

05.18.2013 • billboard.com • billboard.biz

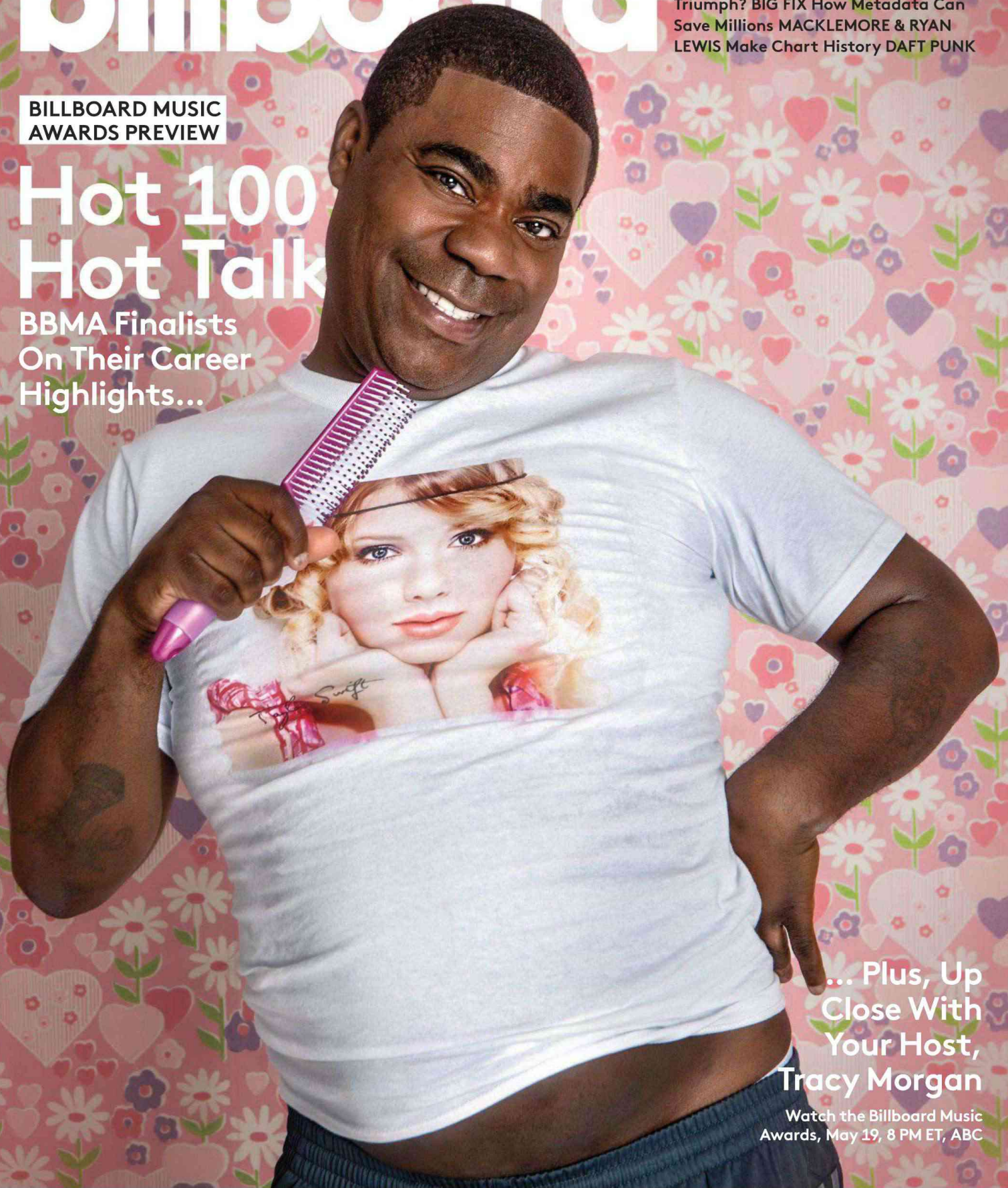
billboard

THE STONES Ticketing Troubles Or Triumph? BIG FIX How Metadata Can Save Millions MACKLEMORE & RYAN LEWIS Make Chart History DAFT PUNK

BILLBOARD MUSIC AWARDS PREVIEW

Hot 100 Hot Talk

BBMA Finalists
On Their Career
Highlights...



... Plus, Up
Close With
Your Host,
Tracy Morgan

Watch the Billboard Music
Awards, May 19, 8 PM ET, ABC



Sir, Can You Help Me Settle A Bet? The Boys Say Your Car Has A Cassette Deck. I Say, 8-Track.

Word around the neighborhood is that your vehicle is not what it used to be. It's okay, it happens to all of us sooner or later. The good news is, for a limited time, your neighbors at First Entertainment Credit Union have auto loan rates as low as 1.49% APR. Rates this low don't come around every day. And they won't last forever either. So don't delay – put a new car in your driveway today.

- Apply online 24/7
- Rates as low as 1.49% APR*
- New, used or refinance
- 100% financing available

Visit www.firstent.org/gnome, call **888.800.3328** or stop by a branch to apply.

**FIRSTENTERTAINMENT
CREDIT UNION**
An Alternative Way to Bank



*APR = Annual Percentage Rate. 1.49% APR is the preferred rate for new vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Additional rates, starting as low as 1.95% APR, and terms may apply, call 888.800.3328 for details. Rate of 1.49% APR is also the preferred rate for used (maximum age 6 years old) vehicles up to 48 months at a monthly payment of approximately \$21.48 per \$1,000 borrowed. Amount financed may not exceed the MSRP or 110% of the High Kelley Blue Book NADA value for new (100% for used), including tax, license, GAP Insurance and Mechanical Breakdown Protection. Rates are subject to change without notice. No additional discounts may be applied to these rates. All loans subject to credit approval. Existing First Entertainment auto loans may not be refinanced under the terms of this offer. Offer expires June 30, 2013. © 2013 First Entertainment Credit Union / Redbeard

Everyone is eligible to join. **888.800.3328** • www.firstent.org

VIEWPOINT

18
MAY
2013

THIS WEEK
Volume 125
No. 19

BBMA PREVIEW

P.26 “I love that ballads became huge hits this year and that unexpected songs and artists got lots of airplay. Ed Sheeran, the Lumineers and fun. are some of my favorites right now.”



Taylor Swift photographed at the Prudential Center in Newark, N.J., on March 27.

TAYLOR SWIFT

TOPLINE

P.12 “I thought, ‘Major labels and electronic music don’t mix. I’ll be selling out.’ Then it occurred to me that it would happen with or without me.”

LIZ MILLER

TOURING

P.6 “If you go online and see what the brokers are selling tickets for, we took the lion’s share of the money from them, and we’re giving it to the artists. Personally, I want the brokers pissed off.”



BILLBOARD APP
Download this week’s issue and get exclusive access to charts, news and more. Go to billboard.com/ipad



MOST READ ON BILLBOARD.BIZ
1 Slayer’s **Jeff Hanneman** dead **2** Tyler, the Creator talks Mountain Dew ad **3** Country stars mourn George Jones **4** Chance the Rapper courted by majors **5** Pepsi pulls controversial TV spot



THIS WEEK ON BILLBOARD.COM
1 Billboard Music Awards host Tracy Morgan Q&A **2** Demi Lovato track by track, Q&A **3** On the road with **Sara Bareilles** **4** Vote for the BBMA’s Milestone Award, presented by Chevrolet

FEATURE

P.32 “In school, my favorite subject was math. That’s where I learned to count money.”

FRENCH MONTANA

JOHN MEGLEN

FEATURES

- 26** Billboard Music Awards
- 32** French Montana
- 34** **Special Report** Metadata
- 38** Daft Punk

TOPLINE

- 6** Rolling Stones ticket sales.
- 14** **My Day** Marcie Allen, MAC Presents
- 16** **The Deal** MasterCard swipes Justin Timberlake.
- 18** **Think Tank** Latin Notas, On The Road, Business Matters
- 20** **Questions Answered** Bryan Leach, Polo Grounds Music

BACKBEAT

- 22** **Parties** “PUNK” gala, Rolling Stones tour opener
- 24** **Places** Sasquatch! Festival
- 25** **Play** John Shanks

MUSIC

- 41** Camera Obscura
- 42** The Boxer Rebellion, Dessa, A*M*E
- 44** **Reviews** Sara Bareilles, Darius Rucker, the Rolling Stones, Bandapp
- 46** **Happening Now** Il Volo, Hustle Gang, Jessica Sanchez

CHARTS

- 49** **Over the Counter** Kenny Chesney’s seventh No. 1.
- 50** Charts
- 72** **Coda** Second-week declines for No. 1 debuts on the Billboard 200.

ON THE COVER

Tracy Morgan photographed by Matt Hoyle for Billboard. Styling and props by Jennifer Greene. Makeup by Asia Geiger. Hair by Shevon Hope.

TOP LINE

TOURING

Stones Flex Their Tickets

Tour organizers push back at the suggestion that tickets are being sold at a discount, point to anti-reseller strategy

By Ray Waddell



The Rolling Stones performing at the Staples Center on May 3.

Some may view it as a matter of semantics, but promoters of the Rolling Stones' 50 & Counting tour insist ticket-price adjustments in Los Angeles and elsewhere reflect "flex pricing" (as opposed to "discounting") and essentially work as a mechanism that determines true market value while attempting to stymie the secondary market.

John Meglen, co-president of AEG Live subsidiary Concerts West, promoter of the tour, says that reports of deep discounting and sluggish sales aren't accurate. The tour is on pace to gross close to \$100 million from 18 shows, and the bulk of the dates are sold out or close to it. Still, hopes for an across-the-board sellout of the lower bowl at a top price of \$600 didn't completely pan out, particularly after the tour opener in Los Angeles moved from May 2 to May 3, and a significant number of tickets went back on the market, with "less than →

[THE Action]



KOBALT'S TRANSPARENCY

Kobalt is expanding its gamble on benefiting

from greater transparency with the launch of a new interactive portal where clients can view the usage data and royalties earned on YouTube user-generated videos. The music publisher expects this technology, and the deals it has in place with digital service providers, to "significantly" increase its clients' royalties from streaming services. The portal shows real-time synch information along with the resulting income and the videos that resulted in the royalties.



RIAA GETS STREAMING

The RIAA has started to incorporate on-demand

streams in its gold and platinum awards. For more than a year, the organization measured how many streams should be equivalent to a single sale, eventually settling on 100. Eleven new songs, including 30 Seconds to Mars' "This Is War," Anna Kendrick's "Cups" and Lana Del Rey's "Video Games," earned awards due to streams that pushed them past the marks for gold (500,000), platinum (1 million) and multiplatinum (2 million).



YOUTUBE'S PAYDAY

YouTube unveiled its paid subscription

model, allowing channels to charge monthly fees to viewers who want to access their videos. The move represents a significant departure from the free, ad-supported model that has thus far propelled YouTube to more than 1 billion active monthly viewers. Thirty pilot channels taking the subscription plunge include Sesame Street, UFC, Rap Battles and Jim Henson Family TV. All channels will have a 14-day free trial, the company says, and prices will start at as little as 99 cents per month.



EAGLES FLY FROM RDIO

Rdio gained one of music's

most valuable catalogs, only to lose it hours later. Seesaw negotiations with the Eagles' management were apparently responsible for the classic rock band's sudden appearance in and then disappearance from the streaming service's library. The Eagles had been a streaming service holdout, and Rdio was the first such service in the United States to secure the rights to their music, however briefly.



The Eagles

ROLLING STONES PHOTOGRAPHS BY BEN CLARK



**BUFFALO DAVID BITTON
IS HOOKING UP WITH
THE BILLBOARD MUSIC
AWARDS TO BRING YOU
THE HOTTEST EVENT
OF THE YEAR!**

#INTHEBUFF

**BUFFALO
DAVID BITTON**

Stones continued from p.6

1,000 of them” ending up sold at \$450 instead of \$600, Meglen says. “The demand was there at the on-sale, so we flexed to the higher price and almost all sold.”

The flex strategy is designed to gauge what the market will bear for lower-bowl seats and to keep those tickets off the secondary market by upping the risk for brokers and cutting into profit margins. “When we went on sale, we had the back of the lower bowl in the flex position and we flexed up, because that’s where the demand was,” Meglen says. “When every



single one of them doesn’t sell, you have to rescale some of them—there’s nothing wrong with that. It’s not selling back to front, it’s selling front and back to middle, and making sure you price the middle properly.”

Meglen says more than 20,000 \$600 tickets were sold in Los Angeles across the four shows. “Did we hit a point where we ran out of people that would buy at \$600? Yeah,” he says. “But why can’t we do the ‘market value’ thing? Why do we have to let the market-value proposition live with the scalpers?”

In another strategic move, 1,000 paperless tickets per show were available on Rolling-Stones.com and the band’s social platforms priced at \$85, with those seats largely located in the upper bowl but “peppered” with prime seats in the general admission “tongue and lips” pit up front. In Los Angeles, production kills and “a few” of the returns from the first show were added to that mix, which “had nothing to do with our \$600 tickets,” Meglen says. “There are no \$600 tickets turning into \$85 tickets—I can assure you of that. We’re smart enough to know that you rescale.”

Meanwhile, Meglen says the intention of putting a dent in the secondary market is working. “Bottom line is, we wanted to take the brokers out and get to what the real gross is in a venue,” he says. “If you go online and see what the brokers are selling tickets for, we took the lion’s share of the money from them, and we’re giving it to the artists. Personally, I want the brokers pissed off.”

He insists his team hasn’t put a single ticket on the secondary market and won’t need to do so, leading to the frustration of secondary ticket sellers.

This tour was initially planned to go out with Australian promoter Paul Dainty in a deal that fell through. That left AEG Live with a tough deadline to launch a massively complicated tour, with only five days between announcement and initial on-sales, and less than a month prior to the first show. ●

R&B

Experiencing BET

Cable network teams with AEG for three-day festival at Los Angeles venue

By Gail Mitchell

.biz

Allegro Media Group has signed an agreement to acquire Mood Media’s Somerset Entertainment label, a publicly traded Canadian company. While terms of the deal weren’t disclosed, Billboard estimates Somerset has \$40 million in annual revenue, which will inflate Allegro’s annual revenue to \$120 million.

As BET Networks prepares to announce this year’s slate of BET Awards nominees and special honorees on May 14, the countdown begins for its first BET Experience at L.A. Live. Moving to the Nokia Theatre in downtown Los Angeles after nine years at the nearby Shrine Auditorium, the awards show is expanding into a three-day festival (June 28-30). Featured events run the gamut from A-list music concerts, comedy shows and film screenings to “106 & Park” tapings and a BET Grammy Museum exhibit. Partnering with BET is L.A. Live developer/operator AEG Live.

Kicking off the proceedings is the June 28 launch of Beyoncé’s North American tour at the Staples Center. Prior to her performance, comedian Mike Epps will hold court across the street at Club Nokia. Following him at the same venue for a late-night set will be Erykah Badu. Kendrick Lamar, Snoop Lion, Miguel, J. Cole and Schoolboy Q will headline Staples on June 29 with the Roots taking the stage at Club Nokia. The awards show—hosted this year by actor/comedian Chris Tucker—will take center stage June 30 at the Nokia Theatre, preceded that morning by a gospel celebration led by Kirk Franklin. Rounding out the post-awards evening will be a final Staples Center concert headlined by R. Kelly, New Edition and the Jacksons. Recently added to the June 29 schedule is a Cedric the Entertainer-hosted comedy showcase at Club Nokia.

The BET Experience marks the first time that AEG has presented such an immersive, multiple-day event at L.A. Live, AEG president/CEO Randy Phillips says. Acknowledging expected comparisons to the Essence Festival in New Orleans, now in its 19th year, Phillips adds, “This is something we’ve always wanted to do, thinking a TV network would be an interesting branding partner. We knew there was a market for another African-American-themed festival. And the festival being anchored to a highly rated and long-running show provides exposure and immediacy.”

Phillips says AEG and BET have entered a multiple-year contract for the BET Experience. “And while this is African-American-centric, think about the culture’s influence across the whole spectrum of American life. This festival is certainly for everybody, and that’s how we’re gearing it.”

For both BET Networks chairman/CEO Debra Lee and president of music programming and specials Stephen Hill, the operative phrase inspiring the expansion was “destination weekend.” Lee says, “We wanted to create an event to allow more consumers to touch the BET and Centric brands and turn this into a destination weekend for people who don’t ordinarily get the chance to attend. Of course, people will see similarities with Essence, but theirs is more female-focused and ours isn’t. We’re taking a different approach and in a different part of the country. The audience is big enough to go around.”

“Some might think we’re chasing Essence,” Hill says. “But the real impetus was the popularity of the awards: How can we blow out the awards show weekend, make it bigger and become more face to face with our audience?”



During the day, BET Experience attendees will be treated to a diverse lineup of events. In addition to the aforementioned music countdown show “106 & Park,” another outdoor stage, Music Matters, will present free performances by up-and-coming artists. A special exhibit of past BET Awards lifetime achievement honorees will be housed at the Grammy Museum. Seminars focusing on money, culture, family and other subjects will also be part of the festival mix, along with BET’s first film fest curated with Urbanworld at Regal Cinemas L.A. Live and an interactive Fan Fest expo offering exhibits, demonstrations and various foods.

BET expects 75,000 attendees across the three days, with 40% of attendees expected to come from Southern California. At press time, 65% of tickets have been sold. ●



Kendrick Lamar and Erykah Badu (below) are among the performers for BET’s new festival.



Essence Festival. Now facing a strong contender, the 19th annual fest begins less than a week later (July 4-7) at New Orleans’ Superdome with presenting sponsor Coca-Cola. Also serving up a mix of music, lifestyle seminars and guest speakers, Essence shares BET headliners Beyoncé and New Edition on a bill that includes Maxwell, Jill Scott and Charlie Wilson.

R&B/hip-hop. Mainstream TV appearances are frequently out of reach for most R&B/hip-hop acts, especially up-and-comers like PJ Morton and Mateo. And they have fewer mainstream touring opportunities in comparison to pop, country and rock artists. This new platform offers valuable exposure.

Los Angeles. The city could use a boost to the local economy. Bringing more visitors to town means—ideally—more dollars spent at hotels, restaurants and other venues and tourist attractions. A successful BET Experience would also help AEG solidify the entertainment/lifestyle hub envisioned when L.A. Live was proposed.

Thank You

Thank You Taylor Swift

for a sold-out show!
American Airlines Arena
April 10, 2013

A special thanks to:
Taylor Swift,
Andrea Swift,
Robert Allen &
13 Management
Louie Messina,
Mike Dugan &
The Messina Group

Congratulations on
being a lead finalist in
11 categories for the
2013 Billboard Music Awards

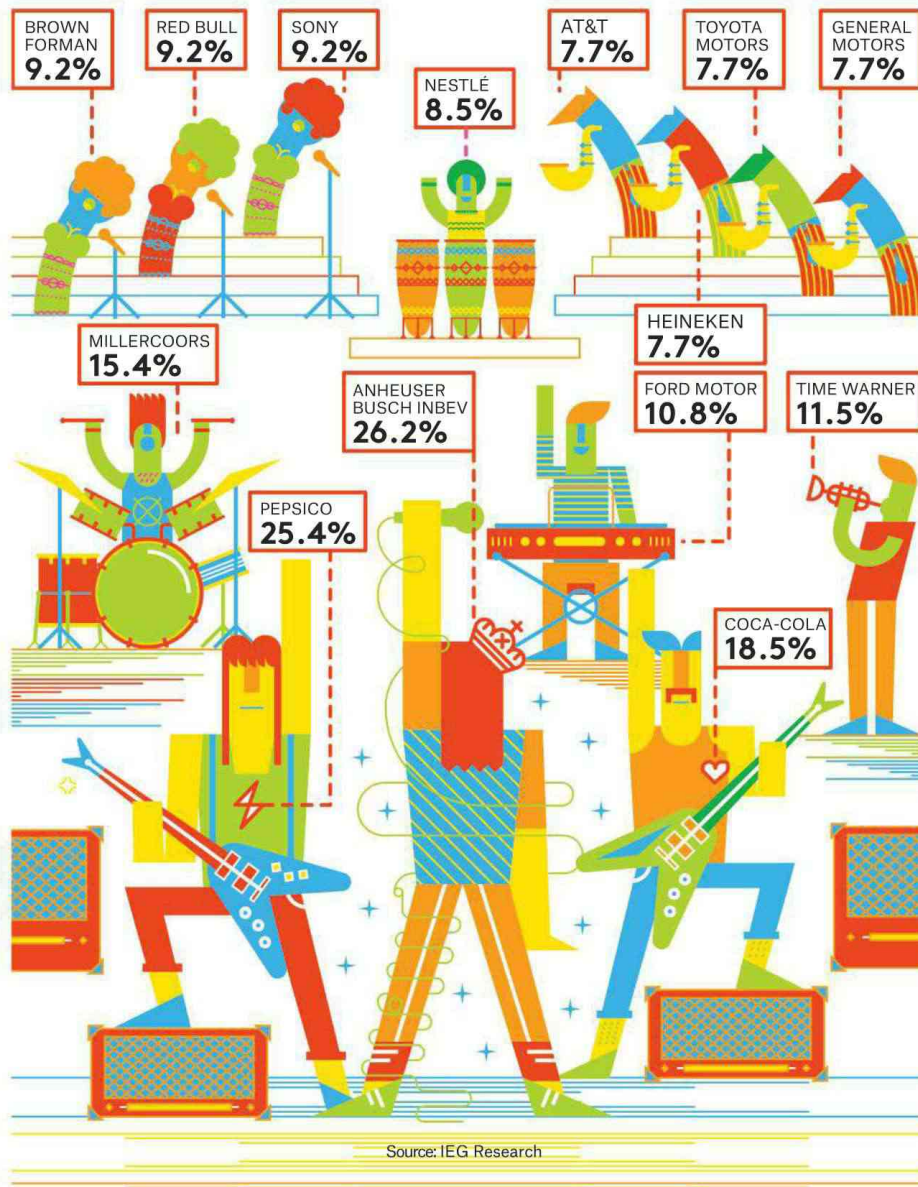


South Florida's Ultimate Waterfront
Sports & Entertainment Showplace.



TOP BRANDS IN THE U.S. FESTIVAL MARKET

Percentage of the more than 100 U.S. festivals in 2012 that the companies below sponsored



GROWTH OF TOTAL SPONSOR SPENDING ON MUSIC FESTIVALS



BRANDING

Branding Festivals

Sponsorship for the live music business is up more than 15% in three years as more brands look to tap into fans' passion

By Andrew Hampp

Brand sponsorship for festivals, tours and music venues keeps growing in the United States, and is projected to reach \$1.28 billion in 2013, according to marketing analytics firm IEG Research. Music continues to capture an increasing share of dollars from marketers post-recession, posting a 5.4% increase from \$1.22 billion in 2012 and a 15.5% increase from \$1.17 billion in 2009.

Part of that increase comes from music's rising appeal among consumer packaged-goods marketers, with Procter & Gamble's CoverGirl, Unilever's Fruttare ice cream bars and Kraft Mondelez's Oreo all sponsoring major tours and festivals this year, with other portfolio brands at the CPG giants starting to dip their toes in music programs. Other category wars like credit cards, automotive and smartphones have helped pour further dividends into the event, touring and festival space. Top sponsorship categories in terms of share of spend include media and publishing (8.9%), beer (7.3%), financial services (5.3%), spirits (5.2%), telecom (5.2%), automotive (3.6%), hotel and resort (3.2%), soft drinks (3.2%) and insurance (2.8%).

On the brand side, Anheuser-Busch is the top-spending company of all music festivals at \$335.5 million. Pepsi ranks a close second with \$325.1 million. Coca-Cola finishes third with \$236.8 million, followed by Miller Coors (\$197.1 million), Time Warner (\$147.2 million) and Ford Motor (\$138.2 million).

Pepsi is still the top-ranked brand in music festival sponsorship, however, accounting for 15.4% of all spending compared with Coke and Bud Light's shared second-place ranking with 10%. Heineken, Red Bull and Miller Lite each have 7.7%, while Budweiser, Jägermeister, Monster Energy Drink and State Farm are tied at 6.9%. Bank of America, AT&T, Jack Daniel's, Sonicbids and Verizon Wireless round out the tally with 6.2% apiece.

IEG's 2013 report doesn't factor in ad spending related to music, which continues to play a highly influential role in artist development and even track and album sales. Target's dedicated spending against exclusive album partners like P!nk, Taylor Swift, One Direction and Justin Timberlake has resulted in the retailer nabbing a significant share of first-week sales for those acts' respective releases, while Microsoft, Fiat and Dr Pepper are among the brands that have played a key role in breaking current hits from acts like Macklemore & Ryan Lewis, Pitbull and Icona Pop, respectively.

"Music remains hot," IEG Sponsorship Report senior editor William Chipps says, noting that music's growth is in line with overall sponsorship activity but still lagging slightly behind sports, projected to increase 6% in 2013.

.biz

Digital music company Slacker says it grew its paying subscriber base by 10%-20% as a result of redesigning its service to attract casual listeners. Slacker's paid-user base is between 500,000 and 1 million in the United States.

VAMPIRE WEEKEND

Modern Vampires of the City

MAY 14, 2013

FEATURING "DIANE YOUNG" AND "STEP"



"dark but beautiful... Vampire Weekend have gotten better at just about everything they do."

★★★★☆ ROLLING STONE

PRODUCED BY ROSTAM BATMANGLIJ AND ARIEL RECHTSHAID

ALBUM STREAMING ON iTunes NOW

APPEARING ON **SATURDAY NIGHT LIVE** MAY 11 AND

LATE NIGHT WITH JIMMY FALLON MAY 13

[XLRECORDINGS.COM](http://xlrecordings.com)

[VAMPIREWEEKEND.COM](http://vampireweekend.com)



DANCE

EDM Goes Major

Dance music is often pigeonholed as a singles genre with little alignment with the interests of majors. Atlantic's revived Big Beat challenges that perception

By Kerri Mason

In 2010, it took Atlantic Records Group chairman/CEO Craig Kallman nearly three months to convince Liz Miller, now GM of his revived Big Beat imprint within Atlantic, to join the team.

"I said 'no' immediately," says Miller, who was living in Berlin at the time, managing social and digital marketing for techno don Richie Hawtin's Minus empire. "I thought, 'Major labels and electronic music don't mix. I'll be selling out. I'll be working for the man.' Then it occurred to me that it would happen with or without me."

Miller finally signed on in September 2010. A month later, Big Beat released Skrillex's *Scary Monsters and Nice Sprites* under a 360 deal. The EP won three Grammy Awards; sold more than 1 million copies of its title track, according to Nielsen SoundScan; and made its half-shaved-head hero a household name.

The 360 deal increases the moneymaking potential for a label and also lengthens the list of required skills for a GM. Today's dance imprint leader has to know the music, touring, merchandising, publishing and radio, all while maintaining his or her pre-major credibility.

But there isn't strong evidence that expanded rights agreements,



Big Beat artist **Chuckie**

so-called 360 deals, are moving the needle significantly for majors since such agreements became more commonplace in the last five years. For example, Billboard estimates 360 deals brought in an additional \$70 million outside of recorded music or publishing for Warner Music Group out of annual revenue of more than \$3 billion.

During the next three years, nearly every major would stick its flag in the ground of EDM's brave new world. Universal revived legendary disco label Casablanca in 2012, with acts like Totally Enormous Extinct Dinosaurs

and Kavinsky under the guidance of longtime New York nightlife promoter Thomas Dunkley of GBH. Astralwerks, ground zero of the '90s electronica movement, built new momentum with Swedish House Mafia and Eric Prydz. Sony and former indie Ultra Music (led by Patrick Moxey) entered a "global strategic alliance" in January. Recent reports indicate that Island will bring back 4th & Broadway, and Capitol may relaunch iconic hip-hop label Priority as a beats-oriented outpost.

The imprints provide the majors with a door into what is otherwise an insular world—one that was starting to create stars of its own, on its own terms. To open it, majors not only had to convert electronic natives like Miller to their cause, but also broaden the scope of their traditional deals to fit the singles-driven, fast-paced, live-oriented EDM landscape—namely, go 360. Skrillex, Swedish House Mafia and Prydz are just some of the artists who have signed circular deals with major-label dance imprints, which are becoming the rule rather than the exception in the space.

"I wouldn't want to work somewhere where we were only making money off of music [sales]," Miller says. "That would be very challenging."

In addition to Skrillex and Swedish House Mafia (both are lucrative mega-stars, despite not releasing a full-length original album), Miller points to Big Beat act Chuckie as an example of 360 success. The Dutch DJ/producer already has "a very solid touring calendar," she says, but his next single, A&R'd by the label, will feature Lupe Fiasco. "We'll take it to [R&B/hip-hop] mix shows and then eventually top 40 radio. Imagine what his touring will look like then." Chuckie's top-performing track until now was 2011's "Who Is Ready to Jump," which hit No. 36 on Billboard's Dance/Club Play Songs chart. ●

FTR

PUBLISHING

Launching The Mothership

Industry veterans join forces to start boutique publisher with catalog including Tom Waits

By Ed Christman

In the April 13 issue, the Road Work column misstated the name of Keith Urban's booking agent. Creative Artists Agency is handling the country star's current tour.

In the May 11 issue, a story about Billboard's Latin Music Conference misspelled the names of SBS' Andrew Polsky, Marca Miami's Stacy Pagan and MasterCard's Geraldine Cooper.

Veteran music publisher Lionel Conway and Epitaph Records owner Brett Gurewitz have launched a new publishing company, Mothership Music, that will bring together the latter's Fig Music and the former's administered Jalma Music.

Conway made his bones in publishing by launching and running Island Music, and along the way also headed up PolyGram Music and Maverick Music. More recently, he oversaw the U.S. operation of Stage Three, which BMG Rights Management purchased in 2010. Conway stayed at BMG through late 2012.

Mothership will serve as administrator for the Gurewitz-owned Fig catalog as well as Jalma Music, which is the publishing company of Tom Waits and his wife, Kathleen Brennan, that was administered by Conway, who helped bring Waits to Gurewitz's Anti- label in 1999.

Besides Fig and Jalma, early Gurewitz catalog administered by

Wixen will now be overseen by the new venture. In addition, Mothership will sign songwriters going forward, having already cut deals with Anti- artists Sean Rowe and the Melodic. Furthermore, Gurewitz adds that the company has just signed Heather Bright, aka EDM artist Bright Lights. In all, Mothership is beginning with a catalog of about 750 songs, Conway adds.

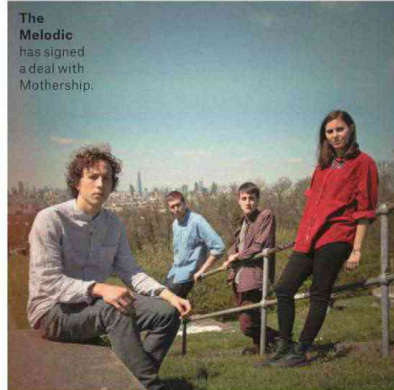
In the wake of Sony/ATV administering EMI Music Publishing and BMG doing a rollup of midsize publishers, Conway notes that the majors have gotten too big, with so many songs and writers that they can't give them all 24/7 services. "That's what the new companies like us can do," he says. "There is a gaping hole right now after all the publishing acquisitions," and Mothership plans to capitalize on it, he adds.

Gurewitz describes Mothership as a unique partnership because of what he and Conway bring to the table. "What we combine are years of experience and relationships, along with a well-earned reputation for being artist-friendly and repertoire-centric," Gurewitz says. "We want to work with hip, contemporary artists, but we're also looking for writers whose songs are timeless."

