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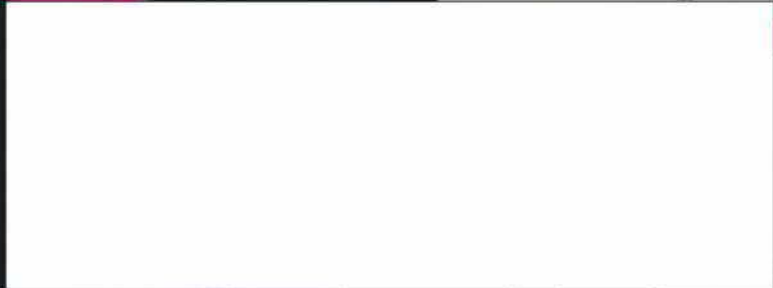
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1001

The sensitive singer-songwriter grapples with the big time as Taylor Swift's pal, a hot Pharrell collaborator and a new status as a one-man arena band: 'I don't see myself as a sex symbol. But if other people do, I'm not going to complain'

# The Angst of Ed Sheeran

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**Wu-Tang Clan's** wild, weird gamble: \$5m for one album?!

**Paul Weller:** The Modfather debuts a fashion line

**The Jann Wenner** bio: Drama, pain and all the details

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Ed Sheeran photographed by Jason Bell on March 26 at Madam Jojo's in London. For an exclusive behind-the-scenes video and interview, go to Billboard.com or Billboard.com/ipad.

32 "I saw how people get treated better if they're famous and successful, so I was like, 'We'll give that one a go.' "

—LILY ALLEN



# TOPLINE

## THE ACTION



## How UMG's New Troika Brings Peace (For Now)

Lucian Grainge evens the playing field for three ambitious lieutenants as Barry Weiss moves aside  
By Shirley Halperin and Ed Christman

**U**nbundling is the word buzzing around the hallways of Universal Music Group these days following the April 1 announcement by chairman/CEO **Lucian Grainge** that the company was splitting Island, Def Jam and Motown into three stand-alone labels. But behind the decision was a dash to the top by a trio of UMG veterans.

Industry observers postulate that the democratic split, naming **Steve Bartels** president of Def Jam, **David Massey** president of Island and **Ethiopia Habtemariam** president of Motown (in addition to her duties as head of urban at Universal Music Publishing Group), is meant to assuage the trifecta of execs, all of whom were gunning for a bigger role within UMG, by providing each with a fiefdom of his or her own.

"Everybody gets what they want," says a source. "Bartels gets to be the big cheese; Massey, who's very sharp, gets more bonafide sources of A&R and promotion; and Ethiopia answers

Weiss (far left) spent 20 years at Jive. He steps out while three UMG vets — Bartels, Habtemariam and Massey (from left) — step up.



Capitol's need for an urban department, while [Capitol Music Group chairman/CEO] **Steve Barnett** gets the most talented African-American woman in the business." Another bonus for going along with the grand Grainge plan? Sources say Republic will inherit Island's market share, while Capitol will absorb Motown, with the company moving into the Hollywood tower.

Also getting a boost is Republic Records chairman/CEO **Monte Lipman**, who, with Island/Mercury's 2 percent share, will head the No. 1 label in the country, pushing ahead of Interscope with a 10.2 percent market share in total combined U.S. album and track sales (as of March 30). Some speculate that a larger role is on the horizon for the seasoned executive. "With Monte, it's slow and steady wins the race," offers an observer. "You have to think: 'In three to four years, what does it look like?'"

Indeed, plenty of questions remain, like why now? "Island Def Jam was not running effectively," offers another insider privy to the behind-the-scenes talks. "Nothing was getting done and leadership was sending mixed messages." This was especially true of **Barry Weiss**, who steps down from his role as chairman/CEO of East Coast Labels in the wake of the restructuring. Although he was "very well-liked," says a company insider, and helped restore IDJ to profitability, he was also seen as "an air traffic controller — everyone just went around him" and couldn't make his A&R mark. Still, "Barry has plenty of options" within UMG, insists one colleague, who says a joint venture is a possibility. It would appear Grainge agrees, noting in a memo to staff, "We'd love to keep him in the family." ●



Ultra Music Festival co-founder/CEO **Russell Faibisch** faces a public-relations crisis after a security guard is trampled by a mob of ticketless gate crashers at the Miami EDM extravaganza, a festivalgoer dies and the city's mayor calls for the event to be banned.



**Bozoma Saint John**, the former head of Pepsi-Cola North America music and entertainment marketing group, scores a plum gig as senior vp/head of global marketing for Beats Music. She will take the lead on the company's collaborations with AT&T, Target and Chevrolet.



**Kanye West** needs to look into a good organization app. The Grammy-winning rapper postponed the Australian leg of his tour to finish his new album — just months after postponing North American concert dates due to "production logistics" and damaged equipment.



With Pharrell's "Happy" and John Legend's "All of Me" holding at Nos. 1 and 2, respectively, on the Billboard Hot 100, Columbia Records executive vp/GM **Joel Klaiman** can brag that his label is the first to monopolize the top two spots since Warner Bros. held those positions in the April 6, 2013 issue with Macklemore & Ryan Lewis' "Thrift Shop" (featuring Wanz) and Baauer's "Harlem Shake."

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**3m**

**Nashville track sales**  
Big Machine claims 3 million individual tracks of the 60-plus songs released have been sold worldwide. The biggest U.S. movers: Sam Palladio and Clare Bowen's "If I Didn't Know" (255,000 sold) and the duo's "Fade Into You" (251,000).

**600k**

**Music of Nashville, Season 1 Volumes 1 and 2; Season 2, Vol. 1**  
Total sales of the first three ABC Studios-Lionsgate-Big Machine-issued albums, according to Nielsen SoundScan. *Volume 1* is the best seller (326,000 copies since December 2012).



## Will Music Save *Nashville*?

The struggling drama has an imminent three-city concert tour and fourth soundtrack as ABC hopes to convert listeners into viewers **By Phil Gallo**

It's a toss-up whether *Nashville* will return to Nashville.

Just two months ago, the hourlong soap set in country music's epicenter appeared destined for cancellation — according to a source, crew members were informed they should look for work come May. Season-two ratings have steadily eroded since an audience of 6.5 million watched the Sept. 25 premiere. The show's audience was 5.2 million on its last broadcast — March 26 — according to Nielsen. Its season average is 5.5 million.

But the lack of hits on ABC's schedule has put *Nashville* on life support. And a source close to the production tells *Billboard* that the network "has invested heavily in the show" and that "by no means is it on its last legs." A flurry of activity will close out the season for the Lionsgate-ABC-Opry Entertainment drama starring **Connie Britton** and **Hayden Panettiere**, including a new soundtrack, a live tour and

TV concert special.

In April and May, five of the show's stars will perform in concerts in New York, Chicago and Washington, D.C.; ABC will broadcast on April 23 a one-hour special, *Nashville: On the Record*, taped March 29 at the historic Ryman Auditorium; and on May 6, Big Machine Records will release the series' fourth soundtrack.

What's driving it (besides the desire to push the show over the hump toward syndication)? A chance to develop a multimedia property. "We've always regarded this as an opportunity for a larger franchise beyond a scripted TV show," says **Steve Buchanan**, a Nashville executive producer and president of Opry Entertainment Group, producer of the tour. The concert special and three-city trek offer "promotional and PR prospects that reflect the overall appeal of what we're doing musically and beyond," he adds. "It's different in that we're based on original music. It takes a little more time to establish

but once you do, it's a firmer foundation." The show, featuring stars **Charles Esten**, **Clare Bowen**, **Jonathan Jackson**, **Sam Palladio** and **Chris Carmack**, hits New York with the aim of attracting Madison Avenue executives and media, as is the timing of Nashville's events in aggregate. "We planned that the music special would take us into the last three episodes," says **Dawn Soler**, senior vp TV music at ABC, who adds that the network's commitment to the one-off broadcast has her believing the show will be picked up.

And she's not alone. One insider tells *Billboard* that show creator **Callie Khouri** has recently bought a home in Nashville. Another points to the show's performance in key demos: Among women 18-34 and women 18-49, *Nashville* is the No. 1 show in the Wednesday 10 p.m. hour, according to Nielsen data, drawing approximately 2 million in the age bracket "most important to advertisers." Furthermore, in the 18-49 adults demo, *Nashville* does better than CBS' *The Good Wife* (although worse than ABC shows that are likely to be canceled, such as *Mixology* and *Suburgatory*).

When it comes to *Nashville*'s musical component, few shows could compete. This season alone, the show will include performances of 64 new songs. *Glee*, by comparison, uses about 150 songs in a season, though all are covers. It's one reason the Bluebird Cafe, the historic real-life venue regularly featured on the show, is not only packed nightly, but the number of singers auditioning there has gone through the roof, as have T-shirt sales. The city's Convention & Visitors Bureau took a survey late last year that found 20 percent of tourists cited *Nashville* as a "motivating factor" for their trip to Music City.

State and city officials estimate the show will have a \$40 million impact on the city of Nashville this year, but key to the production filming in Tennessee were grants and tax incentives that put \$13.5 million back into the show's coffers — an arrangement that would likely continue should the series get a season-three pickup.

The answer should arrive just before the season-two finale airs May 14. ABC announces its fall lineup to advertisers at the network upfronts in New York on May 13. ●

### PETE TOWNSHEND TAKES ON THE AMERICANS

Pete Townshend has written his first song for a TV show, composing and performing "It Must Be Done" for FX's *The Americans* with the show's composer Nathan Barr. It will appear in the season finale on April 30. Prior to that, Townshend's 1980 hit "Let My Love Open the Door" will be featured on the season opener of Showtime's *Californication* on April 13.

**What elements of the show did you want to incorporate into the song?** Here's this couple whose whole life is about duty, duty without honor, duty without explanation. There are no accolades. They're not living a lie but doing things they find hard to do. Everybody has a part of their life that's difficult to explain. For me, it's "Why the f— am I in The Who?"

**What was the starting point for you and Nathan Barr?** Nate composes on cello, an instrument my partner and orchestrator Rachel [Fuller] uses, so I have really fallen in love with it. We exchanged ideas [between England and Los Angeles] and I was struck by this very plaintive piece he had written. I added guitar, then came up with lyrics.

**You've done film and theater projects. How was this different?** It's almost like jazz. I'm responding to something he wrote, he's responding to me, almost like live music. I was surprised by the intimacy. You're so focused on what is essential — there are no breaks for cups of coffee — and what seems like it should be impersonal and cold is quite the opposite. —PG.

ESTEN, PALLADIO, BOWEN, BOB D'AMICO/ABC; BRITTON AND PANETTIERE, MARK LEVINE/ABC; NASHVILLE ALBUM ART, BIG MACHINE RECORDS





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# Walmart Shrinks CD Section

Largest physical retailer “becoming more like Target”; cuts stock by 40 percent

Walmart, the largest retailer of CDs in the United States, plans to downsize the amount of space it devotes to discs by 40 percent and could reduce selection proportionately, say label sources. The company hopes to offset the potential sales loss by prominently displaying hit titles at the front of the entertainment department.

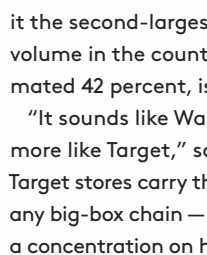
This strategy reflects a reversal of the chain’s approach to selling music. Previously, Walmart, which *Billboard* estimates sold \$600 million worth of CDs in 2013, relied on an assortment of hot titles, new releases from established artists, Latin music, and rock, R&B and country catalog albums to satisfy its customers.

With the 40 percent cutback scheduled to take place in May and June, developing artists, already scarcely represented by the chain, will have a harder time getting carried, and a senior label executive says that even new releases might not make the cut “if your title does not have the strength to place [at the front of an aisle]. You might need a radio hit.”

“Walmart’s message is, ‘Our customer wants new hits, recent hits and catalog at lower prices, \$5 or \$7,’” says another. (Walmart was unavailable to comment.)

If CD selection declines as much as the space, label sources estimate that Walmart’s average inventory will drop from around 3,500 titles to about 2,100. The chain will compensate by unveiling the new displays, now in 2,400 stores, in all 3,600 that sell CDs. *Billboard* estimates Walmart’s U.S. market share for recorded music at 9 percent to 10 percent, making it the second-largest music account by dollar volume in the country. (iTunes, at an estimated 42 percent, is first.)

“It sounds like Walmart is going to become more like Target,” says one label president. Target stores carry the smallest CD selection of any big-box chain — 1,000 to 1,500 titles — with a concentration on hits. —Ed Christman



From left: Duck Dynasty's Willie Robertson, Future and Juicy J

# Games: The New Music Video

How a *Grand Theft Auto*-style Internet game helped launch Future’s single at a fraction of the usual marketing costs

By Reggie Ugwu

When “Move That Dope,” the latest single from Epic Records rapper **Future**, was released in March, its drug-chase music video got big play on YouTube and Vevo. But Epic’s real marketing coup was a retro-styled Internet video game that put players behind the wheel of a car, a la *Grand Theft Auto*, and challenged them to move their own dope while evading the police.

In its first 10 days, the free *Move That Dope* game, created by a firm called The Uprising Creative, ignited on Twitter and in the blogosphere. The game racked up 38,000 unique views and, through a link where players download the single, helped fuel 11,000 sales, according to

**Justin Timberlake, Rihanna and Shakira.**

The Uprising Creative was behind rapper **Juicy J**’s strip-club game that rewarded high-scorers with a prerelease stream of his 2013 album, *Stay Trippy*. In its first week, the game drew 140,000 views — traction that helped spur the project toward a No. 4 debut on the *Billboard* 200. For the A&E network, The Uprising Creative developed a holiday-themed riff on the Super Nintendo game *Duck Hunt* to promote a 2013 Christmas album by members of the *Duck Dynasty* reality-show clan. That album, *Duck the Halls*, also debuted at No. 4.

For artists and labels, a game like *Move That Dope* can raise a song’s profile at a fraction of the cost of an official music video or traditional digital campaign. Epic’s Bell spent between \$20,000 and \$30,000 on the game, which got a 3 percent click-through rate to download the song on iTunes in its first week — a one-third cheaper per-click than a more standard digital ad. “We wanted to branch out

## A strip-club web game helped Juicy J’s album debut on the *Billboard* 200.

from just building your standard artist website, which is basically useless,” says **Brian Schopf**, partner/head of business development at The Uprising Creative.

The Uprising Creative declined to discuss revenue, but Schopf says the recent hits have fueled new business. The company made 20 games in 2013 and now has more than 50 active clients, an increase of between 20 percent and 30 percent over 2012, estimates Schopf. Current projects include campaigns for alt-rock band **Bleachers**, rapper **Sage The Gemini** and the Lollapalooza festival.

The gambit is a smart one, an extension of a music and gaming relationship that echoes *Guitar Hero* and *Just Dance*, says **Michael Cai**, a market researcher. “As eyeballs have shifted to mobile and the Web,” he says, “it makes sense for music companies to experiment with new ways of leveraging game media.”

Nielsen SoundScan (a gain of 83 percent from the previous week). More importantly for Epic, which is trying to broaden Future’s audience, “Move That Dope” earned positive mainstream media coverage, despite its subject matter.

“With hundreds of music videos getting blasted to fans every day, the question is: How do you differentiate yourself?” says Epic vp digital marketing **David Bell**, who commissioned the *Move That Dope* game.

The success of the game was even more significant for The Uprising Creative, an 8-year-old digital studio and video production company that made the so-called “advergame,” a marketing tool that combines gaming and advertising. Based in Chicago and Los Angeles, the 29-person shop has been carving out a niche for itself in the music business by custom-building interactive campaigns to create buzz and clicks for clients like



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Recent albums from Braxton sisters Toni (second from right) and Tamar (right) have debuted in the top five.

# Music's New Secret Weapon? WE tv

The tiny cable network has become a surprise outlet for R&B acts, helping break hits and bring Grammy noms

By Gail Mitchell

WE tv, the cable channel owned by AMC Networks, is giving an unexpected boost to female R&B acts with a slate of urban music-themed reality programs designed to appeal to the lucrative 25-54 African-American female demographic.

The small cable and satellite channel has four programs that showcase female R&B singers, including *Braxton Family Values*, the hit show about Toni Braxton and her singing sisters that recently was renewed for a fourth season. Additionally, WE tv gave a second season to *SWV Reunited*, a program that chronicles the comeback efforts of '90s trio *Sisters With Voices*. Rounding out the network's R&B lineup is *Tamar & Vince*, the 2012 spinoff of *Braxton Family Values* that features one of the Braxton siblings, Tamar, and her husband, Streamline Records founder Vincent Herbert, and *Mary Mary*, which stars the award-winning R&B/gospel duo of the same name.

The broadcast exposure has lent an

unexpected hand to R&B — a genre that of late has been overlooked by mainstream outlets. For the Feb. 27 season-three premiere of *Mary Mary*, WE tv pulled in 958,000 viewers, a 62 percent increase over the show's season-two premiere, according to Nielsen. *SWV Reunited*, whose first-season finale aired Feb. 20, averaged 1.2 million viewers per episode. *Braxton Family Values* and *Tamar & Vince* have posted viewership boosts each year, ranging from 10 percent to 50 percent.

Back in the public eye thanks to *Braxton Family Values*, Toni recently debuted at No. 1 on *Billboard's* Top R&B/Hip-Hop Albums chart with *Love Marriage & Divorce*, a collaborative effort with Kenneth "Babyface" Edmonds. The set, which also hit No. 4 on the *Billboard* 200, was her first new project since 2010. Similarly, Tamar was able to relaunch her solo career after a 13-year pause with the release of *Love and War*, which debuted at No. 2 on the *Billboard* 200 and No. 1 on Top R&B/Hip-Hop Albums in 2013. The recording also earned three Grammy nominations. Erica Campbell,

who along with sister Tina Campbell make up *Mary Mary*, is the latest WE tv star to tap into her network exposure win big, releasing her first solo album, *Help*, on March 25. *Help* sold 23,000 copies in the week ending March 30, according to Nielsen SoundScan.

"WE tv has created this niche with very familiar names attached to shows that resonate with its audience," says Brad Adgate of Horizon Media, a New York-based media services company. "Everyone is trying to lock on to something that will give them a ratings home run."

The R&B-focused format of the four WE tv shows — following urban artists who confront personal issues and professional challenges while pushing forward with their careers — is being used by other networks as well. Cable rival TV One has had success with *R&B Divas* while VH1 has rolled out *Love & Hip-Hop*. The musical backstory to the shows is critical to their appeal, but for the programs to succeed, they need to build on that interest, says WE tv president/GM Marc Juris. "When it's just about someone making a record, you lose that emotional involvement."

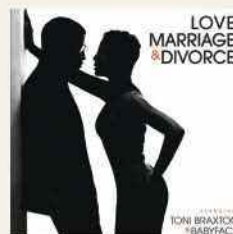
In and of itself, an R&B hook is no guarantee a show will resonate with an audience. *The Lylas*, for example, chronicled the musical aspirations of a new female singing group whose four members are the sisters of Grammy winner Bruno Mars. The show averaged just 146,000 total viewers, according to Nielsen, and WE tv declined to renew the program for a second season. The act's two singles sold a combined 10,000 units.

For WE tv executives, the issue was less about the success of *The Lylas'* music than the fact that a show only succeeds if viewers connect to the stars. "It's the artists' personality that counts most," says Juris. "Some come alive onstage but are dull off-stage. It's always great characters first, not just the format." ●

## Mixed Record

Some R&B and hip-hop acts have had more success than others in leveraging their reality shows

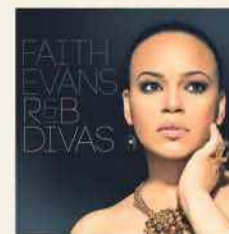
\*All sales according to Nielsen SoundScan



**TONI BRAXTON**  
**SHOW** *Braxton Family Values* (WE tv)  
**PREVIOUS ALBUM**  
*Pulse* (2010)  
**SALES TO DATE\*** 157,000  
**LATEST ALBUM**  
*Love Marriage & Divorce with Babyface* (2014)  
**SALES TO DATE** 172,000  
**GAIN 10 PERCENT** ↑



**TAMAR BRAXTON**  
**SHOWS** *Braxton Family Values*, *Tamar & Vince* (WE tv)  
**PREVIOUS ALBUM**  
*Tamar* (2000)  
**SALES TO DATE** 97,000  
**LATEST ALBUM**  
*Love and War* (2013)  
**SALES TO DATE** 373,000  
**GAIN 285 PERCENT** ↑



**FAITH EVANS**  
**SHOW** *R&B Divas* (TV One)  
**PREVIOUS ALBUM**  
*Something About Faith* (2010)  
**SALES TO DATE** 79,000  
**LATEST ALBUM** *R&B Divas* compilation (2012)  
**SALES TO DATE** 48,000  
**LOSS 64 PERCENT** ↓

# HEAR SAY

A look at who's saying what in music  
Compiled by Jessica Letkemann



Perry



Bay



Stinson

“This is not an accident. This is something that could have been avoided.”

**TOMAS REGALADO**  
The Miami mayor, following the trampling of an Ultra Music Festival security guard.

“He would love it, and he would hate it.”

**CHARLES PETERSON**  
The Seattle photographer famed for his photos of Nirvana, on what the late Kurt Cobain, who committed suicide 20 years ago on April 5, might think of the band's status as classic rock. Nirvana will be inducted into the Rock and Roll Hall of Fame on April 10.

“Thanks, dude, for covering my ass on this one.”

**TOMMY STINSON**  
The Guns N' Roses bassist, thanking original GNR member Duff McKagan for his surprise return to the band to fill in on bass while Stinson tours with his own original band, The Replacements.

“If people aren't streaming, they're stealing.”

**ANTHONY BAY**  
The CEO of on-demand streaming service Rdio, on how people consume recorded music.

“Honey, if I had to dance in those heels for a year, I'd be crying, too.”

**BETTE MIDLER**  
The actress-singer, on Beyonce weeping onstage during the last show of her current tour.



Regalado



Midler

“Thin mints don't make ya thin, ps.”

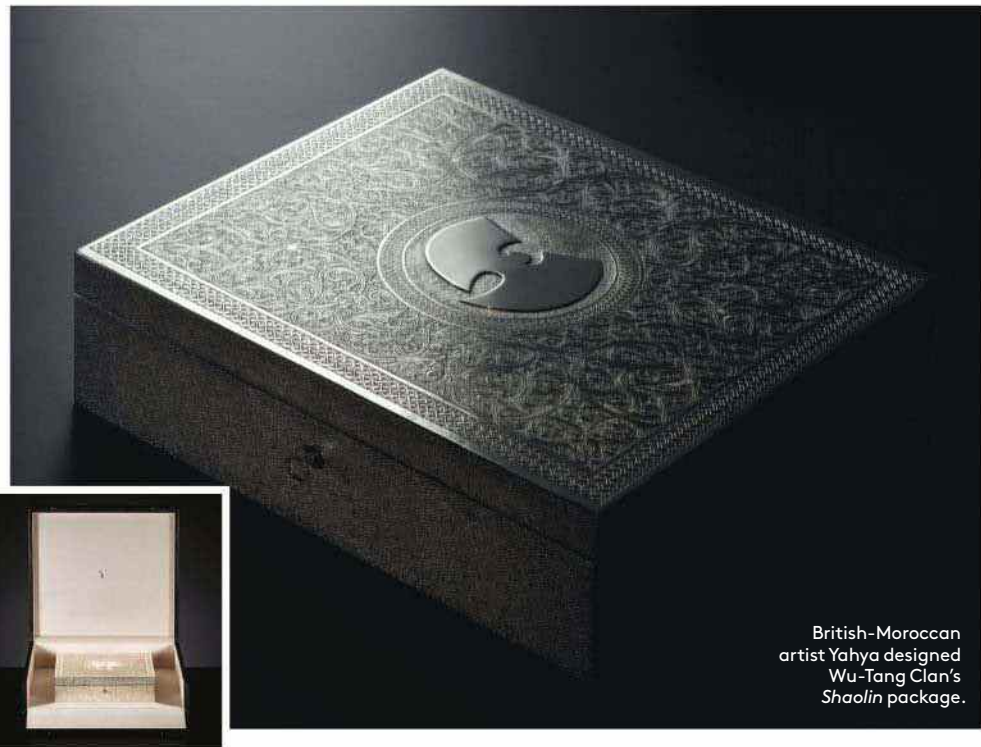
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The artist, on Twitter.

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British-Moroccan artist Yahya designed Wu-Tang Clan's *Shaolin* package.

# Why Wu-Tang's Stunt Could Actually Work

The rap legends claim to have a \$5 million bid already on the one and only copy of their next album as it heads to auction  
By Jem Aswad and Roy Trakin

Fans have been waiting for a **Wu-Tang Clan** reunion record since 2007 — but would one pay millions to hear it? That's what the rap group is counting on by manufacturing only one copy of its new 31-track album, *The Wu — Once Upon a Time in Shaolin*. "Offers have come in at \$2 million; somebody offered \$5 million," Wu-Tang's leader, **RZA**, tells *Billboard*. "I don't know how to measure it, but it gives us an idea that what we're doing is being understood." The concept of the one-off, one-of-a-kind

record is as old as the phonograph itself (before mass production, every record was by necessity a unique performance). But there's no question that Wu-Tang Clan has turned the idea — as well as the entire model of creators' compensation — on its ear with its forthcoming release, recorded in secret during the past six years. Housed in a hand-carved silver-and-nickel box by British-Moroccan artist **Yahya**, the album, which currently resides under heavy security in Morocco, will go on a museum tour where

paying attendees will be able to hear it — after being screened by security to avoid leaks. It will then be sold to the highest bidder. The idea is, in part, a reaction to the devaluation of music on the Internet (album sales have declined by around 50 percent in the last decade, according to the RIAA), offering exclusivity as opposed to mass-market appeal. But it has also garnered Wu-Tang Clan, decades removed from its 1990s heyday, more buzz than it has received in years.

Longtime hip-hop executive



Wu-Tang Clan in the late 1990s.

## Rock Rarities For Sale



**The Beatles' "Butcher" cover of *Yesterday and Today*** Capitol recalled 750,000 copies of the 1966 album featuring the controversial cover. Only six stereo versions are thought to exist.



**Bob Dylan's *The Freewheelin' Bob Dylan*** An altered track list on the 1963 album makes the original release all the more valuable.



**Jean Michel Jarre's *Musique per Supermarche*** The French electronic artist only made one copy of his 1983 album, which was auctioned off for 70,000 francs.



**Son House's "Preachin' Blues"** A 78 of the blues singer-guitarist's 1930 recording can fetch tens of thousands in today's market.

**Rich Isaacson**, who signed Wu-Tang with partner **Steve Rifkind** to Loud Records in 1993 for \$10,000, is among those who think it will work. "Those guys are smart, real street hustlers," he says. "They must be thinking they can't get more than a half a million advance from a label. So why not do this, get a million bucks, tons of press and everyone talking? They're always looking for an angle."

"This is an exciting concept that could resonate well with devoted collectors of pop culture," says **Caitlin Graham** of Christie's International. "An auction is an interesting way to sell something like this, since you can open up the bidding on a global level and let the market decide how high the price will go."

**RZA**, however, insists, "It ain't really about the money. The main theme is music being accepted and respected as art and being treated as such."

No singles have been released, although a website dedicated to the project says it will feature appearances by **Redman** and soccer pros from FC Barcelona. It's still unclear if it will eventually hit digital retailers, radio or streaming services, as the band may relinquish rights upon sale. "If somebody was to buy it and say, 'I'm gonna resell it,' I don't see where there's a problem with that. But we're still doing research," says **RZA**, who adds that recording costs justify the high price tag. "To make a Wu-Tang record costs a lot of money. It's nine guys, musicians, and studios still cost a thousand dollars or more a day. We spent years developing it and we're saying, 'It ain't just music, it's a piece of art.' It's a business model. This can change the idea and the venue of music."

As it turns out, **RZA's** crew isn't the first to come up with the idea. French synthesizer guru **Jean Michel Jarre** created the album *Musique per Supermarche* (Music for Supermarkets) in 1983 for an art exhibition and allowed Radio Luxembourg to broadcast it once in its entirety before he auctioned off a single vinyl print for 70,000 francs (approximately \$15,000 in today's U.S. dollars) as a protest against the "silly industrialisation [sic] of music."

In fact, the collectors' market for music has never been stronger, with the holy grail still thought to be the stereo version of **The Beatles' *Yesterday and Today*** with its original "Butcher" cover, featuring the band in white smocks covered with decapitated baby doll parts and pieces of meat. **The Sex Pistols' 7-inch U.K. version of "God Save the Queen"** on A&M — never released because the band was kicked off the label — now sells for \$10,000.

Will Wu-Tang Clan break the bank with *Shaolin*? "Don't underestimate **RZA**," says Isaacson. "He built an empire once. He can do it again." ●

## IN MEMORIAM

1955-2014

# Frankie Knuckles: Godfather Of House

DJ and fellow Chicagoan **Kaskade** remembers the man who “built the foundation” of EDM

I discovered Frankie Knuckles at age 15 when I was living in Chicago. It was around 1984 or 1985, and house music was really cutting its teeth. I had started going to these juke bars and teen bars, one of which was Medusa’s, where Frankie would spin on Friday nights. He was the guy bringing in all this brand-new music.

Today, it’s easy for us to look back 30 years and say, “Oh, that’s cool,” but Frankie really was out on a limb — playing something so different and fresh and always treading new territory. He exemplified everything that was happening in Chicago at the time — he was the center of that universe. He *was* house music. He built the foundation. That’s what turned me on to that sound — Frankie doing that party. It was so different than anything I’d heard before, and it inspired me to start creating my own music.

It’s impossible to overstate his impact on music today, especially with guys like Disclosure and Duke Dumont at the top of their games. It has truly come full circle, which must have brought a smile to Frankie’s face. What we hear now is so close



Knuckles DJ'ing at Pacha nightclub in Ibiza, Spain, in 2012.

to his sound of 20-plus years ago. Listen to his old records, like “The Whistle Song,” and if you did a quick edit, they could easily be on a Disclosure album. Those guys were probably referencing Frankie’s records.

Sadly, I don’t think a lot of people know his legacy, but I can tell you that, as a DJ, he was flawless. As house became more accepted, it was tricky for some people to take risks and create something magical, but not Frankie — it was always special. He was the godfather of that sound, but more importantly he was a cool, fun guy who always had this big grin on his face. That’s how I imagine him — behind the decks, playing phenomenal music and smiling. ◉



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# The Deal

WENNER'S  
BIOGRAPHY:  
THE NUMBERS

## Jann 'Is Committed To A Credible Account': Hagan

When it was disclosed recently that *Rolling Stone* founder **Jann Wenner** would cooperate with a writer on a seven-figure biography for Alfred A. Knopf, skeptics were quick to point to similar previous projects that had fizzled when Wenner got cold feet. But people who know the legendary editor, 68, say he has been talking about legacy and mortality lately, and that with the approaching 50th anniversary of *Rolling Stone* in 2017, the timing is right.

What's more, the book's author, *New York* contributor **Joe Hagan** (and former *Rolling Stone*/*Men's Journal* contributing editor) discussed the fate of the previous biographies with Wenner and negotiated a "methodical" agreement that defined the parameters of Wenner's cooperation this time around, according to a source familiar with the deal. Wenner also agreed "to write a letter to publishers explaining what had happened" with the other books, says the source.

"Jann and I spent a lot of time talking about this project before we got started," confirms Hagan. "We both want to get it right. He's personally committed to a credible, definitive account of his life and times, and he believes I'm the right person to do it." Wenner has already started talking to Hagan

and sharing the *Rolling Stone* archives. (This writer and Hagan worked together at *The New York Observer*.)

The two men first became friendly in Tivoli, a small town in New York's Hudson Valley where they both have homes. Wenner approached Hagan about writing the book last fall, says the source, noting: "To his credit, Jann didn't want to write an authorized biography," which would have given him control over the final product. "He thinks [those books] are losers."

After Hagan completed a 50-page proposal, his agent, **PJ Mark** of Janklow Nesbit, invited potential bidders to read it in the agency's Manhattan offices. In order to participate, publishers had to sign a confidentiality agreement to prevent leaks to the media, says the source, who describes the proposal as including an account of "Jann's dramatic relationship with a major rock star." The winner, Knopf, will pay approximately \$1.5 million for

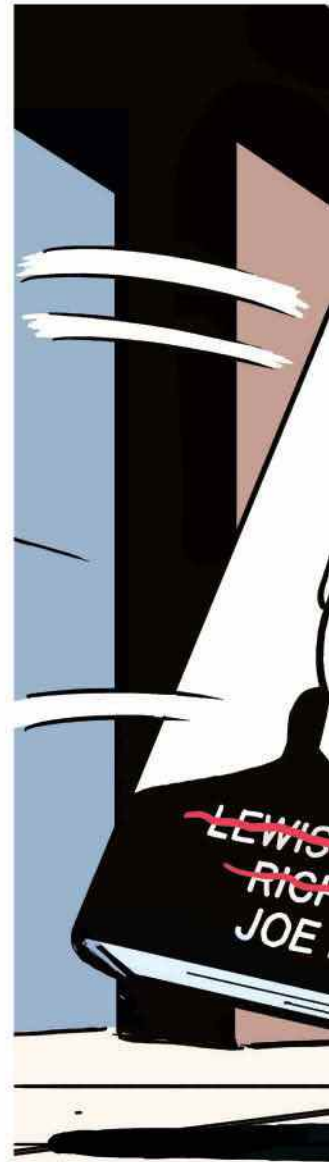
English-language rights, says one publishing source familiar with the deal; other media reports put the figure at \$2 million. "You got a very clear sense from reading the [proposal] of the access that Joe was going to have, not just with Jann but the subjects in his orbit," says Knopf spokesman **Paul Bogaards**.

In 2003, the publisher had commissioned **Lewis MacAdams**, a poet who had been friends with Wenner since they were both 20 years old, to write one of the previous Wenner biographies. MacAdams says he had turned in 300 pages, or half of the book, when Wenner, unhappy with the contents, pulled out. MacAdams is uncertain how Wenner got hold of the work in progress, but says that his deal, like Hagan's, specified that Wenner would not have editorial control.

MacAdams characterizes Knopf's role in the saga as "mysterious," noting, "[Knopf editor-in-chief] **Sonny Mehta** and his wife ski with Jann and his partner **Matt Nye**."

The poet says his anger has since given way to regret. "This person who I liked a lot and thought of as my friend has disappeared from my life," says MacAdams, who has not spoken to Wenner "since the day he pulled the plug." Adds MacAdams, "All I can say is, 'Good luck, Joe.'" —**Frank DiGiacomo**

**"Jann, who I liked a lot and thought of as my friend, has disappeared from my life." —Lewis MacAdams**



### FURTHER DEALINGS



Pharrell raises his profile yet again with a gig on *The Voice* and an apparel line with Adidas.

#### PHARRELL JOINS *THE VOICE*

**Pharrell Williams**' domination of pop culture continued with NBC's March 31 announcement that the singer-songwriter/producer will serve as a celebrity coach for the seventh season of *The Voice*. Williams, who first appeared on the show in season four as a guest mentor for **Usher**'s team, will replace the departing **Cee Lo Green**. Williams has become ubiquitous in recent months by racking up wins and deals in music and fashion. In addition to ruling the charts in 2014, he took home four Grammys, including record of the year for his work on **Daft Punk**'s "Get Lucky"; had his hit song "Happy" from the *Despicable Me 2* soundtrack nominated for an Oscar; and released his second album, *Girl*, on March 3. He also worked with **Hans Zimmer**, **Kendrick Lamar** and others on the *Amazing Spider-Man 2* soundtrack, and on March 27, Adidas Originals announced Williams will collaborate on an eco-friendly sneaker/apparel line. —**Frank DiGiacomo**

#### RELATIVITY TAKES A SLICE OF DOWNTOWN

Relativity Media, a producer of such films as *The Social Network* and *Mamma Mia!*, has acquired a stake in Downtown Records, opening the door for the label to handle soundtracks for Relativity films and TV shows. The deal also could put Downtown artists on the inside track for synch placement possibilities. Founded in 2006 and best-known as the label home to **Gnarls Barkley**, **Santigold** and **Cold War Kids**, Downtown is expected to use the capital infusion to sign new artists and acquire and market other catalogs. The label's catalog contains more than 5,000 songs. Relativity COO **Happy Walters** will oversee the investment. Relativity's empire already includes Relativity Music, which offers music supervision, publishing and soundtrack services. While Relativity has expanded into athlete management, digital content and fashion/design, this represents its first foray into the area of label services. —**Phil Gallo**



# \$150k   \$1m   \$1.5m

Advance Lewis MacAdams says he received to write Wenner biography in 2003.

Random House offer for author Rich Cohen's 2011 Wenner biography proposal.

Amount Alfred A. Knopf will pay Joe Hagan, according to a publishing source.



Blakeman

## EXECUTIVE TURNTABLE

### PUBLISHING

Veteran executive **Jennifer Blakeman** was named the new chief creative officer of **Atlas Music Publishing** by CEO **Richard Stumpf**, who also tapped **Michael Petersen** as COO. Blakeman was senior vp creative for **Universal Music Publishing Group** and **Zomba**, and was once a recording artist signed to Warner Bros. Records, with albums produced by Eddie Van Halen and Ted Templeman. She is also an adjunct professor of music publishing at New York University, where she has taught since 2006. Petersen was executive vp/GM of **Kobalt U.S.** and senior vp business and legal affairs for UMPG, and is known for his pragmatic, artist-friendly approach. He started out as a junior associate at the law firm of Manatt Phelps & Phillips.

### PUBLICITY

After 22 years at **MSO**, publicity executive **Todd Brodgerski** formed **Reckoning PR** to focus on heritage acts and iconic worldwide artists, partnering with **Jeff Jampol's Jampol Artist Management**. His initial client list includes The Allman Brothers Band, Art Garfunkel and the Johnny Ramone estate.

### RADIO

**Chuck Sullivan** and **Ed Schulz** were named vp/market managers for **Entercom Communications** in Milwaukee and Madison, Wis., respectively. The two replace **Michael Keck**, who previously served in the post for both markets.

### TOURING

**Ash Avildsen** joined the Los Angeles office of **The Agency Group** as agent/A&R liaison from his former role as founder/CEO of **Sumerian Records** and, before that, **The Pantheon Agency**. **Matt Andersen** also joined the L.A. office as an agent.

### DIGITAL

**Lisa Marks** was promoted to senior vp/general counsel at high-resolution music download retailer **HDtracks**. She was vice president.

—**Roy Trakin, exec@billboard.com**

## MILESTONES

### DEATHS

Music producer **Trevor Horn's** wife and business partner **Jill Sinclair**, who co-founded the SPZ Group with Horn in 1984 and signed acts Frankie Goes to Hollywood and Seal, died March 22 at their London home, eight years after suffering brain damage in a shooting accident. She was 61.

**Dave Brockie**, frontman of the gore-loving heavy metal band **Gwar** and known to fans as **Oderus Urungus**, died March 23 at his home in Richmond, Va. He was 50.

Comedian, actor and pitchman **Eddie Lawrence**, whose 1956 single "The Old Philosopher" reached No. 34 on the Billboard Hot 100, died March 30. He was 95.



Lawrence



John (left) and Furnish

### ENGAGEMENTS

Singer **Elton John**, 67, and his life partner of 21 years **David Furnish**, 51, are planning to marry in May, prompted by the legalization of same-sex marriage in England.

### MARRIAGES

Italian singer **Andrea Bocelli**, 55, wed his longtime companion **Veronica Berti**, 30, on March 21 at the Sanctuary of Montenero in central Italy.

### BIRTHS

Singer **Eric Benet**, 47, and his wife **Manuela Testolini**, 37, are expecting their second child this summer, joining 2-year-old daughter **Lucia Bella**.

—**milestones@billboard.com**



NUMBERS  
CASE STUDY  
Sam Smith

After two No. 1 singles on the U.K. chart, Sam Smith is breaking stateside — with help from a March 29 *SNL* gig

↑ 709%

Sales for Smith's *Nirvana* EP jumped 709 percent in the week ending March 30, according to Nielsen SoundScan, selling 3,000 copies — its biggest week by far. The set precedes his debut full-length, *In the Lonely Hour*, due June 17 on Capitol.

+ 37K

The two songs that Smith, 21, sang on *SNL* had big gains on *Billboard's* Pop Digital Songs chart dated April 12: "Stay With Me" bows at No. 14 with 37,000 copies and "Lay Me Down" re-enters at No. 44 with 10,000. Meanwhile, Naughty Boy's "La La La" rises 9-4 with 69,000 and Disclosure's "Latch" moves 9-7 on Dance/Electronic Songs with 21,000 — both feature Smith.

