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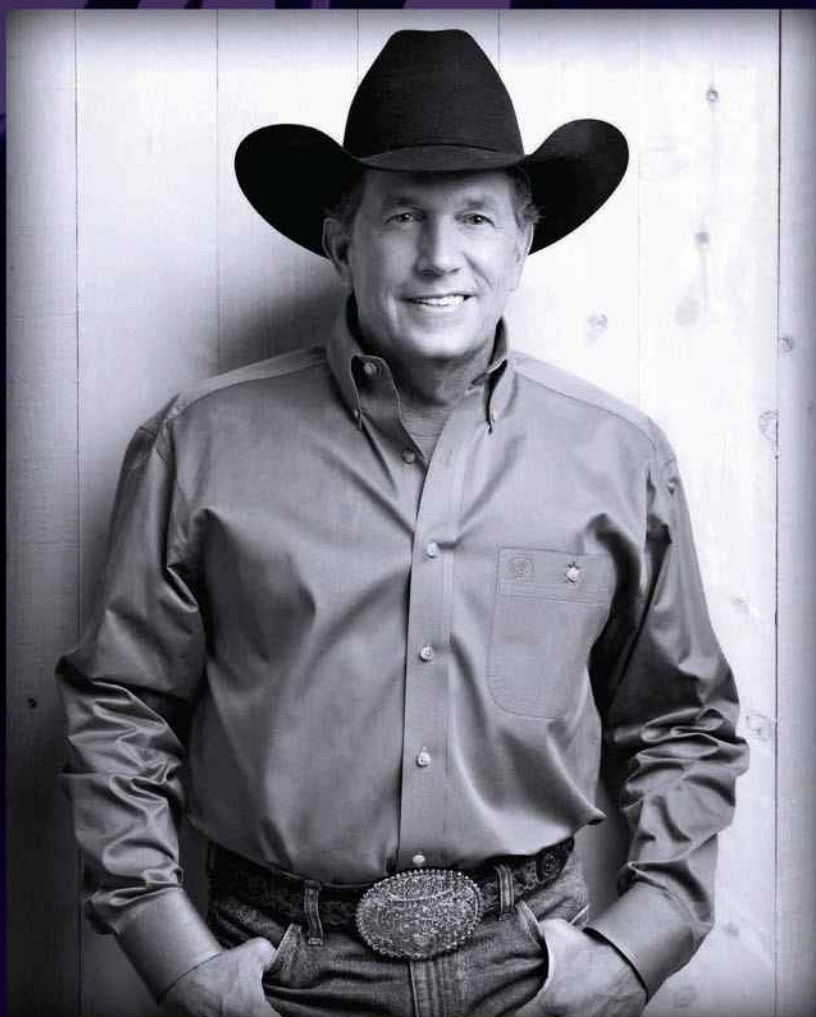
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FEATURE

P.28 “The opportunity to highlight Gloria Estefan’s standards CD to an AARP membership base of over 40 million allows a reach that is not easily attainable these days.”

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BRANDING

P.4 “Anything that touches music could be content for digital, for television—the music channel Diddy’s launching has a lot of interest from our clients.”

ALAN COHEN, OMD

FEATURE

P.20 “When I was in college, we all wanted to work for major labels, publishers or magazines. Today, students dream of starting their own businesses.”

BEVERLY KEEL, MIDDLE TENNESSEE STATE UNIVERSITY



Darren Throop photographed in Toronto.

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DARREN THROOP, ENTERTAINMENT ONE

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George Strait photograph by Art Streiber.



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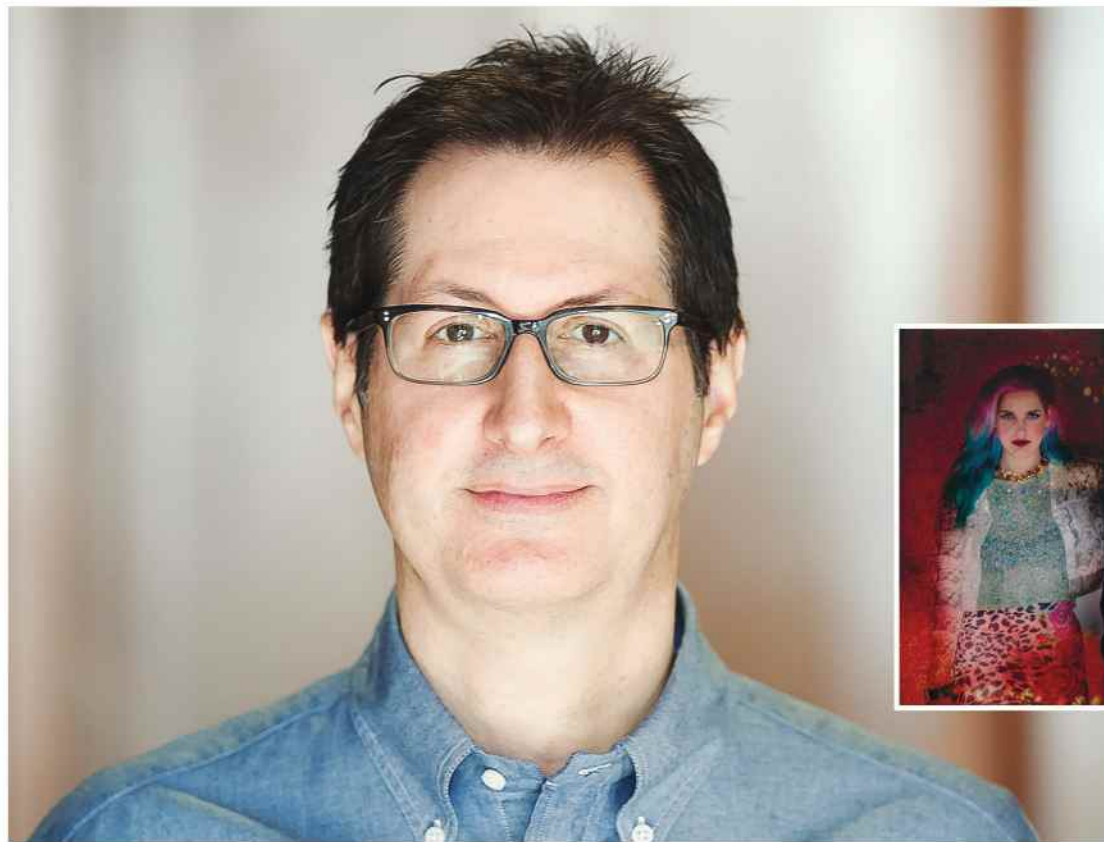
TOP LINE

BRANDING

A Seat At The Table

Top U.S. media buying firm OMD sets up a new unit to get music advertising opportunities in front of clients

By Andrew Hampp



Alan Cohen's new OMD Sound division introduced itself by sending a flash drive to clients containing music by acts like Atlas Genius, MS MR and Charli XCX (from top).



Typically when clients got pitched new ideas by media buying agency OMD, they'd meet with a modern-day "Mad Men"-like assortment of TV buyers, digital strategists and the occasional out-of-home or mobile-marketing planner. But in recent months, an extra chair has been added to the table for OMD Sound, the Omnicom agency's new music intelligence unit and a first-of-its-kind investment group for the world's second-largest agency holding company. ¶ Founded earlier this year by OMD CEO Alan Cohen and headed by account directors Griffin Sweet in New York and Matthew Fox in Los Angeles, OMD Sound was created to give clients custom insights into unique music-related buying opportunities, with the eventual goal of making music a line item on advertisers' budgets in the same way that TV, print and radio have been for

decades. And considering OMD's blockbuster client list, there's already plenty of music-related activity happening—Apple, Pepsi, Warner Bros., CBS, State Farm and McDonald's lead a long roster of brands that helped make OMD 2012's largest media buying firm in the United States with \$13 billion in billings, according to Research Co. Evaluating the Media Agency Industry.

"We believe anything that touches a consumer is media, and our job is to connect brands with fans," Cohen says. "Anything that touches music could possibly be content for digital, content for television—the music channel Diddy's launching [Revolt] has a lot of interest from our clients." OMD Sound is more of a music-marketing strategy group than an attempt to help clients get a piece of the next hot tour, he adds. "Anyone can say they're in the sponsorship business. We just want to go a little deeper."

Though OMD Sound is a first-of-its-kind strategic unit at a major media agency, the top ad holding companies have embraced more William Morris Endeavor-like roles in recent years to leverage more talent-based opportunities for clients. WPP's Group M media buying unit, for example, started an entertainment and sports partnerships division to better harness talent and naming-rights opportunities—inking current tour deals with Tim McGraw and Luke Bryan for clients Pennzoil and Texaco, respectively.

More recently, OMD Sound distributed a cassette-shaped flash drive this spring introducing the new business unit to clients along with 15 songs from up-and-coming bands like Guards, MS MR, St. Lucia, Atlas Genius and Charli XCX (plus a track from David Bowie's *The Next Day*, as some clients prefer familiarity). OMD's Sweet helped get each track individually licensed and approved by the act's respective label and publisher in two weeks, an effort to demystify any qualms brands might have about music clearances.

Agencies of all sorts touch music-related ad budgets these days, from talent bookers (Creative Artists Agency, WME, ICM, UTA's United Entertainment Group) to branding specialists (Translation, Cornerstone, MAC Presents, Omnicom's GMR Marketing) to management companies (Red Light, Roc Nation)—all amounting to a record \$1.3 billion projected to be spent on music festivals, tours and venues in 2013, according to sponsorship analytics firm IEG. OMD Sound is looking to help clients build multiple-year strategies around music, some of which likely won't start until next year.

"Having a seat at the table now means that brands can start thinking about music as part of their overall brief, and figure out which opportunities best fit the upcoming campaigns and initiatives they have coming," OMD's Fox says.

An early look at what OMD Sound might accomplish was shown to clients in February 2012, when the agency's Ignition Factory (a digital investment unit) partnered with Spotify for a weekend-long hackathon where clients like PepsiCo, McDonald's, State Farm and the CW were pitched and paid for winning ideas for potential Spotify apps. The event helped shape Spotify's then-nascent ad model. ●



Veteran British artist/entrepreneur Dave Stewart has teamed with Kobalt Label Services for the global release of new album *Lucky Numbers* (Sept. 30) through his own Weapons of Mass Entertainment label.

TOURING

Executive Ticketing

With high-profile leader Nathan Hubbard out at Ticketmaster, what's next for Live Nation's overhaul of its ticketing giant?

By Ray Waddell



Ticketmaster's Nathan Hubbard

The surprise resignation of Nathan Hubbard as global president of Ticketmaster was due to be confirmed Aug. 16, ushering in a new era for the world's largest ticketing company and subsidiary of Live Nation Entertainment.

Ticketmaster North America president Jared Smith, promoted in December from COO, will remain in that position while assuming many of Hubbard's duties.

Smith and Ticketmaster International president Mark Yovich will jointly report to Live Nation Entertainment CEO Michael Rapino. Smith's responsibilities will expand to encompass much of what had been under Hubbard's purview, including global contact centers, ticketing product groups, customer service and client relations, and such internal functions as legal and human resources. The company is now poised to roll out its new secondary platform, TM+, which it claims will revolutionize ticket reselling.

Rapino feels positive about Smith and Yovich's leadership of Ticketmaster: "We are looking forward to delivering even better products and services for our fans and clients, including TM+," he says.

Neither a new Ticketmaster CEO nor a global president are expected to be named, at least in the short term, although industry scuttlebutt has it that a search has been underway for a new hire in the executive ranks.

Smith seems positioned to be the client-facing leader for Ticketmaster in the post-Hubbard era, and Rapino will continue to be hands-on in Ticketmaster affairs. "From the inside out, [Rapino] has always been deeply engaged in the business, and he has shaped a lot of the strategic moves we've made," Smith says.

Ticketmaster has been aggressive of late in launching products, successful in maintaining market share and seems primed to roll onward. Smith says Ticketmaster is performing very well in terms of client retention, profitability and growth. "We expect the business to continue to perform well the rest of this year, and as we get into 2014 and 2015, it's really going to be about getting this resale platform out."

The "resale platform," clearly a priority for the company, is TM+, currently in beta, which will allow pri-

mary- and secondary-market tickets to be sold on the same Ticketmaster site.

Hubbard has been a passionate leader for Ticketmaster, which makes his exit all the more puzzling for some. No one's talking publicly about his departure, but based on conversations with sources familiar with the situation, his resignation (some have called it an "ouster," which seems unlikely, given his success and the fact that his contract runs until 2015) seems at least partially related to tensions between he and Rapino, as well as conflicting visions regarding issues like product launch strategies and Ticketmaster's direction going forward. Hubbard, who was named CEO when Ticketmaster merged with Live Nation in 2010 (his title notably changed to "global president" in U.S. Securities and Exchange Commission filings early this year), came to Live Nation through the acquisition of the Music Today direct-to-fan platform in 2006, and his fan-friendly initiatives seemed to clash with Rapino's own.

Since then, it has been a roller coaster for Hubbard, who declined comment. In January 2009, after an exhaustive year-long ramp-up, Hubbard, under Rapino's direction, launched Live Nation Ticketing as a direct competitor to Ticketmaster. Though it had some glitches, the ticketing division ultimately worked, only to be scuttled post-merger. But Hubbard emerged as Ticketmaster's CEO when the dust settled, and has survived corporate shakeups, including the departure of former Live Nation Entertainment chairman Irving Azoff last December.

Hubbard and Rapino have worked well together, with Ticketmaster posting strong growth in ticket sales each year for the last three years and launching an array of new platforms, including the Live Analytics data service, innovative database marketing and an effective push into mobile ticketing. The company is about halfway into a \$100 million tech investment initiative expected to yield several new products, including TM+. ●



Live entertainment industry. Competitors are always looking for chinks in Ticketmaster's armor, but the company has always retained far more clients than it ever loses and is experiencing continued growth.



Michael Rapino. Completely overhauling Ticketmaster for the 21st century is a \$100 million task that tops a long priority list for the Live Nation CEO. Going forward, the ticketing subsidiary's performance will be directly linked to him, which could bode well for both.

THE Action



NEC Wins Coliseum
The hotly contested bidding war to redevelop

Long Island, N.Y.'s Nassau Veterans Memorial Coliseum ended with the Nassau Entertainment Committee on top. The group is led by Forest City Ratner, the same developer responsible for the Barclays Center in Brooklyn. That stadium's architects are also onboard with the project, as is Billboard parent company Guggenheim Partners. The NEC bid comes with a price tag of \$89 million and a construction period of 15 months, during which the capacity of the arena would be downsized to 13,000 from its original 18,000.



Facebook Ponders Payments
Facebook is testing an entrée

into the payments space that could rival PayPal, according to AllThingsD. The social networking giant would reportedly allow its 1 billion-plus users to pay for goods by logging in with their Facebook account information. Facebook users who have shared their credit card information with the site would then no longer need to enter billing info before making a purchase.



Amplifying Twitter
On Aug. 25, MTV's Video Music Awards will

become the first live awards show to utilize Twitter Amplify, a new ad offering that'll allow on-air sponsors like Pepsi and Degree to target new fans through sponsored video posts. The Amplify platform, which has been previously utilized for sports properties like ESPN, NCAA and NASCAR, can target consumers based on their publicly shared interests, geography and even their operating system.



Simmons' Botched Launch
Russell Simmons' celebration of

the launch of his new YouTube channel was cut short by a controversy that erupted almost immediately after it went live. All Def Digital, Simmons' new channel in partnership with DreamWorks Animation subsidiary Awesomeness TV, drew sharp criticism on Twitter and from the NAACP for a parody video it featured that depicted Harriet Tubman filming a sex tape. The video was pulled and a mea culpa from Simmons came shortly after. All Def Digital is a content partner of both YouTube and Simmons' own media platform GlobalGrind.com. It will focus on urban music, comedy and spoken word.

Russell Simmons





DIGITAL

ABC Studios and Concord Music Group's Stax Records are teaming to release *Songs From Scandal: Music for Gladiators* (Sept. 3). The 12-track set showcases the classic '70s music featured in seasons one and two.

A Healthy Giveaway

Pretty Lights' music has always been free. Here's what happened when he decided to sell it
By Glenn Peoples

Derek Vincent Smith, better-known as Pretty Lights, has always given away his music for free on his site, PrettyLightsMusic.com. But for his latest album, *A Color Map of the Sun*, released June 2 on Smith's 8 Minutes 20 Seconds Records, the EDM artist decided to sell his new music in addition to the usual giveaway.

The results show how a self-released artist, for whom touring is his single biggest revenue source, uses recorded music as a means to an end. Smith wins whether his fans download a free copy or financially support the project through a purchase.

A slew of pre-orders were made available on April 14: the download, a double LP and bundles with combinations of a T-shirt, signed CD or signed LP. The most expensive bundle (\$180) also included a USB stick, a pin and a Pretty Lights-branded DJ bag. A video for the first single, "Around the Block," was released on YouTube the same day.

The next step was to let people hear the album. The release of a 97-minute documentary on the making of the album amassed 101,000 views leading up to street date and another 19,000 views during release week.

On June 25, after the album leaked on the Internet, Smith and his team released the full set on SoundCloud as a single track. It was streamed 198,000 times prior to the album's official July 2 release. Individual tracks, released on SoundCloud that day, were streamed 433,000 times in the first week.

The album debuted at No. 24 on the Billboard 200 with sales of 13,000, according to Nielsen SoundScan. Its rank might have been higher if not for SoundScan counting only one album sale despite the many pre-orders that included two or three formats.

The multifaceted release was ultimately about driving sales and gaining fans. Randy Reed, Smith's manager at Red Light Management, believes giving away streams and downloads had the intended effect of driving awareness and conversation—Facebook activity surged—that resulted in improved sales of the album, tickets and merchandise.

But with ticket sales being such a key source of revenue for PrettyLights, it's perhaps most interesting to note that as the social media and presale awareness ramped up, two concerts at Red Rocks Amphitheatre outside of Denver were announced. The result? All 19,000 tickets sold out in five minutes, Reed says. Smith had sold out Red Rocks before, but it happened within days, not minutes. At an average price of \$42 per ticket, it generated \$800,000 in gross revenue. Word about the new album and pre-order, amplified on social media, affected ticket sales. "We would have sold out again anyway, but not that quickly," Reed says. ●

MUSIC SALES AS A MEANS TO AN END

How selling his music for the first time affected Pretty Lights' ticket sales



Sources: Nielsen SoundScan, Red Light Management



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PUBLISHING

Selling The Crown Jewels

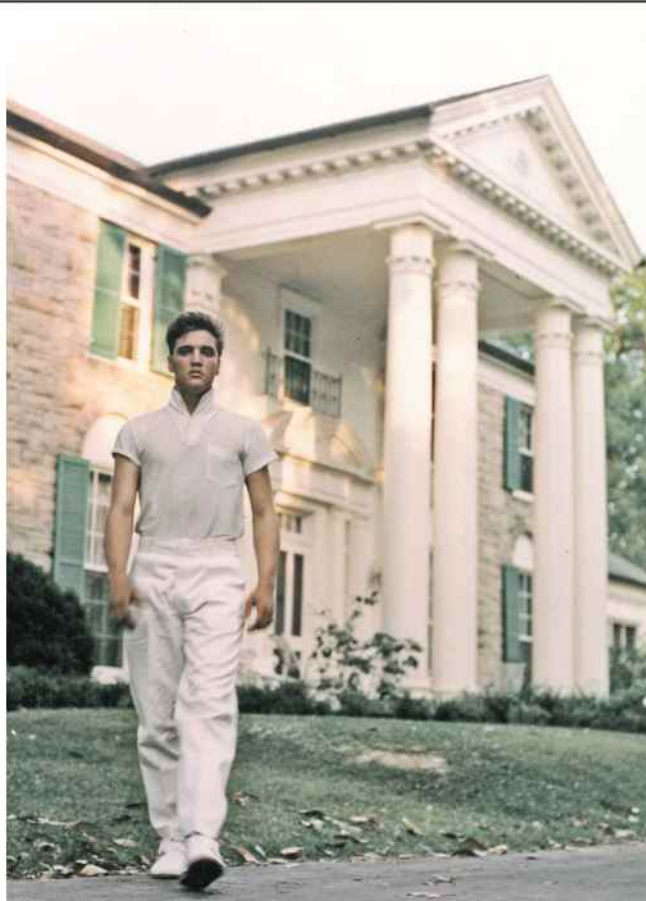
Songs by Elvis Presley, Sheryl Crow and landmarks like Graceland are among the music assets being low-balled in two very different auctions

By Ed Christman

Some of pop's most iconic songs and assets are back on the block but may be attracting lower-than-expected bids. Two separate auctions, one for the Elvis Presley estate and another for S1 Songs, are in their second and final round of bidding, sources say.

The Presley estate, which includes such assets as royalties from recordings and music publishing; name and likeness rights; and Graceland and Heartbreak Hotel, is supposedly being packaged with the Muhammed Ali estate, and those assets are said to have about \$15 million in earnings before interest, taxes, depreciation and amortization.

According to sources, G2 is making a joint bid with Sony/ATV for the assets in which the latter would get the publishing assets, while G2 would get the bulk of the estate including record royalties paid for post-1973 recordings and reissues that the Presley estate was involved in preparing with Sony Legacy. Other bidders are believed to



Elvis Presley at Graceland circa 1957.

be branding companies that work in name and likeness properties.

While first-round bids for the Presley and Ali estates were in the \$200 million range, sources say second-round offers have dropped to between \$100 million and \$150 million. The lower bids in the auction—run by the Raine Group, which recently ran the successful auction to sell Concord Music Group—are due to the recognition that both Graceland and Heartbreak Hotel will require a capital infusion in order to upgrade and maintain them.

Meanwhile, the S1 Songs publishing catalog, which sources say generates about \$4.5 million annually in net publisher's share, also

will fetch a lower-than-expected price. That's because the assets are under contract in what's termed as a "massive administration deal" until the end of either 2015 or 2016, which carries about a \$2 million annual fee.

The S1 catalog—built by Steve McMellon's First State Media with the backing of Colonial First State Advisory, the private-equity arm of Commonwealth Bank of Australia—holds about 30,000 songs spanning from the '60s to 2008, including Sheryl Crow's catalog, the Wind-up catalog (including songs by Evanescence) and the DreamWorks Music Publishing catalog (including titles by the Byrds and Stevie Ray Vaughan). Other songs believed to be in S1's catalog include Chubby Checker's "The Twist."

First State Media laid out more than \$150 million in assembling the publishing assets, according to sources. But these sources claim that it overpaid for the catalogs, leaving its only lucrative asset the administration deal to manage the song catalogs. McMellon sold the company containing the administration contract to Chrysalis in a deal valued at about \$10 million, and that contract was subsequently taken over by BMG Rights Management when it acquired Chrysalis.

Since BMG is serving as administrator through 2016, most other suitors consider it the lead bidder. But people familiar with the situation say BMG and all of the other likely suspects are already out of the running.

Sources say six bidders are left in the S1 auction, including ole, Nettwerk and Kobalt Music Group, with bids due by Aug. 19.

Jason Somerville, managing director of Los Angeles-based boutique investment banking firm EIG, is running the auction. He was unavailable for comment.

.biz

TOURING

Trans World Entertainment has appointed Martin Hanaka, interim CEO of Guitar Center, to its board of directors. Hanaka previously served on the company's board from 1998 to 2009.

Temple Of Oldies

'60s and '70s acts find a concert home in a Beverly Hills theater operating as a synagogue

By Phil Gallo

Describing the location of the 1,896-seat Saban Theater—on Wilshire Boulevard in the southeast corner of Beverly Hills, with parking and restaurants aplenty—makes it sound like a potential gold mine. The closest comparable venue is four miles to the east, and in the 10-mile journey to the beach, there aren't any venues among the densely packed affluent neighborhoods that define West Los Angeles.

Yet the potential of the former movie palace as a live entertainment venue, whether theatrical or musical, has never materialized for any length of time. The Beverly Hills Temple of the Arts has been housed there

since 2005 and its use has largely been as a synagogue, though a new agreement with former House of Blues executive Lance Sterling has it angling to see more stars of the '70s than stars of David.

Sterling, who owns the Canyon Club in the deep Los Angeles suburb of Agoura, is targeting acts that appeal to 50-somethings looking for a seated theatrical presentation, bouncing between former hitmakers—Gladys Knight, Frankie Valli & the Four Seasons, Foreigner—and guitar-driven acts—John Hiatt, Ottmar Liebert and Jonny Lang. Many of the artists haven't had proper gigs in Los Angeles in ages.

"The biggest hurdle I've experienced is that there are certain types of acts being block-booked and we're shut off," Sterling says, noting that most of his rooms are being filled with acts he booked while at House of Blues in the '90s or at the Canyon Club. "To start, we've found a niche market of acts who have probably not come into town for a while."

Sterling says the venue breaks down neatly—a 980-seat orchestra, a few hundred in the mezzanine and two balcony sections—and he's able to set a split-point between 1,000 and 1,200 tickets. Since a soft opening with the Turtles' Happy Together tour, which sold out the venue on July 5, Sterling says he has gone into split on every show.

"We just did a Pink Floyd tribute band [Which One's Pink?], and I don't think anybody has seen 500 walk-ups before here," he says, referring to previous bookers, among them Nederlander Concerts. "We're getting 1,500 people to come to shows that might've done a thousand because of the way we have marketed to that [45- to 75-year-old] demo."

The Saban is an elegant theater with wide seats and aisles, proper carpeting and a lobby that hasn't been trampled by stampeding concert-goers. Its identity problem isn't so much people mistaking its use, but more

about them not having a clue as to what goes on inside.

"We don't list shows [on the marquee] and hope people find us," Sterling says. "The goal is to get agents in here to see we have top-quality production [values] . . . and, on average, get 20%-30% more tickets sold than the competition."

Sterling and the Saban's managers began discussing the venture a year ago when the theater wasn't attracting many outside bookings. Sterling, who holds the rights to promote shows but isn't otherwise involved in the operation, upgraded the sound system and installed rows of Vari-Lites stage lighting, then needed to install an infrastructure for operation from a ticketing system to cabinet space for glassware.

He had 43 shows booked in the eight months between Aug. 25 and April 26, with a goal to get between 100 and 150 shows in 2014.



The interior of the Saban Theater.

MY Day

Jed Hilly
Executive Director
Americana Music Assn.

Although his role as executive director of the Americana Music Assn. (AMA) is a year-round job, Jed Hilly is busiest in the run-up to the Americana Music Festival & Conference. During the month before this year's event—Sept. 18-22 in Nashville—Hilly's days are spent preparing his staff of five, more than 100 volunteers, performers and press for the annual ode to American roots music. The popularity of bands like Mumford & Sons, the Avett Brothers and Alabama Shakes has helped put Americana on an upward trajectory.

8.00
AM

A Skype call with BBC Radio personality Bob Harris to review Harris' visit to the conference and his planned conversation with Rosanne Cash.

8.30
AM

Another call to Europe to Will Hodgkinson, the chief rock and pop critic at the Times of London, to talk about coverage of the conference. We've never had them cover our event before. I'm excited about that.

9.00
AM

A meeting with Michelle Aquilato, co-producer of the conference's awards show and director of marketing at the AMA, to match up award presenters with songs in their discipline. Jerry Douglas will be the presenter of the instrumental category.

9.30
AM

A phone call with musician Steven Stills' team about his participation.

10.00
AM

Meeting with musician Rodney Crowell, a director on the AMA board, to talk about board business, the song he and Emmylou Harris will perform at the awards show and to review pending policy and legislation impacting music.

11.00
AM

A weekly publicity meeting with Jackie Marushka from Shore Fire Media. AMA conference coordinator Sarah Comardelle and operations manager Whitney Holmes joined to talk about credentials and journalist coverage.

12.00
PM

Lunch with Carroll Van West, the Middle Tennessee State University professor who was recently appointed Tennessee state historian. We talked about the historical significance of music that's come out of Tennessee.

1.00
PM

Locked down locations for two events during the conference: a BBC party at the Hard Rock Cafe and a communion event at the Downtown Presbyterian Church. Met with Danna Strong, director of operations, to talk about off-site events.

2.00
PM

Staff meeting to discuss publicity and promotion.

4.00
PM

Another staff meeting to review what still needs to be done.

8.00
PM

Back at the office, talked to Buddy Miller about the awards show house band. So far the band is comprised of bandleader Buddy Miller, Don Was on bass, Larry Campbell on guitar, Marco Giovino on drums, John Deaderick on keyboards and the McCrary Sisters on vocals. —Glenn Peoples



Jed Hilly
photographed
in Nashville.

The Deal

Song Publishers Take On Fullscreen

WHAT: Members of the National Music Publishers' Assn. filed a lawsuit for copyright infringement against Fullscreen on Aug. 6, alleging that the YouTube multichannel network (MCN) relies heavily on videos featuring independent acts performing unlicensed cover songs. The clips are monetized by selling advertising against them, but Fullscreen doesn't in turn compensate songwriters or publishers. The NMPA has been discussing with Fullscreen, Maker Studios and other MCNs how to properly license music and pay royalties. As part of those talks, the NMPA has also been insisting on retroactive payments for past infringements. So far, only Universal Music Publishing Group has deals with MCNs, or at least two of them: Fullscreen and Maker. The NMPA has reached a settlement with Maker, but that has yet to be finalized.