Mothership is self-financed by the two principals, who say they're in it for the long haul.

As a stand-alone operation, Mothership will use the Epitaph royalty systems to track and pay publishing royalties, Conway says.

Mothership is starting with a small staff, with Connie Ashton handling copyright and licensing, while it will use Hitcher, a new company formed by Pulse Music and Joe Rangel, former VP of film and TV for EMI Mu-



The Melodic has signed a deal with Mothership.

sic Publishing, for synch placements.

For A&R, there's Conway and Gurewitz, with further help expected to come from a couple of planned joint ventures with industry tastemakers in deals close to being signed.

While Epitaph is known for rock, folk, punk, blues and singer/songwriters, Gurewitz says Mothership also wants to get into contemporary R&B/hip-hop, and will be looking for writers in that genre.

He also says Epitaph will likely be more aggressive in pursuing 360 deals, which includes signing to the label and publisher and handing over merchandise rights. ●

ENTER NOW
MARLEY'S
MUSIC
UPRISING™
BAND SEARCH

ENTER TODAY FOR A CHANCE
TO WIN A RECORDING SESSION AT



GO TO MARLEY.SONICBIDS.COM



[MY Day]

Marcie Allen
President/Founder
MAC Presents

Green Day, Dave Grohl and the Rolling Stones are better-known in advertising circles for all the opportunities they've said "no" to rather than "yes." In the last nine months alone, Marcie Allen at MAC Presents has helped broker rare partnerships for all three acts that helped them say "yes," for Nokia and Citi, respectively. Allen has also used her ties to music to help artists and families affected by Hurricane Sandy, and a short-form documentary about her experience aiding victims in the Rockaways, "Beach 119," is in the works. She is one of 18 people that the White House recently recognized as a "Champion of Change" for her volunteer efforts, and she's also being named one of T.J. Martell's Women of Influence.

- 5.30 AM** **Wake up in Nashville** after a weekend of soccer games, dance recitals and play dates with my stepdaughters, ages 5 and 8, and my husband. Catch a cab to the airport from Green Hills—I wish it only took eight minutes to get to the airport in New York.
- 7.00 AM** **Wheels up!** Flight from Nashville to the other place I call home, New York. Make my routine trip to Starbucks for iced tea and the newsstand for magazines.
- 12.30 PM** **Lunch at Soho House** with Tracie Rodburg of the NFL to compare notes about brands and activation ideas. It is so great to chat with someone else who works in sponsorships, but in a different field.
- 2.00 PM** **Head to Greenwich Village** to teach my concert management class at NYU Steinhardt, where I became an adjunct professor this semester. Lauren Hale of Creative Artists Agency joined us to give her personal insight about her career and experience in the branding world.
- 4.25 PM** **Email with Nate Parienti** of Live Alliance about song clearance for the "Beach 119" documentary short I directed and he produced. Crazy that today is the six-month anniversary of Hurricane Sandy.
- 4.45 PM** **Call with Richard Kerris** with the Rolling Stones to discuss content for the official Stones app. Citi is presenting sponsor of the app and the official sponsor of the tour.
- 6.45 PM** **Call with a brand** about potential sponsorship for Linkin Park. It's my first time working with them.
- 10.00 PM** **Back home in Brooklyn.** Unpack bag from Nashville and Washington, D.C. Repack my bag for trip to Los Angeles tomorrow. The first Stones show starts later this week at the Staples Center. —**Andrew Hampp**



Marcie Allen photographed at the MAC Presents offices in New York.

Map Fund Benefit Concert



MUSICARES
MAPFUND®

may 30 CLUB NOKIA

HONORING *Extreme*
Performances of
TALENT AND PASSION



LINKIN PARK'S
CHESTER BENNINGTON



LEGENDARY
SKATEBOARDER
TONY ALVA

featuring a special performance by
chester bennington
& surprise guests

AWARD presented by **mike shinoda**

WITH A SPECIAL PERFORMANCE BY
TONYALVA'S
CHICKEN NOODLE PROJECT
with *Ray Barbee and Matt Rainwater*

AWARD presented by
ANTHONY kiedis



MIX master **mike** DJ
Bobby **Lee** HOST
mike **SHINODA** presenter
ANTHONY **kiedis** presenter
ANDY **dick** special appearance



members of **STONE TEMPLE PILOTS** Robert DeLeo Dean DeLeo and Eric Kretz
slash **duff** McKagan **IDA MARIA** **Early morning** **REBEL**
performing ARTISTS

buy tickets at
AXS.com

for more info
Contact WYNNIE wynn at
310.581.8659 or wynniew@grammy.com

The Deal

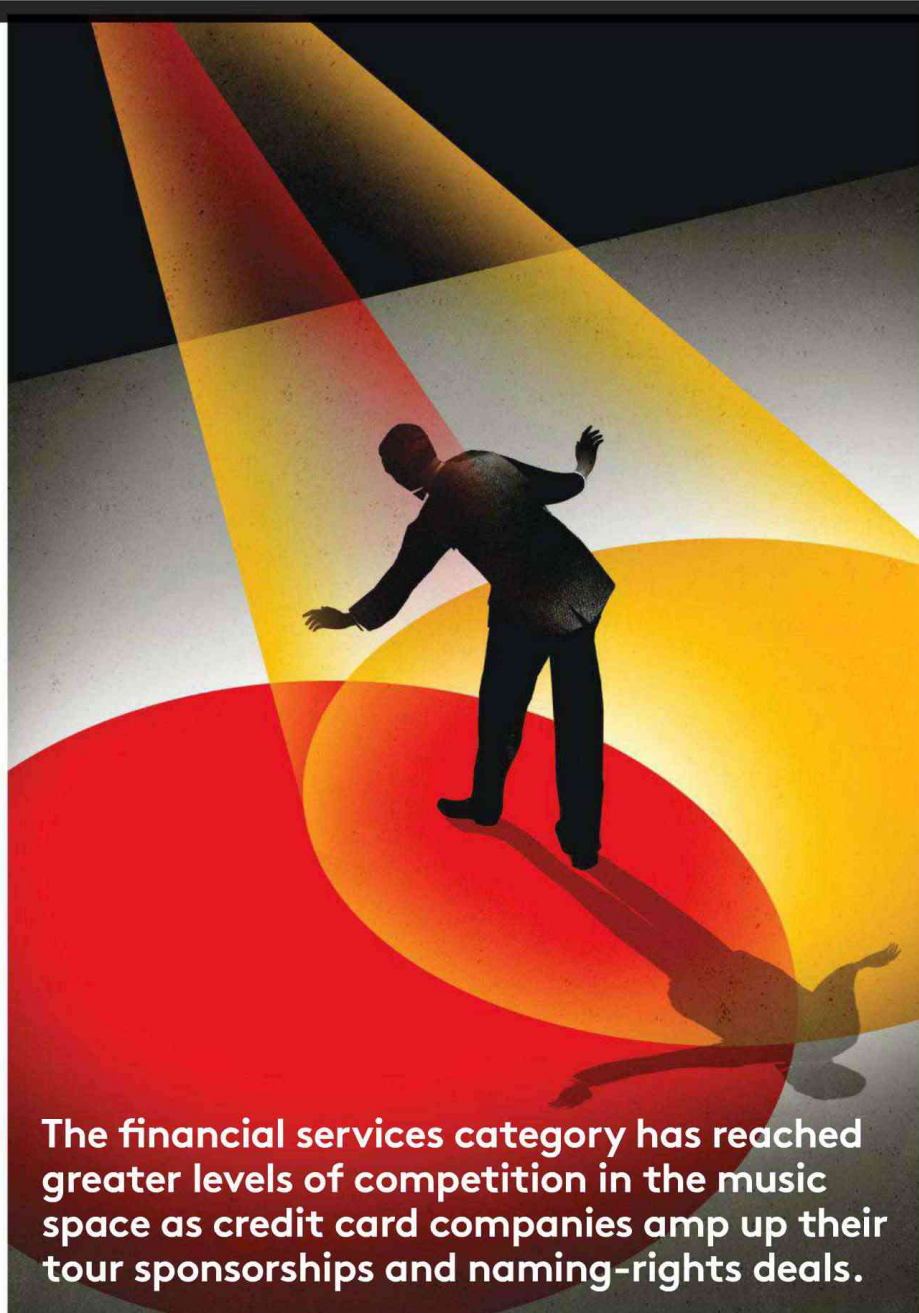
Timberlake Is Priceless

WHAT: Justin Timberlake and MasterCard inked a two-year partnership that will include concerts, creative collaborations and an expected ad campaign. Much like Beyoncé's multiple-year global pact with Pepsi, which includes original content as well as a tour and appearances in commercials, the Timberlake partnership is set to reach a collective ad spend that will likely exceed \$60 million, based on Billboard estimates from previous MasterCard campaigns. The partnership kicked off May 5 at New York's Roseland Ballroom with Timberlake performing for nearly two hours to a sold-out crowd of 3,500 card members and invited guests. The exclusive gig inaugurated MasterCard's Priceless Premieres, which will include events in more than 21 cities across the globe as well as unique content. Timberlake also announced May 6 that MasterCard would be a sponsor of his fall world tour.

WHY: The financial services category has reached greater levels of competition in the music space as American Express, Citi and Chase amp up their tour sponsorships, naming-rights deals and artist relationships. Having an instantly recognizable name like Timberlake as the face of a new platform like Priceless Premieres means MasterCard raised fast awareness among its target audience of millennials, as card holders skew as young as 14 or 15. "He has an ambition to take Priceless to another level, and that is exciting because he's one of the busiest guys on the planet—he's an actor, a musician and a two-handicap golfer. It's like, excuse me, can you please fail somewhere?" MasterCard Worldwide chief marketing officer Alfredo Gangotena says.

WHO: Gangotena, MasterCard ad agency McCann, Timberlake's newly consolidated reps at William Morris Endeavor and manager Johnny Wright will collaborate during the next two years to identify new ways for Timberlake and other artists to create Priceless experiences in music. MasterCard is currently sponsoring Beyoncé's Mrs. Carter World Tour, where the brand has its own section of the stage where card members can watch the show each night and, on some occasions, even share the mic with the singer as one fan did at a recent gig in Paris.

IF: All the wrestling over presale and VIP exclusivity among credit cards should ultimately result in higher ticket sales. In a discussion with Billboard at MIDEM earlier this year, AmEx chief marketing officer John Hayes said that 40% of AmEx's 102 million card members spend money on music every year, and that AmEx helps sell 4 million tickets per year. Citi senior VP of experiential marketing Jennifer Breithaupt also told Billboard in February that Citi presales encompassed more than 5,000 events in 2012 and increased 10% year over year in ticket sales. MasterCard is also looking at global naming-rights opportunities, recently signing a deal for Beijing's Olympic stadium and others in Mexico and Latin America. —Andrew Hampp



The financial services category has reached greater levels of competition in the music space as credit card companies amp up their tour sponsorships and naming-rights deals.



Timberlake. The superstar has already relied on brand partners like Bud Light Platinum, Target and Myspace to help with the accelerated campaign for his third album, which kicked off in early January. With a sequel set for Sept. 30, MasterCard should play a key role in setting up the next phase of *The 20/20 Experience*.



Credit cards. American Express, Citi and Chase have blown up their music presence in recent years. By inking more exclusive presales with top tours, credit cards are becoming the new smartphones—forcing consumers to choose which provider can give them the best access to their passions.



Emerging artists. MasterCard isn't solely focused on big names like Timberlake and Beyoncé. Earlier this year, the brand teamed with **Emeli Sandé**, Rita Ora, Tinie Tempah and Conor Maynard for best new artist-themed campaign tied to the BRIT Awards dubbed Priceless Remakes.

EXECUTIVE TURNTABLE



Alan McGee, the legendary Scottish entrepreneur who discovered Oasis and founded British label Creation Records, has teamed with British independent music firm Cherry Red Records to launch new label 359 Music. McGee had exited the record business after his Poptones venture was dissolved in 2007.



Elizabeth Mitchell photographed at the Roc Nation offices in New York.

BRANDING
Roc Nation appoints Elizabeth Mitchell to the newly created role of VP of branding. Based in New York, she will focus on creating new strategic partnerships and building brand identity for Roc Nation and its roster of musical acts (Rihanna, Shakira, Deadmau5) and athletes (Robinson Cano, Skylar Diggins) under the company's recently launched sports divi-

sion. "There are a lot of projects, but there are also a lot of opportunities for the people [who Roc Nation] represents to still partner with some incredible brands out there," says Mitchell, who will report to Roc Nation president Jay Brown and VP of marketing Liz Hausle. "I'm here to help connect people to the Roc Nation brand and who we represent." Mitchell has relocated from London, where she previously managed Nokia's entertainment industry marketing partnerships and event efforts globally. Most recently, Mitchell was responsible for the launch of Nokia Music's strategic partnerships and branding events in the United States.

PUBLISHING
Kobalt Label Services appoints Paul Trueman VP of international marketing. He was international marketing manager at Universal Music Group International's Cooperative Music division. Artist Publishing Group names Tamara Conruff COO. She was president of music services for Front Line Management Group.

MANAGEMENT
New Era Media & Marketing, a division of Red Light Management, appoints Michelle Edgar VP of business development. She was director of brand partnerships and commercial licensing at Warner Bros. Records and is founder/executive director of nonprofit Music Unites.

RELATED FIELDS
Dick Clark Productions names Liz Morentin VP of publicity. She was VP of communications and media relations at Live Nation.
—Mitchell Peters, exec@billboard.com

Further Dealings

Grammy Award-winning singer Lauryn Hill was sentenced May 7 to three months in prison and an additional three months in home confinement for failing to pay taxes on about \$1 million in earnings. Hill, a 37-year-old South Orange, N.J., resident, pleaded guilty last year in the case. During a forceful statement to the judge on May 7, Hill explained she had meant to pay the taxes eventually but was unable to during a period of time when she dropped out of the music business, echoing a defense she wrote last year in an online post. "I needed to be able to earn so I could pay my taxes, without compromising the health and welfare of my children, and I was being denied that," Hill said May 7, without explaining what exactly triggered her actions. . . . Warner Music Group aims to lower its interest payment rates on the \$820 million term loan it will take on to pay for its

purchase of Parlophone Label Group and allow it to reduce the rate the company is paying on its existing term loan. WMG will pay a rate of LIBOR plus 2.75%, with a LIBOR floor minimum of 1%. Since LIBOR is currently below 1%, the effective rate would be 3.75% for the loan. It was originally thought that the loan would be priced at LIBOR, with the same minimum, plus 3.25%, which means a rate of 4.25%. Moreover, WMG is also negotiating for a reduced rate—the same rate it hopes to get for its new term loan—on its existing \$492 million term loan, which currently carries LIBOR plus 4%, with a minimum LIBOR floor of 1.25%. That calculates to a rate of 5.25%, which means WMG is negotiating to lower that rate by 1.5 percentage points. . . . EMI has won a dispute over Duke Ellington's net revenue. The case was brought by Paul Ellington, grandson of the jazz

pianist, who sued EMI for hundreds of thousands of dollars. He alleged that EMI had breached a 1961 songwriter royalty agreement with Ellington by deducting fees for foreign affiliates before accounting for Ellington's 50% share of net revenue. In 2011, EMI prevailed at a New York court by arguing it was allowed to do so by the terms of the 1961 contract. On May 2, an appellate division in New York agreed with the assessment that the contract isn't ambiguous. During his lifetime, Ellington composed dozens of famous tunes including "It Don't Mean a Thing (If It Ain't Got That Swing)" and "Mood Indigo." In the mid-'50s, when Ellington was an active artist, the music industry was a different market. Unlike today, there were quite a few large song publishers. Ellington's deal was with a company owned by jazz music publisher Irving Mills.

GOOD Works
Gunning For Better

Family Tree Entertainment CEO Michael "Blue" Williams is tired of hip-hop getting a bad rap in the media. That was a driving factor in why he founded Guns 4 Greatness, a gun buyback program that aims to reduce firearm-related violence in New York and beyond. "I felt like hip-hop was always getting the short end of the stick when it comes to the news cycle," says Williams, who manages Cee Lo Green and Big Boi. "The good things that we do in the hip-hop community don't ever get the attention." In March, Williams took his first step toward changing that stigma by teaming with the New York City Police Department to hold the first Guns 4 Greatness buyback in Brooklyn. Those who anonymously turned in a firearm received a monetary payment in the form of a bank card and the opportunity to be mentored. The buyback collected 115 firearms. "I had a father come in and turn in a gun he had found in his son's room," Williams recalls. "Just him talking like that made the whole day worth it." The next buyback will take place June 1 at a



The Guns 4 Greatness team holds a surrendered assault rifle at a press conference in New York. From left: Ken Thompson, Gregory Thomas, the Rev. A.R. Bernard, L. Londell McMillan, Michael "Blue" Williams and NYPD commissioner Raymond Kelly.

location to be determined in Queens, with others planned throughout New York later this summer and eventually in other states. Williams is calling on friends like Jamie Foxx, Nas and Nick Cannon to participate on-site and help raise awareness. "It's a little more than just a gun buyback program," says Cannon, noting that he grew up wanting to be in a gang and carry a gun. "They're trying to take it one step further by allowing people to have someone to come back to as a mentor, who they connect with and can talk to on their level." Those who wish to lend their celebrity or financial support to the program (each buyback costs up to \$30,000, according to Williams) can do so by visiting Guns4Greatness.org.

—Mitchell Peters

Think Tank

LATIN NOTAS LEILA COBO

SGAE's New Pitch To Authors

Antón Reixa plans to restore faith in one of Spanish-language media's key cultural organizations

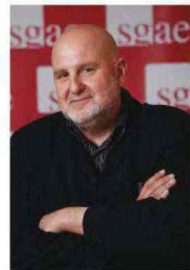


Of all the candidates to lead SGAE, Spain's embattled society of authors and editors, **Antón Reixa** would appear to be the least likely. An artist and film/theater director, Reixa was best-known as lead singer/songwriter of **Os Resentidos**, a Galician punk rock band popular in the '80s and '90s with an anti-establishment message. If Reixa had bureaucratic or corporate inclinations, they weren't evident.

Yet last year, when longtime SGAE president **Teddy Bautista** resigned following a very public federal investigation against SGAE for misappropriation of funds, among other accusations, Reixa was elected as his successor.

Now, slightly more than a year into his presidency, Reixa is promoting what he calls the "new SGAE," an organization that he describes as more "discreet" and "less presidential."

"It's something I've fostered for my own peace of mind," Reixa says. "We've increased as much as possible all the internal paths of participation. There are more meetings of the board of directors and we have work groups made up of over 100 authors in different areas. And we've decentralized, creating councils in different territories. It's an open road now."



Antón Reixa says SGAE is now "less presidential."

"We see an SGAE in a process of change, where they want to renew good practices with transparency and more consensus," Universal Music Publishing Group executive VP **John Echevarria** adds.

To understand the significance of this, one must understand what SGAE represents.

Most U.S. citizens probably don't know what BMI, ASCAP or SESAC do, but in Spain, SGAE is a household name. The society is widely considered the country's most influential and powerful cultural entity. SGAE has more than 100,000 members and in 2011 alone, distributed some €365 million (\$477 million) to its members, according to published reports. Moreover, because SGAE acts as a bridge between Europe and Latin America, it has major influence over Latin American societies.

But SGAE's aggressive collection tactics have also pitted it against Internet associations, the press and the public at large. Last year's debacle provided even more ammo for critics who have long undermined authors' rights as punitive to the consumer.

Today, at least part of Reixa's challenge is to improve SGAE's public image. But the way he's set about doing it is from within.

A first step was limiting his own presidential powers. Reixa took a pay cut and makes €60,000 (\$78,000)—20% of what his predecessor made. Any SGAE expense that costs more than €6,000 (\$8,000) needs board approval. And as president, he cannot serve for more than two legislatures, unlike his predecessor, who served for nearly 20 years.

However, Reixa says, "Our biggest problem is that now that we have a clear desire to renew and conduct ourselves with transparency, there is a change in law that reduces our rates to benefit big corporations."

Reixa is referring to issues like the private copy compensation, where writers received a percentage for each device (e.g., CD, DVD, CD player) sold, with the manufacturer paying the tax, which brought in approximately €100 million (\$131 million) a year. Today, the government is paying the writer's share, but is only contributing around €5 million (\$6.5 million) per year. The difference in amount would've been bridged by higher prices, but that hasn't been the case.

The loss of this revenue, compounded with the loss of mechanical royalties and loss of performance collections brought on by an ailing economy, has affected SGAE's overall collection, which last year went down by 16.4% compared with 2011.

However, Reixa says that "although we've collected less, we have distributed more... And we've reduced our general expenses to €50 million [\$65 million] annually from €69 million [\$90 million] annually before. Fundamentally, we're preparing for a crisis that is going to last several more years. But we wanted to serve our members' interests and we're putting a lot of effort in online collections and international revenue."

If anything, Reixa says, being on the corporate side of SGAE has made him realize that defending authors' rights depends mostly on the authors themselves. ●

TAKEAWAY: If Reixa's plans for SGAE come to fruition, it will not only be good for the Latin market but could also be a model for other collection societies.



George Jones had planned to do about 40 shows for his final tour.

.biz

Live Nation posted first-quarter gains in its concerts division and is betting EDM will lead it to a strong 2013. First-quarter revenue grew 6.4% to \$923.7 million and adjusted operating income rose 9.8%. Live Nation's net loss was \$64.2 million, a slight improvement from the \$66 million loss in the prior period.

BUSINESS MATTERS GLENN PEOPLES

Radio's Personal Touch

Personalized radio could mean many things in the near future, as a new Clear Channel patent shows—but there's still plenty of life in the traditional format



The radio business isn't what it used to be. If you believe some of the things written about radio through the years, you might think the iPod and YouTube killed it years ago. But radio is holding on: 2.43 million people listen to the radio every week in the United States, according to Arbitron. Now the country's second-most-popular medium is transforming itself through the interactive nature of the Internet.

Radio stations want to provide listeners with the kind of personalized service that doesn't exist when music is broadcast over the air. Billboard has learned that Clear Channel has applied for a patent for a

ON THE ROAD RAY WADDELL

George's Last Show

Did the legendary George Jones tour too hard for an 81-year-old, or was he just doing what he loved?



I wrote this column on the day the world's greatest country singer was laid to rest, fate shutting down **George Jones'** final tour before he could officially retire himself. A star-studded farewell concert set for Nov. 22 at Nashville's Bridgestone Arena will now continue as planned but as a tribute show. More than 15,000 fans had bought every available ticket to say goodbye to the legendary artist. Instead, fans, and many of the artists who

EDITORIAL DIRECTOR
BILL WERDE

EDITORIAL

Editor JOE LEVY joe.levy@billboard.com
Deputy Editors Yinka Adegboye yinka.adeboye@billboard.com; Ray Rogers ray.rogers@billboard.com
Music Editor Evie Nagy evie.nagy@billboard.com
Managing Editor Chris Woods chris.woods@billboard.com
Billboard.biz Editor Jen Aswad jen.aswad@billboard.com
Special Features Editor Thom Duffy thom.duffy@billboard.com
Executive Director of Content and Programming
for Latin Music and Entertainment Lella Cobo (Miami) lella.cobo@billboard.com
Executive Director of Content and Programming
for Touring and Live Entertainment Wade Nash (Nashville) wade.nash@billboard.com
Senior Correspondents Ed Christman (Publishing/Retail) ed.christman@billboard.com; Phil Gallo (Film/TV) phil.gallo@billboard.com; Andrew Hamp (Branding) andrew.hamp@billboard.com; Gail Mitchell (R&B) gail.mitchell@billboard.com; Alex Pham (Digital) alex.pham@billboard.com
Senior Editorial Analyst Glenn Peoples glenn.peoples@billboard.com
Indie Reporter Reggie Ugwu reggie.ugwu@billboard.com
Correspondent Mitchell Peters mitchell.peters@billboard.com
Billboard En Español Editor Judy Cantor-Nespoli judy.cantor-nespoli@billboard.com
Copy Editor Christa Titus christa.titus@billboard.com
Associate Editor of Latin and Special Features Justino Aguilera justino.aguilera@billboard.com
Executive Assistant to the Editorial Director Emily Lichtenberg emily.lichtenberg@billboard.com
Contributing Editor, Billboard.biz Andy Gensler andy.gensler@billboard.com
International Karen Bliss (Canada), Lars Brandie (Australia), Rob Schwartz (Japan), Wolfgang Spahr (Germany)
Contributors Paul Heine, Juliana Korzenberg, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Richard Smirke

DESIGN & PHOTOGRAPHY

Creative Director ANDREW HORTON andrew.horton@billboard.com
Photo Director Amelia Halverson amelia.halverson@billboard.com
Art Director Andrew Ryan art.director.billboard.com; Kate Grigsby
Senior Designer Sandie Burke
Designer Jen Gilbert
Assistant Photo Editor Tawni Bannister
Junior Photo Editor Janina Nuliez

CHARTS & RESEARCH

Director of Charts SILVIO PIETROLUNGO silvio.pietrolungo@billboard.com
Associate Director of Charts/Retail Keith Caulfield
Associate Director of Charts/Radio Gary Trust
Senior Chart Manager Jesse Jolley (Blues, Christian, Country, Gospel; Nashville)
Chart Managers Bob Allen (Bosscore; Nashville), Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Discogs, Independent, Internet, Pop Catalog, Soundtracks; L.A.), William Granger (Social/Streaming), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtone, World), Silvio Pietrolungo (The Billboard Hot 100, Digital Songs), Rauli Ramirez (R&B/Hip-Hop, Rap), Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Blues, Classical, Kid Audio, Video)
Chart Production Manager Michael Cosson
Associate Chart Production Manager Alex Vitoulis
Billboard Research Manager Gordon Murray gordon.murray@billboard.com

DIGITAL

Vice President of Product, Digital DOUG FERGUSON doug.ferguson@billboard.com
Director, Product Development Caryn Rose
Digital Project Manager Joseph Bell
Manager, Social Marketing Katie Morse

ADVERTISING & SPONSORSHIP

Executive Director, East Coast Sales Bob Weil bob.wei@billboard.com
Director, Special Features & West Coast Sales Aki Kaneiko aki.kaneiko@billboard.com
East Coast Director of Sales Jason Kang jason.kang@billboard.com
East Coast Consumer Account Executive Julian Holstein julian.holstein@billboard.com
East Coast Consumer Account Executive Danielle Weaver danielle.weaver@billboard.com
Sponsorship/Business Development Manager Cebele Marquez cebele.marquez@billboard.com
Executive Director, Branded Entertainment & Integrated Partnerships Jay Goldberger jay.goldberger@billboard.com
West Coast Consumer Account Executive Danielle Weaver danielle.weaver@billboard.com
Nashville Len Ann Photology laphotology@gmail.com (Labels); Cynthia Mellow cmellow@comcast.net (Touring)
Europe Frederic Fenucci frederic.fenucci@billboard.com
Managing Director/Latin Gene Smith billboard@genesmithenterprises.com
Latin America/Miami Marcia Olivall marcioolivall@yahoo.com
Asia-Pacific/Australia Linda Matich lmatich@bigpond.com.au
Classifieds/Pro Small Space Sales Jeffrey Sarrettjeff@billboard.com
Japan Aki Kaneiko aki.kaneiko@billboard.com
Digital Account Manager Alyssa Convertini alyssa.convertini@billboard.com
Digital Account Manager Stephanie Hernandez stephanie.hernandez@billboard.com
Manager of Sales Analytics Mirna Gomez mirna.gomez@billboard.com
Executive Assistant/Advertising Coordinator Peter Lodola peter.lodola@billboard.com
Digital Sales Associate Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL

Manager, Ad Ops Donna Delmas

MARKETING & CREATIVE SERVICES

Vice President, Marketing DOUG BACHTELIS doug.bachtelis@billboard.com
Executive Director, Business Development & Strategy LILA GERSON lila.gerson@billboard.com
Director of Marketing Kerri Bergman kerri.bergman@billboard.com
Marketing Design Manager Kim Grasing
Marketing Coordinator Julie Cotton

CIRCULATION COORDINATOR

Meredith Kahn
Subscriptions: Call 800-684-1873
(U.S. Toll Free); 845-267-3007 (International); or pgn@billboard.biz

CONFERENCES

Director NICOLE CARBONE nicole.carbone@billboard.com
Associate Director, Operations Juliet Dickey juliet.dickey@billboard.com
Operations Manager Elizabeth Hurst elizabeth.hurst@billboard.com
Marketing Manager Andrea Martin andrea.martin@billboard.com
Marketing Coordinator Taylor Johnson taylor.johnson@billboard.com

LICENSING

Vice President, Business Development & Licensing ANDREW MIN andrew.min@billboard.com
Director, Business Development & Licensing Diane Priscilla Diane.priscilla@billboard.com
Manager, International Licensing & Sales Angelina Bieschew
Magazine Reprints Wright's Media 877-652-5295 or pgm@wrightsmedia.com

PRODUCTION

Production Director TERRENCE C. SANDERS
Associate Production Director Anthony T. Stallings
Associate Production Managers Rodger Leonard, David Diehl

OPERATIONS

Group Financial Director Barbara Griening
Permissions Coordinator Dana Parra dana.parra@billboard.com

CHIEF EXECUTIVE OFFICER, GUGGENHEIM DIGITAL MEDIA

ROSS LEVINSONH

EXECUTIVE VP, GUGGENHEIM DIGITAL MEDIA

ZANDER LURIE

SENIOR VP, STRATEGY AND OPERATIONS, GUGGENHEIM DIGITAL MEDIA

MICHEL PROTTI

BILLBOARD GROUP PRESIDENT

JOHN AMATO

PROMETHEUS GLOBAL MEDIA

Jeffrey Wilbur Chief Financial Officer; **J. Christopher Roe** Chief Technology Officer; **Dana Miller** Senior Vice President, Branded Entertainment & Integrated Marketing; **Rob Schoof** Vice President, Human Resources; **Michele Singer** General Counsel; **Alexandra Aguilar** Human Resources Director; **Meghan Milkowski** Vice President, Production & Circulation; **Sarah Studley** Global Media Controller

technology that will insert songs into its live radio broadcasts. The “song replacement with content scheduling in streaming media” technology would insert a song into a live broadcast streamed online and then resume the live broadcast when the song ends. A “variable buffer delay” would be used to substitute songs of different lengths. SiriusXM Radio is already doing something similar. The MySXM Internet radio feature allows users to tweak SiriusXM’s music channels by using the satellite radio company’s playlists as a starting point for personalized listening. Listeners effectively transform the playlist heard on satellite radio into a custom blend of music. For example, SiriusXM’s Hits channel allows for variations in popularity (current or up-and-coming hits), style (rock or rhythm) and teen pop (more or less of it). SiriusXM’s online service is available for free to all of its 24.4 million subscribers.

Other companies are helping radio stations capture the social, interactive nature of the Internet. LDR and Jelli provide “crowd-casting” services that allow radio stations to turn over the song selection to users. LDR’s LDR.1 service treats crowd-casting as a feature to enhance existing programming several times a day. LDR.Takeover allows stations to crowd-cast for long blocks of time or around the clock. Listeners vote songs up in the playlist queue, recommend songs and sign up to receive notifications—through text, instant messaging or email—before their desired song airs.

Radio isn’t changing just because it needs to better compete with downloads and streaming services. LDR CEO **Daniel Anstandig** says stations’ biggest

impulse behind crowd-casting services is that “the most loyal, highest-impact listeners” expect to have “a lean-forward experience.” Crowd-casting provides that experience without getting in the way of the legacy service. Today there are 250 stations and networks globally, although primarily in the United States, using LDR’s services, Anstandig says.

