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Is Jimmy the new
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ON THE COVER

Chelsea Handler and Irving Azoff photographed by Jeff Minton on April 8 in Los Angeles. For a behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

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May 24, 2014
Volume 126 / No. 17

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—KATE MICUCCI

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The Future of Streaming

The Apple-Beats deal talks were just the starter pistol. Industry execs eye the competition ahead

BY YINKA ADEGOKE

Topline

MAY 24 2014

Is **Jimmy Iovine** the next **Steve Jobs**? 6

Rodriguez remembers the late **Malik Bendjelloul**, who brought the singer's life to the screen in *Searching for Sugar Man*. 8

F—ed Up: How do you market a band whose name can't be printed in a family newspaper? 9

Solange's family elevator scuffle sends her social media presence through the roof. 10



T

TALKS CONTINUED AT PRESS TIME over Apple's bid to buy Beats Electronics for a reported \$3.2 billion. But the ripple effects are already being felt among players in the growing market of streaming music providers — which is set for a period of rapid consolidation during the next 12 months, say industry executives.

The deal may spur tech giants like Google and Amazon to make bids of their own for the likes of Spotify and Rhapsody — the biggest and first on-demand music streaming subscription services, respectively — as they seek to make their digital platforms more attractive

to consumers. Google and Amazon declined to comment.

Spotify CEO **Daniel Ek** says he would not be surprised to see Apple, which took a tentative first step into the market by launching iTunes Radio last summer, roll out a competing service. "I've always assumed they would eventually offer on-demand streaming," Ek tells *Billboard*. "We're not fighting over market share here. It's still such a small market that's growing fast."

The market is indeed small. Beats had fewer than 200,000 paying subscribers in its early months (although it is projected to grow to 1.5 million users by the end of its first year).

Ninety percent of the value of an Apple-Beats deal is

attributed to Beats' headphones and speakers, which brought in roughly \$1 billion in revenue in 2013. Still, label executives believe the fledgling Beats Music streaming service (which sources value at more than \$300 million), will play a crucial strategic role in Apple's plans.

With more than 800 million credit cards on file and a seamless relationship with

subscribers worldwide.

There are a lot of smaller players who could be ripe for consolidation — including Rhapsody, Rdio, Slacker and Songza, say several executives. And some speculate that Apple's moves could affect Spotify's plans for an initial public offering this fall. (Ek declined to comment, as did Apple and Beats.)

Whatever happens, "this

"This raises the game a notch. [Apple's] rivals are likely to follow."

raises the game a notch," says a senior label executive. "This is a huge statement from Apple about the strategic value of music to their business. Their rivals are likely to follow." ●

millions of iPhone, iPad and Mac owners around the world, Apple is positioned to grow market share quickly. That could pose a challenge to Spotify, the streaming market leader, with 6 million paying

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Building Beats

Jimmy Iovine and Dr. Dre went from startup to a reported \$3.2 billion price tag in six years

JULY 25, 2008

Rapper-producer **Dre** and Interscope chairman **Iovine** officially launch Beats Electronics. They hit the headphone market selling exclusively through Apple and Best Buy stores, charging \$349.95 per pair.

JULY 2, 2012

Beats acquires online music streaming service MOG for a reported \$14 million.

AUGUST 2012

Star U.S. Olympic swimmers are seen wearing Beats headphones during the Summer Games in London. The guerrilla marketing stunt generates priceless free media coverage.

JAN. 11, 2013

News surfaces that Iovine had tried to convince Apple's **Steve Jobs** to launch a music streaming subscription service before launching Beats.

JAN. 21, 2014

Beats Music launches on all major mobile platforms – iPhone, Android and Windows – as well as on Sonos and in Chevy cars. Beats announces an exclusive partnership with Target to curate Beats Music playlists.

FEB. 2, 2014

Ellen DeGeneres dances to **Aloe Blacc**'s "Can You Do This" in a commercial for a new Beats Music app that airs during the Super Bowl.

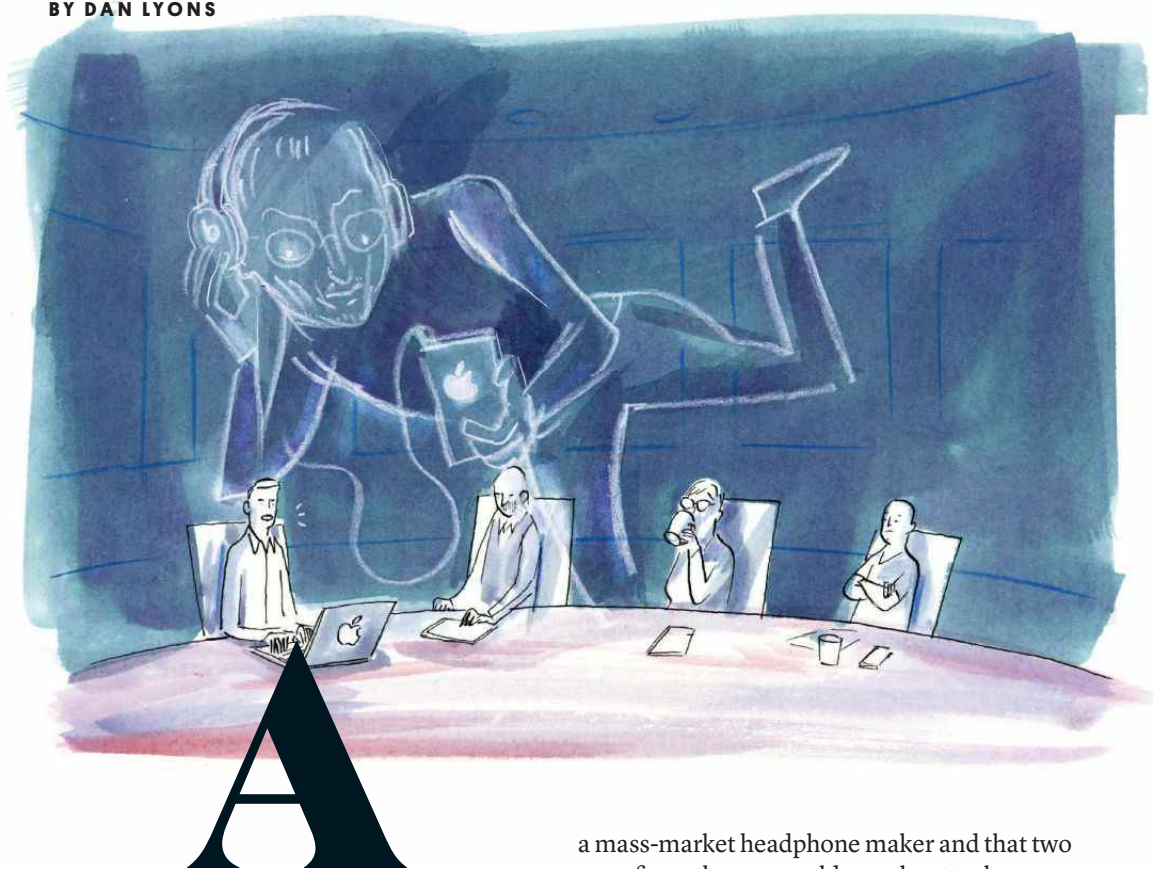
MAY 8, 2014

The *Financial Times* reports that Apple is in talks to buy Beats Electronics for \$3.2 billion.

The Real Reason Apple Needs Beats

It may not be the headphones or the streaming. Does Tim Cook think Jimmy Iovine is the next Steve Jobs?

BY DAN LYONS



Apple is reportedly acquiring Beats Electronics for \$3.2 billion, with **Jimmy Iovine** and **Dr. Dre** said to be taking senior roles at the company. Predictably, the Apple faithful are freaking out.

I spent a lot of time among these folks, back when I was writing the "Fake Steve Jobs" blog. They have a cultlike devotion to the Apple brand and are notoriously averse to change. Tell them that their beloved company is buying

a mass-market headphone maker and that two guys from the rap world are about to become top executives, and yes, this is going to be a shock to the system.

The thing is, a good shock may be exactly what Apple needs.

Since Jobs' death, nearly three years ago, Apple has grown risk averse. Its growth has stalled. **Tim Cook**, the handpicked successor, is a smart number cruncher, but he's no **Steve Jobs**.

Iovine may not be either, but he's closer than

THE OVER

UNDER



Sony/ATV's **Martin Bandier** and Jody Gerson bagged publisher of the year honors at the BMI Pop Awards. Among their hits: Taylor Swift's "I Knew You Were Trouble" and Justin Timberlake's "Mirrors."



East Village Radio, Manhattan's beloved Internet-only radio station, announced that it will air its last broadcast on May 23 after 11 years in operation, owing to crushing performance-royalty costs.

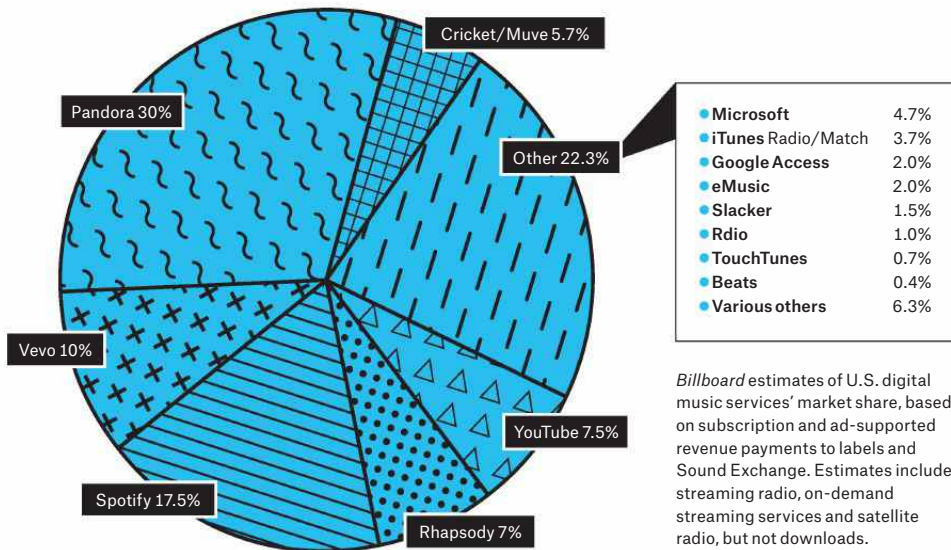


Capitol Records chief **Steve Barnett** is riding high. His new boy band 5 Seconds of Summer is sizzling. U.K. vocal sensation Sam Smith's debut album looms. And Katy Perry's "Dark Horse" has legs.



Glee, once a hit machine, suffered a low-rated season finale. A reported feud between Lea Michele and **Naya Rivera** may have forced script changes. And the show's final season may be cut short.

CARVING UP THE STREAMING MUSIC MARKET



you might think. The two have a lot in common. Both were scrappy working-class kids whose success came not from family pedigree or an Ivy League school but from talent and chutzpah.

In 2002, Iovine was instrumental in helping Jobs persuade five top music labels to sign on to the iTunes Store, according to **Walter Isaacson**, Jobs' biographer. Iovine was running Interscope Geffen A&M, part of Universal



Fans mourned Jobs' death at Apple stores by affixing notes to the exterior of the buildings.

Music Group (the job he still holds). In 2004, Iovine helped Jobs broker a deal with **U2** to create a special U2 edition of the iPod.

I talked to Isaacson this week. He went back to the notes he had taken while preparing his Jobs biography and found something that he didn't include in the book, which seems massively interesting now: a comment from Iovine that back in 2002 and 2003, he wanted the Apple chief to acquire Universal. Iovine declined a request for an interview.

Isaacson thinks the Apple-Beats deal is not about headphones or streaming music but rather is about video. He speculates that Cook wants Iovine to run Apple's content business and help Apple launch the TV product that

analysts have been gossiping about for years. The product has been held up because Apple can't get all the content owners on board.

Maybe Iovine has the charisma and connections to round up the networks the way he did the music labels in 2002, although "it's a lot more complicated" this time around, says Isaacson. His track record of success in marrying content and tech gives that theory some weight.

Apple is undergoing a corporate blood transfusion, one that will radically change the nature of the company. Well before the Dre-Iovine deal surfaced, Cook was busy hiring a bunch of people with health industry backgrounds to work on the smartwatch. He also hired former Burberry CEO **Angela Ahrendts**, who knows how to sell fashion and luxury, to run Apple retail.

The Apple faithful may not like it, but they should remember that the Apple they know and love today is itself the product of an equally traumatic transfusion carried out in 1996. That was when Jobs returned to Apple, bringing along the team from NeXT, the computer company he had formed after Apple tossed him out in 1985. Jobs removed Apple's board members and top executives and installed his lieutenants from NeXT. He killed off countless products, then started rebuilding from the ground up, using the operating system from NeXT workstations as the foundation for Apple's future products, from the Mac to the iPhone and the iPad.

Though Jobs died in 2011, in a sense he still has been running the company. Now, with this deal, Apple fans are facing up to the fact that Jobs is truly gone and that their beloved Apple is about to become a very different company. ●

Beats' Dynamic Duo

Both Dr. Dre and Jimmy Iovine started their careers behind the studio glass, then melded production and entrepreneurship as they discovered and promoted some of the world's best-selling artists during the past couple of decades. Here's a time line of their achievements.



1988

Rose to fame as a coproducer and key musical architect of *Straight Outta Compton*, **N.W.A's** debut album and an early gangsta-rap classic.

1991

Cofounded seminal label Death Row Records, which would become the home of **Snoop Doggy Dogg**, **Tupac Shakur** and other West Coast rap figures — many produced by Dre himself.

1996

Established Aftermath Entertainment, an Interscope subsidiary designed as a boutique hip-hop label. The imprint's chart-topping hits include albums by **Eminem**, **50 Cent**, **Game** and **Kendrick Lamar**.

2001

Began work on *Detox*, a still-unreleased LP purported to be the final Dr. Dre album. The album may never appear, as Dre has become engrossed in other production and entrepreneurial ventures.

2008

Cofounded Beats Electronics with Iovine.

2013

With Iovine, endowed the University of Southern California with a \$70 million gift to establish an art, technology and entrepreneurship academy that bears both of their names.

1970s

Started out as a recording engineer. Among his best-known projects: **John Lennon's** *Walls and Bridges*, **Bruce Springsteen's** *Born to Run* and **Harry Nilsson's** *Pussy Cats*.

1980s

Produced platinum-selling albums for **Tom Petty & The Heartbreakers** (*Hard Promises*), **Stevie Nicks** (*Bella Donna*) and **U2** (*Rattle and Hum*).

1989

Founded Interscope Records, initially as a hip-hop and urban music imprint. By the mid-1990s, the label's roster had broadened to include **No Doubt**, **Bush** and **Marilyn Manson**.

1997

Plays a demo tape of a little-known Detroit-area rapper named **Eminem** for Dre, who had launched Aftermath Entertainment as an Interscope subsidiary the year before. Eminem is signed, and Iovine's partnership with Dre is born.

1999

Became chairman of Universal Music Group's Interscope Geffen A&M division following UMG's buyout of PolyGram.

2008

Cofounded Beats Electronics with Dre. By 2012, the company had captured more than half the U.S. premium headphones market.

A Suicide, And A Director's Musical Legacy



From left: Rodriguez and Bendjelloul; the artist playing a March show in Italy, and in 1970.



BY PHIL GALLO

M

Malik Bendjelloul created a new audience for the overlooked musician **Rodriguez** through his first and only theatrically released film, *Searching for Sugar Man*. Though underfunded during its creation, the film's distributor, Sony Pictures Classics, sent Bendjelloul and Rodriguez around the world to support the remarkable story about an artist wholly unaware that his music had won an enthusiastic following on the other side of the globe.

Bendjelloul, who committed suicide May 13 at the age of 36 in Stockholm, was not only selling his film to audiences, he was proselytizing

for Rodriguez as a contemporary artist as well. The producer saw Rodriguez as an oracle, a songwriter whose gentle touch as a lyricist and singer deserved considerable accolades — not to mention royalties from tens of thousands of unaccounted-for album sales.

But *Sugar Man* did far more than just revive one artist, or tell one tale. The film's success — it won an Oscar for best documentary and 31 other awards from festivals and film societies around the world — helped encourage producers and distributors to take more chances, move away from *Behind the Music*-like treatments of superstars and seek out compelling stories of the unheralded and forgotten. Within a year, numerous films about the unheralded and forgotten — the Detroit punk band **Death**, Muscle Shoals studio musicians and, of course, the background singers of *20 Feet from Stardom* — were popping up in theaters beyond the festival circuit. Bendjelloul deserves much of the credit

for that. “He was such a great human being and exceptionally talented, to say the least,” says **Matt Sullivan**, founder/co-owner of Light in the Attic Records. “The world lost an incredible person.”

Sugar Man also had a profound impact on its star, who had been performing on a limited basis in small clubs since Light in the Attic Records rereleased his two Sussex Records albums, *Cold Fact* and *Coming from Reality*, in 2008 and 2009, respectively. He now is booked into major festivals and playing theaters.

Rodriguez performed at Detroit's Masonic Temple Auditorium the day Bendjelloul's body was found, never mentioning his death during the 80-minute concert. Afterward, he spoke briefly to *Billboard*, calling the news “a shock. He was a very talented man and hardworking artist. He proved it by hitting an Academy Award his first time out.”

Trained as a journalist, Bendjelloul was foremost a storyteller. He had worked in his native Sweden producing and directing TV shows on **Bjork**, among other musicians. He was traveling in search of his next story when he found one in South Africa that was as much about detective work and the anti-apartheid movement as it was the life of a musician from the late 1960s who had largely disappeared from public view. “In six minutes,” Bendjelloul often said of his first exposure to the Rodriguez story, “I heard the best story I had ever heard in my life. I don't know if I will ever find a story as good as that one.”

In the end, it will be the one story for which Bendjelloul will be remembered. ●
Additional reporting by Gary Graff.

“I heard the best story I'd ever heard in my life.”

Casey Kasem is no longer “missing.” But more nasty family drama looms

By Timothy Appelo and Hal Espen

The long-running legal feud between **Jean Kasem**, the wife of ailing radio personality **Casey Kasem**, 82, and his three children from his first marriage has taken several dramatic new twists.

Following months of wrangling over visitation and Kasem's medical care, the case flared again at a bizarre hearing in Los Angeles County Superior Court on May 12. Responding to allegations that Kasem, who

is suffering from dementia, had been abruptly removed from a Santa Monica, Calif., care facility and may have been spirited out of the United States, Jean Kasem's lawyer **Craig Marcus** told the judge he had “no idea” where Casey Kasem was.

After ordering that Kasem be located, the judge named the former DJ's daughter **Kerri** as his temporary health conservator. Kerri and her sister, **Julie**,



declared that their father had been “kidnapped,” launched a media blitz with appearances on Fox News and CNN, hired celebrity crisis communications expert **Danny Deraney** and filed a missing-persons report with the Santa Monica Police Department. Hundreds of news reports spread the word that Kasem was missing.

The Kasem children also revealed that they only recently learned that their father has



Fans greet singer Damian Abraham of F—ed Up.

How Do You Market This @#\$\$!?! Band?

F—ed Up, for most outlets, websites and stores, gives its label a daunting promotional challenge

BY JEM ASWAD

Matador is gearing up for the June 3 release of *Glass Boys*, the fourth full-length album from one of its most promising bands. The Toronto-based rockers' 2008 LP *The Chemistry of Common Life* won Canada's prestigious Polaris Prize, and 2011's *David Comes to Life* peaked at No. 83 on the Billboard 200. With *Glass Boys*, the group is poised for its best showing yet. Just one problem: Its name is considered indecent by the Federal Communication Commission. So how the f— do you market a band called F—ed Up?

The group's uncompromising nomenclature and sound have generated enviable word-of-(foul)-mouth attention through the years. And Matador has faced this sort of challenge before. In the 1990s it released two albums by Bay Area rock band F—. "[The name] was a big deal back then," says Matador publicity director Nils Bernstein. "But people are more inured to it now." Still, the hurdles are obvious. "Other bands of their stature might be getting promotion or placement at Amazon and iTunes that they're not," says Bernstein. F—ed Up's

music is available — with its name uncensored — from those outlets, as well as Spotify and other services, but is not promoted.

Matador has devised a number of workarounds. The label creates clean and uncensored versions of virtually everything. For many outlets, "you can't use the word and you can't use asterisks either," says Beggars Group retail/marketing director Blake Thomas. "So we use their logo, which is recognized by fans. [On Spotify], we promote playlists but can't use the band's name, so we use the album name," says Thomas. Radio is simpler; DJs simply say "Effed Up." Print media generally just uses dashes.

The New York Times restricts itself to phrases like a "punk band from Toronto with an unpublishable name." That amuses the group. "Years ago, [guitarist Mike Haliechuk] would joke in interviews, 'We're going to take F—ed Up to a point where it's a cultural debate,'" says lead singer Damian Abraham, 34. "*The New York Times* had to have meetings about how they would print our band's name. It's like we somehow accomplished our joke." ●

been diagnosed with Lewy body dementia, a condition closely associated with Parkinson's disease.

Meanwhile, on May 13, Kitsap County sheriff's deputies in Port Orchard, Wash., acting on a request from Adult Protective Services in Los Angeles, located Jean and Casey Kasem at a private home in the area, west of Seattle. Jean Kasem told officers they were "on vacation" and

A source close to Kasem's children promises "shocking" revelations about his treatment.

showed them his medications. The cops concluded that Casey Kasem was not in danger.

The disputed case will return to court in Los Angeles at a hearing scheduled for June 20, when a source close to the Kasem children promises there will be "shocking" revelations about Jean Kasem's treatment of their father.

When called for comment, Marcus hung up on a *Billboard* reporter. ●

SHUT UP AND PLAY

A brief history of Rock and Roll Hall of Fame induction speeches

BY PATRICK FLANARY

At the Rock and Roll Hall of Fame ceremony held in April and set to air on HBO on May 31, Bruce Springsteen's **E Street Band** delivered a nearly hourlong acceptance speech — the longest in the hall's 29-year history. A tour of the more awkward moments onstage:

In an icy address, **The Beach Boys' Mike Love** skewered several fellow inductees who were MIA that night — including **Diana Ross** and **Paul McCartney**. **Julian Lennon** fumbled for a cigarette when Love remarked, "We did 180 shows last year. I'd like to see the Mop Tops match that."



MIKE LOVE 1988



LITTLE RICHARD 1989

Maybe the spirit moved him. **Little Richard** surprised the crowd by repeatedly shouting "Shut up!" while inducting the late **Otis Redding** — and broke into several Redding classics on the spot, unprovoked. "I feel good," he shouted between tangents, adding he'd had "nothing but water!"



EDDIE VEDDER 2002

The **Pearl Jam** frontman spent 17 minutes introducing **The Ramones** in 2002, inspiring some ribbing from **Red Hot Chili Peppers' Anthony Kiedis** later that night. "The Ramones' songs may be two minutes long," he told Vedder from the stage, "but that speech was not."



BLONDIE 2006

The strains of a bad breakup occasionally show up onstage. After thanking his mother, estranged **Blondie** bassist-guitarist **Frank Infante** asked frontwoman **Deborah Harry** if he could join her lineup for the night's performance. "Can't you see my band is up there?" she asked. Infante shot back, "Your band? I thought Blondie was being inducted tonight. Sorry."



ALEX LIFESON 2013

The **Rush** guitarist gave one of the oddest addresses ever, repeating one word — "blah" — for an impressive two minutes.

NUMBERS / Norwegian pop duo **NICO & VINZ** are breaking out big-time with "Am I Wrong." The act signed a global deal with Warner Bros. last year, following the European success of "Wrong." Now the single is crossing over stateside, rising 26-18 on the May 24 Billboard Hot 100 and 16-8 on Digital Songs.

93^K

"Am I Wrong" sold 93,000 downloads in the week ending May 11, according to Nielsen SoundScan. That's up a hearty 21 percent compared with the previous week, when it moved 77,000 downloads.

Solange's Roller-Coaster Week

Beyoncé's sister, 27, was enjoying the afterglow of her show at New York magazine's Vulture Festival. Then the elevator video shot at New York's Standard Hotel, showing her scuffle with brother-in-law **Jay Z**, appeared on TMZ May 12, and her social media accounts went wild. By week's end, Jay, Bey and Solange released a statement, assuring the public all was well.

TWITTER MENTIONS

676 → 66,300
May 8-10 May 11-13

9,701%
Increase

WIKIPEDIA PAGE VIEWS

6,040 → 318,000
May 8-10 May 11-13

5,168%
Increase

FACEBOOK LIKES

2,810 → 6,800
May 8-10 May 11-13

1,210%
Increase



Data provided by Next Big Sound

The Deal Amazing Invasion!

Steve Case, Sting fund a new music machine's U.S. debut

BY YINKA ADEGOKE



Amazing helped Chvrches (left) and Alt-J win label deals.

Former BBC executive **Paul Campbell** launched a new company in the United Kingdom in 2007, looking for ways to help musicians find a wider audience for their work. He established a website allowing select unsigned acts to upload their music, sell it — and keep the proceeds. Two years later, Campbell founded a radio station using a playlist built exclusively from the offerings on his site. He further developed his audience by adding a few shows carefully curated by a mix

of unsigned performers on the site — and allows bands to compete for the chance to tour with more established acts.

Campbell's company helps fill a void created during the last decade, when declining music sales forced many labels to cut back on their A&R investment. Amazing Media gives smaller A&R teams access to nearly as much music as they had in the heady days of bigger budgets. "It's a great tool to help artists be discovered and promoted throughout their development," says **Adam Herzog**, vp A&R at Warner Bros.

Up-and-coming artists get the chance to earn some money from sales while gaining exposure to industry decision-makers. "We reach about half a million people every day around the world. But it's the quality of the people that matters," says Campbell. "Band managers, A&R execs, bands themselves and music influencers are the most common listeners."

Today, says Campbell, between 200 and 300 new tracks are uploaded daily, from artists all over the world. His DJs play nearly 50 of those a day.

In the United Kingdom, the majority of Amazing Media's revenue is generated by licensing unsigned artists' music to retailers' in-store radio services. The company will explore similar opportunities in the United States. Amazing Media's U.S. business will be run by former EMI Classics chief **Eric Dingman** with offices in Boston and New York. ●

of ex-BBC and up-and-coming DJs. The result: Amazing Media, a powerful promotional machine that has become one of the A&R community's most crucial tools for developing new talent and has helped propel the likes of **Chvrches**, **Daughter** and **Alt-J** to deals with major or independent labels. Now, five years later, Campbell is launching in the United States. He has raised \$9 million in funding with backing from investors including **Sting**, AOL founder **Steve Case**, producer **Billy Mann**, music lawyer **John Frankenheimer** and former EMI CEO **Elio Leoni-Scteti**. They're joining a board to be run by former Shazam chairman **John Pearson**.

As part of its launch stateside, Amazing Media has acquired Boston-based OurStage.com for an undisclosed sum. OurStage gives fans the opportunity to vote for their favorite



From left: Steve Case, Sting and John Frankenheimer joined the board.

33.4^M

Radio has embraced the song, as it flies 49-39 in its second week on the all-format Radio Songs chart. It earned 33.4 million in audience (up 29 percent) in the week ending May 13, according to Nielsen BDS.

11.4^M

The music video for "Am I Wrong" has netted 11.4 million global views on YouTube, while its lyric video has amassed 7 million. As of May 14, it is averaging nearly 180,000 views a day. —Keith Caulfield

Hear Say A look at who's saying what in music

COMPILED BY JESSICA LETKEMANN



"That's Adam? I thought Meg Ryan was sitting in with us tonight for a second there."

—BLAKE SHELTON

The country star, teasing his fellow *Voice* coach Adam Levine for dying his hair blond.



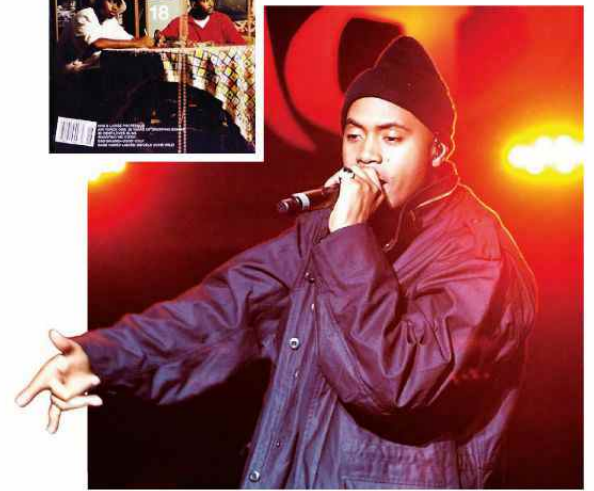
"The new Eminem video, so many feels tho"

—KATY PERRY

The pop star, tweeting about the Spike Lee-directed video for "Headlights" by Eminem featuring fun.'s Nate Ruess.



Nas' new label will be a sister company to the recently revived magazine *Mass Appeal*.



Nas Launches Independent Label

Nas, who turned hip-hop on its ear 20 years ago with his groundbreaking debut album *Illmatic*, is going indie. The venerated rapper, 40, is launching Mass Appeal Records, an independent record label, which, in addition to shepherding a new generation of hip-hop hopefuls, also will provide an outlet for new Nas music when his contract with Def Jam expires later this year.

Mass Appeal Records, co-founded with **Peter Bittenbender**, 36, will succeed Decon Records, a boutique label-turned-creative studio started by Bittenbender and video director **Jason Goldwatch** in 2002. Last spring, Nas and Bittenbender raised \$1.2 million to relaunch the street culture magazine *Mass Appeal*, which will serve as a sister company to Mass Appeal Records, in a relationship akin to that between Vice Records and *Vice* magazine. "I'm excited to be a part of creating and supporting future careers and legacy artists, promoting love and finding new genius to help the world," said Nas in an email.

First among Mass Appeal Records' releases, arriving late this summer, will be an annual compilation album featuring friends of the brand like **Future**, **Pusha T**, **Mac Miller** and Nas himself, performing a cover of the 1994 **Gang Starr** song that gave the company its name. Also on deck is *Lost Tapes 2*, a collection of unreleased Nas music, and a posthumous set from **Pimp C** that will pair the iconic UGK member with current hitmaking producers like **Mike Will Made It** and **DJ Mustard**.

Sony's RED is Mass Appeal's distributor, reuniting Nas with the parent company that released *Illmatic*. RED won the rights to the label in a bidding war with Caroline and the Alternative Distribution Alliance, putting up an advance in the low seven figures for a multiple-year agreement.

"We want to become the next XL," says Bittenbender. "This is an opportunity to take everything we've learned and build a global label from the ground up." —Reggie Ugwu



"Recharging for this tour coming up, and by recharging i mean I'm eating chocolate pudding watching Game Of Thrones."

—BRUNO MARS

The *Unorthodox Jukebox* entertainer, gearing up to continue his Moonshine Jungle tour on May 27.



"I've always said it's a good thing I was born a woman or I would have been a drag queen. I think they definitely relate to my flamboyance."

—DOLLY PARTON

The country music legend, on her large LGBT fan base.



"I've been depressed since puberty."

—RICK SPRINGFIELD

The veteran rocker, backstage before a signing event for his book, *Magnificent Vibration*.

"The first billionaire in hip-hop, right here from the motherf—ing West Coast. Better believe it."

—DR. DRE

The rapper, producer and Beats mogul in a video, after reports surfaced that Apple plans to buy Beats Electronics for \$3.2 billion. The video, posted by actor-singer Tyrese, was quickly deleted.



