGHT F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY		24
HOT SHOT DEBUT		30	GET ME SOME OF THAT L.LAIRD (C.SWINDLELL,M.CARTER,R.AKINS)	Thomas Rhett VALORY		1
43	35	31	COMPASS N.CHAPMAN,LADY ANTEBELLUM (E.HERMANSO,M.S.ERIKSEN,A.MALIK,R.GOLAU,D.OWEN,D.E.HAYES)	Lady Antebellum CAPITOL NASHVILLE		5
39	34	32	HELLUVA LIFE M.ALTMAN,S.HENDRICKS (R.C.LAWSON,C.TOMPKINS,J.KEAR)	Frankie Ballard WARNER BROS./WAR		7
40	36	33	I HOLD ON R.COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		9
36	33	34	I CAN'T CHANGE THE WORLD B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley ARISTA NASHVILLE		10
33	32	35	DRINKS AFTER WORK T.KEITH (N.HEMBOLL,L.AIRD,B.DEAN)	Toby Keith SHOW DOG-UNIVERSAL		19
41	40	36	THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,TVERGES)	Danielle Bradbery REPUBLIC/BIG MACHINE		10
47	42	37	GOODNIGHT KISS D.GEORGE (R.HOUSER,B.HATCH,I.SELLERS)	Randy Houser STONEY CREEK		4
34	38	38	READY SET ROLL C.DESTEFANO (C.DESTEFANO,R.AKINS,C.RICE)	Chase Rice DACK JANIELS/TB/RPM		4
-	37	39	DRINK TO THAT ALL NIGHT J.L.NIEMANN,J.L.SLOAS (D.GEORGE,L.MILLER,B.WARREN,B.WARREN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		2
46	44	40	EVERYTHING I SHOULDN'T BE THINKING ABOUT MV (K.THOMPSON,D.L.MURPHY,B.JAMES)	Thompson Square STONEY CREEK		5
45	45	41	WILD IN YOUR SMILE B.BEAVERS,L.WOOTEN (R.AKINS,B.HAYS,I.P.M.GREEN)	Dustin Lynch BROKEN BOW		6
-	47	42	STRONG W.HOGE (A.GORLEY,Z.CROWELL,W.HOGE)	Will Hoge CUMBERLAND/PROSPECTOR/CRESCENDO		4
-	49	43	19 YOU + ME DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WMN		2
NEW		44	TAKE YOU HOME M.KNOX (A.GORLEY,C.TOMPKINS,R.C.LAWSON)	Thomas Rhett VALORY		1
44	46	45	PLAY IT AGAIN J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		12
RE-ENTRY		46	SLOW ME DOWN M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS)	Sara Evans RCA NASHVILLE		2
NEW		47	GHOST TOWN J.MOI (C.DESTEFANO,A.GORLEY,S.MCANALLY)	Jake Owen RCA NASHVILLE		1
-	50	48	WAKE UP LOVIN' YOU C.MORGAN,P.DONNELL (L.OSBORNE,M.RAMSEY,T.ROSEN)	Craig Morgan BLACK RIVER		2
RE-ENTRY		49	THAT GIRL R.RUBIN (J.NETTLES,B.WALKER)	Jennifer Nettles MERCURY		5
NEW		50	IF YOU EVER GET LONELY J.LEO (K.COOK,L.DREW,M.DULANEYS,D.JONES,J.WAITE)	Love And Theft RCA NASHVILLE		1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 THE ROBERTSONS 4 BEARDS/EMI NASHVILLE/UMGN	<i>Duck The Halls: A Robertson Family Christmas</i>		1	
NEW	2	THOMAS RHETT VALORY/BMLG	<i>It Goes Like This</i>		1	
NEW	3	TOBY KEITH SHOW DOG-UNIVERSAL	<i>Drinks After Work</i>		1	
1	4	LUKE BRYAN CAPITOL NASHVILLE/UMGN	<i>Crash My Party</i>	▲	13	
3	5	GG FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	<i>Here's To The Good Times</i>	▲	48	
2	6	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	<i>See You Tonight</i>		3	
4	7	WILLIE NELSON LEGACY	<i>To All The Girls...</i>		3	
6	8	BLAKE SHELTON WARNER BROS./WMN	<i>Based On A True Story ...</i>	▲	32	
5	9	CASADEE POPE REPUBLIC NASHVILLE/BMLG	<i>Frame By Frame</i>		4	
10	10	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	<i>The Bluegrass Album</i>		6	
7	11	JUSTIN MOORE VALORY/BMLG	<i>Off The Beaten Path</i>		7	
8	12	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	<i>Fuse</i>		8	
9	13	JASON ALDEAN BROKEN BOW/BBMG	<i>Night Train</i>	▲	55	
12	14	TYLER FARR COLUMBIA NASHVILLE/SMN	<i>Redneck Crazy</i>		5	
13	15	HUNTER HAYES ATLANTIC/WMN	<i>Hunter Hayes</i>	▲	108	
15	16	LUKE BRYAN CAPITOL NASHVILLE/UMGN	<i>Tailgates & Tanlines</i>	▲	117	
14	17	CHRIS YOUNG RCA NASHVILLE/SMN	<i>A.M.</i>		7	
17	18	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC/AG	<i>Uncaged</i>	●	69	
16	19	TAYLOR SWIFT BIG MACHINE/BMLG	<i>Red</i>	▲	54	
NEW	20	TRACE ADKINS CALIBURN	<i>The King's Gift: A Celtic Christmas Collection</i>		1	
19	21	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	<i>True Believers</i>		24	
11	22	CHASE RICE DACK JANIELS	<i>Ready Set Roll (EP)</i>		3	
24	23	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	<i>Golden</i>		26	
18	24	JOE NICHOLS RED BOW/BBMG	<i>Crickets</i>		5	
23	25	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	<i>Pioneer</i>	●	31	
29	26	LEE BRICE CURB	<i>Hard 2 Love</i>		80	
20	27	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME			21	
21	28	SHERYL CROW OLD GREEN BARN/SEA GAYLE/WMN	<i>Feels Like Home</i>		8	
27	29	GEORGE STRAIT MCA NASHVILLE/UMGN	<i>Love Is Everything</i>		25	
33	30	KACEY MUSGRAVES <i>Same Trailer Different Park</i> MERCURY/UMGN			33	
28	31	BRANDY CLARK SLATE CREEK/SMITH	<i>12 Stories</i>		2	
22	32	KENNY ROGERS WARNER BROS./WMN	<i>You Can't Make Old Friends</i>		4	
25	33	BILLY CURRINGTON MERCURY/UMGN	<i>We Are Tonight</i>		7	
30	34	MIRANDA LAMBERT <i>Four The Record</i> RCA NASHVILLE/SMN			105	
31	35	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	<i>Tornado</i>	▲	60	
NEW	36	JULIE ROBERTS SUN/RED RIVER	<i>Good Wine & Bad Decisions</i>		1	
52	37	PS KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	<i>Life On A Rock</i>		27	
34	38	TIM MCGRAW BIG MACHINE/BMLG	<i>Two Lanes Of Freedom</i>		39	
48	39	ELVIS PRESLEY RCA/LEGACY	<i>Merry Christmas... Love, Elvis</i>		3	
37	40	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	<i>Precious Memories: Volume II</i>		32	
32	41	VARIOUS ARTISTS SHOW DOG-UNIVERSAL	<i>Alabama & Friends</i>		10	
39	42	ERIC CHURCH EMI NASHVILLE/UMGN	<i>Caught In The Act: Live</i>		30	
42	43	BRETT ELDRIDGE ATLANTIC/WMN	<i>Bring You Back</i>		13	
41	44	THE LACS BACKROAD/AVERAGE JOES	<i>Keep It Redneck</i>		11	
35	45	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONSGATE HOME ENTERTAINMENT/BIG MACHINE/BMLG			26	
40	46	LUKE BRYAN CAPITOL NASHVILLE/UMGN	<i>Spring Break... Here To Party</i>	●	35	
36	47	CLINT BLACK CRACKER BARREL	<i>When I Said I Do</i>		13	
43	48	RANDY HOUSER STONEY CREEK/BBMG	<i>How Country Feels</i>		41	
50	49	GARY ALLAN MCA NASHVILLE/UMGN	<i>Set You Free</i>		41	
44	50	PISTOL ANNIES RCA NASHVILLE/SMN	<i>Annie Up</i>		26	



'Duck,' Rhett, Keith Triple Up

For only the third time in the 22-year Nielsen SoundScan era, three titles debut in the top three of Top Country Albums, led by **The Robertson's** *Duck The Halls: A Robertson Family Christmas*, which opens with 69,000 sold (see story, page 87). **Thomas Rhett's** *It Goes Like This* starts at No. 2 (36,000) and **Toby Keith's** *Drinks After Work* bows at No. 3 (35,000). The last time three albums debuted simultaneously at Nos. 1-3 was the week of Nov. 3, 2012, when **Jason Aldean's** *Night Train*, **Scotty McCreery's** *Christmas With Scotty McCreery* and **Jamey Johnson's** *Livin' for a Song* arrived, respectively. The first such triple happened Nov. 10, 2007, when **Carrie Underwood's** *Carnival Ride*, **Robert Plant and Alison Krauss's** *Raising Sand* and **Gary Allan's** *Living Hard* were respectively the top three starters.

A trio of titles cracks the top 10 on Hot Country Songs, led by **Florida Georgia Line's** "Stay," which rises 14-8 to become the duo's fourth song to reach the upper region. Also new to the top 10 is **Parmalee's** "Carolina" (11-9), the group's first top 10, and **Eli Young Band's** "Drunk Last Night" (12-10), its third top 10.

On the Nielsen BDS-driven Country Airplay chart (see page 99), **Blake Shelton** scores his 15th leader with "Mine Would Be You" (4-1). Dating to the chart's 1990 launch, Shelton is tied with **Keith Urban** for ninth among artists with the most No. 1s. **Alan Jackson**, **George Strait** and **Tim McGraw** lead with 26 apiece, followed by **Kenny Chesney** (22), Keith and **Brooks & Dunn** (20 each) and **Brad Paisley** and **Garth Brooks** (18 each). Shelton can thank NBC's "The Voice" for contributing to his recent successes: The show coach has scored seven of his 15 chart-toppers since the program premiered in April 2011.