But competition from digital services is definitely a factor in the changing face of radio. The popularity of YouTube, Pandora, iHeartRadio and Spotify all but demands broadcast radio change with the times. It’s not the radio you grew up with, but it’s still radio and it’s still alive. ●

TAKEAWAY: Radio will probably never be completely interactive, but fans now expect to have the option to personalize their listening, and the industry is redefining itself in a variety of interesting ways.

would’ve honored him at that last show, bid farewell at Jones’ public funeral at the packed Grand Ole Opry House on May 2.

Like most country artists of his era, and today, Jones was a true road dog. He was dubbed “No Show Jones” for missing dates during his turbulent ’70s-’80s period, but the truth is that a significant number of those dates were missed because he was booked by multiple agents of varying reputation, and, by his own admission, Jones more than a few times was double- or even triple-booked in towns far apart, and sometimes didn’t even know these disreputable bookers had been paid advances on shows that could never have happened. After he settled down, Jones was the consummate pro, only missing shows for health issues, which also plagued his final run.

Jones was booked in the latter part of his career by the very reputable **Reggie Mac**. The question in Nashville in the wake of Jones’ death has become, for many, how much he worked during the last few years of his life, and whether it was too much. While he still performed with vigor, for the past decade or more Jones only occasionally showcased the vocal prowess that made him a legend.

Jones told me in 2006, “As long as the people still want to come, I’m going to be there. I don’t care if I’m 95. I’m at the point in life where I really could shut it off, but what would I do? I’m going to hit it as long as I’m able.

“It’s never been about the love of the money,” he added. “I sing because I love it.” Even so, for a man raised in poverty in Depression-era Texas, Jones was most likely pulling in some of the best money of his career, and it must have looked damn good on the ledger.

Jones had about 40 dates booked for his final tour. In looking at his itinerary for the past couple of years, it doesn’t seem too oner-

ous, even for a man in his 80s (and in his case, it definitely wasn’t the years but the miles). Jones booked (as opposed to played) fewer than 30 performances annually the last two years, and going back further, he booked some 60 dates for 2009, and averaged about 75 per year between 2004 and 2008. Unlike the “No Show” era, Jones surely signed off on every date, and history shows that he was a man who did only what he wanted to do.

If that seems like a heavy schedule for an octogenarian, for comparison’s sake, **Willie Nelson**, who turned 80 on April 30, has about 50 dates booked this year; fellow Texan **Ray Price**, 87, plays 60-80 dates annually, if he’s able; and **Merle Haggard**, 76, does about 100 dates a year. Across genres, **Tony Bennett**, 86, booked about 60 shows last year, while **B.B. King**, 87, booked more than 80. **Bob Dylan**, 72, has toured far more in the last 20 years than he did during the first 20.

In hindsight, one could only say Jones worked too much, and even that point is hard to make. At best, one could argue that he held off retiring a year or two too long. Unless, of course, one subscribes to the credo of hard-touring **Neil Young**, 67, who famously sings in “Rust Never Sleeps”: “It’s better to burn out than to fade away.” ●

TAKEAWAY: Every case is different, but when it comes to legends, less might mean more. Preserve and protect.



QUESTIONS
Answered

Bryan Leach

CEO, Polo Grounds Music
Senior VP of Urban, RCA Records

What did you wake up thinking about? How lucky and happy I am. I make a great living doing what I love to do. I also check my emails and fight the temptation to not go to the gym. I make notes of who I need to call and what music I need to listen to on the ride in with fresh ears. I check sales and radio reports for current singles from my home office before I head into the city.

Describe a lesson you learned from a failure. From my indie years, I've learned that it's really not how you start, it's how you finish. You have to invest in talent, find great partners, not be afraid to go with your gut, be patient but outwork everyone and cross your fingers. Also, adversity and perceived failure create opportunities for you to learn who you are. How you rebound from or decide to address those challenges determines how you're built.

What will define your career in the coming year? Growing Polo Grounds' roster with the continued success of A\$AP Rocky and Pitbull. The addition of acts like Overdoz, A\$AP Ferg and Lantana gives us a strong release schedule for the next year. This year we opened a private recording studio where we are focused on developing our Polo Grounds Music Publishing team of writers as well as better supporting our label release demands. We're also developing partnerships in the tech and entertainment space and launching our first TV project this year with rapper Diamond. Additionally, the Polo Grounds Music Foundation and nonprofit FanMale are continuing our work in supporting programs that target the hardest-to-reach youth in Harlem and other areas.

Who is your most important mentor, and what did you learn from him or her? I've learned from so many people in ways that were direct and intentional and in ways that were more about me observing and benefiting from the access I was given. RCA Records CEO Peter Edge and president/COO Tom Corson have been amazing partners, lending creative support and also setting high goals for not only our partnership but also the entire RCA team. I spent more than 10 years working with TVT founder Steve Gottlieb, building an independent urban department that included Lil Jon & the East Side Boyz and Pitbull.

Name a project you're not affiliated with that has most impressed you in the past year. The indie scene that has helped artists tour, form partnerships, sell merch and eventually get picked up. Acts like Macklemore, Danny Brown, Action Bronson and Baauer have generated so much interest behind them. It reminds me of what I always tell artists who ask how do they get signed: "Make us come to you."

Name a desert island album. That would have to be two: Angela Bofill's *Angie* and *Angel of the Night*. As a kid, I listened to my mother burn the needle with these records whenever she wanted to feel happy.
—Gail Mitchell

3 "An A\$AP Rocky canvas picture, taken by Brock Fetch."



4 "My Knicks shrine, including an autographed picture of Clyde Frazier given to me by my son for Father's Day."



Bryan Leach photographed at the Polo Grounds Music offices in the Bronx.

Age: 43

Favorite breakfast: "Turkey bacon and eggs with mint tea."

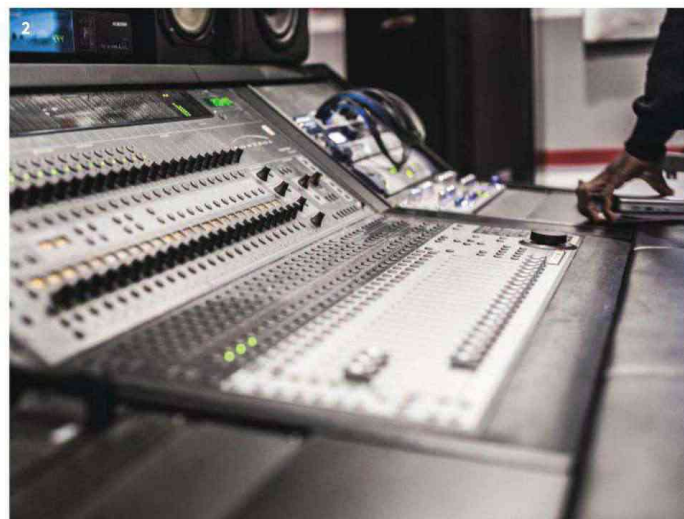
First job: "I interviewed with Steve Gottlieb for an A&R job at TVT in the back of a taxicab. I was hired."

Memorable moment: "Our five-year run at TVT as the No. 1 independent label, selling millions of records in the process."

Advice to young artists/entrepreneurs: "Invest in yourself by learning as much as you can, working as hard as you can and putting the music first."



1 "An award from Lawman Promotions, given to me at TVT for the success we had with Lil Jon, Ying Yang Twins and Pitbull. I had to mount it—when it was laid flat, everyone kept trying to lift the needle."



2 "Polo Grounds Studios, where the A\$AP artists, Lantana and my writers have been working out of every day."

"I always tell artists who ask how do they get signed: 'Make us come to you.'"



GET GIGS.

Sonicbids helps you book gigs and market yourself to our network of 30,000 promoters. Play the stages of Bonnaroo and SXSW. Get your music in film and on TV, including CBS, MTV and PBS.

Get started at sonicbids.com

BACKBEAT

Dress You Up In Punk

Fashion renegade **Madonna** and fellow sartorial daredevils **Miley Cyrus** and **Jennifer Lopez** struck a pose at the Metropolitan Museum of Art's Met Ball gala, premiering the "PUNK: Chaos to Couture" exhibit. Punk originators **Vivienne Westwood**, **Marky Ramone** and **Deborah Harry** all represented.

1 Giving props to her punk heroes Patti Smith and Sid Vicious on the red carpet, **Madonna** vamps it up in studs, safety pins and torn fishnets at the Costume Institute gala at the Metropolitan Museum of Art for the exhibit "PUNK: Chaos to Couture" on May 6 in New York.

2 **Miley Cyrus** stuns in a Marc Jacobs fishnet frock, while her Sid Vicious spikes make noise at the Met gala.

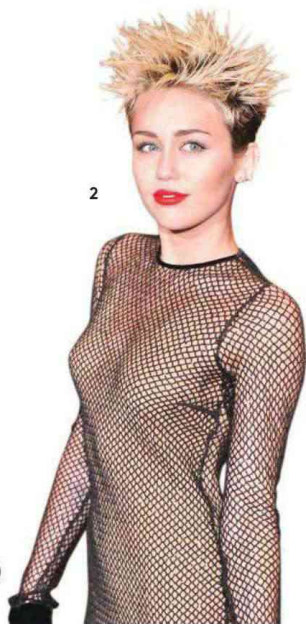
3 Country gal **Taylor Swift** splits the difference between princess and punk on the red carpet, taking time away from her tour to get punked with the stars.

4 **Jennifer Lopez** celebrates her new album and single "Live It Up" (featuring Pitbull) with cat calls at the Met gala, donning a Michael Kors cheetah print gown.

5 Grammy Award winner **Miguel** practices his best rebel yell at the "PUNK" event.

6 **Kim Kardashian** and **Kanye West** revel in expectant-baby bliss ahead of the rapper's performance at the Met gala, where he debuted new songs from his forthcoming album, including "I Am a God."

7 Among the few attendees who actually experienced the legendary CBGB bathroom (which is featured in the "PUNK" exhibit) at its original Bowery location were Blondie's **Chris Stein**, **Deborah Harry** and **Clem Burke** (from left).



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

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

“The only reason we’re here is to make the Lakers look younger.” —Mick Jagger

50 Years In Rock— And Still Rolling!

The Rolling Stones got an assist from surprise guest **Gwen Stefani** (who dueted on “Wild Horses”) at the launch of their 50 & Counting tour in Los Angeles. On the East Coast, **Lady Antebellum** toasted the release of *Golden* with a secret Citi showcase in New York.



1 Four and counting: The Rolling Stones’ **Ronnie Wood**, **Charlie Watts**, **Mick Jagger** and **Keith Richards** (from left) take on a fifth member in **Gwen Stefani** backstage at their 50 & Counting tour opener at the Staples Center in Los Angeles on May 3.

2 **Kenny Chesney** greets SiriusXM executives at a private concert for SiriusXM listeners at New York’s Highline Ballroom on May 1 to kick off “SiriusXM Sounds of Summer.” From left are SiriusXM’s **John Marks**, Chesney and SiriusXM’s **Steve Blatter** and **Ross Zapin**.

3 Lady Antebellum rings in the release of new album *Golden* with Citi. From left are Lady A’s **Charles Kelley** and **Hillary Scott**, Citi’s **Jennifer Breithaupt** and the trio’s **Dave Haywood** backstage at the McKittrick Hotel in New York on May 7.

4 The Grammy Museum’s **Robert Santelli**, “Little Steven” **Van Zandt** and Rock and Roll Forever founder **Dr. Warren Zanes** (from left) attend the Rock and Roll Forever/Grammy Museum launch of a Web-based music curriculum at New York University on April 24 in New York.

5 Members of the Grammy Foundation pose with performer **Esperanza Spalding** at a concert in Washington, D.C., on May 5. From left: the Grammy Foundation’s **Kristen Madsen**, Spalding, BET’s **Debra Lee** and Centric’s **Paxton K. Baker**.

6 Composer **Brian Tyler** (left) and writer/director **Shane Black** smile at the premiere of Walt Disney Pictures’ “Iron Man 3” at the El Capitan Theatre in Hollywood on April 24.

7 Power play: Honorees, hosts and performers unite on the red carpet ahead of the T.J. Martell Foundation’s “Women of Influence” Awards at Riverpark in New York on May 7. From left: singer **Elle Varner**, who performed; honorees **Joanne Camuti** (director of American Airlines), **Lori Stokes** (WABC New York anchor), **Liz Smith** (journalist/columnist), **Marcie Allen** (president of MAC Presents) and **Margaret I. Cuomo**, “Weekend Today” personality **Jenna Wolfe**, who served as host; and T.J. Martell Foundation CEO **Laura Heatherly**.

8 ASCAP’s **Brendan Okrent**, singer **Katy Perry** and ASCAP’s **Loretta Munoz** and **Sue Drew** (from left) celebrate the eighth annual ASCAP “I Create Music” Expo at the Loews Hollywood Hotel in Los Angeles on April 18.



INSTAGRAM US! #BACKBEAT



Cheap Trick marks the 35th anniversary of *Live at Budokan* at the John Varvatos boutique in New York. @bighassleken Adam Block (President, Legacy Recordings), Tom Petersson (bass), Robin Zander (vocals, guitar), Rick Nielsen (guitar), John Jackson (VP A&R, Legacy Recordings), Marisa Magliola Jeffries (Associate Director Marketing, Legacy Recordings) @billboard #Backbeat

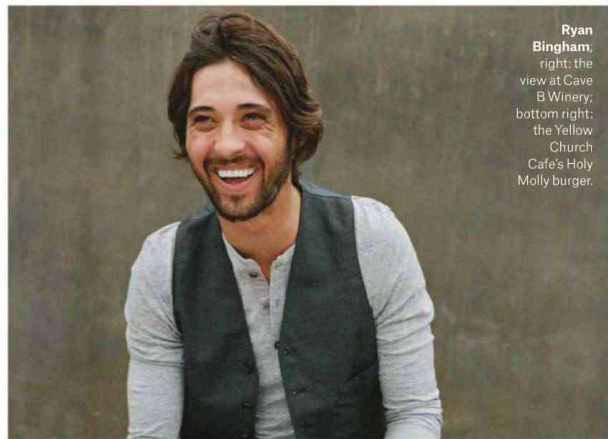
To get your Instagram photos onto Billboard.biz, tag @Billboard and include #Backbeat in the caption, along with the who, what, when and where. One submission will be featured in the magazine every week.

1: KEVIN MAZUR/WIREIMAGE.COM; 2: DEB HINDS; 3: DEB HINDS; 4: SPIN/WIREIMAGE.COM; 5: PAUL MONTAGNA/WIREIMAGE.COM; 6: KEVIN MAZUR/WIREIMAGE.COM; 7: MICK KING; 8: BRIAN DOVARGANES/INSTAGRAM (@BIGHASLEKEN)

[Rituals]

Sasquatch! Festival

The ins and outs of the Memorial Day weekend music blowout, where roots and rock join forces in the Pacific Northwest (Quincy, Wash., May 24-27)



Ryan Bingham, right: the view at Cave B Winery; bottom right: the Yellow Church Cafe's Holy Molly burger.

best place to stay. It's located within walking distance of the Gorge Amphitheatre. I highly recommend the stand-alone cliff houses. —David Dickenson

DRINK UP

Cave B Winery. You can get a really cheap and amazing flight during the festival, and the winemakers—like



pretty much everyone in the Pacific Northwest—are super nice. —Taylor Rice, *Local Natives*

GRUB HUB

I often grab breakfast at the Palace Cafe in downtown Ellensburg before I head back out to the festival. —Wes Howerton, *band manager, Barsuk Records*

Off-site, the Yellow Church Cafe is a huge hit with the Ellensburg crowd. —Adam Zacks

The Domino's Pizza booth and the elephant ears; just don't eat them together. —David Dickenson

SIDESHOW

There's hiking and a trail that leads you down to the river right below. I'm not sure if you're allowed to swim in it but, seriously, it's so close. —Nora Kirkpatrick, *Edward Sharpe & the Magnetic Zeros*

TRAFFIC MAGIC

Beware of the first day. I'll never forget hearing of the backups into the festival, and the story of Yellow Ostrich having to get a police escort into the venue to play their show in time. —Michael Benjamin Lerner, *Telekinesis*

BIZ HOT SPOT

Backstage anywhere, but especially at the main stage: There's great, free coffee, alcohol, snacks and ice cream. —David Dickenson

AFTER HOURS

Party in the camping area or at the Ellensburg Holiday Inn. —Seth Hubbard

MUST HAVE

Summers in the Gorge bring unpredictable weather. Past years have included hailstorms and heatstrokes. The venue has covered misting stations you can walk into when it's especially hot out. Be sure to check the forecast before you pack, but either way you'll want cold-weather and wind-preventing clothing for the later performers. —Nate Prudhon

DON'T MISS

Ryan Bingham, mainly because I love that Adam Zacks has been putting a great country artist in the festival for the last couple years. Also, I'm sure Father John Misty will put on another amazing show as he's been doing for the last 12 months. —Wes Howerton

Catch Japandroids and Danny Brown. They always put on really engaging, exciting shows. I'm really curious to see Disclosure as well. Local acts that out-of-towners should not miss include Erik Blood and OC Notes. —Jason Baxter, *in-house publicist, Hardly Art Records*

LOCATION, LOCATION

There are some trees at the top of the hill overlooking the amphitheater, and that's a great place to cool off with the added benefit of one of the most spectacular views on the entire West Coast. —Jason Baxter

The setting is what really makes this festival truly spectacular. There are few things better than watching your favorite band on the main stage while the sun sets over the Columbia River Gorge. —Wes Howerton

—Colin Stutz



TALK

@macklemore
Thrilled to be one of the headliners at this year's Sasquatch Festival!!

@XDannyXBrownX
Sasquatch Festival is gonna be tight... I'm glad to be apart of it this lineup is crazy

@thelumineers
Last week to enter for a chance to win a Trip and VIP Passes to @Sasquatch!

@reignwolf
plays @Sasquatch Music Festival! Friday May 24 at 5 pm!

GETTING THERE

Flying to Seattle and driving is probably the easiest way to get there. I have driven from San Francisco twice and it takes forever. —Seth Hubbard, *label manager, Polyvinyl*

Come a day early. You'll beat the traffic on Silica Road and have plenty of time to track down illegal treats in the camping section. Then you can wake up at a reasonable hour and still easily catch the opening acts. —David Dickenson, *founder, Suicide Squeeze*

STAY HERE

Vantage Riverstone Resort has camping, RV hookups, motel-style rooms

and full houses for rent. With a group of people, a house is perfect; you can shower and prepare your own food as needed. —Nate Prudhon, *DJ/senior traffic coordinator, KEXP Seattle*

It's all about the camping. So much so that it's been bundled with the ticket for the last three years. If you don't camp, you don't get the full experience. —Adam Zacks, *founder/producer, Sasquatch!*

I recommend coming and staying in an RV. —Sharon Van Etten

Cave B Inn & Spa is hands down the

Nora Kirkpatrick of Edward Sharpe & the Magnetic Zeros and Jason Baxter



Gear

Arena-Ready Sound

When Bon Jovi, Kelly Clarkson and Blake Shelton need to blast out the hits, they turn to super-producer John Shanks

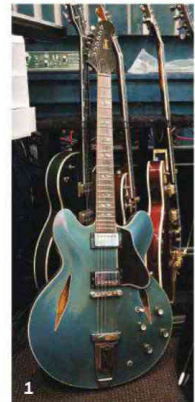


Name: John Shanks

Provenance: Los Angeles by way of New York.

Big break: Co-producing Melissa Etheridge's gold-certified 1999 effort *Breakdown*, which was nominated for an album of the year Grammy Award. "I started as the guitar player on that record. Melissa was trying out a producer, and it wasn't going well. One day, she walked me out the back door, sat down on a bench and said, 'John, I think you're ready. I want you to produce my album, starting tomorrow.' She was coming off selling 10 million albums; it was like a stamp from the queen."

Current projects: Shanks recently completed forthcoming albums from Bon Jovi and Goo Goo Dolls. This month he begins work on Colbie Caillat's next full-length. "We're going to record on the beach—literally," he says with a laugh. "I'm going to walk Colbie outside with a microphone and headphones and actually track her singing on the sand."



1 "I have a lot of Gibson ES 335s. This is the model Dave Grohl uses."

2 "That wall of amps is just bitchin'! I've got a '52 Fender Deluxe, a '54 Vox AC30 and a Supro—that's the amp Jimmy Page used on the first Led Zeppelin album."

3 "These are my favorite pedals: natural overdrives, treble boosters, Tone Benders like Led Zeppelin used to use, a Rat to get Jeff Beck-style tones."

4 "This old Wurlitzer has been signed by Elton John, Mick Jagger, Bon Jovi and Steven Tyler."

5 "I bought this old Pioneer reel-to-reel player on eBay."



"I came up from the other side of the glass," says John Shanks, perched in front of the massive Neve mixing board dominating his control room. Today, the stats alone confirm Shanks' rank at the apex of popular music's most versatile and successful producer/songwriters. Moving effortlessly from the superstars of rock (Sheryl Crow, Fleetwood Mac, John Mayer, four Bon Jovi albums that include the group's upcoming effort), pop (Kelly Clarkson, Miley Cyrus, Celine Dion) and country (Keith Urban, Rascal Flatts, Blake Shelton), Shanks has collaborated on 45 No. 1 singles across numerous charts, and contributed to more than 90 albums that reached the Billboard 200's top spot.

The 47-year-old got his start, however, as a sideman: Barely out of his teens, he found himself playing guitar in R&B powerhouse Teena Marie's touring ensemble, and later became a pivotal member of Melissa Etheridge's crack backing band. "Coming from being a musician and songwriter, I can identify when the problem isn't,

say, the drum sound, but what chord change is needed to set up a melodic lift," he notes. "That's my strength, and my struggle: how to make a chorus pop so that the second you hear it, you're like, 'Wow, that's that song!'"

Shanks' current creative lair is Henson Studio C, located in what was formerly the legendary A&M Records studio complex, in Los Angeles. It's a storied room, the place where stone classics from Joni Mitchell's *Blue* to Carole King's *Tapestry* were recorded. "The history alone gets artists excited to work here," he says.

His craft is prized not so much for a trademark sound as a contemporary sensibility based on drawing the best out of even the most iconic act. Equally influenced by Bob Dylan and Crosby, Stills & Nash as he is by Massive Attack and Peter Gabriel, Shanks' productions prove distinctly modern, all while committed to standout performances. His workspace reflects this balance: A Mac-driven Logic system designed for quick beats and samples hums alongside a top-notch selection of vintage analog outboard gear. As befitting a man entrusted with A-list axemen like Richie Sambora and Eddie Van Halen—and a virtuoso guitarist himself—there's no shortage of stellar six-strings, amps and pedals at Studio C.

"I have 300 guitars, including a '59 Les Paul," Shanks says. "That's a \$250,000 guitar, but is it better than other ones I might use more? They're all tools." As such, everything at Shanks' disposal is dedicated to capturing inspiration on the fly. "The best ones always come really quickly," he says. "It's almost like Jackson Pollock writing and recording—all about action and trusting your instincts. It's lightning in a bottle." —Matt Diehl

"If you're not editing yourself, you can feel that energy and enthusiasm in the music."

billboard
2013
MUSIC AWARDS

The Year On The Charts

With the 2013 Billboard Music Awards rapidly approaching, we caught up with 12 of the BBMA finalists and performers to help recount the incredible high points, new discoveries and memorable moments that caught their ears during the past 12 months. Tune in to ABC on May 19 at 8 p.m. EST to watch the action live at the MGM Grand Garden Arena in Las Vegas, as host Tracy Morgan welcomes the biggest names in music to the stage.

BY RAY ROGERS

MAY 19 8|7C ON



STYLING AND PROPS BY FRANCESCA GENTILE; MAKEUP BY GINA GARDNER; HAIR BY SCOTT HOPE



MARRY
ME
JUSTIN?

I
LOVE
JUSTIN

I
LOVE
JUSTIN

JUST IN
BIEBER

Justin
Bieber

I'M
A
BELIEVER



TAYLOR SWIFT
 NO. OF HOT 100 SINGLES
58
 NO. OF BB 200 ALBUMS
7
Peak Single "We Are Never Ever Getting Back Together," No. 1 (three weeks), Sept. 1, 2012
Peak Album *Fearless*, No. 1 (11 weeks), Nov. 29, 2008
 She's the only woman to have had two albums sell at least 1 million copies in a week.

LOOKING BACK ON THE PAST YEAR, WHAT WAS THE HIGHLIGHT FOR YOU?

Taylor Swift: For me, the highlight of this year was that fans went out and bought more than a million copies of *Red* in its first week of release. That was such an unbelievable feeling, knowing that many people wanted to hear about the last two years of my life. When I put out an album, it's like me releasing my version of events, the way I felt at my highest and lowest points. Sharing that with the world is a vulnerable position to put yourself in, and having it be so celebrated by my fans was almost an indescribable feeling of joy and relief and "Oh, good, they understand me."

Florida Georgia Line's Tyler Hubbard: Winning our first award at the Academy of Country Music Awards was pretty epic.

The Lumineers' Neyla Pekarek: This was kind of our year on the scene. Within about three weeks we did "Saturday Night Live," the Grammys and then a huge tour in Europe. One of those things would've been the highlight for an entire year, but that's kind of been the pace of the year since the record dropped. Even last night, we played the biggest headlining show we've ever played.

Carly Rae Jepsen: To be honest, it was really incredible to be at the

THE LUMINEERS
 NO. OF HOT 100 SINGLES
2
 NO. OF BB 200 ALBUMS
1
Peak Single "Ho Hey," No. 3, Dec. 29, 2012
Peak Album *The Lumineers*, No. 2, Feb. 9, 2013
 Breakthrough hit "Ho Hey" has hit No. 1 on Adult Top 40, Rock Songs, Triple A, Adult Contemporary and Alternative.



Billboard Music Awards last year. It was my first event outside of Canada. I wore my first designer dress, Dolce & Gabbana, which to this day is still my favorite piece ever. I was just in awe of the whole thing: It was my first time debuting "Call Me Maybe" on TV. I can just remember feeling a bit like Alice in Wonderland. To go back again this year, and just to be nominated and get to be a part of the night, is so cool.

Miguel: I'll never forget driving around L.A. for a couple days before the Grammys, to rehearsal and all of that, and catching Grammy billboards that said "The world is watching." I couldn't fathom how many people were watching the Grammys, until after. It was really special. It definitely felt like it was a breakout moment for me.

David Guetta: I literally had to beg Sia to be on "Titanium." She wanted to be a writer but not be the artist. That record has become one of the highlights of my career so far—and hers. It has so much emotion and depth. Now she is writing for Beyoncé and Rihanna. She has so much talent; I am really happy that I could help share this with the world.

Fun.'s Nate Ruess: We made the album that we wanted to make and, after so many years, what we're doing finally caught on to the mainstream. Jeez, the whole year has been a highlight of my life in music thus far.

WHAT SONG REALLY MADE AN IMPACT ON YOU THIS YEAR?

Swift: I'm obsessed with "Cruise" by Florida Georgia Line. It's the catchiest thing I've heard in years, and I love the Nelly version too. They're out on tour with us right now, so I get to hear it all the time. I'm also absolutely smitten with "I Love It" by Icona Pop. It's the way reckless abandon sounds in my head. I play it right before I go onstage.

Icona Pop's Aino Jawa: A couple of weeks ago, we saw the band Alt-J and they have this song "Breezeblocks" that has been on repeat since we saw them. I mean, before every show. It makes you want to dance.

Florida Georgia Line's Brian Kelly: We're big fans of "I Drive Your Truck" by Lee Brice. It's one of the best country songs we've heard in a long time. It's an amazingly written song.
Hubbard: I lost my dad when I was 20 and so it just really hits home.

Ruess: The new Lady Antebellum single, "Goodbye Town." As far as adult pop music, I don't think anything else comes close to it.



ICONA POP
 NO. OF HOT 100 SINGLES
1
 NO. OF BB 200 ALBUMS
1
Peak Single "I Love It," No. 7, May 18, 2013
Peak Album *Iconic* (EP), No. 171, Feb. 16, 2013
 The duo's smash single was a hit in its native Sweden last year before crossing over to America earlier this year. It has sold more than 1.2 million downloads in the United States.

"I really like the P!nk song with the guy from fun., 'Just Give Me a Reason.' The first time I heard it, that song healed me." —PSY

SWIFT: BRAD OZBURN; POP: SACHA ROY/REDFERNS; RECORDS; MIGUEL: TRINITY SACCENTI/FLORIAN GORIGAL; LINE: ADAM FOSTER; CONA POP: HETERO; LUMINEERS: JEFFREY MAYER

Pekarek: I love that whole Jack White album *Blunderbuss*, and I thought “Love Interruption” was a really interesting single to pick. Using the bass clarinet in a mainstream song is a pretty cool move. That whole record was pretty spectacular.

The Band Perry’s Kimberly Perry: We really love the song “Stay” by Rihanna and Mikky Ekko. I remember watching them perform it for the first time. Man, it was just so emotional. Rihanna was kind of shaking when she performed the song. I immediately downloaded it off iTunes following that, and now it’s on repeat on the tour bus. And I also love it because Mikky is a writer in Nashville and it’s cool seeing a Nashville representative on pop radio.

One Direction’s Liam Payne: I personally love “Let Her Go” by Passenger—both the lyrics and the melody are really beautiful.

Ed Sheeran: The Lumineers’ “Ho Hey” was definitely one of the most impactful songs for me, for good reason. When that song popped, it just changed the whole setting in terms of radio airplay. It was all EDM for a while and then suddenly more bands like that were getting played. It was definitely hard to get “The A Team” on the radio when [it first came out] because radio can only play a certain amount of slower tunes, but “Ho Hey” paved the way for artists like me to get played.

Jepsen: “We Are Young” from the band fun. is so good. That intro is unpredictable, and then when it hits the chorus it just feels great. Everything about a pop song that I love is in that song.

PSY: I really like the P!nk song with the guy from fun., “Just Give Me a Reason.” Last February I did a seven-city tour in Australia. I was in Melbourne after one show, and the weather was so hot. I was moving out of my hotel and the song was on the radio. The first time I heard it, that song healed me. That and the Bruno Mars song “If I Was Your Man,” a very touching soul song for me.

Miguel: Kendrick Lamar’s “Write About Me.” I haven’t heard a hip-hop song like that in a long time. It’s really creative. I can’t explain it—but when you hear it, you’ll understand.

Guetta: There are so many, but there is one woman who is outstanding: Emeli Sandé. She deserves to break in America. We worked together on a show before her first hit in the U.K. and she went on to sell more records than anyone for a debut artist. She has soul, class, and her lyrics are incredible.

WHAT NEW TALENT EMERGED OR CAME INTO HIS OR HER OWN THIS YEAR THAT BLEW YOU AWAY?

Swift: Tegan & Sara have been around for years and I’ve always loved them, but I feel like they really stretched sonically on this

new album, *Heartthrob*. I was just so impressed by it, and there isn’t a song on it I don’t love. So I guess, in my mind, I categorize them as the new Tegan & Sara. To see artists evolve like that is so inspiring.

Kelly: Somebody outside of country music that I found out about a couple of months ago was Ed Sheeran. I love his sound because he can do so many different things. One second he’s singing, and the next second he’s kind of rapping. I’m a big fan.

Pekarek: Alabama Shakes are a stellar group. It was really neat to see them, we caught them when they were at the Grammys when there was so much mainstream music. There’s something awesome and raw about them. That whole record was really great from start to finish, which is a hard thing to do. They’re great musicians, and Brittany Howard is a really, really great singer. It’s something that has that old throwback to it, but it also has this new vibe with a new twist.

Jepsen: Fun. I think they’re incredible. I love that they’ve broken all of the songwriting rules. For that I say, kudos to them.