ANATOMY OF A HIT

“Turn Down for What”

DJ SNAKE & LIL JON

How an unknown French DJ, a rapper without a recent hit and their team took a song with just 12 words to No. 6 on the Billboard Hot 100



THE DJ

DJ SNAKE “I initially made the song with a Redman sample [2007’s ‘Da Countdown (Saga Continues)’]. We tried to clear it but he wasn’t down, so I decided to send it to somebody else to [recreate it]. The first person in mind? Lil Jon. He’s energetic – I knew he’d be best for it.”



THE VOICE

LIL JON “When I heard it, I was like, ‘This beat is crazy but the Redman sample just don’t fit.’ I go in the booth, and the first track I laid was crazy. I sent Snake the track back, and he said, ‘You changed it?’ I said, ‘F— that Redman sample! This is crazy.’ The rest is history.”



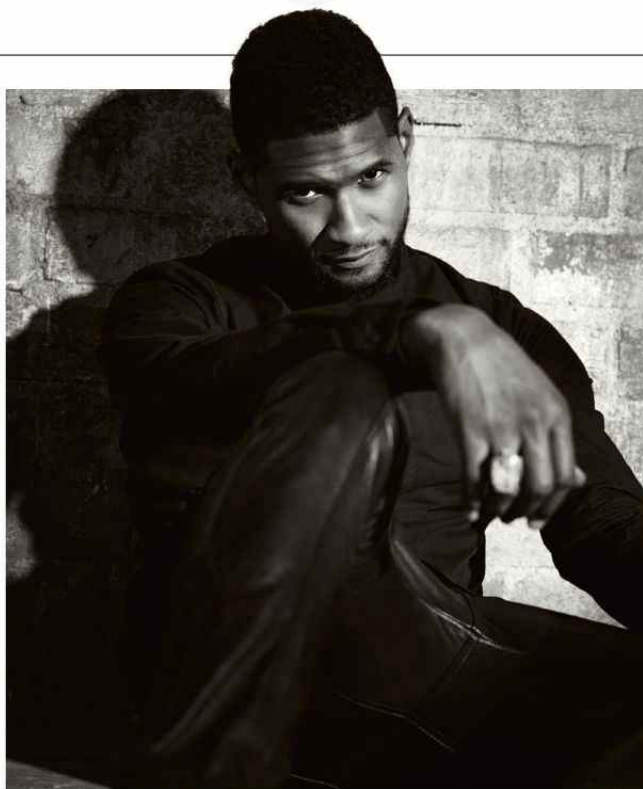
THE EXEC

COLUMBIA RECORDS VP A&R IMRAN MAJID “I was watching a big Auburn–Georgia football game in November. In the final seconds, the quarterback throws a Hail Mary touchdown, and the stadium plays ‘Turn Down for What.’ That’s when I was like, ‘This is a moment.’ We did the [single] deal at the end of the year.”



THE DIRECTORS

DANIEL SCHEINERT (LEFT) AND DANIEL KWAN *Kwan* “The idea was a guy humping his way through a building. Each floor would have its own series of gags.” *Scheinert* “Originally they were going to crash down one floor further into a Taco Bell and all eat. That’s the answer to the question ‘Turn down for what?’ – everyone turns down for Taco Bell.” –*Sozmya Krishnamurthy*



Usher’s new single jumps to No. 70 in its first week on the Billboard Hot 100.

culture and what’s classic for me,” he says. “And R&B is classic for me.

“But really I just want to connect to my fan base: the ladies,” he adds, loosely quoting **Drake**’s hook on **Lil Wayne**’s “Love Me” through laughter. “Drake said it best: ‘I could give a damn what them haters say long as my bitches love me.’”

Before “Good Kisses,” Usher had EDM to thank for his recent pop smashes: 2010’s Eurodance-inspired “OMG,” which hit No. 1 for four weeks on the Hot 100; 2012’s

Usher Puckers Up

New single “Good Kisses” invades charts thanks to its throwback sound: “I just want to connect to my fan base: the ladies”

BY BRAD WETÉ

Usher’s “Good Kisses,” the first single from his forthcoming eighth album, is returning him to familiar territory: the charts. The song debuts at No. 70 on the Billboard Hot 100 and at No. 18 on the Hot R&B/Hip-Hop charts dated May 24. The bow was fueled by 29,000 downloads in the week ending May 11, according to Nielsen SoundScan, and 13 million impressions on radio, according to Nielsen BDS. The song “Good Kisses” launched with a music video on May 5, the same day it hit digital retailers. Usher, 35, gave the single another bump with his May 12 performance on *The Voice*.

The song and its accompanying video, featuring Usher dancing seductively and drumming shirtless, is also a return to the sex-symbol imagery and R&B sound that first made him a star. “It bridges current urban

“Climax” (No. 17), which features producer **Diplo**’s electro flourishes; and **David Guetta**’s “Without You” (No. 4) in 2011. But Usher’s follow-up to 2012 album *Looking 4 Myself* is “me coming back to where I started,” he says. “Artists are after real instrumentation as opposed to electronic, synthesized music. Real music is taking a stand.”

With the album (which boasts a **Chris Brown** duet and production from **Pharrell Williams**), Usher also will return to touring. The last time he was on the road was spring 2011, when his *OMG* world tour wrapped. “I decided to work on a film here, a TV show here, raise kids there,” he explains of his absence from arena stages. “This next album and tour comes with everything I’ve learned in the process — in addition to me keeping it sexy for the ladies.”

Tomorrow’s Hits

RADIO BREAKING ‘HABITS’

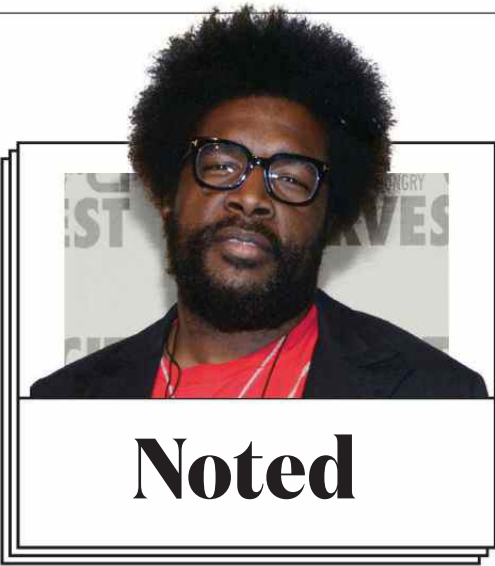
Tove Lo makes her debut on *Billboard*’s airplay charts as a lead artist, as the hypnotic “Habits (Stay High)” (Republic) enters Rock Airplay (No. 34) and Alternative (No. 36). “It’s hard for me to talk or sing about,” says the Swedish singer-songwriter of the breakup that inspired the song. “But you need to feel passion. I need to use that when I write.”

AJR ‘READY’ WITH SPONGEBOB

Pop brother trio **AJR** bubbles under Mainstream Top 40 with “I’m Ready.” (Partial credit goes to **SpongeBob SquarePants**, whose voice the song samples.) The New York-based siblings — **Adam**, **Jack** and **Ryan Met** — will tour with **Lindsey Stirling** starting June 16 and are currently at work on their debut album, due later this year on Warner Bros.

HERE COME THE SUNS

Bad Suns shine with “Cardiac Arrest,” which thumps 26–22 on Alternative. The song is from the SoCal band’s debut EP, *Transpose*, which bowed at No. 41 on the *Billboard* 200 in February. Currently touring with **Vagrant** labelmate **The 1975**, **Bad Suns** will release debut LP *Language & Perspective* on June 24. —*Keith Caulfield, Gary Trust and Emily White*



Noted

05-06 →

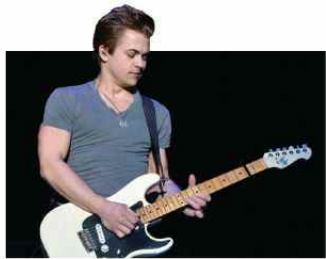
Mike Spinella joined Pandora as senior director of original content, leading the growth and development of artist programming across the platform, with a focus on creating and curating video and audio for users. Spinella was most recently director of industry relations for *Rolling Stone* and Wenner Media.

05-08 →

The Agency Group announced that **Michael Goldsmith** was hired to head its new corporate division in Los Angeles. He began his career at CID Entertainment and subsequently held positions at CRS Management, Red Light Management, ATO Records and, most recently, William Morris Endeavor.

05-09 →

Roots leader **Ahmir "Questlove" Thompson** announced he is executive-producing a music series for VH1 titled *SoundClash*, which will be hosted by **Diplo** and feature A-list musicians performing with rising artists on one stage. The show will debut July 23 with **Lil Wayne**, **Fall Out Boy** and **London Grammar**. It will air on sister digital cable/satellite TV network Palladia.



Country singer **Hunter Hayes** broke the Guinness World Record for the most concerts played in multiple cities in 24 hours, beginning with a *Good Morning America* performance, followed by 10 shows in 10 cities in 24 hours. The trek, "The 24 Hour Road Race to End Child Hunger," was produced by AEG Live and The Messina Group and broke

05-09 →

the previous record held by **The Flaming Lips**, who played eight shows in 24 hours.



Destiny's Child singer **Kelly Rowland** quietly married her boyfriend (and manager) **Tim Witherspoon** in a quick ceremony in Costa Rica, with **Beyoncé** and her sister **Solange** in attendance. The next day, Beyoncé shared an Instagram snap in what appeared to be a bridesmaid's dress with the caption "Good morning."

05-10 →



Singer **Bette Midler** performed an impromptu rendition of "The Glory of Love" on *The View* for soon-departing co-host **Barbara Walters**, bringing the TV icon to tears a week before her last show.

05-11 →

Singer **Chris Brown** admitted to a probation violation concerning an altercation in 2013 outside a Washington, D.C., hotel and was sentenced to remain on probation and serve an additional 131 days in jail.

05-12 →



Rapper **Lil' Kim**, who is expecting her first child with fellow rapper **Mr. Papers**, celebrated her baby shower at the Broad Street Ballroom in New York, organized by **David Tutera**, celebrity wedding planner and host of *WeTV's My Fair Wedding*.

05-12 →



Country icon **Glen Campbell's** wife, **Kim Woolen**, said it is unlikely he will be able to perform again, due to symptoms of Alzheimer's disease. She made the announcement while speaking at the Open Hearts Foundation's fourth annual gala in Malibu. Campbell, 78, is living

in a memory-care facility near the couple's Nashville home.



Ozzy Osbourne and Village CEO **Jeff Greenberg** were honored for their sobriety in Los Angeles at the 10th annual MusiCares MAP Fund Benefit, which hosted performances by Osbourne, **Metallica**, **Beth Hart** and **Keb Mo**.

05-12 →

05-13 →



Singer **Justin Bieber** is being investigated by the Los Angeles Police Department after being accused of committing an attempted robbery, an LAPD representative confirmed. It is reported to have occurred at a miniature-golf and batting-cage park in Sherman Oaks, Calif.

05-13 →



Rapper **Gucci Mane** (real name **Radic Davis**) pleaded guilty to a charge of possession of a firearm by a convicted felon in Atlanta. Prosecutors recommended that he be sentenced to serve three years and three months in prison. His sentencing is set for July 28.

05-13 →

Kevin Neal joined William Morris Endeavor in Nashville as an agent from Buddy Lee Attractions, bringing **Jason Aldean**, **Florida Georgia Line**, **Colt Ford** and **Parmalee** with him.

DEATHS

Alan Wills, former **Shack** drummer and founder of U.K. indie label Deltasonic, home to **The Coral** and **The Zutons**, died May 8 following a traffic accident in his native Liverpool. He was 52.

Wes "Party" Johnson, a former executive at Def Jam, died May 11 after a battle with cancer.

—noted@billboard.com

QUESTLOVE: MICHAEL N. TODARO/WIREIMAGE; HAYES: KEVIN WINTER/GETTY IMAGES; ROWLAND: JOHN LAMPARSK/WIREIMAGE; MIDLER: BOBBY BANK/GETTY IMAGES; NINA: SHARIF ZAYAD/FILMMAGIC; CAMPBELL: TOMMASO BODDI/WIREIMAGE; MANE: STEVE GRANITZ/WIREIMAGE; OSBOURNE: JEFF KRANTZ/FILMMAGIC; BIBBER: STEVE GRANITZ/WIREIMAGE

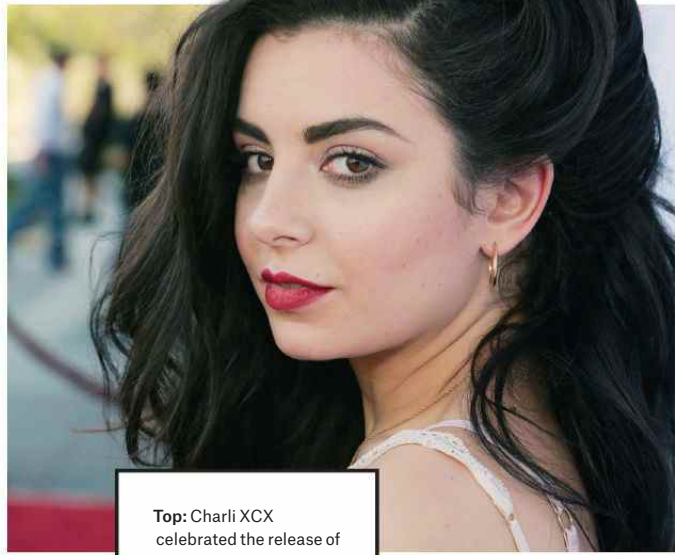
The Beat



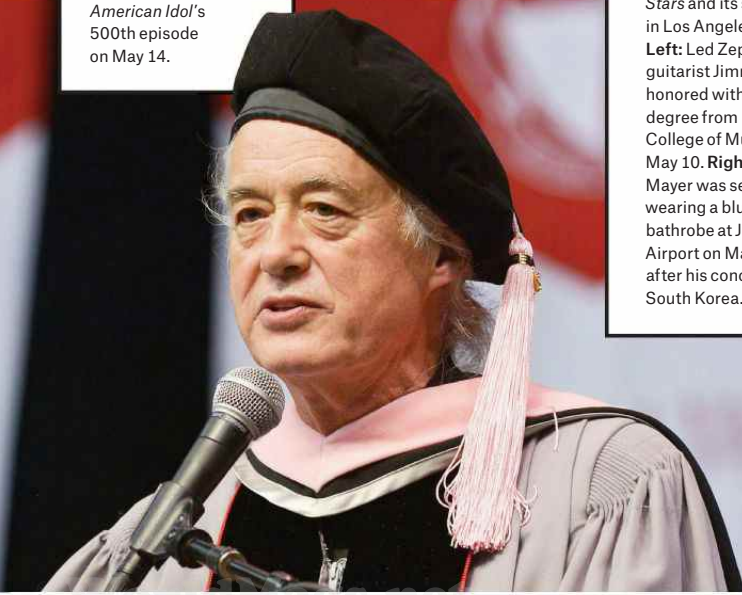
Left: Fergie and Steven Tyler at a party hosted by Chrome Hearts and Kate Hudson to celebrate their collaboration on May 8 in Los Angeles. Right: Outkast's Andre 3000 performed for the Adult Swim Upfront Party in New York on May 14.



Left: St. Vincent visited SiriusXM in New York. Top: Jennifer Lopez snapped a selfie during *American Idol*'s 500th episode on May 14.



Top: Charli XCX celebrated the release of the film *The Fault in Our Stars* and its soundtrack in Los Angeles on May 14. Left: Led Zeppelin guitarist Jimmy Page was honored with a doctoral degree from Berklee College of Music on May 10. Right: John Mayer was seen wearing a blue bathrobe at JFK Airport on May 11, after his concert in South Korea.





Left: Jay Z and Beyoncé at Barclays Center on May 12.
Right: Lily Allen performed "Hard Out Here" on *The Tonight Show Starring Jimmy Fallon* on May 14.



7 Days On The Scene

Left: Rita Ora with a dog at the G-A-Y nightclub in London on May 10.

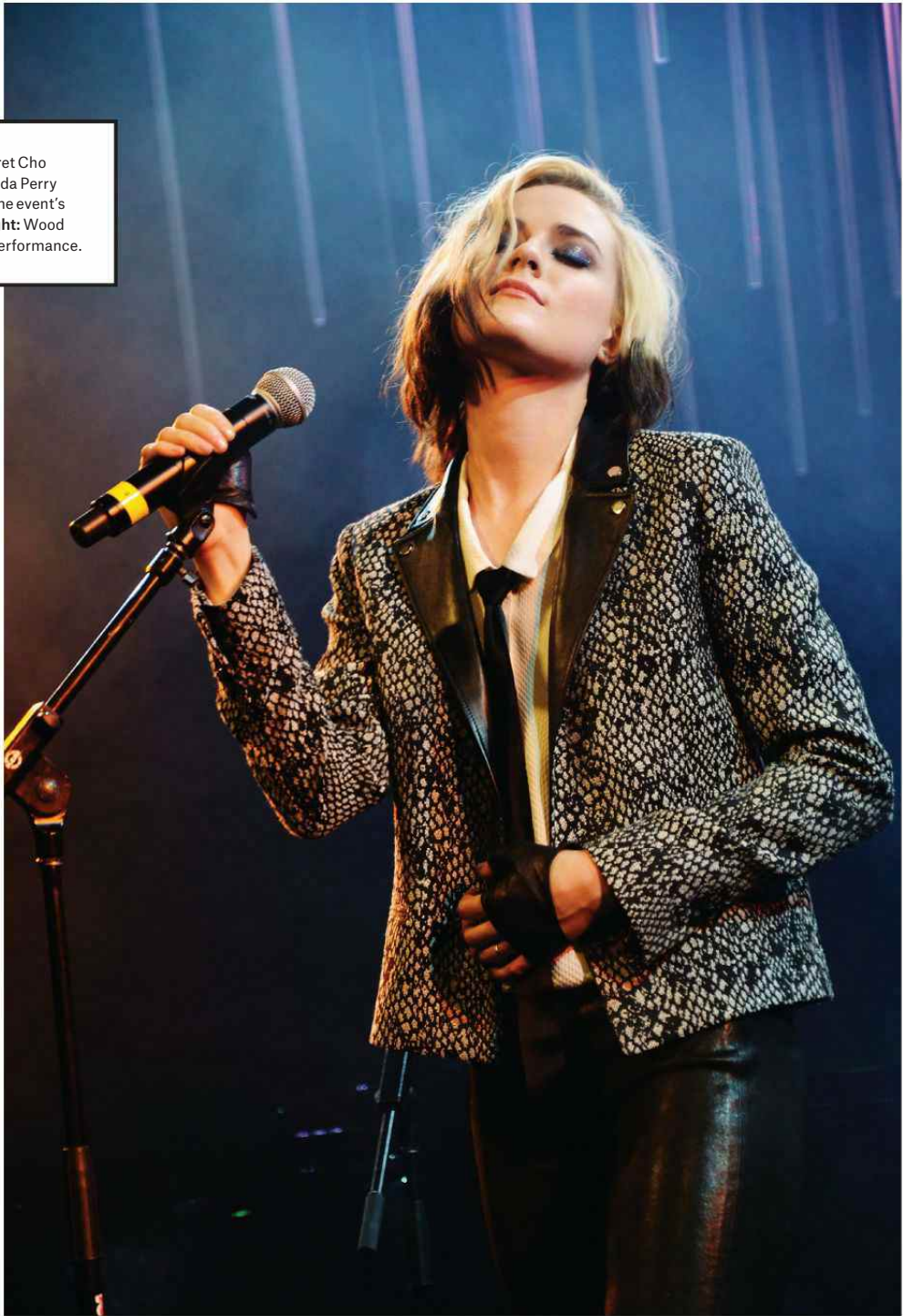


Left: Rick Springfield was honored with a star on the Hollywood Walk of Fame on May 9.
Right: Blondie's Deborah Harry and guitarist-photographer Chris Stein at the *Blondie 4(0) Ever* exhibition opening at the Dream Downtown in New York on May 9.





Left: Margaret Cho (left) and Linda Perry celebrated the event's success. Right: Wood during her performance.



An Evening With Women

LOS ANGELES, MAY 10

"And I said, 'Hey, hey, hey, hey, what's going on?'" yelled the crowd back to **4 Non Blondes**, led by **Linda Perry**, who reunited for the first time in over two decades to perform their hit "What's Up?" for a crowd of heavy-hitters at the raucous L.A. Gay & Lesbian Center's 2014 "An Evening With Women" event at the Beverly Hilton. Guests dined on an all-vegan menu while enjoying a performance from comedian **Margaret Cho**, who had the audience roaring with laughter at her original song "Fat Pussy." Actresses **Evan Rachel Wood** and **Milla Jovovich** wowed the crowd with their vocal ability during their three-song sets, where Wood belted out **Garbage's** "Queer" and **Radiohead's** "High and Dry" and Jovovich sang **Patti Smith's** "Dancing Barefoot." In a silent auction, **Sia** won a trip to Bora Bora for \$14,500; Perry auctioned off her personal piano, signed by LGBT supporters including **Leonardo DiCaprio**, **Pink** and **Courtney Love**, which sold for \$15,000; and **Rumer Willis** sold a date with herself that went for \$12,000, bringing the evening's auction total to \$600,000. —**Nick Williams**

BMI Pop Awards

LOS ANGELES, MAY 13



Left: Jordin Sparks with fiance Jason Derulo at the Regent Beverly Wilshire Hotel. Right: Lisa Loeb (left) with Sheryl Crow.

Left: Bonnie McKee with Fall Out Boy's Pete Wentz. Middle, from left: Shakira, BMI Icon Stevie Nicks and BMI president Del Bryant. Right: Macklemore (left) and Ryan Lewis.



Above, from left: Natasha Bedingfield, Whitney Cummings and Sia during the auction. Below: Jovovich prior to her performance.



THE BUZZ

Mysteryland USA To Be Staged At Woodstock Site The fantasy-like EDM fest arrives Memorial Day

BY CARSON GRIFFITH

Mysteryland, the world's longest-running EDM festival with editions in The Netherlands and Chile, will hold its first edition in the United States during Memorial Day weekend at upstate New York's Bethel Woods Center for the Arts, the site of the original Woodstock festival in 1969.

"It was a dream we never thought would come true," says **Jeroen Jansen**, creative director of ID&T, the Netherlands-based parent company that has operated Mysteryland for over 20 years.

More than 200 world-renowned DJs and performers, including headliner **Kaskade**, **Moby**, **Nicky Romero**, **Seth Troxler** and **Steve Aoki**, will be present at the mini-fest, which runs May 23 to May 26.

"I played the Mysteryland in Europe for quite some time," says Aoki. "I remember playing in 2009, and then last year I headlined Mysteryland in Europe. It's an incredible festival. So when they decided to bring it [to the United States], it was a no-brainer to join in the fun."

Past Mysteryland events in Europe and Chile have included fireworks, light

shows and smoke cannons on the state-of-the-art main stages, as well as roaming performance artists, mini villages and man-made micro forests. While many of the details of Mysteryland USA will be kept under wraps until the festival's opening day, the event will feature a food fest hosted by Brooklyn's Smorgasburg, yoga and meditation, live painting by New York street artists, theatrical performances and a wishing tree by artist **Kate Raudenbush**. Mysteryland USA will offer three stages of techno and house music. And for the first time, the festival brand will host on-site camping.

The festival will sell only 20,000 tickets per day (ranging from single-day tickets to premiere B'n'B VIP tents for \$109 to \$1,999), which is minimal compared with the 400,000 festival-goers who attended the original Woodstock.

Artists on the Mysteryland USA lineup grasp the gravitas of appearing at the legendary site: "The

history of Woodstock has revolutionized what festival culture is all about," says Aoki.

And for Moby, it's a natural fit. "Woodstock 1969 and the current dance scene are similar in that they're about people looking into communal alternatives to an antiquated status quo," says the New York-based musician. "One of the best things about a dance event is that the focus is on the audience, not the performers."

Above: An artist's rendering of the Mysteryland USA main stage.

Below: The festival's performers will include Moby (left) and Steve Aoki.



SONGS^{of} Hope

JUNE 4, 2014 in LOS ANGELES
at THE HOUSE OF FAIR (Ron Fair)

Sponsors and honorees
of the event include
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COLBIE CAILLAT, BRIAN TYLER,
ELECTRONIC ARTS, ASCAP and
LOS ANGELES MAGAZINE

to DATE
THE EXCLUSIVE
event HAS RAISED OVER
\$2.75 MILLION for City of Hope
to fight cancer, HIV/AIDS, diabetes
and other life-threatening
diseases.

THE
EVENT
THAT
MATTERS.
Join us
for a special
night where
MUSIC CELEBRITIES
and
industry
stand
for one
Songs
HOPE
special
and
auction
supports
SAVING
at City
of
HOPE.

ENTERTAINMENT
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TOGETHER
CAUSE
of
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event
SILENT
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RESEARCH

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iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.



Givenchy creative director Riccardo Tisci based his spring/summer menswear collection on the technology of sound — exploding images of boom boxes, tape decks, digital mixers and soundboards, then splicing them back together in symmetrical patterns. This 100 percent cotton printed shirt may have a hefty price tag, but with so many devoted followers — especially in hip-hop — it shouldn't be a surprise to see guys willing to live large and dress loud.

Givenchy T-shirt, \$1,115, mrporter.com

The \$1,115 T-Shirt

Givenchy debuts a tape-deck-print piece that pays homage to music's past — at today's prices
by TASHA GREEN Photographed by HANNAH WHITAKER



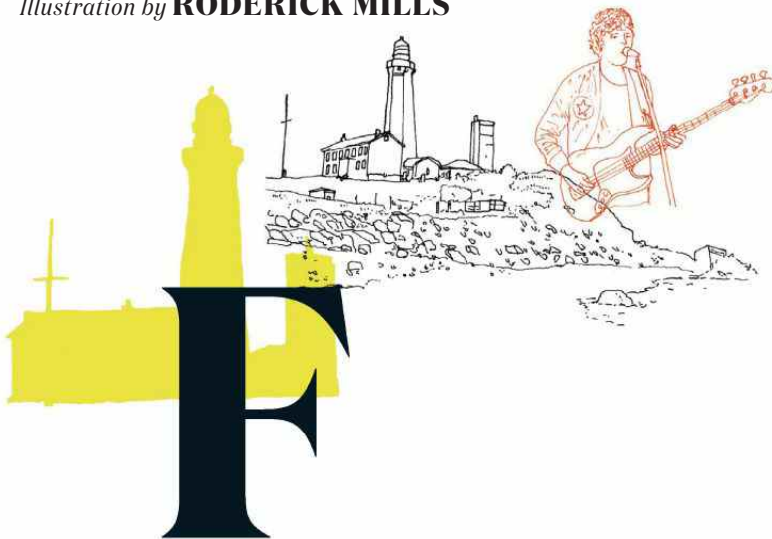
Givenchy's Tisci (center) pals around with his music world acolytes Kanye West and Rihanna.

How To Do The Music Scene Of Montauk

From Sky Ferreira to SNL-style karaoke, what's new and noteworthy on the laid-back tip of Long Island

by **CARSON GRIFFITH**

Illustration by **RODERICK MILLS**



FROM LOCAL CONCERTS AT GOSMAN'S DOCK to big-name headliners at the Surf Lodge, the scene in Montauk has made the formerly sleepy fishing village practically synonymous with music. But that's only one of the many factors that have been attracting hordes of visitors to the growing number of restaurants, bars and hotels in the farthest of the Hamptons. "At the end of Long Island with its romantic lighthouse, dramatic seaside bluffs and ramshackle surf shacks, Montauk, with its high-low culture, has a unique 'Wild, Wild East' quality unlike anywhere else on the East Coast," says hotelier **Sean MacPherson**, who owns Montauk's Crow's Nest Hotel and Restaurant.

NEW OR NOTICEABLY DIFFERENT

Gurney's Montauk Resort & Seawater Spa, 290 Old Montauk Highway There's something for (nearly) every music lover at Gurney's this summer. Under new leadership, the food and beverage program will be headed by **Jennifer Oz Leroy**, the granddaughter of film producer-director **Mervyn LeRoy**. "We're very welcoming," says LeRoy. "Anyone can come." The new lineup includes electronic violinist **ELEW** in residency each weekend and a Saturday afternoon concert and fashion show series for 500 people titled "Sound Waves at the Beach" beginning July 19. Every other Thursday, the Club Room will host **Arlene's World Famous Live Rock N Roll Karaoke Band** (the official 2013-14 *Saturday Night Live* after-show party band).

The Lobster Roll War

There is an age-old war on the East End, but this one is being fought with forks and knives. Locals and tourists alike have been arguing for decades over who makes a better lobster roll: **Clam Bar (2025 Montauk Highway)** or **The Lobster Roll (1980 Montauk Highway)**. The latter boasts a 50-year-old lobster salad recipe and past celeb customers including former president **Richard Nixon** and **Mariah Carey**. Meanwhile, the Clam Bar has been attracting loyalists with its big red sign since 1981. Designer and Montauk regular **Cynthia Rowley** says it gets her vote, "but I wish you didn't have to sit on plastic chairs."

The Harbor Raw Bar & Lounge, 440 West Lake Drive In the space formerly known as the Cross-Eyed Clam, the Harbor Raw Bar & Lounge is expected to open any day now. The eatery plans to be more upscale than its predecessor, with seasonal small plates and craft cocktails. A patio and lounge will offer live music and evening dancing that is set to begin Memorial Day weekend.

The Crow's Nest Hotel and Restaurant, 4 Old West Lake Drive The Crow's Nest has been such a popular spot since it opened in 2010 that it expanded its original 14-room lodging. Recently renovated, hotelier **Sean MacPherson's** rustic property now offers an additional five bungalows and one two-bedroom house, all called the David Pharaoh Cottages, to accommodate more guests who want to take full advantage of the fluke and chicken kabobs in the restaurant, the view of Montauk Lake and the local celeb spotting in the evenings by the fire pit. Sightings have included photographer **Peter Beard** and BLK DNM designer **Johan Lindenberg**, who says the establishment has a "great chic bohemian touch." His recommendation? The kale salad.

STAR SPOTTING

The Surf Lodge, 183 Edgemere St. For a concert with as notable a name as any, head to the Surf Lodge, where past performers have included the likes of **Courtney Love** and Montauk local **Jimmy Buffett**. "Seeing **Willie Nelson**

perform was incredible," says Surf Lodge co-owner **Jayma Cardoso**. "I had been working on booking him for years, so when it finally happened it was a huge treat." Cardoso's other favorite Surf Lodge performers include **Django Django**, **The Kills** and **Patti Smith**. The venue will host acts like **Sky Ferreira**, **Edward Sharpe** and **Gary Clark Jr.** this summer.

The Montauk Yacht Club, 32 Star Island Road **Katie Couric**, **Liev Schreiber**, **Naomi Watts**, **Robert Pattinson**, **Ashley Greene**: The Montauk Yacht Club has had its fair share of heavy-hitters for a laid-back fishing village. But the waterside resort and restaurant — which this year gains a new chef in **Robert Reed** — also offers a mix of live music, DJs and an upscale dance area. **Dan Bailey Tribe**, **Twista** and **Joe Delia & The Thieves** are all on this season's schedule. And if a Fourth of July parade with sparklers and face paint won't cut it for you, the Montauk Yacht Club is also home to one of the area's most well-known parties: Shark Attack Sounds, hosted by **Naomi Watts'** big bro photographer, **Ben**.