WHY: The lawsuit, filed in the U.S. District Court for the Southern District of New York, is a shot across the bow of MCNs, content aggregators on YouTube that create networks and have subscribers. In February, NMPA CEO David Israelite told Billboard that while thousands of MCNs populate YouTube, the NMPA had identified several dozen of the larger ones with whom it would try to negotiate a licensing deal. But the association also said if the MCNs wouldn't negotiate a deal to pay back royalties, the NMPA was prepared to sue.

WHO: The NMPA is a Washington, D.C.-based trade association that represents thousands of independent publishers. It often takes the lead in negotiating with digital music service providers. According to the NMPA, Fullscreen consists of 15,000 YouTube channels with more than 200 million subscribers that view 250 million videos monthly, generating 2.5 billion-plus unique views. MCNs typically produce many of the music videos, and even when they aren't involved in the production, they provide distribution, marketing and promotional services to these often infringing videos and share advertising revenue with the videos' producers and performers.

IF: The NMPA reached an agreement with YouTube regarding user-generated videos in 2011 in a deal that pays publishers 15% of net ad revenue when a master is used in a song; when a cover song is used, publishers get 50%. But unlike the MCNs, YouTube doesn't monetize music videos unless all rights holders are identified. Therefore, it's unlikely YouTube specifically profited from such uses of music, although in general it could be argued that those videos helped fueled the site's growth and thus its overall profitability. Meanwhile, MCNs sell their own advertising, apparently regardless of who owns the music licensing. Typically MCNs split net ad revenue with YouTube 45% to 55%. Sources say the NMPA is pushing to receive 50% of the MCNs' 45% share, or 22.5% of advertising revenue. While that's lower than the 50% they receive in properly licensed user-generated videos from YouTube, MCNs supposedly charge higher advertising rates for their videos, so while the percentages may not be the same, the overall dollar amounts could offset the percentage imbalance. —Ed Christman



The NMPA is pushing to receive 50% of the YouTube multichannel networks' 45% share, or 22.5% of ad revenue.



Fullscreen. The company just received a \$30 million equity infusion from a group of investors in a deal that gave Fullscreen a \$110 million evaluation. Did the investors foresee the possibility of the lawsuit, and will their funds be used to help finance a settlement?



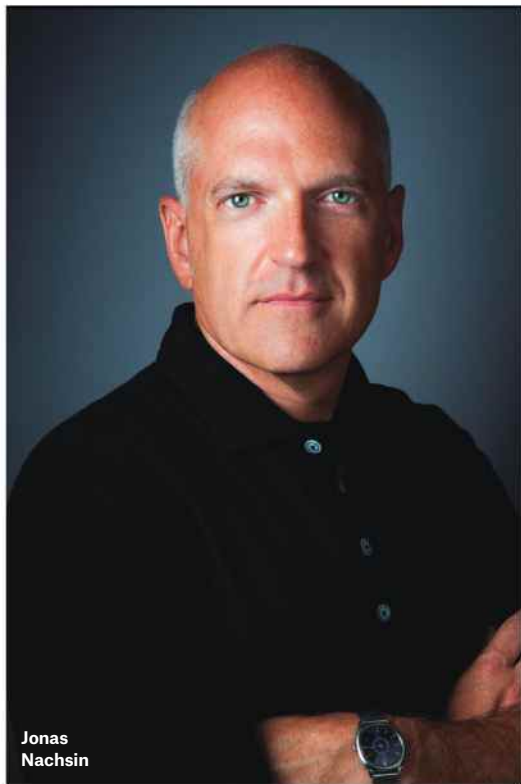
Songwriters. Writers like George Jackson and Thomas Jones (who wrote Bob Seger's "Old Time Rock & Roll") and Lady Gaga will begin receiving revenue from another large YouTube channel, if the NMPA's lawsuit against Fullscreen and negotiations against other MCNs are successful.



Warner/Chappell. Earlier this year, a source claimed that Fullscreen had a licensing deal with Warner/Chappell. But that was an old, short-term deal covering a limited number of songs that elapsed more than a year earlier. The NMPA's lawsuit lists Warner/Chappell as the lead plaintiff.

\$110m Company valuation, based on its latest investment round**250m** Number of videos viewed on Fullscreen monthly**200m** Fullscreen's total number of subscribers

EXECUTIVE TURNTABLE



Jonas Nachsin

RECORD COMPANIES

Following a 13-year stint as president of **Roadrunner Records**, where he helped build such superstar rock acts as Nickelback and Slipknot, **Jonas Nachsin** has landed a new role as worldwide GM of **Universal Music's** international hard rock/metal label,

Spinefarm Records. Under Nachsin's leadership, Spinefarm will increase investment in A&R and build its U.S. and European teams. "I'm definitely going to be looking for some good people to bring in and add to the energy here as we build Spinefarm into a real label force," Nachsin says, noting that he's also looking to sign and develop acts on a worldwide basis. Nachsin is based in New York and reports to Universal Music president of global marketing **Andrew Kronfeld**. Spinefarm executives **Dante Bonutto**, **Leo Nicholas** (both in the United Kingdom) and **Luis Alvarenga** (United States) will report to Nachsin. Spinefarm was founded in Finland in 1990 and has been part of Universal Music since 2002.

Sony Music U.S. Sales names **Celine Joshua** senior VP of digital sales and **Scott Van Horn** senior VP of sales for the **Commercial Music Group**. Joshua was head of digital commerce at **Walt Disney Studios**, and Van Horn was VP of sales at **Legacy**.

PUBLISHING

Warner/Chappell Production Music appoints **Randy Wachtler** president/CEO. He founded **615 Music**.

Curb Music Publishing promotes **Colt Cameron** to senior creative director. He was creative director.

DIGITAL

Narrative taps **Nam Nguyen** as VP of strategy and creative development. He was creative director of the content studio at **360i**.

—Mitchell Peters, exec@billboard.com



Steinway Musical Instruments says that an investment firm has offered to pay \$38 per share, or about \$477 million, for the company. That tops an earlier bid of \$438 million from Kohlberg & Co. The Waltham, Mass.-based company identified the new potential buyer only as an investment firm with a portfolio of more than \$15 billion.



Virgin's Free Fund-Raiser

The 50,000 free tickets to this year's Virgin Mobile FreeFest, scheduled for Sept. 21 at the Merriweather Post Pavilion in Columbia, Md., have already been scooped up, but fans who still wish to attend the fifth annual music festival can earn entry by volunteering their time.

During its previous four years, FreeFest has raised nearly \$800,000, which has gone toward building the RE*Generation House by Virgin Mo-



Virgin founder Richard Branson with FreeFest volunteers.

Further Dealings

Alternative Distribution Alliance, Warner Music's independent distribution network, has announced a new partnership with Los Angeles-based indie label **Innovative Leisure**, home to such acts as Classixx, Hanni El Khatib, Nosaj Thing and Rhye. In June 2012, ADA first expanded its services to the indie community by joining forces with **Independent Label Group**, drawing on its resources for radio promotion, publicity and marketing. ADA will offer digital and physical distribution services to future releases from Innovative Leisure, which was established in 2010. Innovative Leisure has already forged brand partnerships with Audi and American Eagle in recent years. In 2014, the label looks to release follow-ups from El Khatib, Nosaj Thing, Nick Waterhouse and Allah-Las, as well as the debut LP from its most recent signing, BadBadNotGood. . . . British R&B singer/songwriter **Estelle** has launched **New London Records**, an independent label in partnership with **BMG**, with which she's worked as a writer since 2003. Estelle will release

the second and third installments of her three-volume EP series *Love & Happiness* on the new label (lead EP *Love Jones* arrived in June), taking creative control of her current and future musical endeavors. Estelle first broke through with the Grammy Award-winning "American Boy," which features Kanye West and



Estelle

cracked the top 10 of the Billboard Hot 100, becoming the sixth-best-selling single of 2008. Since then, she has released two LPs, *Shine* and *Under Me*, with BMG. Her fourth studio album is slated for release in February 2014. . . . Mexican pop/rock artist **Gloria Trevi** has extended her multi-album music publishing contract with independent publisher **peermusic**. First joining as a songwriter in 2007, Trevi has gone on to compose such hits as "Psicofonia," "El Favor de la Soledad," "Vestida de Azucar" and "Me Rio de Ti." She has notched three top 10s and one No. 1 on Billboard's Top Latin Albums chart, including *Como Nace el Universo* in 2004 (No. 4 peak), *Una Rosa Blu* in 2007 (No. 9) and *Gloria* in 2011 (No. 1). Her most recent album, *Gloria: En Vivo*, arrived in June 2012 and reached No. 15. Trevi currently has a leading role on Mexican soap opera "Libre Para Amarte" on Televisa. A new album, *De Pelicula*, will be released in September through **Universal Music Latino** and features eight tracks that appear as incidental music on the soap.

bile, a transitional home for homeless youth run by Sasha Bruce Youthwork in Washington, D.C. Although tickets are technically free, Virgin Mobile USA has been able to raise funds through donations during the checkout process, VIP package plans and on-site donations.

For this year's FreeFest, several hundred tickets have been put aside for people willing to volunteer their time at the Sasha Bruce House or donate hygiene kits (travel-size toothbrushes, toothpaste, liquid soap, shampoo, deodorant and lotion) in exchange for a free ticket. The volunteering option at the shelter consists of landscaping, painting, cleaning and gardening in late August. And the hygiene kits can be dropped off at the shelter at times designated on VirginMobile-FreeFest.com.

"One of the things unique about [the RE*Generation House] is that there's quite a bit of land around it," Virgin Mobile USA senior brand manager Felicia Hill says. "We're using that outdoor space to teach the kids about gardening and urban greening, and how to eat better. With the crops that come out of that, they'll be able to sell to not only local farmers' markets but also local restaurants."

The 2013 FreeFest will feature performances from acts including Vampire Weekend, MGMT, Robin Thicke, the Avett Brothers, Pretty Lights, Kaskade and Chvrches. The festival is presented by Samsung and promoted by I.M.P. —Mitchell Peters

Think Tank

OPINION NICCO MELE @NICCO

Diffusing Your Brand

How the biggest consumer products have learned to adapt to more 'intimate' social media spaces, and why you need to do the same



Google+ has integrated SoundCloud's audio embeds, following the latter company's move in May to allow its 40 million users to sign in using their Google+ accounts. Now, Google is returning the favor by letting its 343 million active Google+ users embed SoundCloud tracks.

In 1912, the South Pole was discovered, the Titanic sank, and the Oreo cookie was invented. In 2012, Oreo celebrated its 100th birthday—on Facebook. For 100 straight days, the brand ran a new online ad each day celebrating a different twist on the iconic cookie. Oreo's social media presence exploded, going from a handful of "likes" on Facebook to more than 34 million fans today. Long after the campaign retired, engagement surrounding the brand continues to significantly exceed its online activity prior to the campaign.

Oreo sells about 7.5 billion cookies per year—about 20.5 million a day. So why does Oreo only have 34 million fans on Facebook?

By some measure, 34 million fans is a lot. There's hardly a TV show in the country that can boast a number that high. But that 34 million is a global audience. Oreo is sold in 100 countries, and reviewing daily comments from fans is to experience a towering Babel of languages.

The top 25 most popular fan pages on Facebook have just one consumer product brand: Coca-Cola. Try finding additional consumer brands on there. A combination of their low profile and Facebook's anti-brand search make it nearly impossible. Out of the top 100 Twitter accounts with the most followers, there's not a single consumer product brand. Interestingly, the bulk of those accounts belong to musicians. That creates its own set of challenges for the music industry where, now, this technology has created a direct gateway for these artists to communicate with and market themselves and

their brand to that audience.

Social media is inherently unfriendly to brands. The technology is designed to empower and engage individuals, and to better connect people to each other. A person's online space—be it social media or an email inbox—is an intimate one, although, paradoxically, it's not private. One is naturally resistant to having big brands interrupt conversations in person, so we don't really want to engage with them online either.

TV will turn out to be a 60-year anomaly in human history, where advertising had mass-market reach and an iron grip on viewers' attention. Social media erodes much of the power that brands built during TV's golden age, and raises substantial questions about the qualitative ways online media is different from TV.

TV is an "open" entertainment: I sit in front of the set and my brain empties out. When we go online, we act with intention—pursuing people and ideas we're interested in. That intentionality makes social media—and digital media generally—a very challenging medium for brands.

Social media is personal, intimate and intentional. That explains why many of the most successful brands on social media have gained traction through cause marketing. Probably the best-known is the Pepsi Refresh campaign: Using \$20 million budgeted for marketing, Pepsi gave the money away through grants ranging from \$5,000 to \$250,000 for ideas submitted online. The campaign generated an enormous amount of social media activity for Pepsi: 80 million votes on Facebook and more than 60,000 Twitter followers.

At the risk of understating the case, the individual-centric design of technology renders traditional marketing and advertising less effective. Not only do consumers want ever more control over their media and communication, they also want fewer ads. Netflix's on-demand streaming service now accounts for more than one-third of Internet traffic during prime-time TV-viewing hours, and that's a subscription media service without ads. That should chill the bones of any advertising or marketing executive whose plan is built on ads.

The question of consumer persuasion online remains unanswered. The more time and money that are poured into traditional strategies and tactics, the harder it will be for consumer brands to forge new approaches. The pace and direction of our media and entertainment habits is taking us rapidly away from the old way of doing business—and the new way has yet to be built. ●

Nicco Mele is a faculty member at the Harvard Kennedy School in Cambridge, Mass., and author of "The End of Big." He is also co-founder of EchoDitto, an Internet strategy and consulting firm.



Screen shot of Pepsi's Refresh campaign on Facebook.

DIGITAL DOMAIN ALEX PHAM @ALEXPHAM

Video's Other Giant

YouTube's biggest threat isn't Microsoft, Netflix, Yahoo, Facebook, Hulu or even HBO—it's Amazon



YouTube needs to keep its eye on Amazon.

So says **Mark Suster**, a partner with Upfront Ventures in Santa Monica, Calif., and an investor in Maker Studios, a Los Angeles startup that aggregates independent YouTube channels and produces original videos.

Suster's thesis—that Amazon could easily eat YouTube's lunch—was presented at VidCon, a three-day convention in Anaheim, Calif., organized by independent YouTube creators. In his keynote, Suster argued that Amazon, while not currently in the user-generated-video business, has the wherewithal to begin developing an immense audience.

Its Amazon Web Services (AWS) is widely considered the world's largest cloud-hosting company, running hundreds of thousands of servers globally. It also has an ad sales team that could easily sell inventory on any video site as well as on its main retail domain. The Seattle company has been dabbling in original video, funding a series of 14 pilots through its Amazon Studios division, and greenlighting five to be produced as exclusive series for its Amazon Prime Instant Video

BUSINESS MATTERS GLENN PEOPLES @BILLBOARDGLENN

What We've Done For You Lately

The U.S. government finally recognizes music's contribution to the GDP



Thanks to the entertainment business and other intangible assets, the United States' gross domestic product grew by \$74 billion last year. That's good news for a music industry that constantly defends the value of its intellectual property in Washington, D.C., and around the world.

The Bureau of Economic Analysis has revised GDP estimates to account for the money spent by private enterprise for creating "entertainment, literary and artistic originals." Before, the money spent creating sound recordings and musical works was considered an expense. Now that money is seen as an investment in fixed assets like buildings and manufacturing plants.

The BEA also changed how it treats research and development. Until now, R&D expenses were considered a cost of doing business—now it's included in the GDP. Taking into account R&D spending increased it by \$397 billion.

"We recognize in the federal government how important these industries are," Secretary of Commerce **Penny Pritzker** said during a visit to Nashville's Loud Recording Studio. The financial impact extends to jobs created by those investments

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Suster pegs the amount of YouTube's take at roughly 45% of ad revenue. The remaining 55% goes to the creator or the multichannel network (MCN) that represents them. Maker, which Suster's firm has invested in, is one of the largest MCNs out there, representing more than 25,000 YouTube channels that, combined, generate nearly 4 billion views per month.

These networks, as well as a handful of vocal independent creators, have chafed at YouTube's 45% take, arguing that what's left over isn't enough to build companies and careers. Suster's threat is implicit: Lower that percentage or there will be steady economic pressure for creators to take their content elsewhere. Sure, there aren't many other options that can compete with YouTube and its "Walmart-like

service. And it owns the Internet Movie Database, a repository of data on various forms of video.

In addition, Amazon has 219 million active monthly customers, 30 million users of its Kindle devices, more than \$61 billion in annual sales and a market capitalization north of \$135 billion.

What makes Amazon a formidable competitor, however, is its "ruthless" behavior, Suster said. "Amazon keeps cutting prices for its AWS customers"—35 times since the service launched in 2006, even though it faces few competitors, he said. "This is the behavior of a ruthless, relentless juggernaut."

For Suster, the comparison serves an agenda—to persuade YouTube to lower the percentage it claims from ad revenue generated by its content partners. While YouTube's direct licensing agreements with its largest content providers are confidential and varied,

dominance" of online video, Suster said. But that could easily change should a company, say Amazon, decide to enter the field.

YouTube has argued that it provides tremendous value. The platform is free to both viewers and creators, who benefit from YouTube's tools, hosting, storage and a vast distribution network that would otherwise cost billions of dollars to replicate—not to mention a monthly global audience of 1 billion people, or roughly 40% of the Internet population. Amazon, on the other hand, charges customers for using its cloud infrastructure, and its video service is free only to viewers who pay \$79 per year to be part of its Prime program.

Suster is correct that Amazon could decide to change that. What won't change, however, is the natural tension between distributors and content creators. ●

TAKEAWAY: YouTube is taking 45% of its content creators' revenue, leaving an opportunity for a ruthless cost undercutter like Amazon to get in the game.

in creative works, from music instruments to recording studios, she added.

The changes were announced in March and stem from recommendations made by the United Nations in 2008. The United Kingdom has already changed how it values certain intangible assets. Last year, music's value in the United Kingdom's national accounts rose more than sevenfold from £176 million (\$274 million) to £1.3 billion (\$2.1 billion) after taking into account performance royalties to artists, revenue accrued by rights owners and income that artists earn from live performances.

These changes are a win for industries that create "soft assets" like music, books and movies. These assets, based on ideas rather than tangible materials, are now viewed similarly to investments in "hard assets" like airplanes and buildings. Music companies, embattled by digital piracy and constantly reminding policymakers of their value, now officially have a larger part in the GDP.

This change "is more than just a revised number," RIAA chairman/CEO **Cary Sherman** says. It's recognition that America's economy of ideas is an important part of U.S. GDP and trade with other countries.

Music is "one of our best exports when you look at balance of trade," National Music Publishers' Assn. president/CEO **David Israelite** says. In fact, the United States is one of three countries—along with the United Kingdom and Sweden—that exports more music than it imports.



Secretary of Commerce **Penny Pritzker** and Sony Music VP of A&R **Jim Catino** during Pritzker's visit to Loud Recording Studio in Nashville.

Music companies have always argued that they make an impact on the country's economy. Now there is a number that helps describe their role in earnings and job creation. Now that Congress is beginning to consider changes to copyright law, having that number will augment the music industry's narrative.

The BEA's changes do not imply that all investment in music will have a net positive impact. Music will continue to be a risky industry. Some projects will be winners, and many will be losers. But, as the GDP revisions show, investment in music is important to the economy. ●

TAKEAWAY: The music industry has always punched above its weight in profile, but didn't always have the influence that matters. This GDP shift could help fix that disconnect.

QUESTIONS Answered

Darren Throop
CEO
Entertainment One

What did you wake up thinking about this morning? It's pretty consistent: We have businesses in a lot of different time zones, including Australia, Los Angeles, London, Toronto and New York, and the first order of business is to check email and make sure nothing requires my immediate attention. It helps me get my day sorted out, and usually my first focus is London. Since we're a publicly traded company on the London Stock Exchange, with revenue nearing \$1 billion annually, we've been trying to complete a reorganization that'll elevate us from a standard list of stocks to a premium list, the FTSE 100 Index, which will allow more liquidity for our investors and hopefully a higher share price.

Describe a lesson learned from failure. The biggest lesson I learned is "Don't do them again." I made plenty of mistakes when I had a record store chain in choosing the wrong location. That business taught me to pay attention [to whether] your finances are in order. In 2001, I and some other investors put a couple of million dollars into a digital download site. We were too early and way ahead of the market. If, instead of being pioneers, we would have waited five or seven years, we would have had a better chance. From that lesson you learn you need to be contemplative and understand the consumer better—when you only pay attention to the media and the general buzz around a platform, that sometimes makes companies take risks that they maybe shouldn't. It is the consumer that decides what makes sense.

What will define your career in the coming year? Entertainment One produces film, television and family programming globally and also has a record label and independent distribution company in North America. So our goal is to fully integrate and build more bridges between the verticals. Our content business has revenue of nearly \$700 million, including about \$30 million from our record label, with the rest in film, TV shows and family offerings. Our distribution business is about \$300 million, with most of that in DVD and about \$80 million in music, including the label. But digital is becoming a bigger part of the music label; it's now 70% of revenue. Music is an integral part of our plans, and we plan on increasing our investment in music. In the past year we acquired the Death Row catalog and released 75 new albums. Beyond that, we want to manage the music rights in all of our films and family projects, and we have a number of people that fit between film, family and music to make sure that is happening on a daily basis.

Name a project you're not affiliated with that has most impressed you in the past year. What I find really interesting is seeing an album like Jay Z's sell a million units before it's even out. It's pretty cool to see the integration between social media and entertainment building an ever-changing landscape that allows us to market directly to the consumer and helps us to produce and deliver content like we never did before.

Name a desert island album. Black Sabbath, the first or second album. I am into metal. —Ed Christman

"Music is an integral part of our plans, and we plan on increasing our investment in music."



Darren Throop
photographed in Toronto.

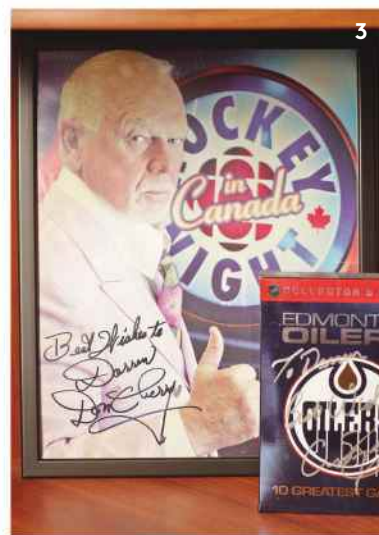
Age: 48

Favorite breakfast: Oatmeal

First job: "Working at a gas station. First industry job was opening a music store called Urban Sound in 1991, and then opening a whole bunch more."

Memorable moment: "I did a keynote speech on today's entertainment business at Mipcom this year and was interviewed by the one and only Gene Simmons."

Advice for young executives: "Learn how to do and be involved in as many different aspects of the business as you can."



3 "I'm a huge Oilers fan and nobody says hockey like [commentator] Don Cherry."

4 "Very cool Frank Kozik Beastie Boys poster. Huge Beastie Boys fan."

5 "I really enjoy flying. And I love toys."

6 "Sweet tooth."



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1

Phoenix Goes To School

The Grammy Foundation teamed up with **Phoenix** and Island Records' **David Massey** to push music education in New York and Los Angeles. In London, **Kings of Leon** got Unstaged with American Express



2



3

1 The kids are alright: Phoenix's **Thomas Mars** got crowd-side during a concert to benefit the Grammy Foundation's music education programs at Los Angeles' Club Nokia on Aug. 11.

2 School's out: The Grammy Foundation's summer education push also hit New York, where foundation executive director of education **David Sears**, Island Records president **David Massey**, Reiff & Associates' **Bethany Thomas** and Grammy Award-winning pianist **Robert Glasper** (from left) came together for a student-produced concert concluding this year's Grammy Camp at the New School on Aug. 11.

3 Fully loaded: **Caleb Followill** and his Kings of Leon bandmates kicked out the jams with new single "Supersoaker" and other hits for a live-streamed show at the American Express Unstaged event at the O2 Shepherd's Bush Empire in London on Aug. 9.

4 American Express VP of entertainment marketing and sponsorship **Deb Curtis** joined Kings of Leon following their Unstaged performance. From left: **Matthew** and **Caleb Followill**, Curtis, **Jared** and **Nathan Followill**.



4

"I just have to take a minute to take it all in myself, OK?" —Paul McCartney

Blue-Eyed Soul By The Bay

Hall & Oates and **Paul McCartney** wowed thousands of festival faithful at San Fran's three-day Outside Lands. In Beverly Hills, **Clarence Avant**, **John Rich** and **Nicole Avant Sarandos** toasted **Tony Bennett's** 87th birthday

1 The boys are back: **Hall & Oates**, the top duo of all time on the Billboard Hot 100, rediscovered that lovin' feeling with a breezy afternoon set on Aug. 11, the last day of the Outside Lands festival in San Francisco.

2 Team Atlas Genius connected backstage at Outside Lands after the Australian band's set on Aug. 10. From left: +1 Management's **Jonny Kaps**, Atlas Genius' **Keith** and **Michael Jeffery**, +1 Management's **Nat Hays** and Warner Bros. Records' **Jaime Neely**.

3 Another Planet executive VP **Allen Scott** and VP of marketing and special events **Danielle Madeira** make it look easy with Superfly co-founders **Kerry Black** and **Jonathan Mayers** (from left) at Outside Lands on Aug. 11. Another Planet and Superfly co-produced the festival with Starr Hill.

4 Happy Birthday, Tony! **Queen Latifah** flew **Tony Bennett** to the moon with a duet at his 87th birthday fete in Beverly Hills on Aug. 3. The event, hosted by Netflix chief content officer Ted Sarandos and his wife, U.S. ambassador (and former music exec) Nicole Avant Sarandos, raised money for Bennett's Exploring the Arts charity.

5 Hello, goodbye: **Paul McCartney** closed out the first day of Outside Lands on Aug. 9.

6 Country star **John Rich**, **Nicole Avant Sarandos**, actor **Sidney Poitier** and legendary music executive **Clarence Avant** felt the love at Bennett's birthday bash.

7 Kissing cousins: **B.B. King** smooched fellow guitar god **Peter Frampton** at Trump Taj Mahal in Atlantic City, N.J., on Aug. 10, where the pair performed as part of their Guitar Circus tour.

8 Cool show, bro: **Mac Miller** was all thumbs backstage following his sold-out Aug. 7 performance at the Hollywood Palladium for his Space Migration tour. From left: **Quentin Cuff**, president of Miller's REMember Music label; Rostrum Records president **Benjy Grinberg**; Miller; Wiltern & Hollywood Palladium GM **Stacey Levine**; and Miller's manager **Chelsea Fodero**.



INSTAGRAM US! #BACKBEAT



Bright Antenna Records executive assistant Cielle Taaffe and Pat Spurgeon, drummer of Bay Area indie-rock band Rogue Wave, biked to San Francisco's Outside Lands festival.

@brightantennarecords Note: a #wombats #flask can totally fit in @cietaaffe's hat. #outsidelands #donttellyou #backbeat #osl

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.

.biz

T&E Report

Brooklyn's resurgence is old news by now, but it's still producing new surprises. When MTV's Video Music Awards roll into New York on Aug. 25, it won't be hitting usual haunts Madison Square Garden or Radio City Music Hall. Instead, Kanye West, Lady Gaga and Daft Punk will be gracing Brooklyn's Barclays Center. Barclays has hosted A-list acts since it opened last September—during the first half of 2013 it sold more tickets than any other U.S. arena—but the

The VMAs In Brooklyn

WHERE TO GO BEFORE & AFTER

VMAs' global TV audience makes it a coming-out party for both the arena and Brooklyn's renaissance. "Brooklyn's back on the map for sure," Flatbush rapper Joey Bada\$\$ says. However, while the music industry has already thoroughly infiltrated Williamsburg, the historic hoods and world-class restaurants and bars that ring Barclays are still new ground for many VMA-goers. Here, we highlight the area's best pre- and post-show spots for out-of-towners. —Chris Payne

1. FRANKIES 457 457 Court St.

frankiesspunto.com

 36 min.  7 min.

Local favorite Frankies 457 pays tribute to its tree-lined Carroll Gardens neighborhood's Italian roots with homemade classics from the old country, made with top-notch ingredients. Singer Jessie Ware lives in London, but Frankies left a trans-Atlantic impression on her taste buds. "Frankies has the best meatballs I've ever had," she says. "Giant and filled with deliciousness." Get a table in the wedding-worthy garden, and to take the magic home, buy a bottle of the deliciously crisp house olive oil.

2. PRIME MEATS 465 Court St.

frankspm.com

 37 min.  7 min.