The Band Perry’s Reid Perry: For all three of us it was the band fun. We love the fact that they’re bringing back the band culture. I felt rock n’ roll was kind of on the back burner, and they’re doing a great job bringing back that type of music.

Payne: Frank Ocean’s album was amazing.

Jawa: We would have to say K.I.D.S. They’re super good. We saw their first show at South by Southwest. She’s so cool. It’s almost a bit cloud-talky in a way and it sounded very fresh.

Icona Pop’s Caroline Hjelt: And it’s nice to see a woman lead singer who knows how to dance!

Sheeran: An artist called Passenger. He’s an amazing singer/songwriter. I had him on tour with me for a long time and now he’s No. 1 in almost every country around the world, apart from America. He’s going to be coming here soon.

Miguel: I just discovered Sohn. He’s really special. He has a song called “The Wheel,” and the opening line is “I died a week ago.” It’s an interesting way to begin an allegorical song. He’s definitely an artist to watch.

Guetta: I’m always listening out for and supporting new talent. There is a young DJ/producer, Nicky Romero, that I have been working with and helping develop. He’s amazing! He just had a No. 1 in the U.K. with another great young artist, Avicii.

Ruess: Kendrick Lamar. I just love the album and think he’s something I haven’t heard yet in hip-hop.

WHAT WAS YOUR FAVORITE MUSIC-RELATED MEME OR VIRAL VIDEO THIS YEAR?

Swift: I like the app where you can make your own memes. I make memes all the time and send them to my friends. I also love basically any cat-related YouTube video. Yes, I’m that girl. And I thought the goat video for “I Knew You Were Trouble” was brilliant—I showed it to everyone on my tour.

Kelly: We got a lot of laughs out of the Taylor Swift meme. I don’t know if we had a favorite, but I know that was one of them.

Miguel: The goat screaming videos are hilarious.

Pekarek: The whole band loves the goat scream. We actually found one of “Ho Hey” with the goat screaming as well. It’s sort of flattering when you’re amongst these silly things like that.

Ruess: I don’t know what a meme is. I go on the Internet to check basketball scores. But “Gangnam Style” was the shit!

Jepsen: What’s a meme? I don’t even know that term! I did enjoy when “Call Me Maybe” went viral because it sure helped push the song, but other viral things

MIGUEL
NO. OF HOT 100 SINGLES
7
NO. OF BB 200 ALBUMS
2
Peak Single “Adorn,” No. 17, Nov. 24, 2012
Peak Album *Kaleidoscope Dream*, No. 3, Oct. 20, 2012
Miguel owned two of 2012’s top 10 year-end Hot R&B/Hip-Hop Songs, with “Lotus Flower Bomb” (Wale featuring Miguel) and “Adorn.”



FLORIDA GEORGIA LINE
NO. OF HOT 100 SINGLES
2
NO. OF BB 200 ALBUMS
2
Peak Single “Cruise,” No. 8, May 11, 2013
Peak Album *Here’s to the Good Times*, No. 7, March 23, 2013
The duo has topped the Country Airplay tally with its first two chart hits: “Cruise” and “Get Your Shine On.”



PSY
NO. OF HOT 100 SINGLES
2
NO. OF BB 200 ALBUMS
0
Peak Single “Gangnam Style,” No. 2, Oct. 6, 2012
Peak Album N/A
The Korean singer’s inescapable hit lingered for seven consecutive weeks at No. 2 on the Billboard Hot 100, stuck behind Maroon 5’s “One More Night.”

ED SHEERANNO. OF
HOT 100
SINGLES
3NO. OF
BB 200
ALBUMS
1

Peak Single "The A Team," No. 16, Jan. 12, 2013
Peak Album +, No. 5, June 30, 2012
 When + debuted at No. 5 on the Billboard 200 in 2012, it was the highest bow for a British male artist's debut album since 2006.



that I loved this year? 110% "Gangnam Style." I was lucky enough to meet PSY when we were in Europe and he personally taught me the dance. Well, at least the handshake part. I wanted him to go the full-blown extent, but I didn't get my wish.

Kimberly Perry: We all got into the "Gangnam Style" party vibe. We all watched it together at the same time and immediately tried to figure out the dance.

The Band Perry's Neil Perry: We played in Europe with Brad Paisley and at the last show, when the last song went up, we did the "Gangnam Style" dance.

Kimberly Perry: And the crowd started doing it too. It almost became this universal language in one song. I had no idea what the song is saying really. The dance says it all.

Sheeran: There was a parody video of someone who did a version of "The A Team" that's quite funny. "Gangnam Style" is great. I loved how everyone went nuts when it came out.

PSY: I've gotta talk about my new video, "Gentlemen." It has a lot of likes and a lot of dislikes [on YouTube] at the same time—a lot of fans and a lot of haters. You can't make everybody feel inspired. Both sides should exist. But with "Gangnam Style," most of the country didn't have any haters with the video, with the music and with the dance moves. That was abnormal. So literally I was used to an abnormal situation, and one day I considered the abnormal situation to be the normal situation. I was spoiled with all of the likes and fans. Then I released the "Gentlemen" video and the first day, second day, third day everybody seemed to like the video. So the spoiled side of me was like, "OK, this one works." But on the fourth day, as is normal and understandable, given that it's a culture product, there were a lot of dislikes. So, now things are back to normal for me. And I really like this situation.

Guetta: "Harlem Shake," for sure. I love the way that the video—and, most of all, the dance—became owned by everyone. Some people make music, others play it. But unless it connects, it means nothing, except to the creator. Every beat I make I want to make people engage. My record company, Capital, even made their own version too.

FUN.NO. OF
HOT 100
SINGLES
3NO. OF
BB 200
ALBUMS
3

Peak Single "We Are Young," No. 1 (six weeks), March 17, 2012
Peak Album Some Nights, No. 3, March 10, 2012
 The group's breakthrough Some Nights spawned three top 20 hits on the Billboard Hot 100: "We Are Young" (No. 1), the title track (No. 3) and "Carry On" (No. 20).

**ONE DIRECTION**NO. OF
HOT 100
SINGLES
7NO. OF
BB 200
ALBUMS
3

Peak Single "Live While We're Young," No. 3, Oct. 20, 2012
Peak Albums Up All Night, No. 1 (one week), March 31, 2012; Take Me Home, No. 1 (one week), Dec. 1, 2012
 The boy band's first two albums debuted at No. 1 on the Billboard 200 within less than a year's time.

WAS THERE A SURPRISING SOUND OR MUSIC TREND THAT PRICKED UP YOUR EARS?

Swift: I love that ballads became huge hits this year and that unexpected songs and artists got lots of airplay. Ed Sheeran, the Lumineers and fun. are some of my favorites right now, and they've all had big hits with songs that have substance and real instruments. I like it!

Pekarek: I'd say the music of Alabama Shakes or any of the acoustic or throwback bands that are now a part of top 40 radio. I see it happening in a lot of aspects of life—people wanting to make that homegrown sound, in the same way that people are starting to grow their own vegetable gardens and have chickens to lay eggs for their fridge. I think it's the same with music. Technology has kind of taken over in so many ways, so it's refreshing for people to have something stripped down or a little bit rough. It's the same thing that's creeping into top 40 radio and pop albums. It's a pretty cool juxtaposition that's going on there.

Jepsen: I love what I'm hearing right now on the radio. There's a sort of homegrown folkiness to pop music, and there's sincerity to it. Having grown up in a household where my parents were inspired by folk music, it's cool to hear Mumford & Sons get some light shed on them.

Hubbard: I thought the Weeknd and Wiz Khalifa and that hip-hop sound that's a lot different from what we're used to is great. It's cool to see music is evolving. Even in country music this year, it's taking a little bit of a turn with more pop and rap and rock. We're just kind of putting them all together.

Kimberly Perry: British EDM is definitely one. Getting to go over and play in Europe, we've been introduced to a lot of new sounds, like Ellie Goulding. Emeli Sandé is another one. That sound has really been opened up to us.

Hjelt: Trend-wise, it feels like the '90s are back, which we love, of course. We just want to hear even more '90s vibes on the radio.

Sheeran: I don't know what's happening in America, but definitely in the U.K., more guitar-driven bands are coming back. That's nice to see. Trap music seems to be getting big at the moment—very minimal beats and slow rap. I was interested to see it get so big commercially.

Miguel: That trap sound that infiltrated a lot of electronic hip-hop and electronic dance stuff was pretty interesting, pattern-wise.

Guetta: I'm always searching out new beats; I'm working on my new album now, so if I told you I would spoil the surprise!

Ruess: A little more of the electronic side. It was never something that interested me in the past, but I went to a Skrillex show and was converted from there. It was amazing, and the positive reaction from the crowd was something you don't get much nowadays.

CARLY RAE JEPSENNO. OF
HOT 100
SINGLES
4NO. OF
BB 200
ALBUMS
1

Peak Single "Call Me Maybe," No. 1 (nine weeks), June 23, 2012
Peak Album Kiss, No. 6, Oct. 6, 2012
 "Call Me Maybe" was the second-biggest-selling digital song of 2012, moving 6.5 million downloads.



"I thought the goat video for 'I Knew You Were Trouble' was brilliant—I showed it to everyone on my tour."

—TAYLOR SWIFT

THE BAND PERRY

NO. OF HOT 100 SINGLES
6
NO. OF BB 200 ALBUMS
2

Peak Single "If I Die Young," No. 14, Aug. 13, 2011
Peak Album *Pioneers*, No. 2, April 20, 2013

The trio has collected nine entries on the Country Airplay chart, with three going all the way to No. 1.



PSY: I was shocked with the "Harlem Shake," because at that time I was preparing a new single. Most artists feel the same way when they are preparing something, because they are not doing anything: I'm down, I'm nothing, I'm stuck. At the same time "Harlem Shake" came out and everyone did the "Harlem Shake" dance, every media outlet kept saying, "Goodbye 'Gangnam Style,' hello 'Harlem Shake.'"

WHAT MUSIC TREND HURTS YOUR EARS?

Pekarek: I'm not really keen on a lot of the Auto-Tuned stuff. It definitely has its place in some styles of music, but I think what we do, we try to keep it as raw as possible. I like imperfections. Back in the old days, you had a lot of these incredible vocalists. Like, you hear an Aretha Franklin track and she has an incredible voice; there are all kinds of little errors that are gorgeous. I don't like to lose a lot of that.

Swift: I don't like to feel like I'm in a club when I'm in my car and I turn on the radio. Anything that ceases to be a song and just sounds like house music kind of stresses me out.

Hubbard: Man, I've never been a huge fan of techno, or the whole . . . what's the Skrillex kind of music? That stuff took some time to grow on me—the dubstep, techno vibe. But I'm really starting to get used to it and like it now.

Kimberly Perry: We've got everything from country to Skrillex on our iPods. When the music's turned off, that hurts our ears.

HOW DO YOU LIVE LIKE A HIGH ROLLER WHEN YOU'RE IN LAS VEGAS?

Hjelt: Vegas indulgence? Oh, hell yeah. We recorded our video there. Let's just put it like this—what happens in Vegas, stays in Vegas. Last time we were there, Aino lost her phone in the desert. We had a very good time and we're very excited to go back for the Billboard Music Awards. I'm really bad at gambling, so I like to stay at the pool area and drink cocktails.

Jepsen: I love the idea of going to Vegas and winning a gazillion dollars, but I'm sure that would never happen to me because I'm way too cheap. I'm only ever like, "OK, this is my \$100, and I'm not spending more than that." And then I just stretch it out, and I slowly lose my \$100. That's how I play in Vegas.

Sheeran: I like Blackjack, but try to avoid it. I was very lucky the first time I played; I got a \$100 chip from my friend and won \$3,000, so every time I go back I'm trying to do the same thing.

Miguel: Something about that place makes it OK to spend a lot more money shopping than I normally would. I'm not lavish like that. But for some reason I feel like it's OK to do it there.

Kimberly Perry: Shopping, because every store I'm obsessed with is in like two square miles of each other and that can be really dangerous.

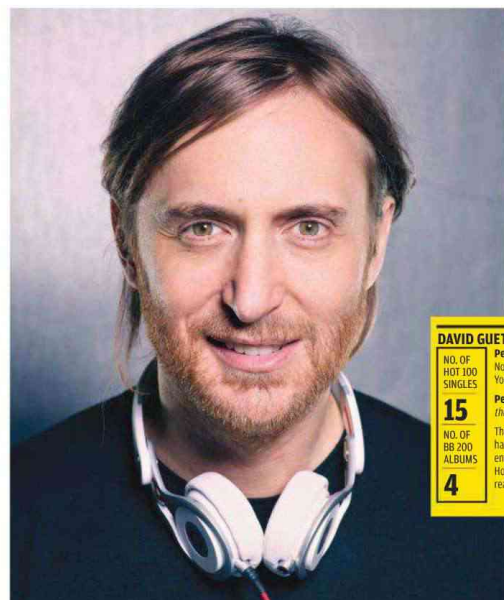
Neil Perry: Every time we go to Vegas, my brother Reid and I are like professional shopping bag carriers.

Guetta: For the record: I make beats, eat, make beats, play beats, sleep, fly, then repeat. Doesn't matter if it's Vegas, China, Ibiza, wherever. That's my life. That's my indulgence. Making beats. Making people dance.

PSY: I want to live like a high roller, so why do I live life as a workaholic?

Ruess: I'm really big on the buffet.

Swift: Room service. I don't care. I love it. ●



DAVID GUETTA

NO. OF HOT 100 SINGLES
15
NO. OF BB 200 ALBUMS
4

Peak Singles "Turn Me On," No. 4, Feb. 4, 2012; "Without You," No. 4, Nov. 26, 2011
Peak Album *Nothing But the Beat*, No. 5, Sept. 17, 2011

The superstar DJ/producer has notched seven top 40 entries on the Billboard Hot 100, with five of them reaching the top 10.



Tracy Morgan

The 2013 Billboard Music Awards host harbors his own recording dreams

"I see treeeeees of greeeeen, red roses toooooo . . ." Ten years after leaving "Saturday Night Live," Tracy Morgan's eyes still light up when he morphs his voice into a gravelly croon for a pitch-perfect Louis Armstrong impression. He brings "What a Wonderful World" to a quick halt, flashes a warm smile and says with utmost sincerity, "I love to sing that song."

The unhinged energy that has been Morgan's calling card for nearly two decades—first on "SNL," then "30 Rock," and with years of stand-up experience—becomes something else entirely whenever he discusses music: a giddy enthusiasm rooted in deep reverence for classic R&B, hip-hop, jazz and pop music. The host of the 2013 Billboard Music Awards says that Michael Jackson is his favorite artist and can gab without end about Rakim's lyrical skills, but he can also appreciate the itch that Justin Bieber's music scratches for a younger generation. "When I was coming up, we had our 'Double Dutch Bus,' we had New Edition. I'm a 44-year-old man, but I can appreciate the skills. I respect what he does for that generation," Morgan says.

"When I was little, my father was a musician and vocalist, so there was always music playing in the household," he continues. "I listen to classics a lot—it sparks nostalgia for me. But I'm also paying attention to people like Miguel, Taylor Swift, Jay-Z and Kanye West."

After hosting the VH1 Hip-Hop Honors in 2008 and 2009, Morgan says that being the MC for the Billboard Music Awards is a special opportunity for a longtime music lover. "It's the music industry! And I get to be a part of that. It's awesome," Morgan says. And although he's continued doling out button-pushing comedy on his current Excuse My French stand-up tour (running through June) after "30 Rock" aired its last episode in January, Morgan admits that he's mulled a full-fledged music project. After all, fans still ask him about "Werewolf Bar Mitzvah," the tossed-off "30 Rock" musical gag that has developed something of a cult following.

"My son [Tracy Morgan Jr.] is a producer—maybe one day we'll cut an album of covers," Morgan says. "It'd be old-school R&B classics: El DeBarge, maybe a few Michael Jackson tunes, the Isley Brothers, New Edition. Who knows? Maybe someday." —Jason Lipshutz



RAPPER

WITHOUT BORDERS

Once an outsider from Morocco, French Montana has made powerful friends on his way to rap stardom. On debut album *Excuse My French* he attempts to stand on his own—with a pile of money to fall back on

BY REGGIE UGWU

Even among rappers, French Montana's love of money runs deep. Here's a short list of things that come before his bank balance: his family (both parents, now separated, and two younger brothers) and his friend the rapper Max B, who was incarcerated in 2009 for conspiracy to commit murder. But spend any amount of time with the 28-year-old Moroccan-born, Bronx-raised MC, whose debut album, *Excuse My French*, is due May 21 on Bad Boy/Universal, and conversation quickly veers to a different subject. He talks about his cash with a relish that would make Goldman Sachs CEO Lloyd Blankfein blush.

"In school, my favorite subject was math," Montana offers on a tour bus in Texas, fresh from a headlining spot at Fader Fort during South by Southwest. "That's where I learned to count money."

Born Karim Kharbouch in Rabat, Morocco, Montana has gone from hip-hop outsider to one of the genre's most bankable hitmakers. He's known for massive-sounding, boisterous coke rap and trap music—the kinds of songs built for blaring out of car windows during the more pleasant months. Even without a major-label album to his name, the string of immediately recognizable singles that Montana has either authored or appeared on would make many more-established rappers envious.

First came the 2011 breakthrough single, "Shot Caller," on which a wheezing trumpet conjures a scene from the Al Pacino film that gave Montana his surname. Then in 2012, the ubiquitous "Stay Schemin'" with Rick Ross followed, introducing the world to the viral verb "fanute" (Urban Dictionary: "to swap, to go from ashy to classy, to flip"), which was derived from a mishearing of Montana's lyric "From the hoopty coupe." His biggest hit, though, arrived later that year—the thunderous, 2 Live Crew-sampling strip club anthem "Pop That," which featured guest turns from Ross, Lil Wayne, Drake and 2 Chainz and hit No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart.

"A lot of people think, 'Oh, he just caught a hit,'" Montana says of the reaction to his success. "But they don't see all the mixtapes, DVDs and all the groundwork that we've been putting in for years. My album is 10 years in the making."

In 2003, Montana was a little-known local rapper who went

simply by "Frenchy" or "Young French"—monikers derived from his homeland's 20th-century colonizers. Videos of a scrawnier, almost hyperactive Montana participating in underground rap battles can still be found online. As a child, his twin loves were soccer and hip-hop, and when he arrived in the United States in 1996 thanks to his father's work visa, he fixated on 2Pac's *All Eyez on Me*, which had been released the same year.

Without the money to pay for college, he dropped out of high school (Theodore Roosevelt in the Bronx, which was later shuttered due to poor retention rates) and dove headfirst into a rap career. In the days before YouTube or Facebook, he started the underground DVD series "Cocaine City," in which he interviewed other rappers and filmed them freestyling in alternately gritty and exotic locations around New York. Most of the show's early installments feature segments with Montana himself taking a turn at the mic.

"I was trying to find a platform," he says of the DVDs. "It was a way for me to make money and promote myself at the same time."

It was a slow grind, but eventually the right people began to take notice. Between 2009 and 2011, Montana was variously associated with Grammy Award-nominated singer Akon's Konvict label and rapper Gucci Mane's 1017 Brick Squad crew. While talks with both camps never ended with his signature on a dotted line, Montana displayed a rare knack for cultivating industry relationships and building alliances. He released joint mixtapes with Max B out of Harlem and Juicy J of Memphis, adopting a facile, plain-spoken persona and vaguely Southern cadence that translated equally well in disparate environments.

By the time of "Shot Caller" in 2011, the good will that Montana had accrued from years of percolating

in the underground paid off. The track led to a rare bidding war waged by virtually every important hip-hop label, with Montana eventually signing with Sean "Diddy" Combs' retooled Bad Boy Records. In keeping with Montana's history of reaching across the aisle, however, *Excuse My French* was executive-produced by Combs and Montana-kindred-spirit Ross, whose Maybach Music Group has been something of a second home.

"Is it important to have a crew behind me?" Montana asks, summarizing a question about his diplomatic proclivities. He chews on the thought for a moment before answering. "No, it's important to have me behind them. That's how I look at it. You can't just roll with a situation like you're depending on somebody to help you. You're supposed to help the situation, whatever the situation is that you're in."

In February at Daddy's House studios in New York, Montana resembles a king in his court. He's wearing large, black Versace sunglasses accessorized with gold jewelry and sits in front of a console eating two dinners at once—fettuccine alfredo and chicken parmesan. It's the night before he sets out on a 17-city headlining tour, his first, and he's generous with two bottles of liquor resting on a small black table next to him. He personally pours drinks for his entourage and two reporters.

"This is a French Montana album listening," he says. "You're supposed to enjoy yourself!"

Excuse My French, like most of Montana's previous output, is heavy on collaborations (M.I.A., Lana Del Rey and the Weeknd are a few of the more unpredictable gets), but it's one of the album's few solo tracks that truly excites the rapper. The song "Ain't Worried Bout Nothing" was released in April as the project's third single, following last year's "Pop That" and February's "Freaks" featuring Nicki Minaj. "Ain't Worried Bout Nothing" is marked by a skittering, steely instrumental over which Montana delivers each of his lines ponderously and with a hard stop, deliberately emphasizing his point. On the chorus, he barks the song's title repeatedly, burying it in the listener's memory with an effectiveness that recalls his peer and occasional collaborator 2 Chainz.

Bad Boy president Harve Pierre offers an explanation for why there hasn't been more solo Montana material. "It's really not about him needing other people on his records. It's about other people wanting to be a part of what he's doing," he says. "They see the work that he's put in over the past 10 years and they relate to it. They know that he's real."

Promotionally, "Ain't Worried Bout Nothing" will be followed by a campaign that includes 15-second TV spots and 30-second online ads targeted at major music networks and hip-hop websites, respectively. Additionally, Pierre says Montana will be calling into hip-hop radio DJs across the country "every other day" in May until the album's release date. The new single and the album as a whole represent an overt attempt to prove that Montana can, after all, stand on his own as an artist. A similar thirst for independence, nurtured during a lifetime of being in but not of various groups, drives the rapper's quest for financial wealth as well.

"Money is the most important thing because there might be a time when you have no label behind you and you have to carry yourself," he says. "Money is the only thing that can shield you." ●

Team Montana

ALBUM TITLE: *Excuse My French*

LABEL: Bad Boy Records

RELEASE DATE: May 21

MANAGEMENT: Errol Vaughn Jr., EZ Does It

PRODUCERS: Rico Love, Young Chop, Dannyboystyles; Sean "Diddy" Combs, Rick Ross (executive producers)

PUBLISHER: self-published

BOOKING AGENT: Lola, iLuvLola

SITE: FrenchMontanaMusic.com

TWITTER: @FrenchMontana

INTELLIGENCE REPORT

Metadata: A New Chance To Move Business Forward

By Glenn Peoples

The music industry and its partners could generate millions of dollars in savings, foster new businesses and make music discovery more fun for fans—if everyone could all agree on standards for music metadata.

A Raft Of Opportunities

The worldwide music industry has great ambitions to create global registries to help solve the metadata challenge. Is a private database with all the industry's key data points in one place the holy grail? That's what the Digital Data Exchange sets out to be

Metadata may be the least sexy part of music, but today's music business cannot reach its potential without it. Good metadata provides transparency. It allows rights holders to be located and paid correctly and promptly. And it drives music discovery and powers new features and services. The global music industry can't operate optimally without it.

The best way to understand metadata is to consider all the data that piggybacks on sound recordings and musical works, the underlying compositions in a sound recording. Basic metadata includes artist name, song title, album title, record label, music publisher(s) and songwriter(s). Deeper metadata, the kind that is needed in a global industry increasingly fueled by synchronization and micro-transactions, would be such fields as songwriter splits, backup musicians and singers, and location of recording. Yet another layer of metadata might include fields like beats per minute and mood.

Registries exist elsewhere in the business world to clarify rights and encourage commerce. The World Intellectual Property Organization (WIPO) is the United Nations agency that handles the registries for patents, trademarks, designs and other intellectual property. For example, a company can register a trademark for protection in several countries with a single application in a national or regional trademark office. The International Standard Book Number (ISBN) is a unique identifier for commercial books that allows for more efficient marketing. The Virtual International Authority File standards are widely used in commerce. Electronic Data Interchange is a standard that allows for messages between computers through modem, HTTP and other technologies. EDI allows for the transmission of purchase orders, shipping notices and other critical messages between buyers and sellers. Without EDI, customers might need to send their orders by fax or spreadsheet.

The old music business didn't require accurate metadata because the supply chain didn't demand it. Global standards and public registries weren't needed for the sale of records and CDs in brick-and-mortar stores. Most processes and digital systems have been short-term fixes rather than wholesale overhauls. Metadata often comes from the album level—a remnant of the CD era—even though today's albums, especially those in pop and R&B, often have multiple producers, different sets of session musicians and are recorded in multiple studios. This lack of details doesn't work in the era of the single track.

Addressing the problems and opportunities of metadata will require a long-term outlook. The resulting revenue and cost savings will not occur immediately. New products and services that take advantage of new metadata must first be built. Cost savings will increase as more companies adopt standards. Adoption of registries and unique identifiers will not happen all at once.

Efforts to improve metadata focus on three areas: identity management metadata, rights management and indexing metadata. Identity metadata provides enough information to know which sound recording, person or musical work is being used. Metadata as it's related to rights management provides information on who is due royalties and where they are due. This information explains who owns the sound recording or musical work in a particular territory, who performed on a recording and how royalties should be split between songwriters. All other metadata—e.g., beats per minute, mood, studio, influences—is indexing metadata that isn't needed for identification or rights management. Indexing is the process of applying metadata to records in order to make retrieval easier in such places as search engines.

No company is required by law to use registries or standards. Actions to improve metadata are strictly voluntary. There aren't any regulations that compel stakeholders to work together to build registries or create standards. Although there is said to be less dedication to raising the required funding, people have started to see the benefits of improved metadata, and companies are showing their support.

The Path Forward

Is a private database with all the industry's key data points in one place the holy grail? That's what the Digital Data Exchange sets out to be.

Widespread support exists for the DDEX, an organization that creates standards for electronic messages between companies. Industry experts believe the savings in time, energy and manpower would be significant. Many companies see the benefits of the private Global Repertoire Database (GRD), a private database of musical works (the compositions that underlie sound recordings) born from a round-table initiated by European Competition commissioner Neelie Kroes. Its working group has eight companies, including all three majors, iTunes, Amazon and collection societies PRS for Music and SACEM.

But roadblocks exist to the creation of a public, global registry that would provide information on the world's musical works and sound recordings. Such a database has been compared to a lighthouse. Shipping companies benefit from a lighthouse but don't pay for the structure even though it's essential to safe maritime commerce. Similarly, a global registry for all creative works benefits all parties although it would be difficult to convince the parties to fund it.

How would such a registry work? One possibility would be to mimic the Domain Name System that makes the World Wide Web possible. Domain name registrars manage the reservation of Internet domain names and associate domain names—e.g., Google, Amazon—to the numerical Internet protocol addresses that are required for proper computer services around the world. Registrars, the service providers where people go to register domain names (e.g., Go Daddy), have flourished as for-profit companies through the years.

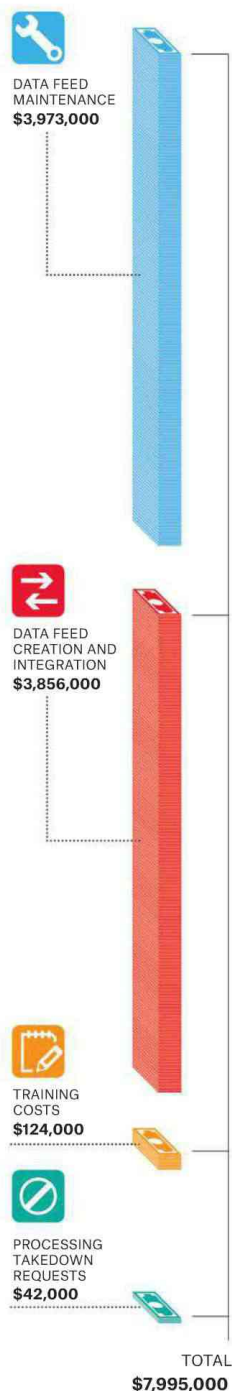
This global registry could be to the music industry what the DNS is for the Web. The International Repertoire Database would operate as a wholesale layer underneath a for-profit layer. Multiple registrars would encourage creators and rights owners to register their musical works and sound recordings. It could also link to other databases like the GRD and incorporate such unique identifiers as International Standard Name Identifier (ISNI) and International Standard Recording Code (ISRC).

Maximizing Sales— And Savings

There's a lot of new money to be made by all music business stakeholders if they all had the correct old information from the databases. The argument for better metadata is contingent on investments by labels, publishers and other entities. Pledging support is easy. Pledging money and other resources is more difficult. But the industry will not transform metadata without the proper financial investments. People around the music industry firmly believe there are numerous business cases for producing better metadata. They believe a long-term, positive return on investment can be achieved. And they believe the music industry will underperform and miss out on opportunities if stronger efforts to improve metadata aren't made.

Maximizing margin. Better metadata can lead to a savings of time and money in countless ways. Data problems lead to legal issues, time out of mar-

Savings to labels or digital services from implementing Digital Data Exchange over five years



ket and use of resources.

Rights make up one area that would benefit from improved metadata. One executive performed a random survey of various companies to get a sense of the dollar value of the problem. Six people per company are needed to resolve rights issues at an annual salary of roughly \$60,000 apiece.

Takedown requests and rights certifications also put a financial strain on companies. These occur when songs from a digital service provider's catalog are in flux, because the rights have changed ownership, an artist or label has changed distributors or uncertainty exists about ownership of rights to a particular recording. These are manual, tedious processes for which best practices or standards don't currently exist. The resulting legal hassles are a drag on productivity. The time out of market means labels miss out on potential sales.

Standards like DDEX eliminate the need for a company to adapt its systems for every partner with which it does business. DDEX creates standards for electronic messages for new releases, sales reporting and musical work licensing. The cost savings can be considerable. A study by Forrester Consulting estimated a company that adopts DDEX could save nearly \$8 million (present value) in a five-year period. Most of the savings would come from the lower cost of data feed creation, implementation and maintenance as well as savings in training costs and increased labor productivity in processing takedown requests.

DDEX is considered a giant leap forward in productivity but does have some flaws. Although labels have adopted DDEX, digital service providers must normalize the labels' particular interpretation of some fields. For example, the field for "marketing label" is filled with label group, label or imprint according to the label's interpretation.

Incomplete data creates expenses. A company like SoundExchange receives a great deal of incomplete data from digital services. Much of the data must be reconciled in-house. Less than half of the information it receives has both artist and label data. Less than 2% of tracks reported contain an ISRC. In addition, some digital services' reports include extraneous information like bumpers and public service announcements. Systems have been built to reconcile the data received. Additional human labor is required. Because SoundExchange is a nonprofit that deducts an administration fee before distributing royalties, increased costs related to data equals less money distributed to labels and artists.

Getting customers. Music consumers don't want to exist in a vacuum when they visit a store or use a service. They want to learn more about music. They want to follow their curiosities from one artist to another, one album to another, one songwriter to another, or one producer to another. And they want to do these things with as little effort as possible. Metadata allows consumers to connect the dots. Deep metadata doesn't exist for older songs but should be collected going forward to maximize revenue from current tracks.

A 2011 study on music discovery by NPD Group showed that consumers hadn't lost interest in learning about favorite artists and new genres than was displayed in a previous study in 2007. Digital discovery was just beginning in 2007, however. If a consumer discovered and bought something from a favorite artist, the purchase was overwhelmingly likely to be a

55%

PERCENTAGE OF OVERALL POPULATION THAT ACCOUNTED FOR JUST 20% OF PER-CAPITA SPENDING ON MUSIC. (NPD)

KEY POINTS

CLEAN METADATA

Tomorrow's music industry, driven by microtransactions and synchs, won't function without clean metadata and global registries.