LIVE LIKE A LOCAL

Montauk Green ("On the Green") By Memorial Day weekend, Montauk's fifth annual music festival has come and gone (annually, the fest takes place in mid-May, with this year's event having run from May 15 to 18), but that doesn't mean there won't be more On the Green music events. The Montauk Chamber



Willie Nelson (left) and Jimmy Buffett gave a surprise performance at Montauk's Surf Lodge in 2013. Right: A view of the beach at Gurney's Montauk Resort.



“Montauk, with its high-low culture, has a unique ‘Wild, Wild East’ quality unlike anywhere else on the East Coast.”

—SEAN MACPHERSON, THE CROW'S NEST HOTEL AND RESTAURANT

of Commerce presents a free concert series, at 6:30 p.m. every Monday, starting at the end of June (beach chairs and blankets not included). If you're an early planner, mark your calendars for 2015's Montauk music fest, which supports the area's local musicians and this year included more than 75 bands and singers, like **Consuelo Vanderbilt**, **Butchers Blind** and **The Cranks**.

The Memory Motel, 692 Montauk Highway You would think an establishment with a **Rolling Stones** song named after it could afford a few new TV sets in its rooms. But that's the charm of the Memory Motel, the 13-room roadhouse

and dive bar located in the heart of Montauk Village. The Stones' 1976 hit helped put the place on the map (reportedly, however, **Mick Jagger** only actually stepped onto the grounds of the Memory once), and the motel is now known to out-of-towners and locals alike for its jukebox and live music. Don't expect to see Jagger on the lineup anytime soon (or **Keith Richards** or **Harvey Mandel**), but **Less Than Zero**, **3am**, **DJ Dodge**, **Kashmere** and **Goldilocks** are all expected this summer.

Gosman's Dock, 500 West Lake Drive Both locals and tourists come for the view at

Dive Bars To Die For

Liar's Saloon, 401 W. Lake Drive This briny dive bar still offers \$1 draft Buds. A popular choice: mudslides.

Montauket Hotel, 88 Firestone Road

This 60-year-old watering hole has one of the best views in Montauk.

Shagwong Restaurant, 774 Main St.

Since 1927, the strong drinks at this dive have been attracting the likes of **The Rolling Stones**, **John Lennon**, **Yoko Ono** and **Paul Simon**. **The Sloppy Tuna, 148 S. Emerson Ave.** At this new-generation oceanfront dive, the drinks are pricier, the bathrooms cleaner and the bar name more sexually charged.

Gosman's Dock but stay for the music. During July and August, the seafood restaurant is known for its Sunday evening concerts, from 6 p.m. to 8 p.m. “We have some of the better local acts out here,” boasts **Chris Gosman**, one of the co-owners of the clam bar and fish market, who names **The Nancy Atlas Project** and **The Lone Sharks** as examples. “But the real treat is the venue. It's outdoors with a fabulous stage, wide open green, free concerts,” he says. “[It's a] really nice event.”

HIPSTER HOTSPOTS

Sole East Resort, 90 Second House Road If you like your hotel with a side of music, Sole East may be the place for you. The boutique hotel has 60 rooms, seven renovated bungalow suites and a constantly spinning poolside DJ. Its summer concert series has attracted **Citizen Cope** and **Holy Ghost** in past seasons. Guests get to watch acts, which have included **Maxi Priest**, **Pete Yorn** and **Rufus Wainwright**, in the hotel's Backyard Restaurant.

Ruschmeyer's, 161 Second House Road This 19-room hotel may seem like a no-frills sleep-away camp for adults by day, but at night Ruschmeyer's turns into a thumping dance party and bar that attracts guests ripped straight out of an Opening Ceremony ad. **Phantogram**, **Charlie Klarsfeld** from the band **The Americans**, **DJ Jonny Famous** and **DJ Chelsea Leyland** all performed at the quaint and somewhat kitschy locale in summer 2013. ●



The Surf Lodge has hosted such acts as Courtney Love (right). Below: Dinnertime at The Crow's Nest Restaurant.



How Funny Met Money

The unlikely partnership between comedian **Chelsea Handler** and legendary music manager **Irving Azoff** shows how the business of comedy has grown beyond rock'n'roll levels.

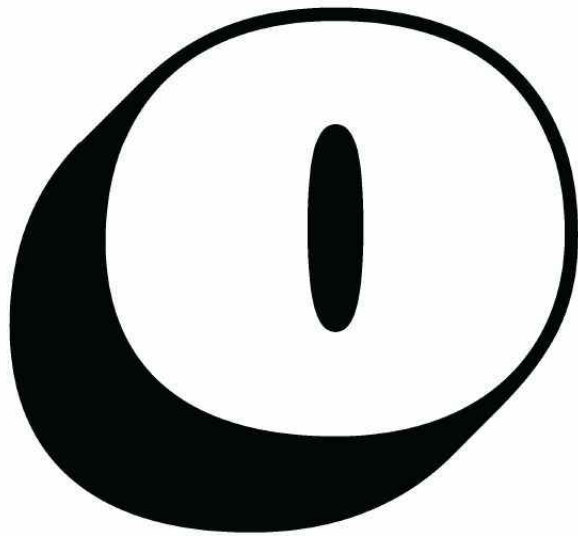
It's not just arenas, it's all media — from books and TV, to the Internet and beyond

By **Ray Waddell**

Photographed By **Jeff Minton**

"I say things to people's faces that people can't believe," says Handler. "It just comes barreling out of my mouth." Azoff and Handler photographed April 8 in Los Angeles. For a behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.





On Oct. 8 of last year, Irving Azoff got a call from Kevin Huvane, managing partner at Creative Artists Agency (CAA), congratulating the megamanager on the latest addition to his client list. There was just one problem: Azoff didn't know about it.

"Chelsea Handler one day decided I was her manager, and I was only too thrilled to accept the assignment," says the chairman/CEO of Azoff MSG Entertainment, 66. "She sent an email to her business manager, lawyer and agents saying, 'Please deal with Irving from now on.' Shortly thereafter a press release showed up where she'd written my quotes."

Handler, who was without a manager at the time, says Azoff already had been "acting as a manager by proxy" — "he had some good, sagacious advice for me time and time again" — so it was simply a matter of making it official. "We bonded and joined forces and now we're the dynamic duo."

The initial fruit of the partnership came in January, when Handler, 39, announced her first tour in four years — more than 30 dates in theaters and arenas to coincide with her fourth book (and fourth *New York Times* No. 1 best seller), *Uganda Be Kidding Me*. Two months later came a potentially even bigger development: After seven years of *Chelsea Lately*, Handler will be leaving the E! Network when her contract expires at the end of the year. "We have at least seven suitors and many ideas," Azoff told *The Hollywood Reporter* at the time.

The Azoff/Handler partnership has landed rather loudly. "Yeah, well, we have a loud footstep," says Handler. "At least I do. Irving's is a little bit lighter, because he's so little." (Azoff — who stands 5 foot 3 inches to Handler's 5 foot 6 — can give as good as he gets. Asked if he'd ever considered trying his hand at stand-up, he quips, "People always tell me to stand up, and I'm already standing up." Ba-da-boom.)

Azoff, of course, has remade the music business more than once, first as a manager in the 1970s, then again more than three decades later as chairman of Live Nation from 2011 to 2012. Since the announcement of his joint venture

with Madison Square Garden in September 2013 — Azoff MSG Entertainment, which includes management, branding, music publishing and digital media — many have waited to see how his next chapter will unfold, and taking on Handler as a client showed it would include more than music.

Azoff's entry into the world of comedy is "absolutely good for the business," says veteran comedy manager and partner at Levity Entertainment Group Judi Brown-Marmel. "Anytime somebody as reputable as he is, with the history of success he has, steps into the comedy game, it signals that this is a serious business."

Azoff, whose role is to help direct the next stage of Handler's career, says she will "definitely" continue in TV, though they are exploring other avenues as well. "We're kicking the tires hard on radio," he says. "And I really like, and will advise her on, a lot of the things going on in the digital world." He mentions by example Glenn Beck's *The Blaze*, which offers programming through Internet subscription and the Dish Network. "She's an absolute natural for that," he says. "We're going to figure out what's going on in her life digitally."

Handler is indeed accomplished in the social media world, with 2.4 million Facebook fans and more than 5.5 million followers on Twitter, where she's the most-followed female comedy

time there were definitely girls, but not as many as there are now, so that set me apart," she says. "I tried to use that as an advantage rather than a disadvantage, and I think it was an advantage to be a pretty girl doing stand-up. There weren't tons of them, so it was easy to stand out."

Rather than her looks, however, it was the way she used her own discomfort that bailed her out many times. "I always start with myself. It's very self-deprecating, self-referential. I start with what I find embarrassing, and I go on about what other people do that is embarrassing or annoying, or that I find irritating. But I always come back to myself: I start with myself and I end with myself."

That style also drives Handler's books, which boosted her profile significantly, starting with *My Horizontal Life: A Collection of One-Night Stands* in 2005, which has sold 944,000 copies, according to Nielsen BookScan. In 2007 she launched *Chelsea Lately* on E!, and followed it with *Are You There, Vodka? It's Me, Chelsea* in 2008. It is her best-selling book, having sold more than 1.4 million copies.

Handler is "a fantastic example of a multi-hyphenate at work," says Nick Nucifero, her personal appearance agent at CAA. "The attention from TV fuels her tour, her tour fuels TV, the book fuels both, they fuel the book. Her social media is through the roof, and it's all

"I don't want to go and fill someone else's shoes in a job. I want to create my own job, for me ... and I don't want anyone telling me exactly what I can and can't do." —Handler

personality, and ranks as the fifth-most-followed comedian overall. She's a frequent poster, and she's really doing the posting. "I enjoy social media," she says, admitting that, initially, assistants did the posting for her. "I thought, 'What am I doing? Let me do this.' And about a year into it I said, 'Let me do my own Twitter.'"

Doing it herself is a Handler trait. She started doing stand-up at 21, and launched *Chelsea Lately* in 2007 at the age of 31, which gave her 10 years to hone her chops to late-night levels. (Her first effort at E! was *The Chelsea Handler Show*, a sketch-comedy vehicle that premiered in 2006 and morphed into the talk show.) But early in her stand-up career, "I had nights where I wasn't that funny, and I don't think people should have paid to see me perform," she admits.

Her work ethic played a significant role, but so did Handler's good looks. "I was a girl, and at the

ping-ponging back and forth between these different mediums."

"She plays to win," says Azoff. "She's got a work ethic unlike anything I've ever seen. This woman is doing her shows during the week, going on the road over the weekend, doing charity work, doing press, all kinds of stuff. I don't think I know anyone in the music business that works as hard as her."

With Azoff now helping guide her career, Handler is looking forward to working smart. "I'm listening to a bunch of different offers right now and trying to figure out which direction I want to go in," says Handler. "I want to do something where I'm exercising my brain a little bit more, something that's a little more challenging and exciting."

"What she has in mind to do next does not fit on E!" says Azoff. "She's loved her time there,



Clockwise from left: Handler and Azoff at a benefit in Hollywood in 2012; on the set of *Chelsea Lately*; promoting her latest book in New York in March; at Livingston High School in New Jersey in 1991.

and just the way David Letterman is doing his victory lap, she's going to do hers. You'll see incredible guests and great shows to the end."

Handler makes about \$9 million a year at E!, and her tour has moved 125,000 tickets and grossed \$7.5 million in ticket sales to date, according to Live Nation comedy president Geof Wills. Azoff declined to get into specifics, but says the paycheck is not Handler's primary motivation at this point. "Does Chelsea make a lot of money? Yeah, she's very highly compensated. Very few — if anybody — do more concert business than her, and, yeah, she gets paid," he says. "But this woman never makes a decision just based on money. She never does anything that doesn't feel right for her creatively."

Azoff says he has gotten a "good education" in the comedy business from Live Nation's Wills. "It's not unlike the music business," says Azoff. "A lot of what we've done for Chelsea, with her touring and her book promotion, were just tricks we learned in the rock'n'roll touring business. We did platinum seating on her tour, an AmEx presale. On the book we did an exclusive version for Target, and they took a nice hefty order."

The prevailing theme in Azoff's management philosophy is that artists must get out there in front of people, and Handler is no exception. "The parallel with the music business is you have to build a live base," he says. "Once you do, it's loyal, and gives you a [platform] to do tons of other stuff you want to do."

Handler — who had taken time off from the road after being exhausted by back-to-back tour and book cycles on top of show tapings — "was kind of opposed" to touring again. But she says Azoff convinced her, and "before I knew it, I had two weeks left before I had to go on the road."

She worked out the kinks through 16 hours at Southern California comedy clubs. "I was really

nervous leading up to [the tour] because I really hadn't prepared," she says. "I called my agent and said, 'Please book me, I've got to get ready.' And he said, 'Oh, good, I'm glad you're asking. We didn't know what your plan was.' Any time put in is better than no time, and I do pick things up quickly, and I can edit quickly. And I have a good memory, whether I've been drinking or not, so that helps."

She says the Uganda Be Kidding Me Live dates have "turned out to be my favorite tour ever" — perhaps tempered by the certainty that there's a break coming. In June, she'll tape her first major stand-up special in Chicago, to air on a cable network in October. "Then after my last show at E!, I'm going to probably disappear for a few months," she says. Whatever comes next, the agreement will include six months off so she has time to "go and be a real person."

Handler says she's looking for something "a little more mindful, and not as stupid" as what she's doing at E! "I created my own show ... and I did something that hadn't necessarily been done in that format or medium the exact same way. And because I did that, I have the leisure of being able to walk away from it and do it again."

"I don't want to go and fill someone else's shoes in a job," she says. "I want to create my own job, for me, and I want to write my own books, and I don't want anyone telling me exactly what I can and can't do."

As for Azoff, he says Azoffmusic and its parent Azoff Madison Square Garden Entertainment are "looking at other investments in the [comedy] space." But rather than focusing on comedy as a genre, Azoff's interest is more on star power and the potential to grow it. Comedy's top stars, he says, "aren't just comedians. All these great entertainers are television stars, live stars, authors — pretty much all of them. I'm not really interested in 'comedy' per se, this is just their base." ●

Maximum Exposure, Maximum Laughs

Five ways to amp up a comedy career by connecting with a mass audience



1. YOUTUBE

Potential audience 124 million
Bo Burnham was an ordinary 16-year-old kid in suburban Massachusetts when he started posting videos of his songs, which he called "pubescent musical comedy." As of January, more people have watched his videos than watched the last episode of *M*A*S*H* (106 million).

2. TALK SHOW

Potential audience 5.6 million
Hannibal Buress hosts a stand-up show every Sunday at The Knitting Factory in Brooklyn. Assuming the theater sells out (a best-case scenario), he performs every week to about 300 people. Compare that to his Feb. 25 appearance on *The Tonight Show Starring Jimmy Fallon*. He would have to perform at The Knitting Factory every Sunday for the next 36 years, to match the 5.5 million viewers he reached that night.

3. COMEDY CENTRAL SHOW

Potential audience 1.6 million
A show on Comedy Central is no guarantee of ratings but it's a place where new faces can find loyal followings. When *Inside Amy Schumer* debuted last year to 1.6 million, according to Nielsen, it seemed inconceivable for a comedian whose biggest exposure to that point was coming in fourth on *Last Comic Standing*.

4. LAS VEGAS RESIDENCY

Potential audience 1.2 million
Carrot Top isn't the most respected comic in the world, but he might very well have the best gig in comedy. Since 2004, he has played to sold-out crowds six nights a week at the Luxor's 380-seat showroom in Las Vegas. If you want consistent crowds, Vegas is the place to do it.

5. OPEN-MIC NIGHT

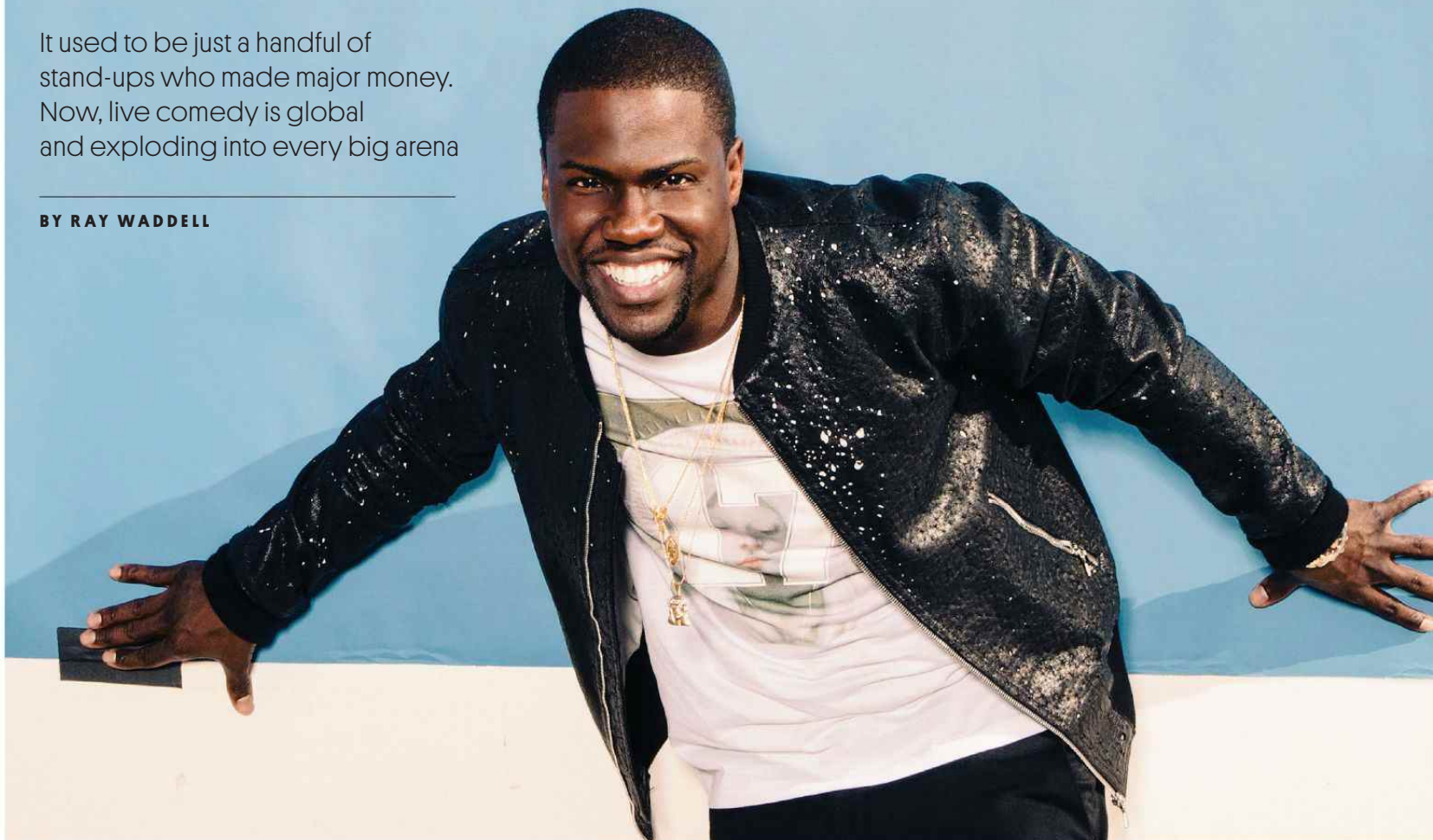
Potential audience Anywhere from 960 (at New York's Great Hall) to 1 million
Open-mic night crowds can be small and inattentive. But the Moth StorySLAMs, held at least once a month in 15 cities, are a hot ticket, and if your story gets picked up by the Moth podcast, you could be among its 1 million monthly downloads. —Eric Spitznagel

CLOCKWISE FROM LEFT: BAUER-GRIFFIN.COM; AP PHOTO/ETIM/ICM; DDP/ASP/ILUMAGIC; SPLASH NEWS; BURHAM; BRIAN FRIEDMAN/COMEDY CENTRAL

The \$300 Million Punchline

It used to be just a handful of stand-ups who made major money. Now, live comedy is global and exploding into every big arena

BY RAY WADDELL



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By virtually every metric — ticket sales, the number of stars moving up to the theater and arena level, the volume of acts doing good business — touring comedy is in the midst of a golden age.

“The comedy business has never been stronger,” says Nick Nuciforo, who heads up the comedy department at Creative Artists Agency (CAA). “There are more headliners now than ever, and a really fertile next generation.”

Profit margins are high, demand is growing, and ticket prices remain attractive in comparison to music and sports (often in the \$25 to \$80 range for theater shows). For the right headliner, fees at the club level can reach six figures, theater dates \$250,000 and arena shows between \$500,000 and \$1 million. *Billboard* estimates the live comedy business — including the growing festival space — generates revenue of approximately \$300 million a year.

“Did you ever even think you’d see comics playing arenas?” asks Judi Brown-Marmel, partner at Levity Entertainment Group, whose clients

include Jeff Dunham, Jenny McCarthy and Mary Lynn Rajskub. “That sounds like something that only happened for rock’n’roll bands, but now it’s happening for comedians.” At least a dozen acts have demand enough to play arenas, with many — including Aziz Ansari, Louis CK, Lewis Black and Brian Regan — mixing arenas and theaters to maximize their markets.

“When Louis CK goes on a show, he just walks onstage in a black shirt and jeans and a microphone and he’s rocking a 5,000-cap house the same way an eight-piece band with video screens and pyrotechnics would,” says Mike Berkowitz — who oversees comedy at the Agency for the Performing Arts (APA) and represents CK, Ansari, Kevin Hart and Mike Birbiglia, among others. “It’s punk rock, that’s what it is. It’s just, ‘Me, my brain and this microphone, and I’m going to murder you tonight, and you’ll stand up and applaud at the end.’”

Driving it all is an explosion in platforms. Twenty years ago, as the ’80s boom turned into a ’90s bust, emerging comedians were limited

Kevin Hart, who grossed over \$15 million for his 2011 tour, can fill 10,000-seaters overseas.



One sign of the boom: More than 75 comics — including Lewis Black — can sell out theaters.

to late-night TV to reach the masses. Today, a generation has grown up with sketch shows, stand-up specials and talk shows on Comedy Central, Adult Swim, IFC and TruTV. Netflix, HBO and Comedy Central's tablet apps mean the window for exposure never closes.

“Did you ever think you'd see comics playing arenas? That sounds like something that only happened for rock bands.”

YouTube reports that comedy uploads get 7 billion views a month, which works out to 380 million hours. And Twitter was a game-changer even before Conan O'Brien sold out 42 dates of his 2010 Legally Prohibited from Being Funny on Television Tour with a single tweet. (“I remember saying something stupid like, ‘It's a new paradigm,’” says Live Nation comedy president Geof Wills, who promoted many dates on the O'Brien tour. “But it really was.”)

“Acts that have a big online following can drive that audience into a coffeehouse, and all of a sudden that coffeehouse becomes the comedy club,” says Brown-Marmel, who began her career 27 years ago as a door girl at the Comedy Corner, the Colorado Springs, Colo., comedy club that spawned Roseanne Barr. “The way the medium has changed with film, television and the Internet, you can scale comedy from the coffeehouse to the arena now.”

Perhaps the best indicator of how well comedy is faring on the road is the number of comics touring at the 1,000- to 5,000-seat theater level, once reserved for those at the top of the food chain. Nuciforo says that 15 years ago there were “maybe a half dozen at most in the whole industry that could play theaters.” Today, CAA reps more than 30 headliners who can play theaters and larger venues. And that's just a piece of the overall picture. “At this point, I would say there are probably at least 75 comedians that could sell out a theater,” says Berkowitz.

And while music festivals are flirting with a saturation point, the comedy festival scene is growing. There are established comedy fests in

New York; Miami; Montreal; Toronto; Chicago; San Francisco; Austin, Texas; Portland, Ore.; and elsewhere, and new events coming on line all the time — the biggest addition is Vince Vaughn's Wild West Comedy Festival in Nashville May 15 to May 18. Last year, Live Nation fielded the Oddball Comedy & Curiosity Festival in partnership with Funny or Die, featuring Flight of the Conchords and Dave Chappelle. The tour played 15 dates at Live Nation sheds, with nearly 200,000 tickets sold and \$7.3 million net. Live Nation's Wills says the tour “was one of our finest hours as the comedy department.”

Unlike most musicians, who tour around album release cycles, “comedians tour year-round, and a lot of comedians tour in between projects,” says Wills, citing Black and Regan as two of the hardest-touring comics. Live Nation has 73 shows booked on Regan's current tour, for example. Wills touts rock star numbers for his comedy tours, like 30,000 tickets sold for five sellouts at Radio City Music Hall in New York for Chappelle in June.

“I just got done taking Dave Chappelle overseas,” adds Wills. The Internet has created global demand. “In Australia he sold every stinking ticket in record time. His show was never on network [TV] over there at all — that's just people looking at it online. Bill Burr sold out in London, Iceland, Sweden and Holland. Kevin Hart sold out the O2 in London — 16,000 tickets.”

“If you look at the box-office scores,” says Nuciforo, “the comedians are hanging with the big boys.” And though higher ticket prices for music mean bigger grosses, the gap between gross and net is much more narrow in comedy.



Louis CK mixes arena and theater dates. “It's punk rock,” says APA's Mike Berkowitz.

“Pound for pound, a professional working comedian is making way more dough,” says Wills. “There isn't a ton of production to it. In comedy, you need a really good sound system. Typically if the venue is bigger than 3,000 seats or more, the acts are going to go for some kind of video package so people can see them. Catering is \$250 to \$500, maybe a grand at the most. I know a major touring comedian whose catering bill is typically less than \$50. The right [comic] can make a great living — millions of dollars a year.” ●



TOP 10 U.S. ARENA COMEDY TOURS

The big laughs that draw the biggest dollars

1. Jeff Dunham
Total Gross \$3,737,382
Total Attendance 80,444
Total Capacity 92,112
No. of Shows 12

2. Katt Williams
Total Gross \$732,019
Total Attendance 12,401
Total Capacity 20,562
No. of Shows 3

3. Louis CK
Total Gross \$549,624
Total Attendance 10,936
Total Capacity 11,409
No. of Shows 1

4. Mike Epps
Total Gross \$480,566
Total Attendance 8,975
Total Capacity 17,192
No. of Shows 2

5. Gabriel Iglesias
Total Gross \$331,231
Total Attendance 7,627
Total Capacity 8,987
No. of Shows 2

6. Chelsea Handler
Total Gross \$310,715
Total Attendance 5,740
Total Capacity 5,740
No. of Shows 1

7. Chris Tucker
Total Gross \$268,617
Total Attendance 3,893
Total Capacity 3,893
No. of Shows 1

8. Jeff Foxworthy
Total Gross \$266,485
Total Attendance 5,961
Total Capacity 7,447
No. of Shows 1

9. Kevin James
Total Gross \$230,220
Total Attendance 5,116
Total Capacity 5,396
No. of Shows 1

10. Jerry Seinfeld
Total Gross \$206,440
Total Attendance 1,678
Total Capacity 3,500
No. of Shows 1

Source: Billboard Boxscore, based on reports from Jan. 1, 2013 to May 13, 2014.



Chris D'Elia, 34

Credits Starred in the 2013 Comedy Central special *White Male Black Comic*. Played Whitney Cummings' husband on the NBC sitcom *Whitney*. **Watch This** "Drunk Girls" (YouTube) **Next** Starring in NBC sitcom *Undateable*, which premieres May 29.

Tig Notaro, 43

Credits Grammy-nominated album *Live*; wrote for *Inside Amy Schumer*, writing a collection of autobiographical essays for Ecco. **Watch This** "Taylor Dane Story" from *This American Life* (TigNotaro.com) **Next** Headlines the Onion/AV Club Comedy Festival in Chicago on June 13.

Nikki Glaser, 29

Credits Co-hosts *You Had to Be There* podcast and the late MTV series *Nikki & Sara Live* with BFF Sara Schaefer; 2006 *Last Comic Standing* semifinalist. **Watch This** "Nikki Glaser: Favorite Sexual Act" (*Comedy Underground With Dave Attell*) **Next** Summer dates in Pittsburgh, Chicago and San Diego.

Rory Scovel, 33

Credits Recently renewed TBS sitcom *Ground Floor*; vinyl-only 2013 comedy album *Live at Third Man Records*; appeared on *John Oliver's New York Standup Show*. **Watch This** "Get Back Into the Bible" (*ComedyCentral.com*) **Next** Playing Bonnaroo, Amsterdam, Dublin and London this summer.



A Few Q's for the New Who's Who of Comedy

These 8 may have started out on the club circuit, but now they have Hollywood hot for them — and a slew of NSFW war stories

Who are your comic idols? **Chris D'Elia**

Jim Carrey and Eddie Murphy. The way they inhabited characters astonished me.

Tig Notaro Growing up, I had all of Chris D'Elia, Nikki Glaser and Rory Scovel's albums.

Nikki Glaser Amy Schumer, Dave Attell, Jim Gaffigan, Gary Gulman and Henry Phillips.

Rory Scovel Steve Martin, Bill Hicks, Richard Pryor, Maria Bamford.

Favorite bit by another comic?

D'Elia The one where Eddie Murphy talks about his aunt falling down the stairs. She doesn't just fall down, it's like this epic, ridiculous free fall down Mount Kilimanjaro. And she's screaming "Oh, Lord Jesus, help me!" The longer it takes, the funnier it gets.

Notaro These days, I'm pretty into Mike Birbiglia's "My Girlfriend's Boyfriend" and am inspired by basically any word or noise that falls out of Maria Bamford's mouth.

Glaser Henry Phillips has the best joke I've ever heard: "If you asked me my two favorite things, I'd say cooking and masturbating. And I'm not sure what the second thing would be."

Worst heckling you've received?

Glaser Not too long ago, a very pretty, very drunk girl who reminded me of every popular girl from my high school was talking during my set. When I confronted her, she said something like, "Well, maybe if you were funny I wouldn't need to talk." I went off, calling her a c—, among other things. I had an out-of-body experience. It was the best and worst I've ever felt onstage.

Most memorable groupie experience?

D'Elia I was taking pictures after a show in Chicago, and this girl walks up. She's like, "You're my favorite comedian." Then another guy comes over and says, "Hey, I'm this lady's driver. I just want you to know that her husband" — he points to a guy standing a few yards away — "said she's totally allowed to sleep with you." I came up with this lame excuse, like, "I've got to take all these pictures." It was too weird for me. ▶

From left: D'Elia, Notaro, Glaser and Scovel photographed by Ramona Rosales on May 6 at The Bungalow in Santa Monica, Calif. For exclusive interviews and behind-the-scenes videos, go to Billboard.com or Billboard.com/ipad.



Riki Lindhome, 35 (LEFT)
and Kate Micucci, 34

Credits As Garfunkel & Oates, the pair has appeared on *The Tonight Show With Jay Leno* and Comedy Central, and at Bonnaroo in 2012.

Watch This "This Party Took a Turn for the Douche" (YouTube)

Next IFC will debut the new series *Garfunkel & Oates* in August.

Describe your comedy in a single sentence or less.

Riki Lindhome Musical feminist dick jokes.

The moment that you first knew you had earned the right to call yourself a comic.

Kate Micucci We'll let you know when it happens.

Comedy idols?

Lindhome We love other musical comedians — Tim Minchin, Bo Burnham, The Lonely Island, Flight of the Conchords, Tenacious D, The Girl's Guitar Club — all of them.

Worst dressing room you've ever used?

Micucci In Vancouver, we had a dressing room with no bathroom and had to pee in the alley before our show.

Lindhome (left) and Micucci photographed by Emily Shur on May 9 at The Hollywood Tower in Los Angeles.