—Wade Jessen

Rock

November 16
2013
billboard

HOT ROCK SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 ROYALS J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	▲	22
2	2	2	AG DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,L.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		57
5	5	3	DG 5G LET HER GO C.VALLEJO,M.ROSENBERG (M.O.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	●	33
3	3	4	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		41
4	4	5	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,L.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	58
7	7	6	STILL INTO YOU J.MELODA-JOHNSEN (J.WILLIAMS,T.YORK)	Paramore FUELED BY RAMEN/RRP		30
6	6	7	SAIL A.BRUNG (A.BRUNG)	AWOLNATION RED BULL	▲	78
8	8	8	SWEATER WEATHER J.PILBROW,E.HAYNIE (J.LAUFERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood (R)EVOLVE/COLUMBIA	●	41
11	10	9	POMPEII M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		25
9	9	10	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.C.LARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	50
12	11	11	TENNIS COURT J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		16
13	12	12	TEAM J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		8
14	13	13	YOUNG AND BEAUTIFUL R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	28
		HOT SHOT DEBUT	14 WALK ON THE WILD SIDE D.BOWIE (L.REED)	Lou Reed RCA/LEGACY		1
		NEW	15 LET HER GO B.APPLEBERRY (M.D.ROSENBERG)	Cole Vossbury REPUBLIC		1
26	27	16	A LIGHT THAT NEVER COMES M.SHINDO (I.MIKIN PARK,S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		7
31	26	17	REFLEKTOR ARCADE FIRE,J.MURPHY,M.DRAVS (ARCADE FIRE)	Arcade Fire MERGE/CAPITOL		8
16	14	18	OUT OF MY LEAGUE T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.RING,I.KARNES,J.RIZUMAL,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		28
27	21	19	BEST DAY OF MY LIFE S.GOODMAN,A.ACETTA (Z.BARNETT,L.SHELLEY,D.RUBIN,M.SANCHEZ,S.GOODMAN,S.ACETTA)	American Authors MERCURY/RYM		7
15	16	20	SIRENS B.O'BRIEN (M.MCCREARY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		7
17	17	21	HAIL TO THE KING M.ELEZONDO (M.SANDERS,B.HANER JR,Z.BAKER,L.SEWARD)	Avenged Sevenfold WARNER BROS.		16
18	18	22	COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA		12
23	19	23	DO I WANNA KNOW? J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA		11
19	20	24	ALONE TOGETHER B.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG		11
24	22	25	HARLEM J.SINCLAIR (D.BOYD,S.HANSEN,J.SINCLAIR,M.VIOLA,J.PLOCH,R.PLOCH,S.PLOCH,N.PLOCH,S.VAEDEN)	New Politics RCA		27
21	24	26	MISS JACKSON B.WALKER (B.LURIE,B.WALKER,ISINCLAIR,A.SALEMLOLO,A.GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP		16
		NEW	27 THE WAY I AM B.APPLEBERRY (I.MICHAELSON)	Caroline Pennell REPUBLIC		1
25	25	28	400 LUX J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
28	28	29	RIBS J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
35	32	30	COME TO ME G.WATTENBERG (J.RZEZNIK,G.WATTENBERG)	Goo Goo Dolls WARNER BROS.		4
29	29	31	GLORY AND GORE J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
	15	32	LOVE DON'T DIE S.PRICE,R.BLEDDEE (THE FRAY,R.BLEDDEE)	The Fray EPIC		2
33	30	33	WHO YOU LOVE J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		11
32	33	34	HURRICANE MS MR (MS MR)	MS MR CREEP CITY/COLUMBIA		16
30	31	35	BUZZCUT SEASON J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
39	34	36	AFRAID J.PILBROW,E.HAYNIE (J.LAUFERFORD,Z.ABELS,J.FREEDMAN,M.MARGOTT,B.SAMMIS,E.HAYNIE)	The Neighbourhood (R)EVOLVE/COLUMBIA		8
34	35	37	NEVER NEVER D.GILMORE (J.DAVIS,L.SHAFFER,B.WELCH,R.ARVIZU,R.LUZIER,D.GILMORE)	Korn PROSPECT PARK		11
		NEW	38 IT'S ABOUT TIME J.MELODA-JOHNSEN (S.GADHIA,L.TILLEY,J.CANNATA,F.COMTOIS,R.DOOZTADZDEH)	Young The Giant FUELED BY RAMEN/RRP		1
		NEW	39 CITY OF ANGELS NOT LISTED (NOT LISTED)	Thirty Seconds To Mars IMMORTAL/VIRGIN/CAPITOL		1
		NEW	40 COSMIC LOVE B.APPLEBERRY (F.WELCH,I.SUMMERS)	Matthew Schuler REPUBLIC		1
	40	41	THE ONE THAT GOT AWAY C.PEACOCK (J.WILLIAMS,J.P.WHITE,C.PEACOCK)	The Civil Wars SENSIBILITY/COLUMBIA		13
37	36	42	WHITE TEETH TEENS J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
36	39	43	SHOT AT THE NIGHT A.GONZALEZ (FLOWERS)	The Killers ISLAND/IDJMG		7
		NEW	44 PUMPIN BLOOD NOT LISTED (NOT LISTED)	NONONO WARNER BROS.		1
42	38	45	A WORLD ALONE J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		5
		NEW	46 AFTERLIFE NOT LISTED (NOT LISTED)	Arcade Fire MERGE/CAPITOL		1
	44	47	LOLA MONTEZ R.CAGGIANO,VOLBEAT,J.HANSEN (M.S.PULSEN,VOLBEAT)	Volbeat VERTIGO/REPUBLIC		2
		RE-ENTRY	48 DIRTY PAWS OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALSSON)	Of Monsters And Men REPUBLIC		9
	41	49	CHOCOLATE M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		7
38	37	50	THE LOVE CLUB J.LITTLE (E.X.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		14

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
	HOT SHOT DEBUT	#1 ARCANE FIRE MERGE	Reflektor		1	
2	2	LORDE LAVA/REPUBLIC	Pure Heroine		5	
	NEW	3 LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		1	
1	4	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt		3	
6	5	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Night Visions	▲	61	
4	6	PAUL MCCARTNEY MPL/NEAR/CONCORD	New		3	
	NEW	7 PROTEST THE HERO RAZOR & THE	Volition		1	
	NEW	8 SEETHER WIND-UP	Seether: 2002-2013		1	
	NEW	9 THE DIRTY HEADS FIVE SEVEN	Home / Phantoms Of Summer / The Acoustic Sessions		1	
23	10	GG PASSENGER BLACK CROW/NETTWERK	All The Little Lights		14	
5	11	THE HEAD AND THE HEART SUB POP	Let's Be Still		3	
7	12	THE AVETT BROTHERS AMERICAN/REPUBLIC	Maggie And The Dandelion		3	
13	13	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die	●	92	
12	14	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		10	
14	15	KINGS OF LEON RCA	Mechanical Bull		6	
17	16	BASTILLE VIRGIN/CAPITOL	Bad Blood		9	
15	17	KORN PROSPECT PARK	The Paradigm Shift		4	
16	18	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		7	
11	19	PANIC AT THE DISCO DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		4	
	NEW	20 SKELETONWITCH PROSTHETIC	Serpents Unleashed		1	
3	21	AFI REPUBLIC	Burials		2	
18	22	ARCTIC MONKEYS DOMINO	AM		8	
21	23	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	58	
20	24	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		14	
27	25	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		29	
25	26	THE LUMINEERS DUALTONE	The Lumineers	▲	83	
28	27	THE NEIGHBOURHOOD (R)EVOLVE/COLUMBIA	I Love You.		27	
8	28	MOTORHEAD UDR	Aftershock		2	
22	29	JOHN MAYER COLUMBIA	Paradise Valley		11	
	RE	30 JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		13	
	NEW	31 BAD RELIGION EPITAPH	Christmas Songs		1	
41	32	PS THIRD DAY ESSENTIAL/PLG	Miracle		29	
37	33	ED SHEERAN ELEKTRA		+	73	
9	34	DEF LEPPARD FRONTIERS	Viva! Hysteria: Live At The Joint, Las Vegas		2	
	NEW	35 ERRA TRAGIC HERO	Augment		1	
24	36	HAIM COLUMBIA	Days Are Gone		5	
31	37	NINE INCH NAILS THE NULL CORPORATION/COLUMBIA	Hesitation Marks		9	
	NEW	38 RUSSIAN CIRCLES SARGENT HOUSE	Memorial		1	
36	39	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		13	
34	40	CHVRCHES GOODYBE/GLASSNOTE	Bones Of What You Believe		6	
43	41	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	83	
	NEW	42 WHITE DENIM DOWNTOWN	Corsicana Lemonade		1	
	NEW	43 HELLOGOODBYE OLD FRIENDS	Everything Is Debatable		1	
39	44	METALLICA BLACKENED/WARNER BROS.	Metallica: Through The Never (Soundtrack)		6	
42	45	LORDE LAVA/REPUBLIC	The Love Club (EP)		5	
38	46	SOUNDTRACK WATERTOWER/INTERSCOPE/JGA	The Great Gatsby: Music From Baz Luhrmann's Film		26	
33	47	PARAMORE FUELED BY RAMEN	Paramore		28	
30	48	CAGE THE ELEPHANT DSP/RCA	Melophobia		4	
29	49	ALTER BRIDGE ALTER BRIDGE	Fortress		4	
	NEW	50 WINDS OF PLAGUE CENTURY MEDIA	Resistance		1	



Passenger Goes For A Ride

Passenger (above) claims Greatest Gainer honors on Top Rock Albums, as *All the Little Lights* bounds 23-10, marking the set's first week in the top 10. It gains by 95% to 9,000 copies sold (its best week yet), according to Nielsen SoundScan, after it was covered on NBC's "The Voice" by contestant **Cole Vossbury** (Oct. 28). The latter's version enters Hot Rock Songs at No. 15 (36,000 downloads sold), while Passenger's original jumps 5-3 with Digital (139,000; up 65%) and Streaming Gainer (2.4 million U.S. streams, up 26%) honors. Passenger's version is also the Streaming Gainer on the Billboard Hot 100, where it shoots 17-12 (see page 90).

All the Little Lights concurrently reaches the summit (7-1) of Folk Albums (see Billboard.biz) in its 44th week on the chart. Only two sets have taken longer to hit No. 1 on the 4-year-old tally: **Laura Story's Blessings** (56 weeks) and **the Civil Wars' Barton Hollow** (55), both in 2011-12.

Two veteran rock bands boast new milestones on rock airplay charts (see page 99). **Korn** collects its first No. 1 on Mainstream Rock, as "Never Never" rises 3-1. Of the band's previous 25 visits to the chart dating to its first in 1998, it had risen as high as No. 3 with 2006's "Twisted Transistor." On Alternative, **Pearl Jam** logs its 19th top 10, and first in more than three years, as "Sirens" climbs 11-9. The band had last reached the region with the No. 6-peaking "Just Breathe" in 2010. Only four acts have racked more top 10s in the chart's 25-year archives: **Red Hot Chili Peppers** (24), **U2** (23) and **Foo Fighters** and **Green Day** (20 each).

Also notable: **Young the Giant** returns with "It's About Time," which enters Alternative at No. 24 and Hot Rock Songs at No. 38. The song previews the band's second album, *Mind Over Matter* (Jan. 21). —Gary Trust

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan, and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as currently in the Billboard 200's top 100. See Charts.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan

HOT LATIN SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER/SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 DARTE UN BESO C.F. ROJAS, F. DAVILA JR., D. LORA (A. CASTRO, G. GOMEZ, L. VIVEROS, G. R. ROJAS)	Prince Royce SONY MUSIC LATIN	1	16
3	3	2	DG AG LOCO A. SANTOS, C. PAUCAR (E. M. IGLESIAS, D. BUENO)	Enrique Iglesias Featuring Romeo Santos UNIVERSAL MUSIC LATIN/UMLE	1	11
2	2	3	PROPUESTA INDECENTE A. SANTOS	Romeo Santos SONY MUSIC LATIN	1	15
4	4	4	VIVIR MI VIDA M. ANTHONY, S. GEORGE (L. KHAYAT, E. HAJILAJ, KIMORA, A. PAPA, CONSTANTINOU, B. DIJUPSTROM, C. KHAILO)	Marc Anthony SONY MUSIC LATIN	1	28
11	5	5	QUE VIVA LA VIDA LUNY TUNES, PREDIKADOR (E. PALACIOS, F. SALDANA, V. DELGADO, J. L. MORERA LUNA)	Wisn SONY MUSIC LATIN	5	6
12	11	6	VAS A LLORAR POR MI L. A. LIZARRAGA, J. LIZARRAGA (M. A. ROMERO, L. L. DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVIISA/UMLE	6	9
9	7	7	MUCHACHO DE CAMPO J. A. GAXIOLA, M. GAXIOLA (P. SOLANO)	Voz de Mando DISA/UMLE	7	17
10	10	8	MI ULTIMO DESEO M. FIGUEROA (R. E. CASTELLANOS)	Banda Los Recoditos DISA/UMLE	7	16
8	8	9	NI QUE ESTUVIERAS TAN BUENA J. TIRADO CASTANEDA (E. MUÑOZ)	Calibre 50 DISA/UMLE	6	16
6	6	10	EL RUIDO DE TUS ZAPATOS F. CAMACHO TIRADO (J. CHAVEZ, ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	2	23
7	9	11	MI RAZON DE SER F. CAMACHO TIRADO (H. PALENCIA, CISNEROS, FERRA)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	7	24
14	12	12	ME INTERESAS L. LUNA DIAZ (L. L. DIAZ)	Noel Torres GERENCIA360	12	13
16	13	13	TRES SEMANAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis HABARU/UNIVERSAL MUSIC LATINO/UMLE	13	13
18	15	14	MI NINA TRAVIESA A. DEL VILLAR (H. PALENCIA, CISNEROS, FERRA)	Luis Coronel EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	7	22
20	19	15	MANANA VOY A CONQUISTARLA G. DRITZ (J. CHAIREZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	15	14
17	18	16	HABLE DE TI TAINY (L. VEGUILLA MALAVE, M. MASIS)	Yandel Y/SUMMA/SONY MUSIC LATIN	5	21
13	14	17	MI BELLO ANGEL J. SERRANO MONTAÑA (A. SIERRA)	Los Primos MX ASL/DISA/UMLE	11	16
15	17	18	HOY TENGO GANAS DE TI P. RAMONE (L. M. GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATINO/UMLE	5	21
21	20	19	ME GUSTAS MUCHO CODIGO FN (J. CUEN)	Codigo FN FONOVIISA/UMLE	11	21
22	22	20	CUANDO ESTAS DE BUENAS R. ZAPATA (B. ZAPATA)	Pesado DISA/UMLE	20	11
19	21	21	ME ENAMORE R. TAPIA (R. TAPIA)	Roberto Tapia FONOVIISA/UMLE	12	18
23	23	22	FEELING HOT DON OMAR (W. O. LANDRON, A. CASSELL)	Don Omar MACHETE/UMLE	22	8
26	29	23	SG HASTA ABAJO TAINY (L. VEGUILLA MALAVE, M. MASIS)	Yandel SONY MUSIC LATIN	23	3
5	16	24	CARNAVAL TITO EL BAMBINO (L. A. DIAZ)	Tito "El Bambino" ON FIRE/SIENTE	5	15
28	26	25	CAMBIO DE PIEL M. ANTHONY, S. GEORGE (J. REYES, COPELLOY, HENRIQUEZ)	Marc Anthony SONY MUSIC LATIN	25	4
33	28	26	A MI MODO G. GARCIA (M. FLORES)	Los Huracanes del Norte GARMEX	26	6
39	31	27	CHUCUCHA NOT LISTED (NOT LISTED)	Ilegales DOTEI	27	4
24	25	28	YO TE LO DIJE NOT LISTED (A. OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE	13	18
25	24	29	MUCHAS GRACIAS A. VALDES (M. ALANS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	24	16
30	27	30	BORRACHO DE AMOR G. CHAVEZ (C. VIDRIO)	Banda La Trakalosa DISCOS SABINAS	27	7
37	35	31	MI PEOR ERROR (PRIMERA FILA) G. NORIEGA, T. MICHELL (P. PRECIADO, R. TORRES)	Alejandra Guzman SONY MUSIC LATIN	31	4
46	30	32	LA DOBLE CARA J. TIRADO CASTANEDA (A. RAMOS, R. BECERRA)	Banda Carnaval DISA/UMLE	30	3
40	32	33	LA MAS FUERTE A. SAAVEDRA, G. NORIEGA (G. GARCIA)	Ednita Nazario SONY MUSIC LATIN	32	3
-	50	34	DONDE ESTA EL AMOR M. LLAN (P. ALBORAN)	Pablo Alboran Featuring Jesse & Joy PARLOPHONE/WARNER LATINA	34	2
41	34	35	NOS ACOSTUMBRAMOS LOS HOROSCOPOS DE DURANGO (L. L. DIAZ, P. VALDEZ)	Los Horoscopus de Durango FONOVIISA/UMLE	34	5
32	36	36	BAILAR CONTIGO A. CASTRO, C. VIVES (C. VIVES, A. CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN	6	20
-	45	37	HERMOSA EXPERIENCIA S. LIZARRAGA (E. P. CISNEROS, H. PALENCIA, CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISCOS SABINAS	37	2
47	33	38	TE VEIAS MEJOR CONMIGO NOT LISTED (NOT LISTED)	Espinoza Paz DISA/UMLE	33	3
HOT SHOT DEBUT		39	LA NUEVA Y LA EX DADDY YANKEE, LOS DE LA NAZZA (R. AVAL, A. J. M. BENITEZ)	Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE	39	1
42	42	40	EL AMANTE LOS DE LA NAZZA (R. AVAL, A. GARCIA, J. LOPEZ, J. L. VAREZ, SOTO, MAJOR FERNANDEZ)	Daddy Yankee Featuring J. Alvarez EL CARTEL/CAPITOL LATIN/UMLE	40	13
-	48	41	SOPA DE CARACOL - YUPI DI CHONQUE Y BARRIO JORGE AL BURNA (H. RAMOS, L. P. C. ZUQUE, J. GARCIA, C. SPO, A. C. PEREZ)	Elvis Crespo Featuring Pitbull FLASH/FAMOUS ARTISTE/VEVEMUSIC	41	2
NEW		42	TRANQUILA M. ARRIETA LLING (A. A. OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE	42	1
-	38	43	UN ANIMAL L. CALDERA, R. NAVA (L. CALDERA, R. NAVA)	Los Canarios de Michoacan FONOVIISA/UMLE	38	3
36	41	44	BE MY BABY S. GEORGE (J. BARRY, E. GREENWICH, P. SPECTOR)	Leslie Grace TOP STOP	8	20
34	37	45	HACE MUCHO TIEMPO R. PINA, TAINY (A. SANTOS, R. PINA, M. MASIS)	Arcangel PINA	34	3
35	44	46	NO TENGO DINERO NOT LISTED (NOT LISTED)	MAFFIO SPANGLISH GLOBAL	35	7
43	46	47	NO MORIRE L. LECLEIC (D. SANTACRUZ)	Hector Acosta "El Torito" D. A. M./VENEMUSIC	39	5
38	47	48	SIN TI A. CASTRO (SAMO, A. CASTRO, E. BARRERA)	Samó SONY MUSIC LATIN	35	11
31	39	49	BUEN PERDEDOR NOT LISTED (NOT LISTED)	La Maquinaria Nortena AZTECA	31	11
45	40	50	EN EL BUZON DE TU CORAZON A. CASTRO (C. BAUTE)	Carlos Baute WARNER LATINA	40	4