PRICE OF BAD DATA

Metadata is costly when done poorly. Millions are spent cleaning it up and dealing with different standards.

GLOBAL REGISTRIES

Registries with rich metadata will help music supervisors and digital service providers locate rights holders worldwide.

GOOD DATA

The industry can benefit from services and features facilitated by metadata that details a song's history and its contributors.

NEW STANDARDS

Standards like DDEX can benefit startups by reducing the costs of dealing with proprietary electronic message formats.

LEARN FROM OTHER INDUSTRIES

The book industry's ISBN is used regularly. The Web's DNS could be emulated by music registries.

Future Metadata Categories And Their Impact

CURRENT SYSTEM	PROPOSED SYSTEM
ARTIST	ARTIST
SONG TITLE	SONG TITLE
ALBUM TITLE	ALBUM TITLE
LABEL	LABEL

YEAR OF RELEASE

Labels can use this field to highlight the most recent releases.

YEAR OF FIRST RELEASE

Fans will know when an album, which may have been reissued numerous times, was first released.

COMPOSITION

A publisher benefits from fans listening to different recordings of a particular song.

WRITER(S)

Fans can discover the songs written by a songwriter that have been recorded by different artists.

BACKUP MUSICIANS

Learn who played guitar on Michael Jackson's "Beat It" (Eddie Van Halen) or laid down the bass on Al Green's "Let's Stay Together" (Leroy Hodges).

STUDIO

Hear the music made by musicians on recordings ranging from Motown to Muscle Shoals.

SAMPLE SOURCE

Songwriters and publishers would benefit from better knowledge of the songs that were sampled to help create other songs.

LIFESTYLE INFORMATION

Some fans would love to know—and brands would love for them to know—an artist's favorite beer or preferred brand of sunglasses.

CD. Brick-and-mortar stores were still a viable option for discovery.

Improved metadata can bring new consumers to digital music. Although music discovery remains as relevant as ever, the CD is a less popular purchase option and the brick-and-mortar store is less likely to drive discovery. Increasingly discovery is happening online. NPD also found there was a large group of "traditional buyers" who valued music but weren't yet participating in the digital marketplace. These people were loyal shoppers who listened to radio and enjoyed experiencing music on TV. The less-frequent buyers who represented 55% of the population accounted for just 20% of per-capita spending on music.

Discovery doesn't necessarily mean finding new artists. NPD found that many people desire familiar music over new music. Metadata can help consumers become reacquainted with familiar artists and delve deeper into the music they already love. For example, consumers would benefit from an ability to follow metadata bread crumbs and listen to the various recordings on which the Muscle Shoals Rhythm Section appeared, from Bob Seger's "Old

Rhapsody First To Have Digital Liner Notes

The Recording Academy's campaign to "Give Fans the Credit" seeks to inform music fans of the songwriters, session musicians, producers and engineers who contribute to sound recordings. Now the first volunteer has come forward. On May 7, on-demand subscription service Rhapsody announced that it will be the first streaming service to answer the Recording Academy's call for more detailed liner notes. Full implementation of the credits will take place in the coming months.

Like other services, Rhapsody offers basic information about the songs in its catalog: featured artist, song title and album title. This data is the bare minimum for enjoyment of a digital service. A user can find an artist's catalog, look up songs by title and know an album's song titles. In the future, Rhapsody will allow its subscribers to search by a specific producer or session musician.

One problem with offering deep metadata is the lack of availability of information. Few labels have historically collected information like a song's producer or session musicians, but this can be done with current and future projects. A Rhapsody representative says the company is considering the various ways it can acquire the necessary metadata: from third parties like Rovi, from labels and perhaps from crowd-sourcing the deeper metadata.

The industry should aim to bring the depth of liner notes—the stories, history and people behind the music—to digital music services. A consumer who pays \$10 a month for a subscription service doesn't receive any album information within the application. As it stands, the best way for these consumers to learn about songs is to search the Web—outside of the application.

A case in point is Fleetwood Mac's landmark *Rumours*, reissued as a 40-track, two-CD deluxe album in January. To listen to the songs on a subscription service is to miss out on the stories behind the recording of the songs. While a label would understandably be hesitant to provide to subscription services rich liner notes in their entirety—such content adds value to physical purchases—fans would be far better-served if even a fraction of the liner notes was put online. To whatever extent using subscription services drives music purchases, the label is missing out on a marketing opportunity.

Rumours provides some basic track information in the song titles that many other reissues lack. Live songs are denoted as live recordings. Early takes are marked as such. Other reissues don't even provide this basic amount of information. But listeners still don't know anything about the *Rumours* bonus tracks. The song title is a field inadequate for conveying deeper information like date and place of a live recording.

How deep metadata plays out on different platforms is another consideration. Rhapsody says half of its subscribers use the service exclusively on mobile devices. Integration of deeper metadata will require considering how to make that information relevant and playable on both big and small screens. —GP

Time Rock and Roll" to the Staple Singers' "I'll Take You There." Identification of session musicians—especially a famous group of such players—would add an important contextual layer to familiar music.

Better metadata is also a customer service tool that would keep existing consumers happy. A digital service's user experience is often compromised because unique identifiers aren't being used for particular recordings. For example, a customer playlist can lose a song because a particular SKU no longer exists. In some cases, a song that was available on a regular version of an album will be voided from playlists after a reissue replaces the regular version. A similar problem can occur when sound recordings change ownership. Pre-orders and customer reviews can be lost. "It's actually a No. 1 customer service issue at a lot of services," one executive says.

Maximizing sales. Experts feel that greater interactivity and better searches will lead to more discovery and sales. An extreme example can be seen in classical music. Standard metadata fields—e.g., artist, song, album—are insufficient for songs with symphonies, conductors and composers. The casual classical customer may not be bothered much by this metadata problem, but the heavier buyers who use metadata to make purchasing decisions are more likely to be bothered by this inconsistent user experience. This is a problem at multiple levels: Heavy buyers could be prevented from buying more music. Casual consumers could be prevented from becoming more frequent buyers. Even worse, CD buyers may forgo digital purchases altogether.

The flip side to classical's metadata is a microcosm of the discussion about better metadata. Retailers need a profit motive to create a data structure that can treat classical music differently. iTunes and Amazon have search and display structures for numerous products other than music. Any new music metadata would need to fit within their platforms.

Artist disambiguation refers to the process by which the meaning behind an ambiguous term is resolved. This is a frequent problem in music searches because multiple artists have the same name. For example, there are multiple acts with the name Murphy's Law (the punk band and the jazz group), Gigi (the Ethiopian singer and the Indonesian rock band) and Ghost or the Goast (two different bands from Japan, a heavy metal group from Sweden, a rapper, a Swedish production team, an American rock group and a member of the band Five Finger Death Punch). This is a confusing situation for customers. Disambiguation is handled through text matching. A better solution would be to link the unique ISNI for a specific artist to ISRCs.

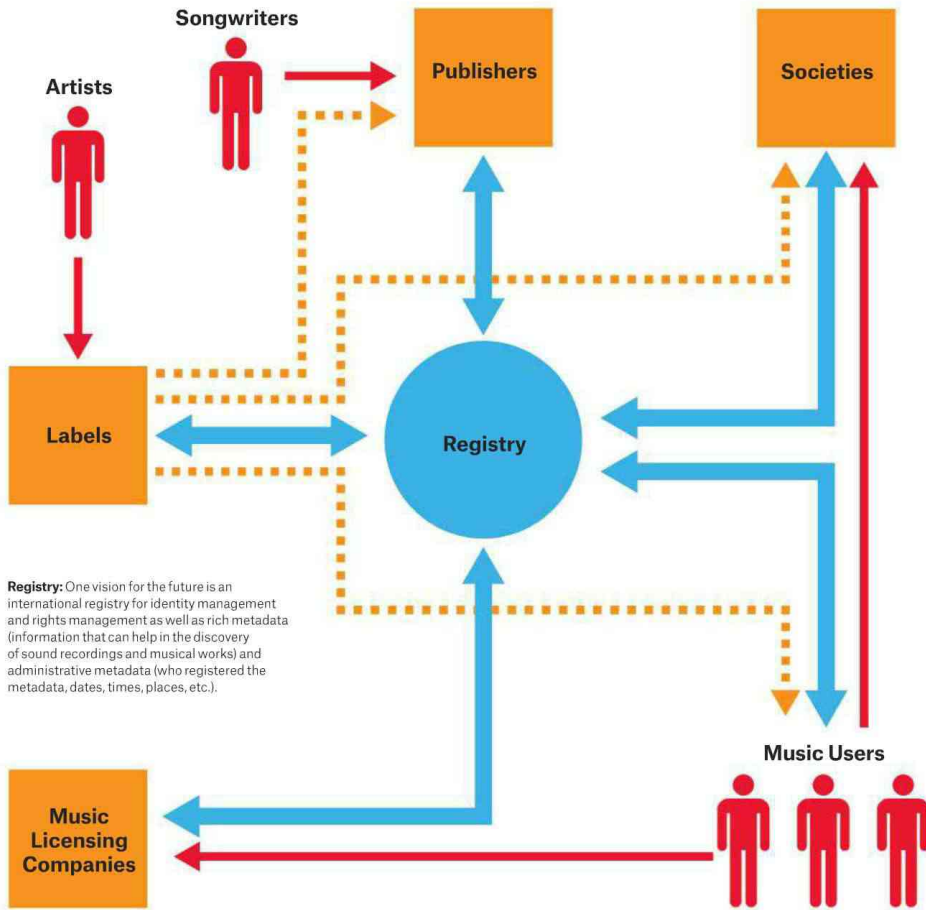
Even something as simple as correct release dates could lead to more sales. An artist's catalog often shows the wrong release dates because the date of a particular SKU's release is used rather than the album's original release date. It can be impossible—without further research—to track an artist's timeline when, say, albums released in the '60s and '70s all have release dates in the '90s and '00s.

New products and services. These are possible when people have access to robust, accurate metadata. Blue Note's iPad app is an example of a new type of product that is enabled by metadata. The app allows the user to delve deep into the label's catalog, read liner notes with session information, view photographs, watch videos and receive recommendations of similar artists. Educating the user on the label's deep history is made possible by the metadata that connects the various assets. As one executive puts it, metadata can help enrich new products that add context to digital music much like a jacket sleeve and liner notes added to the experience of a vinyl LP. "It's not like we can go back to where we were, but we can go somewhere better."

Labels have archives of photographs, liner notes

How A Global Registry Database Would Work

In today's music business, publishers, performing rights societies and record labels keep private databases. The use of a single registry would allow various parties to connect to the registry to research and validate information while maintaining their own databases.



Registry: One vision for the future is an international registry for identity management and rights management as well as rich metadata (information that can help in the discovery of sound recordings and musical works) and administrative metadata (who registered the metadata, dates, times, places, etc.).

Source: Paul Jessop, County Analytics

and other assets that aren't monetized because the rights are unknown (and companies may not believe the cost of digitizing the content will provide a return on investment).

Royalty payments. As Jim Griffin, managing director at consultancy OneHouse, noted in an article two years ago, rights unremunerated are rights disrespected. While the old music industry didn't need global registries, the new one does to operate efficiently. Synchs require permission—one first needs to find the rights holder—and blanket licenses from performance rights societies need to know how to allocate the money they collect. "Much effort is wasted when it comes to administering these rights."

One area that would benefit from clean metadata is online lyric services. If a service doesn't have information on all rights holders for a particular musical work, the musical work may

not get used and all parties lose out on the revenue opportunity. A centralized source where the lyric service could check ownership worldwide would help determine who has what rights in which countries and reduce the difficulties of paying content owners.

Creators and rights owners cannot be paid promptly—or at all—unless accurate and thorough information exists that specifies rights ownership for territories around the world. Bad data occurs throughout the industry. Royalty statements have inaccurate data. Internet radio services' play logs have incomplete data. These are issues that can be remedied.

A better environment for startups. The use of global registries and messaging standards like DDEX would lead to lower costs for startups to enter markets. Upstart digital services wouldn't have to start from scratch in dealing with a content delivery spec like an electronic release notification. Labels have their own ERNs rather than use a standard message. Once labels adopt DDEX, a startup can take the standards already defined, plug into DDEX like a utility and benefit from the community that exists to support DDEX. Reducing the confusion around rights and simplifying tasks would help startups and free up resources for more productive endeavors. ●

Better metadata can lead to a savings of time and money in countless ways.

The Path To Metadata Nirvana

A guide to the standards and registries that can help simplify things for the music business

THE STANDARDS

DDEX: The Digital Data Exchange, formed in 2006, is a standard for messaging in the digital supply chain. Originally focused on music, the standards could be applied to other areas as well. Its charter members include the three major music groups, Kobalt, the Orchard, various collection societies, Apple, Google, Omnifone and SonyDADC.

ISNI: International Standard Name Identifier is a standard that identifies individuals and organizations involved in creating, producing, managing and distributing digital content. Entities that can be assigned an ISNI include human beings (living or deceased), legal entities like academic institutions and publishers, and fictional characters. The initial database will include only personal names. An ISNI can help with searching for an artist or company just as an International Standard Book Number helps searches for books.

ISRC: International Standard Recording Code is like a bar code for a recorded track that identifies different sound and music video recordings regardless of the format on which they appear. Only one ISRC should be issued for a specific recording. (A live version of a song should have a different ISRC than the studio version.)

ISWC: International Standard Musical Work Code is a unique identifier for musical works or the underlying composition to recorded music. At a minimum, the ISWC must have the following: a title; the names of all composers, arrangers or authors; a work classification code; and the identification of other works if it's a derivative work (e.g., the work incorporates a sample of another work).

THE REGISTRIES

IMR: The International Music Registry is facilitated by the World Intellectual Property Organization. It aims to expedite digital licensing by providing "faster, easier and simpler" access to information about musical works around the world. The IMR wants to be an open, voluntary and business model-neutral global registry that contains all information regarding the rights necessary to access, use and remunerate musical works.

GRD: The Global Repertoire Database will represent a single, authoritative database of global ownership and control of musical works (compositions) for the purpose of cost savings due to duplication of data processing. Its working group, formed in 2009, includes major music publishers, collection societies and technology companies Apple, Google and Omnifone. —GP

ROBOT REVOLUTION

Shrouded in calculated mystery and unveiled gradually through traditional media, Daft Punk's 'Random Access Memories,' the pioneering dance act's first album in eight years, is a bold, high-end effort to make everything old new again

BY KERRI MASON

It started with a Facebook post: Two helmets, one gold and one silver, halved and fused down the center, set against plain black. Then came the 15-second ad, aired during the March 2 episode of "Saturday Night Live"; its first appearance online was through an excited fan's YouTube video of his TV screen.

Next were the billboards, first seen around South by Southwest and Ultra Music Festival in March, then across the globe, from the Bowery in New York to Old Street in London. Those who spied them shared them, posting pictures to Twitter and Instagram by the thousands; on Reddit, one fan created a map of billboard sightings. By the time the Coachella festival rolled around in April, speculation was feverish.

In one sense, it was crystal clear. That high-gloss head gear belonged to Daft Punk, the French duo that had changed the course of dance music with two seminal albums (1997 debut *Homework* and 2001's *Discovery*) and one spectacular live show: the pyramid, which debuted famously at Coachella in 2006, and which many credit with solving the riddle of how to present dance music on a big stage, ushering in the eventual EDM era of extravagant production. But in another, it was frustratingly cryptic: Was this the new music Chic leader Nile Rodgers had been tweeting about, saying he had cut tracks with the band that were "genius"? A new live show that would change the plot again? Something else entirely?

The full story would be revealed at Coachella, through video shorts played between sets (creating another camera phone moment). Daft Punk—producer/performers Guy-Manuel de Homem-Christo and Thomas Bangalter—would release its sixth studio album, *Random Access Memories*, on Columbia Records on May 21. First single "Get Lucky" featured Pharrell Williams on vocals and Rodgers on guitar; the 13-track album also boasted collaborations with Animal Collective member Panda Bear, the Strokes' Julian Casablancas and disco godfather Giorgio Moroder. Diverging from the band's previous work—and that of most DJ/producers it had inspired—the album was recorded entirely live: No drum machines, no pre-fab loops and noises, and only two samples. Even the water droplets that close space symphony "Motherboard" were captured on a sound stage, as they might have been in the recording golden age of the '70s and '80s.

"We'd searched a long time for the sound of the future. This time we stopped searching," Bangalter says. "In this quest for the future, we might have overlooked some things from the past."

The full package of *Random Access Memories*—the billboards, the secrecy, the music itself and the manner in which

it was recorded—could be called a throwback, but Daft Punk would rather refer to it as an experiment. Its purpose: To discover if in the modern age of popular music—defined in the band's thinking by speed, sameness and disposability—something deliberate, challenging and grand in scope could succeed, or as Bangalter puts it, "if the culture would allow for records like this to be produced. We hadn't really found anything that touched us on the radio, except for some classic recordings. We went back into the studio and said, 'OK, let's make this music that we want to listen to now, in the present.'"

If any act can challenge the zeitgeist, it's Daft Punk; that rare band that sits in the middle of the Venn diagram of scenes. Coachella music fiends might follow the act for the experience of its live show; hipsters for the android-cool of its visual aesthetic and connections to high fashion (Saint Laurent's Hedi Slimane designed this album's sequined robot suit); the top 40 set for its contributions to the wedding DJ canon (like 2001's "One More Time"); hip-hoppers for its previous focus on samples, and sample-able sounds (Kanye West made the duo's "Harder, Better, Faster, Stronger" into his own "Stronger" in 2007). Electronic dance fans simply claim the two artists as their own; innovators, forefathers, trusted emissaries to the pop world and the divine clockmakers of EDM: They set the gears in motion, then stepped back, not releasing new music since 2005's *Human After All* (save the soundtrack to Disney's "Tron: Legacy" in 2010), or touring since *Alive* 2007, which introduced the pyramid.

"Daft Punk were the first to bring songwriting to dance music. They made dance songs popular because those were songs, not tracks," says A-Trak, aka Alain Macklovitch, the turntablist-turned-dance DJ who introduced West to the band's music. "If you look at how big electronic music is now, everyone who is doing it big started by idolizing them."

Far from a festival banger, "Get Lucky" is a four-minute song that could almost be called a ditty: An easy disco jam featuring the inimitable guitar work of Rodgers, with Williams exhaling a groovy vocal about good times, plus a declaration: "We've come too far to give up who we are." It could be about self-expression, or it could be about dance music, losing its connection to its roots as the EDM craze rages on.

"It has an openness, a groove, in reaction to how formulaic and overcompressed EDM has become," A-Trak says. "Get Lucky" sounds less loud than anything else on your iTunes from the last five years, and that's beautiful."

Better still, the song is shaping up to be a hit. "Get Lucky" set a Spotify record for first-day streams upon its release on April 19. It debuted at No. 19 on the Billboard Hot 100 with 113,000 copies





Team Daft Punk

ALBUM TITLE: *Random Access Memories*

LABEL: Columbia/Sony

RELEASE DATE: May 21 (U.S.)

MANAGEMENT: Paul Hahn

PRODUCER: Daft Punk

PUBLISHING: Because Music/Daft Music (France),
Imagem (rest of the world)

BOOKING AGENT: Creative Artists Agency

PUBLICITY: Kathryn Frazier, Biz 3

ATTORNEYS: Peter Button, Clintons U.K.

SITES: RandomAccessMemories.com, DaftPunk.com

sold, according to Nielsen SoundScan, and is now at No. 17 in its third week; sits at No. 1 on the digital download charts in 55 territories worldwide; and gave the band its first No. 1 on the U.K. pop chart.

"People have been stuck in their opinion of what's good and what's bad, and everything started sounding the same," says Interscope DJ/producer Zedd, aka Anton Zaslavski, whose "Clarity" is in its seventh week on the Hot 100. He was 11 when Discovery was released, and says it's what got him interested in electronic music. "This is like God coming and saying, 'This isn't the only thing there is; listen to this.' It sounds like [the album is] different from what people will expect, but they already have positive thoughts about it."

Random Access Memories is Daft Punk's magnum opus, a collection in the tradition of landmark LPs like Pink Floyd's *Dark Side of the Moon* and the Eagles' *Hotel California*, but imbued with the years of electronic music development that came after it. It has moments of light and fun, like "Get Lucky" and another Williams track, "Lose Yourself to Dance" (which could be the next single); as well as extended journeys like the 250-track "Touch" with 72-year-old singer/songwriter Paul Williams; album closer "Contact," which features the voice of Apollo 17 Captain Eugene Cernan; and "Giorgio by Moroder," the nine-minute epic already getting buzz, featuring Moroder narrating the course of his creative life. "We put a click on the 24-track, which was synched with the Moog modular. I knew that could be a sound of the future," he says at one point, before the Moog itself erupts into that very sound; the basis of all electronic music that followed. Those types of intersections among sound, history and feeling are stitched throughout the record like sequins on a robot suit.

"Hearing the album for the first time was a very exciting experience, and a bit nerve-wracking for us," Columbia chairman/CEO Rob Stringer says. "It was like, 'Oh, my God, if we don't get this I'll be depressed for life.'"

That initial listen happened for Stringer and Columbia president Ashley Newton in August 2012, a few weeks before its final mix down. Daft Punk had financed the recording itself, a process that Paul Hahn, director of the group's production company Daft Arts and the closest thing it has to a manager ("They're largely a self-managed band," he says), calls "an odyssey." Random Access Memories was recorded during the course of two-and-a-half years, in some of the world's legendary recording studios, like Electric Ladyland in New York and Henson, formerly A&M, in Los Angeles. There was also studio time in Paris, sessions with full orchestras and choirs, and cargo shipping of the band's 5-foot-by-7-foot custom Modcan modular synth ("It looks like something from the Wendy Carlos days," Bangalter says) between Paris and L.A., all footed by the band.

"We do things very independently," Hahn says. "Our live show, for example, we created without label support or sponsorship. This album was no different. Once it was recorded, we looked for the right scenario to release it."

The band chose Columbia "for the culture of the company, and the talent of the people they had put together," Hahn says, but also for the gravitas of its name and brand. "It felt interesting conceptually to write this story with a record company like Columbia, with a 125-year legacy," Bangalter says.

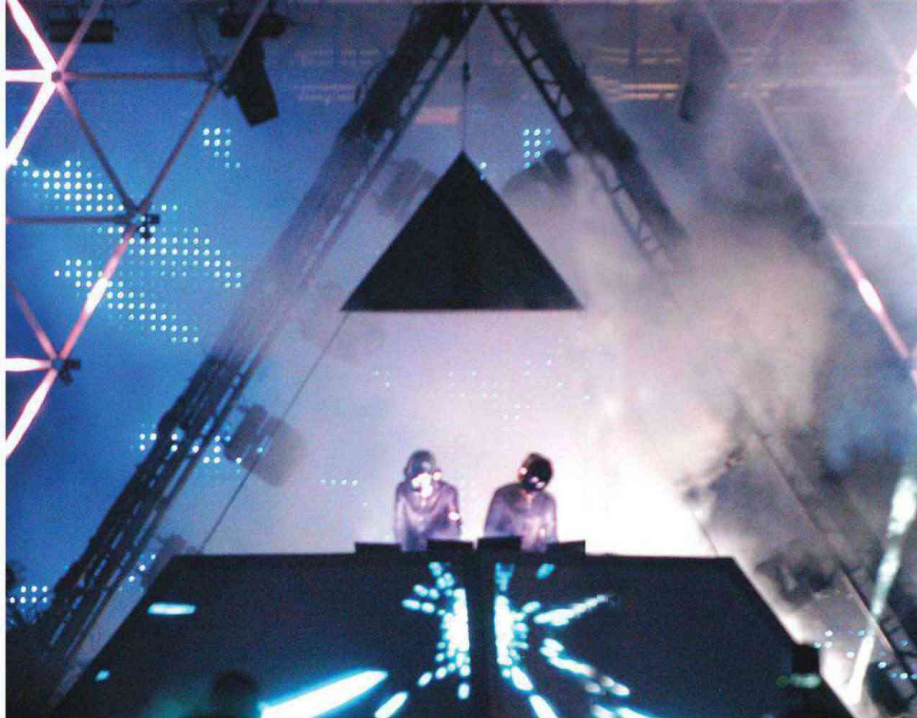
The current deal is for one album only, and not a 360 arrangement as some had speculated. "We just want to have our autonomy and be able to find the right partners for each endeavor, but that's not to say our relationship with Columbia won't expand," Hahn says. "We hope it's a long-term relationship."

The band appealed to Columbia's sense of history immediately, laying out its vision of billboards and gradual reveals in its first meeting. Bangalter and de Homem-Christo even gave Stringer a copy of coffee-table book "Rock N Roll Billboards of the Sunset Strip." After hearing the album, Stringer was onboard with the plan.

"We wanted it to be a campaign of weight, like when record companies had the confidence that they had a big, big record," he says, pointing to Michael Jackson's *Thriller* as an example. "In a way, nothing changes in that dynamic. We believe this is a big, big record in many ways."

Quarterbacked by Columbia senior VP of marketing Scott Greer, the rollout took "an analog-to-digital approach," he says, using paid media offline (like a billboard on Sunset and San Vicente Boulevards in Los Angeles) to drive earned media online (like hundreds of social posts about a billboard on Sunset and San Vicente). The plan worked, with social media spikes following every reveal, including two additional "SNL" spots (another 15-second teaser adding the vocoder line of "Get Lucky," and an extended 60-second spot showing the robots playing the song with Williams and Rodgers), the Coachella unveiling and the eventual release of the single.

"The idea was entirely fan-driven and based on fan discovery,"



Daft Punk performing at Coachella in 2006.

Greer says. "It was an old-school record company reveal: You don't know anything until you rip off the shrink wrap."

Led by the United States, the reveal happened harmoniously across all Columbia markets worldwide, after Stringer and team traveled to London and took meetings with the marketing teams from every country, explaining the rollout and "giving them their mission statements," Greer says. "Everyone was facing the same direction. 'This is the date the spot's going to premier on 'SNL.' You can then place your spot on your relevant pop culture show after that date.'"

While the expense of such media sounds big—each broadcast spot and high-visibility billboard could easily be in the six figures—Stringer says it's all relative. "Remember, we don't have a band going around the world doing television—that costs a lot of money. We were channeling the money in a different way."

And Stringer believes it will all be worth it. "I honestly believe that sales of this record will justify this approach. Otherwise I wouldn't do it," he says. "What's exciting about this project is how groundbreaking it is, but also commercially viable. I think it's the soundtrack of the year."

He points to "at least four radio records" on the album, including "Lose Yourself to Dance" and "Instant Crush" with Casablanca, and other opportunities: "Licensing and synchs will be dramatic," he says.

For Greer, who also spearheaded Columbia's similarly long-lead rollout of Adele's 10 million-seller 21, the campaign is already historic. "To me, this is a never-forget period of time, being inspired and being a part in something that at least we at Columbia think will change how records are marketed."

The robots—as their collaborators and friends affectionately call them—aren't the first artists to assert that today's music is missing something. Foo Fighter Dave Grohl caught hell for praising "the human element" in his 2012 Grammy Award acceptance speech for best rock performance, which many took as a slight against electronic music. Moroder himself, who launched the disco movement by introducing synthesizers to the recording studio, took to Facebook to decry the current use of extreme compression to create more loudness, posting a snapshot of two waveforms—one from 1977 and another, much denser, from 2013—with the message, "It's not funny anymore. We have to do something!" In a video for Vice's Creators Project, former Swedish House Mafia collaborator Williams said he was "in a Nile Rodgers place" when Daft Punk came calling, unaware that the band had already been recording with the legend. The wild success

of acts founded on musicianship, like Mumford & Sons and Adele, suggests that perhaps the music-buying public is ready for a page-turn too.

"It's not a statement against music made with computers today, but there are wonderful things you can do in a recording studio you can't do at home on a laptop. That's what we wanted to try to express," Bangalter says. "Is it still a show when a magician makes a trick in front of an audience, if everyone is a magician and everyone knows the trick?"

Speaking of magic shows, there aren't any plans to take Random Access Memories on the road. "Not right now," Bangalter says. "We really want to put the focus on the record and not send mixed messages. That's still part of the experiment."

"My mom asks me every day if we're going on tour. Everybody does," Hahn says with a laugh. "We have been very inspired to do something in the live performance space, but for us right now we're very concentrated on the launch and getting this music out to people in a way that's positive. We want this album to have a cultural and artistic impact."

According to Bangalter, it already has. "The excitement and enthusiasm we had making the record, that we're seeing in the audience right now as the record is about to be revealed, is exactly what we felt was missing somehow in music, which was not missing back in the golden age," he says. "There's a tremendous amount of excitement around movies, TV shows, videogames, festivals and around a lot of artists, but not around a piece of recorded music."

It's an effect he hopes will reverberate to the potential Punks of tomorrow. "If this attempt can maybe inspire some 18-year-old kid—'You know, that's the kind of record I want to make' or 'That's the kind of spectacle or show I want to do'—that's the way the newer generation will be able to challenge their laptops, to do something not living in the climate of security of formatted content, but something elevated, in an exciting and elegant way."

For now, the return of Daft Punk has already changed the course of electronic dance music, releasing some pressure right as the proverbial bubble was starting to really swell. Despite the music's more mature vibe, the neon-wearing EDM army seems to trust the robots.

"The single came out last Friday and I had a big sold-out show in New York on Saturday. I ended my set with 'Get Lucky,' and I think it's the first time a lot of people heard it live," A-Trak says. "The reaction was unbelievable. I was actually moved. People were dancing with each other, how they're supposed to. The groove is back." ●

MUSIC

ROCK

Break In The Clouds

Camera Obscura overcomes illness and bad weather for diverse fifth album

By Andrew Hampp

Scottish indie-pop quintet Camera Obscura has amassed a sizable stateside following during the past decade with the release of four albums and extensive touring. So when the opportunity arose to record in the United States for the first time, with fifth album *Desire Lines* (June 4, 4AD), lead singer TracyAnne Campbell was hopeful that a little sunshine might provide some respite from the general gloom the band had been used to back home.

Unfortunately, the group spent the last months of 2012 with producer Tucker Martine (R.E.M., Spoon) in Portland, Ore., during an exceptionally cloudy period for the coastal city.

"It was absolutely shocking—it was as rainy as it is here," Campbell says, speaking from her apartment in Glasgow. "But it's important to us to be on edge a little bit when we're making a record, and we chose Portland because it got us out of our comfort zone."

Despite the chilly surroundings, *Desire Lines* is home to Camera Obscura's warmest-sounding and most accessible music to date, taking a more studio-driven approach compared with the live vibe of 2006's Wall of Sound-influenced *Let's Get Out of This Country* and 2009's *My Maudlin Career*. Songs like "Troublemaker" and lead single "Do It Again" both ride driving rhythms with jangly guitar-led arrangements that would sound more at home at an indie-rock dance party than a dimly lit coffee shop, while "Cri du Coeur" and "Every Weekday" explore more of a beach-rock sound that wouldn't be out of place on records from the Walkmen or Tennis. And producer Martine's friends Neko Case and Jim James of My Morning Jacket show up for guest backing vocals on a handful of tracks, lending the album a built-in singalong factor.

"It's a much more diverse record, without being all over the place—there's some super-obvious, huge Camera Obscura pop songs but still a nice continuation of the Motown feel they've been doing," 4AD U.S. label manager Nabil Ayers says. "They're such a hardworking band, and put in lots of time for promo—that's why they have the number of fans they do. There's no gimmicks or stunts approaches. They write great songs, they play a lot, and people connect with them. It's our job to back that up and spend money on advertising and indie retail."