Despite naming themselves after two of pop music's biggest second bananas - Art Garfunkel and John Oates - these folkers are the new first ladies of musical comedy

Your favorite bit by another comic?

Micucci Tig Notaro's Taylor Dayne story. Hands down. We could hear that a hundred times.

The largest crowd you've performed for?

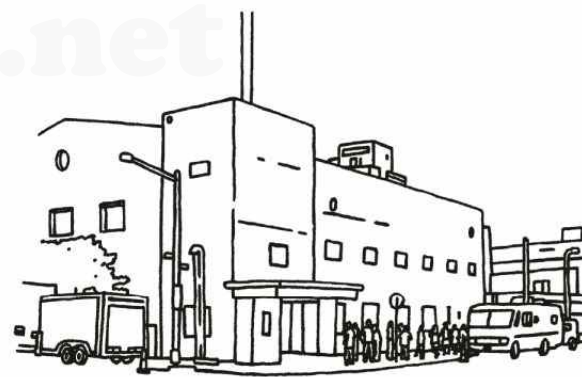
Micucci We're not sure about the exact numbers, but Bonnaroo and Festival Supreme were pretty big crowds.

Your best or worst experience with a groupie.

Lindhome One time, a fan brought a topless photo of me and asked me to sign it in front of my Mom.

The smallest audience you've performed for?

Lindhome When we were pitching our TV show, we performed in offices for one or two executives. We never knew where to look. ►



THE TOP 5 MUSIC CLUBS FOR COMEDY

These venues earn both yuks and bucks aplenty

1. Club Nokia, Los Angeles

Comedians Adal Ramones, Jim Gaffigan (two shows), Jim Jefferies (two shows)
Venue Capacity 2,200
Total No. of Shows 5
Total Gross \$289,273
Total Attendance 6,918

2. The Joint, Hard Rock Hotel, Las Vegas

Comedians Joe Rogan, Katt Williams, Shaquille O'Neal's All-Star Comedy Jam
Venue Capacity 4,000
Total No. of Shows 3
Total Gross \$262,556
Total Attendance 5,894

3. Harrah's Cherokee, Cherokee, N.C.

Comedians Jeff Dunham, Gabriel Iglesias
Venue Capacity 1,500
Total No. of Shows 2
Total Gross \$219,005
Total Attendance 5,201

4. 9:30 Club, Washington, D.C.

Comedians Bentzen Ball Festival with Tig Notaro, Doug Benson, Wyatt Cenac and Everything Is Terrible; Chris Hardwick; Scott Aukerman's Comedy Bang! Bang! Live!; Demetri Martin; Jim Breuer; Pete Holmes; Uhh Yeah Dude (live podcast)
Venue Capacity 1,200
Total No. of Shows 9
Total Gross \$217,135
Total Attendance 8,061

5. Harrah's Horseshoe Southern Indiana, Elizabeth, Ind.

Comedian Ron White
Venue Capacity 1,250
Total No. of Shows 2
Total Gross \$146,630
Total Attendance 2,513

Source Billboard Boxscore, based on reports from Jan. 1, 2013 to May 13, 2014. Ranked by gross.

(LEFT)

Michael Che, 31

Credits Left *Saturday Night Live* writing staff at end of season to become a correspondent for *The Daily Show With Jon Stewart*.
Watch This "We Owe China" from his February appearance on *Late Night With Seth Meyers* (Hulu)
Next Weeklong engagement at London's Soho Theater begins May 27.

Nick Kroll, 35

Credits Creator-star of *The Kroll Show* on Comedy Central.
Watch This "The '70s Eater" from his February appearance on *Conan* (Team Coco)
Next Season three of *The Kroll Show* (airdates to be determined).

Che and Kroll photographed by Meredith Jenks on May 6 at SPIN NY in New York.

Describe your comedy in a single sentence or less. **Michael Che** My comedy is a bunch of jokes in a row.

Nick Kroll It's a catch-as-catch-can of stories, character moments and observations.

Your favorite bit by another comic?

Che Ever? Maybe when Eddie Murphy is talking about his dad in *Raw*.

Kroll One of my favorites is a bit John Mulaney does about his father taking his family to a McDonald's drive-through, and all he does is order black coffee. It just makes me laugh.

The most embarrassing thing that has happened to you onstage?

Kroll On one of those nights when there were three people in the audience, I asked Bill Murray to watch me do stand-up. I was performing at a place called B3 in New York, and a waitress told me Murray was in the restaurant part of the club. I totally interrupted

him having a drink, and asked if he'd watch me perform. I'd only been doing stand-up for like six months at this point, so there was no reason he should've said yes. But as I was onstage, I watched him walk in and sit down. And I just froze — totally bombed. After my set, I thanked him for coming, and he nodded his head politely, didn't even make eye contact, and went on with his evening.

The worst heckling you've received and how you dealt with it.

Che I had a show on the night of New York SantaCon, and a guy in a giant penis costume and a Santa coat and hat sat upfront. He got as drunk as you can be without passing out, and heckled every comic on the bill. Usually when somebody's heckling, you can just power through it. But when a guy is in a penis costume, there's no way to ignore him. He has everybody's attention. It was the first and only time I had someone removed from the audience.

—As told to Eric Spitznagel

"When a guy is in a penis costume, there's no way to ignore him." —Che





From left: Pardo, Tyler and Maron photographed by Austin Hargrave on May 8 in West Hollywood.

What Success Sounds Like

These ever popular podcast stars bring comedy home

A

A comedian craving intimacy might want to consider becoming a podcaster. “[The audience knows] you a lot better,” says Marc Maron, 50, who has helmed the twice-weekly *WTF* since September 2009 and announced in December it had topped 100 million downloads. Each show averages about 80 minutes in length and has an average audience of 230,000, and the series will soon log its 500th edition. By listening intently to such free-form conversation, “they know

Jimmy Pardo, 47

Never Not Funny

everything about you and I know they have a real relationship with me.”

It’s a stark contrast to the world of stand-up, where, despite the close quarters of such clubs as The Improv and The Comedy Store, the stage serves as a virtual moat — rarely crossed save for the occasional heckler. “As far back as 2005, I’d go to a comedy club and have to convince that night’s audience that, regardless of my credits, I’m funny now,” says 47-year-old Jimmy Pardo, a podcasting pioneer who started his *Never Not Funny* show in 2006 and has logged 26 years of stand-up experience. “The podcasts grew the audiences coming to see me, and I think every podcaster can say it has changed their live shows.” For comedians today, he says, podcasts are “what Johnny Carson was in the 1970s and ’80s.”

A share of advertising revenue and, in the case of Pardo’s *Pardcast*, a premium option (listeners buy a \$50 season pass for full access to *Never Not Funny*) means not just bonus income for the hosts, but a living wage. As the L.A.-based Pardo boasts, he and co-host/producer Matt Belknap drew enough revenue from podcast sales to each buy houses.

Aisha Tyler, 43

Girl on Guy

Actress-comedian and *The Talk* gabber Aisha Tyler, 43, whose weekly *Girl on Guy* focuses on relationships, concurs, adding that the benefit of podcast fans is that “they become evangelists for you.” Indeed, podcasts have grown so popular — such hosts as Adam Carolla, Joe Rogan, Doug Benson and Chris Hardwick have become household names while eccentrics like Penn Jillette and Greg Proops found new life off the small screen — that many of the genre’s stars are starting to complain of a glut.

The key, says Maron, is maintaining a regular presence and consistent tone. “The thing about audio is that the relationship you build, like radio with Howard Stern and Rush [Limbaugh], is consistency,” says Maron, who parlayed podcasting into his own IFC show, *Maron*, which started its second season on May 8.

But even with the gigantic audience that podcasts command — Apple reported in August that podcasts it carries have more than 1 billion subscribers — Maron adds that “it’s still the Wild West out there and most people don’t listen. To them it’s a weird technological innovation.”

—Phil Gallo and Shirley Halperin

Marc Maron, 50

WTF

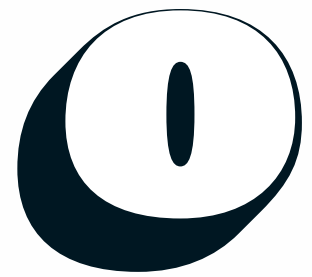


Why This Man Can Headline Madison Square Garden

Aziz Ansari's comedy career is growing faster than the sinkhole that swallowed him in *This Is the End*, thanks to a biting and brainy comedy style that is breaking box-office records. Now, with plans to headline New York's biggest arena, and a \$3.5 million deal to write a book on modern romance with an NYU sociology professor, the *Parks and Recreation* star grouses about his generation: the "rudest," "flakiest," "worst" one ever

BY GEORGE GURLEY
PHOTOGRAPHED BY WESLEY MANN

"I love talking to people," says Ansari, photographed at The Wilbur Theatre in Boston on April 30. "I read an interview with Howard Stern where he's like, 'Everyone is a good interview,' and I really believe that." For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.



On the evening of May 5, Aziz Ansari sits in a tiny dressing room backstage at Boston's Wilbur Theatre, about to perform his new stand-up show, *Modern Romance*, before a sold-out house of 1,200. "This is the 10th show here at the same venue, and it's cool but it gets a little repetitive," says the 31-year-old Ansari, who's wearing a burgundy velvet jacket and black everything else. "It's kind of nice to travel and do different venues. Each theater has a different vibe, like you wouldn't think, 'Oh, Springfield, Mass.!' But it was a beautiful, really nice 3,000-seat theater. I like new crowds so this has been a little bit weird, because it's the same thing so many times."

Ansari doesn't mention that by selling out 10 consecutive shows he has broken a record at the 100-year-old Wilbur. His demeanor is so calm it's disconcerting. Zero trace of the intense, hyperactive, fast-talking character he will become in a half hour. "Yeah, well, that's the thing: Any high-energy comedian like [Dave] Chappelle or Chris Rock, they're generally, like, pretty low-key dudes," he says. "Like, that's the *stage*, that's how you're *performing*. But if I was like that in my regular conversation, it would be very annoying."

This string of packed houses is the latest validation of Ansari's meteoric rise to the top of the comedy world. He is an exemplar of the explosion in the business of live comedy, where a growing number of performers — like Ansari, Louis CK and Chelsea Handler — mix theater and arena dates. Sources estimate a comedian of his stature could make \$10 million or more a year from live dates. He has done it with biting and brainy analytical humor that comes from serious study of the wired, ADD-plagued world around him. In addition to all his accomplishments — a starring role alongside Amy Poehler on *Parks and Recreation*, which just has been renewed for its seventh season on NBC; four comedy specials; and countless tours — he also is writing a book for Penguin Press, due in 2015, on modern love, with Eric Klinenberg, a sociology professor at New York University (NYU) and author of *Going Solo: The Extraordinary Rise and Surprising Appeal of Living Alone*. His reported advance: \$3.5 million. The crowning achievement, though, may be a

solo date at New York's Madison Square Garden that's being hammered out for the near future. It marks a level of popularity that few comedians have ever attained. Even Ansari, who prefers the intimacy of smaller venues, expresses amazement at the possibility. "There is something very insane and amazing about starting stand-up in New York City at the lowest rung — open-mic spots — and then many years later going to the other utmost, utmost extreme of playing Madison Square Garden," he says. "I felt a sense of that when I did Carnegie Hall, but Madison Square Garden is another level."

Before leaving Bennettsville, S.C., to attend NYU in 2001, Ansari thought about double majoring in biology and business. He decided on marketing instead but during his freshman year, he did an open mic at the Comedy Cellar in Greenwich Village, and he had found his calling.

"It has been pretty fast for me, in a sense, because I did one tour where I did, like, 300 rock clubs, then I put out a special, and after that I started doing theaters," he says. "Now it's just like bigger theaters and more nights in the theaters. It was a pretty swift change."

The day after *Billboard* meets Ansari, he and Klinenberg fly to Paris to talk to French people for their book. "I love talking to people," he says.

"Aziz is a real interviewer, by which I mean he listens to people and takes them seriously," Klinenberg says of his co-author. "He's probably a better sociologist than I am a comedian."

Ansari realizes the inherent challenges that come with trying to sell a book today. "I think the problem now is our tolerance for boredom is getting ridiculously low," he says. "Like, you're having a conversation at dinner and your instinct is to pick up your phone. We're just more likely to do that because we're used to the stimulus. You know Spotify? Something like 48 percent switch to the next song after five seconds. You don't have five seconds to give this f—ing song a chance? You're not going to listen to 'Bohemian Rhapsody' [for] five seconds?"

The research trip to Paris will take a week, and when he returns, Ansari has nine shows scheduled in the Midwest, then a couple in Montreal. The schedule sounds grueling, but he's not complaining. "As a comedian you don't have to do a lot," he says. "You kind of get to hang out most of the day until the show, so I usually explore the town a little bit."

Like many comedians, Ansari considers live performance to be



Ansari says his girlfriend of nine months is "a nutritious salad" compared with his Skittles-eating single days.

an essential part of the trade. "There's a really fulfilling feeling of writing a new hour of material, touring it and having people leave the show at the end and think, 'Shit, that was even better than last time,'" he says. "There are bits that I do in the show that have taken me a long time to really tinker with to get to a certain point where they have a certain finish at the end."

As soon as Ansari walks onstage at the Wilbur, the response is ferocious, almost terrifying. Early on, there is one instance of inappropriate yelling. Ansari tells the girl to clam up and casts a spell for the next hour-plus as he diagnoses modern love and various ills in the modern world: how addicted we are to our gadgets; how, rather than help us communicate better, they often assist us in deceiving others and hurting relationships.

Even his own nine-month relationship is fodder and, he says, shaped the show's content. "I met her years ago when she was seeing someone," he says of his girlfriend, whom he declines to name. "I thought she was really cool. Then I ran into her randomly and she was single." Since that fateful encounter, he says, "I've kind of settled down. I was the guy eating Skittles and having lots of fun, and then I was like, 'I need a nice nutritious salad' — she's the salad." It's an apt description. Ansari is a famous foodie and a source says his girlfriend works in the food industry.

His show at the Wilbur is a perfect marriage of hilarity and wisdom. The eruptions are constant, but periodically everyone simmers down and listens, respectfully. If there's a larger purpose to *Modern Romance*, it's to cast light on the sometimes absurd way that social norms have evolved. Onstage, Ansari refers to his generation as the "rudest, flakiest" and "worst" one ever, and doesn't let himself off the hook. He's confessing, making personal experiences funny, even mundane matters like buying a toothbrush:

"Before leaving my house without even thinking about it, I Google 'best toothbrush.' Forget the mediocre toothbrushes of the past ... I'm reading article after article about, like, the pros and cons of bristle strength." Finally, he buys a toothbrush. "And you know what? It's a pretty good toothbrush," he says. "You know what's a good toothbrush, though? *Every* toothbrush!" explodes Ansari, provoking gales of laughter. "No toothbrush is bad!"

For an encore Ansari tries out some new bits, takes requests (there are cries for old favorites like "Grapefruit!"), and then makes his exit.

Backstage, he talks about why he likes putting thought-provoking ideas out there. "When you do these talk shows or when you're performing here for thousands of people — like, people will listen," he says. "You can kind of talk about anything if you just make it funny." ◉

"I think the problem now is our tolerance with boredom is getting ridiculously low. Like, you're having a conversation at dinner and your instinct is to pick up your phone. We're just more likely to do that because we're used to the stimulus."



Ansari at the Wilbur Theatre.

Dave Attell On The Touring Grind:

'If a hotel has a laundry room, it's a f-ing party'

Comedy Central's *Comedy Underground* host says that, in the future, comics on the road will compete with a seal that doesn't do anything "but sit in a lukewarm pool and fart sadly." And they'll be losing

W

hen I first started touring as a comic, it was exciting. It was like, "This is going to be great!" But the older you get, the less fun it seems. Here's what being a road comic breaks down to: a lot of bad travel and bad food. When you're onstage, it's amazing. But your life is about getting to the next gig.

I'll tell you everything I know about going on tour as a stand-up in two sentences. No. 1, don't overpack. You need one bag. I have a bag ready to go at all times, I just throw in new underwear. I wear the same outfit for every gig. And I might bring a second outfit if I have to do morning radio. Throw in a toothbrush, and you're done.

Second, don't fly unless you have to. I hate air travel. It was bad even before 9/11. Now, everyone thinks I'm a terrorist. I'd rather take a car. I can leave whenever I want.

A car is also a nice thing to have when they put you at a hotel near the airport and there's nothing to do. Or there's some kind of weird convention at the hotel. I've ended up in a hotel twice when there was a polka convention. That is in no way a joke. There's something about accordion music — there's never really a good time for it. They'd be playing in the elevator, in the lobby, in the bathrooms. People were just walking around playing accordions. It was a horrible nightmare.

The worst is when you can't get food. I did a gig in a farm town once, somewhere in the middle of nowhere. Around 9 p.m. I was hungry but every restaurant was closed. Which was weird, because this was one of those towns where everyone was either obese or morbidly obese. I was like, "There are too many fat people for there not to be food." It seemed insane that I would be the only one who wanted a meal after 9 p.m.

The one thing I wish the people who rep comics understood is that doing a stand-up tour really is a f-ing grind. Sometimes my manager will meet me, and he'll say, "I get it now. I had a rough flight, and I just want to go to bed." And I'm like, "You haven't seen the half of it. You didn't do five hours of bad radio this morning. And you didn't have to have a really awkward lunch with the club owner's friend." I wish it was just long flights and shitty hotels.

It doesn't take much anymore to make me happy. I used to want a hotel near the center of the action. Now I'm just excited when they have a washer and dryer in the hotel. I don't care about gyms or pools — whatever. If they have a laundry room, I will lose my f-ing mind. I'll go down and do my lonely person's load of laundry, with my sad single-serving detergent. It's a f-ing party.

If the hotel's near a mall, that's even better. All the gigs I thought were corny when I was young — like, "Oh, crap. I got booked in a club in a strip mall" — those are the ones that I look forward to now. I love eating at the mall food court. I'll probably take it to go and eat it back in my hotel room — because I have dignity — but I love that shit.

That's also what's really depressing about being a touring comic, especially if you've done it for as long as I have. You realize that things are the same everywhere you go. There was a time when it was like, "Wow, I'm in Wyoming." But that uniqueness has disappeared. The country is becoming one giant, interchangeable strip mall.

I was doing a gig in Canada, at the West Edmonton Mall, one of the biggest in the world. I was there for a week and it was so cold that no one left the mall. But it didn't matter. They had everything you could possibly need. They had a roller coaster and a gun range. A seal lived in the mall. He had a pool and everything. People would line up to take pictures with him. He was my competition. I was walking around, trying to get people to see my show, but they all wanted to see the seal.

There's the future for touring comics. The entire country is going to be inside, in one big mall, filled with roller coasters and Cinnabons. You'll be competing for an audience with a seal who doesn't actually do anything but sit in a lukewarm pool and fart sadly. And you'll be losing.

—As told to Eric Spitznagel



COMEDY ALBUMS: SOUNSCAN'S TOP 10

- 1. Adam Sandler**
***What the Hell Happened to Me?* (1996)**
Label Warner Bros.
Sales 2.14 million
- 2. Jeff Foxworthy**
***Games Rednecks Play* (1995)**
Label Warner Bros.
Sales 2.09 million
- 3. Jeff Foxworthy**
***You Might Be a Redneck If ...* (1993)**
Label Warner Bros.
Sales 2.05 million
- 4. "Weird Al" Yankovic**
***Bad Hair Day* (1996)**
Label Rock 'N' Roll/Scotti Bros./All American
Sales 2.03 million
- 5. Adam Sandler**
***They're All Gonna Laugh at You* (1993)**
Label Warner Bros.
Sales 1.8 million
- 6. Beavis & Butt-Head**
***The Beavis & Butt-Head Experience* (1993)**
Label Geffen
Sales 1.6 million
- 7. Dane Cook**
***Retaliation* (2005)**
Label Comedy Central
Sales 1.40 million
- 8. Dane Cook**
***Harmful If Swallowed* (2003)**
Label Comedy Central
Sales 1.38 million
- 9. The Jerky Boys**
***The Jerky Boys* (1993)**
Label Select/AG
Sales 1.2 million
- 10. "Weird Al" Yankovic**
***Running With Scissors* (1999)**
Label Way Moby/Volcano
Sales 1.18 million

Source: Nielsen SoundScan. Total sales from the launch of SoundScan in 1991 through May 4, 2014.

CARLOS VIVES,
"THE SUPERSTAR"

DAVID CORREY,
"THE ROOKIE"

JOE BELLIOTTI,
"THE GAMBLER"

STEVE SCHNUR,
"THE LIFE CHANGER"

WHO WILL WIN THE WORLD CUP? (HINT: MUSIC)



FROM JANELLE MONAE TO J.LO, HOW MUSICIANS, MARKETERS AND EXECS WILL ATTEMPT TO SCORE A SLICE OF THIS SUMMER'S \$1 BILLION PIE

TOM CORSON,
"THE OPTIMIST"

ALEX SCHIAVO,
"THE SWEEPER"



BY JUDY CANTOR-NAVAS
PHOTOGRAPH BY AUSTIN HARGRAVE

T

There are more official World Cup songs than ever this year, as the music industry vies to get a share of what in 2010 was reportedly the second-most-watched event in TV history. Broadcast coverage of the 2010 FIFA World Cup South Africa reached a record 3.2 billion people worldwide, or 46.4 percent of the global population, according to research firm KantarSport. (The 2012 Summer Olympics in London were watched by 3.6 billion.) The 2014 edition, which takes place in Brazil from June 12 through

July 13, is also a draw for marketers, with more than \$1 billion spent on official marketing rights in 2010, and a long roster of "ambush" brands prepping campaigns this summer.

The World Cup's power as a hitmaker has been on the rise since Ricky Martin's breakout 1998 hit "La Copa de la Vida" topped the charts in seven countries. The 2010 World Cup proved to be a launch-pad for African singer K'naan, whose Coca-Cola-backed anthem "Wavin' Flag" was a nearly platinum-selling hit in the United States. Shakira scored even bigger with "Waka Waka (This Time for Africa)," which has sold 1.8 million U.S. downloads (according to Nielsen SoundScan) and continues to top the Latin digital charts some four years after its initial release.

Billboard spoke with music's biggest World Cup players and FIFA partners to get the inside track on their strategies.

TOM CORSON
TEAM RCA MUSIC GROUP
POSITION PRESIDENT/COO

PLAY Corson is the American striker in the game of making and marketing the official 2014 FIFA World Cup song, Pitbull's "We Are One (Ole Ola)"; the anthem "Dar um Jeito (We Will Find a Way)," with Santana, Wyclef Jean, Avicii and Alexandre Pires; and the 14-track official album, *One Love, One Rhythm*. Released one month before the tournament, the album also includes songs from Shakira, Ricky Martin and a soul-bossa version of "It's Your Thing" by The Isley Brothers.

STRATEGY The official songs are being launched as superstar singles rather than stadium anthems, with each artist promoting his or her song on TV, through social media and in concert. Pitbull, Jennifer Lopez and Claudia Leitte will debut "We Are One" during the Billboard Music Awards on ABC. Ricky Martin debuted "Vida" at the Billboard Latin Music Awards on Telemundo.

CHANCES Since its April 8 release, "We Are One" has charted for only one week on the Hot 100, at No. 88. The song has sold 42,000 digital downloads in the United States. On YouTube, it has been viewed 16 million times, despite being panned by the majority of viewers. Corson points to the song's No. 1 debuts in 19 other countries and says that the sky's the limit once the Cup begins. "Shakira's [2010 official World Cup anthem] 'Waka Waka' sold almost 10 million [worldwide], when the digital market was not as robust as it is today," he says. "There will be 700 million people or more

watching when 'We Are One' is performed live at the opening, in Sao Paulo. Then social media and excitement for soccer will drive it."

TRIVIA Pitbull aggressively pursued Corson. "This is not just a song, it's a major branding opportunity," says Corson. "Pit has been on a mission, and he's unstoppable. He's named Pitbull for a reason."

ALEX SCHIAVO
TEAM SONY MUSIC BRAZIL
POSITION PRESIDENT

PLAY As the head of Sony in the host country, Schiavo was charged with running the draft for Brazilian artists to be included on the official World Cup tracks — a FIFA mandate. Sony Brazil also ran the Internet SuperSong contest, which let international songwriters compete to have Ricky Martin record their entry.

STRATEGY "The World Cup is a kickoff to expose Brazilian artists outside of Brazil," says Schiavo. Internationally friendly Brazilians Sergio Mendes, Carlinhos Brown and Bebel Gilberto, as well as some artists less well-known abroad, are featured on the World Cup album, which has an overall Carnival atmosphere. In addition, three compilations of Brazilian music will be released globally. Schiavo's team created advance hype around Martin's second World Cup recording of the SuperSong contest's winning entry, which encouraged the public to vote for their favorite.

CHANCES Schiavo has found himself in the role of sweeper, defending Sony from swift criticism inside Brazil of the backward looking sound of the official album (see sidebar, page 41). On

the other hand, Sony may have a winner with “Vida,” which debuted at No. 11 on *Billboard*’s Hot Latin Songs chart on May 10th.

TRIVIA Elijah King, a Miami-based Puerto Rican composer and performer, won the SuperSong contest with “Vida.” He was subsequently signed by Sony Music Latin. King has previously recorded several singles and was featured with Prince Royce on the English remix of Daddy Yankee’s 2011 hit “Ven Conmigo.”



STEVE SCHNUR

TEAM ELECTRONIC ARTS

POSITION PRESIDENT, EA MUSIC GROUP

PLAY Schnur and his team compiled the soundtrack to EA’s 2014 *FIFA World Cup Brazil* game. “What we try to do is find bands that will change your life,” says Schnur. EA assisted fellow FIFA partners Coke and Sony with including “The World Is Ours” with David Correy and Aloe Blacc and Pitbull’s “We Are One” in the game.

STRATEGY “We utilize the platform to make sure that the sound of soccer is truly a global one for everyone,” says Schnur. “What we’ve learned is that in 2014 people in Japan and people in Italy really want to discover music from Brazil and music from Germany. Long gone are the days when music was something local.”

CHANCES Inclusion in an EA soccer game is guaranteed international exposure. About 12 million copies of each edition of FIFA soccer games are sold globally.

TRIVIA After its debut, on April 15, *FIFA World Cup* debuted at No. 2 on the U.K. video games chart.

JOE BELLIOTTI AND DAVID CORREY

TEAM COCA-COLA

POSITION GLOBAL HEAD OF ENTERTAINMENT MARKETING; ARTIST

PLAY As Coke’s forward on “The World Is Ours,” Correy sings on 24 international versions of the song.

STRATEGY Correy’s play with Coke has taken him around the globe, performing as part of the World Cup Trophy Tour. His relationship with the brand will extend to an artist development deal.

CHANCES Coke bet on a rookie to front its campaign, and for the 28-year-old R&B singer, it’s already a win. Correy’s previous career achievement was as a finalist on *The X Factor*. With “The World Is Ours,” he has developed a global following. A deal with a major label is expected to be announced by World Cup kickoff time. “This is the greatest opportunity of my life,” says Correy. “I’m not going to let anybody down.”

TRIVIA Correy was born in Recife, Brazil, and adopted by a family from Maryland. His role with Coke allowed him to rediscover his Brazilian identity. “Any time we are looking for an artist for a campaign, it always starts with the story we’re trying to tell,” says Belliotti. “David has an incredible story.”

CARLOS VIVES

TEAM COCA-COLA

POSITION LATIN MUSIC STAR

PLAY Colombian singer Vives is featured on “La Copa de Todos,” a bilingual version of Coca-Cola’s “The World Is Ours,” recorded in collaboration with David Correy.

STRATEGY Coke drafted Vives, a Colombian superstar, to sing its anthem and act as an ambassador to Spanish-speaking audiences in U.S. Latin and other international markets.

CHANCES With 18 career hits on Hot Latin Songs, including five No. 1s, and seven titles on the Top Latin Albums chart, including two No. 1s, Vives is a superstar addition to Coca-Cola’s World Cup campaign team. After a hiatus from performing, Vives made a comeback in 2013 with his album *Corazon Profundo*, which spent two weeks at No. 1 last year.

TRIVIA Vives grew up playing soccer on the beach in his hometown of Santa Marta on Colombia’s Caribbean coast. He accompanied his father to games of the local soccer team Union Magdalena, also known as the Ciclon Bananero. ●

Soccer’s Top Pitch Men

These five superstars earn millions on and off the field



1. **Cristiano Ronaldo**
Real Madrid
\$24 million (Nike, Samsung, Tag Heuer, Fly Emirates, Herbalife)



2. **Lionel Messi**
Barcelona
\$23 million (Adidas, Samsung)



3. **Neymar Jr.**
Barcelona
\$16 million (Nike, Castrol, Panasonic, L’Oreal, Volkswagen)



5. **Gareth Bale**
Real Madrid
\$9 million (Adidas, EA Sports, Lucozade)



6. **Mesut Ozil**
Arsenal
\$6 million (Adidas, Kinder Eggs)

TEAM SPIRIT

The World Cup brings plenty of border-bridging hymns that salute the global spirit of soccer. But when it comes to choosing a song for a country’s national team, it’s time to cut the “Kumbaya” and go for something closer to “We Are the Champions.” Pop stars around the world try to score big — and inspire fans and players — with team anthems.



AUSTRALIA

Former *X Factor* winner Samantha Jade penned the Aussie Soccer team song “Up!” and will perform the track at the team’s send-off match against South Africa on May 26. To write the lyrics, she took inspiration from the sentiments of Soccer stars on what representing the national team means to them.



BELGIUM

Belgian singer Stromae lent his call-and-response anthem “Ta Fete” (“Your Party”) to the Belgian Red Devils as their official song. In a YouTube video dubbed *Lecon 28*, Stromae wakes up in a tent in a football stadium and comically explains how he created his track, then tries to convince members of the team to appear in his video.



MEXICO

The brother and sister duo Jesse & Joy wrote “Corazon de Campeon” (“The Heart of a Champion”) as a battle cry before Mexico’s “El Tri” team had triumphed in their bumpy quest to qualify for the World Cup. AT&T chose it for a campaign, partnering with the Mexican Soccer Federation to sign up fans for the company’s services.



ENGLAND

Gary Barlow’s World Cup song for Britain’s Three Lions team, a cover of his former group Take That’s “Greatest Day,” debuted to jeers from the virtual stands. Barlow did manage to enlist diverse collaborators for the track, co-helmed by England captain Gary Lineker, including Katy B, Emma Bunton and Pixie Lott.

WHY CAN'T BRAZIL GET ITS GROOVE ON?

INSTEAD OF THE SOUND OF CONTEMPORARY BRAZIL, IT'S THE SAME OLD SAMBA FOR WORLD CUP SONGS



From left: Kelly Rowland, Janelle Monae and Timbaland contributed to Pepsi's ambush marketing.



"The Girl From Ipanema" turns 50 this year, and Verve/Universal is celebrating with a reissue of *Getz/Gilberto*, the Grammy-winning Stan Getz and Joao Gilberto album that includes the English-language version sung by Astrud Gilberto that reached No. 5 on the Billboard Hot 100 in 1964. But as the World Cup puts the spotlight on Brazil, some are asking why the global perception of Brazilian music hasn't changed much in those five decades.

Sony is putting out three new CD compilations of Brazilian music in addition to the official World Cup album, *One Love, One Rhythm*, released on RCA in the United States. As a FIFA partner, the label was required to include collaborators from Brazil on the official song, Pitbull's "We Are One," which features Brazil's Claudia Leitte, and anthem "Dar um Jeito (We Will Find a Way)," from Santana, Wyclef Jean, Avicii and Brazilian singer Alexandre Pires.