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
1	1	#1 MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE	Gracias Por Estar Aquí		2	
3	2	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo		4	
2	3	EDNITA NAZARIO SONY MUSIC LATIN	El Corazon Decide		2	
4	4	MARC ANTHONY SONY MUSIC LATIN		3.0	16	
5	5	VARIOUS ARTISTS FONOVIISA/UMLE	Radio Exitos El Disco del Año: 2013		2	
HOT SHOT DEBUT	6	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVIISA/UMLE	Haciendo Historia		1	
NEW	7	DADDY YANKEE EL CARTEL/CAPITOL LATIN/UMLE	King Daddy		1	
6	8	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias		10	
NEW	9	ZOE CAPITOL LATIN/UMLE	Programaton		1	
NEW	10	BUNBURY WARNER LATINA	Palosanto		1	
7	11	CALIBRE 50 DISA/UMLE	Corridos de Alto Calibre		2	
8	12	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo		3	
9	13	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto		7	
NEW	14	J BALVIN CAPITOL LATIN/UMLE	La Familia		1	
24	15	REGULO CARO DEL/SONY MUSIC LATIN	Especialista		10	
10	16	VARIOUS ARTISTS FONOVIISA/UMLE	Las Gruperas Romanticas		3	
42	17	GG EL GRAN COMBO DE PUERTO RICO EGG	50 Aniversario Primer Volumen		2	
12	18	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Los Psicotos del Corrido Los Psicopapas		11	
14	19	ROBERTO TAPIA FONOVIISA/UMLE	Lo Mejor de Roberto Tapia		16	
11	20	TIERRA CALI VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Romanticos del Momento		3	
13	21	VOZ DE MANDO DISA	Los Mejores Corridos De		8	
NEW	22	JUANA MOLINA CRAMMED DISCS	Wed 21		1	
16	23	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		13	
48	24	PS BANDA CARNAVAL DISA/UMLE	Puros Corridos		2	
21	25	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		41	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	CERT.	WKS. ON CHART	
3	1	#1 LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos		10	
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		16	
1	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		14	
5	4	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn		6	
6	5	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50		16	
4	6	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		28	
9	7	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando		13	
10	8	VAS A LLORAR POR MI FONOVIISA/UMLE	Banda El Recodo de Cruz Lizarraga		9	
7	9	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho		24	
11	10	ME INTERESAS GERENCIA360	Noel Torres		12	
12	11	TRES SEMANAS HABARU/UNIVERSAL MUSIC LATINO/UMLE	Marco Antonio Solis		9	
13	12	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		13	
14	13	COME WITH ME SONY MUSIC LATIN	Ricky Martin		19	
8	14	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"		15	
15	15	ME GUSTAS MUCHO FONOVIISA/UMLE	Codigo FN		21	
16	16	ME ENAMORE FONOVIISA/UMLE	Roberto Tapia		18	
18	17	FEELING HOT MACHETE/UMLE	Don Omar		9	
17	18	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga		19	
19	19	HABLE DE TI Y/SUMMA/SONY MUSIC LATIN	Yandel		21	
21	20	ROAR CAPITOL	Katy Perry		6	
20	21	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado		11	
22	22	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz		14	
24	23	A MI MODO GARMEX	Los Huracanes del Norte		6	
26	24	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony		4	
28	25	TE VEIAS MEJOR CONMIGO DISA/UMLE	Espinoza Paz		2	



Banda El Recodo Returns

Iconic regional Mexican group **Banda el Recodo de Cruz Lizarraga** receives Hot Shot Debut honors on Top Latin Albums as *Haciendo Historia* enters at No. 6 (2,000 sold, according to Nielsen SoundScan) as the highest of four new entries in the top tier. It's the band's 12th top 10 on the chart dating to its first in 1997. Hopping 11-6 on Hot Latin Songs, the set's "Vas A Llorar Por Mi" concurrently becomes the act's 17th top 10 on the list. The song lifts 10-8 on Latin Airplay with 8.3 million in audience (up 9%), according to Nielsen BDS.

Daddy Yankee debuts at No. 7 on Top Latin Albums with his digital-only set *King Daddy*. The album is the reggaeton star's 10th top 10 and follows last year's *Prestige*, which spent two weeks at No. 1. The new set's first single, "La Nueva y la Ex," is the Hot Shot Debut on Hot Latin Songs (No. 39) and leaps 21-10 on Latin Rhythm Airplay (2.4 million, up 90%). The jump grants Daddy Yankee his 26th top 10 on the latter chart, a sum second only to **Wisn & Yandel's** 29.

Mexican rock band **Zoé** arrives at No. 9 on Top Latin Albums with *Programaton*, marking its highest debut on the chart. Previously, the band opened at a high of No. 16 with *MTV Unplugged/Musica de Fondo* in 2011.

Spanish rocker **Bunbury** rounds out the quartet of top 10 debuts on Top Latin Albums, as *Palosanto* starts at No. 10. He notches his second top 10 debut, following 2010's *Las Consecuencias*, which also opened at No. 10.

—Amaya Mendizabal

REGIONAL MEXICAN AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	17
3	2	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	23
4	3	VAS A LLORAR POR MI FONOVISIA/UMLE	Banda El Recodo de Cruz Lizarraga	10
2	4	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	24
5	5	ME INTERESAS GERENCIA/360	Noel Torres	14
6	6	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	17
7	7	ME GUSTAS MUCHO FONOVISIA/UMLE	Codigo FN	27
8	8	ME ENAMORE FONOVISIA/UMLE	Roberto Tapia	19
9	9	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	22
10	10	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	13
15	11	TRES SEMANAS HABARY/UNIVERSAL MUSIC LATIN/UMLE	Marco Antonio Solis	10
11	12	MANANA VOY A CONQUISTARLA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	17
16	13	A MI MODO GAI/UMLE	Los Huracanes del Norte	10
14	14	MI NINA TRAVIESA EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Luis Coronel	23
12	15	Y TE VAS DISA/UMLE	Banda Carnaval	39

LATIN POP AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos	10
2	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	16
3	3	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	14
5	4	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	6
4	5	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	27
6	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	15
7	7	FEELING HOT MACHETE/UMLE	Don Omar	12
10	8	ROAR CAPITOL	Katy Perry	8
9	9	COME WITH ME SONY MUSIC LATIN	Ricky Martin	19
8	10	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	18
11	11	HABLE DE TI V/SUMMA/SONY MUSIC LATIN	Yandel	21
22	12	GG MI PEOR ERROR (PRIMERA FILA) SONY MUSIC LATIN	Alejandra Guzman	2
12	13	EN EL BUZON DE TU CORAZON WARNER LATINA	Carlos Baute	7
20	14	DONDE ESTA EL AMOR PARLOPHONE/WARNER LATINA	Pablo Alboran Feat. Jesse & Joy	3
23	15	HASTA ABAJO SONY MUSIC LATIN	Yandel	3

TROPICAL AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	14
3	2	LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos	10
2	3	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	16
4	4	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	27
7	5	NO MORIRE D.A.M./VENEMUSIC	Hector Acosta "El Torito"	14
6	6	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	15
17	7	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	5
8	8	BOM, BOM CROSSOVER	Los Cadillacs	9
5	9	UN VIEJO AMOR NULIFE/SONY MUSIC LATIN	N'Klabe	26
9	10	CADA VEZ QUE TE VAS EL MOVIMIENTO	J'Martin	10
18	11	HEY TOP STOP	Toby Love	5
19	12	CHUCUCHA DOTEI	Ilegales	18
12	13	HACE MUCHO TIEMPO PINA	Arcangel "La Maravilla"	9
10	14	OTRA NOCHE CROSSOVER	Kent & Tony	10
16	15	SOLO BUSCO AMOR SONY MUSIC LATIN	Limi-t 21 Feat. Tito "El Bambino"	8

REGIONAL MEXICAN ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 VARIOUS ARTISTS FONOVISIA/UMLE	Radio Exitos El Disco del Año: 2013	2
NEW	2	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISIA/UMLE	Haciendo Historia	1
2	3	CALIBRE 50 DISA/UMLE	Corridos de Alto Calibre	2
3	4	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto	7
16	5	REGULO CARO DEL/SONY MUSIC LATIN	Especialista	10
4	6	VARIOUS ARTISTS FONOVISIA/UMLE	Las Gruperas Romanticas	3
6	7	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Los Psychos del Corrido Los Psicopatas	11
8	8	ROBERTO TAPIA FONOVISIA/UMLE	Lo Mejor de Roberto Tapia	16
5	9	TIERRA CALI VICTORIA/VE/MUSIC/UNIVERSAL MUSIC LATIN/UMLE	Romanticos del Momento	3
7	10	VOZ DE MANDO DISA	Los Mejores Corridos De	8
9	11	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	13
NEW	12	BANDA CARNAVAL DISA/UMLE	Puros Corridos	1
14	13	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	41
13	14	CONJUNTO PRIMAVERA FONOVISIA/UMLE	35 Aniversario	7
12	15	PESADO DISA/UMLE	Por Ti	6