Not that the band made any intentional steps toward a more mainstream following. "It's got some new ideas and some new sounds, and, yeah, Tucker's



THE BIG NUMBER

Number of YouTube views of the video for "French Navy," the lead single from *My Maudlin Career* (2009).

2.5
MILLION

a real careful listener to every drumbeat as it goes down," keyboardist Carey Lander says. "If it's got an added appeal, that's great. We never have much confidence in those kinds of things."

"Do It Again" has already received early spins from influential stations like KCRW Los Angeles, WXPB Philadelphia and KCMP Minneapolis, with a music video expected soon. A co-headlining U.S. tour with She & Him this summer kicks off June 16 in Santa Barbara, Calif., and runs through mid-July, with a possible extension in the works.

The band was set to kick off the U.S. promotional cycle in March with a series of shows at South by Southwest but was forced to cancel at the last minute

due to a family illness—an unfortunate setback that has affected several members during the last four years. "Illness shapes you up and gives you something to write about—it definitely had me contemplating the band's future and my own thinking about which direction I was going in, whether things would change and whether we would make music again," Campbell says. "The thing with *Desire Lines* is that there's all sorts of options and things can be ambiguous, and I'm happy with that. I'm not so precious that I need everyone to get exactly where it is I'm coming from on each song. We're a bit too old and ugly to appear on our album covers anymore anyway. I just prefer people to take from it what they want." ●

Camera Obscura
ALBUM: *Desire Lines*
LABEL: 4AD
MANAGER: Francis MacDonald, Shoeshine
PUBLISHER: Universal Music
BOOKING AGENTS: Jim Romeo, Ground Control (U.S.); Doug Smith, CODA (U.K./Europe)
CHART HISTORY: *My Maudlin Career* (2009), No. 87 Billboard 200; No. 7 Independent Albums; No. 9 Tastemakers, 63,000
TWITTER: @CameraObscura

MUSIC

The Boxer Rebellion

ALBUM: *Promises*

LABEL: Absentee Recordings/
INGrooves Fontana

MANAGER: Sumit Bothra,
Embargo Management

PRODUCERS: The Boxer
Rebellion, Billy Bush

PUBLISHER: Primary Wave

CHART HISTORY: *Union* (2009),
No. 82 on Billboard 200, No.
19 on Alternative Albums,
40,000; *The Cold Still* (2011),
No. 25 Alternative Albums,
16,000

TWITTER: @boxerrebellion



A*M*E

A*M*E, born Aminata Kabba, moved to London from Sierra Leone at age 8 and had already signed with Epic U.K. by the age of 16, two years ago. "I was invited along to an end-of-year school show to meet some performers that a friend of mine had recommended," says her manager, Wayne Russell of Do One Music Group. "I knew the minute I saw A*M*E perform a song she had co-written with her good friend MNEK that she had the potential to become a global star." Since then the musician has released several singles, including "Need U (100%)," which went to No. 1 in the U.K. last April. She is also a top-15 artist in the BBC's Sound of 2013. A*M*E creates what she calls "unadulterated pop," and has been an avid listener of K-pop for the past few years. "I'd say we're about 80% there," A*M*E says of her upcoming debut album. "[Fans can expect] massive pop melodies and honest lyrics. I love pop music, and my album reflects that."



The singer, who has yet to play a show in the States, doesn't have concrete plans to release music here yet. Her label deal with Epic U.K. means that she will, however, find her way onto a U.S. Sony label when the time is right. "Since hitting No. 1 in the U.K., interest from U.S. labels has grown massively, and we're now in a position to be able to choose the very best talent to launch her career in the U.S.," Russell says. "At 18 years old she's an incredibly ambitious and motivated individual who strives to achieve her very best in music and entertainment."

—Emily Zemler

ROCK

Fulfilling 'Promises'

The Boxer Rebellion stays independent for fourth album with synchs, sunnier sounds

By Alex Gale

It's T-minus two weeks until British rock quartet the Boxer Rebellion releases its fourth album, *Promises*—due May 14 on the band's own Absentee Recordings—and frontman Nathan Nicholson sounds a bit stressed.

"You don't start a band to be in a business," he says, sitting in manager Sumit Bothra's London office and pondering the phone calls to make, emails to write and tweets to tweet. "It makes me wonder about bands 20 years ago: What would they do with their time? Would they just sit around, write music and watch TV?"

Still, even if running a business wasn't the Boxer

Rebellion's initial goal, its members have become quite adept at it. With a history of lucrative synchs, steady touring and impressive digital sales, the band has built a strong foundation for *Promises*, the most upbeat, accessible album of its career.

The Boxer Rebellion's indie route wasn't a choice at first, but a necessity. The group was initially signed to legendary executive/manager Alan McGee's Poptone Records, but the label collapsed just after the 2005 release of the band's debut, *Exits*, which has sold 8,000 copies, according to Nielsen SoundScan. "We knew the end was near when our second single was digital-only," Nicholson recalls. "Back then, if you didn't have a physical release, it was like, 'What's the point?'"

But when the Boxer Rebellion regrouped and self-released its second album, *Union*, four years later, it met success despite once again lacking physical product (the band initially couldn't afford to press any). *Union* bowed at No. 82 on the Billboard 200—the first self-released album to reach the chart through digital sales alone, according to publisher Primary Wave. (It has sold 40,000 copies in the United States.)

Acclaimed 2011 follow-up *The Cold Still* sold less than half of *Union* (16,000), but the band hopes the sunnier, glossier material on *Promises*—exemplified by the soaring beauty of standouts "Keep It Moving" and "New York"—will reverse that trend. "The last record was more insular," Nicholson says. "When we would go to the merch table after shows, people would come up to me and say, 'Man, are you depressed?' This time

we wanted music that was more positive."

Regardless, the group's spirits—and finances—are likely to be lifted by juicy synch deals. In the past, its music has been used in a Buick commercial, video-games and on several TV shows ("One Tree Hill," "NCIS"). *Promises* is already yielding similar success: "New York" was featured on the May 2 episode of "Grey's Anatomy," and Bothra says there are four additional synch requests he can't detail yet.

"The key for us being successful with synchs is that we respect people's budgets," he says, noting the band owns its masters. "When you're signed to a label that's administering a ton of masters, they are very weary of setting price precedents. They may refuse point-blank to do a top-rated TV show for anything less than, say, \$30,000 on the masters side. We're not in that position. But many music supervisors are paying us more and more for our music because when they really needed us to come in at a certain rate, we did it, the subtext being, 'Hey, when you get a proper budget and can pay us more, that would be great.' Especially when we really needed it: We couldn't afford radio promotion on earlier albums at all. Synchs filled that void for us."

The band hopes to have the best of both worlds with *Promises*, partnering with INGrooves Fontana, which will handle physical and digital distribution as well as label services, including radio promotion. A \$799 digital pre-order of the album, with lead single "Diamonds" as an instant download, launched April 2, and iTunes also unveiled a full album stream. Meanwhile, the Boxer Rebellion will get back to its other bread and butter—performing—launching a 17-date North American tour with Fossil Collective later this month and hitting "The Tonight Show With Jay Leno" on June 14.

"Ever since our second album, we've been growing," Nicholson says. "It's frustrating sometimes because we don't have the resources that other people do, but as long as we're growing we're doing something right." ●

"Music supervisors are paying us more for our music because when they needed us to come in at a certain rate, we did it."

—SUMIT BOTHRA, EMBARGO MANAGEMENT



Jimmy Gonzalez, Latin pop KMVK Dallas. Frankie J, "No Te Quiero Ver con EL." KMVK began playing this single in January. It rose to the top of our research and our request rankings. Now, with the newly released bachata version, this single will be more East Coast-friendly.



J King & Maximan, "La Noche Esta de Fiesta." This is my pick for the summer. The only problem you will have is deciding which remix to play. There are two equally strong versions: 3BallMTY and Elvis Crespo. Watch this trend of 3Ball-influenced music—it is on the radar and getting stronger every day.



Raul y Mexia, "Las Escondidas." Raul y Mexia, also influenced by the Monterrey [Mexico] sound, have another hit in this genre. This new song has the recipe for success. These guys are the entire package and are breaking out of San Francisco with much fanfare.

ARTIST: Dessa
 ALBUM: *Parts of Speech*
 LABEL: Doomtree Records
 MANAGERS: Doug Lefrak and Shannon Schlappi, Locker Partner
 PRODUCERS: Dessa, Paper Tiger, Lazerbeak
 PUBLISHER: self-administered
 BOOKING AGENT: The Agency Group
 CHART HISTORY: *A Badly Broken Code* (2010), No. 48 Top R&B/Hip-Hop Albums, 2,000; *Castor, the Twin* (2011), No. 26 Top R&B/Hip-Hop Albums, 3,000
 TWITTER: @dessadarling

HIP-HOP

Mainstream? Alternative?

Minneapolis MC Dessa blurs genre lines, but makes promo transparent to fans

By Sowmya Krishnamurthy

With the soul of a poet and the erudition of a scholar, Minneapolis rapper Dessa is one of the standout voices of that city's hip-hop collective Doomtree, and she's poised to break out with her eclectic solo effort, *Parts of Speech*, due June 25 on Doomtree Records.

The multitalented Dessa—she's an artist-lyricist, singer, songwriter and occasional college lecturer—honed her skills with Doomtree and as a slam poet. She released her solo EP, *False Hopes*, in 2005, and her subsequent albums garnered critical acclaim and preliminary commercial inroads. *A Badly Broken Code* debuted at No. 48 on Billboard's Top R&B/Hip-Hop Albums chart in February 2010, and its follow-up, *Castor, the Twin*, premiered at No. 26 in October 2011.

Sonic experimentation permeates the 12-track *Parts of Speech*, running the gamut from electro synths to layered orchestral arrangements. Dessa intentionally selected the thumping, ominous "Warsaw" as the first single because of its stark variation from her previous repertoire. "I decided not to consider which track was most representative of the album, and instead I picked a song that I thought was strong and might provide an interesting contrast from the work I've done previously," she says. On recording the single with producer and longtime collaborator Paper Tiger, she says, "He and I usually make more melancholy ballads together, but for whatever reason, this one turned out different."



Collaborations may be largely relegated to old friends, but the rapper does enlist some new names, like cellist Takenobu, who she serendipitously discovered while perusing Pandora. "He bent a lot of notes in a way that didn't sound totally Western, and he had really fast, trotting pizzicato lines," Dessa recalls. "I essentially cold-called him, like, 'Hey! I'm a rapper from Minneapolis and you seem like a badass experimental cellist. If I sent you a demo, would you be willing to arrange a song for me?'"

What remains consistent is her lyrical meticulousness. Dessa describes the album as having a "literary quality," exemplified in "Warsaw": "And I'm still living by my maiden name/The name I came with/The name I made/And I'm bare-faced at your masquerade/Filled a flask up before I came," she deftly spits. Dessa explains, "I approach music as a writer in a lot of ways. My interest in music-making stems from my interest in the language arts. I work hard to make my lyrics read with the same kind of precision or artfulness that a well-composed essay or poem might read."

Interestingly, Dessa sings instead of raps on most of *Parts of Speech*. This versatility poses its own prob-

lem, especially in regard to genre-specific marketing and promotions, according to Lazerbeak, producer and GM of Doomtree Records. "It's almost too alternative for mainstream but too mainstream for alternative. It's not quite hip-hop all the way through. It's a good problem to have," he says, but adds, "Especially with radio, we're still trying to figure out where she fits."

Doomtree is thus focusing on more progressive college radio and extensive touring to promote the album. Dessa is currently on the road for the Early Words tour, which includes a three-venue residency in New York. She will follow up with a West Coast tour after the album release and is anticipating summer festival dates as well.

Lazerbeak says the label wants to be "as transparent as possible" with its marketing strategy and shares that his team relies heavily on ardent fans to help subsidize operating costs. Pre-orders from Doomtree's website, in particular, are a main revenue source. Fans, many reached through email opt-in lists, are incentivized with exclusive content like bonus songs to purchase in advance. Ticket and merchandise sales are also key revenue drivers.

Lazerbeak hopes that *Parts of Speech* will be financially viable and increase Dessa's national visibility, without alienating core fans. He's hired New York-based Shore Fire Media to spearhead publicity and INGrooves Fontana to handle physical and digital distribution.

For her part, Dessa measures success based on the reach of her music. "Money has never been a big motivator to me, but the sharing of art has," she says. "I am motivated to try to expose as many people to the music that I can." ◉



RAISE YOUR VOICE: Singer/songwriter **Tony Lucca** has announced tour dates following his stint on NBC's "The Voice," where he earned the finalist spot for Team Adam, and subsequently signed to **Adam Levine's 222 Records** for his debut LP. Booked by **Brian Jonas of High Road Touring**, the Whole World Watching tour will kick off at **Seven Steps Up** in Spring Lake, Mich. (July 29), before crossing **12th & Porter** in Nashville (Aug. 6), the **Jaeb Theatre** in Tampa, Fla. (Aug. 10) and **Tin Angel** in Philadelphia (Aug. 17).

L'CHAIM! In-demand sister trio **Haim** has been forced to reschedule a slew of European dates in order to finish its hotly anticipated debut album, out this summer on **Columbia**. Booked by **Nick Cave of William Morris Endeavor**, Haim will roll through **Whelan's** in Dublin (May 25), **KOKO** in London (May 30), **Vega** in Copenhagen (Aug. 7), the **Oya Festival** in Oslo (Aug. 10) and **Bitterzoet** in Amsterdam (Aug. 21).

REVIEW ME: Cult favorite **Neutral Milk Hotel** has not toured since 1999, following the release of critically acclaimed LP *In the Aeroplane Over the Sea*. Frontman **Jeff Mangum** and band have announced a handful of shows, with "more to come" in 2014. Jump-starting in Athens, Ga., at the **40 Watt Club** (Oct. 22-23), they'll hit the **Thomas Wolfe Auditorium** in Asheville, N.C. (Oct. 25), the **Hostess Club Taipei** in Taipei City, Taiwan (Nov. 28) and the **Hostess Club Weekender** in Tokyo (Dec. 1).

ASK & RECEIVE: Following the announcement of four teaser tour dates, metal legend **Black Sabbath** has made plans for a full North American tour, on the heels of new songs "End of the Beginning" and "God Is Dead?" Commencing in Houston at the **Cynthia Woods Mitchell Pavilion** (July 25), the band will hit the **Cruzan Amphitheatre** in West Palm Beach, Fla. (July 31), **Mohegan Sun Arena** in Uncasville, Conn. (Aug. 8), **Klipsch Music Center** in Indianapolis (Aug. 18) and **US Airways Center** in Phoenix (Aug. 30).

—Nick Williams

"I approach music as a writer in a lot of ways. I work hard to make my lyrics read with the same kind of precision or artfulness that a well-composed essay or poem might read." —DESSA

Reviews

Sara Bareilles

"Brave" (3:39)

PRODUCER: Mark Endert

WRITERS: Sara Bareilles, Jack Antonoff

PUBLISHERS: various

Epic



POP

'Brave' Favors Bareilles

While mainstream artists like Ke\$ha and P!nk have recruited fun, frontman Nate Ruess to lend some whimsical songwriting to their pop projects, Sara Bareilles has opted to bring in his bandmate, guitarist Jack Antonoff, to co-write her latest declaration of independence. Despite naming her breakout album *Little Voice*, Bareilles has always been an extroverted vocalist on adult contemporary radio, unafraid of aiming high during crescendos or

shouting a line like "I want to see you be brave!" as if the Rapture was afoot. The production on her latest single, however, is noticeably fuller, with heavy beats overpowering the piano flourishes that are typically front and center. As the lead single to her upcoming full-length *The Blessed Unrest*, "Brave" generates an amiable reaction to Bareilles' steady voice while wisely heightening the intensity of everything around it. —JL

The song generates an amiable reaction to her steady voice while wisely heightening the intensity of everything around it.



LIVE

ARTIST: The Rolling Stones

VENUE: Staples Center, Los Angeles

DATE: May 3

Turning 50 as a band has little negative effect on the Rolling Stones. The legendary rockers opened their 20-date tour with a two-hour, 20-minute show that demonstrated the staying power of the band's late '60s and early-to mid-'70s work. There's not much danger left in the Stones' music, but the mature nature of their blues-rooted and riff-driven songs ensures that little sounds dated. Mick Jagger, still

a fireball of kinetic energy, is the lone visual focus this time out. And he used his voice wisely on opening night to get through the 23 songs while running about the stage and a U-shaped runway through the crowd. Keith Richards, meanwhile, glides by on charisma and cool, pushing songs toward their Chuck Berry roots whenever possible, and Charlie Watts remains the steadiest rock drummer in history. Former Stones guitarist Mick Taylor joined for a 10-minute "Midnight Rambler" that was the night's highlight. —PG

SINGLES

POP

MARIAH CAREY
FEATURING MIGUEL

#Beautiful" (3:22)

PRODUCERS: Mariah Carey, Miguel

WRITERS: Mariah Carey, Miguel Pimentel

PUBLISHERS: ASCAP, BMI
Island Def Jam

With guitar and first-verse duties handled by Miguel, Carey is almost a guest on "#Beautiful," billed as the first official single for her upcoming album. But this Stax-inspired jam settles into a slender groove, with Carey opting to casually vibe with her duet partner rather than indulge her usual vocal theatrics. —AH

R&B

MIGUEL

"How Many Drinks?" (4:33)

PRODUCER: Salaam Remi

WRITERS: Miguel Pimentel, Salaam Remi, Roger Nichols, Paul Williams

PUBLISHERS: various

Bystorm/Black Ice/RCA

Meanwhile, Miguel's new single from *Kaleidoscope Dream* finds the critical darling flexing his more traditional R&B muscles—his flawless falsetto flies forward while weighing a woman's worth. "You look good . . . But I don't wanna waste my time," Miguel croons on the track, which has recently been given an equally arresting remix featuring Kendrick Lamar. —DH

LATIN

FRANKIE J

"No Te Quiero Ver con Él" (4:01)

PRODUCER: Daniel Murcia

WRITERS: Daniel Murcia, Francisco J. Bautista, Emile Ghantous

PUBLISHERS: 627 Muzick/Sony-ATV Songs/Dhani Songs (BMI), Insomniak (ASCAP)

Universal Music Latino/Universal Music Latin Entertainment

Don't let the smooth R&B beat fool you: "No

Te Quiero Ver con Él" (I Don't Want to See You With Him) is more of a lover's scorned anthem than a romantic paean. Frankie J muses over the switch from romance to quasi-friendship with a longing that listeners of any language can all relate to. —KI

POP

JASON DERÜLO

"The Other Side" (4:20)

PRODUCERS: Ammo, Martin Johnson

WRITERS: Jason Derülo, Martin Johnson, Joshua Coleman

PUBLISHERS: various

Warner Bros.

After recovering from a neck injury that almost left him paralyzed, Derülo returns with a single that figures to get his career back on track, albeit in a rather predictable manner. "The Other Side" features fine-tuned buildups and releases aplenty, and while the comeback single hardly stands out from the post-David Guetta top 40 pack, it's close enough in line to find radio success. —CP

COUNTRY

CHARLIE WORSHAM

"Could It Be" (3:25)

PRODUCERS: Charlie Worsham, Ryan Tyndell

WRITERS: Charlie Worsham, Ryan Tyndell, Marty Dodson

PUBLISHERS: Purple Cape Music/Dad's Retirement Songs/Black to Black Songs/I Hope Momma's Listening Music (BMI)

Warner Bros./WAR

On his debut single, this country newcomer reflects on the morning following a night out with a friend that might be something more. Lines like "Who knows, we might go down in flames/Then again I might just change your name" could afford a bit more passion, but the tune remains in good spirits, aided by Worsham and Tyndell's tight production highlighted by the welcoming strum of a banjo. —JM

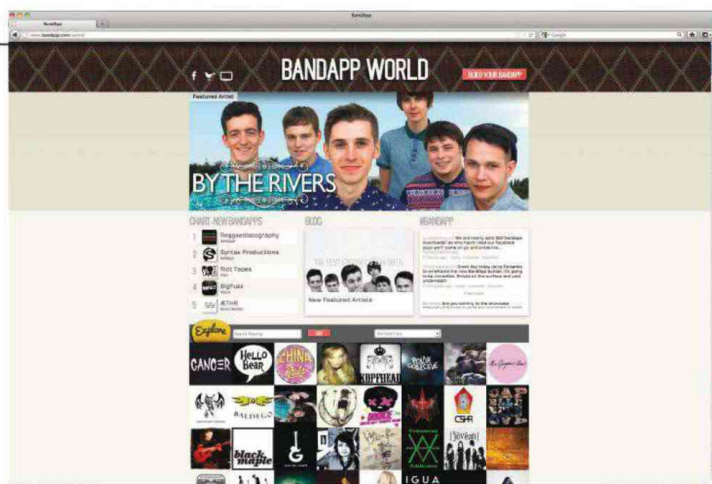
LEGEND
&
CREDITS

Edited by
Mitchell Peters
(albums) and
Jason Lipshutz
(singles)

CONTRIBUTORS:

Phil Gallo, Gary Graff, William Gruger, Andrew Hampp, Dan Hyman, Kathy Iandoli, Jason Lipshutz, Jill Menze, Chris Payne, Emily Zemler

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureau.



Bandapp offers artists looking for a central Web hub a quick fix.

FREE APP BUILDERS:

Mobile Roadie
With pricing as low as \$125 a month and features like listenable music, downloads and tour dates, Mobile Roadie is an excellent option for a DIY artist looking to deliver an app to fans.

MobBase
MobBase allows an artist to launch a stand-alone app in the Android Marketplace for a one-time fee of \$20 (plus \$20 per month for hosting), giving this service the lowest barrier of entry for artists.

APP

Bandapp: A Superfan's First Stop?

In a cluttered online landscape, it's important for a band to have a dedicated nucleus where all relevant information can be easily located. Launched in early 2012 and updated last fall, Bandapp is a service that offers artists looking for a central Web hub a quick-fix app that gives fans easy access to their music, tour dates and news, and more directly on their smartphones. However, Bandapp is slightly deceptive: It doesn't create an actual app that one could download from the iTunes App Store, but instead creates a Web app, which is essentially just a fancy bookmark that a user can add to his or her smartphone's home screen. There are several drawbacks—from both an artist and user's perspective—to having a Web app instead of a traditional application. A Web app requires users to have wireless or third-generation (3G) access, so an app created with Bandapp will disap-

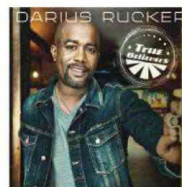
point those who frequent wireless "dead zones." A Web app also can't send "push" notifications to users (similar to how a phone alerts its owner that he or she has a text message). Therefore, bands that use Bandapp are unable to ping their fans when they have announcements, new music or tour dates, which is one of the primary reasons an act would even invest in its own stand-alone app. Artists that need to consolidate relevant information online should opt to create a mobile-friendly website instead of using Bandapp. Even if a band needs to utilize a smartphone app to engage fans, it should invest in creating a downloadable app, which can be done by using an app like Mobile Roadie. Bandapp is an interesting solution to a common problem, but ultimately there are better ways for artists to spend their time promoting themselves online. —WG



COUNTRY

Rucker's 'True' Grit

Three years between albums can be a death knell in country. But Rucker has used that time to good effect, crafting the richest of his three solo country albums. The Hootie & the Blowfish frontman's soulful rasp remains his greatest weapon, and it's further elevated by the writing and production on *True Believers*. Standouts include the title track, a clear-eyed rumination on the challenges of a long-term relationship, and breakup ode "I Will Love You Still" with Mallary Hope. He doesn't forget the good times, either, heard in the funky twang of "Radio" and the honky-tonk spirit of "Take Me Home." Rucker also teams with Lady Antebellum for a rootsy romp through the Old Crow Medicine Show/Bob Dylan tune "Wagon Wheel," and Sheryl Crow joins him for stirring echo vocals on "Love Without You." Rucker already has a formidable commercial track record, but he raises the creative bar a couple of notches with *True Believers*. —GG



Darius Rucker
True Believers
PRODUCER: Frank Rogers
Capitol Nashville
RELEASE DATE: May 21

ALBUMS

DANCE

LITTLE BOOTS

Nocturnes

PRODUCER: Tim Goldsworthy

On Repeat Records

RELEASE DATE: May 7

Where Little Boots' 2009 major-label debut courted the pop crowd, her self-released follow-up will likely attract those more familiar with dance pioneer Giorgio Moroder. The hooks aren't quite as catchy, but DFA alum Goldsworthy provides production that will keep disco purists dancing all night. —CP

ROCK

SAVAGES

Silence Yourself

PRODUCERS: Johnny Hostile, Rodaidh McDonald

Matador/Pop Noire

RELEASE DATE: May 7

Singer Jehnni Beth says he hopes the English band's debut sounds like a punch in the face. It does. *Silence Yourself* is a raucous post-punk collection that marries ambient sonic layers with surging rock choruses. From boisterous opener "Shut Up" to the noisy static of first single "Husbands," it packs a compelling wallop. —EZ

ROCK

CERAMIC DOG

Your Turn

PRODUCER: Greg Saunier

Northern Spy Records

RELEASE DATE: April 30

Intrepid guitarist Marc Ribot leads drummer Ches Smith, bassist Shahzad Ismaily and guests through a stylistic terrain that includes cumbia, junkyard blues, exotically flavored old-school rap and a garage-rock reading of jazz standard "Take Five." Opener "Lies My Body Told Me" is a thrilling amalgamation of Television, Neil Young and Albert Ayler. —PG

HIP-HOP

LL COOL J

Authentic

PRODUCERS: various

429 Records

RELEASE DATE: April 30

LL Cool J's still got it on his 13th album, *Authentic*. Thunderous drums charge up opener "Bath Salt," while "Love for You" (with Brad Paisley) delivers the romantic Mr. Smith. Later he spits classic rap flavor on the Snoop Lion-assisted "We Came to Party" and "Whaddup," featuring Chuck D. —KI

POP

THE AIRBORNE TOXIC EVENT

Such Hot Blood

PRODUCER: Jacquire King

Island Records

RELEASE DATE: April 30

"All these songs are love songs," Airborne Toxic Event frontman Mikel Jollett says of the band's third album. It's just that "love at times can make you feel like shit." Hallmark won't be calling anytime soon, but producer King brings a welcome new richness to the group's sound, which could help expand its alt-rock base. —GG

WORLD

DEBASHISH BHATTACHARYA

Beyond the Ragasphere

PRODUCER: Debashish Bhattacharya

Riverboat/World Music Network

RELEASE DATE: April 30

The brilliant Indian string player reaches into the cosmos for a series of stream-of-consciousness compositions that often encourage a dialogue between Bhattacharya's traditions born in Calcutta and those of jazz, flamenco and country guitarists. Boundary-free, John McLaughlin adds an aggressive layer to the languid pace of the 16-minute "A Mystical Morning." —PG

.biz

"Voice" coach and Maroon 5 frontman Adam Levine has inked a one-year first-look development deal at NBC with his longtime manager-turned-producing partner Jordan Feldstein. Together, the pair will create both scripted and alternative programming to serve as series and specials for the network.



LATIN

Voices Carry

Italian tenor trio Il Volo cross over to Latin music stardom

By Leila Cobo

The 2013 Billboard Latin Music Awards, which aired April 25 on Telemundo, had its share of uptempo reggaeton and dance, regional Mexican music, daring duets and song premieres, most featuring major Latin stars. In the midst of that was Il Volo, a trio of operatic tenors, singing "El Triste," an homage to Mexican crooner José José accompanied by a full string orchestra. The performance was as surprising as it was successful, delivering some of the highest minute-by-minute ratings for the show.

It was the latest big TV move for the Italian teens whose brand of classical crossover music has struck a chord with mainstream buyers and, increasingly, with Latin fans.

Following the Billboard performance, *Mas Que Amor* (Universal Music Latino), the Spanish-language version of *We Are Love*, jumped 4-2 on Billboard's Top Latin Albums chart, where it stays this week.

Although Andrea Bocelli, a similarly minded act, is also on the chart (former No. 1 *Pasion* is No. 10), Il Volo's case is different. While Bocelli is an adult act attracting an adult audience, the members of Il Volo are teenagers. And while their mainstream audience leans adult, in the Latin world they attract a younger listener, something Il Volo's team is looking to capitalize on.

"We've benefited greatly from their past tour, where they reached an upscale Latin market that was mostly an adult market but also included the daughters of those adults," says Luis Estrada, managing director of Universal Music Latino, which is supporting the release with a Spanish-language TV campaign.

Il Volo will kick off another U.S. tour in the fall, promoted by Live Nation and supported by a PBS special shot in Miami, precisely because audiences are younger there. In Latin America, Il Volo's tour will be promoted by GTS, the artist development arm of Universal Music Latin Entertainment (UMLE).

In 2009, Piero Barone, Ignazio Boschetto and Gianluca Ginoble competed on Italian TV talent competition "Ti Lascio Una Canzone." The show's producer was so impressed by their voices that he asked them to sing together, a la the Three Tenors. Tony Renis, the Italian singer/producer who has worked with Bocelli and Celine Dion, happened to catch that performance.

"They were singing 'O Sole Mio' and I couldn't believe that three children—14-year-olds—could have such powerful voices," he says.

Renis spoke with attorney Peter Lopez in Los Angeles, and together they took the "O Sole Mio" track to Jimmy Iovine and Ron Fair, who signed the trio to Interscope.

"They had the talent and the material to do something very different from what existed in the Latin market at the time," producer Humberto Gatica says. "From day one, we knew there had to be two albums: one for the international market and one geared specifically for the Latin market."

Gatica invited UMLE chairman Jesus Lopez to the studio, and he in turn fell in love with the project and agreed to release it in Spanish.

In 2011, Il Volo debuted at No. 10 on the Billboard 200, aided by a slew of prominent TV appearances, including "American Idol." Three weeks later, the Spanish version of the album debuted at No. 10 on Top Latin Albums. *Mas Que Amor* follows the same formula, with Spanish-language versions of the tracks on the original English-language album, albeit with Latin touches.

"I added certain instrumentation to make it more appealing for our market," Gatica says. The album also includes "Lunas Escondidas," a duet with young Mexican pop singer Belinda specifically designed for the Latin marketplace.

What the album didn't include was "El Triste," the José José hit from the '80s that the trio performed at the Billboard Latin Music Awards. Instead, the notion of performing a song not on the album—barely a week after the album's release—came from show producer Tony Mojena, who was looking to make an impact with Billboard's homage to José José. Instead of balking at the suggestion, the Il Volo team jumped at the chance. Universal's Estrada gave the go-ahead and Gatica created an arrangement for the track in 48 hours. Now, Universal plans to release "El Triste" and use it as a marketing tool for the trio in Latin America.

"That performance consolidates them in consumers' minds as a quality act with great charisma," Estrada says. "And TV continues to be a crucial part of their success." ●

THE Numbers

Kris Kross

Following the death of hip-hop duo Kris Kross' Chris Kelly at age 34 on May 1, the act's smash single "Jump" is making waves. The song was the Ruffhouse/Columbia act's first release, and zipped straight to No. 1 on the Billboard Hot 100 in 1992. The act followed up with six more hits, and another eight on Hot R&B/Hip-Hop Songs.

Il Volo performed a tribute to José José at the Billboard Latin Music Awards.

+ 8

"Jump" spent eight weeks lodged at No. 1 on the Hot 100 in 1992, the longest reign for a rap single until 1996, when Bone Thugs-N-Harmony's "The Crossroads" matched that run. When "Jump" hit No. 1 in only its fourth week, it was the fastest leap to No. 1 since 1985, when "We Are the World" also sped to the top in four frames.