The singles from the official World Cup album aren't swelling national pride in Brazil, though. One Brazilian music executive tells *Billboard* they're being received with "subdued indignation," pointing to samba-tinged dance-pop songs by Pitbull and Ricky Martin that lack a true "Brazilian feel."

"The music of the World Cup is not very Brazilian," concurs Marcelo Castello Branco, the former chairman of South and Central America for EMI Music, now head of his own music content and branding company.

Like Astrud Gilberto's English version of "The Girl From Ipanema," the main World Cup songs were made for audiences outside of Brazil. Accented by Carnival rhythms, whistles and birdcalls, they feature lyrics in English mixed with Portuguese, with Pitbull adding a bit of Spanish. Another track on the album has New York-based Bebel Gilberto — the daughter of Joao Gilberto — singing a cover of "Tico Tico," a flirty song made famous by Carmen Miranda in 1945.

"Brazil may be very difficult and tricky to translate, and it's often tempting to simplify and go with what you already know," says Castello Branco, suggesting that Brazilian music may have not gotten far beyond "Ipanema" in the eyes of the world. "It's frustrating, but it's not anyone's fault besides Brazilians themselves," he adds. "We must learn to speak more clearly about who we are and how we want to be seen. Otherwise the past speaks louder."

Brazil is the eighth-largest music market in the world and, according to a recent IFPI report; 90 percent of the music in its top 10 is Brazilian. Generally, Brazilian acts haven't been too concerned about their reach outside the country.

"Most people don't understand that Brazil is such a large country that the very popular artists can perform 240 concerts a year there," says Sony Music Brazil president Alex Schiavo. "The size of Brazil makes it complicated to maintain success in Brazil. On the other hand, it is hard to become successful abroad if you are not successful in your own country."

Some Brazilian artists have turned against the World Cup, writing protest songs against the tournament's presence in Brazil. But more have begun releasing their own alternatives to the official soundtrack. They include pop duo Victor & Leo, reggae band Skank and superstar Ivete Sangalo, who debuted a World Cup-ready anthem, "Tiempo de Alegria," during this year's Carnival.

"The ball is on the ground, and anything may happen," says Castello Branco. "But I do not think we have, so far, any Brazilian repertoire that has a true chance to be a hit — not locally, not internationally. The feeling is that we all lost a huge opportunity to show the world a new Brazil, musically speaking as well." —*J.C.N.*



From top: Bebel Gilberto, Claudia Leitte and Alexandre Pires appear on an album that drew complaints of not sounding Brazilian enough.



PEPSICO HAS A LABEL? Yep, and an album made just for the World Cup will be its first

In 2012, PepsiCo took a chance by tapping then-emerging DJ-producer Calvin Harris to create an original song for a European soccer campaign on behalf of its sugar-free soda Pepsi Max. The result was "Let's Go," a global hit featuring Ne-Yo that reached the top 20 of the Billboard Hot 100 and helped establish Harris' profile as a major U.S. hitmaker.

But why give away that kind of exposure, to say nothing of the royalties it generated? For its follow-up, the soft-drink company is establishing its own label, MSC Sounds, in partnership with Universal's Caroline Distribution, for a full album tied to the World Cup: *Beats of the Beautiful Game*, which arrives June 10. Janelle Monae, Kelly Rowland, Rita Ora, Timbaland and Brazilian hip-hop trio Perlas Negras lead an international roster of 11 acts who have created original or exclusive songs for the project, with Spike Lee, Idris Elba and Diego Luna among the boldfaced names behind the camera for a series of 11 short films inspired by each song.

"What I'm proud of is, no one dusted off an old demo, like, 'Here's the one that I've been waiting for someone to pick up. Pepsi, give me a check,'" says Frank Cooper, chief marketing officer of global consumer engagement for PepsiCo's global beverage group. "Everyone brought their A game."

Pepsi will promote the album throughout the summer, debuting a new song on iTunes each week leading up to the album's release. Although PepsiCo can't include "World Cup" in its messaging (Coca-Cola is the official sponsor), the brand is hoping its fusion of music, sports and film will make for successful ambush marketing.

Beats doubles as a launch-pad for PepsiCo's Music Accelerator program, through which the brand utilizes its marketing assets (\$2.4 billion in global ad spend, 31 million Facebook fans, 2.25 million Twitter followers) to boost the careers of emerging artists as it did for Harris in 2012.

One of the closest parallels this year is unsigned Dutch DJ R3hab, who shares a manager with Harris in Three Six Zero's Mark Gillespie and contributes the original song "Unstoppable." "It's a nice situation to be in," says Gillespie. "With support from somebody like Pepsi and a well-established touring career, you gain a lot of leverage." —*Andrew Hampp*



ITALY
Italian-born singer Annee makes her play for World Cup fame with "Besame (Pom Pom Pero)" featuring El Hechicero for Italy's Gli Azzurri ("The Blues") team. The club-ready track's video, featuring Annee with two bikini-clad backup dancers enjoying the beach, is bizarrely interjected with shots of a football field.



GHANA
Wiyala's "Go Go Black Stars ... Goal!" was released on the Djimba World Record label. The anthem features tribal drums and stadium choruses as well as phrases in English, including the uplifting "God bless our homeland, Ghana. And make our nation great and strong," a Black Stars team prayer.

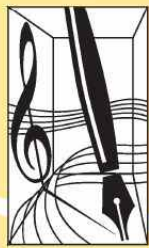


CAMEROON
Cameroon group The 4 released the buoyant track "Venez Celebrer" ("Come Celebrate") for the Indomitable Lions, which also features a rap in English: "We don't score/We don't score/We don't shoot ball/This is how we play football/Celebrate, celebrate/I know the Lions gonna take up!" —*Nick Williams*

Jimmy Webb *Chairman, Songwriters Hall of Fame*

Linda Moran *President & CEO, Songwriters Hall of Fame*

invite you to



SONGWRITERS
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45th Annual Induction Ceremony & Awards Presentation

Thursday, June 12th

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Mark James • Jim Weatherly

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Doug Morris *Howie Richmond Hitmaker Award*

Dan Reynolds *of Imagine Dragons Hal David Starlight Award*

Del Bryant *Visionary Leadership Award*

"Over the Rainbow" *Towering Song* Written by Harold Arlen and E.Y. "Yip" Harburg

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"All that would come out is the sound of air," says La Roux of her career-threatening vocal issues. The artist was photographed April 29 at Perseverance Works in London.

World

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'I Wasn't As Hardcore AS I THOUGHT'

After vocal problems and "burnout" sidelined her Grammy-winning, Kanye-co-signed career, La Roux returns with a bold new look and a thrilling new sound

By **RICHARD SMIRKE**
Photographed By **NICOLE NODLAND**



"I like to think everything on the album could be a single," says La Roux, who performed at Coachella in 2013. "If not, then why the f— is it on there?"

A

AS SHE GLIDES INTO AN EAST LONDON PHOTO studio, the first thing you notice about Elly Jackson, better-known as British electro-pop artist La Roux, is invariably her radiant auburn hair and its new style. Shorn of the gravity-defying, Ed Grimley-like quiff—or “iced gem,” as she jokingly calls it—that the singer (whose stage name is mangled French for “red-haired one”) wore at the time of her 2009 breakthrough, Jackson’s hair has been cropped into an equally eye-catching relaxed wave, dyed multiple shades of vibrant red. After voice issues and fatigue prompted the 26-year-old to spend the last three years mostly out of the public eye (more on that later), it makes for a startling, semi-androgynous reintroduction that, complemented by her porcelain complexion and glass-cutting cheekbones, evokes a cross between a young Tilda Swinton and David Bowie circa *The Man Who Fell to Earth*.

“I just got really f—ing bored of hair spray,” says the dry-witted London native, dressed in

an elegant yellow Paul Smith suit. “I wanted to be a freer, more natural artist. Nothing visually should be less striking—just a lot more natural.”

The same words could also be used to describe La Roux’s sophomore album, *Trouble in Paradise*, due July 8 on Cherrytree/Interscope. It comes almost five years after the U.S. release of her self-titled debut, which won a Grammy for best electronic/dance album, spawned the hit singles “In for the Kill” (No. 1 on *Billboard*’s Dance Club Songs chart) and “Bulletproof” (No. 8 on the Hot 100), and led to guest spots on Kanye West’s 2010 magnum opus *My Beautiful Dark Twisted Fantasy* and West and Jay Z’s *Watch the Throne*. Needless to say, the artist’s hairstyle is not the only thing that changed in the intervening half decade.

“It feels like another lifetime ago,” says Jackson. Today marks the artist’s first in-depth interview since announcing her return earlier in May. As such, there’s a slight trace of nerves in her voice, but most of all she’s keen to talk,

remaining long after the last of her team has exited the building.

The reasons behind her protracted absence are numerous, explains Jackson, but many of them could be categorized as mental and physical “burnout” after two years of nonstop promotion of her debut. “It just took it out of me. I was less hardcore than I thought,” she says.

Most troubling, after wrapping touring in early 2011, she found herself unable to sing falsetto. “All that would come out is the sound of air,” she recalls glumly. “Nothing else.”

After months of seeing throat specialists, Jackson was diagnosed with residual muscle tension brought on by a form of performance anxiety. “I would do a sound check in the afternoon and sing perfectly, and then come evening no sound would come out,” she says. “It was like this big ball of tension in my throat that had closed up and I had no control over it. I couldn’t sing for about a year.”



ARTIST ON THE VERGE / MATTHEW KOMA

Age: 26

From: Seaford, N.Y.

Sounds like: Ellie Goulding or Florence Welch playing the dance tent at Coachella—if they were dudes.

Playlist: Tiesto, “Wasted”; Zedd, “Spectrum”; Afrojack, “Illuminate”; his solo song “One Night”; ex-girlfriend Carly Rae Jepsen’s “This Kiss” (co-writer)

Why you should know him: Much like Skrillex, who transitioned from emo rocker to dubstep king, Koma is a punk-pop singer-songwriter who has become EDM’s most-wanted topline, lending his androgynous vocals to current singles from Tiesto (“Wasted”), Zedd (“Find You”) and Hardwell (“Dare You”). He may be the common thread to recent EDM standouts, but Koma insists each of his collabos is unique. “You give 10 chefs the same ingredients, they’re all going to make dishes that taste different,” he says.

Co-signs: Jimmy Iovine signed Koma to Interscope in 2012 (a debut full-length will hit stores later this year on Cherrytree/Interscope); Steve Aoki, who just tapped Koma for an upcoming project.

What’s next: An album that will mix his pop-rock roots and new EDM cred—presumably with a little help from big-name DJs. “There may be a couple friends on there,” teases Koma. He also will be making the global festival rounds this summer with Afrojack and Tiesto and promoting RAC’s album cut “Cheap Sunglasses.” “There won’t be much sleep,” he says, “but I’ll be popping up everywhere.” —Andrew Hopp

The problem was eventually solved with the aid of a confidence therapist, but progress on her second album remained painfully slow. Disagreeing on the direction the record should take, Jackson and her musical partner — producer-composer Ben Langmaid, the mostly unseen other half of La Roux — parted ways in February 2012. “Once I started to know what I wanted for the album, I realized that that relationship wasn’t the best way forward,” says Jackson tactfully.

Engineer Ian Sherwin stepped in and took over production duties. Their shared goal, says Jackson, was an album that evoked “what people in the 1970s thought that the future was going to look and sound like. I didn’t want to do the same record as my debut. I didn’t want it to feel the same because I didn’t feel the same.”

True to her word, the six tracks (of nine total that will make up the album) she played *Billboard* show a progression from the jagged electro-pop of *La Roux* to a more organic, richly layered contemporary disco-meets-new wave sound filled with pulsating neon grooves. Immediate highlights include bouncy ’80s synth-pop gem “Cruel Sexuality,” the dancehall-infused “Tropical Chancer” and first single “Uptight Downtown,” a sprightly mix of echoing, Nile Rodgers-inspired guitars and Jackson’s ethereal vocals, singing of “streets alive with people, people who want to move.”

“I like to think everything on the album could be a single. If not, then why the f— is it on there?” says Jackson, who embarks on her first U.S. tour in over three years this summer. “You have to make the record that you want to make, when you want to make it. However frustrating it might be for management, the label or even my own career, I’m not going to do something unless I feel that it’s the best thing that I can possibly do.” ●

LA ROUX'S LATEST INSPIRATIONS



CONNAN MOCKASIN

“A lot of modern dance music is so unsexy. But Connan’s ‘I’m the Man, That Will Find You’ is the most sexual song you’ll hear in your life. It sounds like caramel.”



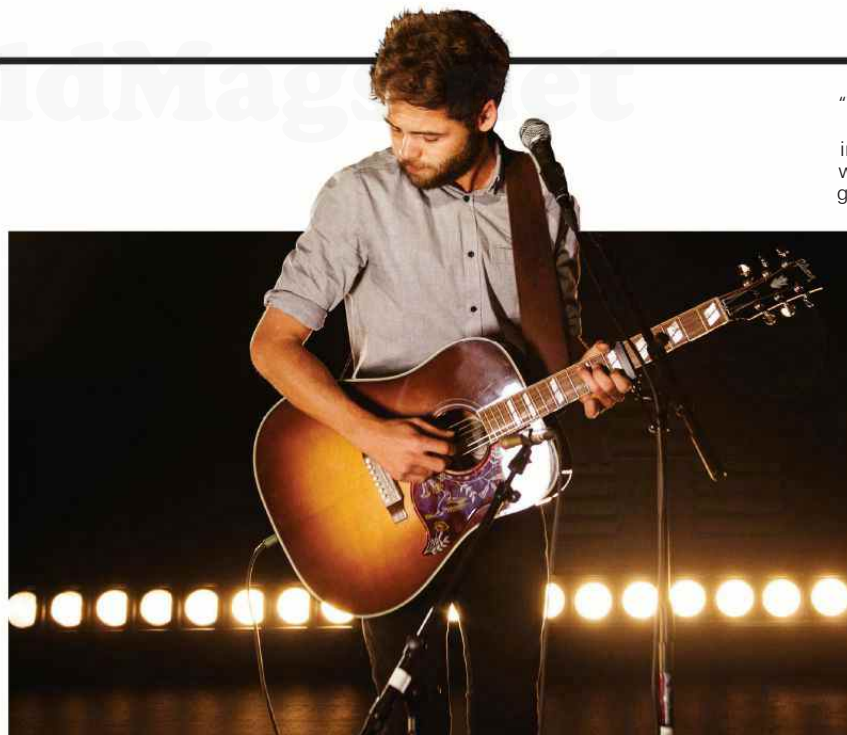
ALIEN

“[Producer] Ian [Sherwin] and I connected on the spaceship in this film. It was very futuristic, but also very dirty and human. There’s pictures of half-naked women falling off the wall. There’s bits of spaghetti on the side. It’s just like any recording studio! We wanted our album to sound like that.”



MONTREAL SEX CLUBS

“There have been times on tour when everyone else goes to a sex club for a laugh, but this wasn’t that. We were walking through Montreux [Jazz Festival] and there was a sex club called Sexotique. It had a dirty French electronic look to it. My tour manager said, ‘What a great name for an album!’ I told my label I was going to call the album *Sexotique* and they told me, ‘F— off.’ So I was like, ‘OK, I’ll write a song about it instead.’”



“When I first started playing, it was impossible for a guy with a guitar to get a gig,” says Passenger.

PASSENGER'S NEW RIDE

The busker-turned-star is leaving his smash hit off his new album: “It’s time to move on” By Jason Lipshutz

NEVER UNDERESTIMATE the power of a cute puppy in a Super Bowl ad. That’s one lesson British singer-songwriter Passenger (real name Michael Rosenberg) learned when his folk ballad “Let Her Go,” from his 2012 album *All the Little Lights* (Nettwerk), was featured in an adorable Budweiser spot that premiered during the big game in February and sent the song flying up the Billboard Hot 100, where it peaked at No. 5. The song is still hovering at No. 35 on the Hot 100 dated May 24, but the 30-year-old already has a new batch of material, *Whispers*, due June 10. Here, the former busker discusses his friendship with Ed Sheeran, Twitter’s downside and why he’s ready to let go of “Let Her Go.”

What has been the single most memorable moment watching “Let Her Go” blow up?

It has been a series of crazy moments, but one that springs to mind was when I was on tour with Ed Sheeran. “Let Her Go” first got big in Holland, and it coincided beautifully with when we first went to play there [in November 2012]. I was the support act, so the audience would usually be like “Oh, OK, cool” when I came out. But that night, people were there to see Passenger. They sang along, and I had goose bumps the entire set. I can’t explain the feeling, going from busking in the street to that.

What kind of influence has Sheeran had on your career?

We’ve been friends for years. I met Ed in a pub in Cambridge five or six years ago. By chance, we were playing on the same bill, to about 30 people. I don’t think he was allowed to drink beer, so they got him a fizzy pop or something. But I watched his set and he blew my mind, and he liked what I was doing, so we kept in touch.

He broke sooner than I did, and he was so good to me, taking me on tour around the world. He has been an inspiration, and I’ve watched how he deals with fans, and the press, and the pressure, which was essential for me.

“Let Her Go” came out in 2012, but it’s still a top 40 hit. Did you ever consider putting it on your forthcoming album, *Whispers*? Hits that big are hard to come by.

Not really. “Let Her Go” has been smashed on the radio, and I don’t want people to get sick of me. As an artist, you want to develop your work, and for people to focus on your new songs. It’s time to move on — for me, anyway.

On your new single, “Scare Away the Dark,” you sing, “We want something more, not just nasty and bitter/We want something real, not just Facebook and Twitter.” Are you not a fan of social media?

I am, actually. Facebook has been massive for me as far as connecting with fans. That song is a comment on how we live today, because I feel like, if we’re not careful, we’ll be stuck to our phones all the time and miss the really cool stuff that’s going on. I was playing a festival last summer, and I looked out at one point and saw 15,000 people watching the show on their phones. Everyone was sectioned off into their own little world. I’m as bad as everybody else, but I just thought it was a point worth making.

Have acts like Mumford & Sons and The Lumineers breaking during the past few years helped “Let Her Go” become a hit?

Definitely. When I first started playing, it was impossible for a guy with a guitar to get a gig. It was all DJs. Even two years ago, “Let Her Go” wouldn’t have been able to do what it’s done. ●

Gilbert's decision to challenge Nashville's mores seems to have helped propel him up the charts.



Reviews

ALBUM

Brantley Gilbert, *Just As I Am*

O

ON *JUST AS I AM*, Brantley Gilbert clings to his small-town status like a badge of honor. The Jefferson, Ga., native is country proud, but his worldview has expanded beyond the “Kick It in the Sticks” mentality he grasped on his second set, 2010’s *Halfway to Heaven*. The new album’s 11 songs embrace the notion that today’s country fans — and artists like the 29-year-old Gilbert — cut their musical teeth on rock and metal just as much as on Garth Brooks (himself a Kiss acolyte). How else do you explain songs like the album opener, the muscular, suggestive “If You Want a Bad Boy,” which lyrically references Lynyrd Skynyrd and Hank Williams Jr., but then veers into a screeching guitar solo that wouldn’t sound out of place on a Motley Crue record? Or “My Baby’s Guns N’ Roses,” which shamelessly drops enough GNR song titles that it borders on novelty?

Like Eric Church and Jamey Johnson, the scruffy, heavily tattooed and silver-ring-bejeweled Gilbert passes for what current country likes to call “outlaw,” though these artists would be the first to admit they have little of the pioneering grit of forebears like Willie Nelson, Waylon Jennings and Merle Haggard. Instead, those earlier titans serve as an aspirational, if unattainable, touchstone for Gilbert and his seeming desire to confront current Nashville conventions. That means *Just As I Am* remains relatively free of the cookie-cutter clichés of “bro country” songs dominating the

airwaves. He probably holds trucks and dirt roads as dear as the next guy — he did co-write Jason Aldean’s hit “Dirt Road Anthem” after all — but you get the sense that Gilbert would sneer at the frat boys waving their hands in the air to Florida Georgia Line’s “Cruise” as he blows motorcycle exhaust in their faces.

“Lights of My Hometown” may begin with the same loping sway of “Cruise,” but the six-minute opus morphs into something much more formidable both lyrically and musically, eventually building to a screaming guitar and an anthemic, Springsteen-like call to “rise up as the sun goes down.” It’s far and away the most ambitious track on the album, and it shows that Gilbert, who wrote or co-wrote every song, is reaching for something more than low-hanging chart fruit. Similarly, the first single, the Hot Country Songs chart-topper “Bottoms Up,” has a slithering, sultry underbelly, with a hint of danger missing from many radio hits.

But for all his rough-and-tumble appearance, Gilbert has an appealing, vulnerable

marshmallow center that he sometimes lets shine through, especially on album closer “My Faith in You.” All country boys, no matter how bad after dark, love their mamas and Jesus. But Gilbert, perhaps inspired by his own hard-won sobriety, stretches

beyond platitudes for a desperate tale of someone who fervently believes God is his last hope. “For a hell-raiser like me to have a safe place to land, I can’t thank you enough — you saved my life,” he sings, in a stirring testimony that even a cynic can tell is heartfelt.

Just As I Am hits enough of these high-water marks to make the songs that fall flat feel like missed opportunities: Ballad “Let It Ride” may appeal to Gilbert’s female fans, but it feels stale and generic compared with much of the rest of the album. Same with “17 Again,” which neatly combines country music’s love of nostalgia and G-rated sexuality, but feels strangely hollow. There are certainly missteps, but *Just As I Am* showcases a young country hitmaker’s developing talents in an impressive, if inconsistent, way.

—Melinda Newman

ALBUM BREAKDOWN



PRODUCER: Dann Huff

LABEL: Valory Music

RELEASE DATE: May 19

BEST SONGS: “Lights of My Hometown,” “Bottoms Up,” “Small Town Throwdown”

OUT NOW

Michael Jackson,
Xscape (Epic)

The Black Keys,
Turn Blue (Nonesuch)

Chromo,
White Women
(Big Beat/Atlantic)

Little Dragon,
Nabuma Rubberband
(Loma Vista/Republic)

Rascal Flatts,
Rewind
(Big Machine Records)

Tori Amos,
Unrepentant Geraldines
(Mercury Classics)

Dolly Parton,
Blue Smoke (Sony Music
Masterworks)

ALBUM

Sharon Van Etten, *Are We There*

SHARON VAN ETTEN'S exquisitely devastating chronicles of love lost have always seemed shockingly personal and intimate, like overhearing the couple sitting next to you at a restaurant breaking up. But the Brooklyn-based folk singer-songwriter's earlier albums were actually shared visions, consisting of numerous collaborations with a widening series of indie producers and musicians. Greg Weeks (Bonnie "Prince" Billy, Marissa Nadler) helmed her 2009 label debut, *Because I Was in Love*, and The National's Aaron Dessner produced her 2012 breakthrough *Tramp*, which also featured members of Beirut, The National and Wye Oak and debuted at No. 75 on the Billboard 200.

But for her fourth album, *Are We There*, Van Etten, 33, reportedly wanted to be fully in charge of her own musical confessions. She self-produces for the first time — though she did enlist Grammy-winning producer Stewart Lerman, whom she worked with on HBO's *Boardwalk Empire* soundtrack, to co-produce. With his help, Van Etten has crafted the most debilitating, emotionally resonant record of her career.

The liner notes still read like a who's who of contemplative indie rock — frequent collaborators Adam Granduciel and Dave Hartley of The War on Drugs play guitar and bass, Lower Dens' Jana Hunter contributes vocal duties and Jonathan Meiburg of Shearwater handles organs and the Wurlitzer. But there's no mistake that Van Etten's voice is at the helm here. Few others tackle romantic self-flagellation with such unflinching honesty, and she's at her most punishing yet on *Are We There*. "Break my legs so I won't walk to you/Cut my tongue so I can't talk to you/Burn my skin so I can't feel you/Stab my eyes so I can't see," she sings crushingly on "Your Love Is Killing Me."

If it sounds like too much, well, sometimes it is. Van Etten falls hard, and she isn't afraid to bring everyone else down with her. Anyone who has had their heart broken will recognize the sentiments behind song titles like

"I Love You but I'm Lost" and "Nothing Will Change." Or the arrangements of "Our Love," with its bittersweet slide guitar and Van Etten's delicate but determined quaver confessing, "I'm a sinner, I have sinned." Her openness to letting people in, be they lovers or listeners (and, for that matter, fellow musicians), makes *Are We There* as inviting as it is painful.

Still, there's a glimmer of hope. For one, Van Etten is much more self-assured. She sings in a clear, rich alto that's a far cry from the barely there warble and slight acoustic strumming of *Because I Was in Love*. Her voice dips boldly from falsetto to her lowest reaches on songs like "Taking Chances." She also adds surprising levity in the last few seconds of *Are We There*. After a pause following "Every Time the Sun Comes Up," Van Etten and a bandmember can be heard

breaking into giggles in the studio. "I'm sorry," she gasps, "my headphones fell off."

It's a silly moment, but it gives us a different, equally affecting glimpse of the real Van Etten. After being with her the whole heartbreaking way, it's good to know she'll be OK in the end.

—Harley Brown

ALBUM BREAKDOWN

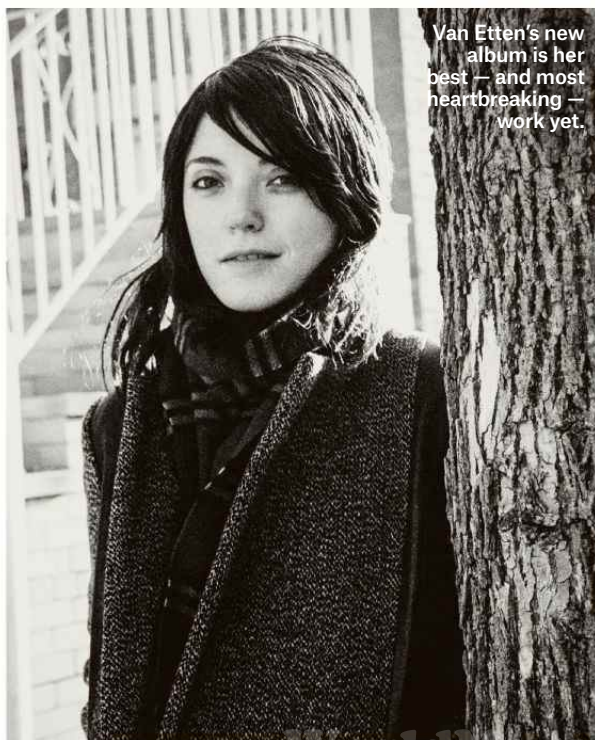


PRODUCERS: Sharon Van Etten, Stewart Lerman

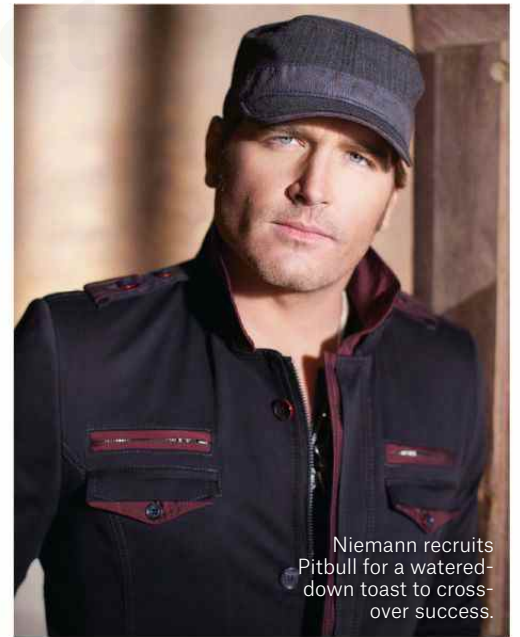
LABEL: Jagjaguwar

RELEASE DATE: May 27

BEST SONGS: "Taking Chances," "Your Love Is Killing Me," "Every Time the Sun Comes Up"



Van Etten's new album is her best — and most heartbreaking — work yet.



Niemann recruits Pitbull for a watered-down toast to crossover success.

SINGLES

JERROD NIEMANN FEAT. PITBULL, "DRINK TO THAT ALL NIGHT (REMIX)"

One year after Florida Georgia Line corralled Nelly to help inaugurate the summer of "Cruise," Jerrod Niemann receives a well-timed assist from Pitbull, pop music's most ubiquitous guest star, on a top 40-crossover-ready version of his Hot Country Songs hit "Drink to That All Night." Niemann's original dip in the Auto-Tune pool actually doesn't need too much updating for this blatantly party-centric remix, with the epic-night lyrics and back-slapping rock track providing a cozy environment for Mr. 305. But the offbeat collaboration slides into awkward gimmickry: "Step on the gas, full steam ahead/Real-life 'Wolf of Wall Street,' gettin' bread," spits Pitbull, pouring out his always-grand ambitions while Niemann serves another shot of Jack. The remix finds two disparate artists helping each other out, but doesn't give the listener anything new to toast to. —Jason Lipshutz

MY CRAZY GIRLFRIEND

"Crazy Stupid Love"

Capitol Records

This coed dance-pop group's sound is as wild as its name suggests, with megawatt diva vocals, skater-dude party raps and big beats all included. The mix is condensed to head-spinning effect on "Crazy Stupid Love," the immediately catchy follow-up to the foursome's debut single "Go F— Yourself." Call My Crazy Girlfriend gimmicky radio bait or brilliant popism — both descriptions suffice.

—Dan Hyman

YOUNG THE GIANT

"Mind Over Matter"

Fueled by Ramen

Backed by thick strings and new-wave synths, Young the Giant frontman Sameer Gadhia bares his soul about a love that geography can't unravel. "I'm in tatters thinking about her/Taste my disaster, it's heavy on my tongue," he sings. "Mind Over Matter" is a lighters-up slow-burner — and the best song from the group's album of the same name.

—Ryan Reed

KIP MOORE

"Dirt Road"

MCA Nashville

On "Dirt Road," Kip Moore slyly questions the traditional construct of faith through country tropes. For him, heaven includes a dirt road, a "couple cans of Bud Light" and his baby by his side. Moore's scruffy delivery makes his passion for the subject clear, and he's supported by surprisingly powerful backing vocals that move like a gospel choir. Points to Moore for stepping outside the box; listeners might find more to relate to here than expected.

—Jill Menze

RICKY MARTIN

"Vida"

Sony Music Latin

The World Cup needed another chest-thumping anthem, and Ricky Martin's "Vida" does the trick: Over appropriately celebratory drums, he shouts triumphant commands that bounce from English to Spanish ("All people in every nation/Put your manos in the sky"). It's hard to listen to "Vida" and not feel ready to accomplish something. —Kathy Iandoli

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SHAKIRA'S "DARE" STREAMS
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ONEREPUBLIC'S "LOVE RUNS OUT" AUDIENCE
12.2 MILLION
 ↓ **32.5%** THIS WEEK

Now That's Entertainment!

The long-running *Now That's What I Call Music!* series notches its 18th No. 1 on the Billboard 200

BY KEITH CAULFIELD



After 13 nonconsecutive weeks at No. 1 on the Billboard 200, the *Frozen* soundtrack steps aside for the *Now 50* compilation. *Now 50* debuts at No. 1 with 153,000 copies sold in the week ending May 11, according to Nielsen SoundScan. Meanwhile, *Frozen* dips to No. 2 with 99,000 (down 7 percent) after seven straight weeks of sales north of 100,000.