↑ 70%

According to Next Big Sound, Smith's social metrics blew up the week ending March 31. Facebook page likes grew 70 percent and Wikipedia page views jumped 335 percent. On Twitter, followers were up 158 percent and mentions rose by 148 percent. —Gary Trust and William Gruger

## Solo Smash From Fun.'s Antonoff

Bleachers, Jack Antonoff's solo act, brings out new fans (and a dancing Lena Dunham)

By Jason Lipshutz

The first New York performance from **Bleachers**, fun. guitarist **Jack Antonoff's** new solo project, was a sellout at Brooklyn's 600-capacity Music Hall of Williamsburg on March 27. The venue was filled with fun. die-hards, some followers of **Steel Train** (the band he played with before joining .fun in 2008) and, of course, more than a few *Girls* fans gawking at Antonoff's girlfriend **Lena Dunham**, who was beaming and whipping her bob haircut from the balcony.

But Bleachers are quickly building their own fan base, thanks to a forceful introductory single that's moving up the charts: In mid-February, Antonoff officially announced the long rumoured project with "I Wanna Get Better," built around chopped keyboard samples and a 1980s pop-rock vibe reminiscent of **Simple Minds** and **Madness**. The song rises 19-16 on *Billboard's* Alternative chart dated April 12, its fourth week on the tally, jumping by 18 percent to 3 million in audience, according to Nielsen BDS. The single and its quirky video — directed by Dunham — preview a still-untitled Bleachers album, due in June on RCA Records.

The day after the show, Antonoff, 30, sounded shocked at how well the 45-minute set was attended. "My mind was blown that people came," he says. "With Bleachers, it feels like people are aware of it, and interested because of what has gone on the past 14 years with fun. and Steel Train. It feels like people are putting their faith in this."

The project began to take shape while



fun. toured behind its 2012 breakout album, *Some Nights*. "I don't really take pictures or write in a journal," says Antonoff, "so the past two years of being on the road and seeing the entire world is documented in the Bleachers album, more than anything else."

A jet-lagged Antonoff would wake up in the middle of the night and track song ideas; some of the single's vocals, for instance, were recorded in a hotel room in Malaysia.

Onstage, Antonoff is backed by a four-piece band, but he played all of the instruments on Bleachers' debut, which he describes as "moodier" than "Better." "I was very conscious about making an album that didn't sound like 11 singles," he says, adding that he received some production help from **John Hill** and **Vince Clarke**, and worked with **Yoko Ono** on a song that revolves around a spoken-word segment.

Looking for a home for a project that then existed as a handful of demos, Antonoff met with RCA over a year ago, though he stresses that he has no complaints about fun.'s label home, Atlantic. "It's like I have two great families," says Antonoff.

"It feels like people are really putting their faith in this," says Antonoff of Bleachers' debut single.

Bubbling Under

**Country Radio Gives Bachman A 'Look'** Singer-songwriter **Joe Bachman** gains traction just beneath *Billboard's* Country Airplay chart with "Lookatchu," a banjo-led uptempo track released on indie label Rock Ridge and written by top-shelf tunesmiths **Josh Kear**, **Ed Hill** and **David Frasier**. The Philadelphia-born Bachman is already a seasoned live performer, having worked roughly 200 shows per year for the past decade. He's currently in the studio working on his second full-length album, following his self-released *One* in 2012.



Bachman

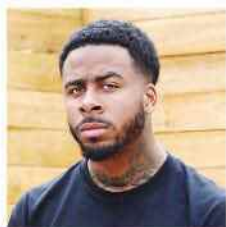
**SomeKindaWonderful Hits 'Reverse'** Kicking off with a stuttered drum beat that recalls **The Ronettes'** "Be My Baby," **SomeKindaWonderful's** debut single, "Reverse," was born by chance. In January 2013, singer **Jordy Towers** was visiting family in Olmstead Falls, Ohio, when he met guitarist **Matt Gibson** and drummer **Ben Schigel** at a bar. The trio quickly meshed, headed to Gibson and Schigel's studio and created the song in a few hours. "Reverse" approaches the Alternative chart ahead of the band's full-length debut on Downtown Records, due this summer.

**'Wrong' Moves In The Right Direction** After scoring in Europe with its single "Am I Wrong," Norwegian pop duo **Nico & Vinz** (formerly known as **Envy**) are breaking stateside. The song, filled with subtle West African musical touches (the band members have Ghanaian and Ivorian roots), bullets at No. 37 on the Adult Top 40 chart dated April 12 and is building at mainstream top 40 radio. Nico & Vinz — aka **Nico Sereba** and **Vincent Dery** — signed a global deal with Warner Bros. last year. —Keith Caulfield, Wade Jessen and Gary Trust



4 STEPS TO SUCCESS

# Sage The Gemini



Bay Area rapper Sage the Gemini's major-label debut, *Remember Me*, bows at No. 47 on the Billboard 200 with 7,000 copies sold, according to Nielsen SoundScan.

### 1 YEAR AGO

Last March, **Sage the Gemini**, 21, self-released two twerk-friendly singles, "Gas Pedal" and "Red Nose," and watched both blow up online. User-generated videos of people doing a dance called "yiking" to the songs were huge on YouTube and Vine. "Red Nose" debuted on *Billboard's* Streaming Songs chart dated June 1 and peaked a week later at No. 5. "Gas Pedal" then bowed the week of Aug. 10, peaking at No. 16 on Sept. 7. "My brother **Chunky** made up the dance," says Sage. "I knew it was going to be big, but I didn't know it was going to be that big."

### 8 MONTHS AGO

With buzz building, Sage announced his deal with Republic in August. A month later, he released the *Gas Pedal* EP, which featured three new party-starting songs. "If fans like what I did with 'Red Nose,' there's more where that came from," the rapper says. In February, he hit the late-night circuit, performing on *Jimmy Kimmel Live!*, *The Arsenio Hall Show* and *Late Show With David Letterman*. "We definitely had to go in and convince people that 'Gas Pedal' wasn't a novelty record," says Republic senior vp A&R **Wendy Goldstein**. "He's a real artist."

### RELEASE WEEK

Fans could pre-order *Remember Me* on iTunes starting Feb. 25, receiving an instant download of the track "Down On Your Luck." Sage released the album exactly one month later, with two different retail exclusives: Best Buy's deluxe edition featured two bonus tracks, while Cricket Wireless' Muve Music offered a different version with its own exclusive song. But customers of Google Play, Amazon MP3 and iTunes weren't left out: Digital retailers sold the standard and nonexclusive deluxe editions at the steeply discounted prices of \$5.99 and \$7.99, respectively.

### UP NEXT

Sage capped off release week by appearing on a remix of **Jason Derulo's** smash hit "Talk Dirty." According to Goldstein, Sage will appear as a guest on several other prominent artists' tracks in coming months. "We're definitely encouraging that," she says. "It allows you to expand your reach. To me, Sage is a brand in the making." Additionally, several potential movie soundtrack-contribution offers are on the table. "I still have a lot more to go," says Sage. "Putting my face out there, improving myself lyric-wise. I want to show I'm multitalented."

—Dan Hyman

RCA vp marketing **Nick Pirovano** says the label's goal is to "let the music lead," in order to establish Bleachers as more than a side project. "We can't, and don't want to, shy away from the fact that he's also in fun.," says Pirovano, "but the goal is to launch this as a brand-new project."

Two years after fun. exploded with help from a Chevrolet Super Bowl spot that licensed "We Are Young," RCA is "actively pursuing" synchs for the Bleachers album, although nothing is confirmed at press time, says Pirovano. Meanwhile, the label will cross over "Better" to pop radio ahead of the album release. More material from the album — perhaps the song "Shadow," which Antonoff has been playing acoustically during a radio promo tour — will be released in the weeks leading up to the album.

Bleachers will embark on an East Coast tour in late summer, with other legs planned for early fall. The act will also play summer festivals like Firefly and Governors Ball (the project's name first made the rounds when it mysteriously appeared on festival lineup announcements this year).

During his work on Bleachers, Antonoff contributed production and writing on **Christina Perri's** *Head or Heart*, released April 1. Last year, he also worked with **Taylor Swift, Tegan & Sara** and **Sara Bareilles**, co-writing the lattermost's Grammy-nominated hit "Brave." "My goal is to jam it all together," he says. "We'll obviously make a new fun. album, and I'll keep working with other artists. I want to work on what I'm excited about at the moment. That's why Bleachers is happening." ●

## From Barista To Bar-Raiser

A chance run-in at Starbucks leads to an unlikely hit for George Tandy Jr.

By Gail Mitchell

It's the day after **George Tandy Jr.'s** first opening slot on a big tour — **Marsha Ambrosius' Friends & Lovers** run — and he's still excited. "It was the largest audience I'd ever been in front of," says the singer-keyboardist, 31, of his March 27 gig at Detroit's Saint Andrew's Hall. "I'm on a mission. I've got to put the face to the song."

The song in question is "March." Its downtempo blend of gospel, R&B and jazz might be a bit unorthodox for contemporary radio. But its inspirational lyrics — "Let the clouds bring a storm/Bring us pain ... we still march" — are attracting major syndicated radio personalities, most notably **Steve Harvey**. After Harvey invited Tandy to his self-titled morning show on March 18 — where he called "March" the best song of 2014 — sales exploded 433 percent to 16,000 downloads, according to Nielsen SoundScan, helping it debut at No. 31 on *Billboard's* Hot R&B/Hip-Hop Songs chart dated April 5. The song falls to No. 47 on the April 12 chart as its post-Harvey sales bump subsides, but it's still growing on the airwaves: Overall radio audience figures ticked up 1 percent to 10.9 million listener impressions for the March 26 to April 1 tracking week, according to Nielsen BDS.

"It's stripped-down, mostly me and piano," says Tandy of the song's appeal. "When you can hear the



"It's a spiritual call to action," says Tandy of "March."

lyrics, there's a better chance they'll stick with people."

Tandy, a Virginia native, launched his own march in 2001 when his vocal coach mom suggested he move in with his keyboardist dad in Miami. Tandy landed a barista job at Starbucks, where RedStar CEO **Cima Georgevich** was a regular. Georgevich heard Tandy singing in the parking lot one day and approached him; a recording deal was finalized soon after. The label pitched Tandy to Harvey and fellow syndicated stars **Tom Joyner** and **Rickey Smiley**, also big backers of "March." "Radio taking a shot with a new indie artist is rare," says Georgevich. "But it's become an organic blessing."

"George is exactly what we need," says Harvey, who invited Tandy to play at his annual Neighborhood Awards in Atlanta (Aug. 7-10). "A message, some love and some soul. The young man is just raw."

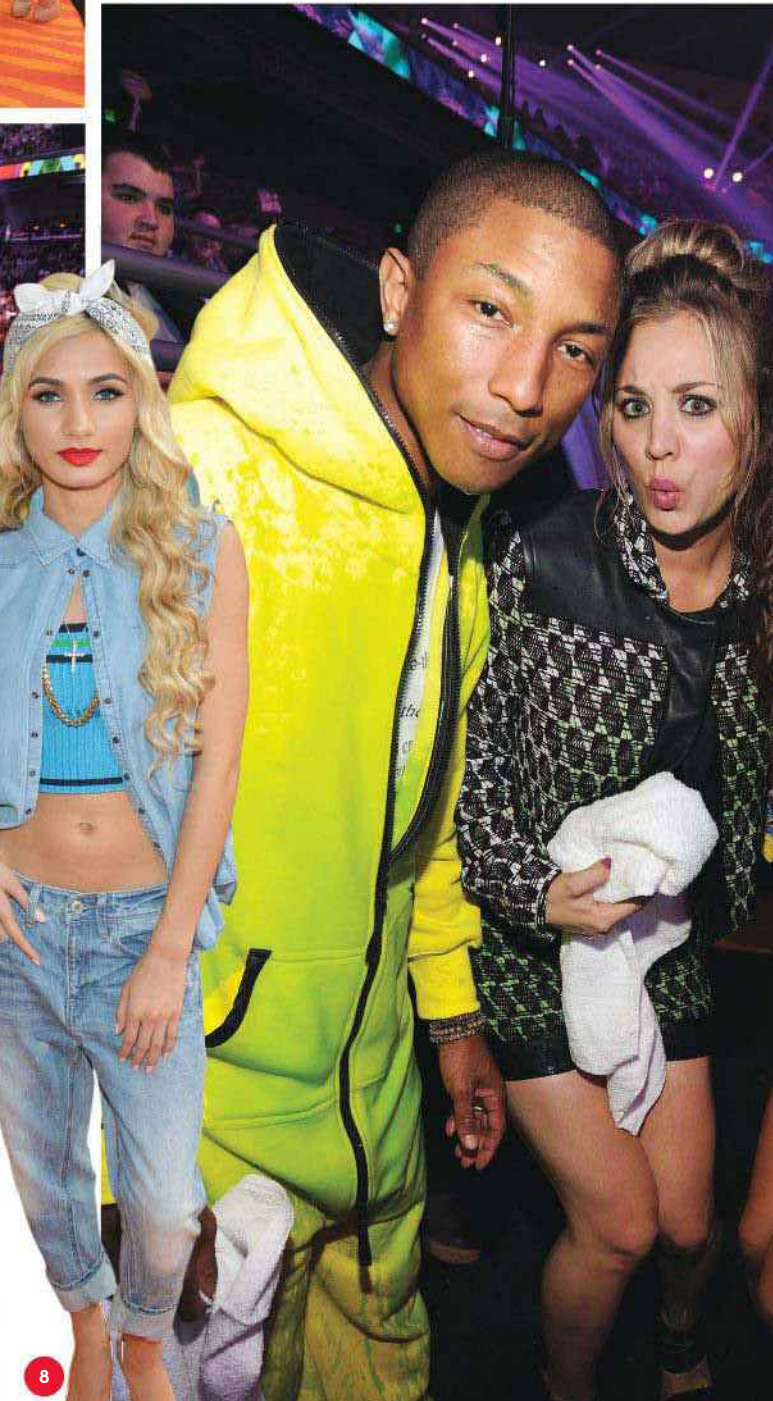
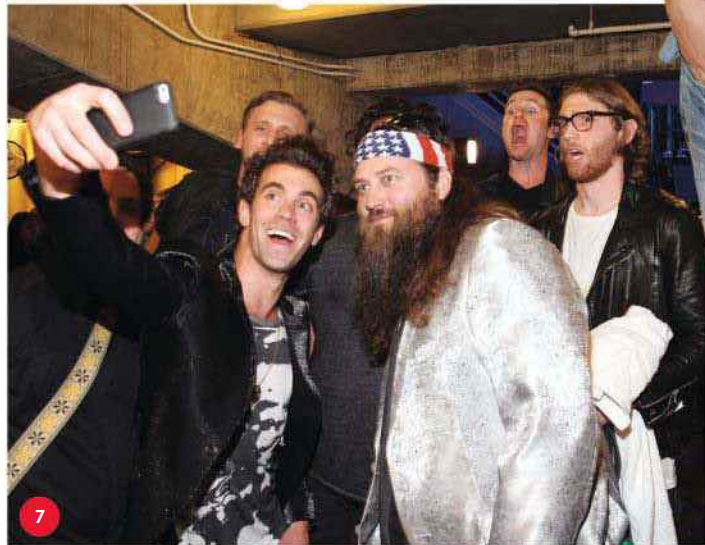
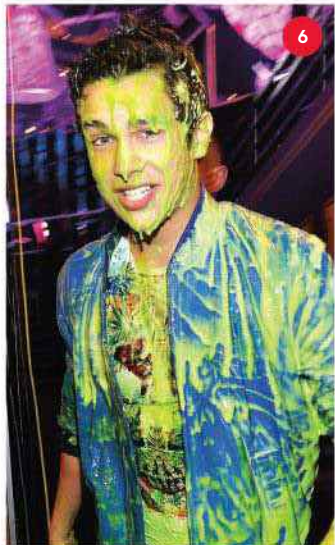
Tandy plans to wrap his debut album, *The Foundation*, co-produced by his father, this month, using "March" as inspiration. "I like to call it a spiritual call to action," he says. "Everyone is marching in their own way." ●

# THE BEAT

## Kids' Choice Awards

Los Angeles, March 29

It's like a bird dropping stuff on your head," cracked comedian **Kevin Hart** of the Kids' Choice Awards annual slime-athon. The lucky recipients of a bucket's worth of green goop: host **Mark Wahlberg** and singer **Austin Mahone**. Guests at the USC Galen Center in Los Angeles were also treated to crowd-pleasing performances by **Aloe Blacc**, **Cody Simpson** and **American Authors**, the lattermost delivering their hit single, "Best Day of My Life." Nickelodeon's 27th annual fan-voted event showcased stars embracing vibrant spring fashions, including *Glee* star **Lea Michele** in Elie Saab, **Pia Mia** in full denim and **Pharrell Williams** sporting a neon Spongebob onesie. Producer-screenwriter **Dan Schneider**, who created *Kenan & Kel* and *iCarly*, took home the first Kids' Choice lifetime achievement award, while **One Direction**, **Selena Gomez** and **Justin Timberlake** all scored statuettes — in the form of golden blimps — of their own. —**Nick Williams**



**"I can't wait to hear the full-throttle voices of the kids singing along to 'Wake Me Up!' "** —Aloe Blacc, before the show



5

**1** Travis Barker brought his kids to the festivities. From left: Alabama, Landon and stepdaughter Atiana de la Hoya.

**2** Aloe Blacc performed hits "Wake Me Up!" and "The Man" for the crowd.

**3** LL Cool J (left) congratulated Kevin Hart following LL's presentation of Hart's trophy for favorite funny star.

**4** Nickelodeon alums Victoria Justice (left) and Ariana Grande reunited in the crowd.

**5** From left: Pharrell Williams, Kaley Cuoco-Sweeting and Selena Gomez got wild in the audience, following Gomez's sixth consecutive win for favorite female singer.

**6** Austin Mahone took the green goop in stride after fans chose to slime both him and Cody Simpson together.

**7** American Authors' Zac Barnett (front left) posed for a selfie with *Duck Dynasty* star Willie Robertson and bandmates (back, from left) James Adam Shelley, Dave Rublin and Matt Sanchez.

**8** Pia Mia hit the red carpet.

## iHeartRadio Country Music Festival

Austin, March 29



1

**1** Luke Bryan shook it up onstage at the Frank Erwin Center.

**2** From left: Dan & Shay's Dan Smyers, Florida Georgia Line's Tyler Hubbard, Luke Bryan, FGL's Bryan Kelley and Dan & Shay's Shay Mooney hung out behind the scenes.

**3** Actress-singer Lucy Hale lit up the festivities.

**4** From left: Lady Antebellum's Charles Kelley, Hillary Scott and Dave Haywood rocked Austin.

**5** Clear Channel executives celebrated the festival's launch backstage with country star Carrie Underwood. From left: Clay Hunnicutt, Underwood, Tom Poleman and John Sykes.



2



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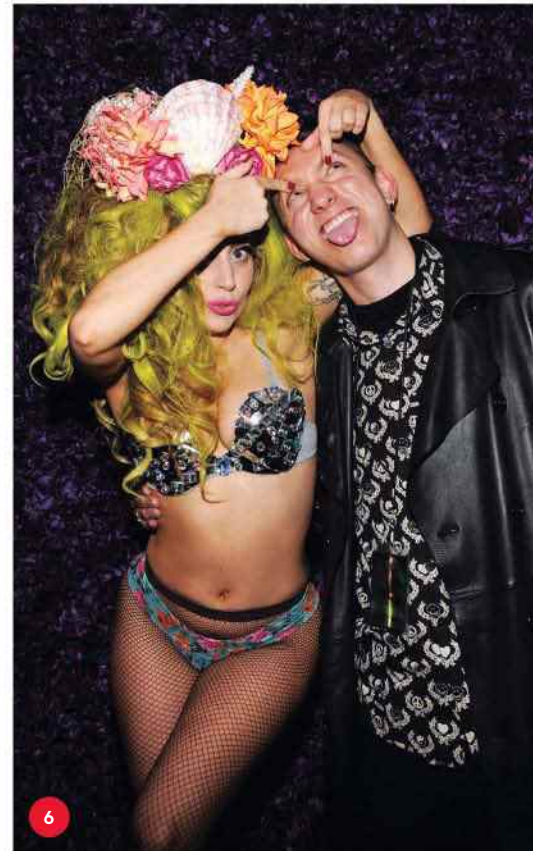
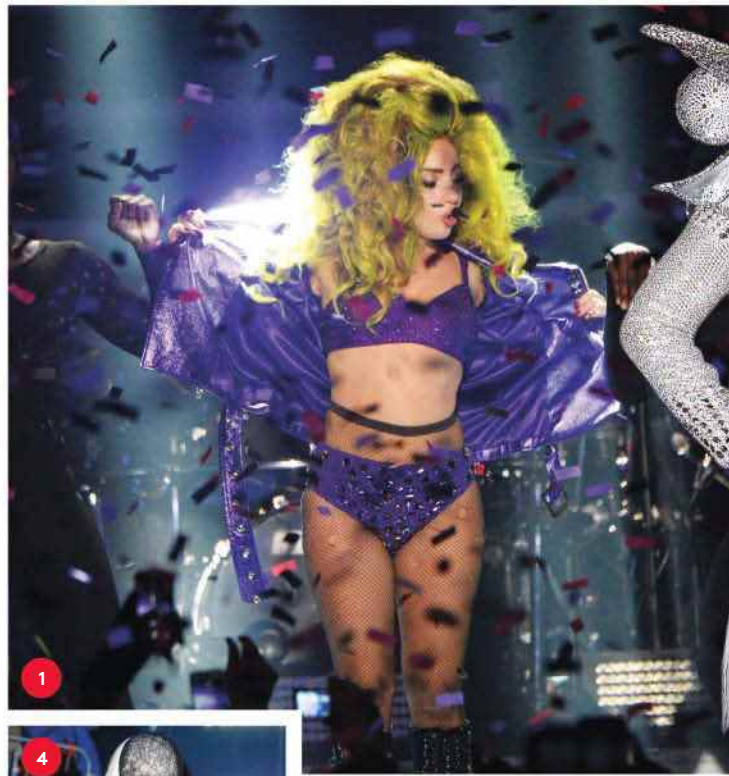
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# Roseland's Final Shows With Lady Gaga

New York, March/April



**1** On March 30, Lady Gaga rocked Roseland Ballroom for a second time that weekend. The legendary venue is closing its doors after 82 years and the singer's final performance on April 7.

**2** Gaga asked the crowd about the music venue: "Who has a 10-day funeral?"

**3** The artist will perform a total of seven shows at Roseland.

**4** A black-lace veil dramatically covered Gaga's face outside the venue on March 31, prior to her third performance.

**5** Gaga performed a stripped-down version of "Poker Face" on March 30.

**6** The singer showed The xx's Oliver Sim her "shell bikini" backstage on March 30.

**7** Cleverly placed roses protected Gaga's modesty on opening night (March 28), which was also her 28th birthday. She tweeted: "Time to give Roseland the goodbye it deserves, with all the roses in NY!"

# Ultra Music Festival

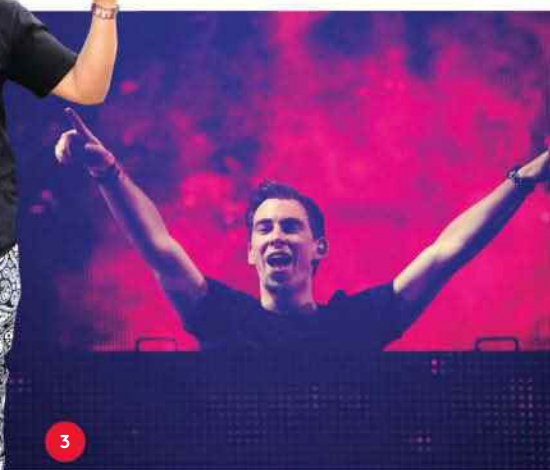
Miami, March 28-30

**1** M.I.A. performed March 28 at the 16th annual Ultra, held at Bayfront Park Amphitheater.

**2** Lil Jon chilled backstage on March 30.

**3** Robbert van de Corput (aka Hardwell) soared during his set on Ultra's closing day.

**4** Afrojack (left) and David Guetta chatted it up backstage on March 30.





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## THE BUZZ



Santigold performed at the H&M Loves Music shindig in 2013, while Katy Perry (inset) attended Lacoste's Pool Party.



# Coachella Party Guide: The Festival's Most Exclusive Events

Parties by Adidas, H&M and Lacoste are among the most sought-after invitations for the fest's first weekend **BY JAMES PATRICK HERMAN**

### **FILTER MAGAZINE'S YACHT CLUB PARTY**

**When & Where:** April 10, 9 p.m.-1 a.m.; undisclosed location  
**Who:** Mayer Hawthorne and ASTR perform at this bash, which is sponsored by American Eagle Outfitters' aerie line.

### **TILLY'S AND DICKIE'S PRESENT THE DESERT LOUNGE**

**When & Where:** April 10, 5-10 p.m.; April 11, 11 a.m.-7 p.m.; Ace Hotel and Swim Club  
**Who:** DJ Mom Jeans, (actor Danny Masterson) opens the Ace's Desert Gold Celebration.

### **MARC BY MARC JACOBS EYEWEAR PARTY**

**When & Where:** April 10, 10 p.m.-late; Ace Hotel  
**Who:** The Desert Gold Celebration continues with DJ Day's weekly Ace iReunion! party.

### **DETAILS @ MIDNIGHT**

**When & Where:** April 11, 10 p.m.-2 a.m.; private residence  
**Who:** This private fete, thrown by *Details* magazine and Lexus, will feature DJ sets by The Knocks and Hannah Bronfman and a surprise

performance. Nas rocked the mic last year.

### **HARPER'S BAZAAR POOLSIDE FETE**

**When & Where:** April 11, 4-6 p.m.; Parker Palm Springs Hotel  
**Who:** *Rock of Ages* actress Julianne Hough will host this soiree presented by Urban Decay cosmetics.

### **FORWARD BY ELYSE WALKER SOHO HOUSE POP-UP EVENT**

**When & Where:** April 11, 6-10 p.m.; Merv Griffin Estate in La Quinta  
**Who:** Word is Model Rosie Huntington-Whitely will host while actress Zoe Kravitz will spin.

### **STYLEPOP.COM POOL PARTY BRUNCH**

**When & Where:** April 12, 12-4 p.m.; private estate  
**Who:** Model/DJ Harley Viera-Newton and model/artist Langley Fox Hemingway (Ernest was her great grandpa) co-host with Milk Studios.

### **THE SAGUARO DESERT WEEKENDER**

**When & Where:** April 11, 3-9 p.m.; April 12-13, 1-7 p.m.; Saguaro Hotel

**Who:** Hosts include Opening Ceremony and Teva. 2014 Spotify Spotlight lister FKA Twigs performs Friday.

### **BOOTS BELLOWS POOL PARTY**

**When & Where:** April 12, 2-7 p.m.; Bootsy Bellows Estate in Rancho Mirage  
**Who:** David Arquette's West Hollywood night-spot does Coachella with help from Corvette Stingray. Passion Pit, Juicy J and Mia Moretti will DJ.

### **THE NEON CARNIVAL**

**When & Where:** April 12, 10 p.m.-4 a.m.; Aviation Airport  
**Who:** Old-school amusement-park rides and A-list Hollywood talent — Clint Eastwood came last year — make this a hot ticket. Hosts include Olay, Guess and Los Angeles nightlife impresario Brent Bolthouse.

### **H&M LOVES MUSIC DANCE PARTY**

**When & Where:** April 12, 11 p.m.-4 a.m.; Performing Arts Center  
**Who:** The fashion chain will wait until dark this year to throw its big-bang bash. Special

performance to be announced. Santigold wowed last year.

### **LACOSTE'S TWO-DAY POOL PARTY**

**When & Where:** April 12-13, 1-6 p.m.; private estate  
**Who:** Elijah Wood will DJ both days at this celebration of the brand's Life Is a Beautiful Sport campaign.

### **JEREMY SCOTT AND ADIDAS ANNUAL PARTY**

**When & Where:** April 12; undisclosed  
**Who:** One of the most sought-after invitations. Expect a surprise performance. Pharrell?

### **THE OLD NAVY OASIS**

**When & Where:** April 12, 12-6 p.m.; TBA (near festival grounds)  
**Who:** Young the Giant will perform and Pixie Geldof will DJ amid vintage Airstreams and teepees.

### **CYNTHIA VINCENT BRUNCH**

**When & Where:** April 13; Racquet Club Estates  
**Who:** The fashion designer hosts an intimate brunch.

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### On The Marc

Bottle-green suede "Nomad" handbag with laces and chain trim by Marc Jacobs, \$1,495, at Marc Jacobs boutiques.



Simpson

### All Tied Up

Multicolor "Kites" print bikini top by Mara Hoffman, \$98 (matching bottom, not shown, \$97) at marahoffman.com. Ashlee Simpson wore a printed Mara Hoffman maxi dress in September.



Perry

### Shady Lady

Neon-orange and black sunglasses with signature stripe by Gucci, \$245, at Solstice Sunglasses; Gucci boutiques. Katy Perry is a fan of Gucci sunglasses.

### Power Hour

Magenta Portable Power 2500 with built-in USB cord that provides a full charge by Incase, \$49.95, at Apple stores; goincase.com

### Hot Kicks

Pink "Pinaskullada" print "Skate" slip-on sneaker by Saint Laurent Paris by Hedi Slimane, \$395 at Saks Fifth Avenue, select locations. Rita Ora wore Saint Laurent's leather chained boots in March.



Ora

### Full Coverage

Purple straw Panama hat by British heritage brand Christy's for Paul Smith, \$295, at Paul Smith, New York, Los Angeles.

# Coachella Chic

A festival survival kit should include everything a girl needs to go from day to night in Indio

By Vincent Boucher

SIMPSON: INEY AFRANUDISEN/GETTY IMAGES; PERRY: JEFFREY MAYER/WIREIMAGE; ORA: VENTURELIGGETTY IMAGES

RARE★



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# Style Counsel

Modfather Paul Weller launches a menswear line, and admits music is a “f—ing breeze” in comparison

By Richard Smirke

“I thought music was complicated, but it’s a f—ing breeze compared to this,” says a laughing **Paul Weller** as he surveys the surrounding clothes rails on which hangs the debut collection of his first stand-alone menswear label, Real Stars Are Rare. It’s a line heavily influenced by Weller’s own style, developed with the help of **Phil Bickley**, owner of West London menswear store Tonic. “This is a totally new world to me,” continues Weller, “so it’s really opened my eyes as to what goes into it.”

In a small nondescript London showroom that

houses the label’s autumn/winter 2014 launch collection, just a few minutes’ walk away from the busy shopping mecca that is Oxford Street, the 55-year-old artist looks every inch the well-dressed English gent dressed in a stone trench coat and checkered slim-fit trousers.

“Music and clothes have always been a big part of my life,” says the one-time frontman of **The Jam** and **The Style Council** and latter-day solo artist, whose sharp, mod-influenced style and distinctive close-cropped haircut, now silver grey, has earned him the moniker “The Modfather.”

Reflecting on his status as a British style icon, Weller in recent years embarked on a number of forays into fashion, designing limited lines for clothing brands **Fred Perry** and **Ben Sherman**, as well as **Oasis/Beady Eye** singer **Liam Gallagher’s** menswear label Pretty Green in 2011.

“For a long time I’ve wanted to do it and I have sort of dipped my toe in here and there, but they were [mostly] just one-off things and, for me, there was always an air of too much compromise,” says the artist, who recently starred in advertising campaigns for British label Daks and U.S. designer **John Varvatos**, who called Weller one of music’s most iconic singer/songwriters.

The decision to launch his own menswear label was born out of a series of conversations with Bickley, whose Tonic store on Portobello Road was where Weller would regularly shop, or, as the musician jokes, “get fleeced.”

Beginning with the loose idea of making some tees and dress shirts, the pair have spent the last two years developing the brand’s inaugural autumn/winter 2014 collection, which veers between formal wear and sharp casual.

“There is nothing in there I wouldn’t wear myself,” says Weller, whose current favorite (it regularly changes, he says) is a piece of knitwear emblazoned with the brand’s star-shaped logo. “There’s a very formative period of time for me between the mid-1960s up to the early 1970s that forms a bedrock to all the things that I really like. That’s my original source of inspiration, but at the same time there’s nothing here that doesn’t look contemporary,” he states, proudly eyeing the collection.

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"This is not a celebrity-endorsed clothing brand," adds Bickley, who already is turning his thoughts to a spring/summer 2015 collection, which will also include footwear. "Paul has been involved every step of the way. He drew all the designs. He has been helping choose fabrics, coming to meet the manufacturers. It's a real hands-on thing."

The duo — whose close friendship is evident in their jokey banter — are meeting with international retailers with a view to getting the collection in a limited number of stores in the United Kingdom and the States later this year. The line, which ranges from about \$80 for a pocket square to roughly \$800 for a jacket, can be purchased at Tonic and on the company's website beginning in August. "We're not trying to become some massive global brand. I'm more interested in keeping it quite small and select," says Weller, who came up with the label's name. "It's an old showbiz saying that 'real stars are rare, they only come out at night,' which I always thought was funny," he adds, dismissively noting the idea of naming it after himself would be "naff." "For me, [the name] means that real quality is a bit more discerning and a bit harder to find sometimes," he adds. "And that's the idea behind the label." ●

## From The Stage To The Runway

Like Weller, these British artists have all tried their hand at the fashion industry — with mixed results



**Liam Gallagher** has nabbed a number of accolades for his menswear line, *Pretty Green*, since starting it in 2009: He picked up the menswear brand of the year honor at the *Drapers Fashion Awards* in 2010 and was named best breakthrough international brand at the *WGSN Awards* in 2011. That same year, **Paul Weller** designed six pieces for Gallagher's line, which has stores in London, Glasgow and Tokyo.



**Victoria Beckham** launched her own denim label, *dvb Style*, in 2006, which she followed with an eponymous line at *New York Fashion Week* in 2008. It did so well that the former *Spice Girl* introduced a secondary dress line, simply called *Victoria*, in 2012. "If there's still any doubt about her credibility as a fashion designer, this fall collection should erase all of that," *Forbes* gushed.



**Leona Lewis'** fashion designing career never made it to retailers. The 2006 *U.K. X Factor* winner formed a fashion company in 2010 with then-boyfriend **Lou Al-Chamaa** called *LOA Clothing*. Fans did receive a sneak peak of Lewis' vegan creations, however: In 2011, she modeled three different looks on the red carpet that she designed and created herself, including a crop top shaped like a pair of lips that was highly criticized.



**Robbie Williams'** clothing line, *Farrell*, just couldn't cut it despite earning praise from a number of heavy-hitters in the fashion industry. Launched in 2011 and headed up by former *Burberry* design director **Ben Dickens**, the British workwear line declared bankruptcy in October 2013, only six weeks after its first stand-alone shop was established in London's *Covent Garden*. —Carson Griffith

1 Bickley and Weller, dressed in their own designs, at their *Real Stars Are Rare* showroom. 2 Selections from the label's autumn/winter 2014 collection. 3 A double-breasted jacket (\$790). 4 Weller (left) with Pete Townshend of *The Who* in London in 1980.

WELLER & TOWNSHEND: JANETTE BECKMAN/GETTY IMAGES; GALLAGHER: DAVID JOHNSON/GETTY IMAGES; BECKHAM: BILLY WARD/GETTY IMAGES; ASHBY: STAMBAZ/GETTY IMAGES; LEONIS: LUISA QUINITI/AP PHOTO/CHRIS PIZZELLO; WILLIAMS: IAN WEST/AR. COLE: ION FURNISS/WIREIMAGE



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"What is the one thing a ginger misses about partying?" Pause. "The invitation." So says music's Great Red Hope, a self-deprecating, unglamorous heartthrob who attracts fans to arenas with just an acoustic guitar, was Taylor Swift's date on Oscar night and is a talent Pharrell Williams calls "one of the most impressive, underestimated singer-songwriters of our time"

By Chris Willman

Photographed by Jason Bell

WorldMags.net

**ED SHEERAN** has found the perfect way to shield himself from fans: He is walking down lower Broadway carrying a load of five boxes he just picked up at New York's most famous sneaker boutique. You can barely see his red hair peeking out over the top of this two-foot pile of footwear. Mind you, he didn't buy the most expensive shoes Flight Club has to offer — those would be the Kanye West-designed Red Octobers, locked up in the store's rarities cabinet with a resale value of \$6,000 — only because Nike had already sent him a pair. He wore them when he accompanied Taylor Swift to the *Vanity Fair* Oscar party in March.

"I like comfy shoes — the bigger ones that are squishier on the inside," he explains, slightly muffled by an Adidas box obscuring his face. References are made to a pair of pointy leather shoes that he was talked into trying on the morning of the 2013 Grammys, when he was up for best new artist. Those respectable wingtips lasted about 10 seconds. But "my publicist basically has changed me from being the worst-dressed male of 2012 to looking presentable," says Sheeran, which means he did let the label talk him out of wearing a hoodie with a tuxedo embroidered onto it to this year's telecast. "I'm coming around to dressing a bit better. I've just never really given a f— about what people are wearing, so I don't know why people care about what I have on."

Back inside the SUV ferrying Sheeran around town, his publicist furtively tells someone back at label HQ that Sheeran has "done some damage" to Atlantic Records' expense account. But they're probably making it up in other departments, thanks to the 23-year-old Brit seemingly being one of the lowest-maintenance pop stars of all time. It's not just his T-shirt-favoring look, which rivals the 1970s-era Eagles in making every night on the arena stage a Casual Friday. Whether playing clubs or stadiums, he has spent his entire touring career as a true solo act, alone onstage every night for up to an hour and 45 minutes. Watching him command audiences of screaming girls with not much more than an acoustic guitar, you could think of him as Llewyn Davis with a loop pedal and a severe case of overachievement.

Now he's about to throw everyone for another loop. Just when the pop world had gotten used to thinking of him as this generation's James Taylor, he's taking some musical cues from another JT. A Pharrell Williams-produced single, "Sing," arrives April 7 to give Justin Timberlake a run for his money in the R&B-inspired falsetto department. The song is set to put the pop world on warning for an early-summer sophomore album that also reins in producers like Rick Rubin and Benny Blanco to help Sheeran run the gamut from neo-folkie to funkster and back again.

Sheeran has spent most of his career — which began when he released his first EP at 14 — in sensitive singer-songwriter mode, but his pop move is hardly without precedent. He has co-written songs for Swift and One Direction, and having both Swift and Harry Styles as VIP BFFs fascinated certain tender segments of the social media world before they ever heard a note of his own stuff. He also spent most of 2013 as Swift's opening act on her Red Tour, which may have fooled a few people into thinking that he is, you know, an opening act. He's not, though. As Sheeran will humbly remind you, he was able to sell out New York's Radio

City Music Hall before he ever tagged along with Swift, just on the basis of one freshman album and a curious, slow-evolving hit, "The A Team." After his epic run with Swift wrapped up in September, he came back to New York to play three headlining shows at Madison Square Garden. How many people knew that selling out those shows — almost instantly — was a given?