↑ 2,878%
2.3M

The videoclip for "Jump," on Kris Kross' official YouTube channel, logged 2.3 million views in the week ending May 4. That's up 2,878% from the previous week, when it tallied 77,000 views. On May 2 alone it amassed 1.6 million. Of the video's total views since it was uploaded in 2010, 25% were registered in the last week.

↑ 1,694%
19K

Downloads of "Jump" exploded in the week ending May 5, selling 19,000, according to Nielsen SoundScan—the tune's biggest digital sales week—up from 1,000 in the previous week. The song debuts on Rap Digital Songs at No. 19 and on R&B/Hip-Hop Digital Songs at No. 23.

↑ 3,524%
5.6M

The airplay for "Jump" increased as well, collecting 5.6 million in Hot 100 Airplay audience (up by 3,524%). On the Hot 100 Airplay panel, 287 monitored stations played the cut in the week ending May 7.

—Keith Caulfield



HIP-HOP

Major Hustle

T.I.'s Hustle Gang works charting single and free EP to try to land new deal
By Alex Gale

"Memories Back Then," the new single from T.I.'s label/crew Hustle Gang, is actually helping the act look forward. The introspective track—which features T.I., Grand Hustle/Atlantic signee B.o.B, Grand Hustle singer Kris Stephen and a guest verse from Kendrick Lamar—dips 30-36 on Billboard's Hot R&B/Hip-Hop Songs chart and 88-98 on the Billboard Hot 100 after its debut week, but T.I. sees its self-generated momentum as a calling card now that he's back on the open market.

"Memories" is the first single from Hustle Gang's *G.D.O.D.* mixtape, released for free online on May 7. But that hasn't stopped the song from netting stronger-than-expected sales: According to Nielsen SoundScan, it's sold 48,000 units since its April 22 release through Hustle Gang Music, a new iteration of T.I.'s Grand Hustle imprint, which is now independent after T.I.'s 10-year contract with Atlantic expired in January. "Memories" is also benefiting from

healthy streaming numbers, with its cinematic video racking up 4 million YouTube views since its April 22 debut.

"This is the beginning of something beautiful," T.I. says of the single and mixtape, "and the people are proving me right."

The record's chart appearances come despite little radio airplay: Last week, Nielsen BDS picked up just 45 spins across 15 stations nationwide. But DJ J1—mix-show coordinator at T.I.'s hometown station, WHTA Atlanta, which is leading the way with 16 spins—thinks that will change soon. "I don't see why any [R&B/hip-hop] station wouldn't pick this up," he says. "It's a no-brainer. I definitely see it as a top 10."

But for T.I., who's looking for a new label home for himself and Grand Hustle, "Memories" isn't just another hit single—it's a warning shot. "I'm a free agent," he says. "It's put me back to where I was when my first record [2003's *I'm Serious*] didn't sell: I was dropped [from Arista] and I had to prove that I was worthy of a deal. That's what I'm doing now. Back then I was proving I was worth \$2 million—now I'm proving I'm worth \$200 million. If y'all don't feel like I'm worth it, I'ma show you."

Brian "B. Rich" Richardson, A&R rep at Grand Hustle and head of Defient Entertainment, which manages Grand Hustle acts including B.o.B and Trae Tha Truth, says the label will begin a "major radio campaign" behind "Memories" on May 14. Meanwhile, T.I., Stephens, Trae and other crew members appeared on BET's "106th & Park" on May 3 to promote the mixtape. A Hustle Gang tour is planned for later this year, and four more videos from *G.D.O.D.* are on the way. "We're going to take it all the way until a major notices," Richardson says. "We have to show a movement. We're getting the streets, the Internet and radio behind us." ●



T.I. (crouching) and his Hustle Gang's "Memories Back Then" has sold 48,000 copies.

Frazier Makes In-'Roads'
With spins at 13 of the 129 stations monitored by Nielsen BDS for Billboard's Country Airplay chart, Morgan Frazier simmers just below the ranking with "Yellow Brick Road," her debut single for Curb's Sidewalk imprint. The Breckenridge, Texas, native recently won the prestigious John Lennon Songwriting competition and is now making promotional rounds at country radio. She has tour dates booked through November and is working on her first full-length album.

Wild Feathers In Flight
After a label switch in 2012, the Wild Feathers are ready to fly, as the rock group's "The Ceiling" bullets at No. 28 on the Triple A airplay chart. The Nashville-based band will release its self-titled debut album on Warner Bros. on Aug. 6. Formerly signed to Interscope, the quartet, which has opened for Bob Dylan and Paul Simon, is touring with Ryan Bingham through June.

Not So Little
With more than 24,000 likes on Facebook and a growing YouTube audience, Los Angeles-based pop starlet Mr. Little Jeans debuts on Uncharted at No. 17 after releasing new single "Oh Sailor." The artist (aka Monica Birkenes) first rose to popularity thanks largely to her dark, dubstep rendition of Arcade Fire's "The Suburbs"; her cover has garnered 2.2 million YouTube views. After releasing "Oh Sailor" on iTunes on May 3, Mr. Little Jeans is at work on her forthcoming debut album.

A\$AP Ferguson's 'Work' Begins
Following A\$AP Rocky's breakout success with "F**kin' Problems," A\$AP Ferguson looks to make a (similar) name for himself with debut track "Work." The Harlem rapper is a member of Rocky's A\$AP Mob collective and signed his own deal with Polo Grounds/RCA in January. The official video for "Work" has drawn 3 million YouTube views, while a clip for the song's as-yet-unreleased remix, featuring A\$AP Rocky, Schoolboy Q and Trinidad James, is being completed. A\$AP Ferguson is currently opening for Juicy J on the latter's *Stay Trippy* tour.

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Raully Ramirez

Battle Plan: Jessica Sanchez



Eleven months after finishing as runner-up on "American Idol," 17-year-old Jessica Sanchez's first album, *Me, You & the Music*, debuts at No. 26 on this week's Billboard 200.

2 MONTHS AGO

After signing to Interscope Records last June and working on her debut during the second half of last year, Sanchez and her label team spent February "in creative mode," Interscope head of marketing Mike Flaherty says. "We were combing through tracks and singles, and starting to dip our toe in the water a bit with press and activate online to let people know things were coming." After performing on the American Idols Live! tour last summer, Sanchez performed her first solo concert on Feb. 14 in the Philippines. Sanchez then returned to the "Idol" stage on March 21 to unveil "Tonight," the album's lead single, alongside its featured guest, Ne-Yo.

1 MONTH AGO

Amiable dance track "Tonight" hit digital retailers the day after the "Idol" performance, but wasn't given a strong radio push until May 7, one week after the album debuted. "We didn't want to go the traditional route of 'Let's drop a single, work it to a hit single and wait to drop the album,'" Flaherty says. "We felt that people love her, they're happy she's back ... let's get the record out and play off the audience she has." "Tonight" has sold only 39,000 downloads, according to Nielsen SoundScan, but Sanchez continues to push the track to her 1.1 million Twitter followers and 513,000 Facebook fans.

RELEASE WEEK

Four days before *Me, You & the Music* arrived, Sanchez made her acting debut on "Glee," beginning her arc as rival glee club Hoosierdaddies' star Frida Romero on the April 25 episode of the Fox hit. That piece of perfect timing was abetted by an all-out media assault, first as part of a "Glee" press run, and then with a promotional push for *Me, You & the Music*, including a stop at the Radio Disney Music Awards as a presenter on April 27. On May 9, Sanchez reprised her role on "Glee" and performed a cover of Zedd's radio hit "Clarity." The album sold 14,000 units in its first week, according to SoundScan.

NEXT UP

Sanchez has a string of radio shows lined up and is looking for touring opportunities for the summer, but Flaherty points out that the Filipino-Mexican singer will slowly edge her way into the Latin sphere during the coming months, after already gaining exposure in the Philippines. A Spanish-language version of "Tonight" is on the way, and Sanchez is close to locking in an appearance at the 2013 Premios Juventud, a pop culture awards ceremony taking place July 18 and airing on Univision. "In the Philippines, she's got multiple partnerships with brands. She's a superstar," Flaherty says. "We want to bring her to the level that she is there."

—Jason Lipshutz

MARKETPLACE

CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS

NOTICES/ANNOUNCEMENTS

Short-form Radio Programs/Barter

The Inside Stories Behind

The Christmas Songs

Featuring Songwriters' Actual Voices!

TheMusicalSoundReview.com (718) 375-1245

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog call (609)890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

HAVE A POSITION TO FILL?
WANT TO REACH HIGHLY
QUALIFIED PEOPLE FAST?

LOOK NO FURTHER
CALL

**BILLBOARD
CLASSIFIEDS**

JEFF SERRETTE
212-493-4199

or email us at
jeffrey.serrette@billboard.com

NOTICES/ANNOUNCEMENTS

SUCCESSFUL HIT SONGWRITER

Looking for an aggressive individual with music industry connections who can get my new songs to label-affiliated artists, managers, producers, etc. For info call Edwin at

817-921-0928 or 817-805-2515.

WANTED TO BUY

RECORD COLLECTIONS

We BUY any record collection.
Any style of music. We pay HIGHER prices
than anyone else.

Call

347-702-0789 (Allan) or email

a_bastos@yahoo.com

Billboard Classifieds Covers Everything

- | | | | |
|-----------------------------------|------------------------------|-----------------------|---------------------------|
| DUPLICATION | STORE SUPPLIES | PROFESSIONAL SERVICES | WANTED TO BUY |
| REPLICATION | FIXTURES | DJ SERVICES | CONCERT INFO |
| VINYL PRESSING | CD STORAGE CABINETS | FINANCIAL SERVICES | VENUES |
| CD ROM SERVICES | DISPLAY UNITS | LEGAL SERVICES | NOTICES/
ANNOUNCEMENTS |
| DVD SERVICES FOR SALE | PUBLICITY PHOTOS | ROYALTY AUDITING | VIDEO |
| PROMOTION & MARKETING
SERVICES | INTERNET/WEBSITE
SERVICES | TAX PREPARATION | MUSIC VIDEO |
| MUSIC DISTRIBUTORS | BUSINESS SERVICES | BANKRUPTCY SALE | POSITION WANTED |
| AUCTIONS | MUSIC INSTRUCTION | COLLECTABLE | LISTENING STATIONS |
| RECORDING STUDIOS | BUSINESS OPPORTUNITIES | PUBLICATIONS | FOR LEASE |
| REAL ESTATE | COMPUTER/SOFTWARE | TALENT | DISTRIBUTION NEEDED |
| INVESTORS WANTED | MUSIC MERCHANDISE | SONGWRITERS | EDUCATION OPPORTUNITY |
| STORES FOR SALE | T-SHIRTS | SONGS FOR SALE | HELP WANTED |
| EQUIPMENT FOR SALE | EMPLOYMENT SERVICES | DEALERS WANTED | MASTERING |
| | | RETAILERS WANTED | |

For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com

CHARTS

OVER THE COUNTER KEITH CAULFIELD

Kenny Chesney's Lucky Seventh No. 1

The superstar is second only to Garth Brooks among country acts with the most chart-toppers



Country king **Kenny Chesney** grabs his seventh No. 1 album on the Billboard 200 as *Life on a Rock* debuts atop the list. The set sold 153,000 copies in its first week, according to Nielsen SoundScan.

Among country acts with the most No. 1s on the Billboard 200, Chesney remains second only to **Garth Brooks**. The latter notched eight leaders between 1991 and 2001. (Chesney already held the runner-up distinction with six No. 1s.)

Since 2004, all 10 of Chesney's regular full-length albums have debuted in the top four of the Billboard 200. His latest follows 2012's *Welcome to the Fishbow!*, which debuted and peaked at No. 2 with a 193,000 start. The new album's debut week is his smallest sales bow for a studio set since 1999's *Everywhere We Go* began with 30,000.

The first single from *Life on a Rock*, "Pirate Flag," became his 45th top 10 hit on the Country Airplay chart in March. This week, the tune rises 5-4.

Chesney's new album is one of just two debuts in the top 10, as fellow country act **Randy Rogers Band** also enters at No. 9 with *Trouble* (26,000). It follows the group's last album, 2010's *Burning the Day*, which debuted and peaked at No. 8 with 29,000 in its first week.

Last week's Billboard 200 No. 1, **Michael Bublé's** *To Be Loved*, slips to No. 2 in its second week with 96,000 (down 51%). It's the smallest second-week percentage decline for a No. 1-debuting album since **Josh Groban's** *All That Echoes* fell by 50% on the March 2 chart. More recently, albums by **Paramore**,



Fall Out Boy and **Bon Jovi** that bowed at No. 1 all tumbled by more than 70% in their second weeks. (See page 72 for more on this year's sophomore-week slides for No. 1 debuts.)

Behind Bublé is **Justin Timberlake's** *The 20/20 Experience*, which holds at No. 3 with 68,000 (down 8%). 20/20 has spent its entire seven-week chart run lodged in the top three: Its first three weeks were at No. 1, followed by four straight frames at No. 3.

Macklemore & Ryan Lewis's *The Heist* rises 11-5 with 35,000 (up 24%) the same week that the set's second single, "Can't Hold Us," rises to No. 1 on the Billboard Hot 100. The song has been inescapable in TV commercials for Microsoft Outlook, while it also continues to surge in airplay. The track, which features **Ray Dalton**, climbs 7-5 on Mainstream Top 40 with a 25% gain in plays on top 40 stations.

Country Time: Kenny Chesney's *Life on a Rock* will likely be replaced by another country effort on next week's Billboard 200. **Lady Antebellum's** *Golden* is on track to top the list with around 150,000 copies, so say industry forecasters. It will mark the trio's third No. 1, and its third straight studio set to open atop the list. That number's a bit soft compared with the act's previous two studio albums, however. *Own the Night* (2011) blasted in with 347,000 while its mainstream breakthrough, *Need You Now*, debuted with 481,000 in 2010.

Lady A's new effort will become the fourth country album to hit No. 1 for the first time this year, following **Gary Allan's** *Set You Free*, **Luke Bryan's** *Spring Break... Here to Party* and Chesney's *Life on a Rock*. (**Taylor Swift's** *Red*, which spent five weeks at No. 1 in 2012, also ruled for two weeks in January.)

If Lady A bows at No. 1 next week, it will be the first time that the Billboard 200 has accumulated this many country No. 1s so early in the year. Right now, 2013 is tied with 2009 for the fastest sum of country No. 1s year to date.

In terms of yearly volume of country No. 1 albums, the busiest year was 2002, when eight country sets first reached No. 1. Last year, there were four.

With country album sales eroding slower than the overall market, it seems easier now for country sets to hit No. 1, as the genre's consumers haven't floun the music-buying coop, so to speak.

Last year, overall album sales were down by 4.4% compared with 2011, versus country sales actually rising by 4.2%. SoundScan stated in its year-end report that country and rock were the only genres to show growth. (Rock was up by 2%.) Country's 4.4% gain came a year after it declined only 1.8% in 2011 (compared with 2010). ●

MICHAEL BUBLÉ'S *LOVED* SALES, SECOND WEEK
96,000
● 51%

MACKLEMORE & LEWIS' *HEIST* SALES THIS WEEK
35,000
● 24%

SALES VOLUME OF ENTIRE BILLBOARD 200
1.7 MILLION
● 7%



Belinda's Back

"I'm at a point where I don't have to record something unless I really love it. So when I heard 'Sun,' I loved it and decided to record it," Belinda Carlisle says of her first U.S. single since 1997. Given to her by songwriter Gabe Lopez, she completed writing "Sun" with fellow Go-Go Jane Wiedlin. Check out Chart Beat's full interview with Carlisle—including an exclusive countdown in which she ranks her favorite hits—on Billboard.com. "It's pretty surreal for a Valley Girl to go from working as a secretary to hitting the top of the Billboard charts," she says. "It still makes me smile to think about it." —Gary Trust

THE BIG NUMBER



Number of country albums that topped the Billboard 200 in 2002, the most ever in a year for the genre. This year, country is off to a fast start, with a likely fourth No. 1 for the genre next week.



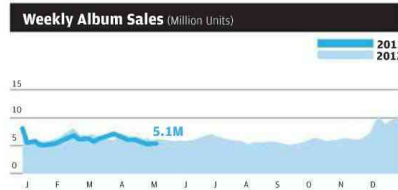
Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,112,000	2,085,000	24,166,000
Last Week	5,147,000	2,147,000	24,335,000
Change	-0.7%	-2.9%	-0.7%
This Week Last Year	5,773,000	2,173,000	25,407,000
Change	-11.4%	-4.0%	-4.9%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	106,734,000	100,756,000	-5.6%
Digital Tracks	495,398,000	482,492,000	-2.6%
Store Singles	1,133,000	1,184,000	4.5%
Total	603,265,000	584,432,000	-3.1%
Album w/TEA*	156,273,800	149,005,200	-4.7%

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

Digital Track Sales

2012	495.4 Million
2013	482.5 Million

Sales by Album Format

	2012	2013	CHANGE
CD	64,832,000	55,081,000	-15.0%
Digital	40,353,000	43,539,000	7.9%
Vinyl	1,523,000	2,004,000	31.6%
Other	25,000	132,000	428.0%

Sales by Album Category

	2012	2013	CHANGE
Current	52,145,000	50,653,000	-2.9%
Catalog	54,590,000	50,103,000	-8.2%
Deep Catalog	43,738,000	40,288,000	-7.9%

Current Album Sales

2012	52.1 Million
2013	50.7 Million

Catalog Album Sales


2012	54.6 Million
2013	50.1 Million

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

For week ending May 5, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

The Billboard 200

May 18
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	1
-	1	2	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	2
3	3	3	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	7
-	2	4	FANTASIA 19/RCA	Side Effects Of You		2	2
9	11	5	GG MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	30
4	6	6	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	6
10	10	7	P!NK RCA	The Truth About Love	▲	1	33
13	13	8	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	21
		NEW 9	RANDY ROGERS BAND MCA NASHVILLE/UMGN	Trouble		9	1
16	15	10	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	2	35
1	5	11	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	3
8	12	12	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	6
6	14	13	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	5
14	17	14	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	●	7	22
		NEW 15	HIM RAZOR & TIE	Tears On Tape		15	1
			 After two studio sets on Sire/Warner Bros., the act returns with its first for Razor & Tie (20,000). While the label has its greatest sales success with <i>Kidz Bop Kids</i> and compilations, of the 20 sets R&T has charted since 2012, 15 are single-artist albums.				
		NEW 16	SOUNDTRACK MARVEL/HOLLYWOOD	Iron Man 3: Heroes Fall: Music Inspired By The Motion Picture		16	1
2	8	17	KID CUDI REPUBLIC	Indicud		2	3
24	24	18	THE LUMINEERS DUALTONE	The Lumineers	▲	2	57
-	4	19	PHOENIX LOYALTYE/GLASSNOTE	Bankrupt!		4	2
25	22	20	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	●	1	24
-	7	21	ROB ZOMBIE ZODIAC SWAN/T-BOY/UME	Venomous Rat Regeneration Vendor		7	2
23	23	22	FUN. FUELED BY RAMEN	Some Nights	▲	3	63
		NEW 23	LL COOL J 429/SLG	Authentic		23	1
20	20	24	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	32
		NEW 25	RITZ STRANGE/RBC	The Life And Times Of Jonny Valiant		25	1
		NEW 26	JESSICA SANCHEZ 19/INTERSCOPE/IGA	Me You & The Music		26	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		NEW 27	THE AIRBORNE TOXIC EVENT ISLAND/IDJMG	Such Hot Blood		27	1
			 The band's album starts (14,000) in the same week that its single "Timeless" debuts on the Triple A airplay tally at No. 29. The cut earlier peaked at No. 16 on Alternative (this week ranking at No. 38).				
22	25	28	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	9
7	19	29	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	4
33	28	30	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	28
35	27	31	ADELE XL/COLUMBIA		21	10	1
15	29	32	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	4
75	73	33	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	57
12	26	34	PARAMORE FUELED BY RAMEN	Paramore		1	4
46	36	35	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	13
38	37	36	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	6
44	33	37	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	28
37	35	38	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	93
36	32	39	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	29
-	9	40	WILL.I.AM WILL.I.AM/INTERSCOPE/IGA	#willpower		9	2
40	31	41	MAROON 5 ABM/OCTONE/IGA	Overexposed	▲	2	45
18	30	42	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	4
41	40	43	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	34
54	45	44	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	13
50	41	45	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	91
29	34	46	SOUNDTRACK UME	Pitch Perfect	●	3	28
-	16	47	SNOOP LION BERNANE SOUND SYSTEM/BLE/MAD DECENT/VICE/RCA	Reincarnated		16	2
		NEW 48	FLEETWOOD MAC LMSJ	Extended Play (EP)		48	1
43	48	49	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	53
55	44	50	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	24
-	21	51	STEVE MARTIN & EDIE BRICKELL 40 SHARE/ROUNDER/CONCORD	Love Has Come For You		21	2
42	43	52	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	24

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	53		ANDREW MCMAHON LEFT HERE	Pop Underground (EP)		53	1
			The singer/songwriter, who has charted previously with Something Corporate and his one-man act Jack's Mannequin, debuts with his first album under his own name (8,000).				
56	49	54	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	77
146	83	55	EMELI SANDE CAPITOL	Our Version Of Events		28	25
66	59	56	ED SHEERAN ELEKTRA		+	5	47
59	53	57	SOUNDRACK POLYDOR/REPUBLIC	Les Miserables	●	1	20
61	54	58	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	17	64
-	42	59	GEORGE JONES EPIC (NASHVILLE)/LEGACY	16 Biggest Hits	●	42	2
-	145	60	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons		60	22
			Continued sale-pricing at Family Christian stores push the album to another big weekly gain, as it's up by 103% (7,000 sold last week). It's the album's best sales week since Dec. 8, 2012 (10,000) and a new chart high. It surpasses its No. 66 debut on July 30, 2011.				
57	46	61	ALABAMA SHAKES ATO	Boys & Girls	●	6	53
72	66	62	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	116
74	64	63	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	17
68	63	64	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	163
NEW	65		ARMIN VAN BUUREN ARMIND/ARMADA	Intense		65	1
63	67	66	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	7
67	60	67	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	25
31	51	68	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	4
69	62	69	TAMELA MANN TILLYMANN	Best Days		14	34
87	70	70	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	133
90	87	71	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	66
NEW	72		CHUNK! NO, CAPTAIN CHUNK! FEARLESS	Pardon My French		72	1
86	77	73	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	74
65	72	74	THOMPSON SQUARE STONE CREEK/BBMG	Just Feels Good		13	6
-	61	75	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo		61	2
70	68	76	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	13

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	18	77	TATE STEVENS SYCO/RCA NASHVILLE/SMN	Tate Stevens		18	2
NEW	78		TOM KEIFER MEROVEE	The Way Life Goes		78	1
126	132	79	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	25
			A performance on ABC's "Dancing With the Stars" on April 30 yields the album's second-largest sales week (5,000; up 47%) and a new chart peak. The album's cumulative sales now stand at 121,000, while its tracks have moved a combined 637,000.				
101	85	80	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble	▲	47	76
51	78	81	DEVICE WARNER BROS.	Device		11	4
82	91	82	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	16
5	38	83	YEAH YEAH YEAHS DRESS UP/INTERSCOPE/IGA	Mosquito		5	3
114	121	84	AWOLNATION RED BULL	Megalithic Symphony		84	78
92	103	85	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	43
NEW	86		LIGHTS LIGHTS MUSIC/LAST GANG	Siberia Acoustic		86	1
			Following the No. 47 debut and peak of its parent studio album, <i>Siberia</i> , in 2011, this acoustic version enters with 5,000. It's assumed that the set will quickly slide off the tally, as <i>Lights</i> ' three previous entries all spent just one week on the list.				
78	81	87	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	31
100	75	88	THE POSTAL SERVICE SLIB POP	Give Up	▲	45	35
47	71	89	TYLER, THE CREATOR ODD FUTURE	Wolf		3	5
-	56	90	GEORGE JONES SONY MUSIC CMG	Super Hits	▲	56	2
52	76	91	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	14
83	89	92	VARIOUS ARTISTS WALT DISNEY	Shake It Up: I <3 Dance		26	9
RE-ENTRY	93		EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆	1	140
-	47	94	JONATHAN NELSON J TUNES/KAREW/MGTOWN GOSPEL/CAPITOL CMG	Finish Strong		47	2
NEW	95		STREETLIGHT MANIFESTO VICTORY	Hands That Thieve		95	1
NEW	96		IGGY AND THE STOOGES FAT POSSUM	Ready To Die		96	1
NEW	97		DAUGHTER GLASSNOTE	If You Leave		97	1
-	39	98	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.		39	2
122	119	99	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection		40	30



The Mac Is Back

After a 10-year wait, **Fleetwood Mac** has returned to the Billboard 200 with a new studio album. The legendary band's *Extended Play* EP bows at No. 48, selling 9,000 copies in its first week.

The self-released set, issued on the LMJ5 imprint (an acronym for the first names of the four members of the band), is exclusive to iTunes. The four-song effort is the group's first release outside of the Warner Music family of labels since 1971.

The band's last full-length album, *Say You Will* (Reprise/Warner Bros.), arrived on the chart almost exactly 10 years ago this week. The set debuted and peaked at No. 3 on May 3, 2003. It has sold 864,000 copies in the United States, making it the act's sixth-biggest-selling album since Nielsen SoundScan started tracking sales in 1991.

Below are Fleetwood Mac's top five best-selling albums of the Nielsen SoundScan era, led by 1988's *Greatest Hits*, with 4.7 million. —Keith Caulfield

FLEETWOOD MAC'S TOP FIVE BEST-SELLING ALBUMS OF THE NIELSEN SOUNDSCAN ERA (1991-PRESENT)





Tomlin's Long Reign At No. 1

Christian music star **Chris Tomlin**, who currently has two charting albums on the Billboard 200, is also perched at No. 1 for a 14th week on Christian Songs (see page 68). The singer's "Whom Shall I Fear (God of Angel Armies)" is now one of 10 songs with the longest reigns on Christian Songs.

Since the tally launched almost 10 years ago (June 21, 2003), the longest No. 1 run belongs to **MercyMe's** "Word of God Speak," which spent 23 nonconsecutive weeks atop the list in 2003-04.

Tomlin already had one of the longest-running No. 1s on the chart: "Made to Worship" clung to the top for 18 nonconsecutive frames in 2006-07.

"Whom Shall I Fear" might be in its last week at No. 1, as the title behind it, **Matthew West's** "Hello, My Name Is," is closing the audience gap between the two. Tomlin's 9.1 million in audience leads "Hello" by 562,000—a divide West could make up in the next week. The song gained by 542,000 (up 7%) while Tomlin's slipped by 785,000.

—Keith Caulfield

SONGS WITH LONGEST RUNS AT NO. 1 ON CHRISTIAN SONGS

Artist, Title, Peak Date, Weeks Spent at No. 1



MercyMe, "Word of God Speak," 8/16/03, 23 weeks
Casting Crowns, "East to West," 9/1/07, 19 weeks
Brandon Heath, "Give Me Your Eyes," 9/13/08, 19 weeks
Chris Tomlin, "Made to Worship," 9/23/06, 18 weeks
Building 429, "Where I Belong," 3/10/12, 15 weeks
Jeremy Camp, "Take You Back," 3/5/05, 15 weeks
Casting Crowns, "Voice of Truth," 11/27/04, 14 weeks
Chris Tomlin, "Whom Shall I Fear (God of Angel Armies)," 2/9/13, 14 weeks
TobyMac, "City on Our Knees," 10/24/09, 14 weeks
Matthew West, "The Motions," 4/24/09, 14 weeks

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
93	93	100	ALICIA KEYS RCA	Girl On Fire	●	1	23
58	79	101	ERIC CLAPTON BUSHBRANCH/SURFDG	Old Sock		7	8
119	118	102	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	32
103	106	103	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	60
73	84	104	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	6
45	80	105	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 2		10	4
110	129	106	KID ROCK LAVA/AG	Cocky	▲	3	118
62	74	107	DEPECHE MODE VENUSNOTE/MUTE/COLUMBIA	Delta Machine		6	6
<p>With the album descending rapidly, it could mark the shortest chart run for a Depeche Mode studio album. <i>A Broken Frame</i> (1982) is currently the group's shortest-charting set, with eight weeks logged in 1982-83.</p>							
94	111	108	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	15
71	94	109	KILLSWITCH ENGAGE ROADRUNNER	Disarm The Descent		7	5
162	168	110	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	89
88	99	111	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	16
200	162	112	IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		112	4
106	117	113	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	26
125	126	114	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	◆	18	266
NEW		115	DEEP PURPLE E-A-R/EDEL/EAGLE/EAGLE ROCK	Now What?!		115	1
81	88	116	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	31
155	69	117	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	52	179
109	128	118	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	90
97	114	119	VARIOUS ARTISTS GRAMMY/CAPITOL	2013 Grammy Nominees		2	15
111	104	120	ERIC CLAPTON CHRONICLES/POLYDOR/UMI	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	83
121	141	121	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	20
19	57	122	OLLY MURS SYCO/COLUMBIA	Right Place Right Time		19	3
<p>Despite a top 40 hit on the Billboard Hot 100 ("Troublemaker," at No. 36 after reaching No. 25 last week), the British singer's debut album is declining rapidly. In only its third week on the chart, the set falls 46% to 4,000. Last week, it slipped by 64%.</p>							
138	130	123	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	230

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
95	124	124	LEE BRICE CURB	Hard 2 Love		5	52
104	122	125	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	24
60	101	126	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	93
158	150	127	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	45
80	107	128	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	21
130	135	129	LYNYRD SKYNYRD MCA/UMI	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	115
-	137	130	KENNY CHESNEY BNA/SMN	Greatest Hits II	▲	3	91
NEW		131	R.A THE RUGGED MAN NATURE SOUNDS	Legends Never Die		131	1
64	50	132	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	55
76	96	133	BON JOVI ISLAND/IDJMG	What About Now		1	8
NEW		134	SOUNDTRACK MARVEL/HOLLYWOOD	Iron Man 3		134	1
<p>Two "Iron Man 3"-related albums arrive on the chart this week. This score by Brian Tyler starts with 3,000, while at No. 16 the all-star rock compilation tied to the film fires up with 15,000. Only one of the latter title's 12 songs appear in the movie: AWOLNation's "Some Kind of Joke."</p>							
85	55	135	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	259
11	98	136	ANDY MINEO REACH/INFINITY	Heroes For Sale		11	3
139	148	137	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	39
169	151	138	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	49
-	169	139	TASHA COBBS EMI GOSPEL/MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	6
-	188	140	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things	●	1	35
89	113	141	DAVID BOWIE ISO/COLUMBIA	The Next Day		2	8
129	134	142	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		129	3
147	176	143	Z CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	38
151	163	144	PINK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	82
134	161	145	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue	▲	1	94
26	102	146	IRON AND WINE NONESUCH/WARNER BROS.	Ghost On Ghost		26	3
49	116	147	WILLIE NELSON LEGACY	Willie Nelson And Family: Let's Face The Music And Dance		49	3
141	140	148	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	130
RE-ENTRY		149	FLEETWOOD MAC WARNER BROS.	Rumours	◆	1	158

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	150		DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	70
96	105	151	BRING ME THE HORIZON EPITAPH	Sempiternal		11	5
98	144	152	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	People, Hell And Angels		2	9
107	142	153	THE WEEKND XO/REPUBLIC	Trilogy	●	4	25
108	120	154	SOUNDTRACK VISIONA ROMANTICA/LOMA VISTA/SEVEN FOUR/REPUBLIC	Django Unchained		53	9
140	152	155	JUSTIN BIEBER SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	46
182	172	156	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	39
27	100	157	GHOSTFACE KILLAH SOUL TEMPLE	Adrian Young Presents: Twelve Reasons To Die		27	3
142	173	158	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY/RCA INSPIRATION	WOW Gospel 2013		43	14
154	165	159	NICKELBACK ROADRUNNER	Silver Side Up	▲	2	90
132	160	160	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 1: Volume 1		14	21
118	90	161	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	1	834
116	190	162	DAFT PUNK VIRGIN/CAPITOL	Discovery	●	44	21
39	125	163	STEVE EARLE & THE DUKES (& DUCHESSES) NEW WEST	Low Highway		39	3
-	166	164	SHINEDOWN ATLANTIC/AG	Amaryllis		4	37
21	95	165	THE FLAMING LIPS LOVELY SHORTS OF DEATH/WARNER BROS.	The Terror		21	3
91	123	166	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	5
120	154	167	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson		39	6
-	164	168	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	●	2	42
135	146	169	BONEY JAMES CONCORD	The Beat		54	4
160	192	170	AEROSMITH GEFFEN/UMF	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	61
-	183	171	GEORGE JONES BANDIT/WELK	Hits I Missed...And One I Didn't		79	9
172	108	172	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	44
RE-ENTRY	173		KE\$HA KEMOSABE/RCA	Warrior		6	18
153	185	174	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	22
117	159	175	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	24
197	191	176	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	◆	3	110
NEW	177		FAMOUS LAST WORDS INVOGUE	Two-Faced Charade		177	1

The rock band's debut full-length bows with nearly 3,000 and enters Top Rock Albums at No. 49. Of the album's sales, 83% were generated by CDs sold through nontraditional means (Internet, mail order and venue sales).