Now 50 is the 50th installment of the long-running *Now That's What I Call Music!* series that launched in 1998. It's the 18th No. 1 for the franchise and its best sales week in nearly five years. The last *Now* set to sell more units in a week was *Now 31*, which debuted at No. 1 with 169,000 copies in the week ending July 5, 2009.

In addition to the numbered *Now* series — which features contemporary pop hits — the *Now* brand has spun off themed compilations like *Now That's What I Call Christmas!*

In total, all 50 of the numbered *Now* albums have reached the top 10 of the Billboard 200. The franchise has also tallied top 10s with the themed releases *Now That's What I Call Christmas!* (No. 3), *Now #1's* (No. 6), *Now That's What I Call Christmas! 3* (No. 10), *Now That's What I Call Country* (No. 7) and *Now That's What I Call Country Vol. 2* (No. 10).

Notably, since *Now 31*, the only other various artists albums to earn bigger weeks than *Now 50* were nontraditional compilations: the Kanye West-presented G.O.O.D. Music *Cruel Summer* album (No. 2 debut with 205,000) and the *Hope for Haiti Now* live charity release (No. 1 debut with 171,000).

Considering that compilation albums are basically a thing of the past, it's notable that the *Now* franchise has endured for nearly 16 years. In 1998, often the only way consumers could own or personally enjoy hit songs was by purchasing a full-length album. Why? By the late 1990s, the industry had started to kill off the commercial single market, making CD singles obsolete. So, back in those pre-YouTube, pre-iTunes days, if you really wanted to get a hit single, usually the only way to do so was to buy a full album that contained the song.

Fast-forward to 2014: music fans can consume music in myriad ways, and are no longer forced to buy full-length albums for just one hit. Yet, the *Now* releases continue to represent a valuable purchase for many consumers — as evidenced by their chart-topping success — and especially for casual music fans, who see them as a convenient way to collect a bunch of hits in one tidy package. ●

CHART BEAT

Merchant's Selling Venerable singer-songwriter **Natalie Merchant** returns with her self-titled sixth studio album, which enters Folk Albums at No. 2, Top Rock Albums at No. 5 and the Billboard 200 at No. 20. The set is her first since 2010's *Leave Your Sleep* (which topped Folk Albums) and first collection of all-original material since 2001's *Motherland*. She scored her highest solo peak on the Billboard 200 with *Ophelia* (No. 8) in 1998. Her chart history dates to Sept. 19, 1987, when, with Merchant as lead singer, **10,000 Maniacs** entered the Billboard 200 with their alt-folk breakthrough *In My Tribe*.
 —Gary Trust

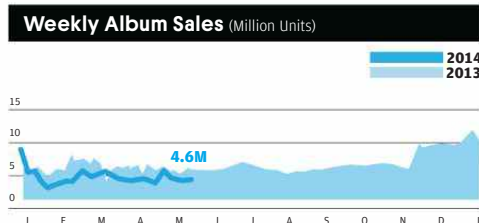


MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,612,000	1,906,000	20,539,000
Last Week	4,379,000	1,914,000	21,920,000
Change	5.3%	-0.4%	-6.3%
This Week Last Year	5,551,000	2,141,000	24,258,000
Change	-16.9%	-11.0%	-15.3%

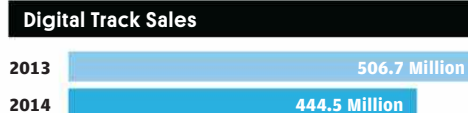
*Digital album sales are also counted within album sales.



YEAR-TO-DATE

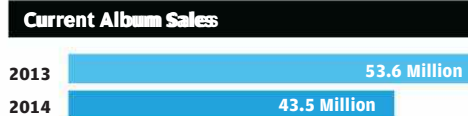
Overall Unit Sales			
	2013	2014	CHANGE
Albums	106,307,000	89,441,000	-15.9%
Digital Tracks	506,749,000	444,527,000	-12.3%
Store Singles	1,235,000	882,000	-28.6%
Total	614,291,000	534,850,000	-12.9%
Album w/TEA*	156,981,900	133,893,700	-14.7%

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



Sales by Album Format			
	2013	2014	CHANGE
CD	58,388,000	46,473,000	-20.4%
Digital	45,680,000	39,839,000	-12.8%
Vinyl	2,101,000	2,933,000	39.6%
Other	138,000	195,000	41.3%

Sales by Album Category			
	2013	2014	CHANGE
Current	53,592,000	43,531,000	-18.8%
Catalog	52,715,000	45,910,000	-12.9%
Deep Catalog	42,394,000	37,536,000	-11.5%



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 May 11, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Hot 100

May 24
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
2	1	1	#1 ALL OF ME D.TOZER, JOHN LEGEND (JOHN LEGEND, T.GAD)	John Legend G.O.O.D./COLUMBIA	1	31
1	2	2	HAPPY P.L.WILLIAMS (P.L.WILLIAMS)	Pharrell Williams BACK LOT/COLUMBIA	1	19
7	4	3	FANCY THE INVISIBLE MEN, T.M. ROBERTS, JR. (A. KELLY, AITCHISON, G.ASTASIO, J.PEBWORTH, J.SHAVE, K.MCKENZIE, J.DYER, J.MILLS)	Iggy Azalea Featuring Charli XCX TURN FIRST/HUSTLE GANG/DEF JAM	3	10
-	3	4	AG SG PROBLEM MAX MARTIN, ILIYA SHELLBACK (I.SALMANZADEH, MAX MARTIN, S.KOTECHA, A. KELLY, A.GRANDE)	Ariana Grande Feat. Iggy Azalea REPUBLIC	3	2
3	5	5	DARK HORSE DR. LUKE, MAX MARTIN, CIRKUT (J.HOUSTON, L.GOTTWALD, S.T.HUDSON, MAX MARTIN, H.WALTER)	Katy Perry Feat. Juicy J CAPITOL	1	34
5	7	6	TURN DOWN FOR WHAT DJ SNAKE, J.SMITH (J.H.SMITH, W.GRIGAHCHINE, M. BRESSO)	DJ Snake & Lil Jon COLUMBIA	5	20
4	6	7	TALK DIRTY R.REED (J.DESROULEAUX, T.EPPS, E.FREDERIC, J.EVIGAN, S.DOUGLAS, O.KAPLAN, T.MUSKAT, TYOSEF)	Jason Derulo Feat. 2 Chainz BELLUGA HEIGHTS/WARNER BROS.	3	21
9	8	8	NOT A BAD THING TIMBALAND, J.TIMBERLAKE, J.ROC (J.TIMBERLAKE, T.V.MOSLEY, J.HARMON, J.E.FAUNTLEROY II)	Justin Timberlake RCA	8	11
6	9	9	LET IT GO K.ANDERSON-LOPEZ, R.LOPEZ (K.ANDERSON-LOPEZ, R.LOPEZ)	Idina Menzel WALT DISNEY	5	24
14	13	10	AIN'T IT FUN J.MELDA-JOHNSON, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	10	11
8	10	11	POMPEII M.CREW, D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	5	39
10	11	12	LOYAL NIC NAC (N.BALDING, M.KRAGEN, C.M.BROWN, T.GRIFFIN JR, R.BRACKINS, D.CARTER, K.KHARBOUCH, S.COX, O.AKIN, L.OULI, M.BETHAS, COMBS, C.WALLACE, T.A.SHAW, A.PUTHI, D.M.ANGELETTE)	Chris Brown Feat. Lil Wayne & French Montana Or Too \$hort Or Tyga RCA	9	17
11	12	13	BEST DAY OF MY LIFE SHEP GOODMAN, A.ACCESTA (Z.BARNETT, J.SHELLEY, D.RUBLIN, M.SANCHEZ, M.GOODMAN, S.ACCESTA)	American Authors DIRTY CANVAS/ISLAND/REPUBLIC	11	26
26	18	14	SUMMER C.HARRIS (C.HARRIS)	Calvin Harris DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	14	8
16	15	15	SING P.L.WILLIAMS (E.SHEERAN, P.L.WILLIAMS)	Ed Sheeran ELEKTRA/ATLANTIC	14	5
29	14	16	ME AND MY BROKEN HEART BENNY BLANCO, STEVE MAC (B.LEVIN, A.MALIK, S.MCCUTCHEON, W.A.HECTOR, R.THOMAS)	Rixton SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE	14	7
12	16	17	COUNTING STARS R.B.TEDDER, N.ZANCANELLA (R.B.TEDDER)	OneRepublic MOSLEY/INTERSCOPE	2	47
54	26	18	AM I WRONG WILL IDAP (N.SEREBAY, DERY)	Nico & Vinz WARNER BROS.	18	4
15	17	19	PLAY IT AGAIN J.STEVENS (A.GORLEY, D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	14	9
19	21	20	LA LA LA NAUGHTY BOY, KOMI, MOAM (S.KHAN, S.SMITH, A.H.EL KAUBAISY, J.NAPIER, M.OMER, J.COFFER, F.MBABAZI)	Naughty Boy Feat. Sam Smith NAUGHTY BOY/VIRGIN/CAPITOL	19	12
13	19	21	TEAM J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	6	33
-	20	22	LOVE NEVER FELT SO GOOD TIMBALAND, J.ROC, J.TIMBERLAKE (M.J.JACKSON, P.ANKA)	Michael Jackson & Justin Timberlake MJJ/EPIC	20	2
18	23	23	THIS IS HOW WE ROLL J.MOI (B.KELLEY, T.HUBBARD, C.SWINDELL, L.BRYAN)	Florida Georgia Line Feat. Luke Bryan REPUBLIC NASHVILLE	16	14

The track tumbles by 46 percent to 235,000 downloads sold — a not atypical plunge for a song that makes a lofty sales start before gaining mass appeal at radio. It roars 9-4 on Streaming Songs (6.5 million streams, up 46 percent) and blasts onto Radio Songs at No. 30 (41 million impressions, up 70 percent).



LATCH Disclosure Featuring Sam Smith
DISCLOSURE (H.LAWRENCE, G.LAWRENCE, S.SMITH, J.NAPIER) METHOD/PMR/CHERRYTREE/INTERSCOPE

All three songs sporting Sam Smith's vocals rise (this title and those at Nos. 20 and 69). "Latch" reaches the top 40, bounding 30-24 on Digital Songs (56,000; up 12 percent) and entering Streaming Songs at No. 48 (1.7 million, up 4 percent).

RUDE MAGIC! LATIUM/RCA
A.MESSINGER (N.ATWEH, A.MESSINGER, M.PELLIZZER)

The song soars across all three of the chart's metrics. It climbs 45-34 on Digital Songs (47,000; up 30 percent) and gains by 27 percent to 26 million in radio audience and 40 percent to 1.4 million streams.



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

Awards

- HG** (Heatseeker Graduate)
- PS** (PaceSetter for largest % album sales gain)
- GG** (Greatest Gainer for largest volume gain)
- DG** (Digital Sales Gainer)
- AG** (Airplay Gainer)
- SG** (Streaming Gainer)

Publishing song index available on billboard.com/biz.

Visit billboard.com/biz for complete rules and explanations.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS. ON CHART
-	68	24	DG WIGGLE AXIDENT, R.REED, J.RYAN, J.SPARGUR (J.DESROULEAUX, E.FREDERIC, J.KASHER, HINDLIN, S.DOUGLAS, J.RYAN, J.SPARGUR, AXIDENT, C.C.BROADUS, JR.)	Jason Derulo Feat. Snoop Dogg BELLUGA HEIGHTS/WARNER BROS.	24	2
37	29	25	BIRTHDAY DR. LUKE, MAX MARTIN, CIRKUT (K.PERRY, L.GOTTWALD, MAX MARTIN, B.MCKEE, H.WALTER)	Katy Perry CAPITOL	25	5
27	28	26	CLASSIC E.KIRIAKOU, A.GOLDSTEIN (E.KIRIAKOU, E.K.BOGART, A.GOLDSTEIN, L.ROBBINS)	MKTO COLUMBIA	26	13
23	27	27	NA NA DJ MUSTARD (T.NEVERSON, D.MCFARLANE, S.HLOOKOFF)	Trey Songz SONGBOOK/ATLANTIC	22	16
21	25	28	TIMBER DR. LUKE, CIRKUT, SERMSTYLE (A.C.PEREZ, K.SEBERT, L.GOTTWALD, P.HAMILTON, J.SANDERSON, B.S.ISAAC, H.WALTER, L.OSKAR, K.OSKAR, G.ERRICO)	Pitbull Featuring Ke\$ha MR. 305/POLO GROUNDS/RCA	1	31
22	22	29	BOTTOMS UP D.HUFF (B.GILBERT, BRETT JAMES, J.WEAVER)	Brantley Gilbert VALORY	20	21
35	30	30	WILD WILD LOVE 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	30	11
25	34	31	SHOW ME DJ MUSTARD (B.T.COLLENS, D.MCFARLANE, C.JONES, J.FELTON, C.M.BROWN, A.GEORGE, C.MCFARLANE)	Kid Ink Feat. Chris Brown THA ALUMNI GROUP/88 CLASSIC/RCA	13	27
31	33	32	PARTITION TIMBALAND, J.ROC, J.TIMBERLAKE, B.KNOWLES, KEY WANE (B.KNOWLES, T.NASH, J.TIMBERLAKE, T.V.MOSLEY, J.HARMON, D.M.WEIR II, M.DEAN)	Beyonce PARKWOOD/COLUMBIA	23	18
17	32	33	THE MAN DJ KHALIL, ALOE BLACC (ALOE BLACC, K.ABDUL-RAHMAN, S.BARSH, D.SEEFF, E.JOHN, B.TAUPIN)	Aloe Blacc ALOE BLACC/XIX/INTERSCOPE	8	20
57	52	34	LATCH Disclosure Featuring Sam Smith DISCLOSURE (H.LAWRENCE, G.LAWRENCE, S.SMITH, J.NAPIER) METHOD/PMR/CHERRYTREE/INTERSCOPE	34	8	
30	31	35	LET HER GO C.VALLEJO, M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	5	41
32	35	36	WAKE ME UP! AVICII (T.BERGLING, ALOE BLACC, M.EINZIGER)	Avicii PRMD/ISLAND/REPUBLIC	4	46
47	45	37	SHE LOOKS SO PERFECT J.SINCLAIR (A.IRWIN, M.CLIFFORD, J.SINCLAIR)	5 Seconds Of Summer HEY OR HI/CAPITOL	37	6
28	36	38	STORY OF MY LIFE J.BUNETTA, J.RYAN (J.SCOTT, J.BUNETTA, J.RYAN, H.STYLES, N.HORAN, Z.MALIK, L.TOMLINSON, L.PAYNE)	One Direction SYCO/COLUMBIA	6	28
97	62	39	RUDE MAGIC! LATIUM/RCA A.MESSINGER (N.ATWEH, A.MESSINGER, M.PELLIZZER)	39	3	
34	39	40	DEMONS ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	6	55
45	44	41	GET ME SOME OF THAT L.LAIRD (C.SWINDELL, M.CARTER, R.AKINS)	Thomas Rhett VALORY	41	18
38	38	42	HUMAN M.JOHNSON (C.J.PERRI, M.JOHNSON)	Christina Perri ATLANTIC/RRP	31	14
-	24	43	A SKY FULL OF STARS AVICII, COLDPLAY, P.EPWORTH, D.GREEN, R.SIMPSON (G.R.BERRYMAN, J.M.BUCKLAND, W.CHAMPION, C.A.J.MARTIN, T.BERGLING)	Coldplay PARLOPHONE/ATLANTIC	24	2
33	42	44	BURN G.KURSTIN (R.B.TEDDER, E.GOULding, G.KURSTIN, N.ZANCANELLA, B.KUTZLE)	Ellie Goulding CHERRYTREE/INTERSCOPE	13	36
20	37	45	HEY BROTHER AVICII (T.BERGLING, A.POURNOURI, V.PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/REPUBLIC	16	23
43	47	46	THE WORST FISTICUFFS (J.A.E. CHILOMBO)	Jhene Aiko ARTCLUB/ARTIUM/DEF JAM	43	14
24	40	47	ANIMALS MARTIN GARRIX (MARTIN GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC	21	34

GRANDE: ROBERT ASCROFT; DISCLOSURE: COURTESY OF INTERSCOPE. THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SALES DATA AS COMPILLED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
53	53	48	REWIND		Rascal Flatts	44	17
41	46	49	THE MONSTER		Eminem Feat. Rihanna	1	28
46	54	50	MOVE THAT DOH		Future Feat. Pharrell, Pusha T & Casin	46	9
39	43	51	GIVE ME BACK MY HOMETOWN		Eric Church	36	18
52	55	52	TROPHIES		Young Money Featuring Drake	50	10
59	56	53	MAGIC		Coldplay	24	10
56	58	54	AUTOMATIC		Miranda Lambert	41	12
62	61	55	BEACHIN'		Jake Owen	55	7
50	57	56	COP CAR		Keith Urban	41	15
-	97	57	MY EYES		Blake Shelton Feat. Gwen Sebastian	57	2
60	64	58	RED LIGHTS		Tiesto	58	9
51	59	59	SLEEPING WITH A FRIEND		Neon Trees	51	11
50	63	60	BEAT OF THE MUSIC		Brett Eldredge	57	14
36	48	61	NEON LIGHTS		Demi Lovato	36	20
74	67	62	COME WITH ME NOW		KONGOS	62	6
55	50	63	MMM YEAH		Austin Mahone Feat. Pitbull	49	12
64	65	64	WHO DO YOU LOVE?		YG Featuring Drake	54	9
48	60	65	DRINK TO THAT ALL NIGHT		Jerrod Niemann	34	19
72	73	66	LETTIN' THE NIGHT ROLL		Justin Moore	65	12
80	72	67	I DON'T DANCE		Lee Brice	67	4
71	66	68	EMPIRE		Shakira	58	7
67	78	69	STAY WITH ME		Sam Smith	67	5
HOT SHOT DEBUT		70	GOOD KISSER		Usher	70	1
NEW		71	I CAN'T MAKE YOU LOVE ME		Josh Kaufman	71	1
79	76	72	WHISKEY IN MY WATER		Tyler Farr	72	7
63	70	73	STONER		Young Thug	47	13
70	71	74	THE WALKER		Fitz And The Tantrums	67	11

The Mike Reid/Allen Shamblin ballad, originally a No. 18 Hot 100 hit for Bonnie Raitt in 1992, has now charted twice in May: In addition to Kaufman's cover from *The Voice* (66,000 sold), Priyanka Chopra's club version entered the May 17 Hot Dance/Electronic Songs tally (No. 28).

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
NEW		75	CHANDELIER		Sia	75	1
94	90	76	WHO I AM WITH YOU		Chris Young	76	3
87	86	77	INVISIBLE		Hunter Hayes	44	12
69	75	78	CAN'T REMEMBER TO FORGET YOU		Shakira Feat. Rihanna	15	17
NEW		79	HOW TO LOVE		Christina Grimmie	79	1
90	85	80	CUT HER OFF		KCamp Featuring 2 Chainz	80	5
NEW		81	I CHOOSE YOU		Sara Bareilles	81	1
NEW		82	COME GET IT BAE		Pharrell	82	1
RE-ENTRY		83	FEVER		The Black Keys	77	2
-	81	84	BAILANDO		Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	81	2
95	90	85	WE DEM BOYZ		Wiz Khalifa	85	4
-	88	86	WORK		Iggy Azalea	86	2
98	94	87	YEAH		Joe Nichols	87	3
NEW		88	RIVER BANK		Brad Paisley	88	1
NEW		89	2 ON		Tinashe Featuring Schoolboy Q	89	1
NEW		90	17 AGAIN		Brantley Gilbert	90	1
96	92	91	WE ARE TONIGHT		Billy Currington	91	3
88	82	92	PART II (ON THE RUN)		Jay Z Featuring Beyonce	77	13
-	99	93	KEEP THEM KISSES COMIN'		Craig Campbell	93	2
73	77	94	OR NAH		Ty Dolla \$ign Feat. Wiz Khalifa & DJ Mustard	73	8
61	79	95	#SELFIE		The Chainsmokers	16	11
77	84	96	MAN OF THE YEAR		Schoolboy Q	62	13
89	95	97	GIRLS CHASE BOYS		Ingrid Michaelson	82	5
81	93	98	RAGING FIRE		Phillip Phillips	58	4
83	96	99	YOU & I		One Direction	68	4
76	83	100	DOIN' WHAT SHE LIKES		Blake Shelton	35	17

Q&A Jhené Aiko



"The Worst," which is now No. 46 on the Billboard Hot 100, is your first charting single as a lead artist. Why do you think it's clicking with listeners?

I wanted to put together songs on my EP [2013's *Sail Out*] that sounded familiar since a lot of fans know me from the features I've done. I really wanted to put a feature on "The Worst." But [producer/Def Jam executive] **No I.D.** felt I could just finish writing the song myself and pretty much feature myself. So I turned it into a song about a situation that happened to me, about a guy who brought me into his world and then just left me there. Toying with someone's emotions — that's the worst. I wanted to keep it simple with lyrics people can understand. It's something all women go through. It's even a relatable topic for guys.

Can fans expect more of the same on your late-summer album debut, *Souled Out*?

The EP was catering more to R&B/hip-hop. The album is more open. None of the EP songs will be on the album. It's a whole new thing. You can interpret it as R&B, a little alternative. It's exploring every type of music I've ever listened to. It's just the beginning of me really opening up and letting fans hear more of what I can do.

You played Coachella for the first time. What was that like?

A dream come true. Everyone in the audience was so receptive and open-minded. Right before I got onstage, I was really anxious. Then I felt that audience energy, which just made me want to do my best.

—Gail Mitchell

The Billboard 200

May 24
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
		1	#1 1 WK VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 50	1	1
1	1	2	SOUNDTRACK ▲ WALT DISNEY	Frozen	1	24
		NEW 3	HUNTER HAYES ATLANTIC/WMN	Storyline	3	1
		NEW 4	SARAH MCLACHLAN VERVE/VG	Shine On	4	1
		NEW 5	TECH N9NE COLLABOS STRANGE/RBC	Strangeulation	5	1
4	6	6	PHARRELL WILLIAMS I AM OTHER/COLUMBIA	G I R L	2	10
7	9	7	GG LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	39
		NEW 8	ATMOSPHERE RHYMESAYERS	Southsiders	8	1
		NEW 9	SANTANA SONY MUSIC LATIN/RCA	Corazon	9	1
9	13	10	LORDE ▲ LAVA/REPUBLIC	Pure Heroine	3	32
15	14	11	FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	75
		NEW 12	LILY ALLEN PARLOPHONE/WARNER BROS.	Sheezus	12	1
		NEW 13	SOUNDTRACK Nashville: The Music Of Nashville: Season 2: Volume 2 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG		13	1
27	28	14	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	88
3	5	15	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM	The New Classic	3	3
-	3	16	RAY LAMONTAGNE RCA	Supernova	3	2
-	2	17	LINDSEY STIRLING LINDSEYSTOMP	Shatter Me	2	2
23	16	18	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 49	1	14
18	26	19	KATY PERRY CAPITOL	PRISM	1	29
		NEW 20	NATALIE MERCHANT BIG CITY SISTERS/NONESUCH/WARNER BROS.	Natalie Merchant	20	1
14	20	21	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future	4	36
		NEW 22	BLACK STONE CHERRY ROADRUNNER/AG	Magic Mountain	22	1



Sarah McLachlan's sixth top 10 set comes 25 years after she debuted on the tally with *Touch* (April 29, 1989). *Shine On* is McLachlan's first album with Verve Records after spending her entire career on Arista and Nettwerk.



After 75 weeks on the chart, the album has yet to rank below No. 31, nor sell less than 12,000 copies in a week. Its cumulative sales stand at 1.8 million.




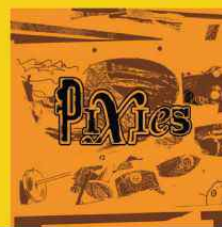
It has been five years since her last album, *It's Not Me, It's You*, arrived. It bowed at No. 5 with 70,000, while her latest begins with 17,000.



The all-star album, culled from a live concert special taped in January, boasts the likes of Eric Church, Martina McBride, Natalie Cole and Jackson Browne. With 8,000 sold, the set also bows at No. 11 on Top Rock Albums.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
2	7	23	FUTURE A-1/FREEBANDZ/EPIC	Honest	2	3
22	15	24	BASTILLE VIRGIN/CAPITOL	Bad Blood	11	36
16	19	25	ERIC CHURCH EMI NASHVILLE/UMGN	The Outsiders	1	13
55	49	26	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	59
		NEW 27	TUNE-YARDS 4AD	Nikki Nack	27	1
11	12	28	SHAKIRA SONY MUSIC LATIN/RCA	Shakira.	2	7
		NEW 29	LYKKE LI LL RECORDINGS/ATLANTIC/AG	I Never Learn	29	1
19	31	30	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	27
44	47	31	BRUNO MARS ▲ ATLANTIC/AG	Unorthodox Jukebox	1	74
12	27	32	5 SECONDS OF SUMMER HEY OR HI/CAPITOL	She Looks So Perfect (EP)	2	6
26	24	33	BEYONCE ▲ PARKWOOD/COLUMBIA	Beyonce	1	22
29	37	34	ARCTIC MONKEYS DOMINO	AM	6	35
5	18	35	AUGUST ALSINA NNTME MUCO/DEF JAM	Testimony	2	4
36	43	36	CASTING CROWNS BEACH STREET/REUNION/PLG	Thrive	6	15
17	33	37	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Talk Dirty	4	4
39	40	38	JUSTIN TIMBERLAKE ▲ RCA	The 20/20 Experience (2 Of 2)	1	32
		NEW 39	VARIOUS ARTISTS All My Friends: Celebrating The Songs & Voice Of Gregg Allman BLACKBIRD PRODUCTION PARTNERS/ROUNDER/CONCORD		39	1
33	38	40	ERICA CAMPBELL MY BLOCK/EONE	Help	6	7
41	62	41	ONEREPUBLIC ● MOSLEY/INTERSCOPE/IGA	Native	4	59
28	25	42	VARIOUS ARTISTS Disney Karaoke Series: Frozen (EP) WALT DISNEY		17	4
		NEW 43	BEN & ELLEN HARPER PRESTIGE FOLKLORE/CONCORD	Childhood Home	43	1
43	46	44	MERCYME FAIR TRADE/PLG	Welcome To The New	4	5
25	34	45	YG PUSHAZ INK/CTE/DEF JAM	My Crazy Life	2	8
30	39	46	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM	Mastermind	1	10
47	56	47	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	33
		NEW 48	KINA GRANNIS KINA GRANNIS/ONE HAVEN	Elements	48	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
84	78	49	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN		Riser	6	11
32	58	50	BECK FONOGRAP RECORDS/CAPITOL		Morning Phase	3	11
154	60	51	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN		Fuse	1	35
-	4	52	PASSION SIXSTEPS/SPARROW/CAPITOL CMG		Passion: Take It All	4	2
20	36	53	INGRID MICHAELSON CABIN 24/MOM + POP		Lights Out	5	4
24	41	54	NEEDTOBREATHE ATLANTIC/AG		Rivers In The Wasteland	3	4
40	51	55	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	119
80	64	56	VARIOUS ARTISTS ● SONY MUSIC/UNIVERSAL/UME		NOW 48	3	26
NEW		57	BEING AS AN OCEAN INVOGUE		How We Both Wondrously Perish	57	1
NEW		58	ALL SONS & DAUGHTERS INTEGRITY/PLG		All Sons & Daughters	58	1
46	52	59	SCHOOLBOY Q TOP DAWG/INTERSCOPE/IGA		Oxymoron	1	11
34	50	60	JOHNNY CASH COLUMBIA NASHVILLE/LEGACY		Out Among The Stars	3	7
125	121	61	PASSENGER BLACK CROW/NETTWERK		All The Little Lights	26	41
83	83	62	PARAMORE FUELED BY RAMEN/AG		Paramore	1	52
77	42	63	LINDSEY STIRLING LINDSEYSTOMP		Lindsey Stirling	23	76
37	48	64	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM		Sail Out (EP)	8	25
-	22	65	RODRIGO Y GABRIELA RUBYWORKS/ATO		9 Dead Alive	22	2
60	70	66	COLE SWINDELL WARNER BROS. NASHVILLE/WMN		Cole Swindell	3	12
79	66	67	ENRIQUE IGLESIAS REPUBLIC		Sex And Love	8	8
129	84	68	BRANTLEY GILBERT ● VALORY/BMLG		Halfway To Heaven	4	123
71	82	69	ADELE ◆ XL/COLUMBIA			21	168
199	175	70	PS VAMPIRE WEEKEND XL XL		Modern Vampires Of The City	1	46
 <p>The iTunes store discounted select independently distributed albums (\$6.99 and up), boosting Vampire Weekend by 99 percent. The promotion also aids Passenger (No. 61, up 62 percent) and The Lumineers (No. 117, up 82 percent)</p>							
52	53	71	ONE DIRECTION ▲ SYCO/COLUMBIA		Midnight Memories	1	24
162	169	72	MUMFORD & SONS ▲ GENTLEMAN OF THE ROAD/GLASSNOTE		Babel	1	85
57	73	73	ROMEO SANTOS ▲ SONY MUSIC LATIN		Formula: Vol. 2	5	11
61	85	74	ALOE BLACC ALOE BLACC/XIX/INTERSCOPE/IGA		Lift Your Spirit	4	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
138	91	75	MICHAEL JACKSON ▲ EPIC/LEGACY		The Essential Michael Jackson	53	96
51	68	76	CHRISTINA PERRI ATLANTIC/AG		Head Or Heart	4	6
97	101	77	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA		The 1975	28	26
161	177	78	SARA BAREILLES EPIC		The Blessed Unrest	2	39
RE-ENTRY		79	MICHAEL BUBLE REPRISE/WARNER BROS.		To Be Loved	1	44
101	124	80	MACKLEMORE & RYAN LEWIS ▲ MACKLEMORE		The Heist	2	83
93	96	81	AVENGED SEVENFOLD WARNER BROS.		Hail To The King	1	37
139	94	82	MICHAEL W. SMITH MWS/CRACKER BARREL		Hymns	25	7
191	71	83	ARIANA GRANDE REPUBLIC		Yours Truly	1	32
81	106	84	AVICII PRMD/ISLAND		True	5	34
145	147	85	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN		Tailgates & Tanlines	2	144
105	88	86	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND/UME		Legend: The Best Of...	18	276
-	109	87	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG		How Mercy Looks From Here	12	13
42	69	88	MILEY CYRUS ▲ RCA		Bangerz	1	31
68	113	89	NICKEL CREEK NONESUCH/WARNER BROS.		A Dotted Line	7	6
102	99	90	VARIOUS ARTISTS ● PROVIDENT/WORD-CURB/CAPITOL CMG		WOW Hits 2014	25	33
86	138	91	MARTINA MCBRIDE VINYL RECORDINGS		Everlasting	7	5
38	54	92	JOHNNY CASH ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME		The Legend Of Johnny Cash	5	165
91	87	93	VARIOUS ARTISTS ● MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA		WOW Gospel 2014	26	14
95	102	94	JASON ALDEAN ▲ BROKEN BOW/BBMG		Night Train	1	82
142	171	95	LADY GAGA STREAMLINE/INTERSCOPE/IGA		ARTPOP	1	26
128	95	96	TONI BRAXTON & BABYFACE MOTOWN/CAPITOL		Love, Marriage & Divorce	4	14
76	108	97	FOSTER THE PEOPLE STARTIME INT'L/COLUMBIA		Supermodel	3	8
106	115	98	SOUNDTRACK ▲ UME		Pitch Perfect	3	81
-	23	99	PIXIES PIXIES/PIAS		Indie Cindy	23	2
 <p>Not unexpectedly, the alt-rock album takes a 61 percent tumble in its second week (falling to 4,000 sold) as so much of its debut week was amplified by pre-orders and sales driven by a devoted fan base.</p>							
66	98	100	CHILDISH GAMBINO GLASSNOTE		Because The Internet	7	22



Family Affair

The mother-and-son team of **Ben & Ellen Harper** (above) debut on the Billboard 200 at No. 43 with *Childhood Home*, the pair's first collaborative album.