A few doors down from Frankies, the same owners, Frank Falcinelli and Frank Castronovo, pay tribute to pleasures of the flesh with Prime Meats, which features a pre-Prohibition décor and grass-fed entrees, including Amish chicken and pork schnitzel. Chris Grosso, senior producer of food content at Williamsburg's VICE Media, makes a point of eating at both Prime Meats and Frankies on the same trip. "Both are delicious," he says. "If you're ambitious, hit up Frankies for your pasta course—may I suggest the cavatelli?—and for your main, head next door to Prime Meats for some house-smoked sausages."

3. RUCOLA 190 Dean St.

rucolabrooklyn.com

 14 min.  3 min.

Rucola, a Northern Italian-themed restaurant in a stately brownstone on a leafy corner in Boerum Hill, stands out for its cozy farmhouse décor and veggie-focused menu of salads and house-made pastas. It's a favorite of Julie Kim, co-owner of nearby Gowanus venue Littlefield. "It looks like it used to be somebody's apartment," she says. "It's very simple, but very tasty, and kind of off the beaten path."

4. HABANA OUTPOST 757 Fulton St.

habanaoutpost.com

 6 min.  3 min.

New York's first solar-powered restaurant has a Brooklyn block-party vibe, with a large outdoor space, DJs, free movies and Latin cuisine. Located on a bustling Fort Greene corner facing a gigantic mural of the Notorious B.I.G., Habana is known for its killer frozen drinks and Mexican-style grilled corn on the cob, but "any of the sandwiches will rock you," says Tucker Yaro of acclaimed Bushwick-based indie-pop band A Great Big Pile of Leaves.

5. HOT BIRD 546 Clinton Ave.

718-230-5800

 9 min.  2 min.

With its backyards and lower density, Brooklyn has Manhattan beat in terms of outdoor drinking and dining, and Hot Bird, down from Barclays on traffic-clogged Atlantic Avenue, is the perfect example. "It has a rad outdoor seating area," says Diane Eber, associate producer of performing arts at BRIC, the nonprofit that hosts the popular Celebrate Brooklyn! performance series in Prospect Park. "It'll be filled with real Brooklynites instead of the Hollywood version, so it'll be refreshing after an evening at the VMAs."

6. MADIBA 195 Dekalb Ave.

madibarestaurant.com

 13 min.  5 min.

Madiba is a longtime Fort Greene staple featuring South African cuisine, al fresco dining and a funky, art-filled interior. Jana Fleishman, head of corporate, media relations and events at Roc Nation, incorporated it into a fan scavenger hunt that revealed the tracklist to Jay Z's *Magna Carta... Holy Grail* in June. "I swear by Madiba for the best steak with monkey-gland sauce and the malva pudding," she says. "The food—and sangria—made for a perfect staging spot for the first day of our hunt."

7. UMI NOM 433 Dekalb Ave.

uminom.com

 25 min.  7 min.

Esteemed chef King Phojanakong opened Umi Nom in 2009 on the border of Bed-Stuy, a brief walk away from Jay Z's notorious Marcy Projects. The home-style Thai and Filipino food—including a sinful pork belly entrée—is worth the trek. "It's an amazing little restaurant that not many people know about," says Jocelyn Cooper, head of sponsorship and sales for the annual Afro Punk Fest, which will bring thousands of revelers to local Commodore Barry Park to check out Living Colour, Ahmir "Questlove" Thompson and other acts on Aug. 24 and 25. "They have the best salmon and Asian greens I've ever tasted."

8. HANSON DRY 925 Fulton St.

hansondrybrooklyn.com

 12 min.  5 min.

Tamara McCaw, director of government and community affairs at Brooklyn Academy of Music, loves laid-back bar Hanson Dry, a "great local spot with a backyard." Opened by the owners of the legendary, now-defunct Park Slope venue Southpaw, it's the area's best cocktail bar, with in-house innovations like Helen's Backyard (McCaw's choice) as well as new takes on classics like the Old Fashioned.

9. BUTTERMILK CHANNEL 524 Court St.

buttermilkchannelnyc.com

 39 min.  7 min.

Buttermilk Channel takes inspiration from upstate New York's old-time dairy farms to churn out succulent comfort food in a country-house setting, where you can rub elbows with frequent patrons Beyoncé and Solange at the long communal tables. "Buttermilk Channel is a favorite, from the comfortable dining room to the famed fried chicken," says Dart Parker, director of A&R at Shady Records and manager at Goliath Artists, who lives nearby. "I like how they include touches of the Italian history of Carroll Gardens, such as using mozzarella from Caputo's Fine Foods," an old-school eatery up the street.

10. WALTER'S 166 Dekalb Ave.

waltersbrooklyn.com

 13 min.  5 min.

With a view of Fort Greene Park and a "fancy but casual" vibe, according to songwriter Mary Frisbie Wood, Walter's is a hip local go-to. "It's the bomb-diggity-bomb—quote me on that," says singer Melanie Fiona, who lives nearby. "They do this amazing fried chicken with garlic mashed potatoes. I usually don't even eat meat—but I will go there and eat that chicken."

11. BIERKRAFT 191 Fifth Ave.

bierkraft.com

 14 min.  3 min.

Beer aficionados can pregame for the VMAs by swinging by neighborhood-y Park Slope spot Bierkraft. "I'm a beer nerd, and this bar has a great selection of them," says Lio Kanine, owner of Kanine Records, the Brooklyn indie behind Grizzly Bear and Chairlift. There's also a sandwich bar; try the serrano with fig and jam.

12. UNION HALL 702 Union St.

unionhallnyc.com

 15 min.  3 min.

Vevo associate manager of industry relations David McTiernan thinks Park Slope bar Union Hall is ideally located for a post-VMA tippie—close enough to walk, but far enough to avoid the after-show rush. "It's one of my favorite bars," he says. "It feels like a library inside. They have two giant bocce lanes in the back and live music downstairs."

13. AMPLE HILLS CREAMERY 623 Vanderbilt Ave.

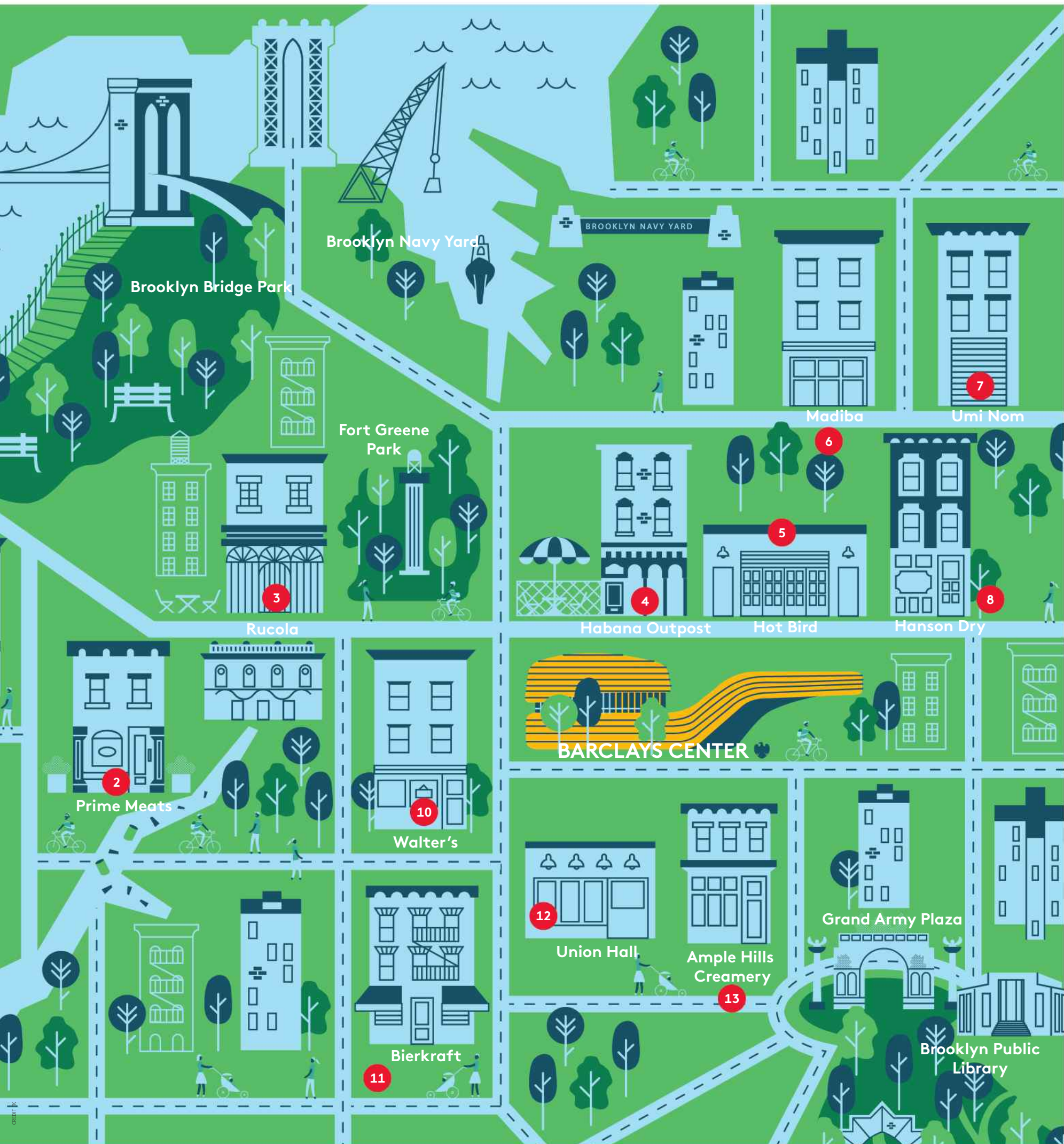
amplehills.com

 12 min.  2 min.

Ample Hills Creamery is the perfect stop for VMA-goers with a sweet tooth on a hot August day. "The ice cream is the best in Brooklyn," says Amanda Spurlock, social media coordinator at guide guru Zagat. "They've got some really unique flavors, like salted crack caramel—it's really like crack."

Additional reporting by Alex Gale and Gabrielle Sierra.





Brooklyn Bridge Park

Brooklyn Navy Yard

BROOKLYN NAVY YARD

Fort Greene Park

Madiba

Umi Nom

Rucola

Habana Outpost

Hot Bird

Hanson Dry

BARCLAYS CENTER

Prime Meats

Walter's

Union Hall

Ample Hills Creamery

Grand Army Plaza

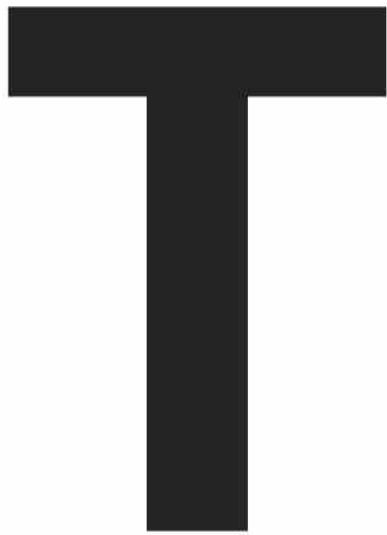
Bierkraft

Brooklyn Public Library



ROCK ENROLL

Billboard's annual look at music education, featuring an examination of the growth of online courses and an extensive guide to the 35 schools and universities with the top music business programs in North America



Albright College

Location Reading, Pa.

Tuition \$35,850

Dept. heads Adlai Binger, Rebecca Gass Butler

Sample course "From Demo to Distribution"

Average class size 15

Admission rate 43%

Albright offers a music business special program that combines easily with concentrations in business administration, communications or digital media. Students have the opportunity to study abroad through music-industry programs at Victoria University in Australia or London's Metropolitan University. Albright also offers national internship possibilities; recent placements include Warner Bros. Records and EMI.

Anderson University

Location Anderson, Ind.

Tuition \$24,610

Dept. head Rebecca Chappell

Sample course "Artist Development"

Average class size 10-15

Admission rate 56%

The music business major provided at the School of Music, Theatre and Dance covers recording, marketing, promotion, management and copyrights. Classes in performance and business are required. The music department also partners with the Falls School of Business to grant a Bachelor of Marketing degree with a music business concentration, which doesn't have a performance requirement. Students in either program can work at Anderson's Orangehaus Records and Orangehaus Publishing.

Appalachian State University

Location Boone, N.C.

here's no shortage of prestigious schools and programs for aspiring singers, musicians and songwriters seeking to become the next Lady Gaga, John Mayer or Dr. Luke. But what about the next Irving Azoff, Clive Davis or Coran Capshaw? In recent years, many of the top music schools and universities with notable music programs have added a business focus to their curriculums aimed at moguls-to-be—as well as musicians looking to take charge of their own careers. With the music industry facing new technologies and a shrinking market, the head-start these programs provide can be more vital than ever. In the 2013 edition of our music education package, Billboard runs down the leading music business programs in North America. In addition, we talk to leading education experts and take a look at top scholarships, the effect of continued budget cuts on music schooling, and how online technologies and entrepreneurs are bringing education into the future.

Tuition \$17,907

Dept. head Kim Wangler

Sample courses Music management, record company administration

Average class size 26

Admission rate 62%

Appalachian's Hayes School of Music features a music industry studies (MIS) program aimed at performers who want to learn how to build a successful career. The program covers recording and production, music products and business. Music industry internships act as the capstone for the MIS degree. Students are frequently taken to industry conferences like the National Assn. of Music Merchants (NAMM), and seniors can attend meet-and-greets with music-biz professionals in Atlanta or Nashville.

Bay State College

Location Boston

Tuition \$24,060

Dept. head Patrick Preston

Sample courses "Event Management," "Entertainment Law & Ethics"

Average class size 15

Admission rate 76%

Bay State features a bachelor's degree in entertainment management, with an optional concentration in production. One highlight is the event management class, a service learning project designed to teach the fundamentals of producing a professional-level event that also promotes social responsibility. Bay State also features a student-run venue, the Spot, where participants book acts from the school and surrounding area. Students pursuing production have access to a studio space that Bay State rents from nearby Kissy Pig Studios.

Belmont University

Location Nashville

Tuition \$26,000

Dept. head Mike Volman

Sample course "Entertainment Asset Management"

Average class size 21

Admission rate 81%

Belmont's Mike Curb College of Entertainment and Music Business grants

students the chance to study for administrative, creative and technical careers in the music industry through four Bachelor of Arts (B.A.), Bachelor of Science (B.S.) and Bachelor of Business Administration (B.B.A.) majors: music industry, entertainment industry studies, songwriting and engineering. Students have access to internships in Nashville and can also study in the school's Belmont East and Belmont West programs, located in New York and Los Angeles, respectively. Alumni include country stars Brad Paisley and Trisha Yearwood.

Berklee College of Music

Location Boston

Tuition \$36,514

Dept. head Robert H. Brown

Sample course "Taxation in the Music Business"

Average class size 12

Admission rate 35%

Berklee is best-known for its rigorous performance curriculum, which has produced alumni including John Mayer, members of Imagine Dragons and Esperanza Spalding. But the school also emphasizes the importance of the business side of the industry, offering a music business/marketing major that focuses on marketing and promotion, copyright and intellectual property law, leadership roles and ethics. Students can gain hands-on experience through internships, running the school's Heavy Rotation Records or booking local and national acts at the school's Cafe 939.

California State University at Northridge

Location Los Angeles

Tuition \$5,076 (in-state), \$21,312 (out of state)

Dept. head Carey Christensen

Sample course "Music Industry Foundations"

Average class size 20-30

Admission rate 62%

The music department at Northridge's Mike Curb College of Arts, Media and

Communication grants a B.A. in MIS for musicians who want to pursue industry careers. Auditions are required, and students must pass a musicianship and keyboard placement exam. Music-biz majors are required to complete an internship in either their junior or senior year, which the school's location facilitates: Recent placements include Capitol, Arista, Interscope and BMI. Upperclassmen also run the MIS Music Group label, which finds, records and promotes a new artist annually.

College of Saint Rose

Location Albany, N.Y.

Tuition \$26,750

Dept. head MaryAnne Nelson

Sample courses Artist management, "Arts, Aesthetics, and Law"

Average class size 14

Admission rate 60.5%

The College of Saint Rose's music industry B.S. program is for musicians looking to master the business side of the industry as well; there are performance requirements and two auditions are needed for admission. The curriculum focuses on technology, music business and production. Students must record a full-length album that they have composed, arranged, engineered, mixed and mastered themselves as their senior project. In addition, music-industry majors must serve as artist managers and record producers for real clients as part of their course requirements.

Dallas Baptist University

Location Dallas

Tuition \$21,010

Dept. head Terry Fansler

Sample course "The Musician As Entrepreneur"

Average class size 10-15

Admission rate 44%

Dallas Baptist's arts and business colleges team up to offer three options for students interested in the music business: a B.A. or B.S. in music business for the more artistically inclined, and a B.B.A. for the business-minded. Advanced

Q&A



BEVERLY KEEL

CHAIRMAN, Department of Recording Industry, Middle Tennessee State University

After serving as senior VP of artist and media relations at Universal Music Group Nashville, Beverly Keel is returning to Middle Tennessee State University to head the Department of Record-

ing Industry, now in its 40th year.

What are the biggest challenges music education faces today?

We are fortunate in that we don't have a declining interest from prospective students. Our program is so popular that we have to turn away more than half of the students who apply. We have seen that the decreased arts funding in public education [see story, page 27] means that fewer of our students now arrive with a basic music education. Affordable technology means that more students than ever have access to laptops and wonderful learning tools. However, affordable recording equipment also means that some people think they already know most of what there is to know. They don't understand the theory behind why and how things work.

How is your current crop of students different than that from years prior?

Our curriculum is being shaped by

the industry's rise of the entrepreneur. When I was in college, we all wanted to work for major labels, publishers or magazines. Today, students dream of starting their own businesses. They have more entrepreneurial interests and a wider range of career interests. I have also noticed that many students are working longer hours at outside jobs, which can make them feel stressed and pressed for time. Unfortunately, the stereotype of the carefree college student is a myth for many these days.

Given the industry's continued contraction, will interest in music education decrease?

As long as music touches people's souls, people will want to work in the music industry. That said, we did make the decision several years ago to reduce the number of students in our program so that we can ensure that our students are able to find employment after graduation. —Leila Cobo

music EDUCATION

classes are devoted to copyright law, music publishing, entrepreneurship and worship leadership. The university is home to the largest active chapter of the Grammy University in Texas, providing key networking opportunities.

Delta State University

Location Cleveland, Miss.

Tuition \$13,102

Dept. head Tricia Walker

Sample course "Online Music Marketing"

Average class size 60 students are enrolled in the MIS program.

Admission rate 58%

The Delta Music Institute grants an MIS B.S. designed to place graduates into careers in audio production, live event production/management, commercial music, publishing and more. There are two concentrations, audio engineering technology and music industry entrepreneurship. Small class sizes allow for an intimate learning environment, and students can get hands-on in the school's three recording studios.

Drexel University

Location Philadelphia

Tuition \$35,135

Dept. head Larry Epstein

Sample courses Concert promotion, "The Publishing Industry"

Average class size 18

Admission rate 58%

Drexel's College of Media Arts and Design provides a music industry B.S. (with concentrations in technology and production or music business and law) as well as an accelerated B.S./Master of Business Administration program. Students run MAD Dragon, the school's music company, which includes MAD Dragon Records, DraKo Booking Agency, MAD Dragon Publishing and MADKo Concerts. The subdivisions work together to release compilations from student acts and produce the annual Mad Dragon Concert, which is recorded and broadcast citywide by Comcast and Verizon FIOS.

Elizabeth City State University

Location Elizabeth City, N.C.

Tuition \$13,894

Dept. head Roosevelt Newson

Sample course "Music Supervising"

Average class size 20-29

Admission rate 53%

Ranked one of the top public schools in the South by U.S. News and World Report in 2010, Elizabeth City's Department of Music provides a B.A. in music with a concentration in music business or recording technology. The program is designed to help students establish careers in music supervising, engineering, concert promotion, music publishing and more. Auditions are required.

Schooling The Next Generation Of Grammy Winners

In the face of budget cuts, new technologies and shrinking industry profits, the Recording Academy and the Grammy Foundation are expanding their music education push

By Gail Mitchell

The Grammy Awards are only one night. The other 364 days of the year, the Recording Academy and the Grammy Foundation are focused on a less glamorous, but arguably more vital initiative: music education. Emphasizing its importance—and even teaching aspiring musicians directly—has been a founding tenet of both organizations, but this year their efforts seem to be intensifying.

"It has always been my belief that music and music education have a significant impact on a child's life—academically, socially, culturally and spiritually," says Neil Portnow, president/CEO of the Recording Academy and the Grammy Foundation. "It made all the difference for me, and I'm proud that we uphold that mission with the many hands-on programs and opportunities we offer students who want to pursue a career in music."

Earlier this year, the Recording Academy and the Grammy Foundation announced the first Music Educator Award, which recognizes music educators "for their contributions and their positive influence on their students' musical experiences," Portnow says. More than 30,000 initial nominations will be winnowed down to 10 finalists, with the inaugural award presented during Grammy Week 2014. The winner will attend the Grammys and receive a \$10,000 honorarium. The remaining nine educators will receive \$1,000, and the schools of all 10 finalists will be awarded matching grants.

The Music Educator Award is among a host of new and ongoing educational initiatives by the Recording Academy and the Grammy Foundation. In July, Grammy U began its Summer School session with "Art of the Crossfade: Life According to the Mix." Streamed live from Red Bull's headquarters in Santa Monica, Calif., through Google Hangout, the multimedia presentation/performance featured DJ/producer J. Period and University of Southern California professor of music and culture Josh Kun discussing DJ'ing, popular music and more. Finding a progressive way to merge academic and musical experiences is the premise behind the series. As Kun lectured, J. Period simultaneously underscored key points through live demonstrations. "It's an evolution of the academic lecture—a real immersive experience," J. Period says. "This next generation is preprogrammed to lose attention after a short amount of time; this

series engages them in a different way."

The Grammy Foundation also oversees the Grammy Signature Schools program, which recognizes schools for their commitments to music with an annual grant; Grammy in the Schools, which includes USC's yearly Grammy Career Day; and Grammy SoundChecks, where students sit in on a pro soundcheck and learn about touring. Grammy Camp—where high schoolers study engineering, performance, business and more—just closed out its ninth year.

"In this day and age where music budgets are typically the first to be cut, it's more important than ever to ensure that youth have access to music programs," Portnow says. "I'm also pleased to say that many students in our programs are transitioning into careers in the music industry, which certainly bodes well for the health and future of our business." ●



J. Period at a Grammy U Summer School session.

Elmhurst College

Location Elmhurst, Ill.

Tuition \$31,650

Dept. head Timothy Hays

Sample course "Retailing Management"

Average class size 15-20

Admission rate 72%

Elmhurst offers Bachelor of Music (B.M.) and B.S. degrees that specialize in music business administration. The B.M. places more emphasis on theory, history and performance, while the B.S. focuses on business courses, but both offer a strong liberal arts element. Students must complete a 240-hour internship; recent participants include the Chicago Symphony Orchestra and Universal.

Five Towns College

Location Dix Hills, N.Y.

Tuition \$20,400

Dept. head Darlene Kwiatkowski-DiCicco

Sample course "Record promotion and Broadcasting"

Average class size 21

Admission rate 61%

Long Island's Five Towns College, an arts, media and business school, offers master's, bachelor's and associate degrees in business management, communications and music, with concentrations in music business and audio recording technology. Students are required to take classes covering topics like publishing, copyright law, mechanical rights organizations and concert production and promotion. Former students include Adam Levine, Wyclef Jean and Chrisette Michele.

Full Sail University

Location Winter Park, Fla.

Tuition \$20,907 (Full Sail), \$56,000 (on-campus music business program)

Dept. head Jackie Otero

Sample courses Music copyright and publishing, music distribution

Average class size About 50 students are enrolled in the program.

Admission rate N/A

Full Sail, a for-profit school located near Orlando, grants a B.S. in music business that focuses on law, management, marketing, distribution, networking and critical listening. Other notable majors include recording arts, software development, entertainment business and show production. The degree is also offered online, although on-campus enrollees have access to the school's recording studio and performance venue.

Georgia State University

Location Atlanta

Tuition \$27,874

Dept. head Steven A. Harper

Sample courses Audio postproduction

Average class size 450 students are enrolled in the program.

Admission rate 51%

Located in Atlanta, a growing music-industry hub, Georgia State's School of Music grants a B.S. in music manage-

ment and a B.M. in music technology. Auditions are required for admission to both. Graduates of the music management program are guided to find careers in artist and concert management, retail sales and music publishing or at record labels and distributors, while music technology graduates are trained to work as audio engineers and music technologists. With 40 full-time professors and 30 part-time professors for 450 enrollees, individual attention to students is one of the school's strengths.

Harris Institute

Location Toronto

Tuition \$16,167

Dept. head Dan Broome

Sample courses "The New Music Industry," "Venue Management"

Average class size 120 students are enrolled in the school.

Admission rate: N/A

The Harris Institute's Arts Management Program is an accelerated one-year diploma program featuring more than 60 courses. Students take 20 classes during each of the three four-month semesters. The school emphasizes experiential learning, with students required to operate the institute's Confidential Records, set up management companies, shoot a music video, book a tour and present a marketing plan to an established music-industry company.

Institute of Production and Recording

Location Minneapolis

Tuition \$45,080

Dept. head Eric Treistad

Sample course "Entertainment Contracts and Licensing"

Average class size 15-20

Admission rate 80%

IPR combines a liberal arts foundation with business and technical training to provide an Associate of Applied Science degree in music and entertainment business. The core curriculum covers such essentials as shopping a project, understanding intellectual property rights, digital rights management, strategic branding and creative copywriting. In elective classes, students can work with industry pros to help develop press releases, music videos, marketing programs, music blogs and more.

Lebanon Valley College

Location Annville, Pa.

Tuition \$34,470

Dept. head Jeffrey S. Snyder

Sample course "Music Industry Entrepreneurship"

Average class size 20

Admission rate 67.5%

Lebanon Valley students in the music

Q&A



DAVE PENSADO

CO-HOST/CREATOR, "Pensado's Place"

Renowned engineer Dave Pensado co-hosts "Pensado's Place," an online series of weekly tutorials that not only boasts an audience of 3.7 million, it's also used as part of the curriculum at 90 colleges around the world.

What are the biggest challenges music education faces today?

The rapid changes in technology. Keeping equipment current to teach properly can be expensive. The price point for some technology, however, has dropped to where you don't have to buy a million-dollar console.

What new trends and technologies will shape future curriculum?

Everything is tied to the digital space. At one point, you had to be a millionaire to access studio time. Now you can access the same equipment for a few thousand dollars. If a person can have access so inexpensively, he or she can also become self-taught. So curriculums have to take that into account as well as what jobs will be available in the future. I mix records for a living, but I don't know how much longer that will be a professional option. Songwriters are recording their own demos, adding plug-ins and mixing. You can't spend a whole year teaching someone how to EQ vocals anymore. These schools have to understand this new generation's culture and mores. You can't attract them with old methods. Curriculums that don't move at a fast pace will be left behind.

Given the industry's continued contraction, will interest in music education decrease?

Interest in music has not waned at all. But the methods of consumption have changed. The schools that see that can formulate ways to attract people who have an interest in music. —Gail Mitchell

Pop Your Scholarship

Pay your way with these music industry grants

With many of the top schools that have notable music programs adding a business focus to their curriculum, new scholarships are also emerging to fund future moguls. Manhattan School of Music, for example, founded the Center for Music Entrepreneurship in 2010 to teach students "the entrepreneurial skills to make them CEOs of their own career," deputy director Casey Molino Dunn says. The school offers a range of grants to students and can cover anywhere from 5% to the entirety of tuition. Here are four more notable music biz scholarship opportunities worth seeking out. —Andrew Hampp

1. THE BMI FOUNDATION is readying the 16th year of its John Lennon Scholarships competition, an award started by Yoko Ono that recognizes young songwriting talent. The 2012 edition featured judges like Warner/Chappell's Lee Dannay, producer Benny Blanco and Iagem Music's Richard Stumpf. The competition is open to songwriters between the ages of 17 and 24, with a \$10,000 scholarship awarded to the top winner, \$5,000 to the runner-up and \$2,500 for third place. Entries for this year's competition closed in April and winners will be revealed later this year.

2. BOSTON'S BERKLEE COLLEGE OF MUSIC has a number of opportunities for music-business scholarships, which can cover anywhere from \$1,000 to full tuition. This year's endowments include funds from Aerosmith, Epic Records and Newbury Comics, as well as financial awards in music business/management entrepreneurship, leadership, marketing and technology, and rock and pop performance.

3. THE ASCAP FOUNDATION awards nearly two dozen music scholarships every year, and three have a particular eye toward the industry. The Joan and Irwin Robinson Scholarship, named after the ASCAP Foundation's VP and his wife, awards \$3,500 to a music-business undergraduate at New York University who demonstrates "leadership, knowledge, dedication, skill and career potential." The Freddy Bienstock Scholarship & Internship, named after the Carlin America founder, awards \$3,000-\$5,000 and an internship to students pursuing publishing careers. The ASCAP Foundation Cy Coleman Award, named after the legendary composer, is awarded yearly to a rotating student from Berklee, NYU or the University of Southern California's Thornton School of Music. The scholarship covers one music course at the respective school; amounts vary based on tuition rates.