LATIN POP ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATIN/UMLE	Gracias Por Estar Aqui	2
2	2	EDNITA NAZARIO SONY MUSIC LATIN	El Corazon Decide	2
3	3	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATIN/UMLE	Confidencias	10
NEW	4	ZOE CAPITOL LATIN/UMLE	Programaton	1
NEW	5	BUNBURY WARNER LATINA	Palosanto	1
4	6	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo	3
NEW	7	JUANA MOLINA CHAMMED DISCS	Wed 21	1
5	8	TOMMY TORRES WARNER LATINA	12 Historias: En Vivo	5
6	9	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	62
7	10	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	30
9	11	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	19
11	12	GLORIA TREVI UNIVERSAL MUSIC LATIN/UMLE	De Pelicula	6
10	13	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	40
8	14	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	28
12	15	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	41

TROPICAL ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo	4
2	2	MARC ANTHONY SONY MUSIC LATIN	3.0	16
5	3	EL GRAN COMBO DE PUERTO RICO EGC	50 Aniversario: Primer Volumen	2
4	4	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	19
3	5	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	50
6	6	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	25
8	7	LESLIE GRACE TOP STOP	Leslie Grace	19
9	8	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	53
7	9	VARIOUS ARTISTS UNIVERSAL MUSIC LATIN/UMLE	Iconos: Salsa	3
10	10	OLGA TANON MIA MUSA	Una Mujer	14
12	11	VICTOR MANUELLE KRYVY/SONY MUSIC LATIN	Me Llamare Tuyo	19
15	12	VARIOUS ARTISTS DISCOS AMERICA	Party Mix: Tropical	5
13	13	GILBERTO SANTA ROSA / VICTOR MANUELLE SONY MUSIC LATIN	Frente A Frente	11
16	14	EL GRAN COMBO DE PUERTO RICO / GRUPO NICHE SONY MUSIC LATIN	Frente A Frente	11
11	15	CELIA CRUZ SONY MUSIC LATIN	The Absolute Collection	14

Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 MICHAEL BUBLE HEPSTEZ/WARNER BROS.	To Be Loved	28
2	2	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	20
3	3	PINK MARTINI HEINZ	Get Happy	6
4	4	GREGORY PORTER BLUE NOTE	Liquid Spirit	7
7	5	HARRY CONNICK, JR. COLUMBIA	Smokey Mary	15
RE	6	THE PEDRITO MARTINEZ GROUP MOTEMA	The Pedrito Martinez Group	3
21	7	THE RAT PACK FRANK SINATRA ENTERPRISES/CAPITOL/UMLE	Icon: Christmas With The Rat Pack	2
8	8	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	18
5	9	TONY BENNETT RPM/COLUMBIA/LEGACY	Live At The Sahara: Las Vegas, 1964	4
9	10	FRANK SINATRA CAPITOL/UMLE	Icon: Frank Sinatra	4
25	11	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	14
RE	12	BOB JAMES & DAVID SANBORN OKEH/SONY MASTERWORKS	Quartette Humaine	16
18	13	DAVE HOLLAND DAREZ	Prism	8
14	14	SNARKY PUPPY ROPEADDOPE	Family Dinner: Volume 1	6
6	15	DIANA KRALL VERVE/VG	Glad Rag Doll	57

CONTEMPORARY JAZZ ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
NEW	1	#1 ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio 2	1
1	2	NAJEE SHANACHE	The Morning After	2
4	3	BONEY JAMES CONCORD	The Beat	30
2	4	TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	8
9	5	MOON HOCH HORNBLW/PALMETTO	Moon Hooch	3
13	6	EARL KLUGH HEADS UP/CONCORD	HandPicked	14
6	7	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	16
14	8	PIECES OF A DREAM SHANACHE	In The Moment	10
10	9	SPYRO GYRA CROSSEYED BEAR	The Rhinebeck Sessions	6
8	10	KOZ/ALBRIGHT/ABAIR/ELLIOT CONCORD	Dave Koz And Friends: Summer Horis	21
20	11	MAYSA SHANACHE	Blue Velvet Soul	20
15	12	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	The Chill Lounge: Volume 2	5
RE	13	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio Recovered: The Remix	27
17	14	BWB HEADS UP/CONCORD	Human Nature	20
21	15	AL DI MEOLA INAKUSTIK	All Your Life: A Tribute to the Beatles	7

SMOOTH JAZZ SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 PUSHERMAN EONE	Jeff Golub With Brian Auger	15
2	2	POWERHOUSE CONCORD/CMG	Boney James	14
4	3	WITH YOU ALL THE WAY ARTISTRY/MACK AVENUE	Steve Cole	12
5	4	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	12
7	5	STEPPER'S "D" LITE SHANACHE	Pieces Of A Dream	10
6	6	SEASIDE DRIVE TRIPPIN' 'N' RHYTHM	Tim Bowman	20
3	7	GROOVE CITY CUTMORE	Lebron	17
12	8	IF I COULD FLY VINCENT INGALA	Vincent Ingala	12
9	9	AT YOUR SERVICE TRIPPIN' 'N' RHYTHM	Oli Silk Feat. Julian Vaughn	11
10	10	SILHOUETTE SHANACHE	Chuck Loeb	16
15	11	ALL OF ME G.O.O.D./COLUMBIA	John Legend	5
8	12	LISTEN 2 THE GROOVE SHANACHE	Jessy J	11
11	13	EASY STREET TRIPPIN' 'N' RHYTHM	Paul Hardcastle	14
20	14	WISHFUL THINKING CROSSEYED BEAR	Spyro Gyra	6
18	15	I GOT YOU (I FEEL GOOD) CONCORD/CMG	Dave Koz/Gerald Albright/Mindi Abair/Richard Elliot	3

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
	1	#1 ALMA DEUTSCHER FLARA	The Music Of Alma Deutscher	1	
2	2	CHRIS THILE	Bach: Sonatas & Partitas, Vol. 1	13	
1	3	THE SILK ROAD ENSEMBLE WITH YO-YO MA	A Playlist Without Borders	6	
NEW	4	THE 5 BROWNS	The Rite Of Spring: Live At The Arthur Zankel Music Center	1	
3	5	DOMINICAN SISTERS OF MARY	Mater Eucharistiae	12	
6	6	LANG LANG/SIMON RATTLE	Prokofiev 3/Bartok 2	2	
7	7	JEREMY DENK	J.S. Bach: Goldberg Variations	5	
NEW	8	JANINE JANSEN	Bach Concertos	1	
NEW	9	FRIAR ALESSANDRO	Voice Of Joy	1	
10	10	RENEE FLEMING/PHILHARMONIA ORCHESTRA	Guilty Pleasures	6	
5	11	VITTORIO GRIGOLO	Ave Maria	2	
4	12	YUJIA WANG/SIMON BOLIVAR SYMPHONY ORCH.	Rachmaninov #3/Prokofiev #2	4	
8	13	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	26	
12	14	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album	60	
9	15	HELENE GRIMAUD/BAYERISCHEN RUNDFUNKS	Brahms: Concertos	5	

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
5	1	#1 LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling	59	
3	2	THE PIANO GUYS	A Family Christmas	2	
2	3	IL VOLO	Buon Natale: The Christmas Album	2	
1	4	ANDREA BOCELLI	Love In Portofino	2	
4	5	MANNHEIM STEAMROLLER	Christmas Symphony II	3	
6	6	THE PIANO GUYS	The Piano Guys	57	
8	7	ANDREA BOCELLI	Passione	40	
7	8	THE PIANO GUYS	The Piano Guys 2	26	
10	9	SARAH BRIGHTMAN	Dreamchaser	29	
9	10	IL VOLO	We Are Love: Special Edition	23	
NEW	11	RICHARD & ADAM	The Impossible Dream	1	
13	12	IL VOLO	Mas Que Amor	30	
12	13	JACKIE EVANCHO	Songs From The Silver Screen	57	
14	14	2CELLOS	In2ition	11	
15	15	THE TENORS	Lead With Your Heart	42	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 ANOUSHKA SHANKAR DG/DECCA CLASSICS	Traces Of You	2	
NEW	2	CARIMI	Invasion	1	
NEW	3	WIN	Final Battle: Who Is Next (EP)	1	
RE	4	THE PEDRITO MARTINEZ GROUP	The Pedrito Martinez Group	3	
4	5	CELTIC THUNDER	Mythology	37	
2	6	CELTIC THUNDER	Christmas Voices	3	
3	7	OMAR SOULEYMAN	Wenu Wenu	2	
5	8	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	28	
9	9	GIPSY KINGS	Savor Flamenco	8	
7	10	VIEUX FARKA TOURE	Mon Pays	9	
11	11	THE IDAN RAICHEL PROJECT	Quarter To Six	7	
6	12	VARIOUS ARTISTS	Red Hot + Fela	4	
12	13	STROMAE	Racine Carree	11	
8	14	SHINEE	Everybody	3	
10	15	NEIL BYRNE AND RYAN KELLY	Acoustically Irish	5	

Christian/Gospel

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CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
1	1	#1 OVERCOMER SPARROW/CAPITOL CMG	Mandisa	23	
2	2	HELLO, MY NAME IS	Matthew West	37	
5	3	WE WON'T BE SHAKEN	Building 429	36	
4	4	SPEAK LIFE	tobyMac	13	
3	5	THE ONLY NAME (YOURS WILL BE)	Big Daddy Weave	24	
6	6	LORD I NEED YOU	Matt Maher	39	
7	7	LOVE TAKE ME OVER	Steven Curtis Chapman	15	
8	8	HE IS WITH US	Love & The Outcome	25	
12	9	EVERY GOOD THING	The Afters	40	
11	10	HELP ME FIND IT	Sidewalk Prophets	42	
9	11	GOD'S GREAT DANCE FLOOR	Chris Tomlin	17	
16	12	BEAUTIFUL DAY	Jamie Grace	15	
20	13	THIS IS AMAZING GRACE	Phil Wickham	12	
13	14	LIVE WITH ABANDON	newsboys	22	
15	15	JUST SAY JESUS	7eventh Time Down	21	
17	16	I CAN JUST BE ME	Laura Story	12	
18	17	LIFT MY LIFE UP	Unspoken	20	
19	18	ALL YOU'VE EVER WANTED	Casting Crowns	9	
21	19	YOUR GRACE FINDS ME	Matt Redman	11	
26	20	LOVE ALONE IS WORTH THE FIGHT	Switchfoot	4	
22	21	PUSHING BACK THE DARK	Josh Wilson	14	
24	22	HOPE IS WHAT WE CRAVE	for King & Country	11	
23	23	BELIEVER	Audio Adrenaline	19	
25	24	HOLDING NOTHING BACK	Ryan Stevenson	14	
28	25	OCEANS (WHERE FEET MAY FAIL)	United	7	

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
2	1	#1 THE GIFT QUIET WATER/EONE	Donald Lawrence	22	
1	2	EVERY PRAISE	Hezekiah Walker	33	
3	3	BREAK EVERY CHAIN	Tasha Cobbs	43	
4	4	1 ON 1	Zacardi Cortez	19	
5	5	IF HE DID IT BEFORE ...SAME GOD	Tye Tribbett	36	
7	6	SUNDAY KINDA LOVE	Israel Houghton	10	
6	7	TESTIMONY	Anthony Brown & group therAPy	70	
9	8	HERE IN OUR PRAISE	Fred Hammond-United Tenors	36	
8	9	NOTHING WITHOUT YOU	Jason Nelson	25	
10	10	CLEAN THIS HOUSE	Isaac Carree	42	
12	11	I CAN ONLY IMAGINE	Tamela Mann	7	
11	12	A LITTLE MORE JESUS	Erica Campbell	26	
18	13	WITHHOLDING NOTHING	William McDowell	10	
17	14	IT'S WORKING	William Murphy	14	
13	15	HAVE YOUR WAY	Deitrick Haddon	21	
16	16	I AM AMAZED	Donnie McClurkin	14	
14	17	PERFECT PEOPLE	The Walls Group	8	
15	18	MORE OF YOU	Earnest Pugh	17	
19	19	BELIEVE	Chanel	8	
22	20	FILL ME UP AGAIN	Canton Jones	7	
24	21	IF GOD BE FOR US	Three Winans Brothers (3WB)	5	
25	22	UNTIL I PASS OUT	Uncle Reece	7	
20	23	HOSANNA	Norman Hutchins	9	
26	24	THERE	Lattice Crawford	3	
29	25	EVERYBODY PRAISE	Temple Of Deliverance Women's Choir	6	