"I've got to be honest: I did," he says. "But no one else did. That's why I made them hold three [dates]," even though the shows were announced one at a time. "I know my fan base and I can tell when something is going well. And record sales didn't mirror ticket sales." Sheeran says + — his major-label debut on

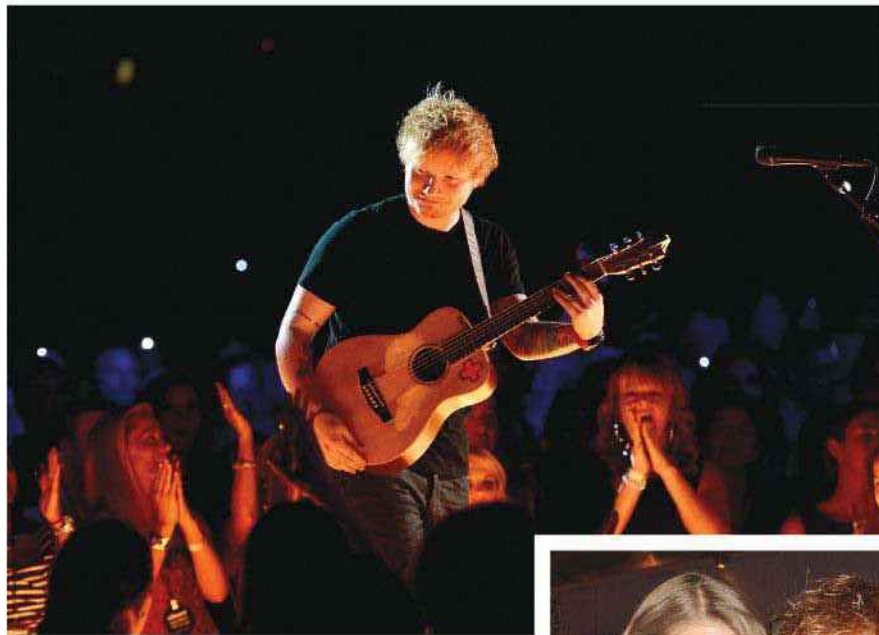


OPENING SPREAD: ON SHEERAN: GIGI JACKET, STYLING BY LIBERTY GOWAN; GROOMING BY MARIA ASADI; LUIS LOPEZ; AND STAY PUFF. ON-SITE PRODUCTION BY SASHA RIEBER

Atlantic — has sold 4 million copies worldwide (“and Taylor sold 6 million of *Red*, so it didn’t fail in any sense”), but U.S. sales are 791,000, according to Nielsen SoundScan, not exactly the profile of an artist who can sell out Manhattan’s biggest venue not once, but three times over. “I’ve always sold more tickets in America than records. My income is 6 percent record sales. So live is kind of everything.” Atlantic might shudder to hear that but the label also benefits, thanks to the multi-revenue 360 deal they have in place with Sheeran. He grossed just over \$8 million from headlining 31 shows in 2012. Plus, he’s probably one of the most profit-efficient performers in major touring right now. Where most acts selling out at the arena level require 10 trucks of equipment, he travels with five.

“His show is so captivating and so brave,” Swift tells *Billboard*, recalling their 66-gig North American stint. “It’s a really bold move to go out on [the Red] stadium tour with no band. It was just Ed up there with his guitar every night, doing what he’s done since he was playing in clubs and bars and pubs in England as a kid.” But she’s curious to see a change-up. “He plays solo acoustic now, but a few months ago we were in Germany and Ed came along to surprise the crowd with his song ‘I See Fire,’ which is a huge hit there. It was the first time he’d played with a full band, and I saw this spark in his eye. I have a feeling the production of his live show will expand over the next few years, and I can’t wait to see it every step of the way.”

A change is gonna come ... but probably not in 2014. “Having a band as a singer-songwriter is a pretty standard thing, and I would lose my unique selling point once I’ve done that,” says Sheeran, noting that there are some points of pride about the current solo setup yet to be addressed. “No one’s taken that beyond a certain



level, so to be able to do MSG with it was pretty special.” (So special that he got a new tattoo to commemorate the achievement — three boxing gloves on his right arm, honoring both his granddad’s days as a pugilist and the Garden’s days as boxing central.) “But I think once a large majority of people have seen me do it, then I’ll move on.” He pauses. “I want to headline a stadium,” solo, he announces. And this isn’t just a want — it’s happening. “I probably can’t say where, but we have booked one. And I think once I’ve done that, that’s me done on the loop pedal,” says pop music’s Great Red Hope.

## THE SUBJECT WAS ROSINESS.

In the back of the SUV, on the way to Tiffany’s, where Sheeran is set to pick up a watch — there are some limits to his anti-bling aesthetic — talk has turned to the fate of the red-haired in film, music and schoolyard humor. “The joke is, what is the one thing a ginger misses about partying?” asks Sheeran, as his manager waits in anticipation. A beat: “The invitation.” Groans notwithstanding, he keeps going. “Have you ever seen the Harry Potter films? They’re very unrealistic, and it’s not just about the wizards and the dragons. It’s that a ginger could ever have two friends.”

There is a point to this. “Gingers got properly sectioned [picked on] in schools,” says Sheeran. “It’s that racism is totally unacceptable in England, but you’ve got to take the piss out of someone. It’s all right. We will take over the world.” Sheeran takes his cue from Simply Red’s Mick Hucknall. “He had a good approach to it: ‘I might be ginger but I f—ed your mum.’”

He built up his redheaded resentment growing up in Suffolk, where his father was an art curator, his mother a publicist/jewelry designer and together they ran an art consultancy. He moved to London at 17, in 2008, where his independent approach to his music solidified.

“He turned up at the studio with a guitar on his back, when he was living on sofas,” says Jake Gosling, who produced almost all of Sheeran’s debut album and parts of the upcoming follow-up. “We found we had the same influences — [Bob] Dylan and Johnny Cash and Joni Mitchell and all that kind of stuff. Then he suddenly said, ‘I love rapping.’ But it wasn’t rap-rap, it was singing rap ... He’d record an EP with me and then walk around after gigs and sell three or

Sheeran’s high-profile gigs in 2013 included Madison Square Garden (left) and the Billboard Music Awards (top). Says Swift, who attended *Vanity Fair*’s 2014 Oscar party with Sheeran (inset): “He has made edgy decisions his entire career. I can’t wait to hear what he’s got up his sleeve.”

MSG CONCERT: JOE PAPIRO; BILLBOARD MUSIC AWARDS: ETHAN MILLER/GETTY IMAGES; SWIFT & SHEERAN: KEVIN MAZUR/WIREIMAGE



four, and it'd give him enough money to get some food and pay his bills a bit. He worked really hard for it. It didn't fall in his lap." In 2009, when Sheeran self-released his fourth EP, he played 312 gigs. By 2010, he decided to move to Los Angeles, where he played open-mic nights. And within a year he had a label deal.

"I did five EPs, all in different genres," says Sheeran, "ending with a collaborations EP where I worked with all the underground rappers that I met. That last EP that I put out did close to 10,000 copies in week one, without a label. So by the time I signed to Atlantic, I had a fan base that was buying CDs and I had the radio expectancy." Elton John's Rocket Music Management snapped him up, too. His album debuted at No. 1 on the British chart, selling 102,000 copies its first week.

But while the single "The A Team" bowed at a lofty No. 3 in England, it had a rougher road on its way to the top 10 of multiple radio airplay charts in the United States. "They certainly win the longevity award" at Atlantic, says Tom Poleman, Clear Channel's president of national programming. "Talk about sticking with a record for a long time. The first time I really got it, other than seeing Ed live, was when I went to my daughter's camp and saw the kids all listening to 'The A Team' and realized there was something about this guy that had already started to seep into the teen world regardless of radio. Sometimes the consumers get it faster than the programmers. But I think what took him a year to achieve last time, he can probably achieve in a couple weeks this time."

Says Atlantic chairman/COO Julie Greenwald, "The A Team" was a challenging record for a lot of people, especially because of the lyrical content." As in: It's about a possibly dying prostitute, like so, so many freshman pop singles before it. "We said, 'But look, this song is already a bona fide smash in every country but the United States, so it's going to be a bona fide smash here, too.'" The single peaked at No. 16 on the Billboard Hot 100 and has sold 2.1 million copies, according to SoundScan. It helped that not everyone listened to the lyrics. "Not everyone gets that tune," says Sheeran. "But rappers always did. Rappers f—ing love that tune."

If he could go top 10 at the top 40, adult contemporary and rock formats in the United States with that bleak song, the reasoning went, imagine what he could do with something slightly more in radio's pocket. He started writing for the new album three years ago, he says, before + even came out. The first song he came up with was "One," which also happens to be the last song he wrote for Alice, the ex-girlfriend who was the subject of all of his debut album's romantic songs. "One" takes his minimalist live approach

recalls that when he played Sheeran a demo, "He was like, 'Nah, I love it, but it's not for me.' And I said, 'Just give me a shot. Pick up your guitar and strum along with it for a little bit, and see what happens.' So after figuring out the chords that I had laid down, in between jokes and people coming in with coffee, he kept playing it, and he looked up at me, like, 'Shit, is this really happening?' as I'm looking at him with an 'I told you so' smile." Thirty minutes later, the song was pretty much finished. "He's one of the most impressive, underestimated singer-songwriters of our time. And now he's got a dance record. I say 'dance' not because it's electronica, but because it's danceable. And he was able to still tell a really good story on top of it."

Asked if he might have been unconsciously inspired by Timberlake on "Sing," Sheeran proves willing to go beyond that: "It was pretty close to a direct inspiration," he says. "I love *Justified* and *FutureSex/LoveSounds*, so I took inspiration from those."

There is at least one other track on the new album that pursues a similarly groove-based R&B direction: "Don't," co-produced by the unlikely team of Rick Rubin and Benny Blanco. Until early March, this was slotted to be the first single, but a chorus hinged on the lyric "Don't f— with my love" may have prompted a desire to give Sheeran's newest and youngest fans something a bit less provocative first.

There's a story behind the historic summit meeting suggested by the production credits of "Don't." "I did it with Benny and I loved it; I tried it again live with Rick and loved it," recalls Sheeran of his indecisiveness.

Sheeran first cut "Don't" with Blanco, who has worked on hits from Katy Perry and Maroon 5. But then he tried it again with Rubin, known for his naturalistic, classic-rock approach. "I loved elements of both," says Sheeran, "and I knew that together they could make something really super-powered, between Benny's pop sensibility and Rick's raw, earthy, gravelly coolness. So Benny went to L.A. and sat with Rick." Offers Blanco: "'Don't' is so f—ing raw, right to the chest and a jab in the stomach."

It's certainly Sheeran's most provocatively confessional song to date. "The last album was more young and dewy-eyed and innocent," he says. "I've still got very nice songs on this record. But some of them are bite-y. The story in 'Don't' is 100 percent true. I could have gotten nastier — there was more shit that I didn't put in. I was seeing someone for a bit of time, and then they ended up physically involved with one of my friends in the same hotel that we were staying in, while I was downstairs. And I feel like: Treat people how you want to be treated."

"He has heartbreaks, as we all do, and he puts it down and he mentions people's names," says Snow Patrol's Johnny McDaid, who's a co-writer and producer on the new album. (The pair roomed together for most of 2013 in Nashville to work on songs, when Sheeran wasn't away on the Swift tour, and the friendship has worked out pretty well for McDaid — when the recording sessions moved to L.A., Sheeran introduced him to Courteney Cox, who's now McDaid's girlfriend.) "The first song we wrote together was 'Nina,' a love song about heartbreak, both self-inflicted and otherwise, where he basically calls someone up and advises her not to be with him. That sort of self-deprecating diary is pretty honest. Most people are fearful of being naked in front of the world, and afraid to expose their weaknesses. Ed isn't."

But "Don't" isn't a self-deprecating diary entry; it's an indictment. "I never saw him as a threat/Till you disappeared with him to have sex," goes one lyric. "If I show courtesy and respect to someone, I expect to receive it," says Sheeran. "When we're in the same hotel, and I'm downstairs at my party and you're upstairs doing that, that's disrespectful."

There's a British emphasis on manners that infuses Sheeran's

## "IF YOU DATE A SONGWRITER, BE PREPARED TO HAVE SONGS WRITTEN ABOUT YOU. IF YOU DO NICE THINGS, YOU'LL HAVE NICE SONGS. AND IF YOU DO F—ED-UP THINGS, YOU'LL GET A HORRIBLE SONG." —SHEERAN

to its furthest degree, putting your ear right next to his acoustic guitar strings as he bids farewell to his former muse. It's an intimate moment, and transitional both lyrically and musically, as Sheeran then shifted from one extreme to another, setting out to work with Pharrell Williams, who at that point was only about the third-hottest driving force in popular music, as opposed to his pole position now.

"Sing," the new single, represents the first time Sheeran has worked with a pre-existing track. And it almost didn't happen. Williams





**Pharrell Williams** Besides "Sing," the hitmaker also collaborated on the track "Tonight, Tonight, Tonight." "Ed's guitar playing is extraordinary," he says. "He doesn't get enough credit for that."



**Elton John** Sheeran is managed by Stuart Camp at John's Rocket Music Entertainment Group. "He steps in with advice when I ask for it," says Sheeran of John. The two performed "The A Team" at the 2013 Grammys.



**Taylor Swift** The two co-wrote "Everything Has Changed" for Swift's 2012 album, *Red*, and Sheeran opened 66 dates on Swift's tour — which he commemorated by getting a "Red" tattoo on his left arm. Says Swift, "I love that he's explored so many corners of where his music can go."



**Jamie Foxx** A gig at Foxx's club The Foxhole led to an invitation to the actor's house. Sheeran slept on the sofa, and had use of Foxx's home studio.



**Courteney Cox** "I'm good at [setting couples up]," says Sheeran, who introduced the *Friends* star to beau McDaid.



## ED'S WORLD

FAMOUS FRIENDS,  
FREQUENT COLLABORATORS  
AND AN A-LIST ORBIT



**Johnny McDaid** "He's not a prima donna who believes he's at the center of the universe," says the Snow Patrol keyboardist, who lived with Sheeran for a year.



**Jake Gosling** The English producer has worked with Sheeran since 2008. The two co-wrote One Direction's "Moments."



**Rick Rubin** "Ed's not a manufactured pop artist. To treat him like one would be beneath him," says the veteran producer, who steered Sheeran toward the acoustic, à la his work with Neil Diamond and Johnny Cash.



**Benny Blanco** Says the producer: "When Ed starts writing, he works so quickly, you have to get out of the way and be his spotter."



**One Direction** After becoming friends with Harry Styles, Sheeran contributed a song to One Direction's debut album, and two to the group's follow-up. Sheeran also gave Styles something else: He tattooed a padlock on Styles' left wrist.

statement of sexual betrayal. But he adds: "If you date a songwriter, be prepared to have songs written about you. If you do nice things, you'll have nice songs. And if you do f—ed-up things, you'll get a horrible song." Translate that sentiment into an American accent, and he suddenly sounds a lot like Swift, a fellow member of pop stardom's Candor Faction.

Rubin was impressed less by Sheeran's Swift connection than the Nina Simone connection. "The thing that really surprised me was going to see him, seeing who his audience was," says Rubin, "and then seeing him do a Nina Simone cover in the show ... and seeing 12-year-old girls screaming their heads off for a Nina Simone song."

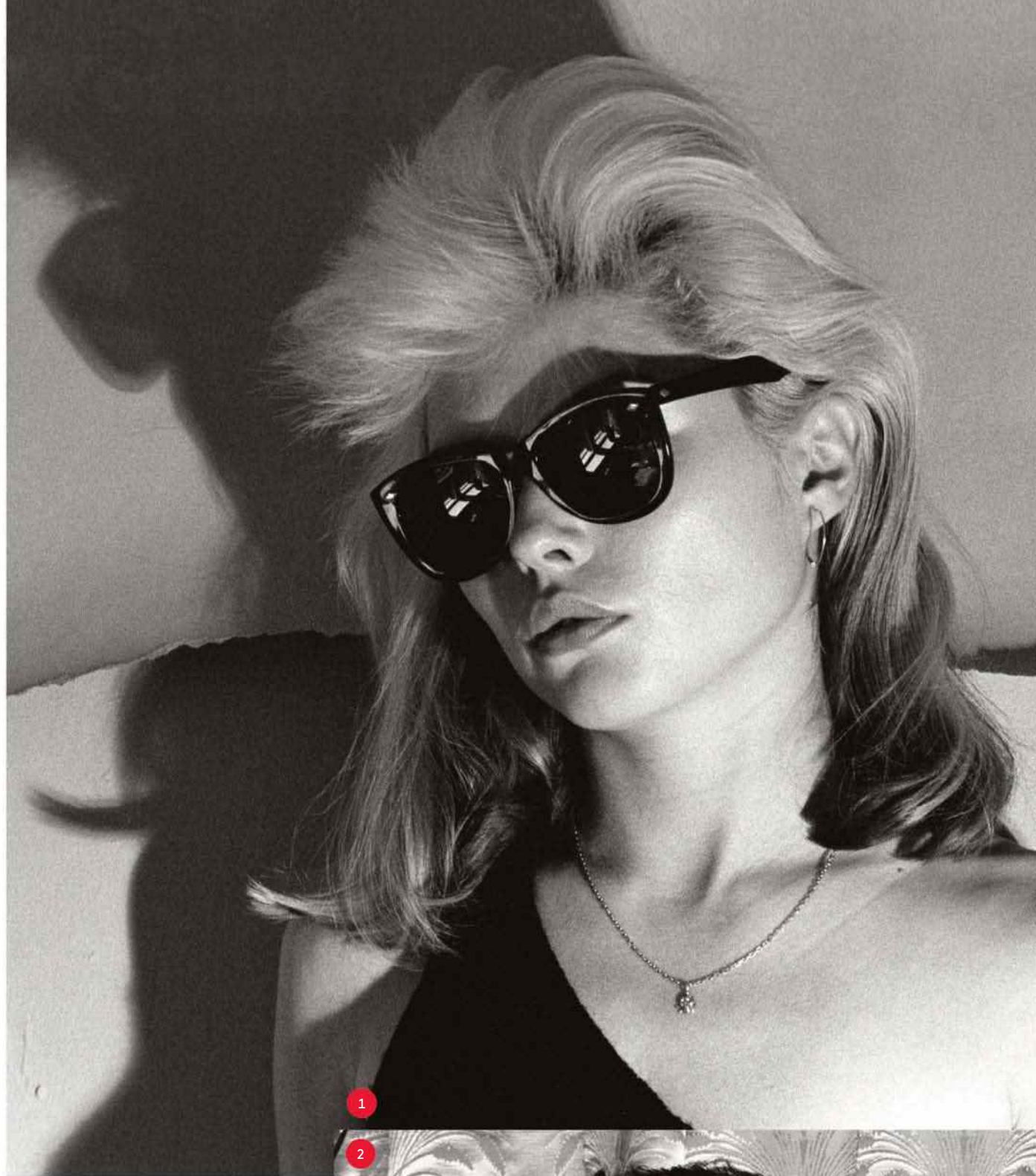
For all the attention that R&B songs on the upcoming album will get, there's still plenty of trademark acoustic strumming at its core, including one of the tracks that Rubin worked on. "Ed played me a lot of the demos or other tracks he had done with other people," says Rubin. "Some of them worked really well, and some of them ... Ed is not a pop artist who's singing on tracks, you know? And some of the songs, what's good about Ed didn't come through. And then as soon as he played them on the guitar, it was like, 'That's incredible!'" That Rubin-Sheeran collaboration wrapped up the

project, and the producer characterizes the session as "solo Ed performances, even though they sound like total records, in the same way that when you see him live, it doesn't sound like he's missing a band. They sound full and rockin'."

If there's a contradiction — the stripped-down solo songs that rock like band tracks — it's one that Sheeran reconciles simply by not recognizing. That's his way: He's the scruffy guy who doesn't care what he wears, but turns up on the red carpet of the *Vanity Fair* Oscar party; the open-mic songwriter who has come up with the biggest hooker-themed radio hit since Sting sang about Roxanne. And, let's face it, being the only guy onstage is a smart business.

The biggest inherent contradiction of all may be Sheeran's status as Britain's least glamorous heartthrob. He recently came in at No. 2 in a British poll devoted to readers' favorite "weird crushes." "I don't see myself as a sex symbol, but if other people do, I'm not going to complain," he says. Nonetheless, the new song "Take It Back" has him proclaiming, "I'm a singer that you never want to see shirtless." Is he sure about that? "No one does! I haven't got a six-pack or pecs." He may get some cards and letters begging to differ. "To each their own," he shrugs. ●

**P**UNK IS NOT AN IDEOLOGY. It's not a religion. It was just a moment," says poet and punk-rock icon Richard Hell, and few documents captured that snotty, incendiary moment as well as Christopher Makos' *White Trash*. The 1977 photography book of New York scenesters and new music artists evoked the "flamboyance in the ruins," says Hell, of the movement that had taken root at CBGB and on the streets of down-and-out Manhattan. Almost 40 years later, the images still sear in a newly expanded edition. *White Trash Uncut* features 12 previously unpublished photos, including shots of filmmaker John Waters and his gender-bending star Divine, and a triptych of Debbie Harry standing on a stool in shades and a Black Sabbath T-shirt. A member of Andy Warhol's Factory crowd, Makos was in his 20s when he shot these photos, and says the idea to rerelease *White Trash* came last year when he and his publisher Glitterati were discussing the 2013 "Punk: Chaos to Couture" exhibit at the Metropolitan Museum of Art. "When we looked at the original book, we felt the pictures still spoke to us," he says. *White Trash* "captured something about the madness of those nights. It was apocalyptic," says Hell, who's in three photos including a gem with former Television bandmate Tom Verlaine. With that madness, came freedom. "You didn't need to talk to a publicist," says Makos, whose work embarks on a worldwide Ports 1961-sponsored exhibition in June. "Everything was accessible. Everything you wanted, you could have." —Frank DiGiacomo



# DOWN AND OUT IN MANHATTAN

Back in the '70s, lensman **Christopher Makos** captured it all as his seminal book is rereleased with new images of the alt-scene A-list in *White Trash Uncut*





**1** "I shot this [1977 photo] in my West Village apartment. Debbie [Harry, of Blondie] is wearing a Stephen Sprouse knit wool dress that's shown in detail on the book cover," says Makos. "The attitude you see is natural. It came with the territory. That was a device we used to let everyone else know that we were different from them."

**2** "Grace Jones and Iman were the black divas of that period," says Makos of this 1975 shot. "I was hanging with David Croland," who was the late photographer Robert Mapplethorpe's onetime boyfriend and a model for his early erotic work. "Grace was there, I had my camera, and I decided to act." Croland, who's now an artist, says the photo was taken in the bedroom of his Gramercy Park apartment. "That's my Austrian sleigh bed, and Grace is wearing a basketball jersey

from Le Jardin," a precursor to Studio 54. "I look so model-y in those sunglasses," he says.

**3** "Alice Cooper is known for hanging himself onstage and having a big snake, and here he is wearing daisy dukes!" in 1973, says Makos. "For about a year, I decided to get a regular job and worked at *Circus* magazine. Any time we put Alice on the cover, it would sell. This photo is from one of our sessions. Alice was not a punk rocker, but he fit into the template of alternative people with alternative lifestyles."

**4** "The first time David Bowie performed at Carnegie Hall, I was invited to the show. That's when he was Ziggy Stardust. He wasn't punk. He wasn't rock'n'roll. He wasn't even glam rock," says Makos. "His performance was like something from another world. His music

still is. I shot this picture of David at a party in Los Angeles in 1976. That was some party."

**5** "Things were pretty dire in New York, and no one had much to lose. We just didn't care how we behaved," says Hell, who doesn't recall posing with New York Doll David Johansen (left) for this 1977 shot Makos took backstage at CBGB. "At the time I was so young and it was all so new that I really wasn't aware of who was taking photos. It was only after *White Trash* came out that I became aware of how distinctive [Makos'] work was. He was in his own class."

**6** "Iggy Pop was the first punk rocker," says Makos of this triptych taken at New York's Palladium club in 1977. "Can you believe he's 66 years old [today] and still parading around onstage shirtless and in bell bottoms?"

# Lily Allen is not

# Crazy :

(BUT DOESN'T MIND IF YOU THINK SO)

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Her five years off were packed with lows (meltdowns, label shakeups) and highs (marriage, kids), but pop's outspoken Brit is ready to put behind the "ego and narcissism" of her early work and prove what a nice person she is — but not before she shows you, as she says, how hard it is out there for a bitch

---

By Lizzy Goodman

Photographed by Peter Ash Lee



Lily Allen photographed March 21 at The Mercer in New York. "People are really shocked when they come to my house in the country," says Allen, "because I'm literally like, candles everywhere, flower arranging and bottles of water next to everyone's beds."

For an exclusive interview and behind-the-scenes video from the photo shoot, go to [Billboard.com](http://Billboard.com) and [Billboard.com/ipad](http://Billboard.com/ipad).

L

LILY ALLEN APPEARS IN THE LOBBY OF Manhattan's Mercer Hotel late one cold spring afternoon, wearing a denim jumpsuit and silver Louboutin stilettos. There's an electric blue Chanel purse slung across her narrow shoulder and a stack of thank-you notes in her manicured hand. After taking a sip of a vodka soda with extra limes, she kicks off her shoes, crosses her legs underneath her and explains that she plans to handwrite cards to those who've helped her out during this trip to New York. "People who gave me free clothes, stylists that let me borrow something to go to the *Game of Thrones* premiere," she summarizes. How was the premiere? "It was sick," she says vacantly.

With her Swarovski-encrusted pair of iPhones, her sparkly blue nails and perfect makeup, Allen, 28, looks the part of a care-free party girl ready for a night out on the town, but she feels like a forlorn mom. This morning, she put her two young daughters — who'd been with her in the city for a few days while she lays the ground for her comeback record, *Sheezus* — on a plane back to the United Kingdom. She misses them already.

*Sheezus* (her first album on Warner Bros. Records, due in May) marks a new chapter for Allen, an outspoken but wounded pop star who once sang only half-jokingly about wanting "loads of clothes and f— loads of

diamonds." The title's swipe at Kanye West signals her feminist queenpin ambitions. But her sadness right now (which turns teary a little later) shows how hard it is to balance the bling life with the domesticity that has become so important to her.

It has been a minute since we've heard from Allen. Five years ago she released a second album, *It's Not Me, It's You*, full of cheeky and insightful electro pop tunes. In the months leading up to the release Allen had suffered a miscarriage; split with her then-boyfriend, Ed Simmons of The Chemical Brothers; and while swigging from a bottle of Champagne she'd stashed onstage, told Elton John to "f— off" while the pair was co-hosting an awards show in London. In the months that followed, she began dating a carpenter, Sam Cooper (her now husband), got pregnant, suffered a second miscarriage, was briefly institutionalized and announced she was retiring. She was 24.

associate me with. But I do love that."

Allen is the first to admit that her inclination toward domesticity is a result of instability in her childhood. "I grew up in weird surroundings," she says. "Things were not very stable. My mom was constantly having to remortgage the house. My drive has always been: I have to make a lot of money and buy a house." It was always part of Allen's plan to become a young mother, just like her mom, who had her first child at 18. "It was selfish," says Allen. "I wanted something that was going to love me unconditionally and, you know, a puppy just wasn't going to cut it."

Allen's mother is film producer Alison Owen (*Elizabeth*, *Proof*), and her father is renegade actor, TV personality and sometimes rocker Keith Allen. A frequent collaborator with British filmmaker Danny Boyle, Keith Allen is probably best-known in the States as one of the drug

## "I GREW UP IN WEIRD SURROUNDINGS. MY DRIVE HAS ALWAYS BEEN: I HAVE TO MAKE A LOT OF MONEY AND BUY A HOUSE."

In the years that have passed, she and Cooper had two daughters, bought a country house and by all appearances live a mostly quiet life. "I'm a homemaker," she says with a shrug. "People are really shocked when they come to my house in the country because I'm literally like, candles everywhere, flower arranging and bottles of water next to everyone's beds. I mean, ridiculous. It's not something people would usually

dealers in *Trainspotting*. In the late '90s he played in an ad hoc band with artist Damien Hirst and Blur bassist Alex James. Joe Strummer was a family friend when Allen was growing up.

The singer's parents split when she was 4 and Allen was raised mostly by her mom, along with her older sister and younger brother Alfie (now an actor, he plays Theon Greyjoy on *Game of Thrones*). "They are very bohemian," she says of her parents. "They're both socialist." Allen inherited a serious anti-authoritarian streak from her parents, but in spite of her father's lack of interest in the trappings of glamour ("He's the most unmaterialistic person you've ever met") Allen was exposed as a kid to a rarefied lifestyle. "I saw how people get treated better if they're famous and successful so I was just like, 'We'll give that one a go,'" she recalls. "Of course I wanted to be famous. And I still want to be famous."

After attending a dizzying series of elite schools she found herself, at 15 years old, on vacation in Ibiza, Spain, with family. "I didn't want to go home so I stayed out there and worked in a record shop," she recalls. As the story goes, she supported herself in part by dealing ecstasy. "It wasn't like a vocation," she clarifies. "I took it and maybe sold a couple to some friends but I wasn't a drug dealer." Just the same, a friend who was a music manager told her Ibiza wasn't a good place to stay. And Allen — who had discovered the power her voice

### FROM KID TO MOM



Allen at Millfield Preparatory School in Somerset, England (at left is Mark Knopfler's son, Ben); at 16, as her music career began. With oldest daughter Ethel, who was born in 2011; Allen and husband Sam Cooper, whom she met in 2009.

could wield when she was 12 and made all the moms cry singing at a school event — moved back to London.

She began writing songs and putting them up on the then-brand-new Myspace. The accompanying blog Allen wrote was profane and hilarious, with running commentary on celebrity culture, music and her insecurities; it read like a mainline into the musings of the young millennial mind, just like her songs. Allen was signed in 2005 to Regal Recordings (a subsidiary of Parlophone) “for £20,000 [\$33,000],” she recalls. “They were literally the only people with an offer.” But her connection to the burgeoning online music community proved powerful. When Parlophone saw the attention her songs were generating on Myspace, it responded with a new level of support.

When her debut, *Alright, Still*, came out in the summer of 2006, it established Allen as a novel kind of pop star. “She created a new avenue for female artists,” says producer Greg Kurstin, who Allen first met when they spent a day in the studio sketching out one of the three album tracks he worked on, “Everything’s Just Wonderful,” a cheery hand-clap-driven pop song with existentialist lyrics about not fitting into Kate Moss’ jeans and other examples of the anxiety and emptiness of modern life. “All of a sudden there were artists coming out in England that maybe wouldn’t have been there if it wasn’t for Lily,” says Kurstin, who has gone on to work with Pink, Kelly Clarkson and Ellie Goulding, among others.

Allen’s debut sold over 2 million copies worldwide (626,000 copies in the United States, according to Nielsen SoundScan), was nominated for a 2008 Grammy and made her a bona fide celebrity back home in the United Kingdom. The singer and the British paparazzi were made for each other, the kind of combustible couple whose fights other people like to watch, car-crash style. Highlights include Allen’s 2007 arrest for allegedly attacking a group of paparazzi waiting for her outside of a London club, and the *Glamour U.K.* Women of the Year Awards in 2008 where she arrived wearing a dress decorated with images of a decapitated, bleeding Bambi and departed drunk and sobbing in the arms of her bodyguard. *It’s Not Me, It’s You* featured a lot of songs about the trials of public life.

Growing up, Allen felt like she and her family were “imitating” the life of the rich and famous. Part of her goal in pursuing music had been to taste the real deal. “It was ego and narcissism,” she says of her early motivation. “It was about proving a point.” What point was that? “I proved that I’m a massive d—head,” she half jokes, taking a sip of her cocktail. “No, I don’t know. I proved that I could win. But once I proved that it was like, ‘Well, what the f— was the point in that?’”

*It’s Not Me, It’s You* opened at No. 1 on the U.K. chart, and sold over 2 million

copies worldwide (though just 358,000 in the States). But after its release Allen began to lose interest in making records, compounded by instability at her label, which first underwent massive layoffs, and then an acquisition where EMI was acquired by Universal and Parlophone was sold to Warner Music Group. “That’s part of why the four-year hiatus happened,” she says. “That was a transition and I didn’t want to be a part of it until we knew what was going on.”

Primarily, though, Allen’s break from the public eye was inspired by her husband. “I’d met somebody and I thought, ‘I want to see if this can be a thing,’” Allen recalls. She beams when describing how disinterested Cooper is in pop music in general and in Allen’s work in particular. “He’s got taste, for a start,” she says, chuckling. “If he was here and you asked him to name five of my songs he wouldn’t be able to do it. Recently he was like, ‘How many albums have you sold?’ and I was like, ‘Which album?’ and he was like, ‘Oh, you know, that one *It’s Not Fair About Me*.’ I was like, ‘I haven’t got an album called that but thanks.’ That’s why I love him.”

*Sheezus* may be Allen’s first album in five years, but she began working on it not long after the birth of her first child in late 2011. “I was just like, ‘I don’t know who I am anymore. I have to reconnect with myself,’” remembers Allen. “And the only way I know how to do [it] is get in the studio and write.” But then Allen became pregnant again in the spring of 2012. “I tried to write when I was pregnant but the songs were really bad,” she says.

It wasn’t until last year, during a series of sessions with Kurstin, that the record began to take shape. As a joke, Allen’s assistant floated the title *Sheezus* and the singer ran with it, writing a track around the album title. The song’s message — that there’s room in pop music for more than one female star — reflects the entire album’s explicit feminist message. The first single, “Hard Out Here,” for example, is a tirade against record business misogyny told with Allen’s trademark acid tongue (“Forget your balls and grow a pair of tits/It’s hard out here for a bitch”).

“When I was putting together this record and coming up with the release date you can see the people at the record company looking at the sheets of who are the other females around [that date coming out with albums] and if it’s a risk going against Rita Ora,” says Allen of the industry experiences that have inspired her rage. “It’s like, ‘Why?!’”

Allen is not as easily riled up as she used to be, the occasional Twitter spat notwithstanding. “This is such a heated question, someone is going to get upset,” she says, shooting this writer a pointed look before declining to name the last thing that really pissed her off. But Allen’s wit has not softened with age — she has just learned to wield it more wisely. “People always make me look like a spoiled little c—,” she says when asked what she’d like to clarify about her public image. “I’m not. I’m a nice person.”

# The Quotable Lily

“I’m like marmite,” she says, “you either love me or you hate me”

## ON LADY GAGA

“Lady Gaga is good, but she’s a new artist. Britney Spears is a legend. They are two different artists, two forms of entertainment but very different. It’s like comparing Picasso to Dali.” (2009)



## ON MADONNA

“I haven’t got anything against [Madonna] at all, but I don’t think anything she’s done since the early ‘80s has really been like, ‘Wow.’ She might have meant something once but I don’t know many people my age who care.” (2006)



## ON JAMES BLUNT

“James Blunt rhymes with his surname.” (2006)



## ON PARIS HILTON

“She’s hideously untalented. Her music is Auto-Tuned. You can hear it. I know because my sister saw her in Ibiza [Spain] and said it was the worst thing she had ever heard.” (2006)



## ON ELTON JOHN

“F— off Elton, I’m 40 years younger than you; I have my whole life ahead of me,” said Allen at the U.K. GQ Men of the Year Awards in 2008. To which the 61-year-old John replied, “I could still snort you under the table.” (2008)



## ON COURTNEY LOVE

Love is a “crazy old lady” and a “drug-addled lunatic.” (2010)



## ON VICTORIA BECKHAM

“She gives a bad image to children. No one should be that skinny. I don’t care how much she says that’s her natural weight, that’s bull. She gets photographed every day and doesn’t eat anything.” (2006)



## ON KYLIE MINOGUE

“To me, Kylie playing Glastonbury would be the ultimate insult to it. It should be about new, interesting music, not mainstream pop.” (2006)



FROM LEFT: RICHARD AUSTIN/REX USA; ANDY FALLOON/CAMERA PRESS/REDOX; MARK STEWART/CAMERA PRESS/REDOX; SQUIBBEL/FLASH NEWS; NIGHT SPREAD; GAGA: JAMIE MACARTHUR/GETTY IMAGES; MADONNA: STEVE GRANITZ/WIREIMAGE; BLUNT: GISELA SCHROBER/GETTY IMAGES; HILTON: IMEI AP/WIDEWORLD/GETTY IMAGES; JOHN: D’ARAGON/PHILMAGIC; LOVE: BEN GARDNER/PHILMAGIC; BECKHAM: SAMI HUSEIN/GETTY IMAGES; MINOGUE: GISELA SCHROBER/GETTY IMAGES

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# MUSIC

THE HOT NEW RELEASES NOW



5 Seconds of Summer photographed March 21 at the Australian High Commission in London. From left: Ashton Irwin, Luke Robert Hemmings, Calum Hood and Michael Clifford.

## Just Don't Call Them The New One Direction

Sure, they've opened for the boy band, but Australia's 5 Seconds of Summer, with a U.K. No. 1, deliver a "rockier" sound

By Richard Smirke

"We wanted to stay under the radar for as long as we could — now is the time for us to really show the world what we're about," says Ashton Irwin, the 19-year-old drummer of Australian pop-rock band 5 Seconds of Summer, which released its stateside debut EP, *She Looks So Perfect*, April 1 on Capitol Records.

Mission accomplished. The group has received little radio play (it just debuted at No. 40 on the Mainstream Top 40 chart dated April 12) and even less media exposure in the United States, but industry forecasters expect the EP to sell between 140,000 and 160,000 in the week ending April 6 — which could place it at or near No. 1

on the Billboard 200 dated April 12. The coup was boosted by the EP's \$3.99 price tag and weeks of impressive preorders, but the group's rabid fan base isn't just reflected on the charts: 5 Seconds of Summer's first U.S. headlining tour, which will begin April 11 in San Francisco, sold out all 10 dates in less than five minutes in March. In the week of April 5, the band debuted on *Billboard's* Social 50 chart (which ranks the most popular artists on YouTube, Vevo, Facebook, Twitter, SoundCloud, Wikipedia, Myspace and Instagram) at No. 25. All told, 5 Seconds of Summer look set to be the next big boy-band phenomenon.

Indeed, its out-of-nowhere success recalls One



## ARTIST ON THE VERGE



KIESZA

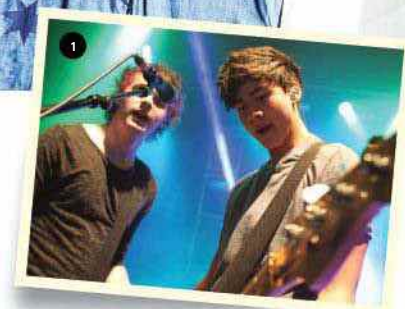
It's a cold and windy spring day in Brooklyn's Williamsburg nabe, so singer Kiesza's distinctive crimson bouffant is obscured under a black hood. Still, that doesn't prevent a fan from recognizing her on the street, mere blocks away from where she filmed the single-take, epically choreographed video for her breakout single, "Hideaway": "Wait a minute, I know you! Aren't you the girl from the dance video?"

This is the first such encounter for Kiesza, 25, but it certainly won't be the last. "Hideaway" is a joyous celebration of everything you loved about early-'90s dance music, with modern flourishes — repurposing moves from "Poison," "2 Legit 2 Quit" and Janet Jackson over a beat that suggests Robin S. remixed by Disclosure. At the center of the clip is Kiesza, who puts years of ballet, tap and jazz training to effortless use — even though, unbeknownst to her at the time, she had a broken rib. "Two days after the shoot, I swelled up so badly I couldn't move for a month," she says.

An indie release under Berklee College of Music pal Rami Afuni's Lokal Legend, "Hideaway" has racked up over 1 million views since posting to YouTube on Feb. 12 — aided mainly by word-of-mouth, as Kiesza has declined offers from Vevo and major labels to help push the clip. "I don't want the video to be monetized — I don't want people to have to sit through the ad," she says.

After "Hideaway" hits digital retailers on April 12, however, look for an announcement regarding a major-label partner for her future recordings and touring, which will begin in the United Kingdom this spring. "We still want to operate as an indie label, though," says Kiesza. "I think everything has worked so far because it has been really, really genuine."

—Andrew Hampp



Top: 5 Seconds of Summer look out over The Strand from the Australian High Commissioner's office in London. Inset: Clifford (left) and Hood rock out at Shepherd's Bush Empire in London on March 3.

Direction's stateside takeover in 2012, and there are key links between the groups: They're both represented by Modest! Management, and Capitol chairman/CEO Steve Barnett oversaw One Direction's U.S. rollout when he headed Columbia. And 5 Seconds opened for One Direction on the latter's mammoth, 100-plus-date Take Me Home world tour in 2013.

Accordingly, the 5 Seconds craze has gone global: Its new single "She Looks So Perfect" — a guitar-driven blast of punchy pop-rock featuring the hook "She looks so perfect standing there in my American Apparel underwear" — hit No. 1 on the Official U.K. Chart dated April 5. And since preorders launched on Feb. 24 (Feb. 25 in the United States), the EP has topped the iTunes album chart in over 50 countries, including the United Kingdom, Italy, Chile, Peru, Argentina, Finland, and Venezuela, according to Capitol.

"Some of those countries we didn't even know existed," says Calum Hood, 18, the group's affable bassist. "It's crazy. We could never dream of this in a million years."

On this day, Irwin and Hood are sitting next to the band's chiseled frontman, Luke Hemmings, 17, and guitarist Michael Clifford, 18, whose spikey, dyed red-and-blue hairstyle, ripped jeans and Sex Pistols T-shirt are defiantly at odds with the stately, marble-lined surroundings of London's Australian High Commission, where the group is being photographed and interviewed. But it's a suitably impressive setting for an act poised for global stardom: The last pop group that was photographed in the grandiose 100-year-old building, typically off-limits for all except high-ranking government officials, was The Beatles.

At one point during the shoot, the four members — whom Hemmings calls "a band of brothers" — huddle around a phone streaming a live playback of "She Looks So Perfect" on BBC Radio 1. DJ Scott Mills tells millions of listeners that 5 Seconds of Summer "looks set to be massive," much to the band's delight.