4. THE NATIONAL ASSN. OF RECORDING MERCHANTS has awarded more than \$5 million to budding music executives since 1966 through its NARM Scholarship Foundation. The Class of 2013 was awarded a collective \$55,000 in fellowships and prizes, with scholarships donated by Spotify, and memorial funds for Mickey Granberg, Joel Friedman, Ahmet Ertegun and others.



BMI Foundation's Samantha Cox and Deirdre Chadwick; scholarship recipients Nick Goldston, Lisa Occhino and April Bender; and BMI Foundation's Brett Bakalar and David F. Bills (from left)

Middle Tennessee State University Department of Recording Industry



- * B.S. in Recording Industry: Audio Production, Music Business, or Commercial Songwriting
- * M.F.A. in Recording Arts and Technologies
- * Seven recording studios, MIDI/digital audio labs, mastering suite, two critical listening labs
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Ranked "The Best in Canada" with A+

After completing a survey of graduates from Canada's leading media arts schools, Jim Lamarche ranked Harris Institute number one with A+. "Harris gets top marks and all indicators now show that it is in fact, the best school of its kind in Canada. Highly Recommended." The complete 'Final Report Card on Media Arts Education in Canada' is posted at: jimlamarche.wordpress.com

In preparation for its 25th anniversary, Harris Institute is celebrating graduate accomplishments with a new "Where Are They Now?" section on its website. Harris graduates are in senior positions everywhere from Universal Music Group to Lacquer Channel Mastering, IMAX Corporation to Metalworks Studios and Sony/ATV Music Publishing to Ubisoft.

HARRISINSTITUTE.COM

music EDUCATION

business program, run jointly by the school's music and business and economics departments, work in conjunction with students in the recording programs, providing a unique interdisciplinary setting in which those who aspire to sell music collaborate directly with those creating it. Publishing, instrument sales and copyrights are just some of the areas the program, which results in a B.A., covers. The student-run Lebanon Valley Music Industry Conference attracts speakers from as far as New York, Los Angeles and Nashville.

Loyola University

Location New Orleans

Tuition \$35,504

Dept. head John Snyder

Sample course "Networking: The Search for New Ideas"

Average class size 22

Admission rate 67%

Loyola's College of Music and Fine Arts offers a B.S., a minor and a B.M. in MIS. The lattermost degree requires an audition and is designed for musicians who want to steer their own career. The B.S. program offers concentrations including technology, video production and graphic arts, as well as a minor in business administration. Internships in New York, Los Angeles, Nashville and New Orleans are available.

Lyndon State College

Location Lyndonville, Vt.

Tuition \$9,312 (in-state), \$19,968 (out of state)

Dept. head David Johnston

Sample courses "Rock and Roll: Form and Style," artist management

Average class size 17

Admission rate 99%

On LSC's hilltop campus, students can obtain a music business and industry bachelor's or two-year associate degrees in audio production, music and self-promotion, or music industry management. Engineer Britt Moore teaches recording classes, while Mighty Mighty Bosstones bassist Joe Gittleman oversees business courses on contracts, legal issues and copyright. Internships in New York and Nashville are available: Students have helped produce a James Taylor gig at New York's Carnegie Hall, interned at Universal Music Group and worked for the Vans Warped tour.

Middle Tennessee State University

Location Murfreesboro, Tenn.

Tuition \$8,134 (in-state), \$25,138 (out of state)

Dept. head Beverly Keel

Sample courses "Marketing of Records," "Commercial Songwriting"

Average class size 20

Admission rate 70%

Now in its 40th year, the Recording In-

dustry Department at MTSU is unique in that it's run by the College of Mass Communications rather than the music school, belying its focus on the business of music, rather than performance. The school takes full advantage of its Nashville metro location: The department's chairman is Beverly Keel, former senior VP of artist and media relations at Universal Music Group Nashville. Graduates include Gary Overton (chairman of Sony Music Nashville) and Brian Wright (UMG Nashville VP of A&R).

New York University

Location New York

Tuition \$43,204

Dept. heads Jeff Rabhan, Catherine Moore

Sample courses "Strategic Music and Branding," "Artists & Audiences"

Average class size 13

Admission rate 30% (school-wide), 15% (program)

NYU's Steinhardt School offers graduate and undergrad degrees in music business. Students are expected to hold an internship and participate in NYU's Village Records. In addition, Tisch's Clive Davis Institute of Recorded Music offers a Bachelor of Fine Arts, which includes three main areas of study: business, performance and production, and history and criticism. Under the guidance of high-profile mentors and professors including Swizz Beatz and Steve Stoute, students can study business and legal issues or participate in recording studio practicums. In their final year, students present a capstone project to a panel of professors and industry execs.

Northeastern University

Location Boston

Tuition \$40,780

Dept. head Leon Janikian

Sample course "Music Supervision"

Average class size 14

Admission rate 32%

Northeastern's College of Arts, Media and Design has courses for a B.S. in music with concentrations in either music industry or composition and technology. There are several combined majors, such as a bachelor's in computer science and music with a concentration in music composition and technology, and, for grad students, a one-year program for a Master of Science (M.S.) in music industry leadership. Known for its co-op program, Northeastern allows students to alternate semesters of classes and six-month internships—recent placements include ASCAP and the Agency Group.

State University of New York at Oneonta

Location Oneonta, N.Y.

Tuition \$10,820 (in-state), \$19,300 (out of state)

Dept. head Orlando Legname

Sample course "Commerce and Consumerism in Music"

Average class size 17

Admission rate 43%

The State University of New York in

Oneonta provides a music industry B.A., with minors in music theory, production, music literature and performance. There are classes on music merchandising, property law and management. A newly constructed Fine Arts Center features three studios, a MIDI lab and six rehearsal and recording spaces. The school is affiliated with NAMM and takes students to the organization's annual convention in Anaheim, Calif.

State University of New York at Potsdam

Location Potsdam, N.Y.

Tuition \$5,570 (in-state), \$14,320 (out of state)

Dept. head Carol "Kickie" H. Britt

Sample course "Essential Practices in Music Business"

Average class size Less than 20

Admission rate 63%

SUNY Potsdam's Crane School of Music offers a business of music bachelor's degree through the Crane Institute for Music Business, which prepares students for careers in the recording industry, arts administration and music products. Facilities include two studios, a MIDI lab and three performance spaces. Students can meet music-biz professionals at round tables and executive-in-residence programs, and take advantage of professional development conferences and workshops through a partnership with the New York State School Music Assn.

Syracuse University

Location Syracuse, N.Y.

Tuition \$39,000

Dept. head Patrick M. Jones

Sample courses "Psychological and Sociological Aspects of Music"

Average class size 19

Admission rate 49%

Syracuse's Setnor School of Music, one of the oldest in the U.S., features a music and entertainment industries program that grants both a performance-based B.M. and a business-focused B.S. degree, as well as two music industry minors. The B.S. is offered through Setnor's Bandier Program, named after Martin Bandier, chairman/CEO of Sony/ATV Music Publishing and a Syracuse alumnus. The program hosts a series of lectures by industry leaders, including Atlantic Records chairman/CEO Craig Kallman and Rob Light, managing partner/head of music at Creative Artists Agency.

University of Colorado at Denver

Location Denver

Tuition: \$7,834 (in-state), \$20,570 (out of state)

Dept. head Leslie Gaston

Sample course "Music Business in the Digital Age"

Average class size 25-30

Admission rate 74%

UCD's music business program was

Q&A



JEFF RABHAN

CHAIRMAN, Clive Davis Institute of Recorded Music, New York University

Former label executive Jeff Rabhan heads the Clive Davis Institute at New York University's Tisch School of the Arts.

How are your current students different than those from years prior?

I think that with each passing year the kids get smarter—they're surer of what they want to do, they're more focused on their career. To get into a program such as ours, you really have to decide at 15, 16 that this is what you want to do. With those kids, who are very certain that they want a career in the music business, it's a very focused group.

What new trends and technologies will shape future curriculum?

We offer classes in new technologies now, and it will continue to evolve as people's consumption habits change. But it's only natural that the curriculum will continue to grow as technology advances. The flipside of that is marketing will always be marketing [and] artist management will always be artist management. If you can mix the standards with the vision, you've got a solid program. But we're taking a look at the real merger of technology and music—gaming, app-building, new platforms. That's something we'll be keeping a close eye on.

What advice do you have for people wishing to apply to your school?

We're looking for citizens of the world—kids that read, that travel, that look for inspiration outside of the four walls they live in. Those are the kinds of kids that make the best entrepreneurs, and those are the kinds of kids that we think are best suited for the music industry. So that would be my advice: to draw inspiration from a lot of different places, educate yourself, and bring all that to the party. —Nick Williams

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Schools In The Cloud

New tools and technologies are bringing music education onto the Web

By Alex Pham

Mike King, an instructor at Boston's Berklee College of Music, was conducting an online course when he kept hearing strange sounds in the background every time one student commented. It turned out the student was delivering pizzas during class. King was delighted.

"It meant that people all over the world are learning," King says. "People don't have to be in the same place to come together as a class."

New technologies are redefining online education in music, turning what was once stigmatized as cheap correspondence courses into a legitimate method of study embraced by Ivy League schools and accredited institutions like Berklee.

Among the most recent developments is the concept of MOOCs—massively open online courses. Courses are freely available, the curriculum is flexible and the cost is frequently zero. One music-focused MOOC is "Pensado's Place," a series of YouTube tutorials by engineer Dave Pensado (Kelly Clarkson, Michael Jackson) now included in the curriculum at 90 colleges around the world (see story, page 23).

Coursera, which partners with schools to provide MOOCs in a wide variety of subjects, features music classes from several schools. New York's University of Rochester, for example, has offered courses in "The Music of the Beatles" and engineering. Berklee has classes on songwriting and production. Launched in 2012 by two Stanford University professors, Coursera has amassed more than 4 million students taking hundreds of courses from 73 universities. The classes are free, but Coursera charges a fee if students want to take verified exams to prove their participation.

Because MOOCs are a new educational phenomenon, their pedagogy is still evolving. ArtistWorks hopes to provide better student-teacher interaction with a video-exchange feature that lets students send videos of their performances to instructors, who respond with video critiques. Teacher and pupil can interact at their own leisure rather than having to make appointments, and the exchanges are saved in a library that's available to other students.

Meanwhile, Chromatik—a Santa Monica, Calif., startup founded by Matt Sandler, a graduate of the University of California at Los Angeles who majored in saxophone performance—is trying to address the issue of peer interactions with a Web tool and app. The software lets musicians record, annotate, upload and share songs and performances. Changes, comments and notations are synced through the cloud so that students can see what their teachers and peers are doing with the music.

Performers on "American Idol," students from the Los Angeles Unified School District, New York University and hundreds of other music organizations use Chromatik, which is available as a free iTunes app and on the Web. "Our goal is to create the largest active network of music learners in the world," Sandler says.

Jammit—developed by engineer/producer Scott Humphrey for iOS devices, as well as Mac and Windows computers—lets players isolate individual instruments for thousands of licensed master tracks, from Nirvana's "Breed" to the Jackson 5's "ABC." The software allows users to slow down tracks so they can practice at a slower tempo, and performances can be recorded and shared for feedback. The app is free, but songs cost between \$1.99 and \$5.99 each.

That may seem expensive in the world of mobile apps, but it's tiny when compared with traditional music education costs. A year at Berklee's Boston campus costs \$59,791, but Berklee Online offers certificate programs ranging from \$16,800 for a master's in music production to \$4,200 for a specialist certificate in Pro Tools.

"Only 4,000 students can come to Boston each year," says Debbie Cavalier, chief executive of Berklee Online, which started 11 years ago and has reached 24,500 students from 141 countries. "But there are millions of learners around the world." ●

music EDUCATION

founded by David Baskerville, who wrote "Music Business Handbook and Career Guide," an essential textbook in most industry curriculums. Students can obtain a B.S. in music with an emphasis in music business, and audition and non-audition tracks are available. The department also offers a M.S. in recording arts. Classes cover all areas of artist and music management, from marketing and promotion to music production. Music-biz majors can get hands-on learning at the student-run CAM Records and five on-campus recording studios.

University of Georgia

Location Athens, Ga.

Tuition \$26,373

Dept. head David Barbe

Sample course "Law and the Entertainment Industry"

Average class size 100 students are enrolled in the music business certificate program.

Admission rate 63%

UGA is the main incubator of Athens' buzzing music scene; notable alumni include R.E.M. and Jason Aldean. The Terry College of Business has a music business certificate program for future moguls, for which 21 hours of course work are required. Students take classes focusing on the music industry as well as accounting and basic business techniques, and are encouraged to gain real-world experience by coordinating marketing events and managing artists.

University of Memphis

Location Memphis

Tuition \$7,276 (in-state), \$15,340 (out of state)

Dept. head Jeff Cline

Sample course "International Music Business"

Average class size 15-20

Admission rate 66%

The University of Memphis features a music industry B.M. degree and a concentration in music business and recording technology through its Rudi E. Scheidt School of Music. Real-world learning is emphasized: Students work in labs specializing in audio recording, digital art, writing and electronic technology, and are required to attend a minimum of 50 concerts or recitals. The major offers two exchange programs in the United Kingdom and the Netherlands.

University of Miami

Location Miami

Tuition \$39,654

Dept. head Reynaldo Sanchez

Sample course "Royalties in the Music Publishing Industry"

Average class size 20

Admission rate 38%

The Music Media & Industry department at the University of Miami's Frost School of Music grants a B.M. in music business and entertainment industries, focusing on preparing musicians for industry careers. Before fulfilling a capstone internship, students take classes that cover copyrights, licensing and royalties distribution. The wealth of extracurriculars includes student-run Cane Records, Cat 5 Music Publishing and radio station WVUM.

University of New Haven

Location West Haven, Conn.

Tuition \$32,440

Dept. head Michael Kaloyanides

Sample course "History of Rock"

Average class size 23

Admission rate 64%

The University of New Haven's music industry program offers students a chance to work toward a career as a concert or radio promoter, agent, manager or A&R rep. The bachelor's degree includes courses about copyright law, publishing, management, concert planning and sound recording, in which students can use two Pro Tools-equipped studios. The school's proximity to New York has allowed for recent internships at MTV, Sony and Columbia Records.

University of North Alabama

Location Florence, Ala.

Tuition \$8,148 (in-state), \$14,808 (out of state)

Dept. head David McCullough

Sample course "Record Company Operations"

Average class size 20

Admission rate 79%

Established in 1975, the music business program at UNA is one of the oldest in the nation. It offers a B.A. and a B.S. through the Department of Music and Theatre, though all music students are required to complete a core curriculum that focuses on musicianship. Students also must take classes on accounting and marketing.

University of Southern California

Location Los Angeles

Tuition \$43,722

Dept. head Richard McIlvey

Sample course "Operations of the Radio Station"

Average class size 26

Admission rate 18%

USC's Thornton School music industry program offers a B.M., which requires a recital, and a more business-intensive B.S. in music industry. Both feature an extensive approach, with topics ranging from live promotion to instrument manufacturing. The program's location has helped it secure high-profile faculty like Mark Goldstein, former senior VP of business and legal affairs at Warner Bros. Records. Earlier this year, USC announced the creation of a new multidisciplinary program, the Jimmy Iovine and Andre Young Academy, fusing technology, arts and entrepreneurship.

Visible Music College

Location Memphis

Tuition \$20,000

Dept. head George Baldwin

Sample course "Event, Tour and Venue Management"

Average class size 5-7

Admission rate N/A

Created by Ken Steorts, founding guitarist of Christian rock band Skillet, the Visible school is a music and worship arts college that aims to prepare musicians and entrepreneurs for the music industry and the church. The school offers three Bachelor of Ministry majors, each of which can be completed in three years: modern music, music production and music business. The lattermost includes classes on concert booking, publishing and venue management. ●



ROBERT A. CUTIETTA
DEAN, Thornton School of Music,
University of Southern California

Cutietta has been head of USC's renowned music school since 2002.

What are the biggest challenges music education faces today?

We are in another renaissance, and I'm just as confused as the next person. [Music] is changing—by the moment, not even the day anymore. You have to be nimble, and that's very hard for a music school. When the field changes around smaller schools, they don't have the bandwidth in faculty: The trumpet teacher teaches trumpet and usually can't reinvent themselves to teach something else. The students are also different now. It used to be so extreme—you were either in one camp or another as far as classical, jazz or pop. Those days are so over, and that's because of the iPod.

What new ideas, trends and technologies will shape future curriculum?

One of the things we have done has just transformed the school: We just graduated our first class this past May in popular music. Calling it "pop music," we did that because we knew that by default it had to change all the time. Curriculum usually doesn't change—it's a standing joke of music schools, and it's true. If you went back and looked at the curriculum of music schools in 1953, it wouldn't be that different than what you're going to see today. But what we are dealing with is that students need to know how to record, create videos, create

promotional things, get on Twitter, be trending. Not just the popular-music kids—the classical kids have to know how to do the same thing.

Given the industry's continued contraction, will interest in music education decrease?

No. When you learn a profession on the streets, it's real hit or miss, and you end up kind of spotty. A [music school] provides sequential, comprehensive knowledge of things. And it's not just about either the music or the business—it's about both. The last thing we want to do is create really savvy media artists that don't have musical quality.

—Jason Lipshutz

In The Red

After years of budget cuts, music education is still on the chopping block thanks to this year's sequester
By Glenn Peoples

Economic slumps tend to wreak havoc on music education funding, and the Great Recession proved no different. With Washington, D.C., and local and state governments facing shrinking tax revenue and swelling social spending, the 2008 economic downturn, the biggest since the Great Depression, led to massive budget cuts. But the most drastic of all was the so-called "sequester," the automatic cuts imposed on federal spending in March after the White House and Congress failed to negotiate a plan to deal with rising deficits. This latest round of belt-tightening is hitting already underfunded music education programs where it hurts: in the pocket.

The sequester's cutbacks provide less money for both the arts and education in general. Title I federal funding, which goes to schools with a high proportion of disadvantaged children, was reduced 5%, potentially affecting 2,700 schools, nearly 1.2 million students and 9,900 staff members, according to the National Assn. for Music Education (NAfME). Meanwhile, the National Endowment for the Arts also took a 5% cut in funding—on top of the cuts it faced in 2011 and 2012. During the past three years, federal appropriations to the NEA, which is legally mandated to funnel 40% of its funds to arts education, have dropped from \$167.5 million to \$146 million.

A lack of emphasis on arts education is a constant problem, but it gets exacerbated in the face of budget cuts, according to NAfME executive director/CEO Michael Butera. "The education reform movement," he says, "is very fixated on students' test-score assessments and specific subjects," with districts required to meet broad federal reporting goals on standardized tests that emphasize math and literacy. As a result, Butera says, arts education gets squeezed as more and more limited resources are focused elsewhere.

The sequester has also cut back on federal money going to already-suffering state budgets. "Larger economic shifts such as recessions usually affect state budgets, trending down or up in line with how the economy is trending," says Ryan Stubbs, research director at the National Assembly of State Arts Agencies. From 2008 to 2012, the recession led to a 23% decline in funding to state arts agencies (SAAs), which parcel out money to school districts, according to the NASAA. However, this drop is substantially less than the one

that followed the dotcom crash: Between 2001 and 2004, there was a 31% decline in funding to SAAs.

Cuts to SAAs, which are funded partially by the NEA, can affect music education in a very direct way. Nashville's W.O. Smith Music School, for example, receives a portion of its annual budget from Tennessee's SAA. Executive director Jonah Rabinowitz says state funding to the school declined 30% in fiscal 2013. "Music-education spending has been dropping like a lead balloon, especially since 2008," Rabinowitz says. "When money's tight and people aren't working and tax revenues are down, it's not where schools put their money."

But the news isn't all bad. After falling for four years, arts funding on the state and local levels is up. Direct expenditures on the arts by county and municipal gov-

ernments rose nearly 3% from the prior year, according to the NASAA, and state appropriations in fiscal 2013 were \$278.7 million, up from \$260.2 million a year earlier. That's still far from the last peak in arts appropriations—\$354.1 million in 2008—but it's a step in the right direction.

The rise in funding is partly the result of state and local governments taking matters into their own hands. Stubbs points to Minnesota's Legacy Amendment, passed in 2009, which authorized a 0.375% sales tax to fund local initiatives, with the Minnesota State Arts Board receiving 19.75% of the windfall. Portland, Ore., took a similar route in November when voters passed a \$35-per-adult arts-education tax. Funds were distributed to local school districts and the Regional Arts & Culture Council.

The examples of Minnesota and Portland show that music-education funding can win in difficult economic times if given a strong enough voice—partly through organizations like NAFME, which lobbies politicians on behalf of music education. "America is a representative democracy," Butera says. "You have to state your case or somebody will state theirs." ●

Students protest budget cuts at California State University in Los Angeles.



In The T R A D I C T I O N

Drawing on classics that run from jazz to tango, **GLORIA ESTEFAN** has a new, multi-lingual take on the standards album, and a new set of marketing partners to take her music to an audience of more than 40 million

BY LEILA COBO

On Sept. 2, 1978, at an intimate celebration in his parents' home, newlyweds Emilio and Gloria Estefan danced their first dance as husband and wife. It was to "El Dia Que Me Quieras," the wonderfully romantic tango popularized almost eight decades ago by Carlos Gardel and penned by Gardel and Alfredo Lepera.

Thirty-five years later, Estefan is once again making the song hers, translating it to English (titled "The Day You Say You Love Me") and including it on her new album, *The Standards*, due Sept. 10 on Sony Masterworks.

The set of mostly English-language tracks (with a smattering of Spanish and Portuguese) is Estefan's first foray into the repertoire, elegantly redone with classic orchestral arrangements that evoke the spirit of the originals. It's a major departure for an iconic artist whose entire career has been supported by contemporary radio hits. Estefan holds the record for the female act with the most No. 1s on Billboard's Hot Latin Songs chart, beginning with "Si Voy a Perderte" in 1989 all the way to last year's "Hotel Nacional."

"The challenge for me was to make these songs my own since they've already been recorded time and time again by some of the greatest singers of all time. That's why I chose songs that had special meaning and relevance in my own life," Estefan says.

The Standards—which also includes "Embraceable You," "What a Difference a Day Makes" and "The Way You Look Tonight"—will not be marketed and promoted like a standard Estefan album, or indeed, like any standards album. While there will be key lead tracks for different international markets—Sony Argentina is releasing "El Dia Que Me Quieras" in Spanish and Sony Italy is releasing "Smile" in Italian as a duet with Laura Pausini—the album's main support comes through strategic alliances with diverse partners that range from AARP to Gilt City (see story, opposite page).

In both of those cases, *The Standards* marks a first. For AARP—the nonprofit membership organization for people ages 50 and older with more than 37 million members—it's the group's biggest music partnership, and includes underwriting an Estefan PBS special that started airing this month. And for Gilt City, sister site to Gilt.com—the lifestyle platform with more than 7 million members that provides access to lifestyle experiences ranging from fashion and fitness to concerts and events—it will be the first curated event around an album launch.

"This album is very different than anything else she has done previously. It represents Gloria's evolution and who she is today," Sony Masterworks president Bogdan Roscic says. "We believe that it will speak to both Spanish- and English-speaking consumers. These songs are classics and deal with emotions and experiences that are relatable to everyone. Her fans are loyal and we think that they will embrace something different from Gloria."

Estefan's fans are indeed loyal, and they've stayed with her through the years, one of the hallmarks of her success. But she's also been adept at gaining new followers, hence her steady presence on radio.

"She is one of those rare breeds of artists that has a wide demographic range," manager Frank Amadeo says. "From a new generation that knows her music through 'Sesame Street' and animated films that feature her music to their parents and their grandparents."

Pop artists turning to standards as a way of reinventing or reinvigorating their careers is by no means a new strategy. Rod Stewart began his *Great American Songbook* series in 2002, which has sold 3.3 million, according to Nielsen SoundScan, and sustained five volumes. Barry Manilow recorded an album of songs by Frank Sinatra in 1998, but initiated his own standards series with *The Greatest Songs of the Fifties* in 2006, which sold 1.1 million and spawned editions devoted to the '60s, '70s and '80s.

Estefan, though, as a Hispanic woman with English- and Spanish-speaking fans, brings a broader approach both to the repertoire and audience. This makes her particularly appealing for AARP.

"It's a natural," says Lorraine Vazquez, AARP executive VP for multicultural markets and engagements. "It's the power of these classics, which is fabulous, and her ability to just feel so comfortable and do it with such great talent. And at AARP, we are reimagining ourselves and are at a major transition to try to introduce the multicultural markets to AARP from a very different point of view."

Years ago, "when people thought about AARP, they thought about retirement and high quality of life," Vazquez says. But today, with extended life cycles, and the notion that 60 is the new 40, life after 50 has changed dramatically. So much so that in May AARP launched a new platform called "Life Reimagined" that seeks to redefine how people see aging. The brand ambassador was producer Emilio Estefan. In one of those fortuitous coincidences, his wife happened to be working on, of all things, a standards album, and it became the perfect vehicle—and she the perfect artist—to tie in to a new program.

"Gloria as an artist has consistently evolved and reinvented herself," Amadeo says. "So when you think about it, Gloria and AARP have a lot of similarities. The opportunity to highlight Gloria's standards CD to a membership base of over 40 million people in the United States allows a reach that is not easily attainable these days."

Although AARP had partnered with artists before, most notably with Tony Bennett, who performed at one of the organization's conventions a few years ago, it had never done a musical partnership of this scope. Estefan's deal is multipronged. The biggest component is AARP's role as a major underwriter for the PBS special featuring Estefan that was filmed last spring at Miami's New World Center for the Arts and began airing this month. During pledge period, viewers can call and get the CD as part of their pledge and AARP gets credit onscreen as a show underwriter.

In addition, Estefan is featured on the cover story of this month's edition of the AARP magazine, which goes to all members, who can also download the single "I've Grown Accustomed to Her Face" for free from AARP's website. And in October, Estefan will perform a private concert for AARP members, for which the organization has purchased 4,000 copies of her CD.

Estefan didn't conceive *The Standards* with AARP, or really anyone, in mind. The idea for the album came two years ago, during a dinner at the home of a University of Miami trustee, where UM dean of music Shelly Berg invited Estefan to sing "Good Morning Heartache" (made famous by Billie Holiday) with him at the piano. Estefan had guested on several standard projects with the likes of Bennett and Placido Domingo and had long toyed with the idea of an album. But performing "Good Morning Heartache," a song she had sung 30 years earlier during her first appearance on "The Tonight Show" was a catalyst.

The timing was right. After a lifetime with Sony, Estefan had branched out on her own in 2011 to record *Miss Little Havana*, which was eventually distributed by Universal. But Afo Verde, the new head of Sony Music Latin America, was eager to get her back and proposed different concept albums to her. When Estefan mentioned a standards album, Verde jumped at the chance and brought in Masterworks.

"I chose songs that had special meaning and relevance in my own life so that I could dig deep and share the emotions that accompany these songs in my heart and soul," says Estefan, who asked Berg to co-produce the set, recorded primarily live with the musicians in the studio. "Despite the fact that I've journeyed through the different genres of pop, dance, Latin and now jazzy standards, all of these are very much a part of my life and experience because of the circumstances of my life... So recording this album was like coming home, and I hope to do it again," she says, referring to plans to do a second and third volume.

"We recorded live with Gloria, which was part of the success of the record," says Berg, a jazz pianist who has also worked with a broad range of artists, including Carole King and Kiss. Initial takes were recorded with piano, bass, guitar and drums, with Estefan singing live. "Almost everything she did she sang in those four days," Berg says.

And while there are, of course, numerous versions of standards, Estefan's, Berg says, are true to her sound. "We found a sweet spot



Going For The Gold

How to turn an album launch for 100 fans into exposure to 7 million potential listeners

Gilt City, the local lifestyle offshoot of shopping site Gilt.com, offers its 7 million-plus members access to unique events, from concerts and exhibits to fashion and shopping. The site—which last year packaged some 60 events in 13 cities—is already in the music space: It offers special seating at concerts, and its specially curated events include its annual “Better Than Backstage” party at Lollapalooza, a rooftop pool party for Gilt City members featuring one of the festival bands (this year’s event featured Columbia synth-pop duo MS MR).

In September, Gilt City will partner with Gloria Estefan to host the company’s first album launch, a Los Angeles event to celebrate *The Standards*. The occasion is part of a bigger Estefan package that also includes special offerings at Miami locations and events frequented by Estefan.

“We are speaking with labels to work more closely with album launches, but this will be our inaugural one,” says H.L. Ray, director of Gilt City’s Entertainment Group. “We are definitely increasing the number of events we do in the music space.”