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	6	
HOT SHOT DEBUT	2	VERTICAL CHURCH BAND	The Rock Won't Move	1	
4	3	GG CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	43	
NEW	4	HILLSONG UNITED	Zion: Acoustic Sessions	1	
7	5	THIRD DAY	Miracle	52	
NEW	6	WARR ACRES	Hope Will Rise	1	
6	7	MANDISA	Overcomer	10	
5	8	STEVEN CURTIS CHAPMAN	The Glorious Unfolding	5	
2	9	NATALIE GRANT	Hurricane	3	
NEW	10	PAUL BALOCHE	Christmas Worship	1	
11	11	SKILLET	Rise	19	
10	12	LAURA STORY	God Of Every Story	5	
38	13	NICOLE C. MULLEN	Crown Him	2	
20	14	MATTHEW WEST	Into The Light	58	
14	15	MERCYME	The Hurt & The Healer	75	
22	16	VARIOUS ARTISTS	WOW Christmas (Blue)	4	
12	17	HILLSONG UNITED	Zion	36	
NEW	18	DAVE BARNES	A December To Remember	1	
8	19	HILLSONG YOUNG & FREE	We Are Young & Free	5	
16	20	ALAN JACKSON	Precious Memories: Volume II	32	
NEW	21	BEAUTIFUL EULOGY	Instruments Of Mercy	1	
30	22	PHIL WICKHAM	The Ascension	7	
26	23	VARIOUS ARTISTS	My Hope: Songs Inspired By The Message And Mission Of Billy Graham	3	
NEW	24	ED KOWALCZYK	The Flood And The Mercy	1	
21	25	VARIOUS ARTISTS	WOW Hits 2013	58	

GOSPEL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART	
1	1	#1 GG TAMELA MANN TILLYMANN	Best Days	65	
HOT SHOT DEBUT	2	JOSHUA ROGERS	Unconditional	1	
2	3	TASHA COBBS	Grace (EP)	39	
3	4	TYE TRIBBETT	Greater Than	13	
NEW	5	KEVIN VASSER	Only You Can Deliver	1	
NEW	6	BEAUTIFUL EULOGY	Instruments Of Mercy	1	
5	7	DONALD LAWRENCE	20 Year Celebration - Vol. 1: Best For Last	6	
22	8	JOHN P. KEE AND NEW LIFE	Life And Favor	63	
4	9	HEZEKIAH WALKER	Azusa: The Next Generation	22	
47	10	LYNDA RANDLE	Ageless Hymns: Songs Of Hope	2	
12	11	VARIOUS ARTISTS	WOW Gospel 2013	41	
8	12	MARVIN SAPP	Christmas Card	2	
14	13	LARRY CALLAHAN & SELECTED OF GOD	The Evolution II	50	
13	14	LECRAE	Gravity	61	
9	15	DEITRICK HADDON	R.E.D. (Restoring Everything Damaged)	9	
17	16	WILLIAM MURPHY	God Chaser	39	
7	17	ISAAC CARREE	Reset	19	
26	18	ISRAEL & NEW BREED	Jesus At The Center: Live	65	
18	19	FRED HAMMOND	United Tenors: Hammond, Hollister, Roberson, Wilson	32	
15	20	FLAME	Royal Flush	5	
11	21	SOUNDTRACK	I'm In Love With A Church Girl: Music From And Inspired By	2	
19	22	TWINKIE CLARK	Live & Unplugged	5	
24	23	ANDY MINEO	Heroes For Sale	28	
6	24	EARNEST PUGH	The W.I.N. (Worship In Nassau) Experience: Live In Nassau	7	
28	25	REVEREND JAMES CLEVELAND	Harvest Gospel	2	

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 most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen SoundScan. GOSPEL SONGS: The week's most popular current gospel 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 week-end airplay activity for the first time. GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's Top 100. See Charts Legend on billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY nielsen SoundScan

AIRPLAY MONITORED BY nielsen BDS

ZEDD: NICK WALKER

Dance/Electronic

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DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER/SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 9 WKS WAKE ME UP! AVICII (T.BERGLING, A. POURNOURI, J. PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG	▲	1	19
2	2	2	APPLAUSE LADY GAGA (LADY GAGA, J. WHITE, S. BRONSON, D. ZOS, N. MONSON, S. GERMANI, T. P. BARR, D. ZOS, A. MONSON, M. BRESO)	Lady Gaga STREAMLINE/INTERSCOPE		1	13
3	3	3	SUMMERTIME SADNESS LANA DEL REY & CEDRIC GERVAIS E. HAYNIE, R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	2	14
7	7	4	DG AG STAY THE NIGHT ZEDD (A. ZASLAVSKI, L. E. HANNAH, J. WILLIAMS, C. FAYE)	Zedd Feat. Hayley Williams INTERSCOPE		4	8
6	6	5	CLARITY ZEDD (A. ZASLAVSKI, M. MATTHEW KOMA, P. ROBINSON, S. KYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	2	43
5	5	6	GET LUCKY DAFT PUNK FEATURING PHARRELL WILLIAMS T. BANGALTER, G. DE HONEM, C. HRISTO (T. BANGALTER, G. DE HONEM, C. HRISTO, N. ROOGERS, P. L. WILLIAMS)	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	▲	1	29
4	4	7	WORK B**CH! BRITNEY SPEARS S. J. GROSSO, L. OTTO, K. KNOWS, WILLIAM (W. ADAMS, D. JETT, MANN, S. GROSSO, A. PRESTON, R. COWLING, H. AM, B. SPEARS)	Britney Spears RCA		4	8
9	9	8	SG ANIMALS M. GARRIX (M. GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		8	17
8	8	9	I NEED YOUR LOVE CALVIN HARRIS FEATURING ELLIE GOULDING C. HARRIS (C. HARRIS, E. GOULDING)	Calvin Harris Featuring Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	▲	3	43
10	10	10	I LOVE IT ICONA POP FEATURING CHARLI XCX P. BERGER (P. BERGER, C. AITCHISON, L. EKLAW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC	▲	1	43
16	17	11	A LIGHT THAT NEVER COMES LINKIN PARK X STEVE AOKI M. SHINODA (LINKIN PARK, S. AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		8	7
11	11	12	THIS IS WHAT IT FEELS LIKE ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE A. VAN BUUREN, B. DO GOEIJ (A. VAN BUUREN, B. DO GOEIJ, VAN GIGHEM, T. GUTHRIE, L. EWBANK)	Armin van Buuren Feat. Trevor Guthrie ARMIND/ARMADA		10	30
12	13	13	ALL NIGHT ICONA POP L. E. V. LEE (L. E. V. LEE, J. E. A. JAWO, C. HUETA, LITTLE MORE, L. STEEL, E. SLOAN)	Icona Pop RECORD COMPANY TEN/BIG BEAT/ATLANTIC		12	15
			HOT SHOT DEBUT				
15	15	14	I CAN'T STOP NOT LISTED (NOT LISTED)	Flux Pavilion CIRCUS/BIG BEAT/RRP		14	1
15	15	15	YOU MAKE ME AVICII (T.BERGLING, A. POURNOURI, J. PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		11	9
14	14	16	LIVE FOR THE NIGHT CASH CASH (K. TRINDL, E. P. MARKLOUF, S. FRISCH, N. DITTR, D. BOSELOVIC, D. VOUSAF, D. VOUSAF)	Cash Cash KREWELLA/COLUMBIA		11	18
13	16	17	LOSE YOURSELF TO DANCE DAFT PUNK FEAT. PHARRELL WILLIAMS T. BANGALTER, G. DE HONEM, C. HRISTO (T. BANGALTER, G. DE HONEM, C. HRISTO, N. ROOGERS, P. L. WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		10	24
17	18	18	HEY BROTHER AVICII (T.BERGLING, A. POURNOURI, J. PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		15	7
23	21	19	THINKING ABOUT YOU CALVIN HARRIS FEATURING AYAH MARAR C. HARRIS (C. HARRIS, A. MARAR)	Calvin Harris Featuring Ayah Marar DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		19	21
33	19	20	BOY OH BOY DIPLO, M. VAN TOTH, J. MEJIA (T.W. PENTZ, M. VAN TOTH, J. MEJIA)	Diplo GTA MAD DECENT		19	4
18	20	21	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAJOR LAZER (K. HAN, T. DAVY, B. RINO MARSH, N. GUYEN, STEVENSON, MYSTIC)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		8	27
-	12	22	UNDER CONTROL CALVIN HARRIS & ALESSO FEATURING HURTS C. HARRIS, A. ALESSO (C. HARRIS, H. HUTCHCRAFT, L. LINDBLAD)	Calvin Harris & Alesso Featuring Hurts DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		12	2
20	22	23	BONELESS NOT LISTED (NOT LISTED)	Steve Aoki, Chris Lake & Tujamo DIM MAK/ULTRA		19	8
22	24	24	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) FERGIE, Q-TIP & GOONROCK G. ROCK, D. VASH (D. LESTER, W. E. J. JOY, K. M. MC DONALD, J. F. J. HANNAH, S. SMYTH, S. FERGUSON, A. SCOTT, A. MARTIN, J. FAREED)	Fergie, Q-Tip & GoonRock WATER TOWER/INTERSCOPE		12	26
31	28	25	ELECTRICITY & DRUMS (BAD BOY) AUDE FEAT. AKON & LUCIANA D. AUDE (D. AUDE, L. CAPORASO, N. CLOW, A. THIAM)	Aude Feat. Akon & Luciana KON LIVE/AUDACIOUS		25	5
35	31	26	LATCH DISCLOSURE FEATURING SAM SMITH DISCLOSURE (H. LAWRENCE, G. LAWRENCE, S. SMITH, J. NAPEIR)	Disclosure Featuring Sam Smith EMI/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE		26	21
28	29	27	DNA NOT LISTED (NOT LISTED)	Empire Of The Sun THE SLEEPY JACKSON/ASTRALWORKS/CAPITOL		27	6
29	30	28	TAKE ME HOME CASH CASH FEATURING BEBE REXHA CASH CASH (I. P. MAKHLOUF, S. FRISCH, A. L. MAKHLOUF, B. REXHA, B. LOWRY)	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		25	16
-	25	29	OOH LA LA NOT LISTED (NOT LISTED)	Goldfrapp MUTE		25	2
24	23	30	FLASHING LIGHTS NOT LISTED (NOT LISTED)	Havana Brown 2101		23	9
42	38	31	LIGHTS OUT WASTE MANAGEMENT (J. SUTTA, B. MC LAUGHLIN, C. FLURY, A. NICEFORO)	Jessica Sutta WASTE MANAGEMENT/CITRUS/SONIC STEREO/PHONK		31	4
-	45	32	TSUNAMI NOT LISTED (NOT LISTED)	Dvbbs & Borgeous DOORN/ASTRAL		32	6
34	37	33	WATCH OUT FOR THIS (BUMAYE) MAJOR LAZER FEAT. BUSY SIGNAL, THE FLEXICAN & FS GREEN MAJOR LAZER (K. HAN, T. DAVY, B. RINO MARSH, N. GUYEN, STEVENSON, MYSTIC)	Major Lazer Feat. Busy Signal, The Flexican & FS Green MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		28	16
27	33	34	TURN THE NIGHT UP ENRIQUE IGLESIAS THE CATARACS (N. HOLLOWELL, D. HARR, M. J. GARTON, J. R. RAMIREZ, E. M. IGLESIAS)	Enrique Iglesias REPUBLIC		8	15
26	32	35	EARTHQUAKE DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE D. STEIN, DIPLO (D. STEIN, T. W. PENTZ, D. CLARKE)	DJ Fresh Vs. Diplo Feat. Dominique Young Unique MINISTRY OF SOUND/COLUMBIA		26	6
30	41	36	LEGACY NICKY ROMERO VS KREWELLA N. ROMERO, J. VOUSAF, Y. VOUSAF, K. TRINDL, T. GAD (N. ROMERO, J. VOUSAF, Y. VOUSAF, K. TRINDL, T. GAD)	Nicky Romero VS Krewella PRG/COLO/ULTRA		22	4
19	35	37	TRY IT OUT SKRILLEX & ALVIN RISK (S. MOORE, A. RISK)	Skrillex & Alvin Risk BIG BEAT/OWSLA/RRP		19	3
-	46	38	GIVE US BACK LOVE DJ REFLEX (M. DOHAN, A. JARAMILLO, M. EDWARDS)	Meital HUMAN LOVES HUMAN		38	2
46	44	39	SIERRA LEONE MT. EDEN (J. COOPER, J. SIGAUQUE, K. R. SMITH, P. COHEN, S. ATWELL, Z. MAHOLA)	Mt. Eden ULTRA		39	5
36	39	40	ADDICTED TO YOU AVICII (T.BERGLING, A. POURNOURI, M. DAVIS, J. KRATCHIC)	Avicii PRMD/ISLAND/IDJMG		23	7
-	50	41	FEVA NOT LISTED (NOT LISTED)	Ranny Featuring Deepa Soul ROCKBERRY		41	2
43	40	42	IT FEELS SO GOOD WE ARE NEXUS (A. VAN GIGHEM, T. GUTHRIE, L. EWBANK)	(We Are) Nexus SHOCKY		40	4
39	43	43	DEAR BOY AVICII (T.BERGLING, A. POURNOURI, K. M. ORSTE, D. J. KNUTSSON)	Avicii PRMD/ISLAND/IDJMG		34	7
-	47	44	COUNTDOWN HARDWELL & MAKJ HARDWELL (H. VAN DE CORPUTJ, J. JOHNSON)	Hardwell & MAKJ HARDWELL/REV/CALED/CLOUD 9		44	2
21	34	45	THE SPARK AFROJACK FEATURING SPREE WILSON AFROJACK (H. VAN DE WALL, J. YOUNG, J. M. E. MAXWELL)	Afrojack Featuring Spree Wilson WALL/PMJAM/ISLAND/IDJMG		21	3
38	42	46	WEAPON CAZZETTE (A. BJORKLUND, S. FURRER, A. POURNOURI, K. AMELIE)	Cazette AT NIGHT		23	10
RE-ENTRY	47	47	COME & GET IT RAIN MAN (J. VOUSAF, Y. VOUSAF, K. TRINDL, N. MARZOUCIA, MARZI)	Krewella KREWELLA/COLUMBIA		41	13
RE-ENTRY	48	48	EXPRESS YOURSELF DIPLO (T.W. PENTZ, N. J. TONEY)	Diplo Featuring Nicky Da B MAD DECENT		40	11
RE-ENTRY	49	49	GET LOOSE SHOWTEK & NOISECONTROLLERS SHOWTEK, NOISECONTROLLERS (W. JANSEN, S. JANSEN, A. TERPSTRA, B. OSKAM)	Showtek & Noisecontrollers SPINNIN'/OWSLA		37	4
RE-ENTRY	50	50	SYMPHONICA NICKY ROMERO (N. ROMERO)	Nicky Romero PROTOCOL		50	3