"We have definitely been influenced by punk and rock bands, but we're not ashamed to say that we want to get our music to as many people as possible," says Clifford.

Five Seconds of Summer are a long way from their humble beginnings in the West Sydney suburb of Riverstone. "We're not from a very nice area," says Irwin. "None of us came from a lot of money."

The band started out as just Hemmings, Clifford and Hood, who performed covers that they posted to YouTube, including a home-shot acoustic version of Chris Brown and Justin Bieber's "Next 2

You." Irwin joined in late 2011, when Clifford sent him a Facebook message inviting him to play a gig at Sydney's Annandale Hotel "to 200 screaming fans." Instead, there were just 12 people — one of which was Irwin's mom.

"We totally sucked," says Hood, "but it just felt right between the four of us onstage."

The band landed an opening slot on a five-date Australian tour supporting Hot Chelle Rae in October 2012, swiftly followed by its own headlining run. But the real break came when 5 Seconds' manager Matt Emsell alerted Modest! Management to the band's fast-growing online profile around the same time. After Modest! signed on to co-manage 5 Seconds, One Direction's Louis Tomlinson tweeted his 15 million followers that he had "been a fan of this band for a while," posting a link to the group performing "Gotta Get Out," from its self-released *Unplugged* EP. One Direction's Niall Horan (17 million followers) also tweeted a link to the video for "Out of My Limit," from the band's *Somewhere New* EP, released in December 2012. Shortly after, Emsell informed the band that it had been invited to support One Direction on its Take Me Home world tour.

"I was like, 'Is this a joke?!'" recalls Hood, looking every bit like an awe-struck teen who has just been handed the keys to the kingdom.

"We were a bit worried at first," says Hemmings. "People were already calling us the new One Direction in Australia, but in our minds we're a lot different from them. We play guitars. We're rockier. But we thought that if you put us right next to each other, it would actually show people how different we are."

"We're not a boy band — we're a band," adds Irwin. "We don't want to be called the next One Direction. That's not us."

This summer, after another world tour opening for One Direction, 5 Seconds will release its as-yet-untitled debut, recorded during the past 18 months in Los Angeles and London. Reflecting the band's love for U.S. punk-pop, studio guests included Good Charlotte's Joel and Benji Madden and All Time Low's Alex Gaskarth — whom Clifford calls "basically my idol" — to help the band develop its slick one-two punch of catchy guitar rock and big pop hooks.

"A lot of bands have to change what they sound like, but we are exactly the band that we want to be: a pop band, definitely, but we've got a rock and punk edge," says Hemmings. "We're not trying to be anything that we're not. We're not the new anything. We're the first 5 Seconds of Summer." ●

# 'I'M TRYING TO BECOME A BETTER MAN'

With a baby and a wedding to Ciara on the way, Future wavers between rapping about drugs and singing about love with Miley Cyrus

By Julianne Escobedo Shepherd

Future doesn't get caught up in the nuances of his growing fame. Despite a packed promo schedule for his second album, *Honest* (due April 22 on Freebandz/Epic), it's his future wife, singer Ciara, and their forthcoming collabo — a baby boy — he's thinking of on a March afternoon, leaning back in a booth at an upscale Chinese restaurant in Manhattan. "I know I haven't always done things the right way," says Future, 30. "I'm just trying to reflect on how to make myself better, how to become a better man, a better father, a better person, a better artist. I wanted to touch on subject matter that doesn't always get touched on."

He's discussing next single "I Won," in which he and Kanye West drop funny but sincere lyrics about their respective fiancées — "trophies," they call them giddily. Future built his rep on street hits — his first two, "Tony Montana" and "Same Damn Time" became club classics, helping his 2012 debut, *Pluto*, hit No. 8 on the Billboard 200 and sell 368,000 copies, according to Nielsen SoundScan. And there's no shortage of that hard-knock sound on *Honest*. The recently released "Move That Dope," featuring Pharrell Williams, Pusha T and Casino crushing bars over a screwface beat by Mike Will Made It, is a snarling dealer's anthem.

But *Honest* is Future's most diverse work to date, with trunk thumpers bumping up against songs about fulfilling dreams (the jocular "Benz Frenz" with Andre 3000) and, of course, love — open-hearted, crooning romance/sex jams similar to "Turn On the Lights," which hit No. 2 on the Hot R&B/Hip-Hop Songs chart in

2012. It's R&B for sensitive thugs, and it's what allowed Future to move from dope-boy favorite to budding pop star duetting with Rihanna and Miley Cyrus (see story, below).

Future featured the latter on a spacey rap/pop ballad titled "Real and True," released late last year, when his plan was to drop the left-field, guitar-centric *Future Hendrix*. But he didn't feel the time was right — and neither did his fans: Despite a hook from one of the biggest pop stars around (and Brit-soul singer Mr. Hudson), "Real and True" only reached No. 32 on Hot R&B/Hip-Hop Songs. Future went back to the drawing board, recorded harder songs like "Move That Dope," renamed the album and scrapped "Real and True."

"I don't want to lose the connection with fans, and with *Future Hendrix*, there was going to be a weird disconnect," he says. "Fans who love me for 'Same Damn Time' and records like that, they would have felt disconnected. I've got to show my fans why I'm going in this direction — these are people who've been following me since my first mixtape. *Honest* is the missing link: It touches on subjects that are going to help them prepare for *Future Hendrix* so it doesn't feel like a curveball."

Among these new subjects? Fatherhood. ("My baby is going be in the studio every day," he says.) "Blood, Sweat and Tears" and "Special," for example, are directed at kids, and setting a good example for them — certainly a far cry from "Move That Dope." "I want to let little kids know that no matter what situation they come up in, that they're not exempt from success," he says. "All I ever wanted was for people to believe in me, and just recognize my potential. I came, I struggled, I made it, I conquered."

Moments later, a waiter brings the rapper a big bowl of ice cream, and he grins. "Want some?"



Worried about turning off rap fans, Future scratched a song with Miley Cyrus from his album.

## RAP'S COLLABO KING

Need a half-rapped, half-sung hook to make your song a hit? Do as these stars did, and call Future

<p><b>YC</b></p> <p>"Racks" feat. Future (2011)</p> <p>PEAK ON HOT R&amp;B/HIP-HOP SONGS   <b>#6</b></p> <p>Future's chart debut gave YC his only hit.</p> <p><b>Sales</b> 725K</p>	<p><b>Rihanna</b></p> <p>"Loveeeeeee Song" feat. Future (2012)</p> <p>PEAK ON HOT R&amp;B/HIP-HOP SONGS   <b>#14</b></p> <p>Future introduced his sensitive side here, his first song with a pop star.</p> <p><b>Sales</b> 651K</p>	<p><b>Drake &amp; Lil Wayne</b></p> <p>"Love Me" feat. Drake &amp; Future (2013)</p> <p>PEAK ON THE HOT 100   <b>#4</b></p> <p>On his only Hot 100 top 10, Future shares hook duties with Drake.</p> <p><b>Sales</b> 1.9M</p>	<p><b>Ace Hood</b></p> <p>"Bugatti" feat. Future &amp; Rick Ross (2013)</p> <p>PEAK ON HOT R&amp;B/HIP-HOP SONGS   <b>#9</b></p> <p>Future's sung chorus landed Ace Hood his biggest hit...</p> <p><b>Sales</b> 1.2M</p>	<p><b>Rick Ross &amp; Rocko</b></p> <p>"U.E.O.N.O." feat. Rick Ross &amp; Future (2013)</p> <p>PEAK ON HOT R&amp;B/HIP-HOP SONGS   <b>#5</b></p> <p>...but his rapped hooks, like this one, are still gold.</p> <p><b>Sales</b> 500K</p>	<p><b>Justin Bieber</b></p> <p>"What's Hatnin'" feat. Future (2013)</p> <p>PEAK ON R&amp;B DIGITAL SONGS   <b>#15</b></p> <p>This wasn't a single, and too bad — it sounds perfect for urban radio.</p> <p><b>Sales</b> 50K</p>	<p><b>Miley Cyrus</b></p> <p>"My Darlin'" feat. Future (2013)</p> <p>PEAK ON POP DIGITAL SONGS   <b>#32</b></p> <p>Future is at his most lovey-dovey on this album cut with single potential.</p> <p><b>Sales</b> 84K</p>
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# Reviews



PRODUCER: SOHN

LABEL: 4AD

RELEASE DATE: April 8

ALBUM

## SOHN, *Tremors*

SOHN, a Vienna-based, London-born singer/songwriter/producer with a stirring falsetto, also happens to be an admirably economical music critic. In an interview with *Billboard* last fall, he reduced his woozy brand of electro-tinged R&B to a single word: “wavy.”

*Tremors*, SOHN’s debut album due April 8 on 4AD, is certainly fluid. His songs move in overlapping segments of undulating synths and precision-cut vocal loops, rarely ending in the place they began. As hinted at in the album’s title, another single-word descriptor, movement is a central preoccupation for SOHN — both within the music itself and, thankfully, the body of the listener.

Count Lorde and Miguel among the moved. Since the release of “Bloodflows,” his mesmerizing debut single for 4AD posted to SoundCloud in the spring of last year, those two artists, and other practitioners of icy R&B with a much larger profile than his, have recruited SOHN to write and produce material for forthcoming projects. Super producer Dr. Luke snapped him up as a writer for Prescription Songs, his publishing venture with Big Machine Music.

As is sometimes the case with artists who find fame on the Internet, details about SOHN’s background are murky. His birth name and even his age are closely guarded secrets, but early singles including “Bloodflows,” “The Wheel” and “Oscillate” featured dynamic production and love-scarred lyrics that strongly suggested the work of a savant. He has confessed to stints in bands in college before eventually venturing out on his own, developing a love for analog electronic instruments along the way.

“Fool,” one of *Tremors*’ best songs, is a showcase for the SOHN playbook. Distorted, industrial bass pulses alternate with pretty, ascending keyboard drips, like a dominatrix switching between cold steel and velvet. SOHN’s soulful vocal performance, which sometimes recalls



Mike Milosh of Rhye’s pillow-talk falsetto, offers words of warning to thoughtless lovers, before an instrumental climax crashes in on layered synth notes, each one held until it frays in a fit of manic release.

Like two contemporaries from across the pond, James Blake and Deptford Goth, SOHN raises the stakes of bedroom electronic music by placing a premium on songwriting and foregrounding his own capable voice. Occasionally he treads on more established touchstones, such as on the haunting “Paralysed,” where a mournful, meandering piano recalls *Amnesiac*-era Radiohead.

But as a body of work, *Tremors* is in rarified territory: consistent



Timber Timbre finds the beauty in darkness on its fifth album.

ALBUM

## Timber Timbre, *Hot Dreams*

It’s been a long walk for Taylor Kirk, the booming whisper at the fore of the Ontario-born Timber Timbre, a band that has evolved purposefully, slowly and — if the fatalist poetry and melancholic beauty of the group’s fifth album, *Hot Dreams*, are to be taken at face value — painfully.

On the band’s first two albums, Timber Timbre rose hairs with bare-boned acoustic instrumentation and a quirky intelligence. “Oh Messiah,” from the group’s 2007 debut, *Medicinals*, repurposed lyrics from “Twist and

Shout” to exorcise a haunted corner of Kirk’s mind. “Magic Arrow,” from 2009’s self-titled set, was so spare it creaked, providing the perfect soundtrack for a harrowing episode from the third season of *Breaking Bad*. But with 2011’s *Creep On Creepin’ On*, the group dramatically expanded the sound it had perfected, bringing in horns and a 1960s soul smear to big up and brighten up its walks through the petrichor.

*Hot Dreams*, on the other hand, is confident in its quiet, even as it builds dramatically on the band’s past work. The bombast is in the details: Kirk’s Roy Orbison-esque baritone, buoyed by dusty spring reverbs; co-composer/co-producer Simon Trottier’s artfully arranged string flourishes; bone-chilling church bells; Colin Stetson’s saxophone cascading on the album’s title track.

There’s a moment early on in album stand-out “This Low Commotion” when the initial high drama of heartbroken violins cuts off sharply into a simple tremolo guitar line, over



SOHN's hypnotic debut shows why he has become a favorite of Lorde, Miguel and Dr. Luke.

without feeling one-note. Most of its songs are self-contained four-minute dramas, building from quiet beginnings to cathartic denouement. Bittersweet ruminations on love and heartbreak fall like pearls along the way.

It's not likely that any of these songs will catch fire at radio, or turn SOHN into a household name overnight. Single "Artifice" is the set's closest thing to a crossover track, although it's missing the requisite big pop hook. But that's a relative weak point for a triple-threat talent. Now that SOHN has a promising debut under his belt, his ship is still just leaving port. Get onboard or watch him make waves. —Reggie Ugwu



PRODUCERS: Taylor Kirk, Simon Trottier

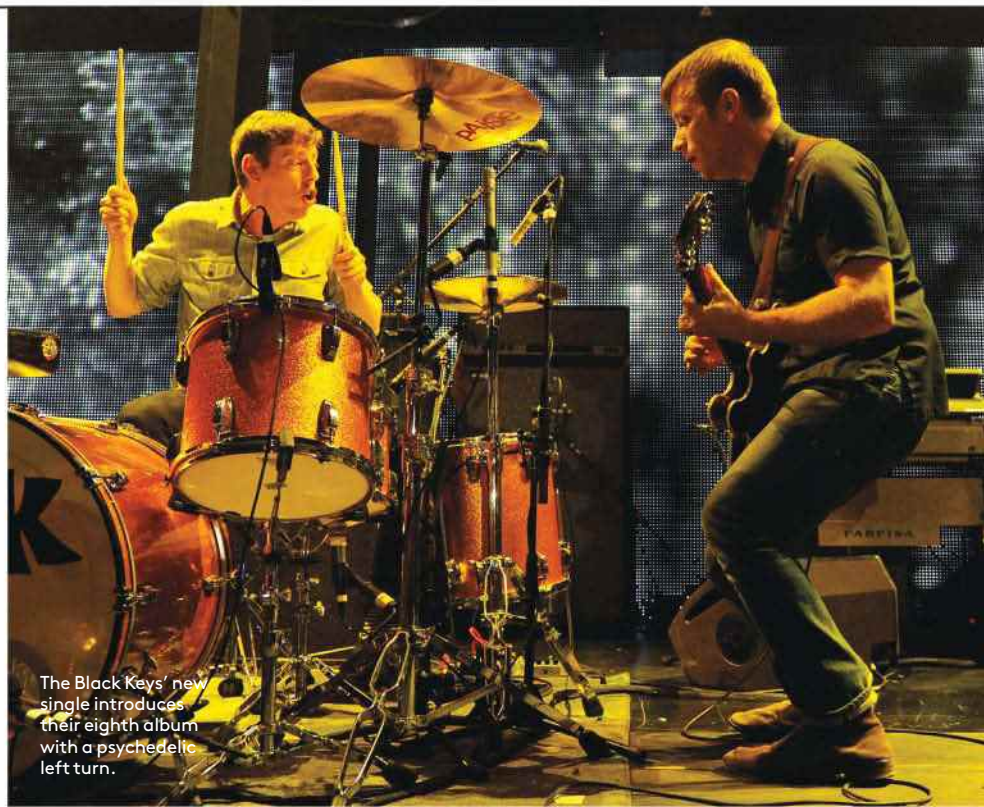
LABEL: Arts & Crafts

RELEASE DATE: April 1

which Kirk muses: "What does it mean to be unhealthy badly, my love? To be in a bad state so well?" The contrast, the wide-open spaces in between, is geological in weight.

The album often recalls a film score, both spaghetti western and American gothic — think psychedelic cowboy Lee Hazlewood with fever nightmares, an unopened bottle of absinthe on the nightstand. Indeed, a heartland mythology runs through the middle: "After Salt Lake City, I have time to close my eyes ... I pray the Grand Canyon take our plane, inside its mouth," murmurs Kirk in "Grand Canyon."

Those lines embody the beautiful nocturnal creep that haunts *Hot Dreams* — and a Timber Timbre show at Austin's Swan Dive at the most recent South by Southwest. "Can we turn these off?" Kirk asked, pointing at the bright blue and green overhead lights. "They're fucking awful." The stage went black, and the band eased on. —Andrew Flanagan



The Black Keys' new single introduces their eighth album with a psychedelic left turn.

SINGLES

# The Black Keys, "Fever"

"Fever" (Nonesuch Records) isn't just the title of the lead track from The Black Keys' upcoming eighth studio album, *Turn Blue* — it truly raises body temperatures. Eschewing the gritty blues touches that have been hallmarks of the duo's garage veneer, the song, produced by the band and Danger Mouse, is a churning swirl of mod dance-rock, grounded by fuzzy picked bass on the bottom and a candy-colored farfisa melody on top. Patrick Carney's four-on-the-floor drumming is relentlessly machine-like, and Dan Auerbach provides uncharacteristically understated support for the groove on guitar. A subtle key modulation about three-quarters of the way through steers the song down an even more psychedelic rabbit hole, while Auerbach sings about the "cold, pale light in your eyes." He's talking about a pleasure/pain love scenario, but rest assured, "Fever" is more for the hips than the head. —Gary Graff

CALVIN HARRIS

"Summer"

Columbia Records

"I don't want to be the man in the front with a microphone," Calvin Harris told *Billboard* after his 2012 breakout "Feel So Close" landed. Yet new single "Summer" brings the Scottish producer back to the lead, and in glorious fashion. He doesn't have the pipes of past collaborators like Florence Welch, but his voice has a warm affability absent from most EDM. Best of all, the song's sunny sentiment is perfectly timed after a long winter.

—Andrew Unterberger

KODALINE

"All I Want"

RCA Records

On its breakout single, Irish balladeers Kodaline crank up the melodrama with a slow-burning plea to a lost love. "If I could see your face once more/I could die a happy man, I'm sure," sings Steve Garrigan in a wide-eyed falsetto over building folk-rock guitar strums. It reeks of radio bait — it's moony in a Coldplay meets Mumford & Sons sort of way — but that doesn't mean it won't tug heart strings. —Ryan Reed

PRINCE FEATURING ZOOEY DESCHANEL

"FallinLove2Nite"

Epic Records

Much like the Prince-starring episode of *New Girl* on which this song was first previewed, "FallinLove2Nite" features two unexpected guests: Zoey Deschanel and a slick, EDM-inspired beat. Prince's vocals — aided by his familiar helium vocal effect — slither with sexuality, balanced by Deschanel's wholesome girlishness. It's a simple formula for a straightforward dance cut, but it sounds more current than anything Prince has done in years. —Kathy Iandoli

DJ CASSIDY FEATURING ROBIN THICKE & JESSIE J

"Calling All Hearts"

Columbia Records

An unabashedly cheesy disco single like DJ Cassidy's new radio track comes off when the joyousness feels effortless, but "Calling All Hearts" sounds too forced to truly resonate. Presumably concocted around Cassidy's current tour with Robin Thicke and Jessie J, the song's tackily upbeat lyrics ("You gotta let go, 'cause it's all right") would be easier to stomach if the production was more imaginative. —Jason Lipshutz



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The Mavericks (from left: Raul Malo, Robert Reynolds, Jerry Dale McFadden, Eddie Perez and Paul Deakin) and their Pioneer Coach driver Eugene Fields photographed March 30 at the Phoenix Hotel in San Francisco.



# 21st Century Bus

How better construction and digital apps are upgrading artists' "home away from home"

By Ray Waddell

GROOMING BY MARIA O'REILLY

PHOTOGRAPHED BY MATHEW SCOTT

**T**he modern tour bus is often tricked out with technology that allows bands to record while on the road. But sometimes the most important questions aren't digital. Like where can The Mavericks frontman Raul Malo put his shoes? Or the rest of the band, for that matter?

In the tight confines of a tour bus, on the road for weeks on end, keeping musicians from tripping over their footwear is but one small example of the attention to detail tackled by the team at Pioneer Coach, the entertainment coach leasing company.

Touring artists "love the shoe storage in the bunk area," says Wayne Linder, GM at Pioneer Coach, which counts The Mavericks among its many clients.

For The Mavericks, currently on a 20th-anniversary tour behind their album *In Time*, Pioneer also has the tech side thoroughly covered as well, equipping the band's coach with a Control4 system to manage all media aboard from one remote control. And Pioneer's designers created a workstation in the seat beside the driver, like a rolling office at the front of the bus, with a highway view.

When it comes to designing and maintaining entertainment coaches, safety, comfort and economy are the top priorities, generally in that order.

Hemphill Brothers Coach president/CEO Trent Hemphill says innovation always keeps the client's comfort top of mind, "while searching out new materials and technology for effective efficiency."

The use of new, lighter materials and better insulation for wall construction ensures the inside of the coach is warmer in winter and cooler in summer, while at the same time reducing costs and wear and tear on the generator, motor and roof air-conditioning units.

"This also provides a lot less road noise when the bus is traveling down the road for a sounder sleep," says Hemphill, adding that some artists "have even been able to record albums and demos on the bus while it is in motion, just like they would at a recording studio."

Indeed, much writing is done on a tour bus and, increasingly, quality recording as well.

"With a lot of time spent on the highway during a tour, this allows an artist to multitask on a new album or track a song they have just written in a professional way," says Hemphill. He notes that The Band Perry and Lady Antebellum are

.biz

A version of this story appears on [Billboard.biz](http://Billboard.biz) that includes a video visit with The Band Perry aboard the group's tour bus.



The Mavericks' Perez and Malo (back, from left) relax in the rear of their bus while McFadden reads in his bunk.

panels in its coaches to a touch-panel system — a rolling “universal remote,” if you will.

“This allows passengers to control air doors, shades, lights and other electronic devices with the touch of a button,” says Hemphill. “Some star buses are even equipped with an Apple iPad operating system. Clients can control features of the bus from anywhere in the bus from a single Hemphill app.”

Hemphill constantly updates TVs, game systems, air cards and stereo equipment with the newest features. “Installing Apple TVs on our coaches is now a standard,” he says.

Pioneer Coach not only is focused on aesthetics and comfort as it continues to build its fleet internally, but it’s also concentrating on improvements under the hood, says Pioneer president Doug Rountree.

Service is everything in the entertainment coach business, as the primary objective is to get the client from Point A to Point B safely and on time, and today’s coaches can let the owners know if something needs attention even if they’re hundreds of miles away from the shop.

“One of the biggest innovations we’ve seen in the last few years is with the engines on our coaches,” says Rountree. “The new engines will send fault codes back to the home office notifying us of any irregular behavior, even before our drivers observe it. These alerts allow us to be proactive in resolving equipment downtime issues.”

The advent of new and improved materials aren’t the only changes in the transportation game — modifications in transportation laws and tolls also have an effect. Time is everything, and stopping at toll booths

## Cloud Computing Connectivity on the rise for charter jets

Innovations in digital communication — so essential to touring artists — are not limited to the nation’s highways. They’re on the rise for acts that charter planes, as staying “connected” is of paramount importance, even aloft. “The advancements of Wi-Fi-enabled business jets is one of the most important amenities and innovations in the new wave of private jets,” says Adam Hasiak, global private aviation director for Skynet Aviation Group. “The majority of private jets do not have Wi-Fi capabilities due to multiple factors, most importantly cost. However, there are new technologies and advancements in this field that are making way for more cost-efficient ways to outfit private aircraft with full Wi-Fi capabilities.” —RW

clients who have publicized how they’ve spent time on their buses writing and recording.

In fact, the members of The Band Perry have proudly given fans a video tour of their bus on the Travel Channel show *Extreme RVs*.

It’s “our home away from home,” said vocalist/guitarist Kimberly Perry as she moved from the coach’s high-end compact kitchen (with a cabinet stocked with Lucky Charms cereal) to the rear bus lounge. “We try to write some songs back here.”

The leading entertainment coach companies are always looking for ways to provide tech-savvy artists functional toys and cutting-edge electronics. Hemphill Brothers, for example, recently upgraded the control

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can take its toll on tight schedules. But Pioneer is one of a few coach companies with buses that move to the front of the line with an E-ZPass.

“We have E-ZPass transmitters in all of our buses that allow us to roll through toll booths,” says Pioneer’s Linder. “The designated lanes for these passes are designed to keep traffic moving as they charge your account. We have had great feedback on this from tour managers and drivers.”

Of course, where tour buses roll, semi-trucks filled with gear are not far behind.

For those semis, the addition of more onboard generators is reducing the noise and fuel expenditures for outdoor events, specifically at music festivals.

The Environmental Protection Agency and the National Highway Traffic Safety Administration “are pushing for all tractor trailers to use ‘SmartWay’ verified aerodynamic technology, and the use of ‘low-rolling resistance’ tires,” says well-traveled tour manager/festival producer Eric Mayers. “This improves the aerodynamics of trailers, therefore tours will see more efficiency and less cost.” [President] Obama is supporting the National Clean Fleets Partnerships, and this is a good thing.”

And once everyone’s at the gig, communication, especially at an outdoor festival, can be challenging.

Mayers, who is now with Red Light Management and My Morning Jacket, is impressed by the performance of today’s long-range radio coverage.

“BearCom [the walkie-talkie company] had Valley-wide coverage for Coachella starting last year,” says Mayers. “That greatly assists in festival logistics,



The Mavericks share a shot of tequila before the show.

## So, What’s The Bill?

Here are average all-inclusive transportation leasing fees for a 10-show, monthlong tour for a band.

**Van:**  
\$5,000

**Tour bus:**  
\$20,000 to \$25,000

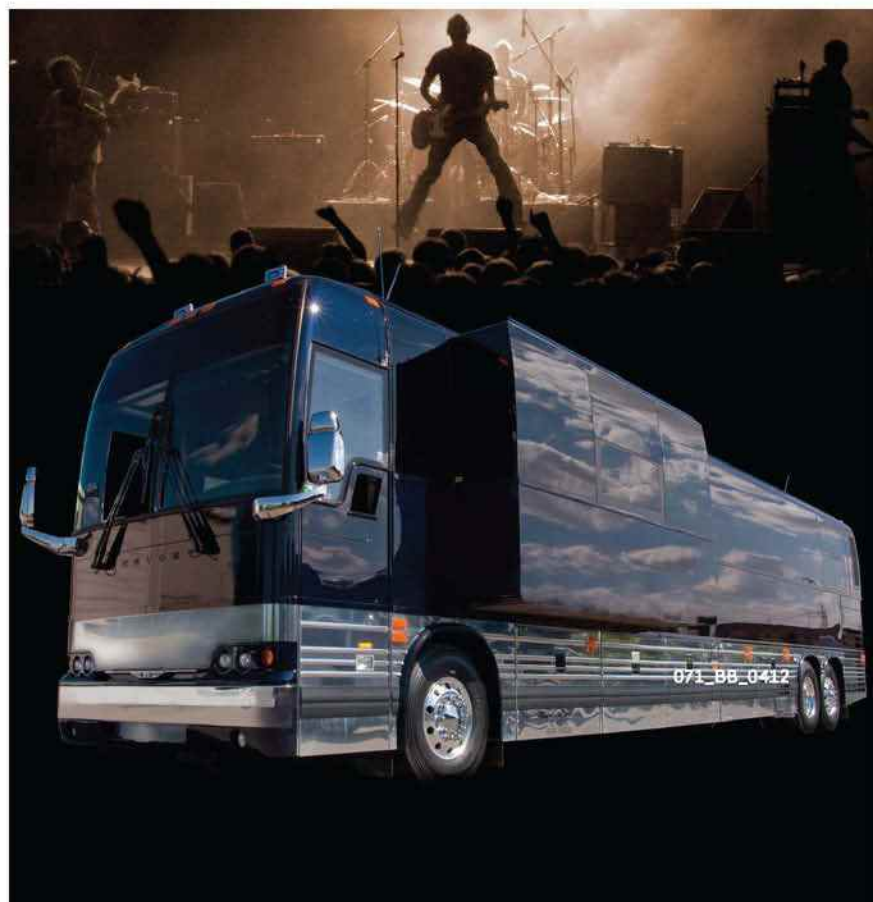
**Charter jet:**  
\$150,000 to \$200,000 —RW

communications to runners, off-site locations, remote box offices, et cetera.”

Mayers says the increased use of targeted and regional weather alerts sent to staff through email and SMS text messages also greatly assists in the prediction and planning for weather affecting the safety of outdoor concerts and events. He also cites apps and websites like MyWarn and WeatherOps.com and weather alerts from the National Oceanic and Atmospheric Administration as particularly useful.

Mayers adds that such software companies as Master Tour and Eventric offer effective desktop tour management apps with free smartphone integration.

“They now have push notifications to immediately alert band and crew to a schedule,” says Mayers. “You can also see when someone checked the notification. No more excuses for blown bus calls!” ●



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THURSDAY, MAY 1, 2014

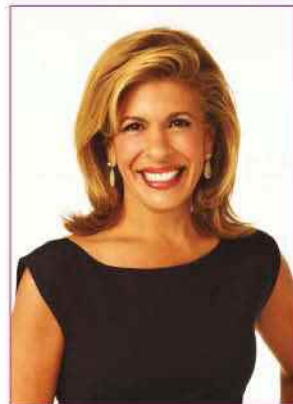
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**CATHY HUGHES**  
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**HODA KOTB**  
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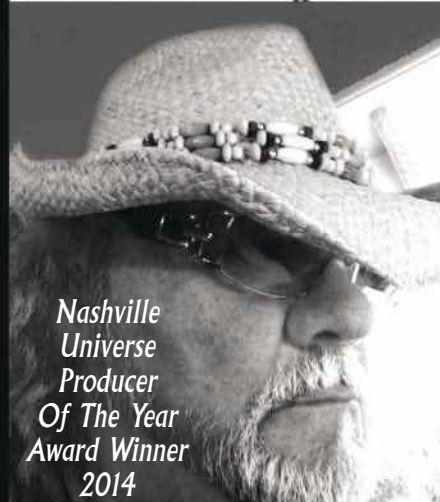
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Jack's stage act - He runs across the stage, dives over a chair, rolls out into a karate front, back and round kicks while at the same time whistling "God Save The Queen"

With flames shooting out of his ass-

For more info on Jack go to [Brettandthecity.com](http://Brettandthecity.com) - The boss Jack - Video-2 monkey  
Or [www.dailymotion.com](http://www.dailymotion.com) - [HoboJackScrantonPa.com](http://HoboJackScrantonPa.com). (click icon - Picture)  
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Google: [JackBrennanscrantonPa.com](http://JackBrennanscrantonPa.com). "Interviews"

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# CHARTS

CHER'S *CLOSER TO THE TRUTH* SALES

**4,000**  
↑ **59%** THIS WEEK

AUSTIN MAHONE'S "MMM YEAH" SALES

**40,000**  
↑ **17%** THIS WEEK

SECOND-WEEK SALES FOR YG'S *MY KRAZY LIFE*

**23,000**  
↑ **63%**

## Frozen Meets Adele, As Shakira Takes No. 2

The 2014 winter storm known as *Frozen* still pummels the top slot with longest-running No. 1 since Adele's *21*

By Keith Caulfield

**D**isney's *Frozen* soundtrack refuses to release its icy grip on the No. 1 slot on the Billboard 200, as the album spends its eighth nonconsecutive week atop the list. It has now spent more weeks at No. 1 than any album since Adele's *21* closed out a 24-week run at No. 1 in 2012.

*Frozen* sold another 161,000 copies in the week ending March 30, according to Nielsen SoundScan — down 20 percent compared with the week previous.

Since SoundScan — and its point-of-sale data — began powering the Billboard 200 in 1991, *Frozen* is just the 20th album to spend at least eight weeks at No. 1. In that span of time, *21* has ruled the longest, followed by Whitney Houston's *The Bodyguard* soundtrack (with 20 weeks at No. 1) and Garth Brooks' *Ropin' the Wind* (with 18).

Adele's mega-selling *21* (10.9 million and counting) spent its first week at No. 1 on the chart dated March 12, 2011 and its 24th week in the penthouse over a year later, on June 23, 2012.

*Frozen* has now sold 1.8 million copies, with 1.5 million of those sold in 2014. It's by far the biggest-selling album of this year. The No. 2 seller is Beyoncé's self-titled album, having sold 604,000 in 2014 (out of its 1.9 million total, as it was released in 2013).

At No. 2 on the Billboard 200 is Shakira



with her self-titled set, which starts with 84,000 sold. It's her highest-charting album ever, surpassing the No. 3 peak of 2001's *Laundry Service*. On the other hand, Shakira notches her lowest sales start of all her English-language studio albums. It dips below the bow of 2009's *She Wolf*, which launched at No. 15 with 89,000 in the thick of the Christmas shopping season. While the *Voice* coach is quite visible on TV, thanks to her role on the hit NBC show, she has had trouble capturing an airplay hit. The new album's lead single, "Can't Remember to Forget You," featuring Rihanna, stalled at No. 23 on the Mainstream Top 40 chart. Shakira last visited the top 10 with her monster hit "Hips Don't Lie," which spent seven weeks at No. 1 in 2006.

Australian pop/rock band 5 Seconds of Summer is looking to heat up the top of the Billboard 200 with its debut EP, *She Looks So Perfect* (see story, page 45). The set, released April 1, could sell between 130,000 and 140,000 copies in the week ending April 6, according to industry forecasters. That could challenge the *Frozen* soundtrack for No. 1 on the Billboard 200 dated April 19, since EPs chart alongside albums on the Billboard 200. (While *Billboard* will not publish an issue for that chart, visit [Billboard.com](http://Billboard.com) on April 9 to find out who tops that week's list.)

Five Seconds of Summer is the latest act to gain chart traction from an EP, which has become a common sight on the charts in recent years. While *Billboard* doesn't have a rule regarding what is defined as an EP, the requirement to be considered an album is that a title must have at least four different songs. (In turn, titles are generally designated as an EP on the charts if the title includes that descriptor on the product.) In 2013, 82 EPs debuted on the Billboard 200 — 7.2 percent of the 1,142 titles that debuted in total. That number was a tremendous increase from 10 years earlier, when just 18 EPs hit the chart in 2003 (2.2 percent of the 802 total debuts). ●



**By George, He's Back!** George Michael ends an 18-year absence from the Adult Contemporary chart as "Let Her Down Easy" debuts at No. 29. The song, a remake of Terence Trent D'Arby's 1994 single, is from Michael's live album *Symphonica*, which entered the Official U.K. Albums chart at No. 1 and the Billboard 200 at No. 60. Michael had last charted on AC with the No. 8-peaking "Fastlove" in 1996. He first appeared on AC 30 years ago as half of Wham!, which burst in with four top five hits from its breakout album *Make It Big*, including the five-week No. 1 "Careless Whisper." —Gary Trust

### THE BIG NUMBER

**94%**

Web-based sales drove the debut of Barry Manilow's 14th Billboard 200 top 10 album: *Night Songs* (No. 8). The exclusive-to-CD set sold 94 percent of its 22,000 first-week copies through the Internet, according to Nielsen SoundScan.



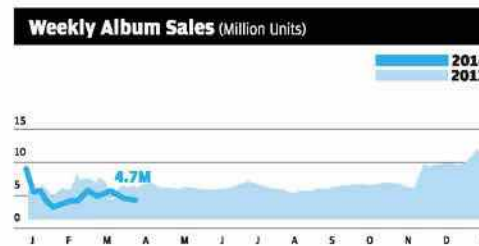
Read more Chart Beat at [billboard.com/chartbeat](http://billboard.com/chartbeat).

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,670,000	2,004,000	21,469,000
Last Week	4,714,000	2,056,000	21,619,000
Change	-0.9%	-2.5%	-0.7%
This Week Last Year	6,513,000	2,682,000	28,295,000
Change	-28.3%	-25.3%	-24.1%

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



### YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	74,021,000	61,721,000	-16.6%
Digital Tracks	356,467,000	312,003,000	-12.5%
Store Singles	860,000	511,000	-40.6%
<b>Total</b>	<b>431,348,000</b>	<b>374,235,000</b>	<b>-13.2%</b>
Album w/TEA*	109,667,700	92,921,300	-15.3%

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

### Digital Track Sales

2013	356.5 Million
2014	312.0 Million

### Sales by Album Format

	2013	2014	CHANGE
CD	40,119,000	31,904,000	-20.5%
Digital	32,456,000	27,843,000	-14.2%
Vinyl	1,342,000	1,815,000	35.2%
Other	105,000	159,000	51.4%

### Sales by Album Category

	2013	2014	CHANGE
Current	37,095,000	30,237,000	-18.5%
Catalog	36,926,000	31,485,000	-14.7%
Deep Catalog	29,618,000	25,765,000	-13.0%

### Current Album Sales

2013	37.1 Million
2014	30.2 Million

### Catalog Album Sales



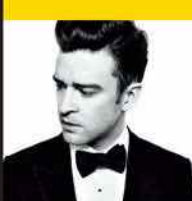
2013	36.9 Million
2014	31.5 Million

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 March 30, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.