In Estefan’s case, the goal was to drive awareness for *The Standards*, and having Estefan guest-curate Miami offerings was a natural. But Ray took it a step further by proposing an actual album launch where fans will be treated to a Q&A with Estefan and receive a signed copy of her new album. Discussions for an acoustic set are underway.

The launch party will sell for between \$50 and \$100 on Gilt City and will likely accommodate 80-100 fans. But Estefan will benefit from tremendous exposure across the site’s entire platform. “What the event allows us to do is ‘native advertising’—advertising that doesn’t look like advertising,” says Ray, who modeled the event on Gilt City’s book launches, like the one for Lauren Weisberger’s “Revenge Wears Prada” in June. “Even though 100 members will be there, over 7 million members will see it.”

Because Gilt City’s platform is a direct-response model, it will send emails to all members promoting both the launch at a national level and the Estefan-curated Miami offerings at a local level. In addition, promotion for Estefan’s Miami picks lives on the Gilt City site.

“We’re not in the business of selling downloads, but what we can do is showcase the lifestyle of the artist and generate a lot of awareness of the artist online, and we can create events to celebrate the launch of the album,” Ray says. “We want to present ourselves as a flexible platform that can really generate awareness of the artist.” —LC

Team Estefan

ALBUM: *The Standards*

LABEL: Sony Masterworks/Sony Music Latin

RELEASE DATE: Sept. 10

MANAGEMENT: Estefan Enterprises

PRODUCERS: Gloria Estefan, Shelly Berg, Emilio Estefan

STUDIOS: Hit Factory, Crescent Moon (Miami)

BOOKING AGENT: Rob Light, Creative Artists Agency

UPCOMING TV: “Gloria Estefan: The Standards” (PBS, August/September), “Oprah’s Next Chapter” (OWN, Aug. 18, 25), “Good Morning America” (ABC, Sept. 9), “The View” (ABC, Sept. 10), “CBS This Morning” (CBS, Sept. 10), “Fox & Friends” (Fox, Sept. 13), “In Performance at the White House: Fiesta Latina” (PBS, Sept. 18), “The Tonight Show With Jay Leno” (NBC, Sept. 20)

SITE: GloriaEstefan.com

TWITTER: @gloriaestefan

where we’re not rehashing what’s been done.”

Although *The Standards* is out on Masterworks, Sony Music Latin is doing all the marketing for the U.S. Latin market and Latin America, including recent Estefan visits to Brazil and Argentina, where the label is releasing “Eu Sei Que Vou Te Amar” and “El Dia Que Me Quieras” as singles, respectively.

Estefan is also part of the Sony Rewards card’s “Showstoppers” promotion, which allows Sony card members to use their rewards points to bid on the chance to see Estefan perform *The Standards* at Royal Albert Hall in London in October, meet her and receive a CD pack.

The London show is one of several one-offs, hand-picked for the unique settings they provide for this particular music. Estefan is also performing at the massive Night of the Proms series in Switzerland, where she’ll perform both standards and older hits with symphonic arrangements.

U.S. dates will probably take place in late winter or early spring, says Creative Artists Agency managing partner/music head Rob Light, who has booked Estefan for the last 15 years.

In the meantime, Estefan, who already boasts a repertoire closely associated with key lifetime moments (what party conga line doesn’t play “Conga,” for example?), has high hopes for *The Standards* in that department as well.

“I chose songs that are special to me,” she says. “‘El Dia Que Me Quieras’ was our wedding song, and it was the first song we danced to as husband and wife. I got the big honor to write it in English, and it’s going to be a killer wedding song. That was my plan.” ●

AND FOR MY NEXT

TRICK.

AFTER A YEAR-PLUS OF ACQUISITIONS AND JOINT VENTURES, ROBERT F.X. SILLERMAN IS WEEKS AWAY FROM TAKING HIS EDM-FOCUSED SFX ENTERTAINMENT PUBLIC. WHAT'S HIS TRUE VISION? AND DO THE NUMBERS ADD UP?

BY KERRI MASON AND GLENN PEOPLES

Disco Donnie Estopinal, the first promoter to sell his business to Robert F.X. Sillerman's newly re-formed SFX Entertainment, is an American dance scene folk hero: He almost went to jail fighting for the rave cause in 2000, when the U.S. government attempted to apply the so-called "Crack House Law" to event promoters, deeming them responsible for drug activity at their events. He stood his ground, and the indictment was dropped—clearing the way for promoters to go about their business without concern, and fueling the fire that eventually ignited the U.S. EDM explosion.

So it was significant when Estopinal, one of the most credible guys out there, faced his peers on June 10, 2012, the very day the sale of his Disco Donnie Presents was announced. Sillerman was still a new name, and a new idea, to the burgeoning EDM industry, which was just starting to celebrate its newfound prosperity: Insomniac Events' Electric Daisy Carnival—which would take place that weekend in Las Vegas—was sold out, surpassing 300,000 attendees during its three days. Skrillex had just won three Grammy Awards. Swedish House Mafia was still alive and kicking, riding high off of selling out New York's Madison Square Garden in just nine minutes. Things were good, and they were growing.

Estopinal had street cred with the ravers, so he faced criticism for collaborating with a perceived moneyed opportunist like Sillerman,

but Estopinal's esteem with Wall Street is much lower. After all, the first company Sillerman chose to buy was his Disco Donnie Presents, one that ran more than 600 events last year and still lost money.

Now, with Sillerman, 65, just weeks away from taking the EDM incarnation of SFX to the public markets in a \$175 million initial public offering, Wall Street is about to provide some tough answers. In a few weeks the industry will know how investors really feel about the burgeoning EDM movement, and more specifically their opinion of Sillerman's latest roll-up.

Here's the irony: In the 14 months since Estopinal sold his company, not only have suspicions of Sillerman somewhat dissipated, but the EDM community, by and large, has already changed its tune.

Insomniac's Pasquale Rotella was once one of the most vociferous opponents of "selling out," but just a few weeks ago he inked a \$50 million deal to sell half of his successful business to the biggest corporation of them all, Live Nation. Now, dance promoters across the land aren't so much waiting on a call from Sillerman's people as they are making sure they too can capi-



FUND-RAISER

Sillerman, whose track record in raising funds for his previous businesses is unrivaled by many accounts, hasn't had an easy run in his latest iteration of the SFX brand. In 2011 he raised some \$50 million from a group of investors that included Ron Baron of Baron Capital and others at a valuation that one person said was around \$500 million. That helped to get SFX and its EDM vision off the ground in conversations with any number of potential acquisition targets, and by mid-2012 Sillerman had committed to acquisitions including Disco Donnie and Life in Color.

By the end of the year it was time to return to the well for more funding. But this time, new investors balked at the valuation and the lack of Sillerman committing his own funds, according to a person familiar with the funding talks.

In the meantime, acquisition targets grew restless—they had signed agreements with Sillerman but those deals couldn't be closed without him paying out cash.

As industry whispers began to spread that Sillerman might not be able to meet his commitments, the first public sign of trouble came from another of Sillerman's media investments. Viggie, a publicly traded social TV service for which Sillerman is the chairman, announced last November that it had reached a \$25 million deal to buy GetGlue, a well-regarded leader in the social TV space. But in January, Viggie and GetGlue surprisingly called the deal off. It's unusual for a publicly traded company to announce a sizable deal and then pull out with little or no explanation.

But Sillerman still had some tricks up his sleeve. In March he pulled off a big coup to get WPP, the world's largest ad agency holding group, on board with a \$10 million strategic investment.

After weeks of discussions, Sillerman reached a deal for a \$65 million lien of credit for SFX in June. The commitment was only reached after a personal guarantee by Sillerman when the lenders demanded extra collateral, according to sources.

The new revolving credit facility is conditioned on the completion of the public offering and would close concurrently with the IPO. In other words, if the IPO flopped or the company collapsed in a year, Sillerman would be liable to pay up to \$65 million to the banks. In 2005, he was ranked by Forbes as one of the 400 richest Americans, with a net worth of \$975 million, but that's no guarantee he has \$65 million in cash lying around today.

Not surprisingly, the IPO filing also says the company is still searching for acquisitions.

"We intend to continue to acquire additional companies in the live events and consumer Internet industries, and we are currently in the process of exploring a variety of financing options in conjunction with consummating further acquisitions," the filing states.

Sillerman could not comment for this story due to the Securities and Exchange Commission's required "quiet period" ahead of the offering.

SFX expects to raise \$175 million from the offering, though the stock will be priced in the coming weeks on Wall Street after an investor road show. If things go according to plan, SFX should do well, at least in paper valuation terms, given retail investor and Wall Street enthusiasm for stocks that tap into youth culture and consumer Internet trends. Currently, the closest proxy as a public stock is Live Nation, but even though they're both in live entertainment they should be viewed as fundamentally different businesses. For one thing, the world's top concert promoter is a mature business with slim margins in its core concert/ticketing business. The Live Nation stock is doing well now after surviving a controversial 2010 merger with Ticketmaster and being badly hit by the global recession. It now trades at a high multiple of more than eight times 2014 earnings before interest, taxes, depreciation and amortization (EBITDA).

But as a startup, or roll-up, SFX won't be measured on the same financial metrics, at least probably not until about 2015 as the business settles down. It's also primarily in the festivals business, which has tradition-

talize on what could wind up being just another dance music "bubble."

At EDMBiz in June, during the "Growth and Investment in EDM" panel, five venture capitalists and one lawyer discussed the potential of the "EDM space"—a phrase used often during the conference's three days. They generally agreed that they're looking for "average opportunities" of around \$50 million, and threw around phrases like "management roll-up," "single agency plays" and "curation technology" to describe what they're looking to buy. Most of EDM-Biz's attendees—many of whom had given Estopinal a hard time last year—were there looking for a deal, after all.

You could call it the "Sillerman Effect": The quick education of a formerly ramshackle group of entrepreneurs about how big money works, and the even quicker loss of their concerns about it. SFX picked up several additional companies in the intervening year, including significant gets like digital download site Beatport and Dutch event producer ID&T. Ron Burkle's Yucaipa is backing former Pacha director Danny Whittle's new

Ibiza project, including a nightclub and a collective DJ working facility. Even Patrick Moxey's proud indie Ultra Music entered into a strategic alliance with Sony Music, making him Sony's worldwide president of electronic music.

But of all the acquisitions, joint ventures and venture capitals, Sillerman's gamble and vision are the biggest. He didn't dip his toe; he stuck in his whole foot. He told Billboard last year he'd invest \$1 billion to build his EDM empire, but he hasn't spent anywhere near that much and he couldn't even if he tried—the EDM industry just isn't that big.

For Sillerman the goal isn't to aggregate profitable businesses—many of his buys are losing money. It's to make something bigger than the sum of its parts, a network of media opportunities that amount to a global youth marketing platform, framed around EDM—or as SFX calls it, EMC (electronic music culture). The company lost \$49 million on revenue of \$242 million in 2012. Or, to be more accurate, the companies SFX has wholly or partially acquired had a pro forma loss of \$242 million last year.

\$65M

CASH PAID OUT BY SFX
ON ACQUISITIONS,
JUNE 2012-JUNE 2013

ally higher profit margins than the big artist-driven concerts that dominate Live Nation's roster.

Rich Tullo, an equity analyst at Albert Fried & Co., believes investor interest in SFX will be greatly affected by whether EDM is a fad or a long-term business opportunity. Live Nation already has a presence in the space, but "competition is pretty much wide open," Tullo says.

However, SFX's success won't be determined by its ability to compete with Live Nation, he adds. The greater question is if SFX can succeed through scale, efficiencies and management. In other words, will SFX be able to take advantage of the potential within the company it has built? "The business opportunity is viable," he says. "Execution will always be a challenge."

BATTLE LINES

The mega-festival battle lines are drawn between ID&T/SFX and Insomniac/Live Nation. The stated goal of Sillerman's mega roll-up has always been corporate sponsorship, confirmed by the WPP deal. To command an international media buy of that scale, he needs more than just disconnected events, no matter how large. With so many far-flung promoters locked up, Sillerman is now moving on to other entities. Several independent agencies report receiving phone calls from SFX vice chairman Shelly Finkel, who does all of Sillerman's initial reach-outs and who has become something of an EDM industry icon himself. The 69-year-old former boxing promoter, who wears his signature "cool grandpa" sneakers, has independent record labels, websites, booking agencies and nightclubs all on speed-dial.

"If you ever owned an entity that might have anything to do with electronic dance music, you will get the Finkel call," says a former magazine publisher who has received such a call.

Despite the chaos of Sillerman, there's a method to his madness, says another person who has dealt with him: "He's going to be good at raising money and selling sponsorships globally against all these assets."

With such a diversified platform—even if it just amounts to a laundry list—a single large sponsor, like, say, Pepsi or Samsung, could drop one big check to reach its youth target internationally. An end-to-end program encompassing on-site presence at SFX-owned events; endorsement from SFX-managed artists within paid, owned and earned media channels; editorial support from SFX-owned entities; and newly developed mobile or other technologies to tie it all to-

gether does sound appealing and turnkey.

"When we look to [music] partners, it tends to be one of the problems that it's so disaggregated. It's very localized, very artist-specific," says Emma Montgomery, global product director of Starcom MediaVest Group's Human Experience Center, which specializes in studying millennials and has researched EDM specifically. "The fact that SFX has tried to pull everything together in one place, to bring the entire experience under one roof, is very compelling."

To understand Sillerman's strategy better, it would be wise to look at the books of Live Nation, the core of which was built by Sillerman before its sale to Clear Channel. Live Nation's sponsorship and advertising revenue grew from \$164 million in 2007 to \$248 million in 2012. More importantly, sponsorships and advertising have good margins. Roughly \$176 million, or 38%, of Live Nation's \$459 million of adjusted operating income (AOI) in 2012 came from sponsorships and advertising. The concerts division generated nearly \$3.9 billion of revenue—two-thirds of the company's total revenue—but contributed just \$30 million of AOI.

The opportunity for SFX to build a major media platform that multibillion-dollar brands could use to get in front of hard-to-reach millennials is one that many are taking seriously. WPP CEO Martin Sorrell made this clear in a joint press release explaining why his company has taken a stake in SFX, saying, "We can help bring this valuable audience to our agencies' global clients." Even though the amount committed was relatively small for the world's largest agency group, it was important validation.

In other words, SFX will be selling a media/sponsorship play first and a music/live event business second. The idea is to use music to create a platform much larger than just selling tickets.

"What's interesting with what SFX is doing is that it's enabling brands to really be a part of the culture, be a part of the music, the events, the videos," Montgomery says. "Brands can find a natural and authentic way to be invited into the culture through community, which is better than slapping their sponsorship logo on it. I think it's really smart."

For sure, while the vision looks great on paper

there's no guarantee that Sillerman is the right person to pull it off or if he has done the right calculations to make the financials work.

For now, SFX is counting on the cash flow of its acquisitions, many of which, according to the IPO filing, are operating at a loss. Also of concern: TomorrowWorld, ID&T's first attempt at a U.S. festival, and the first traveling edition of its Belgium festival TomorrowLand. The event, set for late September on a farm just outside Atlanta, is reportedly having a hard time moving tickets. At a price tag of up to \$16 million, according to ID&T CEO Duncan Stutterheim, the event could incur significant losses if it doesn't sell out as expected, or at least come close.

SFX asset I-Motion's Nature One event was held Aug. 3 in Kastellaun, Germany.



While the timing couldn't seem worse given the pending IPO, ID&T is more than just TomorrowWorld.

At a recent press event in New York, the company presented its vision for the coming year, including the eye-popping Sensation arena tour that will hit four cities this fall (last year's two-nighter at Brooklyn's Barclays Center grossed \$3.6 million, according to Billboard Boxscore). CEO Ritty Van Straalen and chief creative officer Jeroen Jansen spoke of ID&T's intention to broaden its focus from EDM to more generalized immersive experiences, a la Cirque du Soleil. ID&T could flip the script entirely and give SFX its biggest win, outside of the EDM bubble. And that might just surprise everyone. ●

SUM OF THE PARTS

HOW THE PIECES OF SFX'S EDM ROLL-UP STACK UP

NAME	% OWNED (INCLUDING OPTION OR PLAN TO BUY)	DATE BOUGHT	PRICE	EVENT BRANDS	2012 REVENUE	2012 OPERATING INCOME
Beatport	100%	3/15/13	\$58.6 million (\$33.6 million cash, 5 million shares of common stock with assumed price of \$5)	N/A	\$48.5 million	\$(1.3 million)
Disco Donnie Presents (DDP)\$	100%	6/19/12	\$9 million (\$4 million cash, \$5 million in common stock)	N/A	\$12.9 million	\$(774,000)
ID&T Holding*	75%	Has option to buy	\$50 million cash and cancellation of \$7.5 million debt to SFX	Tomorrowland, Mysteryland, Sensation, Q-Dance, B2S, Decibel, Defqon.1	\$67.4 million	\$(1.2 million)
ID&T North America (SFX AND ID&T JOINT VENTURE)	51%	3/15/13	\$24.3 million		-	-
I-Motion**	60%	Plans to purchase	\$12 million (\$8 million cash, \$4 million in common stock)	Nature One, Ruhr-in-Love, Mayday Festival	\$14.7 million	\$2.3 million
Life in Color (Dayglow)^	100%	7/31/12	\$12 million (\$8.1 million cash, \$3.9 million common stock)	Dayglow (now known as Life in Color)	\$11 million	\$349,000
Made Event***	70%	6/24/13	\$35 million (\$20 million cash, \$5 million in common stock, \$10 million in promissory notes)	Electric Zoo	\$18.1 million	\$2.9 million
MMG Nightlife	80%	12/31/12	\$16.9 million (\$5 million cash, \$8.5 million promissory note, \$3.4 million in common stock)	Liv, Liv Sun Life Stadium, STORY	\$4.6 million	\$2.6 million
Totem	100%	Plans to purchase	\$69.1 million (\$55.3 million cash, \$13.8 million of common stock)	StereoSonic	\$42.3 million	\$6.3 million

*Price paid for option is \$2.5 million in cash and 2 million of common stock **SFX to purchase 40% by 2014 ***SFX to purchase 30% by 2014 \$Jan. 1 through June 19 ^Jan. 1 through July 31

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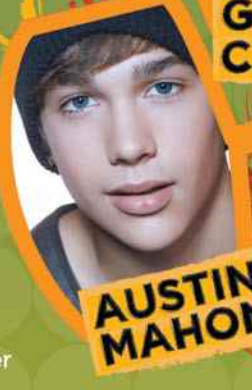
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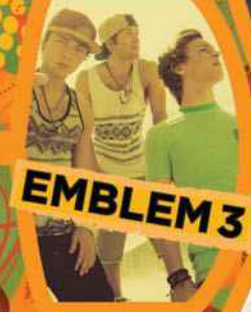
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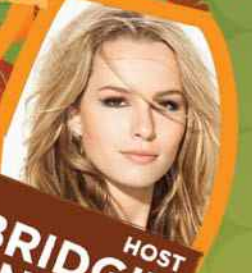
AUSTIN MAHONE



ED SHEERAN



EMBLEM 3



HOST
BRIDGIT MENDLER
STAR OF "GOOD LUCK CHARLIE"

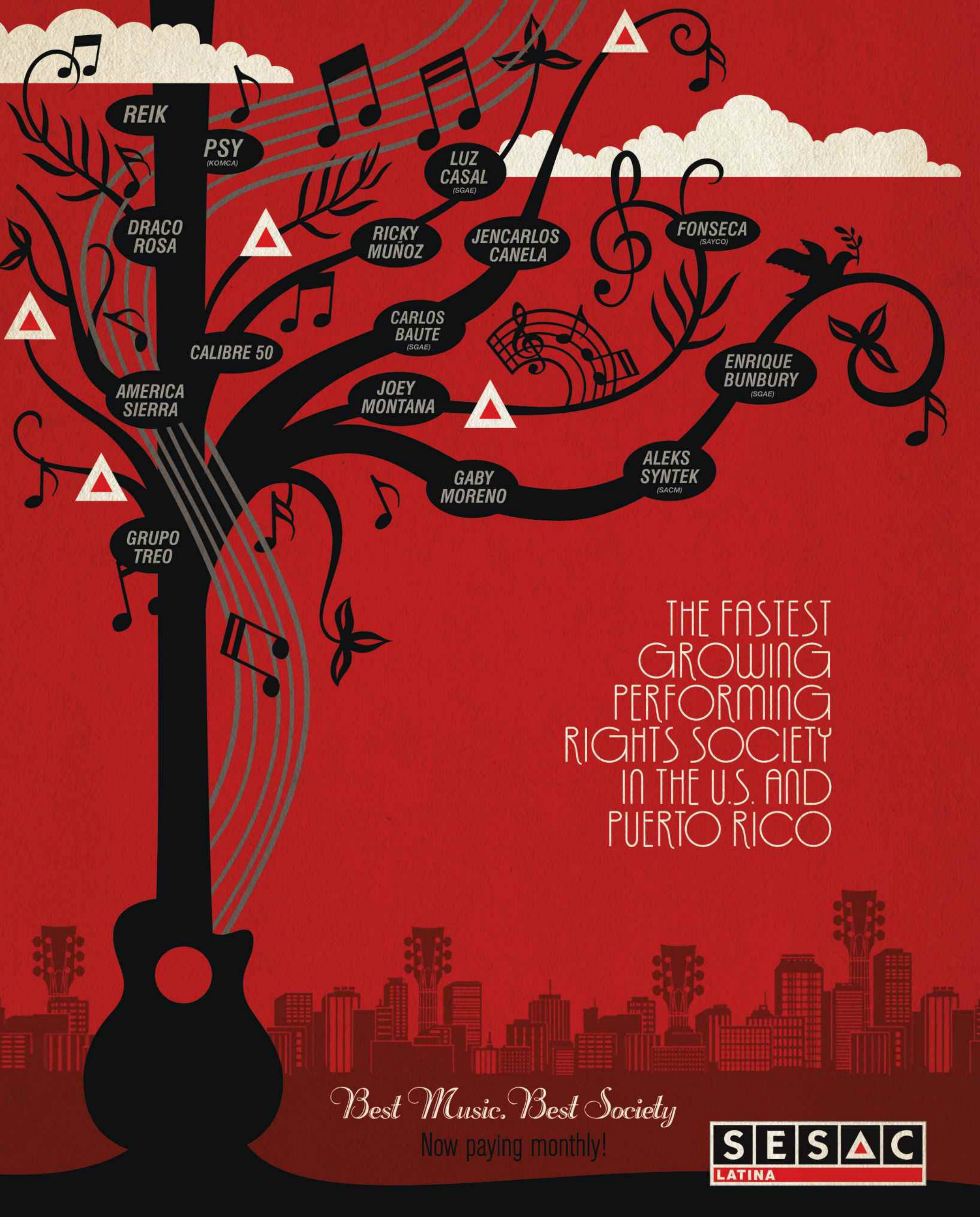
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(KOMCA)

LUZ CASAL
(SGAE)

DRACO ROSA

RICKY MUÑOZ

JENCARLOS CANELA

FONSECA
(SAYCO)

CALIBRE 50

CARLOS BAUTE
(SGAE)

ENRIQUE BUNBURY
(SGAE)

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Hits on the Hot Latin Songs chart earn midyear recap honors for (clockwise, from top left) **Luciano**, **Luna Diaz**, **Espinoza Paz**, **Romeo Santos** and **Gerardo Ortiz**.

LATIN'S BEST, WRITE NOW

REGIONAL MEXICAN AND DANCE HIT SONGWRITERS SHINE ON MIDYEAR CHARTS

BY LEILA COBO

Multiple forms of regional Mexican music and Latin dance music continue to dominate the landscape of U.S. Latin music, as evidenced by Billboard's midyear recaps of the top Latin songwriters and publishers.

This midyear recap of top Latin songwriters was based on performance on Billboard's Hot Latin Songs chart for the period beginning with the issue dated Dec. 1, 2012, through the June 29 issue. The chart tracks airplay, streaming and digital sales.

Even then, regional Mexican and dance—with dance ranging from romantic bachata and joyful salsa to frenetic reggaetón and edgy collaborations—ruled the results.

Regional Mexican music enjoys dominance by sheer numbers; there are more stations in that format than any other in Spanish-language radio, and the Hispanic audience share for regional Mexican is 19.2%, followed by Spanish contemporary with 10.7%, according to Arbitron numbers from its 2013 Hispanic Radio Today report.

That trend is reflected in this recap. Half of the top 10 songwriters fall within the regional Mexican realm while four write some form of Latin dance (although two are co-writers on the same tracks). Only one songwriter belongs to what could be termed traditional pop, underscoring the direction Latin pop stations have taken toward more danceable fare.

Regional Mexican and uptempo dance fare or urban bachata also dominate the top songs from the top Latin publishers. In fact, only one publishing house, WB Music, had a preponderance of more traditional pop songs by the likes of Alejandro Sanz and Kany Garcia among its most-performed fare.

The dance/uptempo trend shows no signs of diminishing, particularly with new albums by Romeo Santos and Prince Royce around the corner, plus Marc Anthony's recently released album.

Not all is fun and games, however. Regardless of genre, and despite the fact that there are many purely feel-good tracks in the chart recap, romance and heartache are still the dominant themes of most of these songs, marking—as they have for decades—the heartbeat of Latin music.

Here's a look at the top 10 Latin songwriters on Billboard's midyear chart recap.



Sony/ATV
MUSIC PUBLISHING

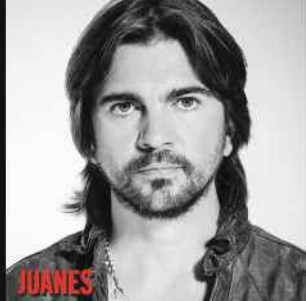
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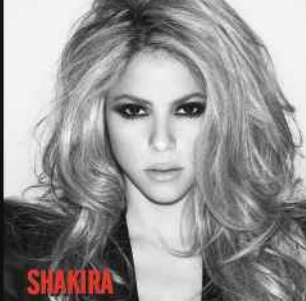
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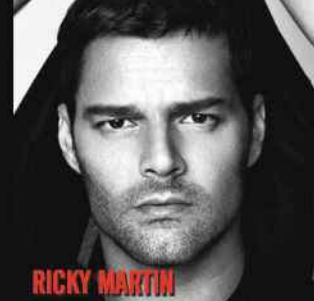
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PITBULL



SHAKIRA



RICKY MARTIN



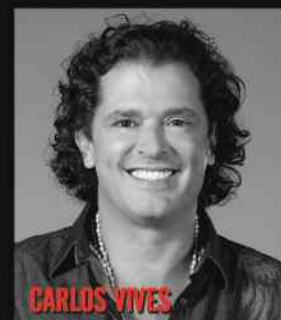
JUAN LUIS GUERRA



CHINO & NACHO



CHAYANNE



CARLOS VIVES



PRINCE ROYCE



WISIN & YANDEL



DON OMAR



ESPINOZA PAZ



GLORIA ESTEFAN



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PAULINA RUBIO



J ALVAREZ



GOCHO



TUCANES DE TUANA



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1 LUCIANO LUNA DIAZ

Fresh from winning a SESAC Latina Music Award in June, Sinaloa, Mexico-born Diaz again pops up with four titles on the midyear recap, including “La Mejor de Todas,” performed by Banda El Recodo de Cruz Lizarraga. This isn’t the first successful collaboration between Diaz—who in 2011 sent “Dime Que Me Quieres” (co-written with Miguel Angel Romero)—and the fabled band. In fact, Diaz regularly delivers hits for regional Mexican acts, including Julion Alvarez’s “Ni lo Intentas.” Originally a singer for several little-known bands, Diaz got his break in 2007 after El Recodo recorded his song “Tus Palabras.” In a 2011 interview, Diaz said, “I [write] like I talk. There’s humor but never vulgarity. I like to maintain romance in my lyrics.” Diaz, who sold newspapers as a boy and worked as a shoemaker as an adult, says his secret lies in staying humble: “When you stay close to your roots, your people, you don’t lose perspective.”

2. ANTHONY ROMEO SANTOS

Romeo Santos, as he’s known as a performer, took a career risk by leaving popular bachata group Aventura. But the ASCAP songwriter remained on the charts since he released his 2011 solo album, *Formula: Vol. 1*. His four charting titles from that album include “Que Se Mueran” (Let Them Die), which lambasts those critical of a relationship between a younger man and an older woman, and “Soberbio,” a straight-ahead bachata. “It’s an album that has a little bit of everything,” Santos said in 2011. “I’ve been in this group over 13 years. These guys gave me the confidence to produce, write, make business decisions, to pretty much come up with so many ideas and concepts, and I got used to doing it so much that now it’s a continuation.”

3. GERARDO ORTIZ

Another star who writes and performs his own fare—but in the regional Mexican realm—Ortiz (BMI) continues to surprise. Although he gained notoriety as an artist who wrote and performed hardcore corridos, Ortiz has made a conscientious effort to diversify, and lately he has ventured into more romantic fare. His three titles contributing to his appearance on the midyear recap include “Damaso,” a corrido about a free-spending drug dealer’s son (or at least he appears to be a drug dealer with suitcases full of cash in the video) and the surprisingly touching banda ballad “Solo Vine a Despedirme.”