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
NEW	1	#1 1 WK LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		1	
6	2	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling		59	
1	3	AVICII PRMD/ISLAND/IDJMG	True		7	
3	4	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		25	
5	5	ZEDD INTERSCOPE/GA	Clarity		52	
7	6	KREWELLA KREWELLA/COLUMBIA	Get Wet		6	
NEW	7	WILLIAM ONYEABOR LUTAKA BOP	Who Is William Onyeabor?		1	
2	8	DONNA SUMMER VERVE/VG	Love To Love You Donna		2	
10	9	DISCLOSURE PRM/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/GA	Settle		22	
9	10	MOBY LITTLE IDIOT/MUTE	Innocents		5	
NEW	11	CASH CASH BIG BEAT	Overtime: EP		1	
12	12	DARKSIDE OTHER PEOPLE/MATADOR	Psychic		4	
8	13	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	This Is...		6	
18	14	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown		18	
NEW	15	AUTECHRE WARP	L-event (EP)		1	
NEW	16	GEFAFFELSTEIN EMI FRANCE/BROMANCE	Aleph		1	
4	17	ADVENTURE CLUB BMG	Calling All Heroes (EP)		2	
11	18	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		53	
16	19	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		64	
17	20	FOUR TET TEXT/TEMPORARY RESIDENCE	Beautiful Rewind		4	
NEW	21	JUANA MOLINA CRAMMED DISCS	Wed 21		1	
23	22	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWORKS	Ice On The Dune		19	
19	23	TIM HECKER KRANKY	Virgins		3	
14	24	ATOMS FOR PEACE XL	Amok		26	
15	25	KASKADE ULTRA	Atmosphere		8	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE (IMPRINT/PROMOTION LABEL)	Artist	WKS. ON CHART		
1	1	#1 9 WKS WAKE ME UP! AVICII (T.BERGLING, A. POURNOURI, J. PONTARE, S. AL FAKIR)	Avicii	19		
3	2	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	11		
4	3	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	5		
2	4	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	17		
6	5	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	7		
5	6	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	7		
9	7	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	14		
8	8	ROYALS LAVA/REPUBLIC	Lorde	6		
7	9	ROAR CAPITOL	Katy Perry	8		
11	10	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	22		
13	11	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	29		
12	12	NEVER SAY GOODBYE REVEALED	Hardwell & Dyro Feat. Bright Lights	10		
14	13	THINGS CAN ONLY GET BETTER ROBBINS	Cedric Gervais & Howard Jones	10		
10	14	ATMOSPHERE ULTRA	Kaskade	19		
18	15	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	4		
16	16	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	5		
15	17	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	6		
NEW	18	I CAN'T STOP CIRCUS/BIG BEAT/RRP	Flux Pavilion	1		
21	19	TAKE ME MUSICAL FREEDOM/PMAM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	20		
19	20	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	19		
25	21	SLOW DOWN HOLLYWOOD	Selena Gomez	2		
NEW	22	WRECKING BALL RCA	Miley Cyrus	1		
24	23	WHAT NOW SRP/DEF JAM/IDJMG	Rihanna	3		
22	24	THE STOCKHOLM SYNDROME ULTRA	CLMD & Kish Feat. Froder	5		
17	25	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii	5		



Zedd 'Stays' Hot

Zedd (above) zooms into the top five on Dance/Electronic Songs (7-4), sporting Airplay and Digital Gainer honors for "Stay the Night," featuring Hayley Williams of Paramore. The song rises on Dance/Mix Show Airplay (4-3) and bullets on Dance/Electronic Digital Songs (5-5) with its second-best sales week (31,000, up 21%, according to Nielsen SoundScan), ahead of just-released remixes from Tiësto, Nicky Romero and DJ Snake, among others. "Stay" also moves up Dance Streaming Songs (12-10, 1.1 million U.S. streams, up 16%, according to Nielsen BDS; see page 98) and Dance Club Songs (11-6). Martin Garrix captures the Streaming Gainer on Dance/Electronic Songs (9-8) and improves on Dance Streaming Songs (9-6, up 29%) thanks to a flurry of user-generated clips of "Animals"—77% of its 1.5 million streams are from YouTube. Fans have used Vine to film clips of their friends standing around, acting normally in ordinary places (i.e., on the sidewalk or at the supermarket) while the song plays. When the beat and the muffled "animals" lyric kick in, they drop to the ground, laying still. Rihanna scores her 21st No. 1 on Dance Club Songs with "What Now" (2-1), padding her lead over Janet Jackson (19) for second place in the chart's 37-year history. Madonna leads with 43 No. 1s. Remixes from R3hab, Firebeatz and Guy Scheiman contribute to Rihanna's latest triumph. Meanwhile, a classic by the late Donna Summer returns to Dance Club Songs, as "MacArthur Park 2013" debuts at No. 39. She spent five weeks at No. 1 on the survey in 1978 with her original "MacArthur Park Suite." New remixes from Laidback Luke power Summer's posthumous club play. —Gordon Murray

DANCE/ELECTRONIC SONGS: THE WEEK'S MOST POPULAR DANCE/ELECTRONIC SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS. SONGS ARE RANKED BY THE SUM OF AIRPLAY AND SALES DATA. SONGS THAT ARE NEW TO THE CHART ARE INDICATED BY A #1 IN THE FIRST COLUMN. SONGS THAT ARE RE-ENTRIES TO THE CHART ARE INDICATED BY A RE-ENTRY IN THE FIRST COLUMN. SONGS THAT ARE NEW TO THE CHART ARE INDICATED BY A #1 IN THE FIRST COLUMN. SONGS THAT ARE RE-ENTRIES TO THE CHART ARE INDICATED BY A RE-ENTRY IN THE FIRST COLUMN. SALES DATA AS COMPILED BY NIELSEN BDS. SONGS ARE RANKED BY THE SUM OF AIRPLAY AND SALES DATA. SONGS THAT ARE NEW TO THE CHART ARE INDICATED BY A #1 IN THE FIRST COLUMN. SONGS THAT ARE RE-ENTRIES TO THE CHART ARE INDICATED BY A RE-ENTRY IN THE FIRST COLUMN. AIRPLAY/STREAMING DATA COMPILED BY NIELSEN BDS. SALES DATA AS COMPILED BY NIELSEN BDS. SONGS ARE RANKED BY THE SUM OF AIRPLAY AND SALES DATA. SONGS THAT ARE NEW TO THE CHART ARE INDICATED BY A #1 IN THE FIRST COLUMN. SONGS THAT ARE RE-ENTRIES TO THE CHART ARE INDICATED BY A RE-ENTRY IN THE FIRST COLUMN.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 WHAT NOW SRP/DEF./JAM/JOJMG	Rihanna	8
4	2	WORK B**CH! RCA	Britney Spears	5
5	3	ELECTRICITY & DRUMS (BAD BOY) KONLIVE/AUDACIOUS	Aude Feat. Akon & Luciana	9
8	4	YOUTH RCA	Foxes	7
9	5	GG ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	12
11	6	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	4
7	7	ROAR CAPITOL	Katy Perry	9
1	8	FLASHING LIGHTS 2101	Havana Brown	12
6	9	LOSE YOURSELF TO DANCE DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	10
12	10	LIGHTS OUT WASTE MANAGEMENT/CITRUSONIC STEREOPHONIC	Jessica Sutta	6
3	11	REPLAY HOLLYWOOD	Zendaya	13
15	12	DNA THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	6
19	13	GIVE US BACK LOVE HUMAN LOVES HUMAN	Meital	7
18	14	ROYALS LAVA/REPUBLIC	Lorde	5
17	15	WRECKING BALL RCA	Miley Cyrus	5
20	16	FEVA ROCKBERRY	Ranny Feat. Deepa Soul	5
14	17	IT FEELS SO GOOD SHOTGUNN	(We Are) Nexus	7
25	18	COME WITH ME SONY MUSIC LATIN	Ricky Martin	4
16	19	WEAPON AT NIGHT	Cazzette	14
27	20	BABY I REPUBLIC	Ariana Grande	5
26	21	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	4
13	22	\$\$\$SEX RMR	YLA vs. Vanessa Hudgens	10
21	23	HUSH HUSH D EMPIRE	Asher Monroe	11
22	24	BONELESS DIM MAK/ULTRA	Steve Aoki, Chris Lake & Tujamo	7
10	25	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	12
29	26	CLOSE TO WHERE YOU ARE PARIMORE	Brooklyn Haley	5
23	27	GIVE IT 2 U STAR TRAK/INTERSCOPE	Robin Thicke Feat. Kendrick Lamar	7
36	28	INDESTRUCTIBLE DAUMAN	Veronica Jensen	3
37	29	BEG BORROW STEAL RADIKAL	Ayah Marar	4
42	30	LIE TO ME HOLLYWOOD	Cole Plante with Myon & Shane 54 Feat. Koko LaRoo	2
49	31	BOOYAH Showtek Feat. We Are Loud! & Sonny Wilson SPINNIN'		2
28	32	ATMOSPHERE ULTRA	Kaskade	5
44	33	WHAT CHA FEELING CARRILLO	Liam Keegan Feat. Julissa Veloz And Kae Lou	3
39	34	LOOK CLOSER PRMD	MORTEN	3
35	35	WAKE ME UP! PRMD/ISLAND/JOJMG	Avicii	16
45	36	CRYSTALS ULTRA	Dank Feat. Jacq	2
43	37	I CAN'T GET ENOUGH OF YOU CHARM SCHOOL	Pearl Future Feat. Sidney Samson	3
31	38	PYRAMID SCHEME ANJUNABEATS	Mat Zo Feat. Chuck D	8
	39	MACARTHUR PARK 2013 VERVE	Donna Summer	1
NEW	40	WE OWN THE NIGHT GLOBAL TALENT/MERCURY/JOJMG	The Wanted	1
33	41	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	14
30	42	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	11
NEW	43	ECHOES LEZELS/ASTRALWERKS/CAPITOL	Henrik B, Niklas Gustavsson & Peter Johansson	1
40	44	LIGHTNING ISLAND/JOJMG	Smokey Jones	4
41	45	LOVE IS A BOURGEOIS CONSTRUCT X2	Pet Shop Boys	5
NEW	46	YOUNG AND BEAUTIFUL WATER TOWER/POLYDOR/INTERSCOPE	Lana Del Rey	1
NEW	47	BORN TO LOVE YOU COME TRUE	Clara Lofaro	1
24	48	NEVER GONNA HAPPEN CHERRYTREE/INTERSCOPE	Colette Carr	11
NEW	49	EAT SLEEP RAVE REPEAT SKINT	Fatboy Slim & Riva Star	1
NEW	50	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	1