Music runs in the Harper family. In 1958, Ellen's parents, **Charles** and **Dorothy Chase**, opened the Folk Music Center in Claremont, Calif. Ellen runs the center's shop, concert series, folk festival and teaches music classes. Ben now owns the center.

Released in time for Mother's Day, *Childhood Home* starts with 7,000 sold in the week ending May 11, according to Nielsen SoundScan. It also enters at No. 3 on Folk Albums and No. 12 on Top Rock Albums.

All told, this is Ben's 13th charting album on the Billboard 200 and ninth where he shares billing. He previously released sets with his bands **The Innocent Criminals** and **Relentless7**, in addition to efforts with **The Blind Boys of Alabama** and **Charlie Musselwhite**.

Ben and Ellen aren't the first sibling-parent combo to appear on *Billboard's* charts. They follow a number of notable family pairings, including **Frank** and **Nancy Sinatra**, **Ozzy** and **Kelly Osbourne**, **Billy Ray** and **Miley Cyrus**, **Vicente** and **Alejandro Fernandez**, and **Jay Z** and **Blue Ivy** (billed as **B.I.C.**). But the Harpers stand out from the crowd, as they are a mother-child combo as opposed to the more frequent father-child pairing. —Keith Caulfield



Thanks, Mom!

In the wake of Mother's Day (May 11), album sales are up for a second week in a row for the first time since the week ending Dec. 22, 2013.

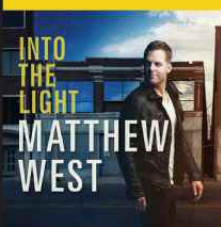
The holiday helped spur a 5 percent gain in sales in the week ending May 11 (4.6 million), which followed a 2 percent gain in the week previous (where 4.4 million albums were sold).

The industry last experienced back-to-back weeks of album volume growth in the weeks ending Dec. 15 and Dec. 22, courtesy of Christmas.

To Be Loved by **Michael Buble**, which sells 4,000 copies (up 108 percent, re-entering at No. 79) is one of the notable gainers on the Billboard 200 that likely owe their rise to Mother's Day. Others include **Bruno Mars'** *Unorthodox Jukebox* (10,000; up 70 percent, 47-31), **Martina McBride's** *Everlasting* (4,000; up 44 percent, 138-91) and **Luke Bryan's** *Crash My Party* (24,000; up 42 percent, 9-7).

Music consumers also bought mom-inspired songs, as evidenced by gains that a number of cuts collected. Those gainers include **Boyz II Men's** "A Song for Mama" (up 570 percent with 6,000 sold for the week), **2Pac's** "Dear Mama" (up 196 percent, 5,000), **Tim McGraw's** "Meanwhile Back at Mama's" (featuring **Faith Hill**; up 32 percent, 12,000) and **Lee Ann Womack's** sentimental favorite "I Hope You Dance" (up 28 percent, 3,000). —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
82	117	101	KARI JOBE SPARROW/CAPITOL CMG	Majestic	12	7
48	72	102	CHEVELLE EPIC	La Gargola	3	6
88	107	103	BRUNO MARS ▲ ELEKTRA/AG	Doo-Wops & Hooligans	3	185
-	11	104	JIM GAFFIGAN COMEDY CENTRAL	Obsessed	11	2
-	35	105	RICARDO ARJONA METAMORFOSIS/SONY MUSIC LATIN	Viaje	35	2
184	110	106	MICHAEL JACKSON ▲ MJJ/EPIC	Number Ones	13	175
11	80	107	FRANCESCA BATTISTELLI FERVENT/WARNER-CURB	If We're Honest	13	3
151	185	108	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	50
108	154	109	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 2: Volume 1	34	11
NEW	110	110	EPICA NUCLEAR BLAST	The Quantum Enigma	110	1
75	86	111	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead	45	61
62	77	112	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Where It All Began	6	6
RE-ENTRY	113	113	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	51	18
59	90	114	BLACK LABEL SOCIETY PANWORKZ/EONE	Catacombs Of The Black Vatican	5	5
NEW	115	115	THI'SL X HUSTLER/FULL RIDE	Fallen King	115	1
148	160	116	HUNTER HAYES ▲ ATLANTIC/WMN	Hunter Hayes	7	117
RE-ENTRY	117	117	THE LUMINEERS ▲ DUALTONE	The Lumineers	2	107
111	104	118	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven...Volume 2	2	25
98	146	119	P!NK ▲ RCA	The Truth About Love	1	86
116	111	120	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe	12	21
99	134	121	TAMELA MANN TILLYMANN	Best Days	14	87
-	164	122	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN	Red River Blue	1	108
70	81	123	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 25	3	17
10	63	124	BETHEL MUSIC BETHEL	You Make Me Brave: Live At The Civic	10	3
118	122	125	LEDISI VERVE/VG	The Truth	14	9
103	141	126	SARA EVANS RCA NASHVILLE/SMN	Slow Me Down	9	9



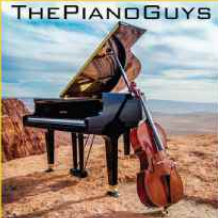
Sales generated by Mother's Day help lift the album, but the main driver behind its 116 percent increase is venue sales of the release at a Columbus, Ohio, concert on May 2 (as part of the Women of Faith Tour).


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
164	120	127	MICHAEL JACKSON ◆ EPIC/LEGACY	Thriller	1	205
92	116	128	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	81
NEW	129	129	EXO-K S.M.	The 2nd Mini Album: 'Jungdog Overdose' (EP)	129	1
133	129	130	BLAKE SHELTON ● REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	141
RE-ENTRY	131	131	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection	40	46
87	92	132	THE PRETTY RECKLESS GOIN' DOWN/RAZOR & TIE	Going To Hell	5	8
-	30	133	OLD 97'S ATO	Most Messed Up	30	2
99	130	134	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE/SMN	High Noon	18	7
56	89	135	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Recess	4	8
143	161	136	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	2	42
117	170	137	TWENTY ONE PILOTS FUELED BY RAMEN/AG	Vessel	58	10
115	137	138	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	53
120	133	139	JOURNEY ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	304
NEW	140	140	JUAN GABRIEL FONOVISIA/UMLE	Mis 40 En Bellas Artes	140	1
-	10	141	WHITECHAPEL METAL BLADE	Our Endless War	10	2
152	112	142	SOUNDTRACK MARVEL/MADISON GATE/COLUMBIA	The Amazing Spider-Man 2	112	3
123	128	143	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	136
169	145	144	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/PROVIDENT/PLG	WOW Worship (Lime)	76	9
112	114	145	EMINEM ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	164
NEW	146	146	FOREIGNER/STYX TRIGGER	The Soundtrack Of Summer: The Very Best Of Foreigner & Styx	146	1
NEW	147	147	THE HORRORS XL	Luminous	147	1
137	148	148	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold	15	21

EXO-K is half of the 12-member K-pop act EXO, while the other half is EXO-M. Both subgroups released EPs a week ago, and both debut on the charts this week. EXO-K is No. 2 on World Albums, while EXO-M is No. 5.



In support of their summer tour, Styx and Foreigner team up for this compilation of rerecordings, which bows with 3,000 copies sold. Its physical CD is exclusive to Walmart, while its digital equivalent was widely available.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
168	149	149	THOMAS RHETT VALORY/BMLG	It Goes Like This	6	28
171	143	150	KONGOS TOKOLOSHE/EPIC	Lunatic	143	4
134	168	151	HAIM COLUMBIA	Days Are Gone	6	30
-	109	152	JUSTIN TIMBERLAKE ▲ RCA	The 20/20 Experience	1	54
NEW		153	ANDREW JACKSON JIHAD SIDEONEDUMMY	Christmas Island	153	1
NEW		154	MICHAEL SWEET BIG3	I'm Not Your Suicide	154	1
89	126	155	LINDA RONSTADT RHINO	Duets	32	5
100	107	156	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	40
109	125	157	VARIOUS ARTISTS GRAMMY/ATLANTIC/AG	2014 Grammy Nominees	2	16
126	152	158	R. KELLY RCA	Black Panties	4	22
RE-ENTRY		159	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.	25	52
131	132	160	NICKELBACK ▲ ROADRUNNER/AG	All The Right Reasons	1	191
-	192	161	ELTON JOHN ▲ ROCKET/MERCURY/UME	Goodbye Yellow Brick Road	1	109
RE-ENTRY		162	SKILLET ATLANTIC/AG	Rise	4	34
107	159	163	YOUNG MONEY YOUNG MONEY/CASH MONEY/REPUBLIC	Rise Of An Empire	7	9
124	119	164	ED SHEERAN ● ELEKTRA/AG		5	92
RE-ENTRY		165	VARIOUS ARTISTS MARANATHAI/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition	53	12
6	57	166	NEON TREES MERCURY/ISLAND	Pop Psychology	6	3
-	135	167	EAGLES ▲ WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	3	122
160	183	168	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path	2	34
141	155	169	AC/DC ◆ COLUMBIA/LEGACY	Back In Black	4	125
135	140	170	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	187
RE-ENTRY		171	THE BLACK KEYS ▲ NONESUCH/WARNER BROS.	El Camino	2	93
RE-ENTRY		172	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	44	29
			Assisted by Mother's Day-fueled shopping, the album returns to No. 1 on the New Age Albums chart, up by 81 percent to nearly 3,000 sold — its best sales week since early March.			
						
-	20	173	JOHNNYSWIM BIG PICNIC	Diamonds	29	2
RE-ENTRY		174	P!NK ▲ LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	5	91

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
RE-ENTRY		175	ORIGINAL BROADWAY CAST RECORDING ▲ DECCA BROADWAY/DECCA	Wicked	66	109
-	104	176	THE BLACK KEYS ▲ NONESUCH/WARNER BROS.	Brothers	3	143
RE-ENTRY		177	MIRANDA LAMBERT ▲ RCA NASHVILLE/SMN	Four The Record	3	105
113	118	178	VARIOUS ARTISTS DISNEY JUNIOR/WALT DISNEY	Disney Junior: DJ Shuffle	25	8
119	151	179	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	72
-	197	180	GUNS N' ROSES ▲ Geffen/UME	Greatest Hits	3	277
RE-ENTRY		181	RIHANNA ▲ SRP/DEF JAM	Unapologetic	1	59
155	153	182	AMERICAN AUTHORS DIRTY CANVAS/ISLAND	Oh, What A Life	15	10
RE-ENTRY		183	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	36
144	156	184	DAFT PUNK ▲ DAFT LIFE/COLUMBIA	Random Access Memories	1	51
136	173	185	PHANTOGRAM BARSUK/REPUBLIC	Voices	11	12
177	181	186	THE BEATLES ◆ APPLE/CAPITOL/UME		1	173
RE-ENTRY		187	ZAC BROWN BAND ▲ SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	1	158
RE-ENTRY		188	MANDISA SPARROW/CAPITOL CMG	What If We Were Real	66	26
RE-ENTRY		189	THE WAR ON DRUGS SECRETLY CANADIAN	Lost In The Dream	26	7
147	131	190	FALL OUT BOY DECAYDANCE/ISLAND	Save Rock And Roll	1	56
54	93	191	VARIOUS ARTISTS SONY MUSIC CMG/STARBUCKS	Arrivederci Italy	52	4
RE-ENTRY		192	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	1	34
-	136	193	MARC ANTHONY ○ SONY MUSIC LATIN		3.0	5
NEW		194	BRIAN ENO & HYDE WARP	Someday World	194	1
			Brian Eno's latest album (a collaboration with Underworld's Karl Hyde) also enters at No. 7 on Dance/Electronic Albums, shifting slightly more than 2,000 in its first week. —Keith Caulfield			
						
RE-ENTRY		195	MAROON 5 ▲ A&M/OCTONE/IGA	Overexposed	2	82
150	162	196	SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty	30	7
157	194	197	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	5	28
74	166	198	ZAC BROWN BAND ▲ ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	9	264
150	165	199	LED ZEPPELIN ▲ SWAN SONG/ATLANTIC	Mothership	7	181
178	172	200	METALLICA ◆ BLACKENED/WARNER BROS.	Metallica	1	305



Q&A Sarah McLachlan

Your new album *Shine On* debuts at No. 4 on the Billboard 200 on your new label home, Verve, after a lot of changes in your life. How did those experiences shape the record?

Before I started recording, I felt like I had to shake things up and do something different, even though it was scary. A lot of these decisions took me years, but within four days, everything kind of happened at once. My dad died, I separated from my husband, and I separated from [ex-manager] Terry [McBride] and [longtime label] Nettwerk — all my male anchors. It was terrifying — for a while I was kind of rudderless. Terry and I had a great relationship, but the best way for me was to start fresh.

It's your first album since the 2010 revival of *Lilith Fair* was canceled due to poor ticket sales. What did you learn from that experience?

[The first *Lilith*] was an amazing time in my life. When we did it a second time, it didn't have the same innocent mind-set behind it. So for me the greatest lesson was to do more research on the market, and not just walk blindly into something that was good to do because my record's coming out.

You're releasing new music at the same time as your peers Natalie Merchant and Tori Amos. Where do you see yourself in the pop-culture landscape?

The idealist in me believes that good music will rise to the top. I've never been a singles artist — I make records. It's still crazy to me that *Surfacing* sold 10 million records. But I wasn't writing for anyone. I write to please myself. Thankfully, other people enjoy it. —Andrew Hamp

'Wiggle' Works Onto Chart

Jason Derulo (below) earns his fourth debut on Streaming Songs — and highest yet — as “Wiggle” works its way onto the chart at No. 25.

The entry is due to a 78 percent increase in U.S. plays on YouTube in the week ending May 11, according to Nielsen BDS, as the single has become one of the hottest background tracks to attach to everything from dance choreography videos to parody remixes on the platform. In total, “Wiggle” received more than 2.1 million streams for the week — an 80 percent increase.

Farther up the chart, Ariana Grande’s “Problem” (featuring Iggy Azalea) ascends 9-4 to become Grande’s highest-charting single on Streaming Songs to date, edging out “The Way” (featuring Mac Miller), which peaked at No. 5 in June 2013.

Strong online traction remains for “Problem” on the Streaming chart because of its official lyric video on Vevo, whose activity makes up 39 percent of the track’s 6.4 million plays for the week. The song’s overall 46 percent gain in streams was also aided by buzz from Grande’s performance of the song on *The Ellen DeGeneres Show* on May 6.

—William Gruger



Social/Streaming

May 24
2014
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 KYGO	27
2	2	CAKED UP	28
NEW	3	ANGY KORE	1
8	4	HUCCI	28
6	5	ROBIN SCHULZ	27
NEW	6	DJ4KAT	1
10	7	VICETONE	27
7	8	FLATBUSH ZOMBIES	20
11	9	FLICFLAC	27
RE	10	THE WHITEST BOY ALIVE	15
15	11	BUYGORE	9
20	12	SOULECTION	25
18	13	MARC KINCHEN	27
23	14	WHAT SO NOT	26
NEW	15	DJ RELLYRELL	1
RE	16	DJ CARNAGE	26
49	17	ZOSYL	16
17	18	ODESZA	18
12	19	VIC MENSA	7
RE	20	DJ MEGAN DANIELS	2
21	21	THOMAS JACK	15
NEW	22	RODRIGO AMARANTE	1
25	23	KAYTRANADA	26
24	24	SNAKEHIPS	13
42	25	AMINE EDGE	17
22	26	BONDAX	28
RE	27	DJ DANNIC	2
29	28	NEUS	9
28	29	TA-KU	22
33	30	RYAN HEMSWORTH	6
NEW	31	CRAZY P	1
RE	32	STWO	10
NEW	33	ELOCNEP	1
RE	34	OLIVER HELDENS	12
16	35	SERGIO RAMOS	4
32	36	THE WHITE PANDA	27
27	37	SIKDOPE	5
NEW	38	SPOOKY BLACK	1
NEW	39	TROYE SIVAN	1
13	40	KILL PARIS	7
44	41	THE MAGICIAN	16
39	42	TCHAMI	5
47	43	NOISIA	172
NEW	44	ENRRY SENNA	1
46	45	MAYA JANE COLES	74
35	46	SOUND REMEDY	15
36	47	CHLOE HOWL	28
RE	48	FELIX CARTAL	34
37	49	HANNAH WANTS	2
RE	50	SKIZZY MARS	10

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 JUSTIN BIEBER	181
18	2	MILEY CYRUS	109
3	3	ARIANA GRANDE	77
15	4	SELENA GOMEZ	179
7	5	BEYONCE	180
2	6	SHAKIRA	180
30	7	TYRESE	19
8	8	TAYLOR SWIFT	181
6	9	KATY PERRY	181
RE	10	NICKI MINAJ	180
RE	11	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	2
5	12	ONE DIRECTION	130
9	13	BOB MARLEY	122
21	14	IGGY AZALEA	3
17	15	DEMI LOVATO	171
4	16	RIHANNA	181
22	17	AUSTIN MAHONE	47
16	18	PRINCE ROYCE	31
10	19	EMINEM	180
11	20	JENNIFER LOPEZ	167
13	21	PITBULL	178
26	22	ELLIE GOULDING	37
24	23	5 SECONDS OF SUMMER	8
19	24	AVRIL LAVIGNE	178
14	25	BRUNO MARS	170
RE	26	THALIA	1
12	27	ROMEO SANTOS	31
20	28	JUSTIN TIMBERLAKE	152
34	29	SNOOP DOGG	147
45	30	DRAKE	162
23	31	PHARRELL	17
33	32	LADY GAGA	179
29	33	ENRIQUE IGLESIAS	123
RE	34	MEEK MILL	4
50	35	WIZ KHALIFA	168
25	36	MICHAEL JACKSON	171
NEW	37	DIDDY	1
32	38	PINK	145
27	39	LANA DEL REY	63
39	40	MARTIN GARRIX	7
31	41	AVICHI	42
RE	42	CIARA	14
RE	43	LUAN SANTANA	5
49	44	ADELE	159
RE	45	LUDACRIS	47
NEW	46	GERARDO ORTIZ	1
RE	47	CHRIS BROWN	160
47	48	ED SHEERAN	22
RE	49	RITA ORA	5
RE	50	USHER	139



Miley's Mother's Day Gain

The Social 50, which launched Dec. 11, 2010, has undergone a formula overhaul. The chart now focuses solely on metrics related to fan interactions and conversations, with weekly plays from YouTube and Vevo no longer factoring into an artist's ranking.

Billboard's launch of On-Demand Songs in 2012 and the all-encompassing Streaming Songs (which includes YouTube and Vevo views) a year ago has provided those services and myriad other streaming providers their own specific rankings. Streaming data has also become a major factor on the Hot 100 as well as *Billboard's* other sales/airplay/hybrid songs charts.

The updated formula incorporates the following metrics: weekly additions of fans across Facebook, Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube, Instagram and Facebook; and views of an artist's Wikipedia page.

Due to the change in methodology, some artists experience notable shifts in rank compared with their standing on the May 17 chart.

As the new methodology places a greater emphasis on reactions, Miley Cyrus (above) benefits heavily from an old photo of her and her mother that she posted on Mother's Day on Instagram that received 1.1 million likes through May 15. The surge created a 244 percent rise in weekly likes on Instagram, which caused Cyrus to rise 18-2.

—William Gruger

UNCHARTED: The week's top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed songs, page views, and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, SoundCloud and Wikipedia. In order to appear on Uncharted, acts must be registered MySpace artists and have not appeared on specifically out of the Billboard charts (more than 80 overall). SOCIAL 50: The week's most active artists on social networking sites YouTube, Vevo, Facebook, Twitter, SoundCloud, Wikipedia, Myspace and Instagram. Artists' popularity is determined by weekly additions of friends/fans/followers along with page views and weekly song plays, as measured by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SOCIAL 50 DATA COMPILED BY... UNCHARTED DATA COMPILED BY... MUSIC

ON-DEMAND SONGS™

Table with columns: LAST WEEK, THIS WEEK, TITLE, IMPRINT/LABEL, Artist, WKS. ON CHART. Includes songs like FANCY by Iggy Azalea, ALL OF ME by John Legend, and POMPEII by Bastille.

DANCE/ELECTRONIC STREAMING SONGS™

Table with columns: LAST WEEK, THIS WEEK, TITLE, IMPRINT/LABEL, Artist, WKS. ON CHART. Includes songs like TURN DOWN FOR WHAT by DJ Snake & Lil Jon, GANGNAM STYLE by PSY, and SUMMER by Calvin Harris.

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

YOUTUBE™

Table with columns: LAST WEEK, THIS WEEK, TITLE, IMPRINT/LABEL, Artist, WKS. ON CHART. Includes songs like HAPPY by Pharrell Williams, LET IT GO by Walt Disney, and DARK HORSE by Katy Perry.

NEXT BIG SOUND™

Table with columns: THIS WEEK, ARTIST. Lists names like MICK JENKINS, MAXI TRUSSO, JAMES DYMOND, ADAN SAPATA, AMARANTE, etc.

Radio Airplay

May 24 2014 billboard

MAINSTREAM TOP 40™

Table with columns: LAST WEEK, THIS WEEK, TITLE, IMPRINT/PROMOTION LABEL, Artist, WKS. ON CHART. Includes songs like ALL OF ME by John Legend, NOT A BAD THING by Justin Timberlake, and TALK DIRTY by Jason Derulo.

ADULT CONTEMPORARY™

Table with columns: LAST WEEK, THIS WEEK, TITLE, IMPRINT/PROMOTION LABEL, Artist, WKS. ON CHART. Includes songs like HAPPY by Pharrell Williams, ALL OF ME by John Legend, and STORY OF MY LIFE by One Direction.

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services...

Launch Pad

May 24
2014
billboard

HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 EXO-K S.M.	The 2nd Mini Album: 'Jungdog Overdose' (EP)	1	1
3	2	2	KONGOS TOKOLOSHE/EPIC	Lunatic	2	13
	NEW	3	ANDREW JACKSON JIHAD SIDEONEDUMMY	Christmas Island	3	1
	NEW	4	WILLIE WATSON ACONY	Folk Singer: Vol. 1	4	1
		5	THE STRING CHEESE INCIDENT SCI FIDELITY/LOUD & PROUD	Song In My Head	1	2
	NEW	6	NAUGHTY BOY NAUGHTY BOY/VIRGIN/CAPITOL	Hotel Cabana	6	1
	RE-ENTRY	7	US THE DUO REPUBLIC	No Matter Where You Are	7	6
	NEW	8	EXO-M S.M.	The 2nd Mini Album: 'Overdose' (EP)	8	1
	RE-ENTRY	9	SAM BAKER SAM BAKER	Say Grace	9	2
	NEW	10	BADBADNOTGOOD INNOVATIVE LEISURE	III	10	1
	NEW	11	PEOPLE UNDER THE STAIRS PIECELOCK 70	12 Step Program	11	1
4	11	12	SAM SMITH CAPITOL	Nirvana E.P.	1	13
	NEW	13	GABRIELLE APLIN PARLOPHONE/WARNER BROS.	English Rain (EP)	13	1
35	24	14	HOZIER RUBYNWORKS/COLUMBIA	Take Me To Church (EP)	14	9
11	19	15	KCAMP DAT REAL/FTE/4.27/INTERSCOPE/IGA	In Due Time	11	3
	NEW	16	MORNING PARADE 50 RECORDINGS/SILVA SCREEN	Pure Adulterated Joy	16	1
		17	THE GHOST OF A SABER TOOTH TIGER CHIMERA	Midnight Sun	3	2
	NEW	18	CHRISTOPHER TIN TIN WORKS	The Drop That Contained The Sea	18	1
2	13	19	COURTNEY BARNETT MARATHON ARTISTS/HOUSE ANXIETY/MOM + POP	The Double EP: A Sea Of Split Peas	2	5
5	14	20	THE SECRET SISTERS BELADROIT/REPUBLIC	Put Your Needle Down	1	4
36	40	21	GG MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	51
		22	WILLIAM ONYEABOR LUAKA BOP	Who Is William Onyeabor?	14	9
	NEW	23	BROOKE CANDY RCA	Opulence (EP)	23	1
	NEW	24	BECKAH SHAE SHAE SHOC	Champion	24	1
	NEW	25	XANDRIA NAPALM	Sacrificium	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	RE-ENTRY	26	THE TEXAS TENORS THE TEXAS TENORS	You Should Dream	3	5
26	42	27	TOVE LO ISLAND	Truth Serum (EP)	24	10
	NEW	28	IN HEARTS WAKE WE ARE UNIFIED	Earthwalker	28	1
	NEW	29	HANK GREEN AND THE PERFECT STRANGERS DFTBA	Incongruent	29	1
27	27	30	TEMPLES FAT POSSUM	Sun Structures	4	13
	RE-ENTRY	31	GEMINI SYNDROME WARNER BROS.	Lux	3	9
	NEW	32	NIKKI LANE NEW WEST	All Or Nothin'	32	1
	RE-ENTRY	33	RICO LOVE DIVISION/INTERSCOPE/IGA	Discrete Luxury (EP)	9	5
	NEW	34	TIPPER TIPPER	Forward Escape	34	1
	RE-ENTRY	35	JAMESTOWN REVIVAL Utah: A Collection Of Recorded Moments From The Wasatch Mountains WILD BUNCH		8	7
20	36	36	FLUME FUTURE CLASSIC/MOM + POP	Flume	20	7
	NEW	37	MATT WERTZ HAND WRITTEN	Old Flames	37	1
	NEW	38	SONNY ROLLINS OKEH/SONY MASTERWORKS	Road Shows: Volume 3	38	1
	RE-ENTRY	39	SOHN 4AD	Tremors	1	3
	RE-ENTRY	40	ROYAL BLOOD IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	Out Of The Black (EP)	12	3
	NEW	41	ARKANSAS GOSPEL MASS CHOIR T/EMTRO GOSPEL/TASEIS	You Alone	41	1
	RE-ENTRY	42	CITIZEN WAY FAIR TRADE/PLG	Love Is The Evidence	4	6
	RE-ENTRY	43	TODD TERJE OLSEN	It's Album Time	2	4
	NEW	44	BATHS ANTICON	Ocean Death (EP)	44	1
13	29	45	RICH HOMIE QUAN RICH HOMIEZ/THINKTISAGAME	I Promise I Will Never Stop Going In	13	7
		46	INSOMNIUM CENTURY MEDIA	Shadows Of The Dying Sun	5	2
	NEW	47	AUDIOMACHINE AUDIOMACHINE	Phenomena	47	1
		48	JENNY OAKS BAKER SHADOW MOUNTAIN	Classic: The Rock Album	26	2
31	37	49	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8	23
	RE-ENTRY	50	FOR THE FALLEN DREAMS RISE	Heavy Hearts	3	2

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
3	1	#1 RED LIGHTS MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto	11		
4	2	COME WITH ME NOW TOKOLOSHE/EPIC	KONGOS	9		
7	3	STAY WITH ME CAPITOL	Sam Smith	7		
NEW	4	I CAN'T MAKE YOU LOVE ME REPUBLIC	Josh Kaufman	1		
5	5	THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	12		
NEW	6	CHANDELIER MONKEY PUZZLE/RCA	Sia	1		
NEW	7	HOW TO LOVE REPUBLIC	Christina Grimmie	1		
9	8	CUT HER OFF DAT REAL/FTE/4.27/INTERSCOPE	KCamp Feat. 2 Chainz	7		
19	9	FEVER NONESUCH/WARNER BROS.	The Black Keys	7		
12	10	2 ON RCA	Tinashe Feat. Schoolboy Q	5		
10	11	KEEP THEM KISSES COMIN' BIGGER PICTURE	Craig Campbell	8		
8	12	MAN OF THE YEAR TOP DAWG/INTERSCOPE	Schoolboy Q	16		
14	13	RATHER BE BIG BEAT/RRP	Clean Bandit Feat. Jess Glynne	5		
15	14	STAY HIGH ISLAND/REPUBLIC	Tove Lo Feat. Hippie Sabotage	8		
11	15	THE BIG BANG RMR/B/ATLANTIC	Katy Tiz	2		
13	16	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED	21		
17	17	V. 3005 GLASSNOTE	Childish Gambino	9		
18	18	YAYO COCAINE MUZIK/EPIC	Snootie Wild Feat. Yo Gotti	4		
20	19	I KNOW COCAINE MUZIK/EPIC	Yo Gotti Feat. Rich Homie Quan	2		
16	20	RIDE REPUBLIC	SoMo	21		
22	21	MONEY BABY DAT REAL/FTE/4.27/INTERSCOPE	KCamp Feat. Kwony Cash	3		
23	22	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	18		
RE	23	WASTED MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Matthew Koma	2		
24	24	FRAGILE STRANGE	Tech N9ne Feat. Kendrick Lamar, MAYDAY! & Kendall Morgan	2		
NEW	25	WALK THRU RICH HOMIEZ/THINKTISAGAME	Rich Homie Quan Feat. Problem	1		

REGIONAL HEATSEEKERS #1 ALBUMS™



Following the release of her eye-popping music video for "Opulence" on April 27, **Brooke Candy's** same-named EP debuts at No. 23 on Heatseekers Albums with 1,000 copies sold, according to Nielsen SoundScan. The clip, directed by fashion photographer **Steven Klein**, has garnered more than 500,000 global views on YouTube. Candy's debut EP was executive-produced by **Sia**, who also co-wrote the title track.