4. ESPINOZA PAZ

Paz (real name: Isidro Chavez Espinoza) is one of those rare artists whose career as a recording star is rivaled by his career as a songwriter for other acts. Paz (BMI) appears on the midyear top 10 songwriters recap thanks to three songs. All are examples of Paz’s clever writing style, melodically full of unexpected modulations and using lyrically catchy concepts as a starting point for quirky narratives. Such is the case with “Amor Express,” performed by Banda Sinaloense MS de Sergio Lizarraga, and the more recent “El Ruido de Tus Zapatos” (The Sound of Your Shoes), a romantic banda song performed by Arrolladora Banda el Limon that reached No. 1 on the Regional Mexican Airplay chart.

5. ALMA ROSARIO

Rosario (SESAC), the only woman in the midyear top 10, qualifies on the strength of a single song. But what a song it is. “Y Ahora Resulta” (And Now It Turns Out), recorded by young banda act Voz de Mando, is deliciously spiteful: “I bought you designer bags and outfits/Gave you tits, gave you



Airplay, digital downloads and streaming contributed to the Hot Latin Songs success of **Carlos Vives**, **Mario Alberto Zapata Montalvo** and **Prince Royce** (clockwise, from top left).

an ass/And now it turns out you think you’re the most beautiful monument/You were a bad investment and I’m sorry.” The parting words—“Before me you were nothing”—are probably something every jilted lover thinks but dares not speak. The lyrics contributed to a hit that spent seven weeks atop Regional Mexican Airplay.

6. CARLOS VIVES

Colombian star Vives (BMI) returned to the limelight after an eight-year absence with his pop/vallenato hybrid and a roster of celebratory songs. They include “Volvi a Nacer,” which celebrates his relationship with wife Claudia, and “Como le Gusta a Tu Cuerpo,” a duet with Brazil’s Michel Teló, who has long been a fan of vallenato and Vives. They both hit No. 1 on the Latin Airplay Chart. “My children are a driving force. [My wife] is a driving force,” Vives says. “When you have a partner who feels pride, admiration and even compassion, that’s important. I don’t have words to express how important Claudia has been to my work, to my return, to my results. I can only write pretty songs.”

7. ANDRES CASTRO

Guitarist/producer Castro (ASCAP) has collaborated with some of Latin music’s biggest names—from Thalía to Cristian Castro to Kany Garcia—in different capacities, and he’s known for an earthy sound and dazzling guitar chops. He has also long been affiliated with Vives and has worked on all of his albums for more than a decade. In qualifying for the midyear top 10 songwriters recap, he co-wrote many of the songs on Vives’ comeback album with him, including “Volvi a Nacer” and “Como le Gusta a Tu Cuerpo.” Vives contacted Castro early in the process, almost from the moment he began penning songs for the album, and describes him as “essential” in his musical process.

8. PRINCE ROYCE

Like Romeo Santos, the radio appeal of Prince Royce (BMI) shows no signs of slowing down. Royce (real name: Geoffrey R. Rojas) achieves a place on the midyear songwriters recap with the lilting, romantic “Te Me Vas,” from sophomore set *Phase II*. The track spent eight weeks atop Latin Pop Airplay. But he also charted with “Te Perdiste Mi Amor,” a song included on Thalía’s *Habitame Siempre*, for which she invited Royce to collaborate. As Royce prepares for his new release due this fall, one can again expect to see his songs soar on the Latin charts.

9. MARIO ALBERTO ZAPATA MONTALVO

Zapata (BMI) is the accordionist and lead voice for norteño group Pesado. The group’s single “Mi Promesa” reached No. 5 on Hot Latin Songs and No. 1 on Regional Mexican Airplay. “Mi Primer Amor” (My First Love) reached No. 8 on the Hot Latin Songs chart and No. 8 on the regional Mexican airplay charts. The track was the single from a Pesado greatest hits compilation released last Spring.

10. RICKY MUÑOZ

Intocable lead singer Ricky Muñoz (SESAC) ranks among Latin’s top 10 songwriters at midyear with his group’s single “Te Amo (Para Siempre)” (I Love You Forever), which reached No. 1 on the Regional Mexican Airplay chart and has remained in the top 10 for five months. The track is from *Peligro de Extinción*, Intocable’s first album with Fonovisa/Universal Music Latin Entertainment after a short stint as an indie act. “Te Amo” was equally successful in Mexico and also launched Muñoz’s association as a writer with SESAC Latina. ●



Maná

ASCAP THE POWERHOUSE OF LATIN WRITERS



Romeo Santos

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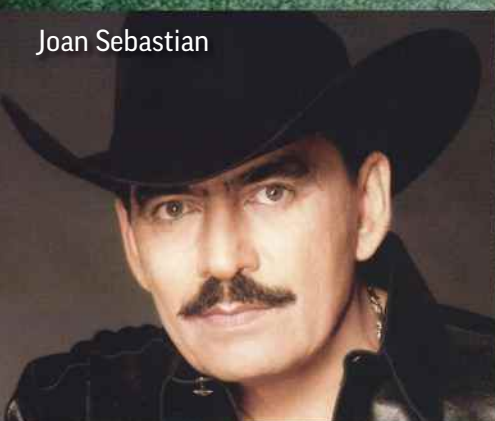
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PUBLISHER'S PRIDE

SONY/ATV LEADS MIDYEAR TALLY OF HOT LATIN SONGS PUBLISHER CORPORATIONS

BY JUSTINO ÁGUILA

A midyear recap of the hits on Billboard's Hot Latin Songs chart yields a top five tally of publishing corporations, led by Sony/ATV Music, which had 58 hits during the charting period. Universal Music and Warner/Chappell Music rank next, with 22 and 20 hits, respectively, followed by indies Arpa Music and Top Stop Music, with seven and five hits, respectively.

The midyear recap for this report was based on performance on Hot Latin Songs for the period beginning with the issue dated Dec. 1, 2012, through the June 29 issue. The chart takes into consideration airplay, streaming and digital sales.

The performance by the publishing corporations, in turn, is driven by the copyrights of specific publishing companies, as reported on the Billboard charts. EMI Blackwood, which ranks at No. 1 in the publishing company recap, is one of the catalogs administered by Sony/ATV Music following the acquisition in June 2012 of EMI Music Publishing by an investor group that includes Sony Corp. of America and the estate of Michael Jackson (the partners in Sony/ATV). EMI Blackwood is joined by Sony/ATV Discos, which is No. 3 in the publishing company recap, in contributing to the overall success of Sony/ATV on the Hot Latin Songs chart.

Here's a look at the hits that drove the success of the top 10 Latin publishing companies during the recap period.

1. EMI BLACKWOOD MUSIC

EMI Blackwood Music leads the midyear recap with songs that have had major impact on Billboard's charts. Pitbull's "Echa Pa'lla (Manos Pa'rriba)," which spent 47 weeks on Hot Latin Songs, peaked at No. 2. Also contributing to the publisher's ranking is Don Omar, whose "Zumba" spent 38 weeks on the chart. Carlos Vives, most recently on tour in Latin America and the United States, also helped the publisher achieve the top spot with "Volvi a Nacer," which spent 28 weeks on the tally. Additionally, Daddy Yankee's "Limbo" recently notched 43 weeks on the chart, with 15 of those at No. 1.

2. DEL MELODIES

Although the publisher launched only four-and-a-half years ago, Del Melodies slides into the No. 2 spot. Regional Mexican singer/songwriter Gerardo Ortiz is behind the company's achievement with several songs, including "Damaso," which has spent 25 weeks on Hot Latin Songs, recently peaking at No. 9. Luis Coronel, the 17-year-old from Tucson, Ariz., is still on the chart with Horacio Palencia's composition "Mi Niña Traviesa," which has reached the No. 7 spot. Daddy Yankee's "El Amante" (featuring J Alvarez) recently achieved six weeks on the list. Also, "La Noche Esta de Fiesta (Hoy Si Que Se Bebe)," performed by reggaetón rappers J-King & Maximan and featuring regional Mexican act 3BallMTY, spent eight weeks on the chart.

3. SONY/ATV DISCOS

Sony/ATV Discos Music Publishing enters the recap with such songs as salsa sensation Marc Anthony's "Vivir Mi Vida." The composition recently spent 15 weeks at No. 1 on Hot Latin Songs. Alexis y Fido's "Rompe la Cintura" spent 21 weeks on the chart, peaking at No. 8. Sony/ATV also benefited from the ongoing success of "Llorar," recorded by brother-and-sister duo Jesse & Joy and featuring Mario Domm. "Llorar" spent 19 weeks on the chart and peaked at No. 12. Meanwhile, singer Vives re-

corded "Como le Gusta a Tu Cuerpo" (featuring Brazilian artist Michel Teló), which spent 23 weeks on the chart, peaking at No. 3.

4. ARPA MUSICAL

ARPA Musical comes in fourth thanks to the popularity of regional Mexican music. "Amor Express," by Banda Sinaloense MS de Sergio Lizarraga, spent 20 weeks on Hot Latin Songs, while Chuy Lizarraga y Su Banda Tierra Sinaloense's "Necesita un Hombre" also spent 20 weeks on the tally. Banda los Recoditos' recording of "Cuando Te Entregues a El" spent 11 weeks on the chart, while La Arrolladora Banda el Limon de Rene Camacho's recording of "El Ruido de Tus Zapatos" spent 11 weeks on the list, peaking at No. 2.

5. MAYIMBA MUSIC

Mayimba's ranking is supported by compositions by bachata star Romeo Santos, including "Debate de 4," which spent 20 weeks on Hot Latin Songs and peaked at No. 23. Santos also spent 11 weeks on the chart with "Que Se Mueran." Soulful singer Leslie Grace recorded "Day 1," which spent 13 weeks on the tally and peaked at No. 21. Plus, Dominican-born bachata singer Frank Reyes helped Mayimba stay on top with the ballad "Se Me Olvido Que Te Amaba," which spent eight weeks on the chart.

6. WB MUSIC

WB Music boasts a group of award-winning songwriters like Spanish artist Alejandro Sanz, whose romantic pop ballad "Mi Marciana" from *La Musica No Se Toca* spent 12 weeks on Hot Latin Songs, peaking at No. 35. "Rompe la Cintura" from Puerto Rican reggaetón duo Alexis & Fido spent 21 weeks on the chart, peaking at No. 8. "Sin Ti," recorded by Tommy Torres and Nelly Furtado, spent 14 weeks on the tally while rappers J-King & Maximan, along with Mexican DJ act 3BallMTY, charted for eight weeks with "La Noche Esta de Fiesta (Hoy Si Que Se Bebe)." "Cuando Se Va el Amor," recorded by pop singer Kany Garcia, spent 11 weeks on the list.



Pitbull contributed to the midyear chart success of EMI Blackwood Music.

7. PALABRAS DE ROMEO

Romeo Santos has become a major force in the music industry thanks to his popular bachata compositions. The New York-born artist's empire continues to expand with publisher Palabras de Romeo, which enters the rankings at No. 7. Santos' *Formula, Vol. 1* includes "Debate de 4," which spent 20 weeks on the Hot Latin Songs chart. In addition, "Que Se Mueran" racked up 11 weeks on the tally, and "Soberbio" charted for six.

8. LGA MUSIC

LGA Music Publishing's regional Mexican songs showed their staying power. "Cuando Te Entregues a El" was recorded by Banda los Recoditos, landing the track on the Hot Latin Songs tally for 11 weeks, peaking at No. 35. Banda el Recodo de Cruz Lizarraga recorded "La Mejor de Todas," which spent 32 weeks on the tally and reached No. 8.

TOP HOT LATIN SONGS PUBLISHING CORPORATIONS AT MIDYEAR

Position	Publishing Corp.	Charting Titles
1	Sony/ATV Music	58
2	Universal Music	22
3	Warner/Chappell Music	20
4	ARPA Musical	7
5	Top Stop Music	5

9. UNIVERSAL-MUSICA UNICA

Universal-Musica Unica Publishing ranks at No. 9 thanks to songs recorded by Chino & Nacho, the Venezuelan duo whose "Sin Ti" recently spent 15 weeks on Hot Latin Songs. Hector Acosta ("El Torito") recorded "No Soy Un Hombre Malo," which racked 20 weeks on the tally, while Thalía's "Te Perdiste Mi Amor," featuring Prince Royce, spent 24 weeks on the chart and peaked at No. 4. Royce's "Te Me Vas" has notched 29 weeks on the list. Chino & Nacho also spent 13 weeks on the chart with "Regalame Un Muack."

10. MARCHA MUSICAL

Marcha Musical rounds out the list with regional Mexican fare. "La Fory Fay," performed by Julion Alvarez y Su Norteño Banda, recently entered its 10th week on the chart at No. 10. "Me Gustabas," by Hermanos Vega Jr., spent 23 weeks on the chart, peaking at No. 17. "Tu No Tienes la Culpa," also recorded by Julion Alvarez y Su Norteño Banda, charted for 20 weeks and peaked at No. 19, while Cardenales de Nuevo Leon's "De Norte A Sur" reached No. 47. ●

Warner/Chappell Music Latin America



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TALK



SPECIAL
FEATURE

In a rare interview, **GEORGE STRAIT** discusses the final shows on the Cowboy Rides Away tour, his honor at receiving Billboard's Legend of Live award and his lifelong 'knack for picking good songs'

By RAY WADDELL

60 #1 Hits

30 Years of Touring

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*I'm flattered, honored, privileged,
humbled, thrilled and truly blessed
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*Thank you for letting me be a part of
an incredible career all these years
and most of all thanks for being my friend.*

Rain Messina

LOUIS MESSINA

By any measure, George Strait is one of the most successful, well-known country music artists in history. But, for all his achievements on the radio, on the road and at retail, Strait also, to a large degree, remains an enigma. He rarely grants interviews—an approach that in some ways adds to his popularity.

While so many lesser stars, and celebrities in general, blather on about everything from their political beliefs to what they ate for breakfast, Strait has always maintained an air of mystery under his white Resistol, a longstanding posture that is less about strategy and more about modesty.

“He’s a mystery,” says Strait’s tour promoter, Louis Messina. “And people want that.”

Basically, Strait lets his songs do the talking—or, as he puts it, “I just don’t really enjoy talking about myself that much.”

But the Country Music Hall of Famer—who will add Legend of Live to his lengthy list of accolades at the Billboard Touring Awards in New York on Nov. 14—did hold forth in late July for this Billboard cover package, and his insight on his lengthy career didn’t disappoint, including thoughts on his pending retirement from touring (but not performing).

Along the way, he offered the revelation that he was kicked out of his first band for not being “country enough.”

Strait was candid and insightful, revealing a sly sense of humor, a genuine appreciation for the fans and industry professionals who propelled him to stardom and a savvy approach to his career that kept him at the top.

I’ve read that your first musical group was a rock’n’roll garage band in high school. What types of songs did you play?

That story has kind of taken on a life of its own. I had a couple of friends, and we knew a couple of songs, “Gloria” and “Louie Louie.” Calling us a band is really a stretch. I hadn’t really gotten into country music back then. It was all rock’n’roll.

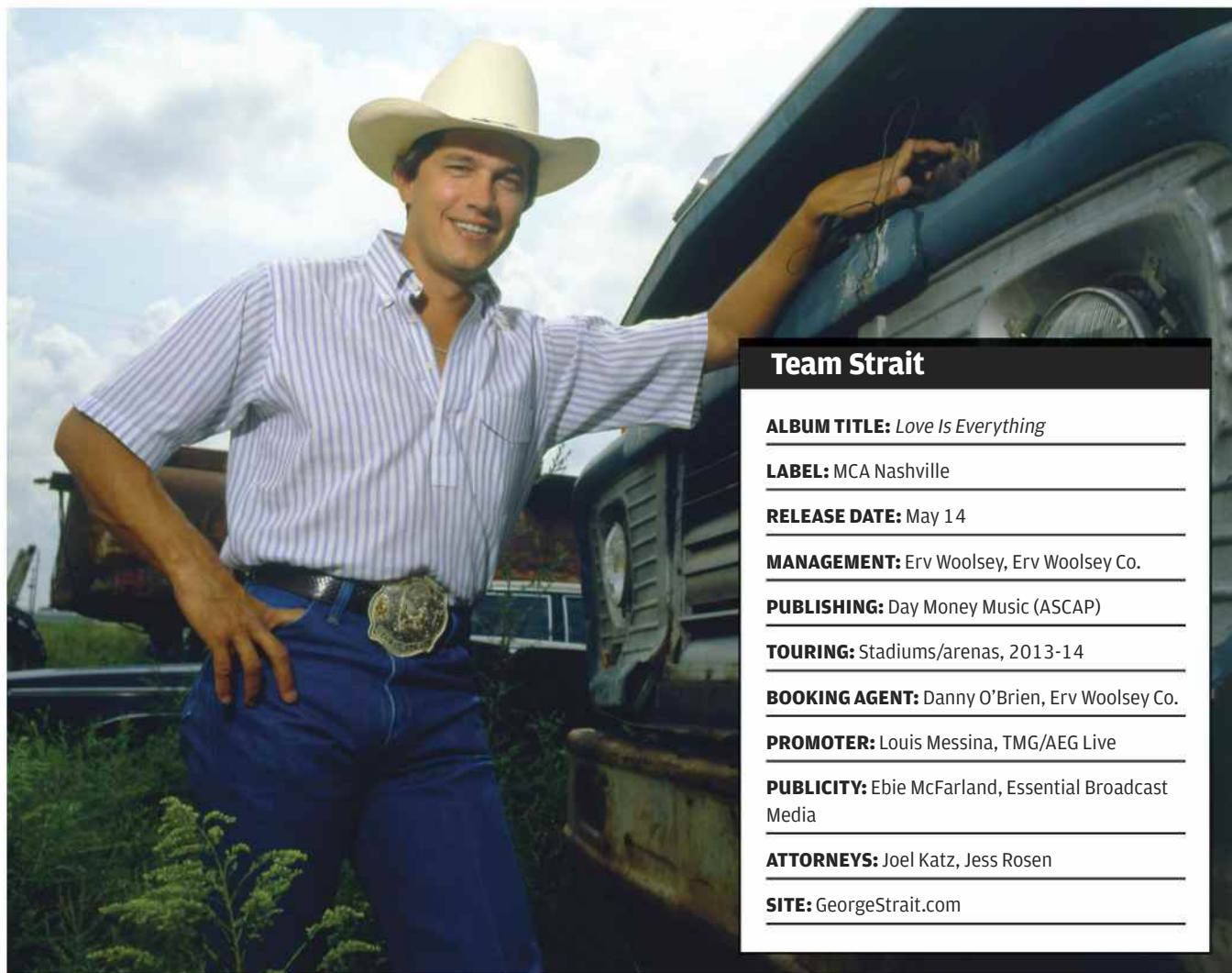
Obviously, you quickly—and, as it turned out, very successfully—turned your attention to country music. Was your shift to country influenced by your environment and upbringing, personal taste or a combination of both?

Growing up in a rural farm and ranch community [near Big Wells, Texas] like I did had a lot to do with my eventually coming into country music. My dad didn’t really listen to music much. If he had a radio on, it was the news or farm and ranch reports. There were a few country songs on the jukeboxes around town, so I was definitely exposed to it, but I didn’t fall in love with it until I got out of high school and heard a man by the name of Merle Haggard singing songs like “Okie From Muskogee” on the radio. That pretty much did it for me. Then I listened to his tribute album to Bob Wills called *A Tribute to the Best Damn Fiddle Player in the World*, and that’s what hooked me on western swing music.

What was your first paying gig?

In Hawaii, when I was in the Army [in the early ‘70s]. I had auditioned with a group of guys and a girl. They called themselves the Country Kings. I played one gig with them, and I don’t even remember how much they paid me. They thought I wasn’t country enough, and let me go. That’s really funny now, but it wasn’t at the time. I didn’t let it faze me much, though. I got another opportunity not long after that [in a band called Rambling Country], which became my Army gig until I got out.

You were sidetracked, so to speak, by the Army and college, yet you stuck with music throughout.



Team Strait

ALBUM TITLE: *Love Is Everything*

LABEL: MCA Nashville

RELEASE DATE: May 14

MANAGEMENT: Erv Woolsey, Erv Woolsey Co.

PUBLISHING: Day Money Music (ASCAP)

TOURING: Stadiums/arenas, 2013-14

BOOKING AGENT: Danny O’Brien, Erv Woolsey Co.

PROMOTER: Louis Messina, TMG/AEG Live

PUBLICITY: Ebie McFarland, Essential Broadcast Media

ATTORNEYS: Joel Katz, Jess Rosen

SITE: GeorgeStrait.com

To what does **George Strait** credit his career longevity? “Maybe,” he says, “it’s not doing all of the interviews. I’ve definitely been conscious of overexposure.”

“I didn’t really fall in love with country until I got out of high school and heard a man by the name of Merle Haggard singing songs like ‘Okie From Muskogee’ on the radio. That pretty much did it for me.”

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George Strait: Legend Of Live

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

Billboard’s highest accolade for work in the concert touring business, the Legend of Live award honors individuals or bands who have made significant and lasting contributions to live music and the touring business.

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

Previous honorees include promoters Michael Cohl and Jack Boyle, Elton John, agent Frank Barsalona, the Allman Brothers Band, Ozzy Osbourne, Rush, Journey and 2012 honoree Neil Diamond.

Nearly 40 years into his touring career, Strait remains one of the most in-demand headliners on the road, including his 2013-14 Cowboy Rides Away tour of arenas and stadiums,

which will end his touring career but not his live performances.

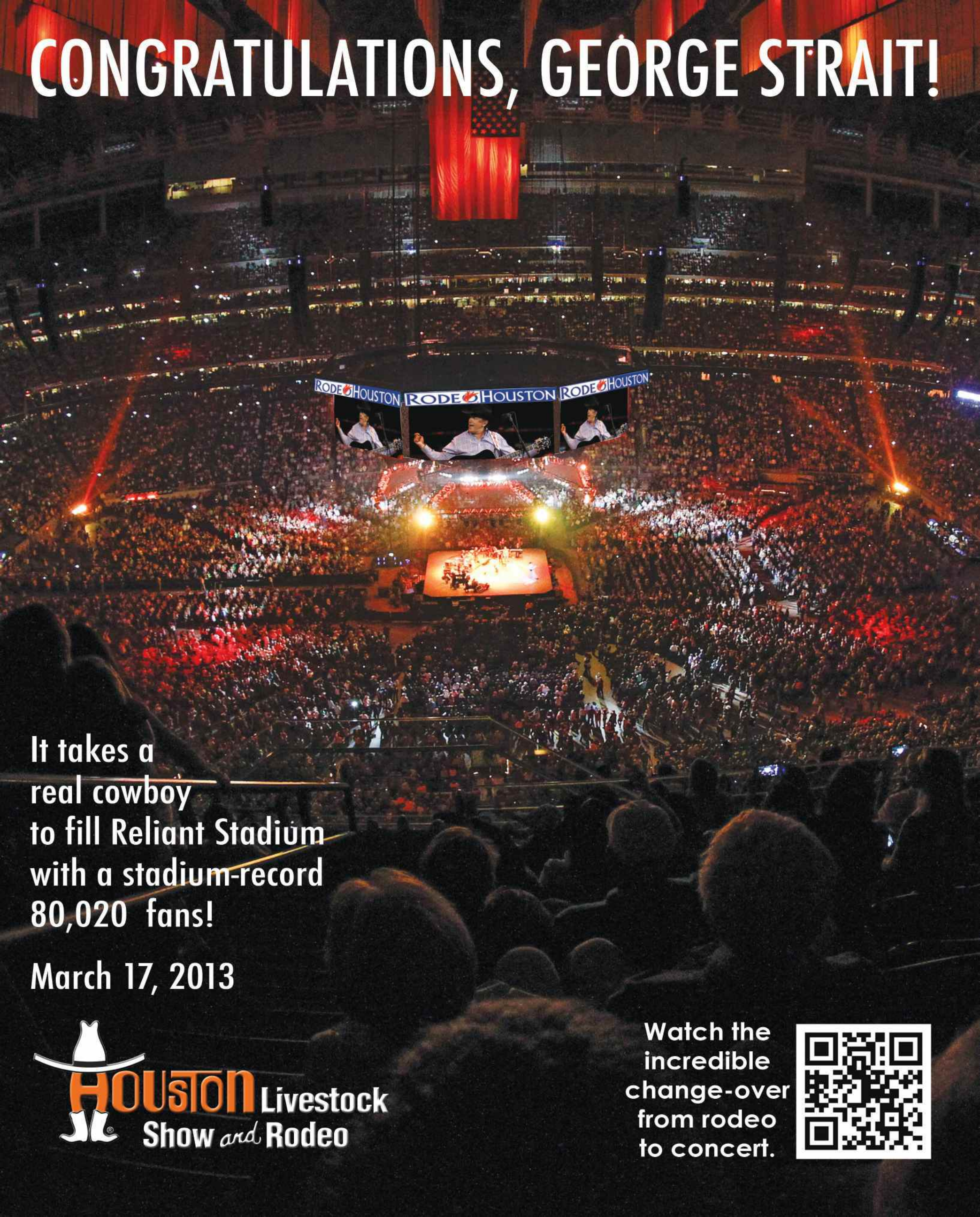
“George Strait’s fans span generations, and he is committed to making his live shows the best possible experience for fans, and, as such, is uniquely deserving of this award,” Billboard editorial director Bill Werde says. “From his days in the Texas honky-tonks, through the creation of country music touring festivals in stadiums and his top-shelf, professional touring strategies and production, George Strait’s talent and style transcend musical trends. Billboard is honored to name George Strait as our first country music Legend of Live.”

Strait says he’s excited to be acknowledged by Billboard for his contributions to live music.

“There’s nothing more rewarding than performing in front of a sold-out, pumped-up, loud crowd,” Strait says. “That’s what keeps us coming back. I love it.”

The Billboard Touring Awards will conclude the 10th annual Billboard Touring Conference taking place in New York Nov. 13-14. —RW

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What was going through your mind, if that's a fair question, when you were at these crossroads?

I joined the Army in 1972, and I have no regrets about that. In fact, I wouldn't trade those days for anything, even though they were tough at times. I wouldn't look at it as being sidetracked so much as being a steppingstone in my life and career. The Army gave me a job and structure in my life that I really needed at the time. I'm not sure I would be sitting here doing this interview otherwise. After playing in a band during my Army days, I was ready when I got out to continue my work toward eventually landing a record deal. I enrolled in college when I got out of the Army on the GI Bill. This allowed me to go to school with a small paycheck, and I was able to play music to supplement that. It made it a little easier to feed my family that way. So I wouldn't say the Army or college sidetracked me at all. In fact, it was just the opposite.

Let's talk about the early days in honky-tonks with Stoney Ridge and the Ace in the Hole Band. How did all that come about?

I got with the remnants of a band called Stoney Ridge that had broken up. I was looking for a band, and they were looking for a singer, so it worked out pretty well. When we decided we were going to make a go of it, we decided to call ourselves the Ace in the Hole Band. We played old traditional country music and a lot of western swing. Sometimes we would play all swing.

In retrospect, how good was that band?

We were a good honky-tonk band, and developed a pretty good following after a while. Our first gig was at a place in San Marcos, Texas, called Cheatham Street Warehouse. It's still there today. It sits right up against the railroad track. When the train came through, you just had to ignore it and try to play louder. We later played most every honky-tonk in South and Central Texas. Those were fun days, and I believe that gave me a good foundation for what would come later.

When did it occur to you that you could make a living in music?

The very first time I got onstage with the band that fired me. I knew after that night that I wanted to do that for the rest of my life. That's how I was going to make my living. That was my dream, and that was what I worked toward from that night on. Country music was on my mind from the time I got up in the morning until I went to bed at night. Nobody wanted it more than me. I was constantly working on learning new songs, and had also started writing some.

Talk about meeting your manager, Erv Woolsey, and how that relationship has flourished and lasted.

I met Erv in San Marcos around 1978 or so. He had opened up a little club in town called the Prairie Rose. We played it, and that's how I met him. He



George Strait (clockwise, from lower far right) grew up on a ranch in Pearsall, Texas, entered the Army in 1972, earned a degree from Southwest Texas State in 1979 and made the acquaintance of a fellow Texan, President **George H.W. Bush**.

had been working in the record business [in Nashville] for years, and had gotten out to come back to Texas. I think he missed the old record business too much, so he decided to go back to Nashville and work for MCA Records. He thought I had a chance at getting a record deal, and started trying to get some of the execs to come down and hear me sing. That eventually led to me getting a chance to make a record.

Shortly after I was signed in 1981, he quit the MCA job and became my manager. We've been friends and business partners ever since. We've had one contract that expired back in the '80s sometime. We're still together, even though we've never signed another contract.

With MCA you released the single "Unwound" in 1981, which was a hit out of the box. How did that change your life?

1981 was a big year in my life. We had our second child, our son George Jr. [aka Bubba], and I signed with MCA Records. "Unwound" was top five in the charts, which allowed me the opportunity to do an album. Those were sort of the conditions we had with the record company, so a lot was on the line with that record. That changed everything for me. I was hearing myself on the radio, which I could not believe. My dream was starting to come true, I guess you could say.