Hits of the World

November 16
2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
NEW	2	STORY OF MY LIFE SYCO	One Direction	
1	3	ROYALS VIRGIN/UNIVERSAL	Lorde	
2	4	ROAR CAPITOL/VIRGIN	Katy Perry	
3	5	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
19	6	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	
NEW	7	VENUS STREAMLINE/INTERSCOPE	Lady Gaga	
4	8	WRECKING BALL RCA	Miley Cyrus	
5	9	BONFIRE HEART CUSTARD/ATLANTIC	James Blunt	
NEW	10	CHILDREN OF THE SUN LONDON/PARLOPHONE/WARNER	Tinie Tempah Feat. John Martin	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	REFLEKTOR SONOVOX/UNIVERSAL	Arcade Fire	
1	2	PRISM CAPITOL/VIRGIN/UNIVERSAL	Katy Perry	
2	3	MOON LANDING CUSTARD/ATLANTIC/WARNER	James Blunt	
NEW	4	PURE HEROINE VIRGIN/UNIVERSAL	Lorde	
4	5	AM DOMINO	Arctic Monkeys	
NEW	6	UNION J SYCO/RCA/SONY MUSIC	Union J	
9	7	IF YOU WAIT METAL & DUST/COLUMBIA	London Grammar	
3	8	TRIBUTE ISLAND/UNIVERSAL	John Newman	
8	9	PERHAPS LOVE SYCO/SONY CLASSICAL/SONY MUSIC	Jonathan & Charlotte	
10	10	CLOSER TO THE TRUTH WARNER BROS./WARNER	Cher	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
2	2	GAME OVER DEF JAM	Vitaa Feat. Maitre Gims	
8	3	TSUNAMI DOORN/ASTRAL	Dvbbs & Borgeous	
4	4	FORMIDABLE MOSAERT	Stromae	
9	5	TALK DIRTY BELLIGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	
3	6	VANDAAG DELICIEUSE	Bakermat	
NEW	7	VENUS STREAMLINE/INTERSCOPE	Lady Gaga	
1	8	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
7	9	ANIMALS SPINNIN'	Martin Garrix	
5	10	ROAR CAPITOL/VIRGIN	Katy Perry	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	PRISM CAPITOL/VIRGIN/UNIVERSAL	Katy Perry	
3	2	PURE HEROINE UNIVERSAL	Lorde	
2	3	MOON LANDING CUSTARD/ATLANTIC/WARNER	James Blunt	
1	4	TRIPLE J'S LIKE A VERSION NINE ABC/UNIVERSAL	Various Artists	
NEW	5	S.C.O.T. KERSER & NEBS	Kerser	
4	6	RESET POSITIVE DREAM/EMI/UNIVERSAL	Tina Arena	
NEW	7	RECHARGED MACHINE SHOP/WARNER BROS./WARNER	Linkin Park	
7	8	TRUE POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii	
5	9	LIGHTNING BOLT MONKEY WRENCH/REPUBLIC/MERCURY/UNIVERSAL	Pearl Jam	
6	10	BANGERZ RCA/SONY MUSIC	Miley Cyrus	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
20	1	HEART EREKI KING	AKB48	
NEW	2	COLORFULCL SONY	Claris	
84	3	FUYU MONOGATARI RHYTHMZONE	Sandaime J Soul Brothers from EXILE TRIBE	
86	4	YUME GA SAMETE UNIVERSAL MUSIC SIGMA	Seiko Matsuda & Chris Hart	
10	5	TAIYO NO MEGAMI VICTOR	Reo leiri	
NEW	6	A LITTLE BIT PONY CANYON	w-inds.	
24	7	1/10 DREAMUSIC	Silent Siren	
2	8	KAKUMEI DUALISM KING	Nana Mizuki @ T.M.Revolution	
59	9	MOTTAINAI TO RAND WARNER	KyaryPamyuPamyu	
1	10	MADA NAMIDA NI NARANAI KANASHIMI GA JOHNNY'S	Kinki Kids	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RICH KIDZ PRINCE KAY ONE	Prince Kay One	
1	2	FARBENSPIEL POLYDOR/ISLAND/UNIVERSAL	Helene Fischer	
NEW	3	48 105/SONY MUSIC	Ina Mueller	
NEW	4	RECHARGED MACHINE SHOP/WARNER BROS./WARNER	Linkin Park	
2	5	MOON LANDING CUSTARD/ATLANTIC/WARNER	James Blunt	
NEW	6	REFLEKTOR SONOVOX/UNIVERSAL	Arcade Fire	
3	7	UNHOLY GROUND COMUSIC PRODUCTIONS DV/GET NASTY DV/POLYDOR/ISLAND/UNIVERSAL	Sunrise Ave	
NEW	8	GARRETT VS. PAGANINI: INSPIRIERT VOM KINOFILM "DER TEUFELSGEIGER" DECCA/UNIVERSAL	David Garrett	
NEW	9	VIEL ZU LANG GEWARTET ELECTROLA/UNIVERSAL	Howard Carpendale	
6	10	FLAMES OF FAME POLYDOR/ISLAND/UNIVERSAL	The BossHoss	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	REFLEKTOR SONOVOX/UNIVERSAL	Arcade Fire	
NEW	2	IN OUR NATURE BLUE RODEO/WARNER	Blue Rodeo	
1	3	PRISM CAPITOL/UNIVERSAL	Katy Perry	
NEW	4	CLOSER TO THE TRUTH WARNER BROS./WARNER	Cher	
3	5	PURE HEROINE LAVA/REPUBLIC/UNIVERSAL	Lorde	
NEW	6	WRAPPED IN RED 19/RCA/SONY MUSIC	Kelly Clarkson	
NEW	7	VOLUTION UNDERGROUND OPERATIONS/SONY MUSIC	Protest The Hero	
2	8	MOON LANDING CUSTARD/ATLANTIC/WARNER	James Blunt	
NEW	9	RECHARGED MACHINE SHOP/WARNER BROS./WARNER	Linkin Park	
4	10	LIGHTNING BOLT MONKEY WRENCH/REPUBLIC/UNIVERSAL	Pearl Jam	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
14	1	NOW CUBE ENTERTAINMENT	Trouble Maker	
2	2	MR. LEE MYSTIC9	Park Ji Yoon (Feat. San E)	
NEW	3	TO YOU CJ E&M	Sung Si-Kyung	
NEW	4	BECAUSE OF TEARS M DE LIVE	Ailee	
NEW	5	ALWAYS BE THERE IN NEXT TREND	Brown Eyed Soul	
NEW	6	I GOT C MBC	Myung Soo & Primary	
NEW	7	YOU DON'T KNOW LOVE STARSHIP ENTERTAINMENT	K.Will	
8	8	MOMENT FNC ENTERTAINMENT, HWA & DAM PICTURES	Changmin	
3	9	THE RED SHOES LOEN ENTERTAINMENT	IU	
NEW	10	GOING TO TRY MBC	Hyung Don & GD	

CONGRATULATIONS

HAVANA BROWN

FLASHING
LIGHTS

ON YOUR 3RD CONSECUTIVE

#1 SINGLE ON BILLBOARD DANCE CLUB CHART



PORTUGAL			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
	3	IMPOSSIBLE SYCO	James Arthur
	4	ALL OF ME G.O.D./COLUMBIA	John Legend
NEW	4	STORY OF MY LIFE SYCO	One Direction
RE	5	WRECKING BALL RCA	Miley Cyrus
	6	SONNENTANZ (SUN DON'T SHINE) PM-AM/VERTIGO/CAPITOL	Klangkarussell Feat. Will Heard
	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities
NEW	8	VENUS STREAMLINE/INTERSCOPE	Lady Gaga
	8	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic
	2	NAO ME TOCA SHARK/LS REPUBLICANO/SME AFRICA	Anselmo Ralph

NEW ZEALAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
NEW	1	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
NEW	2	STORY OF MY LIFE SYCO	One Direction
	3	ROAR CAPITOL	Katy Perry
	4	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J
	5	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
	6	SOMETHING I NEED MOSLEY/INTERSCOPE	OneRepublic
	7	RUNNIN' DAWN RAID/DIRTY RECORDS/DUCK DOWN	David Dallas
	8	ROYALS UNIVERSAL	Lorde
	7	THE FOX CONCORDE/45TH & 3RD/PARLOPHONE/WARNER	Ylvis
	10	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons

NETHERLANDS			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
NEW	1	STORY OF MY LIFE SYCO	One Direction
	2	HAPPY BACK LOT MUSIC	Pharrell
NEW	3	WICKED GAMES SPINNING	Parra For Cuva Feat. Anna Naklab
	4	ROYALS VIRGIN/UNIVERSAL	Lorde
	5	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
	2	TSUNAMI DOORN/ASTRAL	Dvbbs & Borgeous
NEW	7	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
	9	TAKE YOUR TIME GIRL CATS DON'T SWIM	Niels Geusebroek
	6	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
	7	ROAR CAPITOL/VIRGIN	Katy Perry

AUSTRIA			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	JUBEL KLINGANDE/BIMI	Klingande
	2	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
	4	ROYALS VIRGIN/UNIVERSAL	Lorde
NEW	4	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
	3	WINGS 14TH FLOOR/WARNER	Birdy
	9	HERO FOXY/NETTWERK/BIMI	Family Of The Year
	6	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz
NEW	8	STOLEN DANCE LICHTDICHT	Milky Chance
NEW	9	STORY OF MY LIFE SYCO	One Direction
	5	WRECKING BALL RCA	Miley Cyrus