# Hot 100

April 12  
2014  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
1	1	1	<b>#1</b> <b>HAPPY</b> ▲ P.L.WILLIAMS (P.L.WILLIAMS)		Pharrell Williams BACK LOT/COLUMBIA	1	13
			 <p>Up 3 percent to 226 million all-format audience impressions, "Happy" closes in on the biggest weekly audience in the Nielsen BDS-based Radio Songs chart's 23-year history. Robin Thicke's "Blurred Lines" – featuring Williams (and T.I.) – peaked with 229 million in August.</p>				
3	2	2	<b>AG</b> <b>ALL OF ME</b> ▲ D.TOZER,JOHN LEGEND (JOHN LEGEND,T.GAD)		John Legend G.O.O.D./COLUMBIA	2	25
2	3	3	<b>DARK HORSE</b> ▲ DR. LUKE,MAX MARTIN,CIRKUT (J.HOUSTON,L.GOTTWALD,S.T.HUDSON,MAX MARTIN,H.WALTER)		Katy Perry Featuring Juicy J CAPITOL	1	28
4	4	4	<b>TALK DIRTY</b> Jason Derulo Featuring 2 Chainz R.REED (J.D.SROULEAU,T.EPPS,E.FREDERIC,J.EVIGAN,S.DOUGLAS,O.KAPLAN,T.MUSKAT,TYOSEF)		BELUGA HEIGHTS/WARNER BROS.	3	15
14	5	5	<b>LET IT GO</b> ▲ K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)		Idina Menzel WALT DISNEY	5	18
5	6	6	<b>POMPEII</b> ▲ M.CREW,D.SMITH (D.SMITH)		Bastille VIRGIN/CAPITOL	5	33
6	7	7	<b>TEAM</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)		Lorde LAVA/REPUBLIC	6	27
10	9	8	<b>THE MAN</b> ▲ DJ.KHALIL,ALOE BLACC (ALOE BLACC,K.ABDUL-RAHMAN,S.BARSH,D.SEEFF,E.JOHN,B.TAUPIN)		Aloe Blacc ALOE BLACC/XIX/INTERSCOPE	8	14
7	8	9	<b>COUNTING STARS</b> ● R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)		OneRepublic MOSLEY/INTERSCOPE	2	41
21	15	10	<b>TURN DOWN FOR WHAT</b> ▲ DJ Snake & Lil Jon DJ SNAKE,J.SMITH (J.H.SMITH,W.GRIGAHGINE,M. BRESSO)		COLUMBIA	10	14
			<p>As it takes over atop Hot Dance/Electronic Songs (see page 77), the track marks DJ Snake's first Hot 100 top 10 (in his first visit) and Lil Jon's ninth. It's Jon's first top 10 since 2010 and first as a lead since "Snap Yo Fingers" (featuring Sean Paul and E-40) reached No. 7 in 2006.</p> 				
8	10	11	<b>DRUNK IN LOVE</b> Beyoncé Featuring Jay Z DETAIL,B.KNOWLES (B.KNOWLES,N.C.FISHER,S.C.CARTER,A.E.PROCTOR,R.DIAZ,B.SOKO,T.V.MOSLEY,J.HARMON)		PARKWOOD/COLUMBIA	2	15
13	12	12	<b>BEST DAY OF MY LIFE</b> ▲ American Authors SHEP GOODMAN,A.ACCETTA (Z.BARNETT,J.SHELLEY,D.RUBLIN,M.SANCHEZ,M.GOODMAN,S.ACCETTA)		DIRTY CANVAS/ISLAND/IDJMG	12	20
11	11	13	<b>TIMBER</b> Pitbull Featuring Ke\$ha DR. LUKE,CIRKUT,SEBASTIAN (A.C.PEREZ,K.SEBERT,L.GOTTWALD,P.R.HAMILTON,J.SANDERSON,B.S.SAAC,H.WALTER,L.OSKAR,K.OSKAR,G.ERICO) MR. 305/POLO GROUNDS/RCA		RCA	1	25
34	31	14	<b>SG</b> <b>LOYAL</b> Chris Brown Feat. Lil Wayne & French Montana Or Too Short Or Tyga NIC.NAC (N.BALDING,M.KRAGEN,C.H.BROWN,T.GRIFFIN,JR.R.BRACKINS,D.CARTER,K.KHARBOUCH,S.COY,D.AKIN,LOU.M.BETHA,S.COMBS,C.WALLACE,T.A.SHAH,A.PITHLL,D.M.ANGELETTIE) RCA		RCA	14	11
15	13	15	<b>SHOW ME</b> ▲ Kid Ink Featuring Chris Brown DJ MUSTARD (B.T.COLLENS,D.MCFARLANE,C.JONES,J.FELTON,C.M.BROWN,A.GEORGE,C.MCFARLANE)		THA ALUMNI GROUP/88 CLASSIC/RCA	13	21
22	19	16	<b>HEY BROTHER</b> Avicii AVICII (T.BERGLING,A.POURNOURI,V.PONTARE,S. AL FAKIR)		PRMD/ISLAND/IDJMG	16	17
16	14	17	<b>STORY OF MY LIFE</b> ▲ One Direction J.BUNETTA,J.RYAN (J.SCOTT,J.BUNETTA,J.RYAN,H.STYLES,N.HORAN,Z.MALIK,L.TOMLINSON,L.PAYNE)		SYCO/COLUMBIA	6	22
18	16	18	<b>#SELFIE</b> The Chainsmokers THE CHAINSMOKERS (A.TAGGART)		DIM MAK/REPUBLIC	16	5
17	18	19	<b>LET HER GO</b> ▲ Passenger C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)		BLACK CROW/NETTWERK/WARNER BROS.	5	35
42	27	20	<b>NOT A BAD THING</b> Justin Timberlake TIMBALAND,J.TIMBERLAKE,J.ROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II) RCA		RCA	20	5
			<p>Fittingly, given that <i>The 20/20 Experience (2 of 2)</i> is its parent album, the song becomes his 20th top 20 Hot 100 hit. It rises 17-14 on Digital Songs (65,000 downloads sold, up 5 percent) and 23-16 on Radio Songs (53 million, up 27 percent).</p> 				

## LEGEND

- Bullets indicate titles with greatest weekly gains.
  - Album Charts**
    - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
    - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
    - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
    - Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).
    - △ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.
  - Digital Songs Charts**
    - RIAA certification for 500,000 paid downloads (Gold).
    - ▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's 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](http://billboard.com/biz).
- Visit [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
12	17	21	<b>SAY SOMETHING</b> ▲ A Great Big World & Christina Aguilera D.ROMER (I.AXEL,C.VACCARINO,M.CAMPBELL)		BLACK MAGNETIC/EPIC	4	21
25	21	22	<b>WAKE ME UP!</b> ▲ Avicii AVICII (T.BERGLING,ALOE BLACC,M.EINZIGER)		PRMD/ISLAND/IDJMG	4	40
19	20	23	<b>BURN</b> Ellie Goulding G.KURSTIN (R.B.TEDDER,E.GOULDING,G.KURSTIN,N.ZANCANELLA,B.KUTZLE)		CHERRYTREE/INTERSCOPE	13	30
26	23	24	<b>ANIMALS</b> ● Martin Garrix MARTIN GARRIX (MARTIN GARRIX)		SPINNIN'/SILENT/CASABLANCA/REPUBLIC	23	28
23	22	25	<b>THE MONSTER</b> Eminem Featuring Rihanna FREQUENCY,AALIAS (M.MATHERS,II,B.FRYZEL,A.KLEINSTUB,M.ATHANASIOU,R.FENTY,J.BELLION,B.REXHA)		WEB/SHADY/AFTERMATH/INTERSCOPE	1	22
29	26	26	<b>THIS IS HOW WE ROLL</b> ● Florida Georgia Line Feat. Luke Bryan J.MOI (B.KELLEY,T.HUBBARD,C.SWINDELL,L.BRYAN)		REPUBLIC NASHVILLE	26	8
24	24	27	<b>DEMONS</b> Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)		KIDINAKORNER/INTERSCOPE	6	49
30	28	28	<b>BOTTOMS UP</b> ● Brantley Gilbert D.HUFF (B.GILBERT,BRETT JAMES,J.WEAVER)		VALORY	28	15
20	25	29	<b>ROYALS</b> ▲ Lorde J.LITTLE (E.Y.O'CONNOR,J.LITTLE)		LAVA/REPUBLIC	1	39
35	30	30	<b>NA NA</b> Trey Songz DJ MUSTARD (T.NEVESON,D.MCFARLANE,S.HLOOKOFF)		SONGBOOK/ATLANTIC	30	10
60	39	31	<b>DG</b> <b>LA LA LA</b> Naughty Boy Featuring Sam Smith NOT LISTED (NOT LISTED) NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL			31	6
			<p>The Sam Smith-assisted track (see story, page 14) bounds 25-13 on Digital Songs with a 42 percent surge to 69,000. It likewise jumps in radio audience (25 million, up 21 percent) and streaming (1.4 million U.S. streams, up 11 percent).</p> 				
31	34	32	<b>CAN'T REMEMBER TO FORGET YOU</b> Shakira Feat. Rihanna J.HILL,KID HARPOON,S.I.MEBARAK RIPOLL (J.HILL,T.HULL,D.A.LEDINSKY,E.HASSLE,S.I.MEBARAK RIPOLL,R.FENTY)		RCA	15	11
28	29	33	<b>MY HITTA</b> ▲ YG Feat. Jeezy & Rich Homie Quan DJ MUSTARD,M.LEE (K.D.R.JACKSON,D.MCFARLANE,J.W.JENKINS,DLAMAR,C.C.BROADUS,JR.A.JOHNSON,C.LAWSON,C.MILLER)		PUSHAZ INK/CTE/DEF JAM/IDJMG	19	26
45	40	34	<b>DRINK TO THAT ALL NIGHT</b> Jerrod Niemann J.L.NIEMANN,J.L.SLOAS (D.GEORGE,V.MILLER,B.WARREN,B.WARREN)		SEA GAYLE/ARISTA NASHVILLE	34	13
32	32	35	<b>PARANOID</b> Ty Dolla \$ign Featuring B.o.B DJ MUSTARD (T.GRIFFIN,JR.D.MCFARLANE,B.R.SIMMONS, JR.)		ATLANTIC/RRP	29	15
37	35	36	<b>DOIN' WHAT SHE LIKES</b> Blake Shelton S.HENDRICKS (P.O'DONNELL,W.KIRBY)		WARNER BROS. NASHVILLE/WMN	35	11
33	33	37	<b>RADIOACTIVE</b> ▲ Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)		KIDINAKORNER/INTERSCOPE	3	83
36	37	38	<b>PARTITION</b> Beyoncé TIMBALAND,J.ROC,J.TIMBERLAKE,B.KNOWLES,KEY WANE (B.KNOWLES,J.NASH,J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,D.M.WEIR,II,M.DEAN)		PARKWOOD/COLUMBIA	23	12
39	36	39	<b>NEON LIGHTS</b> ● Demi Lovato R.B.TEDDER,N.ZANCANELLA (M.MARCHETTI,T.VARTANYAN,R.B.TEDDER,N.ZANCANELLA,D.LOVATO)		HOLLYWOOD	36	14
81	53	40	<b>PLAY IT AGAIN</b> Luke Bryan J.STEVENS (A.GORLEY,D.DAVIDSON)		CAPITOL NASHVILLE	40	3
63	46	41	<b>AIN'T IT FUN</b> Paramore J.MELDA-JOHNSEN,T.YORK (H.WILLIAMS,T.YORK)		FUELED BY RAMEN/RRP	41	5
41	41	42	<b>COP CAR</b> Keith Urban Z.CROWELL,K.URBAN (Z.CROWELL,M.JENKINS,S.HUNT)		HIT RED/CAPITOL NASHVILLE	41	9
50	45	43	<b>GIVE ME BACK MY HOMETOWN</b> Eric Church J.JOYCE (E.CHURCH,L.LAIRD)		EMI NASHVILLE	43	12
53	48	44	<b>THE WORST</b> Jhene Aiko FISTICUFFS (J.A.E. CHILOMBO)		ARTCLUB/ARTUM/DEF JAM/IDJMG	44	8
46	49	45	<b>BRAVE</b> ▲ Sara Bareilles M.ENDERT (S.BAREILLES,J.ANTONOFF)		EPIC	23	42
27	38	46	<b>ROAR</b> ▲ Katy Perry DR. LUKE,MAX MARTIN,CIRKUT (K.PERRY,L.GOTTWALD,MAX MARTIN,B.MCKEE,H.WALTER)		CAPITOL	1	34
40	43	47	<b>WRECKING BALL</b> Miley Cyrus DR. LUKE,CIRKUT (L.GOTTWALD,M. MCDONALD,S.R.MOCCIO,S.SKARBEK,H.WALTER)		RCA	1	32

PHARRELL: TERRY RICHARDSON; LIL JON: TYLER CLINTON; TIMBERLAKE: TOM MUNRO; NAUGHTY BOY: CHARLIE GRAY

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.legends.com/biz](http://charts.legends.com/biz) for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY **nielsen** SoundScan

AIRPLAY/STREAMING DATA COMPILED BY **nielsen** BDS

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
56	50	48	<b>GET ME SOME OF THAT</b> L.LAIRD (C.SWINDELL,M.CARTER,R.AKINS)	Thomas Rhett VALORY	48	12
64	58	49	<b>HUMAN</b> M.JOHNSON (C.J.PERRI,M.JOHNSON)	Christina Perri ATLANTIC/RRP	49	8
52	47	50	<b>STONER</b> DUN DEAL (J.WILLIAMS,D.CUNNINGHAM)	Young Thug ASYLUM/ATLANTIC/RRP	47	7
79	62	51	<b>DO YOU WANT TO BUILD A SNOWMAN?</b> ● K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)	Kristen Bell, Agatha Lee Monn & Katie Lopez WALT DISNEY	51	14
61	55	52	<b>GOODNIGHT KISS</b> D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS)	Randy Houser STONEY CREEK	52	12
44	42	53	<b>I HOLD ON</b> R. COPPERMAN (BRETT JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	40	15
69	57	54	<b>19 YOU + ME</b> DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS. NASHVILLE/WAR	54	13
59	56	55	<b>REWIND</b> J.DEMARCUS,RASCAL FLATTS (C. DESTEFANO,A.GORLEY,E.PASLAY)	Rascal Flatts BIG MACHINE	55	11
84	78	56	<b>SLEEPING WITH A FRIEND</b> T.PAGNOTTA (T.GLENN,T.PAGNOTTA)	Neon Trees MERCURY/IDJMG	56	5
			<p>The cut is the top debut on Digital Songs (No. 34) with a 90 percent vault to 39,000. Likely helping fuel its gain: media coverage of lead singer Tyler Glenn's coming-out announcement. On Hot Rock Songs, the track enters the top 10 (11-9).</p>			
71	52	57	<b>LET IT GO</b> ● E.KIRIAKOU,A.GOLDSTEIN (K.ANDERSON-LOPEZ,R. LOPEZ)	Demi Lovato WALT DISNEY	38	18
<b>HOT SHOT DEBUT</b>			<b>EMPIRE</b> STEVE MAC,S.I.MEBARAK RIPPOLL (S.MCCUTCHEON,I.WROLDSEN) Shakira RCA 58 1			
78	54	59	<b>WHO DO YOU LOVE?</b> DJ MUSTARD (K.D.R.JACKSON,D.MCFARLANE,A.GRAHAM,A.FORTE,W.BELL,B.T.JONES)	YG Featuring Drake PUSHHAZ INK/CTE/DEF JAM/IDJMG	54	3
65	63	60	<b>TROPHIES</b> HIT-BOY,M.THOMAS,N.SHEBIB (A.GRAHAM,C.HOLLIS,M.THOMAS,N.SHEBIB)	Young Money Featuring Drake YOUNG MONEY/CASH MONEY/REPUBLIC	60	4
85	65	61	<b>FOR THE FIRST TIME IN FOREVER</b> K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)	Kristen Bell & Idina Menzel WALT DISNEY	57	14
70	64	62	<b>MMM YEAH</b> THE FUTURISTICS,COOK CLASSICS (A.MAHONE,A.C.PEREZ,A.SCHWARTZ,J.KHAJADOURIAN,WLOBAN,BEAN,E.LOWERY,L.MAHONE,K.MAYBERRY,C.SIMPKINS,L.W.TOWNSELL)	Austin Mahone Featuring Pitbull CHASE/CASH MONEY/REPUBLIC	60	6
82	79	63	<b>AUTOMATIC</b> F.LIDDELL,C.AINLAY,G.WORF (M.LAMBERT,N.GALYON,N.WRUCK HEMBY)	Miranda Lambert RCA NASHVILLE	63	6
75	75	64	<b>BEAT OF THE MUSIC</b> R. COPPERMAN,B.ELDERDGE (B.ELDERDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN	64	8
76	70	65	<b>CLASSIC</b> E.KIRIAKOU,A.GOLDSTEIN (E.KIRIAKOU,E.K.BOGART,A.GOLDSTEIN,L.ROBBINS)	MKTO COLUMBIA	65	7
57	59	66	<b>TAKE ME HOME</b> CASH CASH (J.P.MAKHLOUF,S.W.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY)	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP	57	11
51	60	67	<b>MAGIC</b> COLDPLAY,P.EPWORTH,D.GREEN,R.SIMPSON (G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION,C.A.J.MARTIN)	Coldplay PARLOPHONE/ATLANTIC	24	4
72	66	68	<b>MAN OF THE YEAR</b> NEZ,RIO (Q.M.HANLEY,N.WESONGA JR.,M.LOVING,R.RADELET,A.MILLER,N.L.WALKER,JOHNNY JEWEL)	Schoolboy Q TOP DAWG/INTERSCOPE	62	7
55	61	69	<b>WHEN SHE SAYS BABY</b> ● M.KNOX (R.AKINS,B.HAYSLIP)	Jason Aldean BROKEN BOW	38	18
96	83	70	<b>FANCY</b> THE INVISIBLE MEN,T.M.ROBERTS, JR. (A. KELLY,C.AITCHISON,G.ASTASIO,J.PEBWORTH,J.SHAY,K.MCKENZIE,J.DYER,J.MILLS)	Iggy Azalea Featuring Charli XCX ISLAND/IDJMG	70	4
74	76	71	<b>DO I WANNA KNOW?</b> J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA	70	17
67	72	72	<b>UP DOWN (DO THIS ALL DAY)</b> DJ MUSTARD,M.ADAM (T.PAIN,D.MCFARLANE,M.ADAM,J.M.COHEN,B.R.SIMMONS, JR.)	T-Pain Featuring B.o.B KONVICT/NAPPY BOY/RCA	62	19
86	81	73	<b>HEADLIGHTS</b> E.HAYNIE,J.BASS (M.MATHEWS III,N.RUESS,E.HAYNIE,J.BHASKER,L.E.RESTO)	Eminem Featuring Nate Ruess WEB/SHADY/AFTERMATH/INTERSCOPE	73	3

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
38	51	74	<b>YOUNG GIRLS</b> THE SMEEZINGSTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,J.BHASKER,E.HAYNIE)	Bruno Mars ATLANTIC	32	13
99	95	75	<b>MOVE THAT DOH</b> MIKE WILL,MADE-IT-P,NASTY (N.WILBURN,CASH,P.L.WILLIAMS,T.THORNTON,R.BUICE,M.L.WILLIAMS,P.R.SLAUGHTER,H.AZOR,R.DAVIS)	Future Feat. Pharrell, Pusha T & Casino A-1/FREEBANDZ/EPIC	75	3
<b>NEW</b>			<b>G.U.Y.</b> ZEDD,LADY GAGA (S.GERMANOTTA,A.ZASLAVSKI) Lady Gaga STREAMLINE/INTERSCOPE 76 1			
<b>NEW</b>			<b>FEVER</b> DANGER MOUSE,THE BLACK KEYS (D.AUERBACH,P.CARNEY,B.BURTON) The Black Keys NONESUCH/WARNER BROS. 77 1			
54	74	78	<b>HELLUVA LIFE</b> M.ALTMAN,S.HENDRICKS (R.CLAWSON,C.TOMPkins,J.KEAR)	Frankie Ballard WARNER BROS. NASHVILLE/WAR	51	17
77	82	79	<b>PART II (ON THE RUN)</b> TIMBALAND,JROC (S.C.CARTER,J.E.FAUNTLEROY II,T.V.MOSLEY,J.HARMON)	Jay Z Featuring Beyonce ROC-A-FELLA/ROC NATION	77	7
88	89	80	<b>LETTIN' THE NIGHT ROLL</b> J.S.STOVER (J.MOORE,J.S.STOVER,R.CLAWSON)	Justin Moore VALORY	80	6
47	67	81	<b>ADORE YOU</b> O.YOEL (S.BARTHE,O.YOEL)	Miley Cyrus RCA	21	16
92	93	82	<b>WILD WILD LOVE</b> DR. LUKE,MAX MARTIN,CIRKUT,A.C. (A.C.PEREZ,L.GOTTWALD,MAX MARTIN,A.MALIK,A.CASTILLO VASQUEZ,H.WALTER)	Pitbull Featuring G.R.L. MR. 305/POLO GROUNDS/RCA	81	5
90	88	83	<b>THE WALKER</b> T.HOFFER (M.FITZPATRICK,J.KARNES,J.KING,J.RUZUMNA,N.S.CAGGS,J.WICKS)	Fitz And The Tantrums DANGERRBIRD/ELEKTRA/ATLANTIC	83	5
-	69	84	<b>SUMMER</b> C.HARRIS (C.HARRIS)	Calvin Harris DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	69	2
73	73	85	<b>EVERYTHING I SHOULDN'T BE THINKING ABOUT</b> NV (K.THOMPSON,D.L.MURPHY,BRETT JAMES)	Thompson Square STONEY CREEK	69	11
97	91	86	<b>RED LIGHTS</b> TIESTO,RAMI,C.FALK (T.M.VERWEST,C.FALK,R.YACOB,W.A.HECTOR,M.ZITRON,M.WREDENBERG)	Tiesto MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	86	3
<b>NEW</b>			<b>ME AND MY BROKEN HEART</b> BENNY BLANCO,STEVE MAC (D.LEVIN,A.MALIK,S.MCCUTCHEON,W.A.HECTOR,R.THOMAS) Rixton SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE 87 1			
			<p>The debut hit from the Scooter Braun-managed U.K. boy band charges 27-20 on Mainstream Top 40. Among its writers: Matchbox 20's Rob Thomas, as the song interpolates his 2005 No. 6 Hot 100 hit "Lonely No More." —Gary Trust</p>			
-	98	88	<b>BEATING HEART</b> G.KURSTIN (J.JANIAK,E.GOULding)	Ellie Goulding SUMMIT/LIONS GATE/INTERSCOPE	88	2
<b>NEW</b>			<b>JOHN DOE</b> GEOFFRO CAUSE (B.R.SIMMONS, JR.,G.EARLEY,P.R.HAMILTON) B.o.B Featuring Priscilla REBELROCK/GRAND HUSTLE/ATLANTIC/RRP 89 1			
49	84	90	<b>LOVE IS AN OPEN DOOR</b> K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)	Kristen Bell & Santino Fontana WALT DISNEY	49	3
83	90	91	<b>ON TOP OF THE WORLD</b> ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	79	9
-	96	92	<b>LOOKIN' FOR THAT GIRL</b> B.GALLIMORE,T.MCGRAW (J.T.SLATER,C.TOMPkins,M.IRWIN)	Tim McGraw BIG MACHINE	92	2
58	71	93	<b>SEE YOU TONIGHT</b> ● F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE	52	18
<b>NEW</b>			<b>BEACHIN'</b> J.MOI (J.JOHNSTON,J.M.NITE,J.ROBBINS) Jake Owen RCA NASHVILLE 94 1			
87	92	95	<b>OCEANS (WHERE FEET MAY FAIL)</b> M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGHELM)	Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG	83	10
93	86	96	<b>INVISIBLE</b> D.HUFF,H.HAYES (H.HAYES,B.BAKER,K.ELAM)	Hunter Hayes ATLANTIC/WMN	44	6
80	87	97	<b>RIDE</b> C.TARPLEY,M.SCHULTZ (J.SOMERS-MORALES,D.C.TARPLEY JR.)	SoMo REPUBLIC	76	12
<b>NEW</b>			<b>WHISKEY IN MY WATER</b> J.CATINO,J.KING (T.FARR,P.LARUE,J.OZIER) Tyler Farr COLUMBIA NASHVILLE 98 1			
94	94	99	<b>ODIO</b> A.SANTOS,RICO LOVE,E.HOOD (A.SANTOS,A.GRAHAM,RICO LOVE,K.RODRIGUEZ,E.HOOD,E.GOUDY II,D.NESMITH,N.SHEBIB)	Romeo Santos Featuring Drake SONY MUSIC LATIN	45	9
<b>RE-ENTRY</b>			<b>SLOW ME DOWN</b> M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS) Sara Evans RCA NASHVILLE 89 2			

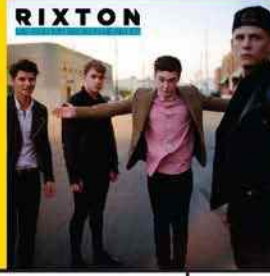
**Q&A**  
**MKTO**



**Your song "Classic" is No. 65 on the Billboard Hot 100 — but you both started out as actors. Tony Oller:** We met on the show *Gigantic* on TeenNick. We became best friends off-camera and immediately had a bond over music. We'd bring out the laptop and throw on GarageBand and try to write as much music as we could while we were there. We put songs on YouTube and, just seeing the response, we thought, "Maybe we could do something with this?"



**You were the subject of a bidding war. What made Columbia stand out? Oller:** The most important thing with anything in music is staying true to what you want and not settling for anything less. Columbia was such a family label, in the way that they treat artists like family. Their vision was so aligned with what we wanted to do.


**Malcolm, people know you as Walt Lloyd on *Lost*. Has it been challenging to step away from that and establish a new identity with MKTO? Malcolm Kelly:** Our fans have been able to grow with us. They're loving the music, so that's all an artist can hope for. **Oller:** We always get a kick out of seeing fans' signs. I can't count on one hand how many times we saw "Walt" signs. It's just hilarious. It's all one journey for us. —Nick Williams




# The Billboard 200



April 12  
2014  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> 8 WKS <b>SOUNDTRACK</b> ▲ WALT DISNEY	Frozen	1	18
	<b>HOT SHOT DEBUT</b>	2	<b>SHAKIRA</b> SONY MUSIC LATIN/RCA	Shakira.	2	1
	<b>NEW</b>	3	<b>JOHNNY CASH</b> COLUMBIA NASHVILLE/LEGACY	Out Among The Stars	3	1
	<b>NEW</b>	4	<b>MEMPHIS MAY FIRE</b> RISE	Unconditional	4	1
5	6	5	<b>PHARRELL WILLIAMS</b> I AM OTHER/COLUMBIA	G I R L	2	4
			 In a debut-week battle, <i>G I R L</i> lost the No. 1 slot to Rick Ross' <i>Mastermind</i> . However, Pharrell might be getting the last laugh: His album has beat Ross' set in sales for the last two weeks.			
	<b>NEW</b>	6	<b>ERICA CAMPBELL</b> MY BLOCK/EONE	Help	6	1
		7	<b>YG</b> PUSHAZ INK/CTE/DEF JAM/IDJMG	My Crazy Life	2	2
	<b>NEW</b>	8	<b>BARRY MANILOW</b> STILETTO	Night Songs	8	1
	<b>NEW</b>	9	<b>MY CHEMICAL ROMANCE</b> REPRISE/WARNER BROS.	May Death Never Stop You: The Greatest Hits 2001-2013	9	1
8	9	10	<b>LORDE</b> ▲ LAVA/REPUBLIC	Pure Heroine	3	26
3	7	11	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	Mastermind	1	4
	<b>NEW</b>	12	<b>KARI JOBE</b> SPARROW/CAPITOL CMG	Majestic	12	1
12	11	13	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	NOW 49	1	8
11	12	14	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA	Beyonce	1	16
		15	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	Recess	4	2
29	21	16	<b>SOUNDTRACK</b> SUMMIT/LIONS GATE/INTERSCOPE/IGA	Divergent	16	3
10	14	17	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	The Outsiders	1	7
	<b>NEW</b>	18	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE/SMN	High Noon	18	1
4	19	19	<b>ALOE BLACC</b> ALOE BLACC/XIX/INTERSCOPE/IGA	Lift Your Spirit	4	3
21	22	20	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future	4	30
18	25	21	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	33
	<b>NEW</b>	22	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA	Glee: The Music: Celebrating 100 Episodes	22	1
	<b>NEW</b>	23	<b>ANIMALS AS LEADERS</b> SUMERIAN	Joy Of Motion	23	1
19	24	24	<b>FLORIDA GEORGIA LINE</b> ▲ REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	69
	<b>NEW</b>	25	<b>MICHAEL W. SMITH</b> MWS/CRACKER BARREL	Hymns	25	1
			It's Smith's highest-charting studio release since 2004's <i>Healing Rain</i> debuted and peaked at No. 11. The CD is exclusive to Cracker Barrel, which tallied 89 percent of its first-week sales.			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
20	27	26	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	21
16	20	27	<b>KATY PERRY</b> CAPITOL	PRISM	1	23
	<b>NEW</b>	28	<b>THE HOLD STEADY</b> POSITIVE JAMS/WASHINGTON SQUARE/RAZOR & TIE	Teeth Dreams	28	1
		29	<b>FOSTER THE PEOPLE</b> STARTIME INT'L/COLUMBIA	Supermodel	3	2
13	18	30	<b>BECK</b> FONOGRAP RECORDS/CAPITOL	Morning Phase	3	5
17	30	31	<b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	82
	<b>NEW</b>	32	<b>KARMIN</b> EPIC	Pulses	32	1
			 Nearly three years after signing with Epic, the duo's first full-length album debuts with 10,000. Its first Epic EP, <i>Hello</i> , debuted and peaked at No. 18 in 2012 with 19,000 sold in its first week.			
15	29	33	<b>SCHOOLBOY Q</b> TOP DAWG/INTERSCOPE/IGA	Oxymoron	1	5
2	15	34	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Spring Break 6 ...Like We Ain't Ever (EP)	2	3
22	33	35	<b>BRUNO MARS</b> ▲ ATLANTIC/AG	Unorthodox Jukebox	1	68
		36	<b>VARIOUS ARTISTS</b> ZINEPAK	Official 2014 ACM Awards ZinePak	28	2
27	38	37	<b>BASTILLE</b> VIRGIN/CAPITOL	Bad Blood	11	30
30	40	38	<b>ARCTIC MONKEYS</b> DOMINO	AM	6	29
23	37	39	<b>ROMEO SANTOS</b> SONY MUSIC LATIN	Formula: Vol. 2	5	5
	<b>NEW</b>	40	<b>FUTURE ISLANDS</b> 4AD	Singles	40	1
		41	<b>THE PRETTY RECKLESS</b> GOIN' DOWN/RAZOR & TIE	Going To Hell	5	2
		42	<b>ENRIQUE IGLESIAS</b> REPUBLIC	Sex And Love	8	2
25	35	43	<b>MILEY CYRUS</b> ▲ RCA	Bangerz	1	25
	<b>NEW</b>	44	<b>CHRISTON GRAY</b> COLLISION	School Of Roses	44	1
33	41	45	<b>JHENE AIKO</b> ARTCLUB/ARTIUM/DEF JAM/IDJMG	Sail Out (EP)	8	19
24	32	46	<b>COLE SWINDELL</b> WARNER BROS. NASHVILLE/WMN	Cole Swindell	3	6
	<b>NEW</b>	47	<b>SAGE THE GEMINI</b> BLACK MONEY/EMPIRE RECORDINGS/REPUBLIC	Remember Me	47	1
92	81	48	<b>PS NEWSBOYS</b> INPOP/CAPITOL CMG	God's Not Dead	45	55
35	44	49	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 25	3	11
51	53	50	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	66
37	48	51	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	27



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
40	55	52	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG		Thrive	6	9
<b>RE-ENTRY</b>	53		<b>ELTON JOHN</b> ▲ ROCKET/MERCURY/UME		Goodbye Yellow Brick Road	1	104
156	148	54	<b>GG LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	ARTPOP		1	20
		 <p>The video for the album's "G.U.Y." premiered March 22 (see page 65), and her seven-night Roseland residency began March 28. Google Play also sponsored the album – which is up by 130 percent – for \$3.99.</p>					
26	43	55	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE/UMGN		Riser	6	5
9	34	56	<b>SARA EVANS</b> RCA NASHVILLE/SMN		Slow Me Down	9	3
<b>NEW</b>	57		<b>GRIEVES</b> RHYMESAYERS		Winter & The Wolves	57	1
28	51	58	<b>TONI BRAXTON &amp; BABYFACE</b> MOTOWN/IDJMG		Love, Marriage & Divorce	4	8
7	36	59	<b>YOUNG MONEY</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Rise Of An Empire	7	3
49	47	60	<b>JUSTIN TIMBERLAKE</b> ▲ RCA		The 20/20 Experience (2 Of 2)	1	26
42	52	61	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA		Midnight Memories	1	18
52	46	62	<b>SOUNDTRACK</b> MADISON GATE/LEGACY		American Hustle	46	11
<b>RE-ENTRY</b>	63		<b>PANTERA</b> ▲ EAST WEST/RHINO		Far Beyond Driven: 20th Anniversary Edition	1	30
-	56	64	<b>ST. PAUL &amp; THE BROKEN BONES</b> SINGLE LOCK/THIRTY TIGERS		Half The City	56	3
38	49	65	<b>VARIOUS ARTISTS</b> GRAMMY/ATLANTIC/AG		2014 Grammy Nominees	2	10
46	58	66	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	75
-	26	67	<b>THE WAR ON DRUGS</b> SECRETLY CANADIAN		Lost In The Dream	26	2
60	61	68	<b>AVICII</b> PRMD/ISLAND/IDJMG		True	5	28
41	54	69	<b>ONEREPUBLIC</b> ● MOSLEY/INTERSCOPE/IGA		Native	4	53
14	42	70	<b>LEDISI</b> VERVE/VG		The Truth	14	3
71	100	71	<b>NEWSBOYS</b> SPARROW/CAPITOL CMG		Restart	38	16
48	65	72	<b>VARIOUS ARTISTS</b> ● MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA		WOW Gospel 2014	26	8
57	73	73	<b>BLAKE SHELTON</b> ▲ WARNER BROS. NASHVILLE/WMN		Based On A True Story ...	3	53
63	70	74	<b>PASSENGER</b> BLACK CROW/NETTWERK		All The Little Lights	26	35
-	13	75	<b>REND COLLECTIVE</b> REND COLLECTIVE/INTEGRITY/PLG		The Art Of Celebration	13	2
-	127	76	<b>CHER</b> WARNER BROS.		Closer To The Truth	3	20
79	92	77	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME		The Legend Of Johnny Cash	5	159

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
54	69	78	<b>VARIOUS ARTISTS</b> ● SONY MUSIC/UNIVERSAL/UME		NOW 48	3	20
62	80	79	<b>BRUNO MARS</b> ▲ ELEKTRA		Doo-Wops & Hooligans	3	179
59	76	80	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	113
73	74	81	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK		The Wrong Side Of Heaven...Volume 2	2	19
<b>NEW</b>	82		<b>THE COLOURIST</b> REPUBLIC		The Colourist	82	1
58	71	83	<b>VARIOUS ARTISTS</b> ● PROVIDENT/WORD-CURB/CAPITOL CMG		WOW Hits 2014	25	27
-	68	84	<b>SOUNDTRACK</b> WALT DISNEY		Muppets Most Wanted	68	2
66	66	85	<b>JASON ALDEAN</b> ▲ BROKEN BOW/BMG		Night Train	1	76
53	63	86	<b>MACKLEMORE &amp; RYAN LEWIS</b> ▲ MACKLEMORE		The Heist	2	77
<b>NEW</b>	87		<b>BETH HART AND JOE BONAMASSA</b> J & R ADVENTURES		Live In Amsterdam	87	1
		 <p>With the set's start at No. 1 on the Blues Albums chart, Bonamassa extends his record for the most leaders in the tally's 18-year history: 12. For Hart, this is her second No. 1; both are with Bonamassa.</p>					
55	79	88	<b>R. KELLY</b> RCA		Black Panties	4	16
72	84	89	<b>ADELE</b> 10 XL/COLUMBIA			21	162
91	107	90	<b>LINDSEY STIRLING</b> LINDSEYSTOMP		Lindsey Stirling	23	70
<b>HG</b>	91		<b>LONDON GRAMMAR</b> METAL & DUST/MINISTRY OF SOUND/COLUMBIA		If You Wait	91	1
		<p>Released last September, the album arrives this week following its reissue on March 25 (up 180 percent) with its best sales frame yet (4,000). The band also played ABC's <i>Jimmy Kimmel Live!</i> on March 26.</p> 					
56	85	92	<b>ST. VINCENT</b> SEVEN FOUR/LOMA VISTA/REPUBLIC		St. Vincent	12	5
50	77	93	<b>JAMES FORTUNE &amp; FIYA</b> FIYA WORLD/EONE		Live Through It	13	5
165	88	94	<b>MATT MAHER</b> ESSENTIAL/PLG		All The People Said Amen	88	4
<b>NEW</b>	95		<b>CHUCK RAGAN</b> SIDEONEDUMMY		Till Midnight	95	1
74	67	96	<b>P!NK</b> ▲ RCA		The Truth About Love	1	80
65	87	97	<b>KID INK</b> THA ALUMNI GROUP/88 CLASSIC/RCA		My Own Lane	3	12
-	10	98	<b>TAKING BACK SUNDAY</b> HOPELESS		Happiness Is	10	2
<b>NEW</b>	99		<b>ELTON JOHN</b> ROCKET/MERCURY/UME		Goodbye Yellow Brick Road (Super Deluxe)	99	1
68	96	100	<b>HAIM</b> COLUMBIA		Days Are Gone	6	24



# Red Hot, Even In Death

**Johnny Cash** nets his sixth top 10 album on the Billboard 200, as *Out Among the Stars* enters at No. 3. The album – consisting of newly discovered material recorded in the early 1980s – bows with 54,000 copies sold in the week ending March 30, according to Nielsen SoundScan.

All but two of his top 10 efforts have arrived since his death in 2003. Those include the No. 1 *American V: A Hundred Highways*, which opened atop the list in 2006.

*Out Among the Stars* is the highest-debating posthumous release since **Jimi Hendrix's** *People, Hell and Angels* debuted at No. 2 on the chart dated March 23, 2013. It sold 72,000 copies in its first week.

Before Hendrix, there were top three debuts in the last five years from Cash (2010's *American VI: Ain't No Grave*, No. 3) and **Michael Jackson** (2010's *Michael*, No. 3; 2009's *This Is It* soundtrack, No. 1).

Speaking of Jackson, his second post-death collection of previously unreleased material, *Xscape*, is due May 13 on Epic Records.

Since Jackson's death nearly five years ago (June 25, 2009), his catalog of solo albums has sold 12.7 million. In the 18 years between 1991 (when SoundScan launched) and his death, he sold 21.7 million. –Keith Caulfield



# Classics Return

Two chart-topping acts return to the Billboard 200, thanks to reissues of their biggest albums.

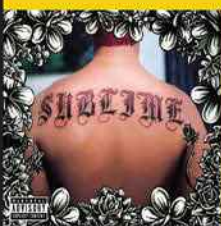
**Elton John's** *Goodbye Yellow Brick Road* and **Pantera's** *Far Beyond Driven* come back to the list, with the former sitting at Nos. 53 and 99 (in two different editions) and the latter cruising in at No. 63. The two John titles sold 6,000 and 4,000 copies, respectively, while Pantera sold 6,000.


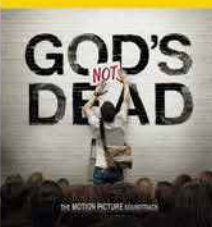
(A super deluxe version of *Goodbye Yellow Brick Road* charts separately at No. 99, due to its abundance of additional content.)

The John album is his longest-running No. 1 among his studio releases: It spent eight weeks atop the chart in 1973. Of his seven albums, only his first *Greatest Hits* set spent more time at No. 1 (10 weeks). As for Pantera, the hard rock act's *Far Beyond Driven* was its only No. 1, debuting atop the list dated April 9, 1994.

*Goodbye Yellow Brick Road* has received the deluxe reissue treatment before, having been rereleased in 2003 for its 30th anniversary. This year's version is much more lavish than the 2003 set, as it includes a bevy of live cuts, along with covers of classic tracks by contemporary artists. Those include **Miguel's** take on "Bennie and the Jets" and **Ed Sheeran's** cover of "Candle in the Wind."