You really haven't had a dry spell since. Let's talk about songs: What makes a great single for you? What must the song have?

I've always had a knack for picking good songs for myself. I've always said that it's hard to put my finger on what it is exactly that tells me that a song is right for me, but it comes down to the melody first. You can have a really well-written song, but without a great melody it's probably not going to go too far. On the other hand, a great melody can do a whole lot toward making a lyric better. Great songs have both great lyrics and a great melody. They're hard to find when you're not writing them, but they're out there. You just have to look hard. I've now started

writing again, and I love it. It's my only regret, if I have one, that I quit writing for all of those years. Thank God for all the great writers whose songs I've been fortunate enough to find and record.

How do you carry your style to a song that might not sound like something you'd do as written? For example, "I Just Want to Dance With You," written by Roger Cook and John Prine, wouldn't be a song I'd hear and immediately think, "George Strait ought to cut that." What do you hear on the demo that maybe other people don't?

It's hard to remember all of the specifics, but on that particular song, I felt it had such a great laid-back melody and groove, if you will, and I also loved the lyrics. Especially the line "That's what they intended dancing for." I think I changed it to "That's what they invented dancing for," but end up saying both in the song. It's little things like that—little things that are so simple, but yet so clever—that really make a song.

Everyone has their list of favorite George Strait songs. I bet the ones you're doing now, written by and with your son, are particularly rewarding. What songs are particularly special to you, and why?

The songs that I'm writing now with my son definitely are some of my favorites right now. For sure I have others, like "Amarillo by Morning," "Troubadour," "Unwound," "Give It Away," "I Saw God Today," just to name a few. There are certain songs that I can't not do at a show. I'm afraid of rotten eggs and tomatoes. It sometimes gets hard to make a set list because of that, but I really still enjoy doing them all.

Are there any songs you missed out on that you wished you'd have cut? Or the opposite?

You can't look back. I have no regrets in that regard. If I missed a few, so be it. I found more than I missed. There have been many times that I've gone back over my holds from the album before and found or remembered songs that I just didn't get to on the last one. I don't ever forget one that

"Our first gig was at a place in San Marcos, Texas, called Cheatham Street Warehouse. It's still there today. It sits right up against the railroad track. When the train came through, you just had to ignore it and try to play louder."



George —

Every time we thought that this was about as good as it gets, you always up your game to another level.

The good news is, the best is yet to come!

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— THE ERV WOOLSEY COMPANY

I've had on hold. They always stay locked away in my memory banks.

You've had remarkable success with producers, including Tony Brown. How do you view the producer's role, and what do you expect from one?

I've had great personal and business relationships with Tony for a long time, and I'm happy to call him a friend. We started out together on the "Pure Country" [soundtrack], and have been working together ever since. Tony has great ideas and produces his butt off. He's a perfectionist in the studio, and all of the musicians like that about him, and respect him for it. The great musicians we work with are the same way. There have been very few times that we've butted heads on things. I think a producer's role is to take ideas from the artist and fine-tune them. Or, if you get stuck on something, to come up with an alternative, all the while remembering that the artist is the one who ultimately has to have the final say. If the artist isn't happy, the relationship isn't going to last very long.

How has your recording process changed through the years?

Not a whole lot, except that I'm much more comfortable with it now than before when I was a rookie and got a little intimidated. I sometimes will do vocals at home now, but not very often. It's easy with all of the technology available. Chuck Ainlay, who has been the engineer on so many of my records, is the best there is. He works his butt off, especially when we record in Key West [Fla.], which is great, but requires a little more effort on his part. He's one of those guys who goes the extra mile, no matter what. We have a great time though, always.

You'll be the first country artist to receive Billboard's Legend of Live Award [which recognizes professionalism and steadfast commitment to the art and craft of live performance and reaching fans through the concert experience]. You've never been honored specifically for the live thing. Does this have special significance for you?

I never would have thought I would get an award for touring after 30 some odd years. I'm honored that I would be considered for it. [My wife] Norma and I were having dinner with some friends the other day and we were talking about all of that. It struck me as kind of funny when I said I'd been touring since 1981 and they thought that was so long. I never really looked at it that way. Even today, it doesn't seem like that long ago that I started. It's just been my life for so long. In reality, though, it still comes down to three decades. They were right, but to me it just doesn't seem like that long. Sure, I slowed down along the way, but I still had that commitment every year. There have been times I've dreaded going back out, but once I'm out there, I've enjoyed every minute onstage.

In terms of touring, what single thing must be in place for a show to come off well? Are green M&Ms OK?

I'm not a big stickler on riders. I'll eat green M&Ms. When I tour, I stay on my bus. I love my bus—all the comforts of home. Hell, it's been my home for years.

What has it been like out there this year, knowing that it's a finite thing?

I played some huge shows this year. We had 80,000 in Houston, and I couldn't describe that feeling. There are just no words. It was so much fun, and such a special night that I'll remember forever. Same thing in San Antonio. Everywhere we played

did a segment in the shows this year where I sang some of my very first records, and talked about how I came to record them, and all of that. I loved doing it, so I may do it again next year, except with different oldies. I have quite a few, you know.

What about recording? Will you keep up the same pace going forward? Are there any bucket-list albums you want to do?

I've been pretty consistent about making records throughout my career. I'll probably keep that pace, which is a [release] about every 12 months or so. I've talked about doing a big-band swing album for years. Maybe I'll get that done. Also, I'm writing more now,

so if I have material that I feel is good enough, I'll do a complete record of all of my songs. I found a bunch of old songs not too long ago that I wrote in the '70s and early '80s, and I'm going to go back through those and see if maybe I can do some of those. I put one on my latest record that I think I wrote in '78. I think it turned out great.

Very few artists have managed to maintain the consistency and career longevity that you have seen, regardless of genre. Is there a rule you live by that has contributed to this career longevity?

It's hard to say why I've had the longevity that I've had. Maybe it's not doing all of the interviews. I've definitely been conscious of overexposure, though. I don't do everything that presents itself. I don't do a lot of TV. I've never let the music business be the only thing in my life. There are other

things that I love to do as well. I don't rope much anymore, because it was getting too hard on my back and knees, but that used to be my passion, and I couldn't wait to get off the road and concentrate on that. I really

miss being able to rope like I used to. I love to fish, hunt and play golf. I just love to be outdoors, enjoying God's beautiful creation. I do have great and loyal fans. It's amazing that I still see fans from the '80s at some of my shows today. That's pretty special.

What do you know for certain about your fans?

That they are the best fans in the world. A lot of artists say that, but mine really are. Sorry.

Any messages for the country music industry, radio, Nashville, the business?

Yes. Don't give up on me just yet. I've got a lot left in the tank. ●



"I've never let the music business be the only thing in my life," says **George Strait**, pictured here (clockwise, from top left) with his son, **George Jr.** (aka Bubba), as a boy; with grownup Bubba and **Norma Strait**, George's wife; fishing with daughter **Jennifer**; with Bubba on horseback; and at home in San Marcos, Texas.

"I've always had a knack for picking good songs for myself. Thank God for all the great writers whose songs I've been fortunate enough to find and record."

this year was special, and I've got to say I almost lost it a few times knowing I may never play some of those places again. When I can't do it anymore, just play me one of the live recordings I've done and let me hear those great fans out there. It will bring a big smile to my face, for sure.

What should people expect on your tour next year? Are you going to surprise everyone by dancing?

Yes, me and the whole band are going to be dancing onstage next year. Wait till you see the little outfits. [laughs] We have some surprises up our sleeves, but aren't quite ready to announce the tour just yet. That will come in September sometime. I

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Wrangler congratulates George Strait on over 30 years at the top of the charts.

A Rock In Country Music

George Strait's enduring appeal transcends changing styles

BY RAY WADDELL

In the spring of 1981, a previously unknown Texan named George Strait released his first single, "Unwound," and entered the hearts and minds of country music fans. He never left. Across more than three decades, Strait has become one of country music's most consistent and enduring artists, and a mainstay on radio, at retail and on the road.

On May 14, Strait released his 40th album on MCA Nashville, *Love Is Everything*, which became his 25th No. 1 title on Billboard's Top Country Albums chart. On June 3, at the Alamodome in San Antonio, Strait played his last show of 2013 of what he has described as his final full swing of concert dates, on a tour that aptly takes its name from his 1985 single "The Cowboy Rides Away." Soon he'll announce the balance of those tour dates, in 2014. And on Nov. 14, Strait will be honored with Billboard's Legend of Live award at Billboard's Touring Conference & Awards in New York (see story, page 46).

Strait was neo-traditionalist before being neo-traditionalist was cool. He immediately settled into a style of hook-laden, heartfelt ballads and Texas swing-influenced midtempo and waltzes that worked equally well on the airwaves and honky-tonks, then later in arenas and stadiums.

An unabashed Texan who eschewed Music City for the ranching life in the Lone Star state, Strait is the quintessential strong, silent type, a trait that has endeared him to fans and added to a mystique unequalled in country music.

Mostly, Strait did and does what he does: sing songs people love, with an added charisma and confidence that gets hold of the ears and doesn't let go.

"George Strait knows songs, great songs and what to do with them," says Kenny Chesney, who toured with Strait early in his own career. "He's into his fourth decade of making great songs matter. People fall in love and find their way in the storm. As a college kid in Johnson City, Tenn., I played a whole lot of 'The Fireman' and 'Marina Del Rey,' and those songs sound as good to me today as they did back then."

"A lot of people can just sing," says Dean Dillon, a longtime songwriter for Strait. "But to get behind a microphone in a recording studio and to deliver that emotion is truly a gift. There's not a lot of people who can do that, especially for 35 years. George Strait has always had the innate ability to do that."

And still does. Now known as the "King of Country Music," Strait has shown remarkable staying power, having notched a top 10 hit in 30



George Strait, shown here in a 1982 Nashville photo session for *Strait From the Heart*, is the quintessential strong, silent type, a trait that has endeared him to fans.

consecutive years with this year's "Give It All We Got Tonight," from *Love Is Everything*, produced by Strait and Tony Brown.

Much of Strait's success has come from staying true to his musical nature, according to Brown, who has produced 19 albums with Strait. "Some artists, just when you get to like them, they try to reinvent themselves," Brown says. "I love the fact that George has never had to do that, or wanted to do it, and he's still relevant. That says a lot right there."

As Strait's longtime manager Erv Woolsey says, "If it ain't broke, don't fix it," and it clearly ain't broke.

Counting his latest single, "I Believe," penned by Strait with his son George Jr. (aka Bubba) and Dillon, Strait has 119 entries on Billboard's Hot Country Songs chart, among them 86 top 10s, including 44 No. 1s. But Strait's fans also buy his albums, even in this digital age. On the Top Country Albums list, Strait has charted 46 albums, including 25 No. 1s and 12 other top 10s.

Strait has been impervious to trends in country music, both musically and business-wise. Consider the other acts during the past three decades who, like Strait, have won the Country Music Assn. (CMA) entertainer of the year award: Hank Williams Jr., Alabama, Vince Gill, Reba McEntire, Garth Brooks, Brooks & Dunn, Shania Twain, Kenny Chesney, Dixie Chicks, Tim McGraw, Keith Urban, Alan Jackson, Brad Paisley and Taylor Swift.

All of these artists have enjoyed hugely successful runs, spurred musical shifts on Music Row and packed major venues coast to coast. Yet none of them has knocked Strait off the

Strait By The Numbers

119

Singles on the Hot Country Songs chart

44

No. 1s on the Hot Country Songs chart

46

Albums on the Top Country Albums chart

25

No. 1s on the Top Country Albums chart

81

Nominations received from the Country Music Assn., including 25 for male vocalist of the year and 17 for entertainer of the year

22

Awards received from the Country Music Assn., including five for album of the year



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Love,

B

Kate

Jill

(And of course...our favorite blonde, Norma.)

airwaves or distracted his fans enough to keep them from flocking to his shows. He is a rock in country music.

Brown, whose studio partnership with Strait is the most prolific and commercially productive in country music, says many artists are only as good as their last song, but Strait's fans are committed to the artist, not just the latest single. "When I first got into music, I'd go buy the latest Elton John, Jackson Browne or Eagles record because I loved their music, not because there was a song on the radio," Brown says. "I knew there was a new album by the Eagles and I had to have it. George Strait is one of the last of those kinds of artists. His fans love his music, and of course he cuts his kind of songs."

ROLLING OUT OF TEXAS

After getting fired from the first country band he joined during a stint in the Army for "not being country enough," Strait found a musical home with the Ace in the Hole Band, which still boasts members in Strait's current touring band. The outfit built a following across Texas, playing for hard-to-please crowds in dancehalls and honky-tonks. It eventually landed at the Prairie Rose in San Marcos, Texas, where the proprietor was Erv Woolsey.

A former record executive who had briefly left that business to try his hand at running a country joint, Woolsey fortuitously booked the Ace in the Hole Band around 1976. He liked what he heard.

"I was standing with my back to the stage by the bar, and they were doing sound check," he recalls. "I heard him sing, and I had to turn around and see who it was. He was great. We kept in touch."

Woolsey eventually found the bar business not to his liking (although, ironically, he is now a partner in Losers Bar & Grill near Nashville's Music Row) and he returned to the label world and ABC Records, first in Chicago and then in Nashville. MCA acquired ABC, and Woolsey, now an MCA VP of promotion, remembered Strait and hauled a group of MCA Nashville honchos to Houston to see Strait perform with Ace in the Hole in 1979. Strait signed to MCA Nashville as the '80s began.

"[Producer] Blake Mevis cut some sides on George. The first single was 'Unwound,' and as soon as George got in the position that he really needed somebody up here in Nashville—because he wouldn't come to Nashville—I left MCA," Woolsey says. "And I've been working with George ever since January of 1982."

Through most of those years, the two have worked without a contract. Asked the secret of the longevity of the relationship, Woolsey replies simply, "George is a good person. To me a manager/artist deal shouldn't be like a bad divorce: If one isn't happy with the other, shake hands and go your separate ways. But we've never had any problems."

Others have enjoyed similarly long-lived relationships with Strait, including Dillon, whose credits appear on Strait's first and most recent albums, along with most in between.

Dillon says meeting Strait changed his life forever, a point that would be hard to argue. Strait has had incredible success with lots of songwriters, none more so than Dillon, who has either written or co-written many of Strait's biggest hits, beginning with "Unwound" and including Strait standards like "The Chair," "Ocean Front Property," "Famous Last Words of a Fool," "I've Come to Expect It From You," "If I Know You," "Easy Come, Easy



Erv Woolsey (left) has managed **George Strait** for years with a handshake agreement.

Go" and three on the latest record with Strait and his son: "Living for the Night," "The Best Day" and "I Believe."

"I was sitting on a porch in 1979 with [songwriter] Frank Dycus, popping tops on a Budweiser, and this ol' boy by the name of Blake Mevis pulls his car up to the curb and says, 'Hey, I'm cutting this kid from Texas. Name's George Strait,'" Dillon recalls. "It was a life-altering day. Me and ol' Dycus wound up with about six songs on that first album, and when I heard the final mixes of the stuff, I was pretty well blown away by it all."

The hits flowed like water, year after year. Strait became a favorite of Nashville songwriters, not only because he generally stayed perched at or near the top of the chart, but also because he brought life to the songs in ways some singers could not.

"I liked the way he interpreted my songs," Dillon says, "and that's not always the case."

BEYOND URBAN COWBOY

As the '80s wore on, fans, weary of the Urban Cowboy movement, were ready for a real cowboy. Strait was on the leading edge of what eventually was recognized as a "neo-traditionalist" movement, populated by somewhat retro-sounding production and songs by such no-frills artists as Ricky Skaggs, Dwight Yoakam and Randy Travis. As Billboard country charts director Wade Jessen notes, Strait was on the chart a year before the bluegrass-tinged Skaggs, and several more years before Travis and Yoakam hit the scene. Each of these artists brought something unique to the format, Jessen says.

"Strait brought back the swing and cowboy sensibilities before the others broke and, my God, did we ever need it," he says. "Strait kind of gave country music fans—the legacy fans, not the ones that flocked in because of Urban Cowboy—hope that the music was safe in his hands, and the others that came along actually built the

BRAD PAISLEY

MY FAVORITE SONG OF ALL TIME in country music, by far, is a George Strait song—"The Chair." [It was a No. 1 hit for Strait in 1985.] When I first got my record deal, the goal—then and now—was to be some sort of resemblance—in some way possible—to George Strait. Whether that was in longevity or style or brand of hat, I wanted to be him, and I still do. We've had some great times out on the road. I got to be friends with him. I will never, ever forget the chance to get to know him, and the fact that he is everything you think he is, and that is a very, very cool man."

Artist quotes in this special feature are edited from video interviews conducted by Universal Music Group Nashville as part of the Sixty for Sixty promotional campaign conducted earlier this year for Strait's single "Give It All We Got Tonight" (see story, page 62).

IT'S GOOD TO BE KING

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SEP 20 & 21	iHeartRADIO Music Festival	NOV 22	Drake
SEPT 27	NY Rangers vs. LA Kings	NOV 23	Michael Bublé
SEPT 28	CO Avalanche vs. LA Kings	NOV 29 & 30	Justin Timberlake
OCT 5	Sensation	DEC 6	Beyoncé
OCT 10	NBA LA Lakers vs. SAC Kings	DEC 7	Andrea Bocelli
OCT 12	Bon Jovi	DEC 28	UFC® 168
OCT 13	Josh Groban	DEC 30	Fleetwood Mac
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- Fire...Put Out
- Heartland
- MilkCow Blues
- The Chair
- River Of Love
- WOUNDED

George Strait



The Cowboy rides Away

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coalition that rolled us out of the AC sound that Urban Cowboy brought in.”

Country music found its real cowboy in Strait, and there wasn't anything “urban” about it. Strait was raised on a ranch and knew how to rope and ride. A member of the Professional Rodeo Cowboys Assn. and a skilled competitor back in the day, Strait still hosts the George Strait Team Roping Classic in San Antonio. Strait not only talked the talk, but he rode the horse, as it were, and always looked comfortable on horseback, even at his shows.

STUDIO MAGIC

But perhaps where Strait has been most comfortable through the years is in the recording studio. Soon songwriters were delivering Strait songs that were perfect for him, if not written specifically for him. “They write right at him,” Brown says.

But Dillon says melodic and lyrical compatibility led to their lengthy partnership. Asked if he wrote specifically for Strait, Dillon says, “I’ve been accused of that, but never really did that. It just seemed that the stuff I liked to write he liked to sing.”

Where many artists are only as good as their latest single, Strait’s fans wanted the whole album, a situation more akin to the rock stars of yore than the single-driven world of country music.

It helps that Strait’s albums are deep with “his” songs. “We put great songs on the album—we don’t just put two or three that are going to be singles,” Woolsey says. “That *Pure Country* album, every cut on that album could have been a single.”

By the time Brown got around to producing Strait for *Pure Country* in 1992, the artist was already a well-established superstar, enough so that he starred in the movie of the same name. Brown ended up on that Capitol Nashville album almost by default.

“[Jimmy] Bowen was at Capitol and I just sort of got [*Pure Country*] because I was the sitting guy in A&R and Bowen’s [in-house producer]—which I’m proud of. I owe him my career,” Brown recalls. “So I got that album, and it sold 6 million records. That movie was not a big success at the box office, but with cable and rentals it was huge. I’ve seen it on CMT so many times I can almost do the dialogue.”

That’s when Brown and Strait entered “the gilded age,” as Brown calls it, from around 1989 until 1997, before the digital era and singles-driven musical culture.

“Every record we did sold 3 or 4 million [copies],” Brown says, “and the boxed set [*Strait Out of the Box*] sold 7 million.” Even the three Christmas records Brown did with Strait went platinum.

“The majority of work that I’m most proud of as a producer was with George Strait,” says Brown, who adds that working with Strait in the studio is “easy” compared with many artists.

“A year ahead we were picking songs out, so we go into the studios with the songs. We use the same rhythm section, the same guys, the same engineer, so it’s a comfort zone,” Brown says. “The songs happen in like two or three takes. The players know what George wants. I use a nine-piece rhythm section, and the only overdubs are background singers and if I put strings on it.”

Brown points out that most records aren’t made that way today.

“Normally, with records you hear today, there’s a lot of layering on it,” he says. “You’ll have like three more electric guitars on top of



George Strait with songwriter **Dean Dillon** (above), record producer **Tony Brown** (inset) and **Faith Hill** (below).

the one that’s there, and percussion, and all kinds of stuff. We go in with a big rhythm section, and once you put the backgrounds on it, it’s finished. It happens fast, it happens on the floor, and it’s really the way John Q. Public envisions how a recording session happens, like the old days.”

A high level of familiarity in the studio comes during the course of nearly 20 albums. “I know when he’s not liking it, if it’s the wrong key or wrong tempo,” Brown says. “He trusts me and

I trust him and it’s a really comfortable situation. I’ve worked with a few that I’ve made good records with that I couldn’t say the same thing about—it was like pulling teeth. But with George, it’s always been a fun experience in the studio, and I won’t ever take it for granted.”

If there has been a criticism of Strait, it’s that he doesn’t venture far from said comfort zone, which Dillon believes isn’t a totally accurate assessment. “He stretches it every now and then. He’ll take chances on some stuff, but not too far

“ FAITH HILL



WHEN I WAS 14, MY YOUNGEST BROTHER Steve drove me to see George Strait in Houston at [legendary honky-tonk] Gilley’s. I snuck in and was one of the first ones in the stands, waiting for George to come out, and this young girl opened the show. I sat there and told my brother, ‘I’m going to open for him some day. You wait and see.’ So fast-forward a few years—I got the call to open for George Strait, and my brother was the very first person that I called to tell him my news.

“Fast-forward a little bit down the road; I was at our daughter’s school one afternoon, screaming my lungs out for this tug-of-war competition. At the end of the afternoon, I drove fast to the studio because I was—finally, after all these years—getting to sing with George Strait. [The two duetted on “A Showman’s Life” for Strait’s 2011 album *Here for a Good Time*.]

“As I’m driving to the studio, it hit me so hard that, 30 years prior, I was that young 14-year-old girl, my daughter’s age, in the stands wanting so badly just be on the same stage as George Strait, and here I was driving to the studio to sing on George Strait’s album. It was a powerful moment. I love you, George. Nobody on planet Earth can possibly touch you.”



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out of the box for him," he says. Still, "He's going to sing what's comfortable to him, and if he doesn't feel like he can do it justice, he's not going to do it."

Those times that Strait veers a little off course are some of Brown's treasured moments.

"Some of my favorites—like 'Run,' 'River of Love,' 'I Want to Dance With You'—were just a little different for George, but they did not stretch it too far," Brown says. "That was his intuition, and he could do it."

Yes, Strait could do it. The legacy of his studio magic is astounding.

With 33 albums that have gone either platinum or multiplatinum, according to the RIAA, Strait has earned the second-most certifications of any artist in any genre, behind only Elvis Presley.

Strait has received more than 60 major entertainment industry awards and countless nominations, and his tours (see story, page 72) are among the most consistent, for any genre.

Strait's impact hasn't been lost on his peers in the industry. He has been nominated for the CMA's entertainer of the year award 17 times and up for the CMA's male vocalist honor 25 times. Strait currently holds the record for most CMA wins with 22. He's also the most nominated artist in CMA history, with 81 nominations. He was the CMA male vocalist of the year five times, the only artist in history to be so honored in two different decades. Strait has also won the CMA album of the year five times across three different decades.

RIDING AWAY, BUT HERE TO STAY

So a taking stock of Strait's career is a natural at this point, though Strait himself wants the music industry and fans to know that he still has plenty more studio work to do.

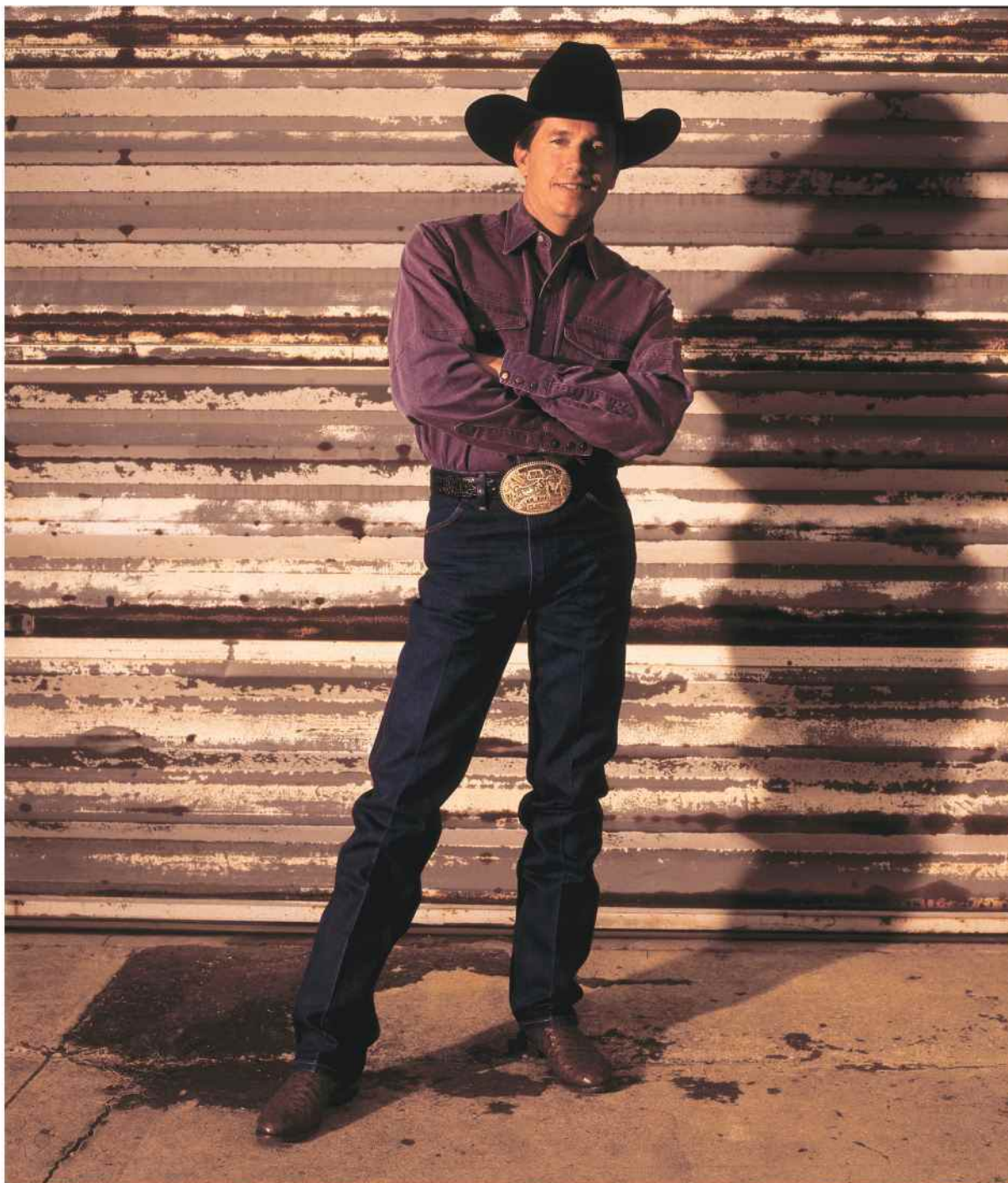
But those who work with him can't help but reflect on his career as Strait prepares to park the tour bus. "He's just stayed at such a high level," Woolsey says. "It's been a wonderful run. He's singing better now than he's ever sang in his life. He knows songs that are good for him, that fit him, and that's a big part of his success."

Historically, Strait has released an album about every year, which has contributed to his consistent chart history.

"You just play it by ear," Woolsey says of Strait's recording strategy. "For instance, for this [new] album we had a single that was top five and we were a little slow getting the album done for a lot of reasons. Radio's different now—with the life of a single, it takes a lot longer. But it's always changing."

Indeed, and Brown believes that the evolution of the charts will make Strait's record of success difficult to break. "I don't know if anybody will have [that many] No. 1s again," he says. "For one thing, the charts take so long. Back in the day, the length of a record [on the charts] was 12-13 weeks. Now it's like 30-50 weeks. You could have three singles a year; now you can have like one-and-a-half. I actually have enjoyed being involved with someone with George's longevity at the right time. It was the perfect time to be involved with an artist like that."

Brown receives a steady stream of reminders in the mailbox regarding the power of their collaboration. "I produced at MCA for over 25 years. I produced at least 20 or 30 acts—Steve Earle, Trisha [Yearwood], Wynonna, Reba, Vince," Brown says, "and when I get my royalty



As songs take longer to reach No. 1 on the Hot Country Songs chart, **George Strait's** record of chart-toppers may be difficult to break. Below, from left: **Wynonna Judd**, Strait and **Naomi Judd** in 2007.

statement for all those years, it's a big stack of paper, and about three-quarters of it is George Strait. His catalog still sells amazingly well."