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	178		ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	27
RE-ENTRY	179		50 CENT SHADY/AFTERMATH/INTERSCOPE/UMF	Get Rich Or Die Tryin'	▲	1	90
149	178	180	VOLBEAT VERTIGO/REPUBLIC	Beyond Hell/Above Heaven		142	18
173	174	181	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	72
RE-ENTRY	182		JUSTIN BIEBER SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe: Acoustic		1	13
196	196	183	THREE DOG NIGHT MCA/UMF	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	56
NEW	184		DAYLIGHT RUN FOR COVER	Jar		184	1
<p>Driven by pre-order sales of its CD and vinyl LP, the act's debut album arrives with 3,000 and is the rock group's first charting set. On the Vinyl Albums chart, it bows at No. 2 with 1,000, behind HIM's <i>Tears on Tape</i> (2,000).</p> 							
105	65	185	GUNS N' ROSES GEFFEN/UMF	Greatest Hits	▲	3	268
<p>The set has sold 5.5 million, marking the band's third-biggest seller in the Nielsen SoundScan era. At its current sales rate (277,000 in 2012; 202,000 in 2011), it should overtake the group's No. 1 and No. 2 titles, <i>Use Your Illusion II</i> (5.63 million) and <i>Use Your Illusion I</i> (5.55 million) in the next year or two.</p> <p>—Keith Caulfield</p> 							
RE-ENTRY	186		RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	12
RE-ENTRY	187		PAUL ANKA LEGACY	Duets		95	3
128	143	188	SOUNDTRACK WATERTOWER	Rock Of Ages		5	28
195	194	189	ADELE XL/COLUMBIA	19	▲	4	185
99	136	190	DAWES HUB	Stories Don't End		36	4
RE-ENTRY	191		PISTOL ANNIES RCA NASHVILLE/SMN	Hell On Heels		5	66
RE-ENTRY	192		CHER LLOYD SYCO/EPIC	Sticks & Stones		9	22
-	199	193	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits		166	6
RE-ENTRY	194		FLEETWOOD MAC REPRISE/WARNER BROS.	The Very Best Of Fleetwood Mac	▲	12	51
RE-ENTRY	195		THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	126
RE-ENTRY	196		EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	183
RE-ENTRY	197		JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	61
RE-ENTRY	198		CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	19
RE-ENTRY	199		CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	13
RE-ENTRY	200		BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG	Extended Versions		82	24



Q&A Elena Tonra Of Daughter

Your debut full-length, *If You Leave*, debuts this week at No. 97 on the Billboard 200. What does the title mean?

A lot of the album is about the fear of losing someone. There's a lot of death on the album. I worry that when I die no one will be there and that I won't ever see anyone again.

Did something happen in your life to inspire such an outlook?

There were certain deaths that were an inspiration, but really I just felt quite lonely last year. That may seem weird because we were on the road and there were lots of people around, but I felt this emptiness. I don't know how to explain it—it's my own weird brain.

Touring and being away from home must be lonely sometimes. Did you write on the road?

No. I can't really write when other people are around. Maybe that added to the loneliness of the album—I really put myself in isolation to write. I went away with [bandmate Igor Haefeli] to this renovated chapel we rented out in the countryside in England. We went there with loads of gear and recorded demos. It was in the middle of nowhere, with no TV, no Wi-Fi.

What's next for the band? A whole lot of shows. It's going to be nice to be outside for a change. We might actually get to see the sun this year after spending so much time recording in basements. [laughs] —Alex Gale



Ray J Finds A 'Hit'

Ray J's controversial single "I Hit It First" re-enters the Streaming Songs tally at No. 24 after the official music video arrived April 29. The song accumulated more than 2 million streams during the week, most of which (93%) came from YouTube. The re-entry occurs with 778,000 less weekly U.S. streams than when the track debuted on Streaming Songs at No. 16 the week of April 27 (with 2.7 million). The surge in streaming activity stemming from the video's release also causes "I Hit It First" to re-enter the Billboard Hot 100 at No. 74.

Elsewhere, **Rocko's** track "U.O.E.N.O.," featuring **Rick Ross** and **Future**, is the greatest gainer on Streaming Songs. The track received more than 2.7 million U.S. streams, the majority of which (92%) are due to the song's popularity on YouTube. This is Ross' second feature that's landed him on Streaming Songs. The first, on **Ace Hood's** "Bugatti," debuted March 23 and now resides at No. 31 with 1.8 million U.S. streams for the week.

—William Gruger

Social/Streaming

May 18
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYPSPACE.COM	WKS. ON CHART
	1	#1 SUNGHA JUNG WWW.MYPSPACE.COM/JUNGSUNGHA	116
	2	DJ BL3ND WWW.MYPSPACE.COM/BLENDZZY	120
	3	TRAPHIK WWW.MYPSPACE.COM/TRAPHIK	118
	4	MADDI JANE WWW.MYPSPACE.COM/MADDIJANEMUSIC	109
	5	PORTA WWW.MYPSPACE.COM/PORTAJ	116
	6	NOISIA WWW.MYPSPACE.COM/DENOISIA	119
	7	FLOSSTRADOMUS WWW.MYPSPACE.COM/FLOSSTRADAMUS	11
	8	PRETTY LIGHTS WWW.MYPSPACE.COM/PRETTYLIGHTS	110
	9	GRAMATIK WWW.MYPSPACE.COM/GRAMATIK	75
	10	UMEK WWW.MYPSPACE.COM/DJUMEK	79
	11	PITTY WWW.MYPSPACE.COM/BANDAPITTY	105
	12	CAPITAL INICIAL WWW.MYPSPACE.COM/CAPITALINICIAL	64
	13	MEYTAI COHEN WWW.MYPSPACE.COM/DEWYTAIRPRIEST	69
	14	YUNA WWW.MYPSPACE.COM/YUNA	58
	15	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYPSPACE.COM/THEBLOODYBEETROOTS	107
	16	NICOLAS JAAR WWW.MYPSPACE.COM/NICOLASJAAR	103
NEW	17	MR. LITTLE JEANS WWW.MYPSPACE.COM/MRLITTLEJEANS100	1
	18	BONDAN PRAKOSO & FADE2BLACK WWW.MYPSPACE.COM/BONDANFADE2BLACK	72
NEW	19	PANTYRAID WWW.MYPSPACE.COM/PANTYRAIDMUSIC	1
	20	AMORPHIS WWW.MYPSPACE.COM/AMORPHIS	18
	21	JOTA QUEST WWW.MYPSPACE.COM/JOTAQUEST	77
	22	K.FLAY WWW.MYPSPACE.COM/KFLAY	10
	23	YANN TIERSEN WWW.MYPSPACE.COM/YANNTIERSENINPROGRESS	86
	24	SUPERMAN IS DEAD WWW.MYPSPACE.COM/SUPERMANISDEAD	98
	25	SUB FOCUS WWW.MYPSPACE.COM/SUBFOCUS	34
	26	MOUNT KIMBIE WWW.MYPSPACE.COM/MOUNTKIMBIE	4
	27	LOS HERMANOS WWW.MYPSPACE.COM/LOSHERMANOS	46
	28	IWAN RHEON WWW.MYPSPACE.COM/IWANRHEON	11
	29	ALYSSA BERNAL WWW.MYPSPACE.COM/ALYSSABERNAL	89
	30	MAYA JANE COLES WWW.MYPSPACE.COM/MAYAJANECOLES	23
	31	JAI PAUL WWW.MYPSPACE.COM/JAIPAULMUSIC	13
	32	IAMX WWW.MYPSPACE.COM/IAMX	49
	33	AEROPLANE WWW.MYPSPACE.COM/AEROPLANEMUSICLOVE	97
	34	TOKIMONSTA WWW.MYPSPACE.COM/TOKIBEATS	43
	35	EMANCIPATOR WWW.MYPSPACE.COM/EMANCIPATOR	51
	36	THEE OH SEES WWW.MYPSPACE.COM/THEESEES	3
NEW	37	THE OCEAN WWW.MYPSPACE.COM/THEOCEANCOLLECTIVE	1
	38	BORGORE WWW.MYPSPACE.COM/BORGORE	89
	39	TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYPSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	20
NEW	40	THE GREEN WWW.MYPSPACE.COM/THEGREEN808	1
RE	41	FELIX CARTAL WWW.MYPSPACE.COM/FELIXCARTAL	15
RE	42	HEFFRON DRIVE WWW.MYPSPACE.COM/HEFFRONDRIVE	20
	43	ANATHEMA WWW.MYPSPACE.COM/WEAREANATHEMA	53
	44	METRONOMY WWW.MYPSPACE.COM/METRONOMY	106
	45	POETS OF THE FALL WWW.MYPSPACE.COM/POETSOFTHEFALL	46
RE	46	KVELERTAK WWW.MYPSPACE.COM/KVELERTAK	6
	47	DIRTYLOUD WWW.MYPSPACE.COM/DIRTYLOUDMUSIC	33
	48	MAREK HEMMANN WWW.MYPSPACE.COM/MAREKHEMMANN	108
	49	DIRTYPHONICS WWW.MYPSPACE.COM/DIRTYPHONICS	36
	50	KORPIKLAANI WWW.MYPSPACE.COM/KORPIKLAANI	34

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
	1	#1 JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND/IDJMG	128
	2	ONE DIRECTION SYCO/COLUMBIA	78
	3	TAYLOR SWIFT BIG MACHINE	128
	4	RIHANNA SRP/DEF JAM/IDJMG	128
	5	SELENA GOMEZ HOLLYWOOD	126
	6	PSY YG/SCHOLDBOY/REPUBLIC	37
	7	KATY PERRY CAPITOL	128
	8	BRUNO MARS ATLANTIC	117
	9	JENNIFER LOPEZ ISLAND/IDJMG	114
	10	JUSTIN TIMBERLAKE RCA	99
	11	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	126
	12	PINK RCA	92
	13	MACKLEMORE & RYAN LEWIS MACKLEMORE	16
	14	BEYONCE PARKWOOD/COLUMBIA	127
	15	BRITNEY SPEARS RCA	125
	16	DAVID GUETTA WHAT A MUSIC/CAPITOL/INTERSCOPE	128
	17	MAROON 5 A&M/OCTONE	67
	18	ADELE XL/COLUMBIA	118
	19	DEMI LOVATO HOLLYWOOD	118
	20	AVRIL LAVIGNE EPIC	125
	21	CHRISTINA AGUILERA RCA	30
	22	LINKIN PARK MACHINE SHOP/WARNER BROS.	128
	23	EMINEM WE/SHADY/AFTERMATH/INTERSCOPE	127
	24	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	128
	25	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	127
	26	MICHAEL JACKSON MJI/EPIC	118
	27	THE BLACK EYED PEAS INTERSCOPE	120
	28	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	99
	29	CARLY RAE JEPSEN GOL/SCHOLDBOY/INTERSCOPE	40
	30	ARIANA GRANDE REPUBLIC	24
	31	SHAKIRA SONY MUSIC LATIN/EPIC	128
	32	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	128
	33	ALICIA KEYS RCA	74
	34	WILL.I.AM INTERSCOPE	18
RE	35	SLAYER AMERICAN/COLUMBIA	2
	36	50 CENT G/UNIT/SHADY/AFTERMATH/INTERSCOPE	117
	37	FLO RIDA PGE/GOOD/LASTIC	54
	38	MARIAH CAREY ISLAND/IDJMG	24
RE	39	USHER RCA	115
	40	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	115
	41	KELLY CLARKSON 19/RCA	14
RE	42	WIZ KHALIFA ROSTRUM/ATLANTIC	123
	43	THE BEATLES APPLE/CAPITOL	46
	44	CHRIS BROWN RCA	126
	45	MILEY CYRUS HOLLYWOOD	56
	46	DAFT PUNK VIRGIN/CAPITOL	24
RE	47	AUSTIN MAHONE CHASE/REPUBLIC	16
NEW	48	KRIS KROSS RUFFHOUSE/COLUMBIA/LEGACY	1
	49	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	124
RE	50	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	95



Selena, PSY Make Social Climbs

Selena Gomez rebounds back into the top 10 of this week's Social 50 (34-5) as she prepared for the release of her music video for "Come & Get It." She did so by releasing a 37-second teaser clip on her official Vevo channel (April 30). The clip accumulated more than 950,000 views during the charting week, adding to the 8 million-plus plays received by Gomez. That social impact ushered in a 76% increase in overall weekly fan acquisition for the star, bringing in more than 550,000 new followers across Facebook and Twitter.

PSY (above) also dances back to the top 10 (15-6), spurred by a performance on NBC's "Today" (May 3). PSY showed host Matt Lauer and the rest of the "Today" gang his dance that accompanies new single "Gentleman." The social buzz that followed is reflected in the 203,000-plus conversations about PSY on Facebook, which resulted in the acquisition of 147,000 new followers on the platform (483,000 overall, a 9% increase over the previous week).

Elsewhere, the deaths of two musicians during the tracking week bring two acts onto the tally. **Slayer** re-enters at No. 35 after rhythm guitarist **Jeff Hanneman** died May 2, a re-entry spurred by 449,000 views to Slayer's Wikipedia page during the week (a 979% increase). Further down, **Kris Kross** makes a debut at No. 48 with more than 570,000 views of the '90s hip-hop act's Wikipedia page (up 5,300%) following the May 1 death of the duo's **Chris Kelly**.

—William Gruger

Launch Pad

May 18
2013
billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 NEW R.A. THE RUGGED MAN NATURE SOUNDS	Legends Never Die	1	1
		2	FAMOUS LAST WORDS INVOGUE	Two-Faced Charade	2	1
		3	DAYLIGHT RUN FOR COVER	Jar	3	1
2	2	4	GG KREWELLA KREWELLA	Play Hard (EP)	2	21
3	3	5	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	15
NEW		6	WILLIAM CLARK GREEN BILL GREASE	Rose Queen	6	1
NEW		7	CAYUCAS SECRETLY CANADIAN	Bigfoot	7	1
NEW		8	HANNI EL KHATIB INNOVATIVE LEISURE	Head In The Dirt	8	1
NEW		9	TOBIAS SAMMET'S AVANTASIA STARWATCH/NUCLEAR BLAST	The Mystery Of Time: A Rock Epic	9	1
NEW		10	THE OCEAN METAL BLADE	Pelagial	10	1
NEW		11	AMORPHIS NUCLEAR BLAST	Circle	11	1
NEW		12	THE MELVINS IPECAK	Everybody Loves Sausages	12	1
NEW		13	GEORGIA HOLT GEORGIA HOLT	Honky Tonk Woman	13	1
NEW		14	HEAVEN SHALL BURN CENTURY MEDIA	Veto	14	1
NEW		15	!!! (CHK CHK CHK) WARP	Thr!!ter	15	1
14	9	16	TRINIDAD JAMES THINRTYS/AGAME/DEF JAM/IDJG	Don't Be S.A.F.E.	1	18
	1	17	JUNIP MUTE	Junip	1	2
NEW		18	THE WEEKS SERPENTS AND SNAKES/THIRTY TIGERS	Dear Bo Jackson	18	1
NEW		19	ARSIS NUCLEAR BLAST	Unwelcome	19	1
NEW		20	RACHEL BARTON PINE MATTHEW HAGLE CEDILLE	Violin Lullabies	20	1
NEW		21	GUIDED BY VOICES GBV	English Little League	21	1
8	12	22	BONOBO NINJA TUNE	The North Borders.	1	7
NEW		23	AKRON/FAMILY DEAD OCEANS	Sub Verses	23	1
NEW		24	CATHEDRAL RISE ABOVE/METAL BLADE	The Last Spire	24	1
NEW		25	JEFF JOHNSON JEFF JOHNSON BAND	Covers Collection Vol. 1	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
19	16	26	BOMBINO NONESUCH/WARNER BROS.	Nomad	11	5
NEW		27	THE SPECTATORS THE SPECTATORS	The Transition	27	1
NEW		28	40 BELOW SUMMER SUPER MASSIVE	Fire At Zero Gravity	28	1
22	17	29	LORD HURON IAMSOUND	Lonesome Dreams	3	30
35	19	30	CHARLES BRADLEY DAPTIONE	Victim Of Love	2	5
	10	31	BRIAN SIMPSON SHANACHE	Just What You Need	10	2
	6	32	LOS CANARIOS DE MICHOACAN FONOVISA/UMLE	Hoy y Siempre	6	2
21	20	33	BETH HART PROVOCUE/MASCOT	Bang Bang Boom Boom	6	5
NEW		34	MARK KOZELEK & JIMMY LAVALLE CALDO VERDE	Perils From The Sea	34	1
NEW		35	COLISEUM TEMPORARY RESIDENCE	Sister Faith	35	1
NEW		36	SHARKS RISE	Selfhood	36	1
7	13	37	SHOUTING MATCHES MIDDLE WEST	Grownass Man	7	4
NEW		38	HI-REZ HI-REZ	Impatiently Waiting (EP)	38	1
	39	39	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	22
NEW		40	LA SANTA CECILIA ARJUN/UNIVERSAL MUSIC/LATINO/UMLE	Treinta Dias	40	1
NEW		41	KOJI RUN FOR COVER	Crooked In My Mind	41	1
RE-ENTRY		42	STEPHEN LYNCH WHAT ARE RECORDS?	Lion	3	4
RE-ENTRY		43	TIG NOTARO SECRETLY CANADIAN	Live (EP)	5	12
5	22	44	CHARLI XCX ELEKTRA	True Romance	5	3
	8	45	LORDE LAVA/REPUBLIC	The Love Club (EP)	8	2
	4	46	CITIZEN WAY FAIR TRADE/PLG	Love Is The Evidence	4	2
13	29	47	LAURA MVULA COLUMBIA	Sing To The Moon	13	3
42	41	48	FAMILY OF THE YEAR FOY/NETTWERK	Loma Vista	35	7
NEW		49	ALICE RUSSELL TRU THOUGHTS	To Dust	49	1
NEW		50	HOWL RELEASE	Bloodlines	50	1

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 NEW CLIPS (DITCH PERFECT'S WHEN I'M GONE) UMLE/REPUBLIC	Anna Kendrick	20
3	2	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	5
2	3	CLARITY INTERSCOPE	Zedd Featuring Foxes	11
4	4	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	22
5	5	LEVITATE SURFACE NOISE	Hadouken!	11
8	6	WINGS SYCO/COLUMBIA	Little Mix	8
6	7	YOUNG AND BEAUTIFUL POLYDOR/INTERSCOPE	Lana Del Rey	2
7	8	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Nis Stephens	2
9	9	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	6
16	10	I COULD BE THE ONE LE7ELS/CASABLANCA/REPUBLIC	Avicii vs Nicky Romero	9
10	11	CRICKETS EXIT 8/ASAP/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremiah	6
14	12	SWEATER WEATHER TRIEVOLVE/COLUMBIA	The Neighbourhood	8
15	13	AMERICAN BEAUTIFUL ARISTA NASHVILLE	The Henningsens	7
19	14	DON'T YA ATLANTIC/WMN	Brett Eldredge	3
21	15	LEGGO MOTOWN/IDJG	B. Smyth Featuring 2 Chainz	4
18	16	GANGSTA VESTED IN CULTURE/EPIC	Kat Dahlia	3
NEW	17	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	1
17	18	TAKE ME TO THE KING TILLYMANN	Tamela Mann	10
23	19	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	2
NEW	20	TAPOUT RICH GANG FEAT. LL WYTHE, BIRDMAN, FUTURE, MACK MAINE, NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	1	
NEW	21	FIND YOU THERE WE THE KINGS	WE the Kings	1
NEW	22	Q.U.E.E.N. WONDALAND/BAD BOY/ATLANTIC	Janelle Monae Feat. Erykah Badu	1
24	23	I LIKE IT CBE/ATLANTIC	Sevyn Streeter	3
RE	24	WOP STEREORAME	J. Dash	8
20	25	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	3

REGIONAL HEATSEEKERS #1 ALBUMS™



Georgia Holt—better-known as **Cher's** mother—makes her Billboard chart debut. Holt, 83, arrives at No. 13 on Heatseekers Albums and No. 43 on Top Country Albums with her debut, *Honky Tonk Woman* (1,000 sold, according to Nielsen SoundScan). Recorded in 1980, the set went unreleased until last week, after it was remixed and restored. During release week, Holt, along with Cher (who duets with her mom on the album) appeared on "The Tonight Show With Jay Leno" (April 30), "Good Morning America" and "The Ellen DeGeneres Show" (both May 1).
—Keith Caulfield

MOUNTAIN

1	R.A. THE RUGGED MAN	Legends Never Die
2	HUMAN NATURE	Motown Record
3	FAMOUS LAST WORDS	Two-Faced Charade
4	KREWELLA	Play Hard (EP)
5	ICONA POP	Iconic (EP)
6	THE OCEAN	Pelagial
7	AVANTASIA	The Mystery Of Time: A Rock Epic
8	CAYUCAS	Bigfoot
9	AMORPHIS	Circle
10	DAYLIGHT	Jar

NORTHEAST

1	R.A. THE RUGGED MAN	Legends Never Die
2	DAYLIGHT	Jar
3	ANDERSON + ROE	When Words Fade
4	AVANTASIA	The Mystery Of Time: A Rock Epic
5	LORI MCKENNA	Massachusetts
6	KREWELLA	Play Hard (EP)
7	ICONA POP	Iconic (EP)
8	AMORPHIS	Circle
9	THE OCEAN	Pelagial
10	FAMOUS LAST WORDS	Two-Faced Charade

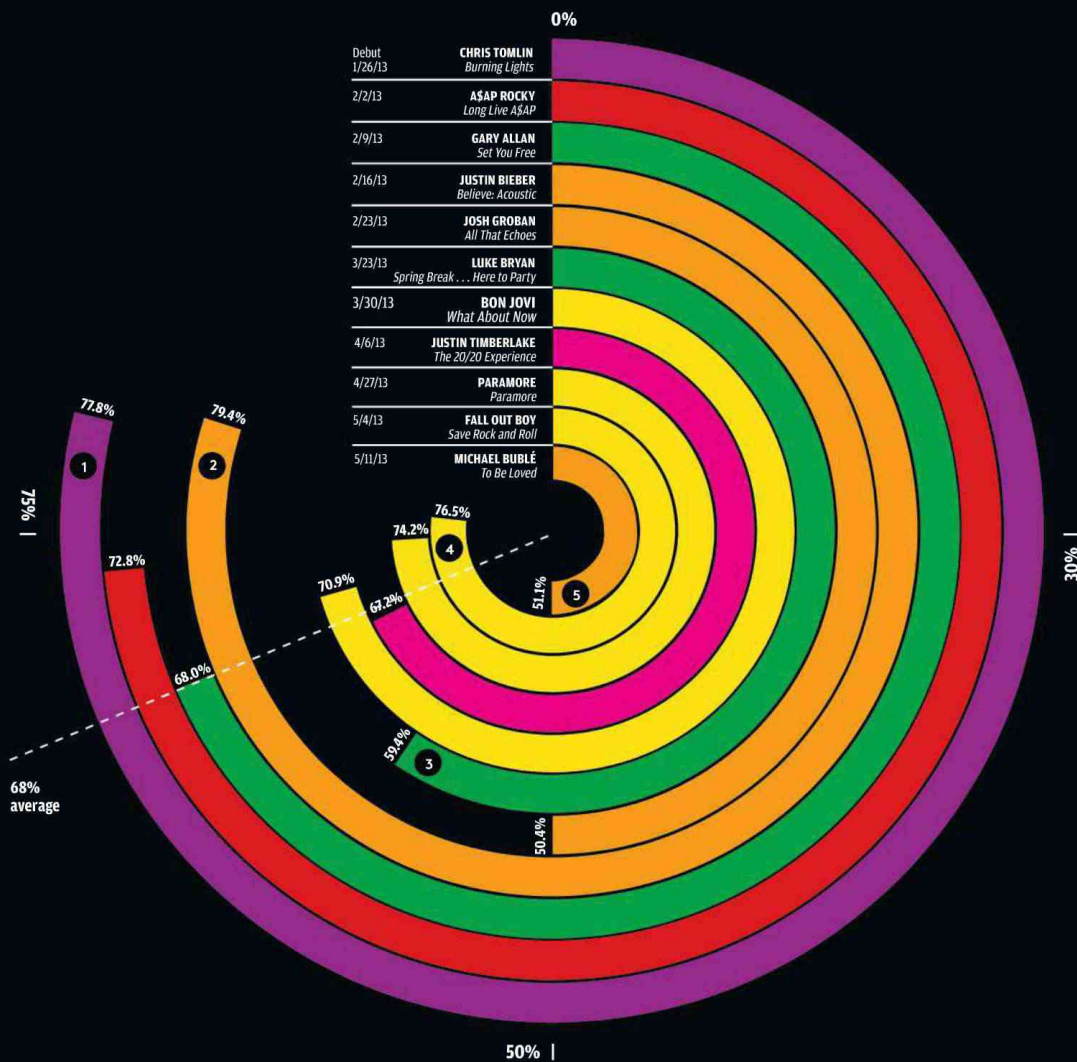
CODA

Trend Report:

Second-Week Declines For No. 1-Debuting Albums On The Billboard 200 This Year

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

This week, Michael Bublé's *To Be Loved* tallies the second-smallest decline among No. 1 debuts this year. It falls by just 51% in its second week on the Billboard 200. In light of that, we take a look at 2013's No. 1-debuting albums on the chart and how they performed in their second week, compared with the average percentage drop among all 11 No. 1 bows this year.



1
CHRIS TOMLIN,
BURNING LIGHTS
 DEBUT: 73,000
 SECOND WEEK: 16,000
DOWN 77.8%
 Christian artist Tomlin's *Burning Lights* has the year's second-largest tumble from a No. 1 debut, with only Justin Bieber's *Believe: Acoustic* tallying a bigger second-week slump (79.4%). Much of Tomlin's first-week sales were bolstered by pre-orders—as is standard with big-name Christian and gospel acts—so his first week was inflated with banked sales. The pumped debut was simply unsustainable after its debut frame.

2
JUSTIN BIEBER,
BELIEVE: ACOUSTIC
 DEBUT: 211,000
 SECOND WEEK: 43,000
DOWN 79.4%
 The biggest fall so far belongs to Bieber, thanks in part to digital pre-orders and the limited appeal of acoustic albums. Down by 79.4% in its second week, *Believe: Acoustic* high-tailed it out of the top 10 after only two weeks. This issue, after a week away, it re-enters at No. 182.

3
LUKE BRYAN,
SPRING BREAK... HERE TO PARTY
 DEBUT: 150,000
 SECOND WEEK: 61,000
DOWN 59.4%
 The two country albums that started at No. 1 this year both had relatively modest second-week declines. Bryan fell by just 59.4% (beating the average fall overall), while Gary Allan's *Set You Free* slipped by 68%. One could conclude that country consumers aren't laser-focused on an album's release week, unlike genres like rock or hip-hop.

4
FALL OUT BOY,
SAVE ROCK AND ROLL
 DEBUT: 154,000
 SECOND WEEK: 36,000
DOWN 76.5%
 Rock albums that debut at No. 1 have had a hard time sustaining sales in their second week, as evidenced by the significant tumbles of Fall Out Boy, Paramore and Bon Jovi. Another way of looking at the data: Everyone that wanted to buy Fall Out Boy or Paramore's albums did so in their debut week.

5
MICHAEL BUBLÉ,
TO BE LOVED
 DEBUT: 195,000
 SECOND WEEK: 96,000
DOWN 51.1%
 The adult-leaning pop albums by Bublé and Josh Groban have the two-smallest sophomore-week declines so far in 2013. Many fans of Bublé and Groban are likely older women who aren't always aware of an album's release date. So, one can imagine a lot of casual purchases made in the two albums' second weeks.

billboard

2013

MUSIC AWARDS

GET TICKETS NOW

TICKETMASTER.COM
MGMGRAND.COM
800.745.3000

THE WORLD'S GREATEST MUSIC ARTISTS.

ONE NIGHT. LIVE.



PITBULL . JENNIFER LOPEZ . PRINCE . CHRIS BROWN . BRUNO MARS . CHRISTINA AGUILERA . JUSTIN BIEBER . NICKI MINAJ . SELENA GOMEZ & MANY MORE...

LIVE SUNDAY. MAY 19 8|7c ON 
AT THE MGM GRAND 



Samsung
GALAXY S4



BUFFALO
DAVID BITTON

CAMBIO



THE **KOBALT STANDARD** FOR MUSIC CLIENTS

THIS IS KOBALT

- ✓ Kobalt is a Service Company – Song Ownership Stays with Client
- ✓ Quarterly Global At-Source Accounting – No Intercompany Fee or Delay
- ✓ Global Technology Capable of Handling Billions of Transactions – Significantly Increasing Accuracy, Collections & Speed
- ✓ Transparent Distribution of all Black Box Income
- ✓ Dedicated Global Multilingual Client Service Team
- ✓ Transparency Of Third Party Licensing Rates
- ✓ Global Royalty Tracking – By Song, Product, Licensee, Type of Use and Territory
- ✓ Industry Defining Fully Transparent Client Portal

WWW.KOBALTMUSIC.COM





THE NEW **KOBALT PORTAL**
ROLLOUT MAY 2013

THIS IS TRANSPARENCY

- ✓ Live Global Song Registration Status
- ✓ Live Activity Feed of Every Material Catalogue Event
- ✓ Online Work/Product Delivery & Adaptation Management
- ✓ Live Counterclaim Reporting & Management
- ✓ Clear Licensee Royalty Data - No Confusing Abbreviations or Codes
- ✓ Detailed Royalty Analysis – By Song, Product, Territory, Right & Writer
- ✓ Flexible Online Advances – Amount Updated Weekly for Collections
- ✓ User Generated YouTube Videos with Earnings & Views Data
- ✓ Individualized Global Chart Position Data for Client Songs
- ✓ Live Global Synch Activity – Requests, Licenses, Payments & Videos

WWW.KOBALTMUSIC.COM