—Keith Caulfield

WEST NORTH CENTRAL		
1	KONGOS	LUNATIC
2	THE TEXAS TENORS	YOU SHOULD DREAM
3	RIGHTEOUS VENDETTA	THE FIRE INSIDE
4	THE STRING CHEESE INCIDENT	SONG IN MY HEAD
5	EXO-K	THE 2ND MINI ALBUM: 'JUNGDOG OVERDOSE'
6	WILLIE WATSON	FOLK SINGER: VOL. 1
7	LUCIUS	WILDEWOMAN
8	ANDREW JACKSON JIHAD	CHRISTMAS ISLAND
9	SAMANTHA FISH	BLACK WIND HOWLIN'
10	COURTNEY BARNETT	THE DOUBLE EP: A SEA OF SPLIT PEAS

EAST NORTH CENTRAL		
1	KONGOS	LUNATIC
2	ANDREW JACKSON JIHAD	CHRISTMAS ISLAND
3	EXO-K	THE 2ND MINI ALBUM: 'JUNGDOG OVERDOSE'
4	THE STRING CHEESE INCIDENT	SONG IN MY HEAD
5	WILLIE WATSON	FOLK SINGER: VOL. 1
6	SAM BAKER	SAY GRACE
7	FOR THE FALLEN DREAMS	HEAVY HEARTS
8	NAUGHTY BOY	HOTEL CABANA
9	US THE DUO	NO MATTER WHERE YOU ARE
10	BADBADNOTGOOD	III

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 top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and 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 R&B/Hip-Hop Songs. Titles are ranked by sales data as compiled by Nielsen SoundScan. 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/biz for complete rules and explanations. All charts © 2014, Promoters Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

USHER: KURT ISWARIENKO

R&B/Rap

May 24
2014

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
2	1	1	#1 ALL OF ME	▲	John Legend	1	39
1	2	2	HAPPY	▲	Pharrell Williams	1	19
3	3	3	TALK DIRTY		Jason Derulo Featuring 2 Chainz	1	24
4	4	4	LOYAL		Chris Brown Feat. Lil Wayne & Tyga	4	18
-	5	5	LOVE NEVER FELT SO GOOD		Michael Jackson & Justin Timberlake	5	2
21	11	6	WIGGLE		Jason Derulo Featuring Snoop Dogg	6	3
6	6	7	NA NA		Trey Songz	6	16
7	8	8	PARTITION		Beyonce	6	21
5	7	9	THE MAN	▲	Aloe Blacc	4	14
9	9	10	THE WORST		Jhene Aiko	9	19
8	10	11	DRUNK IN LOVE	▲	Beyonce Featuring Jay Z	1	21
10	12	12	PARANOID		Ty Dolla \$ign Featuring B.o.B	6	28
-	-	NEW	GOOD KISSER		Usher	13	1
-	23	14	COME GET IT BAE		Pharrell Williams	14	4
15	14	15	2 ON		Tinashe Featuring Schoolboy Q	14	7
11	13	16	OR NAH		Ty Dolla \$ign Featuring Wiz Khalifa & DJ Mustard	11	11
12	15	17	UP DOWN (DO THIS ALL DAY)		T-Pain Featuring B.o.B	8	35
13	16	18	RIDE	●	SoMo	11	24
16	17	19	CAN'T RAISE A MAN		K. Michelle	13	15
17	18	20	SEX YOU		Bando Jones	15	11
20	20	21	NEXT		Sevyn Streeter	18	7
-	22	22	IT'S ON AGAIN		Alicia Keys Featuring Kendrick Lamar	19	3
18	19	23	PRETTY HURTS		Beyonce	15	6
19	21	24	CONFIDENT		Justin Bieber Featuring Chance The Rapper	5	18
22	24	25	XO		Beyonce	6	21

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	ARTIST	PEAK POS.	WKS. ON CHART
1	1	1	#1 FANCY	▲	Iggy Azalea Featuring Charli XCX	1	10
2	2	2	TIMBER		Pitbull Featuring Ke\$ha	1	31
4	3	3	WILD WILD LOVE		Pitbull Featuring G.R.L.	3	11
3	4	4	SHOW ME	▲	Kid Ink Featuring Chris Brown	2	28
5	5	5	THE MONSTER		Eminem Featuring Rihanna	1	28
7	6	6	MOVE THAT DOH		Future Featuring Pharrell, Pusha T & Casino	6	10
6	7	7	TROPHIES		Young Money Featuring Drake	5	11
9	8	8	WHO DO YOU LOVE?		YG Featuring Drake	6	11
8	9	9	STONER		Young Thug	4	14
13	12	10	CUT HER OFF		KCamp Featuring 2 Chainz	10	8
15	15	11	WE DEM BOYZ		Wiz Khalifa	11	6
-	14	12	WORK		Iggy Azalea	12	2
12	10	13	PART II (ON THE RUN)		Jay Z Featuring Beyonce	9	16
10	11	14	MAN OF THE YEAR		Schoolboy Q	7	16
18	18	15	MAIN CHICK		Kid Ink Featuring Chris Brown	15	6
17	17	16	I WON		Future Featuring Kanye West	16	5
-	-	NEW	THEY DON'T LOVE U NO MORE		DJ Khaled Feat. Jay Z, Meek Mill, Rick Ross & French Montana	17	1
21	21	18	V. 3005		Childish Gambino	18	15
19	22	19	YAYO		Snootie Wild Featuring Yo Gotti	19	9
16	20	20	FEELIN' MYSELF		will.i.am Feat. Miley Cyrus, French Montana, Wiz Khalifa & DJ Mustard	15	11
-	23	21	I KNOW		Yo Gotti Featuring Rich Homie Quan	20	7
14	19	22	HEADLIGHTS		Eminem Featuring Nate Ruess	10	12
11	16	23	JOHN DOE		B.o.B Featuring Priscilla	10	10
-	-	RE-ENTRY	THUG CRY		Rick Ross Featuring Lil Wayne	24	2
-	-	RE-ENTRY	MONEY BABY		KCamp Featuring Kwony Cash	20	12

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
1	1	#1 PHARRELL WILLIAMS	▲	G I R L	10
3	2	JOHN LEGEND		Love In The Future	36
4	3	BEYONCE	▲	Beyonce	22
2	4	AUGUST ALSINA		Testimony	4
5	5	JUSTIN TIMBERLAKE	▲	The 20/20 Experience (2 Of 2)	32
6	6	JHENE AIKO		Sail Out (EP)	26
7	7	ALOE BLACC		Lift Your Spirit	9
8	8	TONI BRAXTON & BABYFACE		Love, Marriage & Divorce	14
9	9	LEDISI		The Truth	9
12	10	JUSTIN TIMBERLAKE	▲	The 20/20 Experience	60
10	11	R. KELLY		Black Panties	22
18	12	RIHANNA	▲	Unapologetic	70
15	13	ROBIN THICKE		Blurred Lines	41
11	14	SOMO		SoMo	5
14	15	K. MICHELLE		Rebellious Soul	39
13	16	VARIOUS ARTISTS		Hits Of The 90's	34
16	17	TAMARA BRAXTON		Love And War	36
17	18	SEVYN STREETER		Call Me Crazy, But... (EP)	23
-	NEW	KEKE WYATT		Ke' Ke' (EP)	1
-	RE	JANELLE MONAE		The Electric Lady	32
21	21	TGT		Three Kings	38
19	22	THE WEEKND	▲	Trilogy	69
20	23	THE WEEKND		Kiss Land	32
23	24	TY DOLLA \$IGN		Beach House (EP)	10
-	RE	ASHANTI		Braveheart	9

LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	WKS. ON CHART
-	NEW	#1 TECH N9NE COLLABOS	▲	Strangulation	1
-	NEW	ATMOSPHERE		Southsiders	1
1	3	IGGY AZALEA		The New Classic	3
2	4	FUTURE		Honest	3
4	5	EMINEM		The Marshall Mathers LP 2	27
5	6	YG		My Crazy Life	8
6	7	RICK ROSS		Mastermind	10
9	8	DRAKE		Nothing Was The Same	33
7	9	SCHOOLBOY Q		Oxymoron	11
12	10	CHILDISH GAMBINO		Because The Internet	22
-	NEW	THI'SL		Fallen King	1
16	12	YOUNG MONEY		Rise Of An Empire	9
15	13	KID INK		My Own Lane	18
-	NEW	SOUNDTRACK		Neighbors	1
17	15	JAY Z	▲	Magna Carta... Holy Grail	44
3	16	TIMEFLIES		After Hours	2
18	17	YO GOTTI		I Am	25
22	18	TECH N9NE		Something Else	29
23	19	B.O.B		Underground Luxury	21
-	NEW	PEOPLE UNDER THE STAIRS		12 Step Program	1
RE	21	FREDDIE GIBBS & MADLIB		Pinata	6
21	22	JUICY J		Stay Trippy	37
20	23	PITBULL		Global Warming	62
RE	24	KANYE WEST	▲	Yeezus	42
25	25	LECRAE		Church Clothes: Vol. 2	26

Usher's Return

More than 20 years after first gracing a *Billboard* chart, and nearly two years since his last appearance, **Usher** returns to Hot R&B/Hip-Hop Songs with "Good Kisser." The banging track opens at No. 18 with Hot Shot Debut honors, marking his best start since "Love in This Club Part II," featuring **Beyoncé** and **Lil Wayne**, opened at No. 14 on the chart dated May 10, 2008. "Kisser" also debuts at No. 19 on R&B/Hip-Hop Airplay (see page 59), reaching 9.5 million listeners in the May 5-11 Nielsen BDS tracking week, and at No. 11 on R&B/Hip-Hop Digital Songs (page 60) with 29,000 downloads, according to Nielsen SoundScan. Meanwhile, **Pharrell** follows the biggest hit of his career, the 12-week Hot R&B/Hip-Hop Songs No. 1, with "Come Get It Bae," which opens at No. 21. Though narrowly missing the top 20, the debut is the best in the singer-songwriter-producer's 10-year-plus chart history as an artist, beating the No. 29 start for "Happy" in January. "Bae" reached 2.5 million listeners in the May 7-13 tracking week (a 108 percent rise) and was downloaded 29,000 times (a 235 percent lift). Further down the list, **DJ Khaled** returns with "They Don't Love U No More," featuring **Jay Z**, **Meek Mill**, **Rick Ross** and **French Montana**, bowing at No. 30. The **Mike Zombie**-produced track is the first single off Khaled's eighth studio set, *I Changed a Lot*, due later this year.

—Rauly Ramirez



Latin billboard

May 24 2014

Table with 7 columns: 2 Wks Ago, Last Week, This Week, Title, Certification, Artist, Peak Pos., Wks. On Chart. Top entries include BAILANDO, ODIIO, 6 AM, PROPUUESTA INDECENTE, EL PERDEDOR, ADRENALINA, DARTE UN BESO, HERMOSA EXPERIENCIA, TE HUBIERAS IDO ANTES, MOVRIENDO CADERAS, TE ROBARE, SOY DE RANCHO, MI SEGUNDA VIDA, APNEA, MUJER DE PIEDRA, CERO A LA IZQUIERDA, DECIDISTE DEJARME, QUIEN SE ANIMA, PARA QUE TANTOS BESOS, LA BUENA Y LA MALA, CANCIONCITAS DE AMOR, POR QUE LA ENGANE?, MI TESORO, VIDA, LA TEMPERATURA, MIENTRAS TU JUGABAS, LA NINA MAS LINDA, CORAZON EN LA MALETA, NUNCA ME ACUERDO DE OLVIDARTE, SOY PARRANDERO, ERES MIA, UN FIN EN CULIACAN, EL MAR DE SUS OJOS, LA NOCHE ES TUYA, EL DE LOS LENTES CARRERA, CONSECUENCIA DE MIS ACTOS, PASSION WHINE, NECIO, HUMANOS A MARTE, AMOR AMOR, PURA VIDA, TUS LATIDOS, EL DUELO, Y TU TE VAS (VUELVE EN PRIMERA FILA), EL INMIGRANTE, SE FUE, LA FLACA, MIL PEDAZOS, RESULTA, VOY A PISTEARME EL DOLOR.

Table with 6 columns: Last Week, This Week, Artist, Title, Wks. On Chart. Top entries include SANTANA (Corazon), ENRIQUE IGLESIAS (Sex And Love), ROMEO SANTOS (Formula: Vol. 2), RICARDO ARJONA (Viaje), JUAN GABRIEL (Mis 40 En Bellas Artes), MARC ANTHONY (3.0), JEN CARLOS CANELA (Jen), MARCO ANTONIO SOLIS (Gracias Por Estar Aqui), VARIOUS ARTISTS (Billboard Latin Music Awards 2014 Finalists), VARIOUS ARTISTS (Las Bandas Romanticas de America 2014), VICENTE FERNANDEZ (Mano A Mano: Tangos A La Maner de Vicente Fernandez), ROBERTO TAPIA (Mi Nina), PRINCE ROYCE (Soy El Mismo), LA MAQUINARIA NORTENA (Lo Mejor de...), JENNI RIVERA (1969 - Siempre: En Vivo Desde Monterrey: Parte 1), JUANES (Loco de Amor), WISIN (El Regreso del Sobreviviente), VARIOUS ARTISTS (Sergio George Presents: Salsa Giants + Plus EP), VARIOUS ARTISTS (Mi Corazon Canta : Cantos de Albanza: Songs Of Praise Vol. 2), PRINCE ROYCE (# 1's), ROCIO DURCAL/JUAN GABRIEL/ANA GABRIEL (Con Todo Mi Corazon...), VARIOUS ARTISTS (Radio Exitos El Disco del Ano: 2013), GERARDO ORTIZ (Archivos de Mi Vida), LOS TUCANES DE TIJUANA (Corridos Time: Season One: Soy Parrandero), SIGNGO (En Vivo).



Santana Shines

Santana's first Spanish-language album, Corazon, debuts at No. 1 on Top Latin Albums, moving 22,000 units, according to Nielsen SoundScan. Corazon also enters the Billboard 200 at No. 9, granting Santana its 13th top 10 on that list dating back to 1969 when the act's self-titled set peaked at No. 4. Santana's guest-filled album includes Latin superstars Diego Torres, Romeo Santos, Gloria Estefan and Juanes, with the lattermost's featured track, "La Flaca," re-entering Hot Latin Songs at No. 46. Corazon also contains a sampling of English-language songs with the likes of R&B singer Miguel and reggae giant Ziggy Marley.

J Balvin claims his first No. 1 on Latin Airplay (4-1) as he takes the Greatest Gainer tag with "6AM" (featuring Farruko), which posts 12.4 million audience impressions (a 25 percent increase), according to Nielsen BDS. The track concurrently jumps 7-3 on Hot Latin Songs, selling 2,000 digital downloads (up 4 percent). Balvin recently secured a supporting slot on the Enrique Iglesias/Pitbull tour, which begins in Newark, N.J., on Sept. 12. On Regional Mexican Airplay, La Arrolladora Banda el Limon de Rene Camacho's "Mi Segunda Vida" steps 2-1 to become the group's ninth chart-topper. On Hot Latin Songs, it climbs 18-13, taking Streaming Gainer honors (71,600 U.S. streams, up 41 percent). A videoclip released May 9 has amassed nearly 500,000 worldwide views in the five days since its debut.

-Amaya Mendizabal

Table with 6 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entries include 6 AM (J Balvin Feat. Farruko), ODIIO (Romeo Santos Feat. Drake), BAILANDO (Enrique Iglesias Feat. Descemer Bueno & Gente de Zona), MI SEGUNDA VIDA (La Arrolladora Banda el Limon de Rene Camacho), MOVRIENDO CADERAS (Yandel Feat. Daddy Yankee), APNEA (Ricardo Arjona), ADRENALINA (Wisn Feat. Jennifer Lopez & Ricky Martin), TE HUBIERAS IDO ANTES (Julion Alvarez y Su Norteno Banda), CERO A LA IZQUIERDA (Los Huracanes del Norte), POR QUE LA ENGANE? (Espinoza Paz), HERMOSA EXPERIENCIA (Banda Sinaloense MS de Sergio Lizarraga), DECIDISTE DEJARME (Camila), TE ROBARE (Prince Royce), LA TEMPERATURA (Maluma Feat. Eli Palacios), MI TESORO (Jesse & Joy), SOY DE RANCHO (El Komander), LA NINA MAS LINDA (Kevin Ortiz), CAN'T GET ENOUGH (Becky G Feat. Pitbull), EL PERDEDOR (Enrique Iglesias Feat. Marco Antonio Solis), UN FIN EN CULIACAN (La Adictiva Banda San Jose de Mesillas), PARA QUE TANTOS BESOS (Noel Torres), SOY PARRANDERO (Los Tucanes de Tijuana), QUIEN SE ANIMA (Gerardo Ortiz), CORAZON EN LA MALETA (Luis Fonsi), EL MAR DE SUS OJOS (Carlos Vives Feat. ChocQuibTown).

Hot Latin Songs: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as new releases, or songs receiving widespread airplay and/or sales activity for the first time. Top Latin Albums: The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100 Latin Airplay: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com/tiz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Boxscore

May 24
2014
billboard

GREECE			
ALBUMS COMPILED BY CVTA			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
2	1	MELINA HEAVEN	Melina Aslanidou
1	2	DEFTERI FORA COBALT	Konstantinos Argyros
NEW	3	ONEIRA KANO MINOS/EMI/UNIVERSAL	Giannis Parios
NEW	4	AURIO THA EINAI ARGΑ HEAVEN	Manolis Lidakis
6	5	MINI WORLD CAPITOL/UNIVERSAL	Indila
NEW	6	HITHES ARHISA NA TRAGOUDO MINOS/EMI/UNIVERSAL	Maria Farantouri
3	7	ONE LIFE MINOS/EMI/UNIVERSAL	Elena Paparizou
RE	8	STON KIPO TOU MEGAROU MINOS/EMI/UNIVERSAL	Maraveyas Ilegal
9	9	TA SPAME COBALT	Various Artists
7	10	TZIVAERI MOU MINOS/EMI/AMERICA/UNIVERSAL	Vassilis Karras

SPAIN			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	BAILANDO Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UNIVERSAL	
2	2	HAPPY BACK LOT/COLUMBIA	Pharrell Williams
NEW	3	PARAISO SONY MUSIC	Dvicio
4	4	CHANGES WEPLAY/CO. KG/RELENTLESS/FOUR	Faul & Wad Ad vs. PNAU
NEW	5	CALM AFTER THE STORM THE LONGPLAY/FIREFLY/UNIVERSAL	The Common Linnets
7	6	ADRENALINA Wisin Feat. Jennifer Lopez & Ricky Martin SONY MUSIC	
5	7	LOVE NEVER FELT SO GOOD MJJ/EPIC	Michael Jackson & Justin Timberlake
3	8	A SKY FULL OF STARS PARLOPHONE/WARNER	Coldplay
RE	9	DANCING IN THE RAIN ROSTER	Ruth Lorenzo
8	10	DIEZ MIL MANERAS UNIVERSAL	David Bisbal

DENMARK			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	#TWERKITLIKEMILEY THEN WE TAKE THE WORLD/UNIVERSAL	Brandon Beal Feat. Christopher
NEW	2	CALM AFTER THE STORM THE LONGPLAY/FIREFLY/UNIVERSAL	The Common Linnets
10	3	CLICHE LOVE SONG GL/DISCO/WAX	Basim
1	4	LOVE NEVER FELT SO GOOD MJJ/EPIC	Michael Jackson & Justin Timberlake
NEW	5	DUMT PA DIG DISCO/WAX	Kato Feat. TopGunn
NEW	6	UNDO PARLOPHONE/WARNER	Sanna Nielsen
NEW	7	RISE LIKE A PHOENIX ORF-ENTERPRISE	Conchita Wurst
RE	8	RAINMAKER UNIVERSAL	Emmelie de Forest
4	9	HAPPY HOME COPENHAGEN/UNIVERSAL	Hedegaard
6	10	HAPPY BACK LOT/COLUMBIA	Pharrell Williams

FINLAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	SOMETHING BETTER SONY MUSIC	Softengine
NEW	2	RISE LIKE A PHOENIX ORF-ENTERPRISE	Conchita Wurst
3	3	FROZEN GROUND 4ORDER	
1	4	LUPAAN OLLA KUULUUKS/SONY MUSIC	Nopsajalka
NEW	5	CALM AFTER THE STORM THE LONGPLAY/FIREFLY/UNIVERSAL	The Common Linnets
7	6	HAPPY BACK LOT/COLUMBIA	Pharrell Williams
NEW	7	UNDO PARLOPHONE/WARNER	Sanna Nielsen
6	8	BAD David Guetta & Showtek Feat. Vassy WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER	
8	9	SUMMER FLY EYE/COLUMBIA	Calvin Harris
RE	10	WAVES LEFT LANE/SONY MUSIC	Mr. Probz

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$13,174,200 (\$14,072,157 AUSTRALIAN) \$603.84/\$139.49	BYRON BAY BLUESFEST TYAGARAH TEA TREE FARM, BYRON BAY, AUSTRALIA APRIL 17-21	104,526 105,000 FIVE DAYS	BLUESFEST
2	\$1,902,244 (24,900,583 PESOS) \$146.15/\$26.92	ALEJANDRO FERNÁNDEZ AUDITORIO TELMEX, GUADALAJARA, MEXICO MAY 2-3, 8-10	26,958 36,504 FIVE SHOWS	OCESA-CIE, IN-HOUSE
3	\$911,174 (\$978,126 AUSTRALIAN) \$93.11	ARCTIC MONKEYS, POND BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA MAY 7	10,814 11,180	FRONTIER TOURING
4	\$826,686 \$123/\$45	MOTHER'S DAY MUSIC FESTIVAL: CHARLIE WILSON & OTHERS ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. MAY 10	11,750 12,110	PLATINUM PRODUCTIONS
5	\$774,712 \$86/\$36	93.5 KDAY KRUSH GROOVE: BONE THUGS 'N HARMONY & OTHERS THE FORUM, INGLEWOOD, CALIF. APRIL 19	13,277 14,534	LIVE NATION
6	\$681,119 \$150/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL KFC YUM! CENTER, LOUISVILLE, KY. APRIL 25-26	8,233 13,660 TWO SHOWS	CIRQUE DU SOLEIL
7	\$638,114 \$253/\$43	PAUL SIMON & STING PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. FEB. 26	6,435 10,507	LIVE NATION GLOBAL TOURING
8	\$622,712 \$150/\$50	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL RICHMOND COLISEUM, RICHMOND, VA. APRIL 15-16	6,408 11,772 TWO SHOWS	CIRQUE DU SOLEIL
9	\$609,438 \$55/\$49.50	THE NATIONAL, PORTUGAL. THE MAN HEARST GREEK THEATRE, BERKELEY, CALIF. APRIL 26-27	12,493, 6,410 TWO 15SHOWS ONE SELLOUT	ANOTHER PLANET ENTERTAINMENT
10	\$591,174 (\$682,392 NEW ZEALAND) \$146.32/\$63.16	LIONEL RICHIE & JOHN FARNHAM CBS CANTERBURY ARENA, CHRISTCHURCH, NEW ZEALAND MARCH 20	5,547 6,815	DAINTY GROUP
11	\$580,849 (\$347,026) \$56.07/\$28.04	THE X FACTOR LIVE WEMBLEY ARENA, LONDON MARCH 8-9	11,886 12,600 TWO SHOWS	3A ENTERTAINMENT
12	\$574,794 (\$630,928 CANADIAN) \$67.87/\$41	LANA DEL REY, JIMMY GNECCO BELL CENTRE, MONTREAL MAY 5	10,225 SELLOUT	LIVE NATION, EVENKO
13	\$569,142 (1,339,350 REAIS) \$127.48/\$53.12	AVENGED SEVENFOLD ESPAÇO DAS AMÉRICAS, SÃO PAULO, BRAZIL MARCH 12, 20	7,133 9,600 TWO SHOWS	EVENPRO GROUP, MOVE CONCERTS
14	\$565,645 (\$343,140) \$55.22/\$27.61	THE X FACTOR LIVE MOTORPOINT ARENA, CARDIFF, U.K. MARCH 24-26	11,407 12,300 THREE SHOWS	3A ENTERTAINMENT
15	\$551,222 (316,004,000 PESOS) \$244.69/\$26.22	ALEJANDRO FERNÁNDEZ MOVISTAR ARENA, SANTIAGO MARCH 13	8,991 11,000	BIZARRO
16	\$545,460 \$55/\$52.50/\$48.50/\$38.50	THE AVETT BROTHERS, OLD CROW MEDICINE SHOW BARCLAYS CENTER, BROOKLYN, N.Y. MARCH 7	11,139 SELLOUT	THE BOWERY PRESENTS
17	\$542,896 (7,130,885 PESOS) \$167.49/\$22.84	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY MARCH 27	9,138 9,566	OCESA-CIE
18	\$541,705 \$80	TOOL, FAILURE THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS MARCH 15	6,373 SELLOUT	CAESARS ENTERTAINMENT, LIVE NATION
19	\$522,250 (\$563,085 AUSTRALIAN) \$92.66	JASON DERULO, RICKI-LEE, FRESH QANTAS CREDIT UNION ARENA, SYDNEY MAY 5	6,386 SELLOUT	LIVE NATION
20	\$516,938 \$65/\$49.50	KRAFTWERK FOX THEATER, OAKLAND, CALIF. MARCH 23-25	8,400 THREE SELLOUTS	ANOTHER PLANET ENTERTAINMENT
21	\$515,824 (\$566,091 CANADIAN) \$53.76/\$35.54	FLORIDA GEORGIA LINE, DALLAS SMITH, CHRIS LANE BAND REXALL PLACE, EDMONTON, ALBERTA APRIL 15	11,880 SELLOUT	GOLD & GOLD PRODUCTIONS, LIVE NATION
22	\$513,881 \$75/\$49.50	TOOL, FAILURE SELLAND ARENA, FRESNO, CALIF. MARCH 14	7,031 SELLOUT	GOLDENVOICE/AEG LIVE
23	\$513,676 \$150/\$45	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL GREENSBORO COLISEUM, GREENSBORO, N.C. APRIL 11-12	6,215 12,480 TWO SHOWS	CIRQUE DU SOLEIL
24	\$511,833 (452,000 FRANCS) \$181.18/\$50.96	SEMINO ROSSI HALLENSTADION, ZÜRICH MARCH 24	4,791 10,500	ACT ENTERTAINMENT
25	\$509,487 \$50/\$35	WE'RE ALL FOR THE HALL: KEITH URBAN, VINCE GILL & OTHERS BRIDGESTONE ARENA, NASHVILLE MAY 6	12,270 13,299	THE MESSINA GROUP/ AEG LIVE
26	\$508,320 (£369,134) \$55.08/\$46.82	JAMES BLUNT O2 WORLD, HAMBURG MARCH 4	10,148 14,015	FKP SCORPIO KONZERTPRODUKTIONEN
27	\$506,489 \$75	TOOL, FAILURE CEDAR PARK CENTER, CEDAR PARK, TEXAS MARCH 24	6,891 SELLOUT	C3 PRESENTS
28	\$506,207 \$99.50/\$59.50	LADY ANTEBELLUM, KIP MOORE, KACEY MUSGRAVES RENO EVENTS CENTER, RENO, NEV. MARCH 14	5,947 SELLOUT	ANOTHER PLANET ENTERTAINMENT
29	\$505,666 \$258/\$58	MAYDAY SJSU EVENT CENTER ARENA, SAN JOSE, CALIF. MARCH 28	3,827 3,866	MUSICALITY INTERNATIONAL, LIVE NATION
30	\$503,925 (£366,672) \$85.21/\$57.72	BACKSTREET BOYS O2 WORLD, HAMBURG MARCH 29	6,835 8,152	KPS CONCERTBÜRO
31	\$499,535 \$150/\$15	ARCANGEL COLISEO DE PUERTO RICO, SAN JUAN APRIL 25	11,576 12,120	RAFAEL PINA
32	\$496,292 (£298,310) \$47.41	TINIE TEMPAAH, DJ FRESH, WIZKID, KREPT & KUNAN O2 ARENA, LONDON MARCH 30	10,467 12,775	LIVE NATION
33	\$494,768 \$97.50/\$72.50/\$57.50/\$42.50	DIANA ROSS CHICAGO THEATRE, CHICAGO APRIL 29-30	5,931 TWO SELLOUTS	JAM PRODUCTIONS
34	\$489,436 \$150/\$45	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL TIME WARNER CABLE ARENA, CHARLOTTE, N.C. APRIL 8-9	5,748 15,584 TWO SHOWS	CIRQUE DU SOLEIL
35	\$488,175 (\$543,250 AUSTRALIAN) \$112.33	EDDIE VEDDER, GLEN HANSARD QUEENSLAND PERFORMING ARTS CENTRE, BRISBANE, AUSTRALIA FEB. 22-23, 25	4,456 4,500 THREE SHOWS	CHUGG ENTERTAINMENT



Aussie Festival Celebrates 25th Year

Australia's Byron Bay Bluesfest earns the top Boxscore ranking with more than \$13 million in ticket sales from its annual five-day run during Easter weekend. This year the festival celebrated its 25th anniversary with a wide variety of local and international performers on seven stages. Located near the beachside town of Byron Bay, about 500 miles north of Sydney, the festival was staged at the Tyagarah Tea Tree Farm, its home for the past five years. The event kicked off April 17 and wrapped April 21.

The Bluesfest lineup featured more than 200 performers, including headliners **Jack Johnson** (above), **John Mayer** and **Dave Matthews Band**, as well as **Jeff Beck**, **Elvis Costello**, **John Butler Trio**, **Buddy Guy**, **Joss Stone**, **Erykah Badu**, **Passenger**, **Iron & Wine** and **India Arie**. With attendance topping 20,000 each day during the long weekend, the final head count totaled 104,526 over five days.

Also known as the East Coast Blues & Roots Music Festival, the event debuted in 1990 and was first held at Byron Bay's Arts Factory. The festival was staged at various locations in the area until it permanently moved to Tyagarah Tea Tree Farm in 2010. —*Bob Allen*



Eddie Murphy and Rick James cozied up in March 1984 at the latter's Joint Studio in Buffalo, N.Y., during the mixing of "Party All the Time."

RECORDS

REWINDING THE CHARTS

In 1985, Eddie And Rick PARTIED ALL THE WAY UP THE CHARTS

Two legends from comedy and music joined forces and landed a huge hit — but not everyone was laughing

Continued from a national sample of retail and one-stop sales reports and radio airplay.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	PRODUCER (SONGWRITER)	WEEKS AT NO. ONE
1	1	3	8	SAY YOU, SAY ME	L. RICHELIE, J. CARMICHAEL (L. RICHELIE)	2 weeks at No. One
2	3	4	13	PARTY ALL THE TIME	R. JAMES (R. JAMES)	
3	4	7	11	ALIVE AND KICKING	J. JOYNE, B. CLEGG, B. CUNNINGHAM (SIMPLE MINDS)	
4	8	14	8	THAT'S WHAT FRIENDS ARE FOR	B. BACHARACH, C. B. SAGER (B. BACHARACH, C. B. SAGER)	
5	7	9	16	I MISS YOU	K. LYNN, K. L. MALSBY (L. MALSBY)	
6	9	12	9	SMALL TOWN	LITTLE BASTARD, D. GEHMAN (J. C. MELLENCAMP)	
7	2	1	15	BROKEN WINGS	P. DEVILLIERS, MR. MISTER (R. PAGE, S. GEORGE, J. LANG)	
8	5	2	13	SEPARATE LIVES (THEME FROM WHITE NIGHTS)	A. MARDIN, P. COLLINS, H. PADGHAM (S. BISHOP)	
9	12	16	9	TONIGHT SHE COMES	CARS, M. SHIPLEY (R. O'CASEY)	
10	6	6	10	ELECTION DAY	B. LADNER	

B

BY 1985, actor-comedian Eddie Murphy, then 24, was one of the world's hottest stars, thanks to a string of blockbuster films and his run on *Saturday Night Live*. Looking back, it seems unsurprising that Murphy sought to conquer music, too, with his debut single "Party All the Time," written and produced by Rick James. But Murphy's ambitions ruffled feathers in the music biz at the time. In the Dec. 21, 1985 *Billboard*, R&B columnist Nelson George wrote that there were "lots of derisive comments aimed at the project. Murphy's high-pitched singing voice was the source of much amusement ... Many thought this single would be a major bomb. Yet, to look at the charts, it appears Mr. Murphy is having the last laugh."

Indeed, "Party All the Time," recorded at James' Buffalo, N.Y., home, soared to No. 2 on the *Billboard* Hot 100, where it peaked for three weeks beginning Dec. 28, 1985. Parent album *How Could It Be*, Murphy's first musical set, went gold, according to the RIAA.

"I was supposed to fly in for one day, then a snowstorm hit and we got ... stuck in Buffalo for two weeks," Murphy told *Billboard* about the song's recording in 2013. "One of my best early memories is that time with Rick James. The whole way I record, I learned from Rick."

George, however, had a different take on the collaboration's chart success, writing that it "has to give pause to any hardworking black musician ... James, one of MTV's most vocal critics, has finally made it onto that network by appearing in Murphy's video. The moral to this story? It helps to be a movie star to cross over." —Gary Trust

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