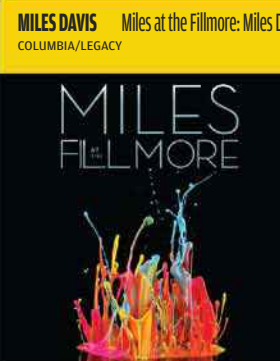
Pantera's set is a bit less lavish than John's. It includes the original remastered album, along with a nine-song live concert, recorded at the Monsters of Rock Festival in 1994. —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
76	95	101	<b>VARIOUS ARTISTS</b> WORD-CURB/CAPITOL CMG/PROVIDENT/PLG	WOW Worship (Lime)	76	3
-	39	102	<b>FREDDIE GIBBS &amp; MADLIB</b> MADLIB INVAZION	Pinata	39	2
88	82	103	<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet	7	16
-	16	104	<b>DEMON HUNTER</b> SOLID STATE	Extremist	16	2
-	23	105	<b>TYCHO</b> GHOSTLY INTERNATIONAL	Awake	23	2
39	78	106	<b>DAVID NAIL</b> MCA NASHVILLE/UMGN	I'm A Fire	13	4
34	75	107	<b>ELI YOUNG BAND</b> REPUBLIC NASHVILLE/BMLG	10,000 Towns	5	4
32	59	108	<b>LEA MICHELE</b> COLUMBIA	Louder	4	4
RE-ENTRY	109	109	<b>JOHNNY CASH</b> ▲ COLUMBIA NASHVILLE/LEGACY	The Essential Johnny Cash	35	12
75	104	110	<b>DAFT PUNK</b> ▲ DAFT LIFE/COLUMBIA	Random Access Memories	1	45
187	115	111	<b>MICHAEL JACKSON</b> ▲ EPIC/LEGACY	The Essential Michael Jackson	53	90
99	114	112	<b>BOB MARLEY AND THE WAILERS</b> 10 TUFF GONG/ISLAND/UME	Legend: The Best Of...	18	306
44	105	113	<b>AMERICAN AUTHORS</b> DIRTY CANVAS/ISLAND/IDJMG	Oh, What A Life	15	4
81	103	114	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	47
82	106	115	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King	1	31
RE-ENTRY	116	116	<b>SUBLIME</b> ▲ GASOLINE ALLEY/MCA/UME	Sublime	13	118
 <p>The albums at No. 116 and No. 128 were discounted to \$3.99 at Google Play and Amazon MP3 during the tracking week (ending March 30). In turn, their sales rise by 175 percent and 210 percent, respectively.</p>						
93	111	117	<b>PHANTOGRAM</b> BARSUK/REPUBLIC	Voices	11	6
89	90	118	<b>LINKIN PARK</b> 10 WARNER BROS.	[Hybrid Theory]	2	130
78	102	119	<b>A GREAT BIG WORLD</b> BLACK MAGNETIC/EPIC	Is There Anybody Out There?	3	10
NEW	120	120	<b>TOKYO POLICE CLUB</b> MOM + POP	Forcefield	120	1
-	31	121	<b>KYLIE MINOGUE</b> PARLOPHONE/WARNER BROS.	Kiss Me Once	31	2
109	98	122	<b>PARAMORE</b> FUELED BY RAMEN	Paramore	1	46
70	99	123	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	1	29
87	124	124	<b>TAMELA MANN</b> TILLYMANN	Best Days	14	81
96	116	125	<b>EMINEM</b> 10 WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	158
111	94	126	<b>SKILLET</b> ATLANTIC/AG	Rise	4	32

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
NEW	127	127	<b>BOBBY JONES</b> ECHOPARK/JDI	Rejoice With Me!	127	1
RE-ENTRY	128	128	<b>NIRVANA</b> ▲ DGC/GEFFEN	MTV Unplugged In New York	1	82
134	119	129	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City	1	43
100	125	130	<b>OF MICE &amp; MEN</b> RISE	Restoring Force	4	9
85	123	131	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	28	20
114	139	132	<b>FALL OUT BOY</b> DECAVDANCE/ISLAND/IDJMG	Save Rock And Roll	1	50
117	117	133	<b>MUMFORD &amp; SONS</b> ▲ GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	79
132	138	134	<b>BRANTLEY GILBERT</b> ● VALORY/BMLG	Halfway To Heaven	4	117
102	169	135	<b>GARTH BROOKS</b> PEARL	Blame It All On My Roots: Five Decades Of Influences	1	18
47	72	136	<b>CELTIC WOMAN</b> MANHATTAN	Emerald: Musical Gems	29	5
80	97	137	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul	2	23
103	122	138	<b>THOMAS RHETT</b> VALORY/BMLG	It Goes Like This	6	22
NEW	139	139	<b>AVICII</b> PRMD/ISLAND/IDJMG	True (Avicii By Avicii)	139	1
64	101	140	<b>JENNIFER NETTLES</b> MERCURY NASHVILLE/UMGN	That Girl	5	11
69	89	141	<b>SOUNDTRACK</b> STUDIOCANAL/MIKE ZOISS PRODUCTIONS/LONG STRANGE TRIP/NONESUCH/WARNER BROS.	Inside Llewyn Davis	14	17
-	17	142	<b>KEVIN GATES</b> BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	By Any Means	17	2
95	120	143	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	1	1	167
94	86	144	<b>LAKE STREET DIVE</b> SIGNATURE SOUNDS	Bad Self Portraits	18	6
108	121	145	<b>HUNTER HAYES</b> ▲ ATLANTIC/WMN	Hunter Hayes	7	111
129	91	146	<b>OF MONSTERS AND MEN</b> ▲ REPUBLIC	My Head Is An Animal	6	104
67	118	147	<b>BROKEN BELLS</b> COLUMBIA	After The Disco	5	8
NEW	148	148	<b>FIREWORKS</b> TRIPLE CROWN	Oh, Common Life	148	1
NEW	149	149	<b>VARIOUS ARTISTS</b> SONY MUSIC CMG/STARBUCKS	She Rocks: The '80s Wave Of Women Rockers	149	1
<p>The 16-song Starbucks-exclusive set sells 3,000 and also enters at No. 8 on Compilation Albums. It's the 87th Starbucks title to hit the tally since it launched nearly 10 years ago.</p> 						
NEW	150	150	<b>SOUNDTRACK</b> INPOP/CAPITOL CMG	God's Not Dead	150	1
 <p>The film opened March 21. It shares its name with the 2011 Newsboys album (81-48; up 60 percent) and features the title track from that set, which re-enters at No. 2 on Hot Christian Songs (20,000; up 71 percent).</p>						

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
136	131	151	<b>SARA BAREILLES</b> EPIC	The Blessed Unrest	2	34
86	146	152	<b>THE NEIGHBOURHOOD</b> [R]EVOLVE/COLUMBIA	I Love You.	25	49
128	141	153	<b>AC/DC</b> ◆ COLUMBIA/LEGACY	Back In Black	4	158
104	137	154	<b>JOURNEY</b> ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	298
-	60	155	<b>GEORGE MICHAEL</b> ISLAND/IDJMG	Symphonica	60	2
141	196	156	<b>THE NATIONAL</b> 4AD	Trouble Will Find Me	3	25
137	167	157	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	211
131	145	158	<b>SOUNDTRACK</b> ▲ UME	Pitch Perfect	3	75
NEW	159	159	<b>ASIA</b> FRONTIERS	Gravitas	159	1
NEW	160	160	<b>WOLFMOTHER</b> WOLFMOTHER	New Crown	160	1
121	112	161	<b>ZAC BROWN BAND</b> ▲ ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	1	89
NEW	162	162	<b>SOUNDTRACK</b> AMC/REPUBLIC	The Walking Dead: AMC Original Soundtrack - Vol. 2 (EP)	162	1
106	134	163	<b>BLAKE SHELTON</b> ● REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	135
105	152	164	<b>JAMIE GRACE</b> GOTEE/COLUMBIA	Ready To Fly	32	9
153	147	165	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	34
NEW	166	166	<b>SAM SMITH</b> CAPITOL	Nirvana E.P.	166	1
NEW	167	167	<b>HUNDREDTH</b> MEDIASKARE	Resist	167	1
144	162	168	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Zion	5	23
-	164	169	<b>VARIOUS ARTISTS</b> DISNEY JUNIOR/WALT DISNEY	Disney Junior: DJ Shuffle	164	2
-	133	170	<b>SOUNDTRACK</b> WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film	2	33
145	166	171	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	Red	1	75
NEW	172	172	<b>LIARS</b> MUTE	Mess	172	1
163	161	173	<b>ORIGINAL BROADWAY CAST RECORDING</b> ▲ DECCA BROADWAY/DECCA	Wicked	66	106
77	113	174	<b>THE FRAY</b> EPIC	Helios	8	5
6	64	175	<b>311</b> 311	Stereolithic	6	3
170	159	176	<b>ZAC BROWN BAND</b> ▲ SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	1	153
113	126	177	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War	2	30
126	151	178	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	138
112	142	179	<b>PANIC! AT THE DISCO</b> DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!	2	25

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
NEW	180	180	<b>KONGOS</b> TOKOLOSH/EPIC	Lunatic	180	1
143	130	181	<b>THE LUMINEERS</b> ▲ DUALTONE	The Lumineers	2	104
116	149	182	<b>LADY ANTEBELLUM</b> ● CAPITOL NASHVILLE/UMGN	Golden	1	47
179	191	183	<b>LED ZEPPELIN</b> ▲ SWAN SONG/ATLANTIC	Mothership	7	177
90	179	184	<b>DONNIE MCCLURKIN</b> RCA INSPIRATION/RCA	Duets	45	4
133	170	185	<b>ERIC CHURCH</b> ▲ EMI NASHVILLE/UMGN	Chief	1	128
152	154	186	<b>METALLICA</b> ◆ BLACKENED/WARNER BROS.	Metallica	1	299
161	110	187	<b>DEMI LOVATO</b> HOLLYWOOD	Demi	3	40
140	168	188	<b>JUSTIN MOORE</b> VALORY/BMLG	Off The Beaten Path	2	28
NEW	189	189	<b>MILES DAVIS</b> Miles at the Fillmore: Miles Davis 1970 - The Bootleg Series Vol. 3 COLUMBIA/LEGACY	Miles at the Fillmore	189	1
154	173	190	<b>BEASTIE BOYS</b> ▲ DEF JAM/UME	Licensed To Ill	1	131
-	83	191	<b>THIRD DAY</b> ESSENTIAL/PLG	Miracle	10	40
173	128	192	<b>MANDISA</b> SPARROW/CAPITOL CMG	Overcomer	29	23
NEW	193	193	<b>NATHAN EAST</b> YAMAHA	Nathan East	193	1
159	171	194	<b>VOLBEAT</b> Outlaw Gentlemen & Shady Ladies VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	36
115	198	195	<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	44
84	144	196	<b>REAL ESTATE</b> DOMINO	Atlas	34	4
139	155	197	<b>SOUNDTRACK</b> BACK LOT	Despicable Me 2	86	8
147	176	198	<b>JAKE OWEN</b> RCA NASHVILLE/SMN	Days Of Gold	15	15
61	140	199	<b>DRIVE-BY TRUCKERS</b> ATO	English Oceans	16	4
RE-ENTRY	200	200	<b>FLEETWOOD MAC</b> ▲ WARNER BROS.	Greatest Hits	14	50



An expanded version of the jazz great's 1970 release (which peaked at No. 123 that year) gives the trumpeter his 30th charting effort. On Traditional Jazz Albums, the *Fillmore* set returns him to No. 1 for the first time since 2001.

**BEASTIE BOYS** ▲  
DEF JAM/UME

**THIRD DAY**  
ESSENTIAL/PLG

**MANDISA**  
SPARROW/CAPITOL CMG

**NATHAN EAST**  
YAMAHA

**VOLBEAT** Outlaw Gentlemen & Shady Ladies  
VERTIGO/REPUBLIC

**TASHA COBBS**  
MOTOWN GOSPEL/CAPITOL CMG

**REAL ESTATE**  
DOMINO

**SOUNDTRACK**  
BACK LOT

**JAKE OWEN**  
RCA NASHVILLE/SMN

**DRIVE-BY TRUCKERS**  
ATO

**FLEETWOOD MAC** ▲  
WARNER BROS.

In the wake of the publicity generated by the band's appearance on NBC's *Today* (on March 27, reunited with singer-songwriter Christine McVie), the act's album sales rise by 33 percent (to 10,000 for the week ending March 30). —Keith Caulfield



## Q&A Future Islands' Samuel Herring

Your fourth album, *Singles*, is your debut on the **Billboard 200**, where it bows at No. 40, and your first on **4AD**. Why do you think it charted as well as it did?

It does seem like we're receiving more attention from a bigger label, and because of all the hard work we've done. People have been clamoring for new music for two-and-a-half years now.

**Onstage, you dance wildly, beat your chest and make the veins in your neck bulge. Have you always performed with that intensity?**

Definitely. I sweat through a pair of pants and a shirt every night onstage, so I'm the first one who needs to do laundry.

**It made your network TV debut on *Late Show With David Letterman* in March stand out: The host made your dancing a jokey meme, and the YouTube clip has 757,000 views.**

I remember before the show, looking at some previous *Letterman* performances, like, "Oh, that's cool, 5,000 views!" None of us own TVs, and it's been forever since we watched a late show. We didn't really expect that it would become something. It's ultimately positive, because our music's getting out to people. It's become a polarizing thing on the Internet, and that's a good thing, because we want to spark a reaction with our music. We want to be that band that you instantly fall in love with or you don't give a shit about.

—Jason Lipshutz



# 'Artful' Debut For Gaga

"G.U.Y." by Lady Gaga (below) enters Streaming Songs at No. 31, following the premiere of its official video on March 22. The nearly 12-minute "G.U.Y.: An ARTPOP Film" – which also features snippets from the ARTPOP title cut and the set's "Venus" and "Manicure," along with a "G.U.Y."-only clip released March 27 – pulled in 1.9 million U.S. views on Vevo on YouTube during the March 24-30 tracking week, according to Nielsen BDS. The combined video activity accounts for 90.4 percent of its overall streaming total. "G.U.Y." also debuts on the Billboard Hot 100 at No. 76, with 72 percent of its chart points owed to streaming activity. Track sales improve by 262 percent from the prior week to 10,000 downloads sold, according to Nielsen SoundScan. Sales contribute 17 percent of the Hot 100 chart points for "G.U.Y.," with radio airplay accounting for 11 percent. The song shows a 493 percent gain below the Pop Songs airplay chart with plays on 99 new reporters. A swell in conversation about Gaga additionally contributes to her rise on the Social 50, where she jumps 26-15. Gaga boasts a 14 percent increase in weekly Twitter mentions, as well as a 26 percent surge in conversation on Facebook, which led to 355,000 new fans added to her audience across both platforms (a 30 percent increase over the previous week). —William Gruger



# Social/Streaming

April 12  
2014  
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
RE	1	#1 OLIVER HELDENS	9
2	2	CAKED UP	22
3	3	KYGO	21
9	4	MARC KINCHEN	22
12	5	VICETONE	21
RE	6	THE WHITEST BOY ALIVE	12
RE	7	DJ KING ASSASSIN	4
NEW	8	DJ KURT LETHAL THEORY	1
1	9	ROBIN SCHULZ	21
10	10	BONDAX	22
27	11	FLATBUSH ZOMBIES	14
17	12	FLICFLAC	21
21	13	ODESZA	12
16	14	DJ CARNAGE	22
13	15	KAYTRANADA	21
42	16	BUYGORE	3
18	17	CHLOE HOWL	22
22	18	SOULECTION	19
29	19	ZOSYL	10
19	20	MAYA JANE COLES	69
49	21	KEYS N KRATES	11
20	22	NOISIA	166
NEW	23	PROBCAUSE	1
46	24	DJ BL3ND	167
26	25	KIDNAP KID	22
25	26	WHAT SO NOT	20
NEW	27	JAYMES YOUNG	1
31	28	DUBMATIX	22
39	29	T. WILLIAMS	17
32	30	WILL SPARKS	22
40	31	THE WHITE PANDA	21
34	32	SKIZZY MARS	6
38	33	SOHN	20
35	34	THE MAGICIAN	11
47	35	THOMAS JACK	9
33	36	NEUS	3
5	37	BENGA	34
RE	38	TODD TERJE	5
23	39	SNAKEHIPS	7
11	40	HUCCI	22
RE	41	JAZZYFUNK	3
RE	42	JUICY M	6
45	43	SHADOW CHILD	9
RE	44	DNTST	12
RE	45	RAISA	2
RE	46	TA-KU	18
RE	47	AMANDA LEAR	23
RE	48	ANNA CALVI	31
NEW	49	SUPREME CUTS	1
RE	50	VIC MENSA	5

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 JUSTIN BIEBER	175
2	2	SHAKIRA	174
5	3	KATY PERRY	175
8	4	SELENA GOMEZ	173
14	5	ARIANA GRANDE	71
6	6	BEYONCE	174
3	7	MILEY CYRUS	103
4	8	TAYLOR SWIFT	175
7	9	EMINEM	174
10	10	BRUNO MARS	164
9	11	PITBULL	172
17	12	DEMI LOVATO	165
13	13	ROMEO SANTOS	25
18	14	ONE DIRECTION	124
26	15	LADY GAGA	173
12	16	JENNIFER LOPEZ	161
15	17	RIHANNA	175
16	18	JUSTIN TIMBERLAKE	146
24	19	AUSTIN MAHONE	41
11	20	PHARRELL	11
21	21	ELLIE GOULDING	31
25	22	5 SECONDS OF SUMMER	2
19	23	MICHAEL JACKSON	165
22	24	NICKI MINAJ	175
23	25	PRINCE ROYCE	25
27	26	WIZ KHALIFA	162
20	27	BOB MARLEY	116
36	28	CHRIS BROWN	155
31	29	AVICII	36
40	30	LIL WAYNE	174
38	31	P!NK	139
33	32	ENRIQUE IGLESIAS	117
29	33	SKRILLEX	124
30	34	LORDE	27
32	35	LINKIN PARK	172
28	36	AVRIL LAVIGNE	172
35	37	BRITNEY SPEARS	172
46	38	IMAGINE DRAGONS	19
NEW	39	MARTIN GARRIX	1
34	40	LITTLE MIX	30
43	41	DAVID GUETTA	173
39	42	LANA DEL REY	57
41	43	ADELE	154
37	44	TYRESE	13
RE	45	KE\$HA	80
44	46	DRAKE	158
RE	47	LUAN SANTANA	2
45	48	MAROON 5	109
42	49	MARCO ANTONIO SOLIS	5
RE	50	CALVIN HARRIS	4



## Garrix's Ultra Effect

The Ultra Music Festival took over Miami March 27-29 and **Martin Garrix** (above) has emerged as the fan favorite in social media circles with a surge in overall online activity, resulting in a No. 39 debut on Social 50. According to sources in attendance at the festival, his hit single "Animals" was perhaps the most-played song among all sets. Conversation about Garrix increased by 49 percent across various social platforms measured by the chart, which helped usher in the addition of 329,000 followers (up 43 percent from the prior week). Garrix's social activity for the week also received a boost in traction thanks to the online activity of his manager, **Scotter Braun**. Braun, who also manages **Justin Bieber**, among others, attended Ultra and Instagrammed pictures of himself with Garrix that received around 55,000 likes apiece. Fellow Braun client **Ariana Grande** moves 14-5 after teasing new track "Don't Be Gone Too Long" on a live stream. The track, which apparently features **Chris Brown**, is scheduled to be the first single from her upcoming sophomore album. The previewed tune spawned a number of stories online and increased conversation about Grande by 51% over the previous week. —William Gruger









# Launch Pad

April 12  
2014  
**billboard**

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
	<b>HOT SHOT DEBUT</b>	<b>1</b>	<b>#1 1 WK</b> FIREWORKS TRIPLE CROWN	Oh, Common Life	1 1
	<b>NEW</b>	<b>2</b>	SEAHAVEN RUN FOR COVER	Reverie Lagoon: Music For Escapism Only	2 1
	<b>31</b>	<b>3</b>	<b>GG</b> SAM SMITH CAPITOL	Nirvana E.P.	3 7
	<b>NEW</b>	<b>4</b>	HUNDREDTH MEDIASKARE	Resist	4 1
	<b>NEW</b>	<b>5</b>	LIARS MUTE	Mess	5 1
<b>8</b>	<b>7</b>	<b>6</b>	KONGOS TOKOLOSHE/EPIC	Lunatic	6 7
	<b>NEW</b>	<b>7</b>	NATHAN EAST YAMAHA	Nathan East	7 1
	<b>NEW</b>	<b>8</b>	HEW TIME JOYFUL NOISE	Hew Time	8 1
	<b>NEW</b>	<b>9</b>	JACQUEES JACQUEES	19 EP	9 1
	<b>NEW</b>	<b>10</b>	SARAH DAVIDSON LITTLE GEORGIA PEACH/SURETONE	Sarah Davidson (EP)	10 1
	<b>NEW</b>	<b>11</b>	SLEEPER AGENT MOM + POP/RCA	About Last Night	11 1
<b>9</b>	<b>6</b>	<b>12</b>	LOVE & THE OUTCOME WORD-CURB/WARNER-CURB	Love & The Outcome	5 17
	<b>NEW</b>	<b>13</b>	THE BAD PLUS MASTERWORKS/SONY MASTERWORKS	The Rite Of Spring	13 1
	<b>5</b>	<b>14</b>	THE STRYPES PHOTO FINISH/ISLAND/IDJMG	Snapshot	5 2
	<b>2</b>	<b>15</b>	BLACK LIPS VICE	Underneath The Rainbow	2 2
	<b>NEW</b>	<b>16</b>	OWLS POLYVINYL	Two	16 1
<b>3</b>	<b>12</b>	<b>17</b>	PLANETSHAKERS PLANETSHAKERS/INTEGRITY/PLG	Endless Praise: Live	3 3
	<b>NEW</b>	<b>18</b>	OH HONEY ATLANTIC/AG	With Love, (EP)	18 1
	<b>NEW</b>	<b>19</b>	QUE. ATLANTIC/AG	Who Is QUE. (EP)	19 1
	<b>13</b>	<b>20</b>	JUNKIE XL SUMMIT/LIONS GATE/INTERSCOPE/IGA	Divergent: Original Motion Picture Score (Soundtrack)	13 2
<b>17</b>	<b>21</b>	<b>21</b>	TEMPLES FAT POSSUM	Sun Structures	4 7
	<b>NEW</b>	<b>22</b>	LIL DEBBIE LIL DEBBIE	California Sweetheart (EP)	22 1
<b>30</b>	<b>16</b>	<b>23</b>	HOZIER RUBYWORKS/COLUMBIA	Take Me To Church (EP)	16 3
	<b>NEW</b>	<b>24</b>	AXE MURDER BOYZ CANONIZE/PSYCHOPATHIC	The Garcia Brothers	24 1
	<b>RE-ENTRY</b>	<b>25</b>	T. MILLS COLUMBIA	All I Wanna Do (EP)	4 3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
	<b>NEW</b>	<b>26</b>	AGES AND AGES PARTISAN/KNITTING FACTORY	Divisionary	26 1
	<b>NEW</b>	<b>27</b>	THE BASEBALL PROJECT YEP ROC	3rd	27 1
	<b>NEW</b>	<b>28</b>	RICH HOMIE QUAN RICH HOMIEZ/THINKTISAGAME	I Promise I Will Never Stop Going In	28 1
	<b>NEW</b>	<b>29</b>	COMBICHRIST METROPOLIS	We Love You	29 1
	<b>NEW</b>	<b>30</b>	NENA GUZMAN DEL/SONY MUSIC LATIN	La Iniciativa	30 1
<b>39</b>	<b>24</b>	<b>31</b>	TOVE LO ISLAND/IDJMG	Truth Serum (EP)	24 4
	<b>RE-ENTRY</b>	<b>32</b>	BRANDY CLARK SLATE CREEK/SMITH	12 Stories	2 19
	<b>NEW</b>	<b>33</b>	MR. LITTLE JEANS HARVEST	Pocketknife	33 1
	<b>NEW</b>	<b>34</b>	THE BELLE BRIGADE ATO	Just Because	34 1
	<b>NEW</b>	<b>35</b>	EAGLES IN DRAG 8123	Eagles In Drag (EP)	35 1
<b>34</b>	<b>19</b>	<b>36</b>	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 45
<b>5</b>	<b>35</b>	<b>37</b>	JASON GRAY CENTRICITY/CAPITOL CMG	Love Will Have The Final Word	2 4
<b>28</b>	<b>25</b>	<b>38</b>	JAMESTOWN REVIVAL WILD BUNCH	Utah: A Collection Of Recorded Moments From The Wasatch Mountains	8 6
	<b>NEW</b>	<b>39</b>	YASMINE HAMDAN KWAIDAN/CRAMMED DISCS	Ya Nass	39 1
<b>44</b>	<b>41</b>	<b>40</b>	DALEY DALEYMUSIC/POLYDOR/REPUBLIC	Days + Nights	1 7
	<b>NEW</b>	<b>41</b>	DARNELL DAVIS & THE REMNANT RCA INSPIRATION/RCA	Moving Forward	41 1
<b>27</b>	<b>37</b>	<b>42</b>	LO-FANG 4AD	Blue Film	17 5
<b>24</b>	<b>23</b>	<b>43</b>	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8 17
	<b>NEW</b>	<b>44</b>	PARADE OF LIGHTS ASTRALWERKS	Golden (EP)	44 1
<b>10</b>	<b>22</b>	<b>45</b>	SUNNERY JAMES/RYAN MARCIANO/MYNC/CARNAGE/WAYNE & WOODS CR2	Miami 2014	10 3
<b>37</b>	<b>45</b>	<b>46</b>	BROODS POLYDOR/CAPITOL	Broods (EP)	5 8
	<b>RE-ENTRY</b>	<b>47</b>	STARBOMB STARBOMB	Starbomb	1 8
	<b>RE-ENTRY</b>	<b>48</b>	HURRAY FOR THE RIFF RAFF	Small Town Heroes	3 5
	<b>RE-ENTRY</b>	<b>49</b>	LORD HURON IAM SOUND	Lonesome Dreams	3 63
	<b>NEW</b>	<b>50</b>	THE WHITE BOYS SHOOT TO KILL	The White Boys	50 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
<b>1</b>	<b>1</b>	<b>#1 2 WKS</b> 19 YOU + ME WARNER BROS. NASHVILLE/WAR	Dan + Shay	17	
<b>3</b>	<b>2</b>	MMM YEAH CHASE/CASH MONEY/REPUBLIC	Austin Mahone Feat. Pitbull	9	
<b>5</b>	<b>3</b>	CLASSIC COLUMBIA	MKTO	9	
<b>2</b>	<b>4</b>	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	12	
<b>4</b>	<b>5</b>	MAN OF THE YEAR TOP DAWG/INTERSCOPE	Schoolboy Q	10	
<b>8</b>	<b>6</b>	FANCY ISLAND/IDJMG	Iggy Azalea Feat. Charli XCX	4	
<b>7</b>	<b>7</b>	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	22	
<b>NEW</b>	<b>8</b>	FEVER NONESUCH/WARNER BROS.	The Black Keys	1	
<b>6</b>	<b>9</b>	HELLUVA LIFE WARNER BROS. NASHVILLE/WAR	Frankie Ballard	20	
<b>10</b>	<b>10</b>	THE WALKER DANGEROUS/ATLANTIC	Fitz And The Tantrums	6	
<b>11</b>	<b>11</b>	RED LIGHTS MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto	5	
<b>NEW</b>	<b>12</b>	ME AND MY BROKEN HEART SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE	Rixton	1	
<b>12</b>	<b>13</b>	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED	15	
<b>9</b>	<b>14</b>	RIDE REPUBLIC	SoMo	15	
<b>14</b>	<b>15</b>	LATCH PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE	Disclosure Feat. Sam Smith	6	
<b>NEW</b>	<b>16</b>	STAY WITH ME CAPITOL	Sam Smith	1	
<b>13</b>	<b>17</b>	CAN'T RAISE A MAN ATLANTIC	K. Michelle	9	
<b>17</b>	<b>18</b>	COME WITH ME NOW TOKOLOSHE/EPIC	KONGOS	3	
<b>23</b>	<b>19</b>	IN SUMMER WALT DISNEY	Josh Gad	10	
<b>22</b>	<b>20</b>	KEEP THEM KISSES COMIN' BIGGER PICTURE	Craig Campbell	2	
<b>NEW</b>	<b>21</b>	CUT HER OFF DAT REAL/FTE/4.27/INTERSCOPE	KCamp Feat. 2 Chainz	1	
<b>16</b>	<b>22</b>	STAY HIGH ISLAND/IDJMG	Tove Lo Feat. Hippiie Sabotage	2	
<b>24</b>	<b>23</b>	FALL IN LOVE BARSUK/REPUBLIC	Phantogram	2	
<b>NEW</b>	<b>24</b>	GOD'S NOT DEAD (LIKE A LION) INPOP	newsboys	1	
<b>15</b>	<b>25</b>	RECESS BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex With Kill The Noise, Fatman Scoop & Michael Angelakos	2	

## REGIONAL HEATSEEKERS #1 ALBUMS™



Bassist **Nathan East**, who has charted nine No. 1s on the Contemporary Jazz Albums chart with the group **Fourplay**, strikes out on his own with his solo debut set. The self-titled effort arrives at No. 7 on Heatseekers Albums and jumps to No. 1 on Contemporary Jazz. East is also a prolific session player, having appeared on no fewer than five albums that won the Grammy for album of the year.

—Keith Caulfield

PACIFIC		
1	FIREWORKS	OH, COMMON LIFE
2	SEAHAVEN	REVERIE LAGOON: MUSIC FOR ESCAPISM ONLY
3	LIARS	MESS
4	SAM SMITH	NIRVANA E.P.
5	HEW TIME	HEW TIME
6	KONGOS	LUNATIC
7	NATHAN EAST	NATHAN EAST
8	HUNDREDTH	RESIST
9	NENA GUZMAN	LA INICIATIVA
10	HAFEZ NAZERI	RUMI SYMPHONY PROJECT: UNTOLD

NORTHEAST		
1	SEAHAVEN	REVERIE LAGOON: MUSIC FOR ESCAPISM ONLY
2	T. MILLS	ALL I WANNA DO (EP)
3	HEW TIME	HEW TIME
4	FIREWORKS	OH, COMMON LIFE
5	SAM SMITH	NIRVANA E.P.
6	SLEEPER AGENT	ABOUT LAST NIGHT
7	THE BAD PLUS	THE RITE OF SPRING
8	KONGOS	LUNATIC
9	SAMANTHA FISH	BLACK WIND HOWLIN'
10	HUNDREDTH	RESIST

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 (or the top 50 of Hot 100 Airplay prior to Dec. 5, 1998), if a title reaches those levels, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See charts legend on billboard.com for complete rules and explanations. All charts © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

# Country

April 12  
2014  
billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	#1 3 WKS THIS IS HOW WE ROLL	Florida Georgia Line Featuring Luke Bryan J.MOI (B.KELLEY,T.HUBBARD,C.SWINDELL,L.BRYAN)	REPUBLIC NASHVILLE	1	18
2	2	2	BOTTOMS UP	D.HUFF (B.GILBERT,BRETT JAMES,J.WEAVER)	Brantley Gilbert VALORY	1	15
3	3	3	DOIN' WHAT SHE LIKES	S.HENDRICKS (P.O'DONNELL,W.KIRBY)	Blake Shelton WARNER BROS./WMN	3	15
6	4	4	DRINK TO THAT ALL NIGHT	J.L.NIEMANN,J.L.SLOAS (D.GEORGE,L.MILLER,B.WARREN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	4	23
18	9	5	AG PLAY IT AGAIN	J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	5	25
4	5	6	COP CAR	Z.CROWELL,K.URBAN (Z.CROWELL,M.JENKINS,S.HUNT)	Keith Urban HIT RED/CAPITOL NASHVILLE	4	12
7	7	7	GIVE ME BACK MY HOMETOWN	J.JOYCE (E.CHURCH,L.LAIRD)	Eric Church EMI NASHVILLE	5	13
10	8	8	GET ME SOME OF THAT	L.LAIRD (C.SWINDELL,M.CARTER,R.AKINS)	Thomas Rhett VALORY	8	20
12	10	9	GOODNIGHT KISS	D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS)	Randy Houser STONEY CREEK	9	25
5	6	10	I HOLD ON	R.COPPERMAN (BRETT JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	3	30
15	12	11	19 YOU + ME	DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WAR	11	23
11	11	12	REWIND	J.DEMARCUS,RASCAL FLATTS (C. DESTEFANO,A.GORLEY,E.PASLAY)	Rascal Flatts BIG MACHINE	8	12
19	17	13	AUTOMATIC	F.LIDDELL,C.AINLAX,G.WORF (M.LAMBERT,N.GALYON,N.WRUCK HEMBY)	Miranda Lambert RCA NASHVILLE	13	8
17	16	14	BEAT OF THE MUSIC	R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN	14	21
9	13	15	WHEN SHE SAYS BABY	M.KNOX (R.AKINS,B.HAYSLIP)	Jason Aldean BROKEN BOW	2	26
13	14	16	DRINK A BEER	J.STEVENS (J.BEAVERS,C.STAPLETON)	Luke Bryan CAPITOL NASHVILLE	1	21
21	20	17	LETTIN' THE NIGHT ROLL	J.S.STOVER (J.MOORE,J.S.STOVER,R.C.LAWSON)	Justin Moore VALORY	17	20
16	15	18	EVERYTHING I SHOULDN'T BE THINKING ABOUT	N.V. (K.THOMPSON,D.L.MURPHY,BRETT JAMES)	Thompson Square STONEY CREEK	15	26
14	18	19	COMPASS	K.CHAPMAN,LADY ANTEBELLUM (T.CHEMENSEN,M.S.ERIKSEN,A.MALIK,R.GOLAN,D.OMELIO,E.HAYNE)	Lady Antebellum CAPITOL NASHVILLE	6	26
25	21	20	LOOKIN' FOR THAT GIRL	B.GALLIMORE,T.MCGRAW (J.T.SLATER,C.TOMPKINS,M.JRWIN)	Tim McGraw BIG MACHINE	20	9
24	23	21	BEACHIN'	J.MOI (J.JOHNSTON,J.M.NITE,J.ROBBINS)	Jake Owen RCA NASHVILLE	21	10
23	19	22	INVISIBLE	D.HUFF,H.HAYES (H.HAYES,B.BAKER,K.ELAM)	Hunter Hayes ATLANTIC/WMN	4	10
26	24	23	WHISKEY IN MY WATER	J.CATINO,J.KING (T.FARR,P.LARUE,J.OZIER)	Tyler Farr COLUMBIA NASHVILLE	23	16
22	22	24	SLOW ME DOWN	M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS)	Sara Evans RCA NASHVILLE	22	22
27	25	25	WAKE UP LOVIN' YOU	C.MORGAN,P.O'DONNELL (J.OSBORNE,M.RAMSEY,T.ROSEN)	Craig Morgan BLACK RIVER	25	23
30	26	26	KEEP THEM KISSES COMIN'	K.STEGALL,M.ROVEY (D.DAVIDSON,B.HAYSLIP)	Craig Campbell BIGGER PICTURE	26	6
34	27	27	WHO I AM WITH YOU	J.STROUD (M.GREEN,J.SELLERS,P.JENKINS)	Chris Young RCA NASHVILLE	27	10
32	28	28	WE ARE TONIGHT	D.HUFF (M.BEESON,J.OSBORNE,S.HUNT)	Billy Currington MERCURY	28	13
33	29	29	YEAH	T.BROWN,M.J.CONES (B.SIMPSON,A.GORLEY)	Joe Nichols RED BOW	29	7
35	31	30	I DON'T DANCE	L.BRICE (L.BRICE,R.HATCH,D.DAVIDSON)	Lee Brice CURB	24	5
47	35	31	CHAINSAW	D.HUFF (S.MCANALLY,J.OSBORNE,M.RAMSEY)	The Band Perry REPUBLIC NASHVILLE	31	3
41	33	32	DUST	J.NIEBANK,F.LIDDELL,ELI YOUNG BAND (J.JONES,J.YOUNG,K.JACOBS,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	32	8
36	36	33	SG SHE GET ME HIGH	J.STEVENS,J.STEVENS (L.BRYAN,J.STEVENS,J.STEVENS)	Luke Bryan CAPITOL NASHVILLE	33	3
42	34	34	I GOT A CAR	T.BROWN,G.STRAIT (K.GATTIS,T.DOUGLAS)	George Strait MCA NASHVILLE	34	15
46	40	35	HOPE YOU GET LONELY TONIGHT	M.CARTER (C.SWINDELL,M.CARTER,T.HUBBARD,B.KELLEY)	Cole Swindell WARNER BROS./WMN	27	11
45	39	36	THE SOUTH	The Cadillac Three Featuring Florida Georgia Line, Dierks Bentley & Mike Eli D.HUFF,J.NIEBANK (L.JOHNSTON)	Chase Rice NOBODY BUYS/BIG MACHINE	36	11
RE-ENTRY	46	37	RE-ENTRY READY SET ROLL	C. DESTEFANO (C. DESTEFANO,R.AKINS,C.RICE)	Chase Rice DACK JANIELS/COLUMBIA NASHVILLE	27	22
-	46	38	SONG ABOUT A GIRL	M.ALTMAN (E.PASLAY,J.ALEXANDER,G.SAMPSON)	Eric Paslay EMI NASHVILLE	38	2
28	30	39	YOUNG LOVE	B.JAMES (K.MOORE,D.COUCH,W.DAVIS)	Kip Moore MCA NASHVILLE	26	18
44	42	40	IT AIN'T THE WHISKEY	J.JOYCE (G.W.BARNHILL,J.DADDARIO,C.DEGGES)	Gary Allan MCA NASHVILLE	40	15
39	32	41	SOBER	J.JOYCE (L.MCKENNA,H.LINDSEY,L.ROSE)	Little Big Town CAPITOL NASHVILLE	27	20
48	45	42	CALLIN' ME WHEN I'M LONELY	S.CROWLL,NIEBANK (R.C.LAWSON,B.ANDERSON)	Sheryl Crow OLD GREEN BARN/SEA GAYLE/WARNER BROS./WMN	42	6
-	48	43	LATER ON	M.BRIGHT (R.HURD,J.HYDE,J.WILSON)	The Swon Brothers ARISTA NASHVILLE	31	3
49	49	44	WHAT YOU DO TO ME	D.SMYERS,S.HENDRICKS,D.ORTON (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WAR	39	4
-	47	45	THE HIGH LIFE	N.GORDON,S.HOUCHINS (C.RICE,C.FORD,J.RICE,Z.CROWELL,C.CLINE)	Colt Ford Featuring Chase Rice AVERAGE JOES	45	2
-	50	46	LOOK AT YOU	B.KENNY,J.RICH (J.RICH,S.LAWSON)	Big & Rich BSR/NEW REVOLUTION	45	3
RE-ENTRY	47	47	RE-ENTRY WANT ME TOO	C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,Q.LOGGINS)	Charlie Worsham WARNER BROS./WAR	47	2
RE-ENTRY	48	48	RE-ENTRY CLOCKWORK	C.CHAMBERLAIN (C.CHAMBERLAIN,W.KIRBY,A.GORLEY)	Easton Corbin MERCURY	41	2
RE-ENTRY	49	49	RE-ENTRY US AGAIN	C.WICKS,A.DODD,I.TOSHINSKY (C.E.WICKS,A.DODD,I.TVARTANYAN)	Chuck Wicks BLASTER	36	3
-	38	50	SHOW YOU OFF	D.SMYERS,S.HENDRICKS,D.ORTON (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WAR	38	2

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
1	1	#1 1 WK JOHNNY CASH	COLUMBIA/LEGACY	Out Among The Stars	1	
1	2	ERIC CHURCH	EMI NASHVILLE/UMGN	The Outsiders	7	
NEW	3	JERROD NIEMANN	SEA GAYLE/ARISTA NASHVILLE/SMN	High Noon	1	
4	4	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	34	
3	5	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	69	
2	6	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break 6 ...Like We Ain't Ever (EP)	3	
5	7	VARIOUS ARTISTS	ZINEPAK	Official 2014 ACM Awards ZinePak	2	
6	8	COLE SWINDELL	WARNER BROS./WMN	Cole Swindell	6	
8	9	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Riser	5	
7	10	SARA EVANS	RCA NASHVILLE/SMN	Slow Me Down	3	
10	11	BLAKE SHELTON	WARNER BROS./WMN	Based On A True Story ...	53	
9	12	JASON ALDEAN	BROKEN BOW/BMG	Night Train	76	
12	13	DAVID NAIL	MCA NASHVILLE/UMGN	I'm A Fire	4	
11	14	ELI YOUNG BAND	REPUBLIC NASHVILLE/BMLG	10,000 Towns	4	
15	15	KACEY MUSGRAVES	MERCURY/UMGN	Same Trailer Different Park	54	
13	16	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	29	
22	17	GG GARTH BROOKS	PEARL	Blame It All On My Roots...	18	
17	18	THOMAS RHETT	VALORY/BMLG	It Goes Like This	22	
14	19	JENNIFER NETTLES	MERCURY/UMGN	That Girl	11	
16	20	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	90	
20	21	TAYLOR SWIFT	BIG MACHINE/BMLG	Red	75	
18	22	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	Golden	47	
21	23	JUSTIN MOORE	VALORY/BMLG	Off The Beaten Path	28	
24	24	JAKE OWEN	RCA NASHVILLE/SMN	Days Of Gold	17	
25	25	GEORGE STRAIT	MCA NASHVILLE/UMGN	Love Is Everything	46	
23	26	SCOTTY MCCREERY	19/INTERSCOPE/MERCURY/UMGN	See You Tonight	24	
29	27	DARIUS RUCKER	COLUMBIA NASHVILLE/SMN	True Believers	45	
28	28	TYLER FARR	COLUMBIA NASHVILLE/SMN	Redneck Crazy	26	
26	29	ROSANNE CASH	BLUE NOTE	The River & The Thread	11	
NEW	30	SARAH DAVIDSON	LITTLE GEORGIA PEACH/SURETONE	Sarah Davidson (EP)	1	
30	31	THE BAND PERRY	REPUBLIC NASHVILLE/BMLG	Pioneer	52	
31	32	LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Tornado	81	
34	33	CHRIS YOUNG	RCA NASHVILLE/SMN	A.M.	28	
35	34	DANIELLE BRADBERRY	REPUBLIC NASHVILLE/BMLG	Danielle Bradbery	18	
47	35	ERIC CHURCH	CAPITOL NASHVILLE/EMI NASHVILLE/UME	4 Album Collection	7	
39	36	CHASE RICE	DACK JANIELS	Ready Set Roll (EP)	23	
32	37	HOME FREE	COLUMBIA	Crazy Life	8	
33	38	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	49	
36	39	SOUNDTRACK	ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 2: Volume 1	16	
38	40	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country Ballads 2	10	
46	41	RANDY HOUSER	STONEY CREEK/BMG	How Country Feels	57	
43	42	ERIC CHURCH	EMI NASHVILLE/UMGN	Caught In The Act: Live	51	
37	43	FRANKIE BALLARD	WARNER BROS./WMN	Sunshine & Whiskey	7	
40	44	BRETT ELDRIDGE	ATLANTIC/WMN	Bring You Back	30	
41	45	LUKE BRYAN	CAPITOL NASHVILLE/UME	4 Album Collection	16	
48	46	GARY ALLAN	MCA NASHVILLE/UMGN	Set You Free	60	
49	47	JON PARDI	CAPITOL NASHVILLE/UMGN	Write You A Song	11	
42	48	DON WILLIAMS	SUGAR HILL/WELK	Reflections	3	
44	49	CASSADEE POPE	REPUBLIC NASHVILLE/BMLG	Frame By Frame	25	
45	50	PARMALEE	STONEY CREEK/BMG	Feels Like Carolina	16	