Boxscore

November 16
2013

billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$7,265,050 (\$7,747,326 AUSTRALIAN) \$92.84/\$74.08	ONE DIRECTION, 5 SECONDS OF SUMMER ROD LAVER ARENA, MELBOURNE, AUSTRALIA OCT. 2-3, 16-17, 28-30	94,457 97,376 EIGHT SHOWS	NINE LIVE
2	\$6,911,550 (\$8,361,626 NEW ZEALAND) \$147.96/\$81.83	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL VECTOR ARENA, AUCKLAND, NEW ZEALAND OCT. 30-NOV. 3	58,507 67,168 EIGHT SHOWS	CIRQUE DU SOLEIL
3	\$4,954,975 (\$4,319,339 PESOS) \$75.43/\$24.63	MUSE, THE RUSE PALACIO DE LOS DEPORTES, MEXICO CITY OCT. 18-20, 22	95,533 98,220 FOUR SHOWS	OCESA-CIE
4	\$3,754,169 (\$8,313,532 PESOS) \$124.33/\$23.31	BLACK SABBATH, MEGADETH FORO SOL, MEXICO CITY OCT. 26	61,433 61,502	OCESA-CIE
5	\$2,875,505 \$150/\$99.50/ \$59.50/\$39.50	KANYE WEST, KENDRICK LAMAR STAPLES CENTER, LOS ANGELES OCT. 26, 29	28,332 TWO SELLOUTS	AEG LIVE
6	\$2,791,784 \$77	PEARL JAM WELLS FARGO CENTER, PHILADELPHIA OCT. 21-22	36,906 TWO SELLOUTS	LIVE NATION
7	\$2,651,000 (\$2,811,745 AUSTRALIAN) \$149.91/\$93.34	RICKY MARTIN, TIMOMATIC ROD LAVER ARENA, MELBOURNE, AUSTRALIA OCT. 5, 20	22,499 TWO SELLOUTS	NINE LIVE
8	\$2,296,923 (\$28,840,707 PESOS) \$192.43/\$42.34	MARC ANTHONY AUDITORIO NACIONAL, MEXICO CITY OCT. 23-25	29,003 THREE SELLOUTS	OCESA-CIE
9	\$1,983,508 \$250/\$150/\$125/\$55	SHANIA TWAIN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS OCT. 15-16, 18-19	14,471 16,805 FOUR SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
10	\$1,849,360 (\$1,143,670) \$137.45/\$88.94	BILLY JOEL PHONES 4U ARENA, MANCHESTER, ENGLAND OCT. 29	16,014 SELLOUT	SIM CONCERTS
11	\$1,776,102 \$225/\$175/\$95/\$45	ALEJANDRO FERNÁNDEZ MGM GRAND GARDEN, LAS VEGAS SEPT. 15	14,166 SELLOUT	LIVE NATION
12	\$1,766,309 \$250/\$150/\$125/\$55	SHANIA TWAIN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS OCT. 23-24, 26-27	13,356 16,770 FOUR SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
13	\$1,736,509 \$250/\$150/\$125/\$55	SHANIA TWAIN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS OCT. 29-30, NOV. 2-3	13,398 15,573 FOUR SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
14	\$1,594,200 (\$1,708,019 AUSTRALIAN) \$157.74/\$64.40	CMC ROCKS NORTH QUEENSLAND: ALAN JACKSON, SARA EVANS & OTHERS REID PARK, TOWNSVILLE, AUSTRALIA SEPT. 28	10,571 10,867	CHUGG ENTERTAINMENT, ROB POTTS ENTERTAINMENT EDGE, FOXTEL
15	\$1,386,308 \$125/\$95/\$75/\$45	DANNY ELFMAN'S MUSIC FROM THE FILMS OF TIM BURTON NOKIA THEATRE L.A. LIVE, LOS ANGELES OCT. 29-31	20,202 20,646 THREE SHOWS	AEG LIVE
16	\$1,379,887 \$50/\$25.25	LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE MIDFLORIDA CREDIT UNION AMPHITHEATRE, TAMPA, FLA. OCT. 24-25	38,258 TWO SELLOUTS	LIVE NATION
17	\$1,343,931 \$50/\$25.25	LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE & OTHERS BRIDGESTONE ARENA, NASHVILLE OCT. 18-19	29,250 TWO SELLOUTS	LIVE NATION
18	\$1,328,461 \$65/\$59.50	FURTHUR HEARST GREEK THEATRE, BERKELEY, CALIF. SEPT. 27-29	22,229, 24,999 THREE SHOWS ONE SELLOUT	ANOTHER PLANET ENTERTAINMENT
19	\$1,262,020 (\$1,344,219 AUSTRALIAN) \$225.23/\$85.81	ALAN JACKSON, SARA EVANS, MORGAN EVANS ROD LAVER ARENA, MELBOURNE, AUSTRALIA OCT. 4	9,140 9,760	CHUGG ENTERTAINMENT, ROB POTTS ENTERTAINMENT EDGE
20	\$1,176,357 \$115/\$59.50	MICHAEL BUBLÉ BB&T CENTER, SUNRISE, FLA. NOV. 2	12,379 SELLOUT	BEAVER PRODUCTIONS
21	\$1,085,554 (\$1,911,600 PESOS) \$172.26/\$46.98	ALEJANDRO SANZ AUDITORIO BANAMEX, MONTERREY, MEXICO OCT. 11, 24	11,883 13,376 TWO SHOWS	OCESA-CIE
22	\$1,084,540 \$150/\$99/\$99.99/ \$59.99/\$19.99	POWER 99 POWERHOUSE: CHRIS BROWN, BIG SEAN, KENDRICK LAMAR & OTHERS WELLS FARGO CENTER, PHILADELPHIA OCT. 25	19,234 SELLOUT	LIVE NATION
23	\$1,074,397 (\$1,826,732 PESOS) \$88.51	JUAN GABRIEL AUDITORIO TELMEX, GUADALAJARA, MEXICO OCT. 24-25	12,139 16,630 TWO SHOWS	OCESA-CIE
24	\$1,013,164 \$115/\$54.50	MICHAEL BUBLÉ TAMPA BAY TIMES FORUM, TAMPA, FLA. NOV. 1	11,560 SELLOUT	BEAVER PRODUCTIONS
25	\$977,909 \$69.50/\$39.50	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER HOLLYWOOD BOWL, LOS ANGELES OCT. 19	17,396 SELLOUT	LIVE NATION
26	\$944,479 \$115/\$54.50	MICHAEL BUBLÉ AMWAY CENTER, ORLANDO, FLA. OCT. 30	10,900 SELLOUT	BEAVER PRODUCTIONS
27	\$703,375 \$50/\$25.25	LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE VERIZON ARENA, NORTH LITTLE ROCK, ARK. OCT. 17	14,909 SELLOUT	LIVE NATION
28	\$677,953 \$250/\$99.99	SENSATION: OCEAN OF WHITE AMERICAN AIRLINES ARENA, MIAMI OCT. 12	4,433 7,010	AEG LIVE
29	\$658,292 \$50/\$25.25	LUKE BRYAN, THOMPSON SQUARE, FLORIDA GEORGIA LINE ROVERBEND MUSIC CENTER, CINCINNATI SEPT. 26	20,476 SELLOUT	LIVE NATION
30	\$652,053 \$99.50/\$54.50	MICHAEL BUBLÉ BRIDGESTONE ARENA, NASHVILLE OCT. 23	8,195 9,800	BEAVER PRODUCTIONS
31	\$641,401 \$52.75/\$26.75	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER NEW ORLEANS ARENA, NEW ORLEANS OCT. 25	13,367 SELLOUT	LIVE NATION
32	\$640,937 \$55.25/\$25.50	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER SLEEP TRAIN AMPHITHEATRE, MARYSVILLE, CALIF. OCT. 11	18,500 SELLOUT	LIVE NATION
33	\$637,596 \$96.50/\$31.50	IRON MAIDEN, MEGADETH AUSTIN360 AMPHITHEATER, AUSTIN, TEXAS SEPT. 10	10,897 13,237	LIVE NATION
34	\$637,428 \$99.50/\$54.50	MICHAEL BUBLÉ VETERANS MEMORIAL ARENA, JACKSONVILLE, FLA. OCT. 29	8,320 9,000	BEAVER PRODUCTIONS
35	\$635,721 \$55.25/\$25.50	JASON ALDEAN, JAKE OWEN, THOMAS RHETT, DEEJAY SILVER SLEEP COUNTRY AMPHITHEATER, RIDGEFIELD, WASH. SEPT. 26	17,264 SELLOUT	LIVE NATION



Cirque Keeps Jackson 'Immortal'

"Michael Jackson: The Immortal World Tour" by Cirque du Soleil (above) has moved up a notch to No. 9 on the list of the top 10 tours of all time. It passes the Rolling Stones' *Voodoo Lounge* tour that grossed \$320 million during a 13-month jaunt in 1994-95. With ticket sales reported from its most recent run of performances in Auckland, New Zealand, the Cirque tour has now topped \$325 million in ticket sales during its two-year run.

The famed acrobatic performance troupe's eight-show engagement at Vector Arena in Auckland grossed \$8.4 million New Zealand from more than 58,000 tickets, earning the touring production this week's No. 2 ranking. Since launching in October 2011, the arena tour featuring Jackson's music has included 407 performances and an attendance count nearing 3 million. The tour is now in the home stretch, with only one venue remaining on its itinerary. A final run of shows will begin Dec. 30 at the Dubai World Trade Centre and wrap Jan. 14.

—Bob Allen

TOP 10 TOURS OF ALL TIME (BASED ON BILLBOARD BOXSCORES)

1. U2, 360° tour, 2009-11, \$736 million
2. The Rolling Stones, A Bigger Bang, 2005-07, \$558 million
3. Roger Waters, The Wall Live, 2010-13, \$459 million
4. AC/DC, Black Ice, 2008-10, \$441 million
5. Madonna, Sticky & Sweet, 2008-09, \$408 million
6. U2, Vertigo, 2005-07, \$389 million
7. The Police, Reunion, 2007-08, \$362 million
8. Bruce Springsteen, Wrecking Ball, 2012-13, \$347 million
9. Cirque du Soleil, Michael Jackson: The Immortal World Tour, 2011-13, \$325 million
10. The Rolling Stones, Voodoo Lounge, 1994-95, \$320 million

THE GARDEN TRANSFORMED

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CODA

Trend Report: Hot 100 Movers

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

KEY TO GENRE

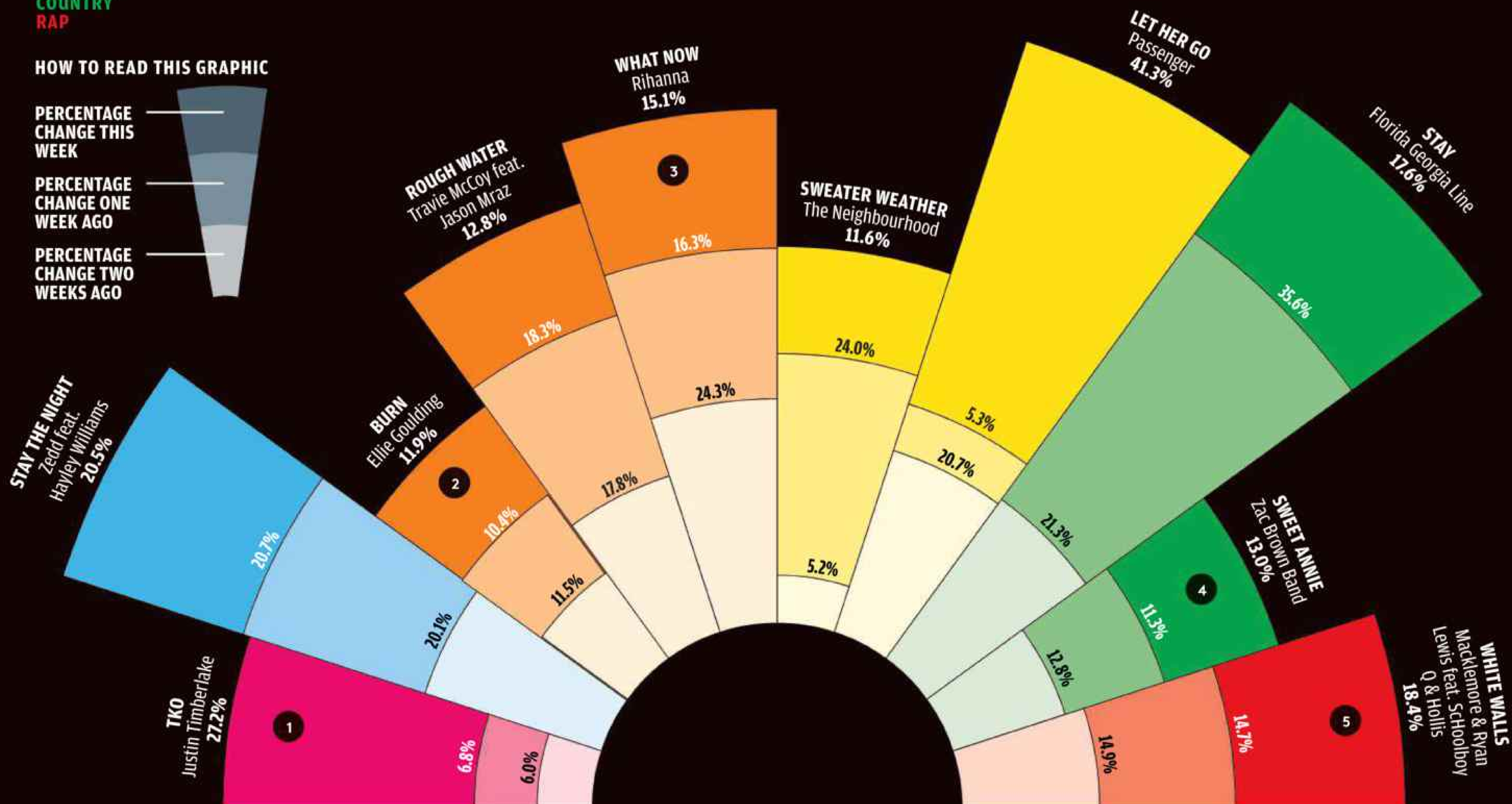
R&B
DANCE/ELECTRONIC
POP
ROCK
COUNTRY
RAP

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1

"TKO," JUSTIN TIMBERLAKE
This week: 37
Last week: 53
2 weeks ago: 56

Radio airplay accounts for the biggest portion of the song's Hot 100 points (44%), but it gains in all three of the chart's metrics. "TKO" punches 32-29 on Hot 100 Airplay (37 million audience impressions, up 3%, according to Nielsen BDS), 54-48 on Hot Digital Songs (32,000 downloads sold, up 19%, according to Nielsen SoundScan) and nears Streaming Songs (1.3 million U.S. streams, up 122%, according to BDS).

2

"BURN," ELLIE GOULDING
This week: 57
Last week: 63
2 weeks ago: 68

"Burn" could return Goulding to the Hot 100's top 40 as a lead artist for the first time since "Lights" peaked at No. 2 last year. She followed with the No. 47-peaking "Anything Could Happen" and a guest turn on Calvin Harris' No. 16 hit "I Need Your Love." "Burn" builds on Mainstream Top 40, where it lifts 34-33 with a 26% increase in plays.

3

"WHAT NOW," RIHANNA
This week: 83
Last week: 96
2 weeks ago: -

While the song rises in its second week on the Hot 100, it's overshadowed by Eminem's No. 3-debuting "The Monster," on which she's featured. Both songs, however, are aiding her impressive Hot 100 history. With the bow of "Monster," Rihanna notches her 25th top 10 in a span of eight years and four months. She bests Madonna (eight years, seven months) to become the woman to reach the milestone the fastest.

4

"SWEET ANNIE," ZAC BROWN BAND
This week: 80
Last week: 88
2 weeks ago: 94

The track jumps 23-17 on Hot Country Songs, keeping intact the group's streak of all its radio-promoted entries (14) reaching the chart's top 20. Radio activity is driving its rise, as airplay claims 63% of its Hot 100 points. The song climbs 18-14 on Country Airplay with a 14% increase to 23 million in audience.

5

"WHITE WALLS," MACKLEMORE & RYAN LEWIS
This week: 49
Last week: 56
2 weeks ago: 52

The song becomes the duo's fourth top five hit on Rhythmic (8-5) in as many tries, following the No. 1s "Thrift Shop" and "Can't Hold Us," and the No. 3-peaking "Same Love." "White Walls" concurrently cracks the Hot Digital Songs top 40, charging 45-35 with a 21% surge to 39,000 downloads sold.

Fabulous Again

JANUARY 2014



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family-friendly
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- *The New York Times*

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wonderment, jubilation,
madness, rapture, lunacy,
delirium, intoxication,
absurdity, and exaltation.

- *SmartShanghai.com / Shanghai, China*

If you love Michael Jackson
... you will love this show.

- *LA Weekly*

A Thriller of a show!

- *USA Today*

His Legend Lives On!

- *Us Weekly*

"...his music will live for the
foreseeable future, hence
The Immortal World Tour.

- *London Evening Standard / London, UK*

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