## Cash Maintains No. 1 Currency

Johnny Cash scores his second posthumous No. 1 on Top Country Albums – his 10th overall and first in nearly eight years – with *Out Among the Stars*, a collection of unreleased songs produced for Columbia in the early 1980s by famed Nashville studio man **Billy Sherrill**. The album sells 54,000, according to Nielsen SoundScan, and opens at No. 3 on the Billboard 200. Cash, who died in 2003, placed his first posthumous album atop the country chart when *American V: A Hundred Highways* spent two weeks at No. 1 in July 2006. Cash's early chart history includes eight No. 1s on Top Country Albums between 1964 and 1971. Also noteworthy on Top Country Albums is a No. 3 start for **Jerrod Niemann's** third album *High Noon*, which arrives with 14,000 sold. The lead single from the new album, "Drink to That All Night," spends a second week at its No. 4 peak on Hot Country Songs. It has sold 503,000 downloads so far. **Florida Georgia Line's** "This Is How We Roll" (featuring **Luke Bryan**) caps Hot Country Songs for a third straight week. It also leads Country Digital Songs for a fourth cumulative week, selling 77,000 downloads (692,000 to date), according to SoundScan. —Wade Jessen

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP COUNTRY ALBUMS: The week's most popular country albums, ranked by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# Rock

April 12  
2014  
billboard

HOT ROCK SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1</b> <b>POMPEII</b>	M.CREW/D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	1	46
2	2	2	<b>TEAM</b>	J.LITTLE (E.YO'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	2	29
4	3	3	<b>BEST DAY OF MY LIFE</b>	SHEP GOODMAN/A.CCETTA (Z.BARNETT,J.SHELLEY,RUBIN,M.SANCHEZ,M.GOODMAN,S.ACCETTA)	American Authors DIRTY CANVAS/ISLAND/IDJMG	3	28
5	4	4	<b>LET HER GO</b>	C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	1	54
7	5	5	<b>DEMONS</b>	ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	2	78
6	6	6	<b>ROYALS</b>	J.LITTLE (E.YO'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	1	43
8	7	7	<b>RADIOACTIVE</b>	ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1	79
10	8	8	<b>AG</b> <b>AIN'T IT FUN</b>	J.MELDA-JOHNSEN,T.YORK (H.WILLIAMS,T.YORK)	Paramore FUELED BY RAMEN/RRP	8	10
13	11	9	<b>DG</b> <b>SLEEPING WITH A FRIEND</b>	T.PAGNOTTA (T.GLENN,T.PAGNOTTA)	Neon Trees MERCURY/IDJMG	9	12
9	9	10	<b>MAGIC</b>	COLDPLAY/PEP WORTH/D.GREEN/R.SIMPSON (G.R.BERRYMAN,L.M.BUCKLAND,K.CHAMPION,C.A.MARTIN)	Coldplay PARLOPHONE/ATLANTIC	7	4
11	10	11	<b>DO I WANNA KNOW?</b>	J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA	10	32
<b>HOT SHOT DEBUT</b>	12	12	<b>FEVER</b>	DANGER MOUSE,THE BLACK KEYS (D.AUERBACH,P.CARNEY,B.BURTON)	The Black Keys NONESUCH/WARNER BROS.	12	1
14	12	13	<b>THE WALKER</b>	T.HOFFER (M.FITZPATRICK,K.JARNES,I.KING,J.RUZUMNA,N.SCAGGS,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC	12	12
12	13	14	<b>ON TOP OF THE WORLD</b>	ALEX DA KID/IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,M.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	12	54
17	16	15	<b>COME WITH ME NOW</b>	KONGOS (J.J.KONGOS)	KONGOS TOKOLOSHE/EPIC	15	9
20	19	16	<b>FALL IN LOVE</b>	J.HILL,J.CARTER (J.CARTER,S.BARTHEL)	Phantogram BARSUK/REPUBLIC	16	12
19	14	17	<b>COMING OF AGE</b>	P.EPWORTH (M.D.FOSTER,I.D.INNIS,J.FINK,S.CIMINO,P.EPWORTH)	Foster The People STARTIME INT'L/COLUMBIA	14	11
16	18	18	<b>GLORY AND GORE</b>	J.LITTLE (E.YO'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	9	26
23	17	19	<b>HEAVEN KNOWS</b>	K.KHANDWALA (T.MOMSEN,B.PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	17	8
22	20	20	<b>BAD BLOOD</b>	M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	20	12
3	15	21	<b>WE MIGHT BE DEAD BY TOMORROW</b>	SOKO (S.SOKOLINSKI)	Soko BABYCAT/COMMUNITY	3	3
33	25	22	<b>GIRLS CHASE BOYS</b>	C.DORSEV,K.HERZIG (I.MICHAELSON,T.DABB,S.B.DEAN)	Ingrid Michaelson CABIN 24/MOM + POP/RED	21	7
25	23	23	<b>TONIGHT YOU'RE PERFECT</b>	J.SINCLAIR (S.M.HANSEN,D.BOYD)	New Politics RCA	23	7
32	24	24	<b>FOREVER</b>	L.GORONSSON,D.HAIM,A.HAIM,E.HAIM (E.HAIM,D.HAIM,A.HAIM)	HAIM COLUMBIA	24	4
18	22	25	<b>LOVE DON'T DIE</b>	S.PRICE,R.B.TEDDER (THE FRAY,R.B.TEDDER)	The Fray EPIC	11	23
45	44	26	<b>SG</b> <b>HOUSE OF THE RISING SUN</b>	K.CHURKO,FIVE FINGER DEATH PUNCH (Z.BATHORCT,J.GRIMSTEAD,GREENING,X.CHURKO)	Five Finger Death Punch PROSPECT PARK	26	3
37	31	27	<b>TAKE OUT THE GUNMAN</b>	J.BARRIS (CHEVELLE,P.LOEFFLER)	Chevelle EPIC	27	7
30	34	28	<b>GUILTY ALL THE SAME</b>	M.SHINDO,B.DELSON (LINKIN PARK,W.M.GRIFFIN JR.)	Linkin Park Featuring Rakim MACHINE SHOP/WARNER BROS.	27	4
26	27	29	<b>SKINNY LOVE</b>	A.H.N.GILBERT (J.VERNON)	Birdy 14TH FLOOR/ATLANTIC	24	11
35	30	30	<b>WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH?</b>	J.FORD,R.ORTON (A.TURNER)	Arctic Monkeys DOMINO/ADA	30	11
31	28	31	<b>IT'S ABOUT TIME</b>	J.MELDA-JOHNSEN (S.GADHIA,J.TILLEY,E.CANNATA,F.COMTOIS,P.DOOSTZADEH)	Young The Giant FUELED BY RAMEN/RRP	17	17
50	41	32	<b>I WANNA GET BETTER</b>	J.HILL,J.ANTONOFF (J.ANTONOFF,J.HILL)	Bleachers RCA	32	3
24	26	33	<b>PUMPKIN BLOOD</b>	ASTMA,ROCWELL (T.JIMSON,S.WAPPLING,M.FLYGARE)	NONONO WARNER BROS.	23	12
29	33	34	<b>UNBELIEVERS</b>	R.BATMANGLIJA,A.RECHTSCHAID (R.BATMANGLIJA,E.KOENIG)	Vampire Weekend XL/BEGGARS GROUP	22	19
34	32	35	<b>SHEPHERD OF FIRE</b>	M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.	28	18
<b>NEW</b>	36	36	<b>I NEED YOU</b>	NOT LISTED (NOT LISTED)	M83. SUMMIT/LIONS GATE/INTERSCOPE	36	1
38	36	37	<b>RIPTIDE</b>	J.CASTLE,J.KEOGH,E.WHITE (V.JOY)	Vance Joy ATLANTIC	36	6
27	29	38	<b>ZOMBIE</b>	S.STREET (D.O'RIOUDAN)	The Cranberries ISLAND/UMG	18	4
40	37	39	<b>DOSES &amp; MIMOSAS</b>	CHERUB,N.CURTIS,Z.LITWACK (J.HUBER,J.KELLEY)	Cherub COLUMBIA	37	6
36	40	40	<b>ORDINARY LOVE</b>	DANGER MOUSE (BONO,THE EDGE,A.CLAYTON,L.MULLEN, JR.,B.BURTON)	U2 ISLAND/INTERSCOPE	13	8
39	35	41	<b>WHAT IF I WAS NOTHING</b>	A.DUKTIEWICZ (ALL THAT REMAINS,R.D.GRAVES)	All That Remains RAZOR & TIE	35	7
42	39	42	<b>R U MINE?</b>	R.ORTON (A.TURNER,ARCTIC MONKEYS)	Arctic Monkeys DOMINO	39	11
43	46	43	<b>BLUE MOON</b>	B.HANSEN (B.HANSEN)	Beck FONOGRAF RECORDS/CAPITOL	30	8
-	47	44	<b>WAIT FOR ME</b>	A.PETRAGLIA (C.FOLLOWILL,N.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL)	Kings Of Leon RCA	14	9
49	50	45	<b>GIANTS</b>	T.FELDMAN (D.RAUT,FELDMAN,T.J.ORSCHER,V.LOPER)	Bear Hands CANTORA	45	3
47	48	46	<b>NOT GONNA DIE</b>	H.BENSON (J.L.COOPER,K.COOPER)	Skillet ATLANTIC/WORD-CURB	28	4
-	43	47	<b>SHOT AT THE NIGHT</b>	A.GONZALEZ (FLOWERS)	The Killers ISLAND/IDJMG	22	15
<b>NEW</b>	48	48	<b>WHORE</b>	NOT LISTED (NOT LISTED)	In This Moment CENTURY MEDIA/RED	48	1
<b>RE-ENTRY</b>	49	49	<b>THINGS WE LOST IN THE FIRE</b>	M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	46	7
<b>NEW</b>	50	50	<b>BE OKAY</b>	C.MEDICE (M.COLLINS,D.BOUCHARD,C.MEDICE,P.RYAN,L.M.PRINCIPATO,D.M.LIPARI)	Oh Honey ATLANTIC/RRP	50	1

TOP ROCK ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
<b>NEW</b>	1	<b>#1</b> <b>RISE</b> <b>MEMPHIS MAY FIRE</b>	UNCONDITIONAL		Unconditional	1	
<b>NEW</b>	2	<b>MY CHEMICAL ROMANCE</b>	MAY DEATH NEVER STOP YOU: THE GREATEST HITS 2001-2013	REPRISE/WARNER BROS.		1	
3	3	<b>LORDE</b>		LAVA/REPUBLIC	Pure Heroine	26	
<b>NEW</b>	4	<b>ANIMALS AS LEADERS</b>		SUMERIAN	Joy Of Motion	1	
<b>NEW</b>	5	<b>THE HOLD STEADY</b>		TEETH DREAMS	Teeth Dreams	1	
1	6	<b>FOSTER THE PEOPLE</b>		STARTIME INT'L/COLUMBIA	Supermodel	2	
6	7	<b>BECK</b>		FONOGRAF RECORDS/CAPITOL	Morning Phase	5	
8	8	<b>IMAGINE DRAGONS</b>		KIDINAKORNER/INTERSCOPE/IGA	Night Visions	82	
9	9	<b>BASTILLE</b>		VIRGIN/CAPITOL	Bad Blood	30	
10	10	<b>ARCTIC MONKEYS</b>		DOMINO	AM	29	
<b>NEW</b>	11	<b>FUTURE ISLANDS</b>		4AD	Singles	1	
2	12	<b>THE PRETTY RECKLESS</b>		GOIN' DOWN/RAZOR & TIE	Going To Hell	2	
12	13	<b>ST. PAUL &amp; THE BROKEN BONES</b>		SINGLE LOCK/THIRTY TIGERS	Half The City	3	
7	14	<b>THE WAR ON DRUGS</b>		SECRETLY CANADIAN	Lost In The Dream	2	
16	15	<b>PASSENGER</b>		BLACK CROW/NETTWERK	All The Little Lights	35	
18	16	<b>LANA DEL REY</b>		POLYDOR/INTERSCOPE/IGA	Born To Die	113	
17	17	<b>FIVE FINGER DEATH PUNCH</b>	THE WRONG SIDE OF HEAVEN...VOLUME 2	PROSPECT PARK		19	
<b>NEW</b>	18	<b>THE COLOURIST</b>		REPUBLIC	The Colourist	1	
<b>NEW</b>	19	<b>BETH HART AND JOE BONAMASSA</b>		J & R ADVENTURES	Live In Amsterdam	1	
<b>NEW</b>	20	<b>LONDON GRAMMAR</b>		METAL & DUST/MINISTRY OF SOUND/COLUMBIA	If You Wait	1	
20	21	<b>ST. VINCENT</b>		SEVEN FOUR/LOMA VISTA/REPUBLIC	St. Vincent	5	
<b>NEW</b>	22	<b>CHUCK RAGAN</b>		SEVEN FOUR/LOMA VISTA/REPUBLIC	Till Midnight	1	
4	23	<b>TAKING BACK SUNDAY</b>		HOPELESS	Happiness Is	2	
26	24	<b>HAIM</b>		COLUMBIA	Days Are Gone	24	
5	25	<b>DEMON HUNTER</b>		SOLID STATE	Extremist	2	
28	26	<b>AMERICAN AUTHORS</b>		DIRTY CANVAS/ISLAND/IDJMG	Oh, What A Life	4	
29	27	<b>AVENGED SEVENFOLD</b>		WARNER BROS.	Hail To The King	31	
31	28	<b>PHANTOGRAM</b>		BARSUK/REPUBLIC	Voices	6	
<b>NEW</b>	29	<b>TOKYO POLICE CLUB</b>		MOM + POP	Forcefield	1	
27	30	<b>PARAMORE</b>		FUELED BY RAMEN	Paramore	45	
25	31	<b>SKILLET</b>		ATLANTIC/AG	Rise	34	
35	32	<b>VAMPIRE WEEKEND</b>		XL	Modern Vampires Of The City	40	
37	33	<b>OF MICE &amp; MEN</b>		RISE	Restoring Force	9	
36	34	<b>THE 1975</b>		DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	19	
39	35	<b>GG</b> <b>FALL OUT BOY</b>	SAVE ROCK AND ROLL	DECAVDANCE/ISLAND/IDJMG		50	
22	36	<b>SOUNDTRACK</b>	INSIDE LLEWYN DAVIS	STUDIOCANAL/NINE ZOSS PRODUCTIONS/LONG STRANGE TRIP/PINESCH/WARNER BROS.		19	
21	37	<b>LAKE STREET DIVE</b>		SIGNATURE SOUNDS	Bad Self Portraits	6	
23	38	<b>OF MONSTERS AND MEN</b>		REPUBLIC	My Head Is An Animal	104	
34	39	<b>BROKEN BELLS</b>		COLUMBIA	After The Disco	8	
<b>NEW</b>	40	<b>FIREWORKS</b>		TRIPLE CROWN	Oh, Common Life	1	
<b>NEW</b>	41	<b>VARIOUS ARTISTS</b>	SHE ROCKS: THE '80S WAVE OF WOMEN ROCKERS	SONY MUSIC CMG/STARBUCKS		1	
<b>NEW</b>	42	<b>SOUNDTRACK</b>	GOD'S NOT DEAD	INPOP/CAPITOL CMG		1	
44	43	<b>THE NEIGHBOURHOOD</b>		[RE]VOLVE/COLUMBIA	I Love You.	48	
<b>RE</b>	44	<b>THE NATIONAL</b>		4AD	Trouble Will Find Me	21	
<b>NEW</b>	45	<b>ASIA</b>		FRONTIERS	Gravitas	1	
<b>NEW</b>	46	<b>WOLFMOTHER</b>		WOLFMOTHER	New Crown	1	
<b>NEW</b>	47	<b>SOUNDTRACK</b>	THE WALKING DEAD: AMC ORIGINAL SOUNDTRACK - VOL. 2 (EP)	AMC/REPUBLIC		1	
45	48	<b>FIVE FINGER DEATH PUNCH</b>	THE WRONG SIDE OF HEAVEN...VOLUME 1	PROSPECT PARK		34	
<b>NEW</b>	49	<b>SEAHAVEN</b>	REVERIE LAGOON: MUSIC FOR ESCAPISM ONLY	RUN FOR COVER		1	
<b>NEW</b>	50	<b>HUNDRETDH</b>		MEDIA SKARE	Resist	1	



## Memphis May Fire's Hot Start

Memphis May Fire scores its first Top Rock Albums No. 1 and best sales week as *Unconditional* arrives with 27,000 copies sold, according to Nielsen SoundScan. On the Billboard 200, the set starts at a career-best No. 4. The sum trumps the band's previous best frame, when 2012's *Challenger* bowed with 18,000 (and at Nos. 5 and 16 on Top Rock Albums and the Billboard 200, respectively). *Unconditional* likewise grants Memphis May Fire's label, Rise Records, its first Top Rock Albums leader.

On Hot Rock Songs, **The Black Keys** unlock a No. 12 start with "Fever." The track launches at No. 2 on Rock Airplay with 10.3 million first-week audience impressions, according to Nielsen BDS, and No. 7 on Rock Digital Songs with 35,000 downloads sold. "Fever" previews the duo's eighth full-length album, *Turn Blue*, due May 13.

Meanwhile, **KONGOS** crown the Alternative airplay chart (see page 67) with "Come With Me Now," which rises 2-1 in its 10th week (and pushes 16-15 on Hot Rock Songs). The band completes the quickest ascent to the Alternative summit for an act since **Lorde's** "Royals" needed only nine weeks to reach No. 1 last year. Among rookie bands, **KONGOS'** first chart entry marks the fastest-flying No. 1 since Evanescence's maiden hit "Bring Me to Life" (featuring Paul McCoy) also crowned the chart in its 10th frame on March 29, 2003.

-Gary Trust

# R&B/Hip-Hop

April 12  
2014  
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 8 WKS	<b>HAPPY</b> P.L. WILLIAMS (P.L. WILLIAMS)	Pharrell Williams BACK LOT/COLUMBIA	1 13
2	2	2	<b>AG</b>	<b>ALL OF ME</b> D.TOZER, JOHN LEGEND (JOHN LEGEND, T.GAD)	John Legend G.O.O.D./COLUMBIA	2 30
3	3	3	<b>TALK DIRTY</b> R.FRED (L.DESROSE/ALIX/EPSS, E.FREDERIC, J.LEVINSKY, D.OUGLAS, S.KAPLAN, T.MUSCATI/JOSEF)	Jason Derulo Featuring 2 Chainz BELUGA HEIGHTS/WARNER BROS.	2 17	
5	4	4	<b>THE MAN</b> DI.KHALIL, ALOE BLACC (ALOE BLACC, K.ABDUL-RAHMAN, S.BARSH, D.SEEFF, E.JOHN, B.TAUPIN)	Aloe Blacc ALOE BLACC/CXO/INTERSCOPE	4 8	
4	5	5	<b>DRUNK IN LOVE</b> DETAIL, B.KNOWLES (B.KNOWLES, A.C.FISHER, S.C.CARTER, E.E.PROCTOR, R.DIAZ, B.SOKO, T.V.MOSLEY, J.HARMON)	Beyonce Featuring Jay Z PARKWOOD/COLUMBIA	1 15	
10	10	6	<b>DG SG</b>	<b>LOYAL</b> MIG, M.IE, B.DALLING, MURKIN, M.BROWN, T.GRIFFIN, J.R.BRACKINS, J.CARTER, A.KHAROUZ, S.COLO, A.MOULOU...	Chris Brown Feat. Lil Wayne & Tyga RCA	6 11
6	6	7	<b>SHOW ME</b> DI.MUSTARD (B.T.COLLINS, D.MCFARLANE, C.JONES, J.FELTON, C.M.BROWN, A.GEORGE, C.MCFARLANE)	Kid Ink Featuring Chris Brown THA ALUMNI GROUP/88 CLASSIC/RCA	4 24	
7	7	8	<b>THE MONSTER</b> FREQUENCY, A.LIUS (M.MATHERS, I.L.B.FROYEL, A.KLEIN, TUB, M.MATHANASOUL, F.FENTY, J.BELLON, B.BREXHA)	Eminem Featuring Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE	1 22	
11	9	9	<b>NA NA</b> DJ.MUSTARD (T.NEVEASON, D.MCFARLANE, S.HLOOKOFF)	Trey Songz SONGBOOK/ATLANTIC	9 10	
8	8	10	<b>MY HITTA</b> DI.MUSTARD (K.D.R.JACKSON, D.MCFARLANE, J.WININGS, D.A.MAR, C.BRODAS, R.A.JONES, S.L.MARSH, C.WILLEN)	YG Featuring Jeezy & Rich Homie Quan PUSHAZ INC./CTE/DEF JAM/IDJMG	5 27	
9	11	11	<b>PARANOID</b> DJ.MUSTARD (T.GRIFFIN, J.R.D.MCFARLANE, B.R.SIMMONS, JR.)	Ty Dolla \$ign Featuring B.o.B ATLANTIC	9 19	
12	12	12	<b>PARTITION</b> TIMBALAND, JROC (J.TIMBERLAKE, B.KNOWLES, KEY WANE (B.KNOWLES, T.NASH, J.TIMBERLAKE...))	Beyonce PARKWOOD/COLUMBIA	9 14	
14	14	13	<b>THE WORST</b> FISTICUFFS (J.A.E. CHILOMBO)	Jhene Aiko ARTCLUB/ARTUM/DEF JAM/IDJMG	13 11	
13	13	14	<b>STONER</b> DUN DEAL (J.WILLIAMS, D.CUNNINGHAM)	Young Thug ASYLUM/ATLANTIC	13 8	
20	15	15	<b>WHO DO YOU LOVE?</b> DI.MUSTARD (K.D.R.JACKSON, D.MCFARLANE, A.GRAHAM, A.FORTE, W.BELL, B.T.JONES)	YG Featuring Drake PUSHAZ INC./CTE/DEF JAM/IDJMG	15 5	
15	16	16	<b>TROPHIES</b> HIT.ROY, M.THOMAS, A.SHEBIB (A.GRAHAM, L.HOLLS, M.THOMAS, N.SHEBIB)	Young Money Featuring Drake YOUNG MONEY/CASH MONEY/REPUBLIC	15 5	
17	17	17	<b>MAN OF THE YEAR</b> NEZ.RIO (Q.M.HANLEY, V.WESONGA, JR., M.LOVING, R. RADELET, A.MILLER, N.WALKER, JOHNNY JEWEL)	Schoolboy Q TOP DAWG/INTERSCOPE	16 10	
18	19	18	<b>RAP GOD</b> DIP.FILTHY (M.MATHERS, I.L.B.ZAVAS, R.M.DELGONNO, S.HACKER, D.L.DAVIS, J.WALTERS, D.M.BIRKS...)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE	2 24	
26	22	19	<b>FANCY</b> THE INVISIBLE, MEN.T.M.ROBERTS, JR. (A.KELLY, AITCHSON, G.ASTASO, J.P.FORTH, J.SHAVE, K.MCKENZIE, J.DYER, J.WILLS)	Iggzy Azalea Featuring Charli XCX ISLAND/IDJMG	19 4	
16	18	20	<b>UP DOWN (DO THIS ALL DAY)</b> DI.MUSTARD, M.A.DAM (T.PAIN, D.MCFARLANE, M.A.DAM, J.M.COHEN, B.R.SIMMONS, JR.)	T-Pain Featuring B.o.B KONVICT/NAPPY BOY/RCA	15 21	
23	20	21	<b>HEADLIGHTS</b> E.HAYNIE, J.BASS (M.MATHERS, I.L.B.RUESS, E.HAYNIE, I.BHASKER, L.E.RESTO)	Eminem Featuring Nate Ruess WEB/SHADY/AFTERMATH/INTERSCOPE	20 9	
27	25	22	<b>MOVE THAT DOH</b> MIKE WILL MADE-UP, NOSTY, N.WILBURN, GABRIEL WILLIAMS, THORNTON, BRITTE, M.WILLIAMS, P.K.SLIGHTER, J.ADOR, R.DAVIS	Future Feat. Pharrell, Pusha T & Casino A&P/REPUBLIC	22 4	
19	21	23	<b>PART II (ON THE RUN)</b> TIMBALAND, JROC (S.C.CARTER, J.E.FAUNT, LEROY II, T.V.MOSLEY, J.HARMON)	Jay Z Featuring Beyonce ROCA-FELLA/ROC NATION	19 11	
32	28	24	<b>JOHN DOE</b> GEOFFRO CAUSE (B.R.SIMMONS, JR., G.EARLEY, P.R.HAMILTON)	B.o.B Featuring Priscilla REBELROCK/GRAND HUSTLE/ATLANTIC	24 4	
21	24	25	<b>RIDE</b> C.TARPLEY, M.SCHULTZ (J.SOMERS-MORALES, D.C.TARPLEY, JR.)	SoMo REPUBLIC	20 16	
24	27	26	<b>OR NAH</b> DI.MUSTARD, M.A.DAM (T.GRIFFIN, J.R.D.MCFARLANE, M.A.DAM, C.J.THOMAZ, L.CROCKEN)	Ty Dolla \$ign Featuring Wiz Khalifa & DJ Mustard ATLANTIC	24 5	
25	26	27	<b>CAN'T RAISE A MAN</b> T.TAYLOR, E.LEWIS (K.PATE, J.TAYLOR, E.LEWIS, M.TIMOTHEE, N.MCOWELL)	K. Michelle ATLANTIC	23 9	
30	29	28	<b>FEELIN' MYSELF</b> DI.MUSTARD, M.A.DAM (W.ADAMS, B.BAPTISTE, M.CYRUS, J.THOMAZ, K.HARBOUCH, D.MCFARLANE, M.A.DAM)	will.i.am Feat. Miley Cyrus, French Montana, Wiz Khalifa & DJ Mustard WILL.I.AM/INTERSCOPE	28 6	
50	30	29	<b>SHOW DA WORLD</b> NOT LISTED (NOT LISTED)	Lil' Boosie & Webbie Featuring Kiara TRILL/ATLANTIC	29 3	
43	37	30	<b>CUT HER OFF</b> WILL.A. FOOL (K.T.CAMPBELL, W.J.BYRD, T.EPPS)	KCamp Featuring 2 Chainz DAT REAL/FTE/4.27/INTERSCOPE	30 3	
29	33	31	<b>THEY DON'T KNOW</b> RICO LOVE, E.HOOD, E.(RICO LOVE, E.HOOD, E.GOUDY II, T.MCCREA)	Rico Love DIVISION1/INTERSCOPE	21 18	
<b>HOT SHOT DEBUT</b>		<b>32</b>	<b>PILOT</b> NOT LISTED (NOT LISTED)	50 Cent G UNIT/CAPITOL	32 1	
39	38	33	<b>YAYO</b> Q.MCCRAVEN, K.FIGZ, P.M.BUSH (L.PORTER, Q.MCCRAVEN, T.WALLS, M.MIMS)	Snootie Wild Featuring Yu Gotti COCAINE MUZIK/EPIC	33 3	
41	41	34	<b>SEX YOU</b> POLOW DA DON, L.T.MOE (T.MEANS, J.JONES, B.AMEY)	Bando Jonez ZONE 4/EPIC	34 3	
38	39	35	<b>MONEY BABY</b> BIG FRUIT (K.T.CAMPBELL, L.WILLIAMS)	KCamp Featuring Kwony Cash DAT REAL/FTE/4.27/INTERSCOPE	35 9	
28	32	36	<b>LOOKIN ASS</b> DETAIL (O.T.MARAJ, N.C.FISHER, K.COOKS, M.BROWN)	Young Money Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	28 5	
33	35	37	<b>CONFIDENT</b> S.O.U.N.D.Z (J.BIEBER, K.COBY, M.N.SIMMONS, C.J.BENNETT)	Justin Bieber Featuring Chance The Rapper SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	13 11	
35	34	38	<b>XO</b> R.B.EDDERT, T.NASH, B.KNOWLES (R.B.EDDERT, T.NASH, B.KNOWLES)	Beyonce PARKWOOD/COLUMBIA	12 15	
<b>NEW</b>		<b>39</b>	<b>NEXT</b> D.EMILE II (A.STREETEER, D.EMILE II, J.SMITH)	Sevyn Streeter ATLANTIC	39 1	
37	40	40	<b>OG BOBBY JOHNSON</b> BOBBY JOHNSON BEATS (Q.SQUARE, A.BRUSCH)	QUE. ATLANTIC	30 10	
31	36	41	<b>THE DEVIL IS A LIE</b> Q.WALKER, L.S.ROGERS, W.MENAL (W.L.ROBERTS II, WALKER, L.S.ROGERS, W.MENAL, S.CARTER)	Rick Ross Featuring JAY Z MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	26 11	
<b>NEW</b>		<b>42</b>	<b>MAIN CHICK</b> DI.MUSTARD (B.T.COLLINS, D.MCFARLANE, G.PROBY, C.M.BROWN)	Kid Ink Featuring Chris Brown THA ALUMNI GROUP/88 CLASSIC/RCA	42 1	
<b>NEW</b>		<b>43</b>	<b>2 ON</b> DI.MUSTARD, REDWINE (D.MARLEYWATERS (T.ACHINGWE, J.BRACKINS, D.MCFARLANE, J.BROWN, B.WATERS, D.M.HANLEY, S.PIENKOWSKI, S.RAMI)	Tinashe Featuring Schoolboy Q RCA	43 1	
47	45	44	<b>V. 3005</b> D.GLOVER, L.GORONSSON, S.PONCE (D.GLOVER, L.GORONSSON, S.PONCE)	Childish Gambino GLASSNOTE	31 16	
-	50	45	<b>PARTY GIRLS</b> CASHMERE CAT, BENNY BLANK, J.DOD (K.BRIDGES, B.LEVIN, L.THOMAZ, J.FELTON, M.A.HARBER, P.LOSNEGARD, J.PEERSON...)	Ludacris Feat. Wiz Khalifa, Jeremih & Cashmere Cat DTP/DEF JAM/IDJMG	36 4	
44	46	46	<b>I KNOW</b> RICH HOMIE QUAN (M.MIMS, D.LAMAR, J.KING, D.FOSTER, T.MCELROY)	Yo Gotti Featuring Rich Homie Quan COCAINE MUZIK/EPIC	39 13	
-	31	47	<b>MARCH</b> G.TANDY, JR. (G.TANDY, JR., C.GEORGEVICH, S.R.TOMMIE)	George Tandy, Jr. REDSTAR	31 2	
48	48	48	<b>FOR THE REST OF MY LIFE</b> THICKE, PROJAY (PROJAY, R.THICKE)	Robin Thicke STAR TRAK/INTERSCOPE	42 9	
34	43	49	<b>SANCTIFIED</b> K.WEST, DI.MUSTARD, M.DEAN (W.L.ROBERTS II, K.WEST, S.M.ANDERSON, D.MCFARLANE, M.DEAN)	Rick Ross Featuring Kanye West & Big Sean MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	23 4	
-	44	50	<b>LEFT, RIGHT</b> DJ.MUSTARD (K.D.R.JACKSON, D.MCFARLANE)	YG Featuring DJ Mustard PUSHAZ INC./CTE/DEF JAM/IDJMG	44 2	

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
2	1	#1 1 WK	<b>PHARRELL WILLIAMS</b>	G I R L	4	
1	2	<b>YG</b>	PUSHAZ INC./CTE/DEF JAM/IDJMG	My Crazy Life	2	
3	3	<b>RICK ROSS</b>	MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG	Mastermind	4	
4	4	<b>BEYONCE</b>	PARKWOOD/COLUMBIA	Beyonce	16	
6	5	<b>ALOE BLACC</b>	ALOE BLACC/XIX/INTERSCOPE/IGA	Lift Your Spirit	3	
7	6	<b>JOHN LEGEND</b>	G.O.O.D./COLUMBIA	Love In The Future	30	
8	7	<b>EMINEM</b>	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	22	
9	8	<b>SCHOOLBOY Q</b>	TOP DAWG/INTERSCOPE/IGA	Oxymoron	5	
<b>HOT SHOT DEBUT</b>		<b>CHRISTION GRAY</b>	COLLISION	School Of Roses	1	
12	10	<b>JHENE AIKO</b>	ARTCLUB/ARTUM/DEF JAM/IDJMG	Sail Out (EP)	20	
<b>NEW</b>		<b>SAGE THE GEMINI</b>	BLACK MONEY/EMPIRE RECORDINGS/REPUBLIC	Remember Me	1	
15	12	<b>DRAKE</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	28	
<b>NEW</b>		<b>GRIEVES</b>	RHYMESAYERS	Winter & The Wolves	1	
16	14	<b>TONI BRAXTON &amp; BABYFACE</b>	MOTOWN/IDJMG	Love, Marriage & Divorce	8	
10	15	<b>YOUNG MONEY</b>	YOUNG MONEY/CASH MONEY/REPUBLIC	Rise Of An Empire	3	
14	16	<b>JUSTIN TIMBERLAKE</b>	RCA	The 20/20 Experience (2 Of 2)	26	
17	17	<b>KENDRICK LAMAR</b>	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	75	
13	18	<b>LEDISI</b>	VERVE/VE	The Truth	3	
18	19	<b>MACKLEMORE &amp; RYAN LEWIS</b>	MACKLEMORE	The Heist	77	
19	20	<b>R. KELLY</b>	RCA	Black Panties	16	
21	21	<b>KID INK</b>	THA ALUMNI GROUP/88 CLASSIC/RCA	My Own Lane	12	
11	22	<b>FREDDIE GIBBS &amp; MADLIB</b>	MADLIB INVAZION	Pinata	2	
20	23	<b>CHILDISH GAMBINO</b>	GLASSNOTE	Because The Internet	16	
22	24	<b>K. MICHELLE</b>	ATLANTIC/AG	Rebellious Soul	33	
5	25	<b>KEVIN GATES</b>	BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	By Any Means	2	
24	26	<b>TAMAR BRAXTON</b>	STREAMLINE/EPIC	Love And War	30	
28	27	<b>JAY Z</b>	ROCA-FELLA/ROC NATION	Magna Carta... Holy Grail	38	
25	28	<b>YO GOTTI</b>	COCAINE MUZIK/EPIC	I Am	19	
23	29	<b>ASHANTI</b>	WRITTEN/EONE	Braveheart	4	
45	30	<b>GG TGT</b>	ATLANTIC/AG	Three Kings	32	
<b>NEW</b>		<b>JACQUEES</b>	JACQUEES	19 EP	1	
32	32	<b>SEVYN STREETER</b>	CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)	17	
27	33	<b>JUICY J</b>	KEMOSABE/COLUMBIA	Stay Trippy	31	
29	34	<b>ROBIN THICKE</b>	STAR TRAK/INTERSCOPE/IGA	Blurred Lines	36	
26	35	<b>JUSTIN TIMBERLAKE</b>	RCA	The 20/20 Experience	55	
31	36	<b>CANDICE GLOVER</b>	19/INTERSCOPE/IGA	Music Speaks	6	
33	37	<b>B.O.B</b>	REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury	15	
42	38	<b>PS SHARON JONES/DAP-KINGS</b>	DAPTONE	Give The People What They Want	11	
37	39	<b>THE WEEKND</b>	XO/REPUBLIC	Trilogy	72	
<b>NEW</b>		<b>WILL DOWNING</b>	WD PRODUCTIONS	Euphoria	1	
35	41	<b>J. COLE</b>	ROC NATION/COLUMBIA	Born Sinner	41	
41	42	<b>A\$AP ROCKY</b>	A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	63	
40	43	<b>RIHANNA</b>	SRP/DEF JAM/IDJMG	Unapologetic	71	
38	44	<b>AUGUST ALSINA</b>	NNTME MUCO, RADIO KILLA/DEF JAM/IDJMG	Downtown: Life Under The Gun (EP)	30	
47	45	<b>TECH N9NE</b>	STRANGE/RBC	Something Else	32	
39	46	<b>KANYE WEST</b>	G.O.O.D./ROCA-FELLA/DEF JAM/IDJMG	Yeezus	41	
30	47	<b>KID CUDI</b>	SATELLITE FLIGHT: THE JOURNEY TO MOTHER MOON REPUBLIC	The Journey to Mother Moon	5	
<b>NEW</b>		<b>QUE.</b>	ATLANTIC/AG	Who Is QUE. (EP)	1	
<b>NEW</b>		<b>D'ANGELO</b>	VIRGIN/CAPITOL	Live At The Jazz Cafe, London: The Complete Show	1	
43	50	<b>2 CHAINZ</b>	DEF JAM/IDJMG	B.O.A.T.S. II #METIME	29	



BROWN: FRANK MICELLOTTA

## Brown & Friends Charge Chart

"Loyal" by **Chris Brown** (above) reaches a new peak on Hot R&B/Hip-Hop Songs, jumping 10-6 while taking home the chart's Digital and Streaming Gainer awards. With the third and seemingly final version of the song (featuring **Lil Wayne** and **Tyga**) released March 26, "Loyal" rises 52 percent to 53,000 downloads (of which 19.8 percent were of the new mix), according to Nielsen SoundScan. **French Montana** and **Too \$hort** were featured along with Wayne on previous incarnations, but Tyga's verse made the song's official video (released March 24), which caused streams to more than double during the chart week by 103 percent to 4.1 million, according to Nielsen BDS.

**Sevyn Streeter**, signed to Brown's CBE imprint, follows in her label boss' footsteps as her latest single, "nExt," opens at No. 39. The track was recently redone, with Streeter enlisting buzzing L.A. rapper **Kid Ink** for a verse. That version was made available for sale on March 25, resulting in a 209 percent lift in downloads to 5,000, while a video featuring Ink premiered the following day, aiding a 310 percent spike in overall U.S. streams to 503,000.

Further tying the aforementioned acts together, Kid Ink's second single, "Main Chick" (featuring Brown) debuts at No. 42 on Hot R&B/Hip-Hop Songs. The pair's previous collaboration, "Show Me," is in its 14th week in the list's top 10. —Rauli Ramirez

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop 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 current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time, or the week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See charts legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



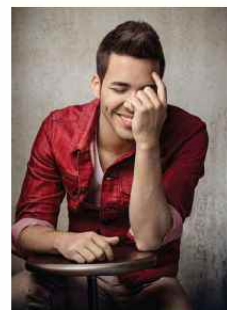
April 12  
2014

billboard

HOT LATIN SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
	1	1	<b>#1</b> <b>9 WKS</b> <b>ODIO</b>	A.SANTOS,ROD.RIVERA,E.HOOD,J.SANTOS,A.GRAHAM,RICO LOVE,K.RODRIGUEZ,E.HOOD,E.GONDIY,I.L.NESMITH,A.SHEBIB	Romeo Santos Featuring Drake SONY MUSIC LATIN	1	10
	2	2	<b>EL PERDEDOR</b>	Enrique Iglesias, D. MARTINEZ BUENO	Marco Antonio Solis UNIVERSAL MUSIC LATIN/UMLE	1	16
	3	3	<b>ADRENALINA</b>	Wisín Featuring Jennifer Lopez & Ricky Martin C.JEDAY (J.L.MORERA LUNA,J.LOPEZ,J.J.TORRES,E.MARTIN-MORALES,C.E.ORTIZ)	SONY MUSIC LATIN	2	5
	8	6	<b>AG</b> <b>TE ROBARE</b>	G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.LORA),THEN	Prince Royce SONY MUSIC LATIN	4	12
	5	5	<b>PROPUESTA INDECENTE</b>	A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	1	36
	4	4	<b>VIVIR MI VIDA</b>	M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJI,AJ.JUNIOR,A.PAPAKONSTANTINOU,B.DUJSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN	1	49
	7	7	<b>HERMOSA EXPERIENCIA</b>	Banda Sinaloense MS de Sergio Lizarraga S.LIZARRAGA (E.P.CISNEROS,H.PALENCIA CISNEROS)	DISCOS SABINAS	6	23
	6	8	<b>DARTE UN BESO</b>	G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN	1	37
	10	9	<b>TE HUBIERAS IDO ANTES</b>	Julion Alvarez y Su Norteno Banda J.ALVAREZ (J.A.INZUNZA FABELA)	FONOVI SA/UMLE	9	10
	14	11	<b>NUMCA ME ACUERDO DE OLVIDARTE</b>	J.HILL,J.D.HARPOON,S.MEBARAK RIPOLL (J.HILL,J.HILL,D.A.LEONSKY,E.BASSLE,S.MEBARAK RIPOLL,DORZLER)	Shakira RCA/SONY MUSIC LATIN	6	10
	9	10	<b>MUJER DE PIEDRA</b>	G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	7	20
	12	12	<b>6 AM</b>	A.RAMIREZ (J.A.OSORIO BALVIN)	J Balvin Featuring Farruko CAPITOL LATIN/UMLE	12	11
	11	13	<b>EL INMIGRANTE</b>	J.TIRADO CASTANEDA (E.MUNOZ,D.MUNOZ)	Calibre 50 DISA/UMLE	11	14
	18	14	<b>MOVIENDO CADERAS</b>	Yandel Featuring Daddy Yankee F.SALDANA,V.CABRERA,L.RIVERA TAPIA,PRESNADOR (Y.SGUILLA MALAVE,R.L.KINLE,PALACIOS RIVERA,F.SALDANA,R.TAPIA,G.RODRIGUEZ,DELGADO)	SONY MUSIC LATIN	14	6
	16	15	<b>PARA QUE TANTOS BESOS</b>	L.DEL VILLAR (L.L.DIAZ)	Noel Torres GERENCIA360/SONY MUSIC LATIN	15	8
	22	17	<b>AMOR AMOR</b>	F.CONTRERAS (J.L.ROMA)	Conjunto Primavera FONOVI SA/UMLE	16	8
	28	20	<b>CANCIONCITAS DE AMOR</b>	A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	9	7
	20	22	<b>LA NOCHE ES TUYA</b>	3BallMTY Featuring America Sierra & Gerardo Ortiz T.HERNANDEZ (S.ZAVALLA,A.SIERRA,A.PIERAGOSTINO)	Gerardo Ortiz UMLE	18	11
	26	21	<b>SOY DE RANCHO</b>	A.VALENZUELA,A.VALENZUELA (A.RIOS)	El Komander TWINNS	19	5
	37	33	<b>MI TESORO</b>	J.EDUARDO HUERTA UECKE (J.EDUARDO HUERTA UECKE,J.HUERTA)	Jesse & Joy WARNER LATINA	20	8
	-	19	<b>SG</b> <b>BAILANDO</b>	Enrique Iglesias Featuring Descemer Bueno & Gente de Zona C.PAUCAR (E.M.IGLESIAS,D.MARTINEZ BUENO,DELGADO,R.MARTINEZ)	REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	19	2
	39	31	<b>APNEA</b>	M.TEREFE (R.ARJONA)	Ricardo Arjona METAMORFOSIS/SONY MUSIC LATIN	22	4
	35	36	<b>DG</b> <b>CORAZON EN LA MALETA</b>	M.TEREFE (L.FONSIC,BRANT)	Luis Fonsi UNIVERSAL MUSIC LATIN/UMLE	23	6
	17	16	<b>CAMBIO DE PIEL</b>	M.ANTHONY,S.GEORGE (J.REYES COPELLO,V.HENRIQUEZ)	Marc Anthony SONY MUSIC LATIN	7	25
	34	28	<b>SE FUE</b>	M.ANTHONY,S.GEORGE (J.BADIA,F.CAVALLI,A.VALSIGLIO,P.CREMONESI)	Laura Pausini & Marc Anthony WARNER LATINA	25	8
	30	29	<b>LA TEMPERATURA</b>	J.C.RUIZ,ARVELO,SALDANA,ACOLISSA (A.BUTTRAND)	Maluma Featuring Eli Palacios SONY MUSIC LATIN	26	12
	33	32	<b>CERO A LA IZQUIERDA</b>	G.GARCIA (H.PALENCIA CISNEROS)	Los Huracanes del Norte GARMEX	27	6
	23	25	<b>PROMETO OLVIDARTE</b>	R.PINA,E.FELICIANO,Y.DAMAS,E.SEMPER,X.SEMPER (G.A.CRUZ-PADILLA,R.PINA,T.FELICIANO)	Tony Dize PINA/SONY MUSIC LATIN	13	20
	43	34	<b>ERES MIA</b>	A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	29	3
	32	27	<b>EL MAR DE SUS OJOS</b>	A.CASTRO,C.VIVES (H.HUERTAS,C.VIVES)	Carlos Vives Featuring ChocQuibTown SONY MUSIC LATIN	11	4
	-	31	<b>HOT SHOT DEBUT</b> <b>DECIDISTE DEJARME</b>	MARIO DOMM (MARIO DOMM,L.EVANS,M.VELEZ)	Camila SONY MUSIC LATIN	31	1
	31	30	<b>TE LA PASAS</b>	T.TORBELLINO XIII (L.CHAVEZ ESPINOZA)	Tito Torbellino XIII Featuring EP KUBO	16	20
	41	23	<b>ESTA NOCHE</b>	NOT LISTED (NOT LISTED)	Raulin Rodriguez KACIQUE/CACAO/PLANET RECORDS	23	16
	40	39	<b>EL JUEGO</b>	R.TAPIA (R.TAPIA)	Roberto Tapia FONOVI SA/UMLE	34	7
	42	37	<b>LA BUENA Y LA MALA</b>	A.VALDEZ OSUNA (A.VALDEZ OSUNA)	Banda Tierra Sagrada DISCOS SABINAS	35	6
	27	24	<b>CHICA IDEAL</b>	P.ORTIZ,ARVELO,F.SALDANA,ACOLISSA (A.BUTTRAND),L.MENDOZA DONATILLO,AMIRANDA PEREZ,P.ORTIZ,ARVELO,F.SALDANA,ACOLISSA (A.BUTTRAND)	Chino & Nacho B&G/MACHETE/UMLE	19	18
	29	35	<b>UNA VEZ MAS</b>	M.RIVERA,E.GRENCI (J.J.TORRES,L.VASQUEZ,J.J.SANTANA LUGO,V.M.RUIZ)	Victor Manuelle Featuring Reik KIVAY/SONY MUSIC LATIN	27	9
	13	18	<b>LA LUZ</b>	S.LILLYWHITE (J.E.ARISTIZABAL)	Juanes UNIVERSAL MUSIC LATIN/UMLE	11	15
	50	43	<b>SOY PARRANDERO</b>	M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes de Tijuana FONOVI SA/UMLE	39	3
	-	49	<b>UN FIN EN CULIACAN</b>	NOT LISTED (NOT LISTED)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	40	2
	38	38	<b>EN LA SIERRA Y EN LA CIUDAD...LA CHINA</b>	NOT LISTED (NOT LISTED)	Javier Rosas JAVIER ROSAS	34	13
	44	42	<b>CANDY</b>	F.SALDANA,V.CABRERA (D.J.VALLE,E.FVAZQUEZ,F.SALDANA,V.CABRERAS)	Plan B PINA	30	14
	-	43	<b>NEW</b> <b>POR QUE LA ENGANE</b>	NOT LISTED (NOT LISTED)	Espinoza Paz DISA/UMLE	43	1
	46	40	<b>DE MIL AMORES</b>	M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis HABARI/UNIVERSAL MUSIC LATIN/UMLE	40	5
	-	45	<b>RE-ENTRY</b> <b>LA NINA MAS LINDA</b>	NOT LISTED (A.J.INZUNZA FABELA,R.Q.MARTINEZ)	Kevin Ortiz BAD SIN	45	4
	-	46	<b>ME NIEGAS</b>	NOT LISTED (NOT LISTED)	Baby Rasta & Gringo EME	46	5
	-	48	<b>LA FLACA</b>	L.MENDEZ (P.DONES)	Santana Featuring Juanes RCA/SONY MUSIC LATIN	47	2
	-	44	<b>EL DUELO</b>	MONTANA (J.D.VAREZ,A.LOZADA ALGARIN,N.DIAZ MARTINEZ)	J Alvarez ON TOP OF THE WORLD/SONY MUSIC LATIN	44	2
	45	45	<b>DESDE EL PRIMER BESO</b>	Gocho "El Lapiz de Platino" Featuring Wisin HYDE (J.A.A.TORRES-ABREU,J.J.SANTANA LUGO)	NEW ERA/VENEMUSIC	35	11
	-	50	<b>NEW</b> <b>NECIO</b>	A.SANTOS (A.SANTOS)	Romeo Santos Featuring Carlos Santana SONY MUSIC LATIN	50	1

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
	2	<b>#1</b> <b>4 WKS</b> <b>ROMEO SANTOS</b>	SONY MUSIC LATIN	Formula: Vol. 2	5	
	1	<b>ENRIQUE IGLESIAS</b>	REPUBLIC	Sex And Love	2	
	3	<b>WISIN</b>	SONY MUSIC LATIN	El Regreso del Sobreviviente	2	
	<b>HOT SHOT DEBUT</b>	<b>3BALLMTY</b>	FONOVI SA/UMLE	Global	1	
	4	<b>JUANES</b>	UNIVERSAL MUSIC LATIN/UMLE	Loco de Amor	3	
	6	<b>VARIOUS ARTISTS</b>	FONOVI SA/UMLE	Las Bandas Romanticas de America 2014	10	
	5	<b>LOS TUCANES DE TIJUANA</b>	FONOVI SA/UMLE	Corridos Time: Season One: Soy Parrandero	2	
	7	<b>MARC ANTHONY</b>	SONY MUSIC LATIN	3.0	37	
	9	<b>JENNI RIVERA</b>	1969 - Siempre: En Vivo Desde Monterrey: Parte 1	17		
	10	<b>PRINCE ROYCE</b>	SONY MUSIC LATIN	Soy El Mismo	25	
	12	<b>GERARDO ORTIZ</b>	SONY MUSIC LATIN	Archivos de Mi Vida	18	
	14	<b>PS</b> <b>PRINCE ROYCE</b>	SONY MUSIC LATIN	#1's	71	
	<b>NEW</b>	<b>CONJUNTO PRIMAVERA</b>	FONOVI SA/UMLE	Amor Amor	1	
	13	<b>VARIOUS ARTISTS</b>	FONOVI SA/UMLE	Radio Exitos El Disco del Ano: 2013	23	
	<b>NEW</b>	<b>NENA GUZMAN</b>	DEL/SONY MUSIC LATIN	La Iniciativa	1	
	11	<b>JULION ALVAREZ Y SU NORTENO BANDA</b>	FONOVI SA/UMLE	Soy Lo Que Quiero: Indispensable	9	
	<b>RE</b>	<b>CALIBRE 50</b>	FONOVI SA/UMLE	Corridos de Alto Calibre	20	
	16	<b>VARIOUS ARTISTS</b>	FONOVI SA/UMLE	Banda #1's 2013	20	
	24	<b>GG</b> <b>ALEJANDRO FERNANDEZ</b>	UNIVERSAL MUSIC LATIN/UMLE	Confidencias	31	
	21	<b>CONJUNTO PRIMAVERA</b>	FONOVI SA/UMLE	35 Aniversario	23	
	8	<b>DAVID BISBAL</b>	UNIVERSAL MUSIC LATIN/UMLE	Tu y Yo	2	
	17	<b>YANDEL</b>	SONY MUSIC LATIN	De Lider A Leyenda	21	
	18	<b>MARC ANTONIO SOLIS</b>	UNIVERSAL MUSIC LATIN/UMLE	Gracias Por Estar Aqui	23	
	19	<b>LOS INVASORES DE NUEVO LEON/LOS TRAILEROS DEL NORTE</b>	SERCA	Mano A Mano	2	
	23	<b>VARIOUS ARTISTS</b>	FONOVI SA/UMLE	Las Gruperas Romanticas	24	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	CERTIFICATION IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
	4	<b>1</b> <b>TE ROBARE</b>	SONY MUSIC LATIN	Prince Royce	12	
	3	<b>2</b> <b>ODIO</b>	SONY MUSIC LATIN	Romeo Santos Feat. Drake	9	
	2	<b>3</b> <b>ADRENALINA</b>	SONY MUSIC LATIN	Wisín Feat. Jennifer Lopez & Ricky Martin	5	
	1	<b>4</b> <b>EL PERDEDOR</b>	UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Marco Antonio Solis	12	
	5	<b>5</b> <b>TE HUBIERAS IDO ANTES</b>	FONOVI SA/UMLE	Julion Alvarez y Su Norteno Banda	10	
	6	<b>6</b> <b>HERMOSA EXPERIENCIA</b>	DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	16	
	7	<b>7</b> <b>EL INMIGRANTE</b>	DISA/UMLE	Calibre 50	13	
	9	<b>8</b> <b>6 AM</b>	CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	10	
	8	<b>9</b> <b>MUJER DE PIEDRA</b>	FONOVI SA/UMLE	Gerardo Ortiz	20	
	14	<b>10</b> <b>CAN'T REMEMBER TO FORGET YOU</b>	RCA	Shakira Feat. Rihanna	10	
	11	<b>11</b> <b>AMOR AMOR</b>	FONOVI SA/UMLE	Conjunto Primavera	8	
	12	<b>12</b> <b>MOVIENDO CADERAS</b>	SONY MUSIC LATIN	Yandel Feat. Daddy Yankee	5	
	17	<b>13</b> <b>LA NOCHE ES TUYA</b>	FONOVI SA/UMLE	3BallMTY Feat. America Sierra & Gerardo Ortiz	10	
	10	<b>14</b> <b>PARA QUE TANTOS BESOS</b>	GERENCIA360/SONY MUSIC LATIN	Noel Torres	8	
	19	<b>15</b> <b>HAPPY</b>	BACK LOT/COLUMBIA	Pharrell Williams	6	
	22	<b>16</b> <b>EL MAR DE SUS OJOS</b>	SONY MUSIC LATIN	Carlos Vives Feat. ChocQuibTown	4	
	15	<b>17</b> <b>SE FUE</b>	WARNER LATINA	Laura Pausini & Marc Anthony	7	
	13	<b>18</b> <b>CAMBIO DE PIEL</b>	SONY MUSIC LATIN	Marc Anthony	25	
	31	<b>19</b> <b>APNEA</b>	METAMORFOSIS/SONY MUSIC LATIN	Arjona	3	
	24	<b>20</b> <b>CERO A LA IZQUIERDA</b>	GARMEX	Los Huracanes del Norte	7	
	18	<b>21</b> <b>LA TEMPERATURA</b>	SONY MUSIC LATIN	Maluma Feat. Eli Palacios	10	
	28	<b>22</b> <b>CORAZON EN LA MALETA</b>	UNIVERSAL MUSIC LATIN/UMLE	Luis Fonsi	5	
	43	<b>23</b> <b>MI TESORO</b>	WARNER LATINA	Jesse & Joy	4	
	16	<b>24</b> <b>CHICA IDEAL</b>	B&G/MACHETE/UMLE	Chino & Nacho	19	
	25	<b>25</b> <b>SOY DE RANCHO</b>	TWINNS	El Komander	5	



## Royce Robbery

Prince Royce (above) races 4-1 on Latin Airplay with "Te Robare" to capture his eighth No. 1 and seventh consecutive leader on the list. In terms of successive No. 1s, the bachata singer ranks second only to Enrique Iglesias, who started his chart career with eight straight trips to the summit (1995-97). "Te Robare" posts 14.6 million audience impressions (up 33 percent), according to Nielsen BDS. Royce will perform live on Telemundo's broadcast of the 2014 Billboard Latin Music Awards on April 24, where he is a 16-time finalist in 15 categories, including artist of the year.

On Top Latin Albums, 3BallMTY debuts its newest set, *Global*, which enters at No. 4 on the list with 2,000 copies, according to Nielsen SoundScan. The Mexican trio, known for blending tribal-guarachero with electronic sounds, also climbs 22-18 on Hot Latin Songs, featuring *America Sierra* and *Gerardo Ortiz*. Regional Mexican group *Conjunto Primavera* also arrives on Top Latin Albums as its set *Amor Amor* comes in at No. 13, selling 1,000 copies. This is the 41st charting album from the group, dating to 1997, when *Me Nacio del Alma* reached No. 35 on the list. Overall the band boasts 18 top 10s and four No. 1s. The new set's first single, also titled "Amor Amor," steps 17-16 on Hot Latin Songs.

-Amaya Mendizabal

ROYCE: OMAR CRUZ

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

# Jazz/Classical/World

April 12  
2014  
billboard

REGIONAL MEXICAN AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 3 WKS TE HUBIERAS IDO ANTES FONOVISIA/UMLE	Juñón Alvarez y Su Norteno Banda	11
2	2	HERMOSA EXPERIENCIA DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	19
3	3	EL INMIGRANTE DISA/UMLE	Calibre 50	15
4	4	MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	20
6	5	AMOR AMOR FONOVISIA/UMLE	Conjunto Primavera	10
5	6	PARA QUE TANTOS BESOS GERENCIA360/SONY MUSIC LATIN	Noel Torres	8
7	7	BORRACHO DE AMOR DISCOS SABINAS	Banda La Trakalosa	32
8	8	CERO A LA IZQUIERDA GARMEX	Los Huracanes del Norte	9
10	9	SOY DE RANCHO TWINNS	El Komander	8
12	10	EL JUEGO FONOVISIA/UMLE	Roberto Tapia	7
9	11	FIN DE SEMANA La Original Banda El Limón de Salvador Lizarraga Feat. Río Roma Luz		25
11	12	EN LA SIERRA Y EN LA CIUDAD...LA CHINA JAVIER ROSAS	Javier Rosas	18
17	13	UN FIN EN CULIACAN ANVAL/SONY MUSIC LATIN	La Adictiva Banda San Jose de Mesillas	6
13	14	TE LA PASAS KIUBO	Tito Torbellino XIII Feat. EP	20
19	15	POR QUE LA EGANE DISA/UMLE	Espinoza Paz	6

LATIN POP AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Marco Antonio Solís	12
2	2	ODIO SONY MUSIC LATIN	Romeo Santos Feat. Drake	9
4	3	TE ROBARE SONY MUSIC LATIN	Prince Royce	11
3	4	ADRENALINA SONY MUSIC LATIN	Wisin Feat. Jennifer Lopez & Ricky Martin	5
5	5	CAN'T REMEMBER TO FORGET YOU RCA	Shakira Feat. Rihanna	11
6	6	SE FUE WARNER LATINA	Laura Pausini & Marc Anthony	9
12	7	MI TESORO WARNER LATINA	Jesse & Joy	7
9	8	CORAZON EN LA MALETA UNIVERSAL MUSIC LATINO/UMLE	Luis Fonsi	5
8	9	LA TEMPERATURA SONY MUSIC LATIN	Maluma Feat. Eli Palacios	15
11	10	MOVIEDO CADERAS SONY MUSIC LATIN	Yandel Feat. Daddy Yankee	6
15	11	HAPPY BACK LOT/COLUMBIA	Pharrell Williams	5
18	12	APNEA METAMORFOSIS/SONY MUSIC LATIN	Ricardo Arjona	3
10	13	6 AM CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	9
13	14	CHICA IDEAL B8G/MACHETE/UMLE	Chino & Nacho	20
16	15	LA FLACA RCA/SONY MUSIC LATIN	Santana Feat. Juanes	8

TROPICAL AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 2 WKS GG TE ROBARE SONY MUSIC LATIN	Prince Royce	10
3	2	ODIO SONY MUSIC LATIN	Romeo Santos Feat. Drake	9
6	3	6 AM CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	8
2	4	UNA VEZ MAS KIYAVI/SONY MUSIC LATIN	Victor Manuelle Feat. Reik	10
5	5	EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Marco Antonio Solís	11
9	6	PROMETO OLVIDARTE PINA/SONY MUSIC LATIN	Tony Dize	11
14	7	BAJO LA TORMENTA TOP STOP	Sergio George Presents Salsa Giants	6
1	8	CHICA IDEAL B8G/MACHETE/UMLE	Chino & Nacho	22
12	9	EL MAR DE SUS OJOS SONY MUSIC LATIN	Carlos Vives Feat. ChocQuibTown	4
8	10	POR TI CAAO	Karlos Rose	15
7	11	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	22
11	12	PRENDELO FAMOUS ARTIST/MR. 305	Fuego	10
13	13	SE FUE WARNER LATINA	Laura Pausini & Marc Anthony	8
NEW	14	APNEA METAMORFOSIS/SONY MUSIC LATIN	Arjona	1
16	15	GRACIAS ELEGANT	Yanford	10

REGIONAL MEXICAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK 3BALLMTY FONOVISIA/UMLE	Global	1
2	2	VARIOUS ARTISTS FONOVISIA/UMLE	Las Bandas Románticas de America 2014	10
1	3	LOS TUCANES DE TIJUANA FONOVISIA/UMLE	Corridos Time: Season One: Soy Parrandero	2
3	4	JENNI RIVERA 1969 - Siempre: En Vivo Desde Monterrey: Parte 1 FONOVISIA/UMLE		17
5	5	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Archivos de Mi Vida	18
NEW	6	CONJUNTO PRIMAVERA FONOVISIA/UMLE	Amor Amor	1
6	7	VARIOUS ARTISTS FONOVISIA/UMLE	Radio Exitos El Disco del Año: 2013	23
NEW	8	NENA GUZMAN DEL/SONY MUSIC LATIN	La Iniciativa	1
4	9	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVISIA/UMLE	Soy Lo Que Quiero: Indispensable	9
RE	10	CALIBRE 50 DISA/UMLE	Corridos de Alto Calibre	18
9	11	CONJUNTO PRIMAVERA FONOVISIA/UMLE	35 Aniversario	19
7	12	LOS INVASORES DE NUEVO LEÓN / LOS TRAILEROS DEL NORTE SERCA	Mano A Mano	2
10	13	VARIOUS ARTISTS FONOVISIA/UMLE	Las Gruperas Románticas	24
11	14	VOZ DE MANDO DISA/UMLE	Los Mejores Corridos De	27
15	15	ROBERTO TAPIA FONOVISIA/UMLE	Lo Mejor de Roberto Tapia	37

LATIN POP ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 7 WKS ENRIQUE IGLESIAS REPUBLIC	Sex And Love	2
2	2	JUANES UNIVERSAL MUSIC LATINO/UMLE	Loco de Amor	3
5	3	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	31
3	4	DAVID BISBAL UNIVERSAL MUSIC LATINO/UMLE	Tu y Yo	2
4	5	MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE	Gracias Por Estar Aquí	23
6	6	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	57
NEW	7	JESSE & JOY WARNER LATINA	Soltando Al Perro	1
8	8	CARLOS VIVES GAIWA/WK/SONY MUSIC LATIN	Corazon Profundo	49
RE	9	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula	20
9	10	ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATINO/UMLE	Amor En Portofino	21
7	11	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	50
12	12	PABLO ALBORAN PARLOPHONE/WARNER LATINA	Tanto	18
15	13	VARIOUS ARTISTS AIR DISCOS	Directo Al Corazon	34
13	14	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo	24
11	15	ALEJANDRA GUZMAN SONY MUSIC LATIN	La Guzman: Primera Fila	10

TROPICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 5 WKS ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 2	6
2	2	MARC ANTHONY SONY MUSIC LATIN	3.0	37
3	3	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo	25
4	4	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	71
5	5	VARIOUS ARTISTS TOP STOP/SONY MUSIC LATIN	Sergio George Presents: Salsa Giants	40
11	6	VARIOUS ARTISTS FANIA/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Selecciones Fania The Best Of...	13
12	7	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	46
9	8	MARVIN SANTIAGO MACHETE/UMLE	12 Favoritas	9
8	9	VARIOUS ARTISTS PLANET RECORDS	Latin Hits 2014: Club Edition	13
RE	10	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	73
7	11	VARIOUS ARTISTS PLANET RECORDS	I Love Bachata 2014: 100% Bachata Hits	10
20	12	VARIOUS ARTISTS DISCOS AMERICA	Party Mix: Tropical	20
10	13	FRANKIE RUIZ MACHETE/UMLE	12 Favoritas	9
6	14	ZUCCHERO CAPITOL	La Sesión Cubana	4
14	15	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Iconos: Salsa	19

TRADITIONAL JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WK MILES DAVIS COLUMBIA/LEGACY	Miles At The Fillmore	1
1	2	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	49
2	3	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	41
3	4	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	Women Of Jazz	8
4	5	SCOTT BRADLEE & POSTMODERN JUKEBOX SCOTT BRADLEE	Twist Is The New Twerk	8
13	6	REGINA CARTER MASTERWORKS/SONY MASTERWORKS	Southern Comfort	4
7	7	TONY BENNETT RPM/COLUMBIA/LEGACY	The Classics	10
5	8	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	When Jazz Meets Guitar	11
9	9	FRANK SINATRA CAPITOL/UME	Icon: Frank Sinatra	25
NEW	10	THELONIOUS MONK VCR RECORDS	100:100 Original Tracks - Remastered	1
11	11	GREGORY PORTER BLUE NOTE	Liquid Spirit	28
18	12	JOHN MCLAUGHLIN & THE 4TH DIMENSION MEDIA STARZ/ABSTRACT LOGIX	Boston Record	2
RE	13	MOLLY RINGWALD CONCORD	Except Sometimes	12
8	14	SNARKY PUPPY ROPEADOPE	We Like It Here	5
10	15	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UME	Sinatra: Best Of Duets	19

CONTEMPORARY JAZZ ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
4	1	#1 1 WK NATHAN EAST YAMAHA	Nathan East	2
8	2	WILL DOWNING WD PRODUCTIONS	Euphoria	3
NEW	3	THE BAD PLUS MASTERWORKS/SONY MASTERWORKS	The Rite Of Spring	1
1	4	BRIAN CULBERTSON BCM	Another Long Night Out	5
2	5	PAT METHENY UNITY GROUP METHENY/NONESUCH/WARNER BROS.	Kin (<-->)	8
3	6	PAUL TAYLOR PEAK/EONE	Tenacity	2
5	7	DIANNE REEVES DIANNE REEVES TOURS/CONCORD	Beautiful Life	7
6	8	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio 2	22
10	9	TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	29
9	10	BRAD MEHLDAU / MARK GUILIANA NONESUCH/WARNER BROS.	Mehliana: Taming The Dragon	5
7	11	BONEY JAMES CONCORD	The Beat	51
14	12	NAJEE SHANACHIE	The Morning After	23
16	13	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	54
15	14	KOZ/ALBRIGHT/ABAIR/ELLIOT CONCORD	Summer Horns	42
12	15	CHRIS STANDRING ULTIMATE VIBE	Don't Talk, Dance!	4

SMOOTH JAZZ SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS FULLERTON AVE. BCM	Brian Culbertson Feat. Chuck Loeb	11
4	2	DON'T YOU WORRY 'BOUT A THING CONCORD/CMG	Boney James	6
3	3	SNEAKIN' OUT THE FRONT DOOR ULTIMATE VIBE	Chris Standring	7
5	4	DAFT FUNK YAMAHA	Nathan East	7
6	5	SUPERNOVA PEAK/EONE	Paul Taylor	5
2	6	BLUE LAGOON SHANACHIE	Chieli Minucci & Special EFX	12
13	7	SUNDAY CRUISE TRIPPIN' 'N' RHYTHM	Althea Rene	7
7	8	A NIGHT WITH CHA CHA SHANACHIE	Keiko Matsui	7
8	9	SOUL APPEAL MICHAEL LINGTON	Michael Lington	6
9	10	FAB GEAR HEADS UP/CMG	Jeff Lorber Fusion	4
15	11	GOT TO KEEP IT MOVING TRIPPIN' 'N' RHYTHM	Nick Colionne	5
20	12	LET'S RIDE VANDELL ANDREW	Vandell Andrew	3
11	13	BLOCK PARTY KIM SCOTT	Kim Scott	11
12	14	SHELTER ISLAND CHI INTERNATIONAL	Cal Harris Jr. Feat. Euge Groove	6
21	15	I ONLY HAVE EYES FOR YOU JUMAANE SMITH	Jumaane Smith Feat. Naturally 7	5

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	#1 7 WKS BENEDETTINES OF MARY, QUEEN OF APOSTLES	Lent At Ephesus	7
	2	HAFEZ NAZERI	Rumi Symphony Project: Untold	3
2	3	ANNE AKIKO MEYERS	The Four Seasons...	8
NEW	4	JONAS KAUFMANN/HELMUT DEUTSCH	Schubert: Winterreise	1
RE	5	MORMON TABERNACLE CHOIR	He Is Risen (EP)	2
3	6	BENEDETTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	47
NEW	7	GLENN KOTCHE	Adventureland	1
RE	8	JONAS KAUFMANN	The Verdi Album	11
5	9	SIMONE DINNERSTEIN	Bach: Inventions & Sinfonias	10
NEW	10	RUSHES ENSEMBLE	Michael Gordon: Rushes	1
RE	11	DESSNER/COPENHAGEN PHIL.	Dessner: St. Carolyn By The Sea/Greenwood	2
RE	12	BELA FLECK/NASHVILLE SYMPHONY/BROOKLYN RIDER	The Impostor	12
11	13	LOS ANGELES PHILHARMONIC/MASTER CHORALE	John Adams: The Gospel...	3
13	14	MARTYNAS	Martynas	10
NEW	15	CHIARA STRING QUARTET W/ROGER TAPPING	Brahms By Heart	1

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	#1 37 WKS LINDSEY STIRLING	Lindsey Stirling	80
	2	THE PIANO GUYS	The Piano Guys	78
NEW	3	THE BAD PLUS	The Rite Of Spring	1
4	4	IL DIVO	A	21
3	5	THE PIANO GUYS	The Piano Guys 2	47
5	6	ANDREA BOCELLI	Love In Portofino	23
8	7	THE TEXAS TENORS	You Should Dream	13
11	8	2CELLOS	In2ition	17
7	9	ANDREA BOCELLI	Passione	61
9	10	IL VOLO	We Are Love: Special Edition	44
6	11	JONATHAN & CHARLOTTE	Perhaps Love	3
10	12	HAUSCHKA	Abandoned City	2
13	13	DAVID GARRETT	Music	16
14	14	ANDREA BOCELLI	Amor En Portofino	19
12	15	THE TENORS	Lead With Your Heart	59

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	#1 5 WKS CELTIC WOMAN	Emerald: Musical Gems	5
NEW	2	YASMINE HAMDAN	Ya Nass	1
2	3	LOREENA MCKENNICHT	The Journey So Far: The Best...	4
6	4	DANIEL O'DONNELL W/MARY DUFF	Stand Beside Me	4
4	5	CELTIC THUNDER	Mythology	58
5	6	TINARIWEN	Emmaar	7
3	7	BABYMETAL	Babymetal	5
9	8	STROMAE	Racine Carree	32
NEW	9	MBLAQ	Broken (EP)	1
11	10	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	49
7	11	2NE1	Crush	5
RE	12	ANGELIQUE KIDJO	Eve	6
NEW	13	JAI UTTAL	Return To Shiva Station: Kailash Connection	1
NEW	14	CAETANO VELOSO	Abracaco	1
RE	15	BOSSACUCANOVA	Nossa Onda E Essa	2

# Christian/Gospel

April 12  
2014  
billboard

HOT CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	#1 19 WKS OCEANS (WHERE FEET MAY FAIL)	Hillsong UNITED	28
RE	2	GOD'S NOT DEAD (LIKE A LION)	newsboys	44
2	3	THIS IS AMAZING GRACE	Phil Wickham	33
4	4	WE BELIEVE	newsboys	8
6	5	WRITE YOUR STORY	Francesca Battistelli	15
9	6	SHAKE	MercyMe	20
3	7	THE ONLY NAME (YOURS WILL BE)	Big Daddy Weave	45
5	8	SPEAK LIFE	tobyMac	34
8	9	OVERCOMER	Mandisa	44
7	10	BEAUTIFUL DAY	Jamie Grace	36
11	11	KEEP MAKING ME	Sidewalk Prophets	25
10	12	I AM	Crowder	19
14	13	ALL THE PEOPLE SAID AMEN	Matt Maher	13
15	14	PRESS ON	Building 429 Feat. Blanca Callahan	12
12	15	DO SOMETHING	Matthew West	10
13	16	BROKEN HALLELUJAH	The Afters	24
16	17	WITH EVERY ACT OF LOVE	Jason Gray	23
17	18	LET THEM SEE YOU	JJ Weeks Band	20
18	19	NOT GONNA DIE	Skillet	19
19	20	HOW SWEET THE SOUND	Citizen Way	23
21	21	YOU WON'T LET GO	Michael W. Smith	13
20	22	MY LIGHTHOUSE	Rend Collective	6
22	23	ALIVE	Hillsong Young & Free	21
23	24	DON'T DESERVE YOU	Plumb	18
24	25	SONGS OF THE YEAR 2014 MASH-UP	Anthem Lights	4

HOT GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
	1	#1 13 WKS BEAUTIFUL DAY	Jamie Grace	15
2	2	BEAUTIFUL	Mali Music	11
4	3	HELP	Erica Campbell Feat. Lecrae	12
3	4	EVERY PRAISE	Hezekiah Walker	54
5	5	BREAK EVERY CHAIN	Tasha Cobbs	64
6	6	IT'S WORKING	William Murphy	35
7	7	I CAN ONLY IMAGINE	Tamela Mann	28
9	8	AMAZING	Ricky Dillard & New G	10
10	9	LIVE THROUGH IT	James Fortune & FIYA	21
8	10	NOTHING WITHOUT YOU	Jason Nelson	46
12	11	OUR GOD	Micah Stampley	20
13	12	YOU ALONE	Arkansas Gospel Mass Choir	10
11	13	WE ARE VICTORIOUS	Donnie McClurkin Feat. Tye Tribbett	8
14	14	HE TURNED IT	Tye Tribbett	20
15	15	YOU CAN'T STOP ME	Andy Mineo	9
17	16	YOU PAID IT ALL	Wess Morgan	3
	17	SUNDAY A.M.	Karen Clark-Sheard	1
16	18	NO GREATER LOVE	Smokie Norful	2
18	19	WALKING IN FAVOR	John P. Kee, Zacardi Cortez & Shawn Bigby	13
19	20	THEY SAID, BUT GOD SAID	Jekalyn Carr	4
20	21	REJOICE WITH ME!	Bobby Jones Feat. Faith Evans	15
21	22	NEVER LAND	Andy Mineo Feat. Marz	9
24	23	FOR YOUR GLORY	Tasha Cobbs	11
RE	24	BUT GOD	Isaac Carree Feat. James Fortune	1
22	25	THE SAINTS	Andy Mineo Feat. KB & Trip Lee	14

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
	1	#1 1 WK KARI JOBE	Majestic	1
NEW	2	MICHAEL W. SMITH	Hymns	1
3	3	CASTING CROWNS	Thrive	10
9	4	NEWSBOYS	Restart	29
1	5	REND COLLECTIVE	The Art Of Celebration	2
4	6	VARIOUS ARTISTS	WOW Hits 2014	27
6	7	MATT MAHER	All The People Said Amen	46
8	8	VARIOUS ARTISTS	WOW Worship (Lime)	3
2	9	DEMON HUNTER	Extremist	2
7	10	SKILLET	Rise	40
22	11	GG SOUNDTRACK	God's Not Dead	2
11	12	JAMIE GRACE	Ready To Fly	9
12	13	HILLSONG UNITED	Zion	57
5	14	THIRD DAY	Miracle	73
10	15	MANDISA	Overcomer	31
36	16	CHRIS TOMLIN	Burning Lights	64
15	17	HILLSONG UNITED	the white album [remix project]	4
13	18	SWITCHFOOT	Fading West	11
18	19	LOVE & THE OUTCOME	Love & The Outcome	16
24	20	BENEDETTINES OF MARY, QUEEN OF APOSTLES	Lent At Ephesus	7
25	21	PLUMB	Need You Now	56
16	22	HILLSONG YOUNG & FREE	We Are Young & Free	26
23	23	TOBYMAC	Eye On It	83
21	24	LECRAE	Church Clothes: Vol. 2	21
20	25	SOUNDTRACK	Son Of God	5

GOSPEL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
36	1	GG ERICA CAMPBELL	Help	2
1	2	VARIOUS ARTISTS	WOW Gospel 2014	9
2	3	JAMES FORTUNE & FIYA	Live Through It	5
3	4	TAMELA MANN	Best Days	86
HOT SHOT DEBUT	5	BOBBY JONES	Rejoice With Me!	1
4	6	DONNIE MCCLURKIN	Duets	4
5	7	TASHA COBBS	Grace (EP)	60
8	8	VARIOUS ARTISTS	Top 25 Gospel Praise Songs: 2014	3
7	9	LECRAE	Church Clothes: Vol. 2	21
21	10	BISHOP TERRY WILLIAMS	The Journey Continues	5
9	11	TYE TRIBBETT	Greater Than	34
10	12	KB	100 (EP)	4
11	13	ANDY MINEO	Never Land (EP)	9
12	14	WILLIAM MURPHY	God Chaser	60
15	15	HEZEKIAH WALKER	Azusa: The Next Generation	43
13	16	WILLIAM MCDOWELL	Withholding Nothing	21
NEW	17	DARNELL DAVIS & THE REMNANT	Moving Forward	1
16	18	VARIOUS ARTISTS	Top 25 Gospel Songs: 2014	2
17	19	VARIOUS ARTISTS	WOW Gospel 2013	62
6	20	LISA KNOWLES BROWN SINGERS	The Evolution Continues	2
19	21	ANDY MINEO	Heroes For Sale	49
20	22	DONALD LAWRENCE	20 Year Celebration - Vol. 1: Best For Last	27
14	23	SHONLOCK	A Night To Remember	2
26	24	ISAAC CARREE	Reset	40
18	25	DEREK MINOR	Minorville	29

TRADITIONAL CLASSICAL ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. WORLD ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen SoundScan. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are 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 Chart Legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.







BRAZIL ALBUMS COMPILLED BY APBD/NIELSEN. Table listing top albums in Brazil including 'O NOSSO TEMPO E HOJE AO VIVO' by Luan Santana.

ITALY ALBUMS COMPILLED BY GFK. Table listing top albums in Italy including 'TEMPO REALE' by Francesco Renga.

GREECE ALBUMS COMPILLED BY CYTA. Table listing top albums in Greece including 'PIXI' by Various Artists.

BELGIUM DIGITAL SONGS COMPILLED BY NIELSEN SOUNDSCAN INTERNATIONAL. Table listing top digital songs in Belgium including 'HAPPY' by Pharrell Williams.

Boxscore April 12 2014 billboard

CONCERT GROSSES Table listing top concert grosses globally, including The Rolling Stones at #1 with \$27,946,751.



Stones Triumph In Japan

The 14 on Fire tour by The Rolling Stones (above) makes a stand at No. 1 with a massive ticket sales total of \$27.9 million...

Four more 14 on Fire dates appear on the chart, including the tour opener at du Arena, the outdoor concert venue located on Yas Island near Abu Dhabi (No. 6).

The tour is set to resume May 26 in Oslo, the first stop on a trek through 12 countries in Europe, along with a performance in Israel.

# CODA

REWINDING  
THE CHARTS



Springsteen (left) and Dylan at the “We Are the World” recording session on Jan. 28, 1985 in Hollywood.

## ‘We Are The World’ Hit Big In 1985

On Dec. 20, 1984, Harry Belafonte placed a call to nonprofit consultant/music manager Ken Kragen in hopes of staging a concert to raise funds to fight hunger in Africa — specifically Ethiopia, where famine killed nearly 1 million in 1983 and 1984. Kragen, who managed Lionel Richie and Kenny Rogers at the time, thought a supergroup charity single would make more of an impact. He initially planned to recruit a dozen artists for the song, but industry response was so enthusiastic (perhaps inspired by the success of 1984’s “Do They Know It’s Christmas?” a similar charity single from British and Irish stars) that 50 artists ended up in the group, dubbed USA for Africa — including Bruce Springsteen and Bob Dylan. Richie and Michael Jackson wrote the song, producer Quincy Jones assembled the artists at Hollywood’s A&M Studios in early 1985, and “We Are the World” was born.

On April 13, 1985, the superstar-spangled single, released on

Columbia, topped the Billboard Hot 100 in just its fourth week, becoming the chart’s fastest-flying No. 1 in nine years. It also ruled the R&B/hip-hop, adult contemporary and dance charts.

As impressive as the song’s chart performances were, it also helped raise more than \$75 million to fight famine. Nearly three decades later, the USA for Africa foundation continues to raise funds and awareness for multiple African causes.

The week that “World” took over the Hot 100, *Billboard* noted the song was touching not only consumers, but Capitol Hill, as the RIAA had mailed 12-inch copies of the single to each member of Congress on March 29. “Three working days later,” *Billboard* reported, “the [RIAA] had received 51 letters and personal notes of congratulations and appreciation from the nation’s legislators, including a number of Senate and House leaders.” One congressman “even enclosed a personal check to help in the all-star effort.” —Gary Trust

	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	PRODUCER (SONGWRITER)
1	2	5	4		WE ARE THE WORLD	Q. JONES (M. JACKSON, L. RICHIE)
2	1	1	10	1-week	ONE MORE NIGHT	P. COLLINS (P. COLLINS)
3	4	9	7		CRAZY FOR YOU	B. SPRINGSTEEN (B. SPRINGSTEEN)
4	7	10	12		NIGHTSHIFT	D. LAMBERT (D. LAMBERT, F. GOLDBE)
5	3	2	10		MATERIAL GIRL	M. JACKSON (M. JACKSON, B. BRANSON)
6	8	14	9		I'M ON FIRE	B. SPRINGSTEEN (J. LANDAU, C. PLOTKIN, S. VAN ZANT)
7	9	18	9		RHYTHM OF THE NIGHT	B. PERRY (D. WARRIEN)

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