But Strait is still a current artist, with contemporary hits, and one that has found renewed vigor as a songwriter with his son Bubba. Whatever he does in the future, it will still be readily definable as George Strait, and history will regard the Hall of Famer as one of country's elite artists, one that means as much to his genre as do standard bearers like Frank Sinatra and Elvis Presley do for theirs.

"Everyone always compared George's singing style as a country artist to Sinatra, and I never quite got that until the last few years, when I started studying Sinatra's records," Brown says. "Basically, when they both sing it's like conversation. When Sinatra sang, it sounded natural, and George is the same way. Sinatra also stuck with a certain kind of song. He never tried to become Elvis after Elvis got big, and neither has George tried to do a Southern rock thing when it got big. He just keeps doing what he does, and he does it really good. His voice still sounds great." ●

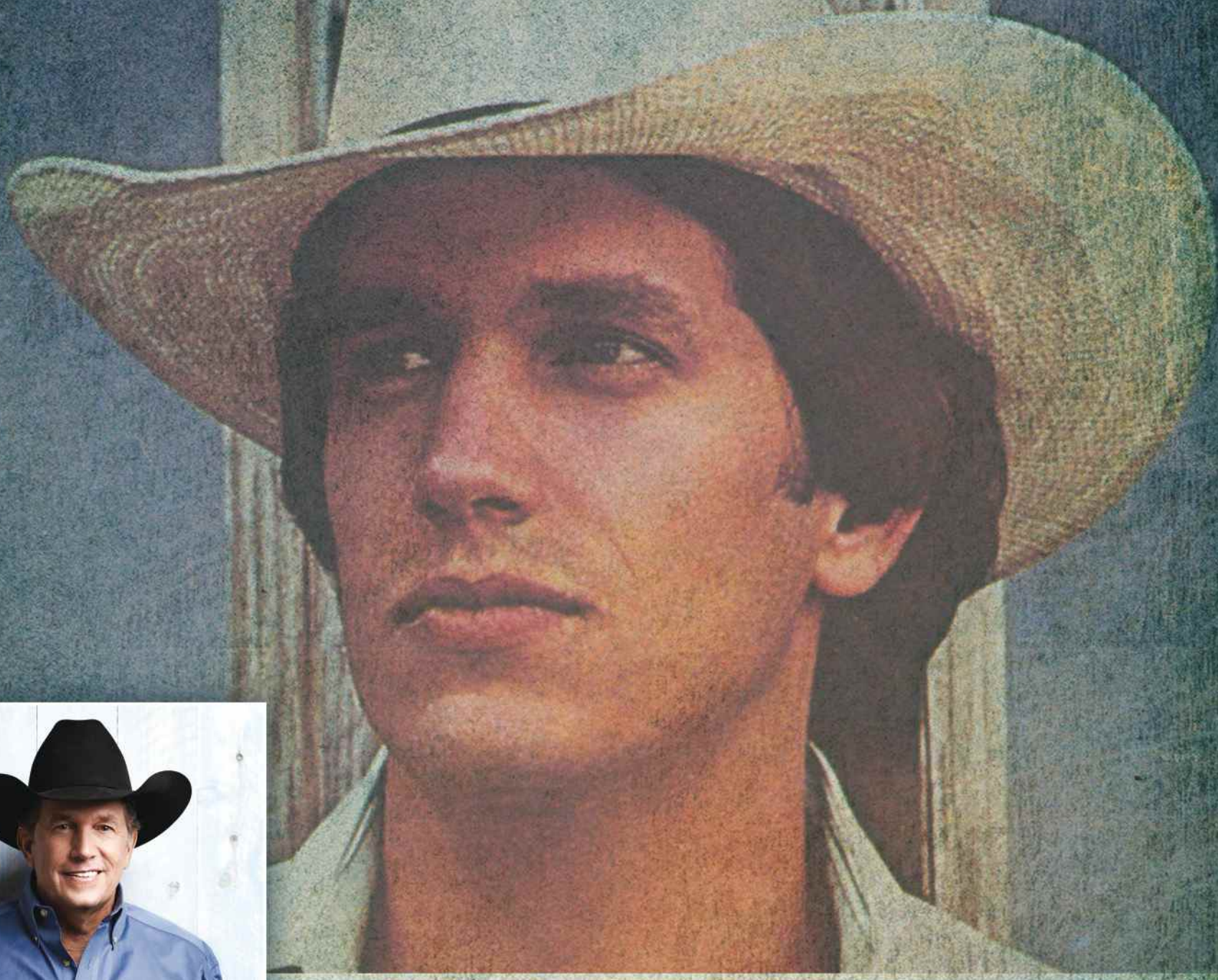
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THIS IS AS DEAR AS IT GETS, IN MY OPINION. My little boy, Elijah Judd, was about 4 years old and all he would wear is what George Strait would wear—down to the belt buckle, the Wranglers, the boots—and walk around my house singing 'Carrying Your Love With Me.' I remember thinking, 'This is a 4-year-old who wants to be just like George Strait.' I've never forgotten that because that's the kind of stuff that country music—well, that's what it's about. Real words for real people in the real world."

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Strait And MCA Nashville: A Hit Partnership

Recalling three decades of music and marketing milestones

BY DEBORAH EVANS PRICE

George Strait not only has one of the longest hot streaks of hit-making in any genre, but he's achieved it during three-plus decades on the same label, MCA Nashville.

"Every fan of country music has their favorite artists," says Mike Dungan, chairman/CEO of Universal Music Nashville Entertainment, parent of MCA Nashville, "and they are usually more than happy to tell you who they are. But inevitably they end with the words, 'And of course, George Strait. I always love George Strait.'"

The Texas-born artist has earned that devotion by putting out consistently strong music, but his fan base has also been successfully cultivated through savvy marketing strategies executed by a loyal team at his label. Executives past and present enjoy recalling their achievements on behalf of the "King of Country" in the years since he released his debut, *Strait Country*, in 1981.

Among the first challenges that MCA overcame in getting Strait to A-level status was expanding his support beyond the Lone Star state.

"Strait could go gold in the state of Texas alone," recalls Shelia Shipley Biddy, president of Flying Island Entertainment president, and previously senior VP of national promotion at MCA Nashville. "A lot of stations in the Northeast, Midwest and Northwest were like, 'What's the big deal?' They played him but they didn't get it."

To educate those programmers, the label flew them to a special showcase in 1986.

"It was a huge event with radio nationwide," recalls Shipley Biddy, who worked 24 No. 1 Strait singles during her tenure at MCA (1984-94) before becoming senior VP/GM of Decca Records. "We had all the promotion people there, had a big dinner and did the show. It was a pivotal point for us to show what George Strait was all about."

Strait's career is populated with enviable milestones for MCA. "We were the first label to debut an album at No. 1 and that was *Ocean Front Property*," Shipley Biddy says of the 1987 release. "Back in that day, part of your marketing was calling on the retail reporters to give you a No. 1 store report. This was pre-SoundScan."

Another pivotal moment in Strait's career was his starring role in the 1992 film "Pure Country."

"The movie was huge for us," Shipley Biddy says.



George Strait announced the Cowboy Rides Away tour at the Country Music Hall of Fame and Museum in September 2012. At the event were (from left) "Country Countdown USA" co-host **Lon Helton**, Universal Music Group Nashville president **Mike Dungan**, Strait's manager **Erv Woolsey** and tour promoter **Louis Messina**, president of TMG/AEG Live.

"We did screenings in different cities. We worked with the film company to develop all kinds of packages we offered to radio... That movie took George to a new level. It made him this icon. If you loved him in the movie, it wasn't that far a reach from who George really is, even though it wasn't supposed to be about him."

Shipley Biddy attributes Strait's longevity to song sense and authenticity. "He knows what kind of songs to choose that fit him. He knows a great song," she says. "He has great ears and he's been true to that. He's true to himself and he's never sold out."

While Strait has announced he was retiring from the road, he does plan to continue to record. He launched the Cowboy Rides Away tour this year, with final tour dates in 2014 and only one-off shows planned after that.

"The Cowboy Rides Away tour is an emotional roller coaster and the fans are singing every song louder than George can sing them," says Universal Music Group Nashville senior VP Cindy Mabe. "George also gives away homes for military warriors each night onstage on this tour. It's an emotionally moving experience that brings the tour full circle. If you don't get choked up, you don't

have a pulse. These shows are moving and energetic and incredible."

Strait's current album, *Love Is Everything*, arrived May 14 and debuted at No. 1 on Billboard's Top Country Albums chart.

"As far as marketing this album, first and foremost, it started with a great song, 'Give It All We Got Tonight.' It was a different, sexy, surprising choice for George and it made the fans react," Mabe says.

"As the single went to radio, and the heaviness of the farewell tour weighed on us and the fans, we decided to create a campaign, a full-blown movement to get the fans, radio and the artists and industry behind a plan to get George's 60th No. 1 song while he was still 60 years old."

(Of the songs that his label counts as chart-toppers on charts from various publications, 44 have gone to No. 1 in Billboard.)

The label campaign, Mabe says, "was called the Sixty for Sixty movement. George turned 61 on May 18 so we wanted to push the fans, friends and industry to react immediately to help push the song to No. 1. It worked in a big way."

The label launched a website (sixtyforsixty.com) and collected birthday messages and well

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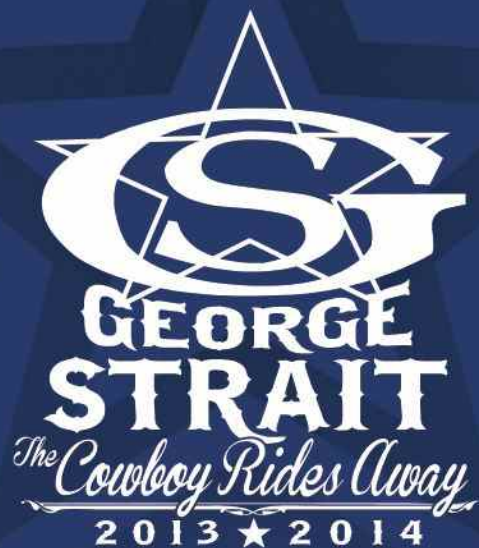


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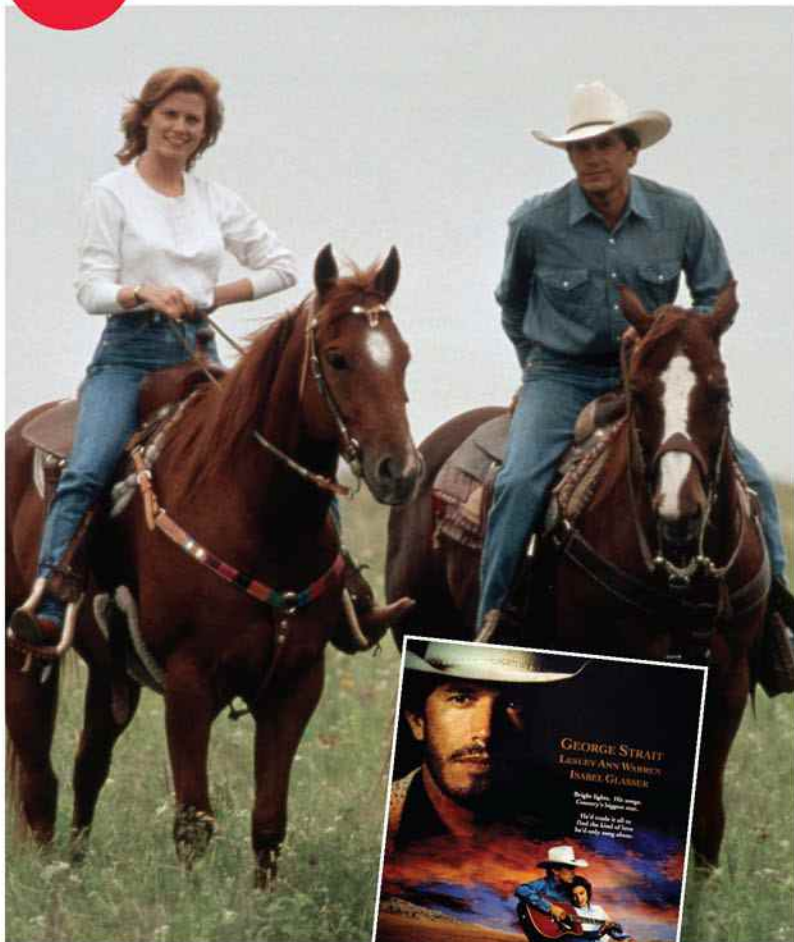
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wishes from fans.

"We built a radio tracker application to keep track of stations as they supported the movement and played 'Give It All We Got Tonight' so the fans and the industry could stay connected on the progress we were making every day," Mabe says. "Then we enlisted the help of other artists, actors and sports figures to give it a viral push. Those videos were picked up by radio station sites, news publications and entertainment outlets alike.

"Ultimately, it created a lot of noise for both the single and the Cowboy Rides Away tour and it put a sense of urgency in getting the song to No. 1 in a tight time frame. It allowed the fans for the first time to help be a part of the process of helping George make history and they went to work."

Though Strait has long been media shy and hesitant to do interviews, he gave the label the tools it needed for the Sixty for Sixty campaign.

"George also gave us days to answer the questions the fans wanted to know and talk about the making of this album and the stories behind these songs," Mabe says. "Because George has been hesitant about doing a lot of media interviews over the years, he has built a rabid fan base who all go to his Facebook page and his website to get official information and stay as connected as possible to their favorite artist. That is why his social numbers are enormous. The fans have been trained to go to one place to get the information instead of information being leaked from various media outlets.

"The upside of George not doing a lot of media has been that it has made any interview so much more valuable and sought after," Mabe adds. "It has certainly pushed the fans to his social pages. It has also built an environment of when he does say something, the fans know it's important."

Strait has 5.2 million Facebook likes. "In a one-year time period George has increased his Facebook followers by more than three quarters of a million 'likes,' which make him in the top three of our roster of artists," Mabe says. "George's highest demographic on Facebook is 18-34, which counts for 46% of his likes."

Though Strait may be retiring next year from the road, Mabe doesn't see his career winding down. "His strong song sense has brought him this far and will allow him to stay as long as he wants," she says. "We just released the second single from this album, 'I Believe,' a song he wrote with his son Bubba and Dean Dillon. It was initially inspired by the Sandy Hook [shooting] tragedy. 'I Believe' gives the fans perhaps the deepest, most personal look at his faith. He just wanted the families who have lost children to know how much he understands what they are going through,

as he has experienced it in his own personal life with the death of his daughter [who died in a car accident in 1986]. George's music will continue to evolve and move listeners but will always stay true to who he is. That's what the fans know.

"He is one of the most important music artists of all genres of all time," Mabe adds. "His impact will continue with or without a tour because it lives in his songs and his interpretation of those songs, and he's not close to being done with that."

Dungan agrees. "George has experienced such a

long and successful career for this simple reason: George Strait music soothes the human soul," he says. "Rarely challenging, but almost always mesmerizing. No matter what style he is performing, George brings you to a place of comfort, a place where the listener can just sit back and smile, where all is good and right in the world. Who else can claim that? Who else can pull together such a diverse group of fans of all ages and types? He is one of a kind, and we are so proud to represent him and his music." ●

Strait Picks From PDs

Programmers choose their favorites among years of hits

Billboard asked a selection of country radio programmers for their favorite song by George Strait, and why.

"The Breath You Take"

"George is the king of the story song, and this song really strikes a chord with me as a parent of young kids. It reminds me to keep my priorities straight in life and maintain perspective."

—David Drew, KKCB Duluth, Minn.

"Christmas Cookies"

"The song conjures up so many happy memories and evokes so many wonderful emotions. 'Every time she sticks another batch in the oven, there's 15 minutes for some kissing and hugging.' How can you not love that?"

—Don Gosselin, WNOE New Orleans

"Ocean Front Property," "Check Yes Or No"

"Predictable, I know, but these are the two points that define the line of George's career for the scope of the world of music overall, not just for George's fans or for country people."

—Mark Anderson, WDSY Pittsburgh

"Amarillo By Morning"

"Besides the cool feel of the song, George makes you feel the real, hard life of a rodeo cowboy better than anything before or since. Nothing else comes close."

—Russ Williams, WUSJ Jackson, Miss.

"Write This Down"

"It was the first song performed at the new Cowboys Stadium in Dallas in 2009. Our stations were lucky enough to have had a part in the unveiling and George later confided to me that it was the first time in his long career that he was required to wear a hard hat during sound check."

—Crash Poteet, KVOO Tulsa, Okla.

"Amarillo By Morning"

"Opening and closing with fiddle, the bookends of the song are such a contrast. There's confident hope in where this cowboy is headed. But the lonely, trailing fiddle at the end seems far

more reflective of his journey—it still breaks my heart when I hear it."

—Brian Jennings, KZSN Wichita, Kan.

"I've Come To Expect It From You"

"The bouncy, energetic production is a total juxtaposition to its defeatist lyrics—it's something of a sonic departure from his prior singles. Both 'I've Come to Expect It From You' and 'Love Without End, Amen' were No. 1 for five weeks [in 1990-91]—a feat that was absolutely unheard of at the time. Both songs helped cement his place as a superstar of the highest level."

—Chris Huff, KSCS Dallas

"The Fireman"

"My first real college friend at the University of Alabama loved that song, and would call and request it when I was working the overnight shift on WACT-FM. We'd go see the Dean Dollar Band together at the Tusk in Tuscaloosa, and they did a great cover of it. The memories may be fuzzy, but they're still there."

—Lance Houston, WPOC Baltimore

"Give It Away"

"Co-penned by Jamey Johnson, there's just something about this lost soul, standing there as the love of his life calls it quits. So many men and women can relate to this situation. Watching your most precious belongings being tossed away, including your most important relationship, is very sobering. It's a story and song for all times."

—Bill Black, WKSJ Mobile, Ala.

"The Chair"

"It was so well-written, and George's performance was spot on. It's the definitive Strait song."

—Jim Davis, KGNU Eugene, Ore.

"Amarillo By Morning"

"It came out just as I was starting my career at KXY in Oklahoma City. That crying fiddle trailing out at the end . . . just beautiful."

—Eddie Haskell, KYGO Denver

Compiled by Wade Jessen.

In his 1992 film debut in "Pure Country," George Strait rides alongside co-star Isabel Glasser (above) and appears in the movie poster (inset) with Lesley Ann Warren.

**It was March 15, 2007. I was just 17. I was your opening act. I was starstruck.
You were my hero.....and you still are.**


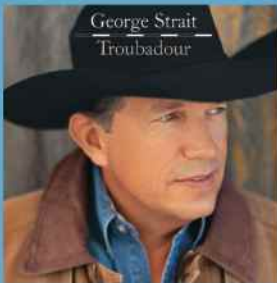
Congratulations with all my love,




Paige ♥



Strait's Greatest Hits

These songs are ranked by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10. For ties that remained beyond those filters, songs with the most weeks in the top 40 were placed ahead. There were a few instances when that filter also resulted in a tie. In those cases, tied songs are noted in the 'rank' column.

	Title	Label	Peak Pos. (weeks on chart)	Peak Date
1	LOVE WITHOUT END, AMEN	MCA Nashville	1 (5)	June 9, 1990
	From the schoolyard to heaven's gate, the song's singer learns his father's love transcends time. Written by Aaron Barker, this was the first single from Strait's 1990 album, <i>Livin' It Up</i> , and his first multiple-week No. 1.			
2	ONE NIGHT AT A TIME	MCA Nashville	1 (5)	April 26, 1997
3	I'VE COME TO EXPECT IT FROM YOU	MCA Nashville	1 (5)	Dec. 8, 1990
4	WRITE THIS DOWN	MCA Nashville	1 (4)	June 19, 1999
5	CARRYING YOUR LOVE WITH ME	MCA Nashville	1 (4)	July 19, 1997
6	CHECK YES OR NO	MCA Nashville	1 (4)	Nov. 11, 1995
7	THE BEST DAY	MCA Nashville	1 (3)	April 22, 2000
8	I JUST WANT TO DANCE WITH YOU	MCA Nashville	1 (3)	June 6, 1998
9	CARRIED AWAY	MCA Nashville	1 (3)	Aug. 10, 1996
	From Strait's 1996 album <i>Blue Clear Sky</i> , "Carried Away" was written by Jeff Stevens and Steve Bogard. It marked Strait's 30th No. 1 on the Hot Country Songs chart and earned a Country Music Assn. nomination for single of the year.			
10	YOU KNOW ME BETTER THAN THAT	MCA Nashville	1 (3)	Aug. 17, 1991
11	LIVING AND LIVING WELL	MCA Nashville	1 (2)	June 22, 2002
12	SHE'LL LEAVE YOU WITH A SMILE	MCA Nashville	1 (2)	Dec. 28, 2002
13	IT JUST COMES NATURAL	MCA Nashville	1 (2)	Feb. 24, 2007
14	I SAW GOD TODAY	MCA Nashville	1 (2)	May 3, 2008
	The singer describes the joys of seeing a flower in the sidewalk, an expectant couple and his newborn child, all leading to the title verse. Composed by Monty Criswell, Rodney Clawson and Wayne Kirby, the song from <i>Troubadour</i> won the Country Music Assn. single of the year for 2008.			
15	GIVE IT AWAY	MCA Nashville	1 (2)	Sept. 30, 2006
16	BLUE CLEAR SKY	MCA Nashville	1 (2)	June 8, 1996
16	I HATE EVERYTHING	MCA Nashville	1 (2)	Oct. 23, 2004
18	IF I KNOW ME	MCA Nashville	1 (2)	May 11, 1991
19	ROUND ABOUT WAY	MCA Nashville	1 (2)	March 7, 1998
20	EASY COME, EASY GO	MCA Nashville	1 (2)	Oct. 23, 1993

	Title	Label	Peak Pos. (weeks on chart)	Peak Date
21	I CROSS MY HEART	MCA Nashville	1 (2)	Dec. 5, 1992
22	SHE LET HERSELF GO	MCA Nashville	1	Jan. 14, 2006
	With a classic country lyric twist, songwriters Dean Dillon and Kerry Kurt Phillips created this single from Strait's 2005 album, <i>Somewhere Down in Texas</i> , which became his 40th No. 1 in Billboard.			
23	RIVER OF LOVE	MCA Nashville	1	April 18, 2009
24	YOU LOOK SO GOOD IN LOVE	MCA Nashville	1	Jan. 7, 1984
25	A FIRE I CAN'T PUT OUT	MCA Nashville	1	Sept. 3, 1983
26	DOES FT. WORTH EVER CROSS YOUR MIND	MCA Nashville	1	Jan. 5, 1985
27	RIGHT OR WRONG	MCA Nashville	1	April 28, 1984
28	THE CHAIR	MCA Nashville	1	Dec. 21, 1985
	Dean Dillon recalls: "I wrote 'The Chair' with probably one of the best songwriters who ever took a breath of air, Hank Cochran, off the coast of West Palm Beach, Fla., on Hank's boat at 4 o'clock in the morning." The song, from <i>Something Special</i> , "was pretty left-field," Dillon adds.			
29	IT AIN'T COOL TO BE CRAZY ABOUT YOU	MCA Nashville	1	Dec. 6, 1986
30	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	MCA Nashville	1	Aug. 2, 1986
31	ACE IN THE HOLE	MCA Nashville	1	Nov. 4, 1989
32	OCEAN FRONT PROPERTY	MCA Nashville	1	April 4, 1987
33	LET'S FALL TO PIECES TOGETHER	MCA Nashville	1	Sept. 1, 1984
34	WHAT'S GOING ON IN YOUR WORLD	MCA Nashville	1	July 22, 1989
34	HEARTLAND	MCA Nashville	1	March 20, 1993
36	THE BIG ONE	MCA Nashville	1	Dec. 3, 1994
36	YOU CAN'T MAKE A HEART LOVE SOMEBODY	MCA Nashville	1	March 11, 1995
38	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	MCA Nashville	1	Dec. 10, 1988
	Faron Young had the first hit with Tommy Collins' song of romance over riches and took the track to No. 2 for three weeks in 1955. Strait covered the song for the title track of his eighth album in 1988 and sent it to No. 1.			
39	FAMOUS LAST WORDS OF A FOOL	MCA Nashville	1	April 9, 1988
40	BABY BLUE	MCA Nashville	1	Aug. 6, 1988

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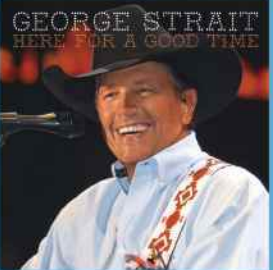

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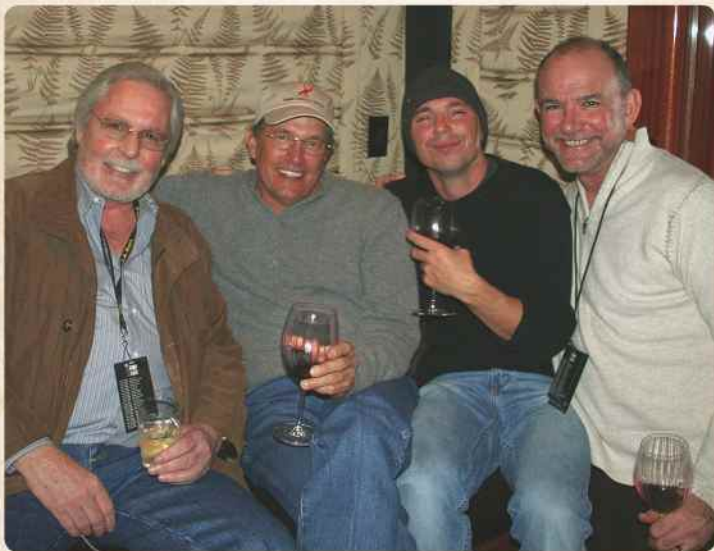
Strait's Greatest Hits

	Title	Label	Peak Pos. (weeks on chart)	Peak Date
41	BABY'S GOTTEN GOOD AT GOODBYE	MCA Nashville	1	April 1, 1989
42	FOOL HEARTED MEMORY	MCA Nashville	1	Aug. 28, 1982
42	AM I BLUE	MCA Nashville	1	Nov. 7, 1987
44	ALL MY EX'S LIVE IN TEXAS	MCA Nashville	1	July 11, 1987
	Written by Lyndia Schafer and Sanger D. Shafer, Strait's ode to avoiding former flames explains why the singer is "alive and well in Tennessee." From 1987's <i>Ocean Front Property</i> , the song went to No. 1 that November.			
				
45	TRUE	MCA Nashville	2 (4)	Aug. 29, 1998
46	RUN	MCA Nashville	2 (4)	Dec. 15, 2001
47	GO ON	MCA Nashville	2 (3)	Oct. 14, 2000
48	WRAPPED	MCA Nashville	2 (3)	July 7, 2007
49	COWBOYS LIKE US	MCA Nashville	2 (2)	Dec. 13, 2003
50	LIVING FOR THE NIGHT	MCA Nashville	2 (2)	Sept. 19, 2009
51	HERE FOR A GOOD TIME	MCA Nashville	2	Oct. 29, 2011
	A collaboration by Strait, son Bubba and longtime songwriter Dean Dillon, this was the upbeat title track of Strait's 2011 collection, which received a Grammy Award nomination for best country album.			
				
52	I GOTTA GET TO YOU	MCA Nashville	3 (2)	June 5, 2010
53	IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)	MCA Nashville	3 (2)	May 8, 1982
54	LOVE'S GONNA MAKE IT ALRIGHT	MCA Nashville	3	March 31, 2012
55	HOW 'BOUT THEM COWGIRLS	MCA Nashville	3	Dec. 29, 2007
56	THE CHILL OF AN EARLY FALL	MCA Nashville	3	Dec. 14, 1991
	When "her old friend, from her own end of town dropped by," the singer feels "the chill of an early fall." Written by Green Daniel and Gretchen Peters, this was the title track to Strait's 1991 album.			
				
57	TODAY MY WORLD SLIPPED AWAY	MCA Nashville	3	Nov. 29, 1997
58	SO MUCH LIKE MY DAD	MCA Nashville	3	Oct. 3, 1992
58	I'D LIKE TO HAVE THAT ONE BACK	MCA Nashville	3	Feb. 26, 1994
60	ADALIDA	MCA Nashville	3	May 20, 1995

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GEORGE STRAIT

Thanks for all the inspiration and your friendship. I love you, brother!!

Kenny

Honky-Tonks To Stadiums

Always a headliner, Strait is also a pioneer in the country touring business

BY RAY WADDELL

Whether he was playing in the honky-tonks and dancehalls, winning over fans at fairs and rodeos or performing in sold-out arenas and stadiums, George Strait has always been a headliner.

Strait has been one of the most consistent ticket sellers across all genres for more than a quarter century, so much so that the industry has, at least to some degree, taken for granted that his name will forever be at the top of the marquee. But Strait announced last fall that his 2013-'14 Cowboy Rides Away tour of arenas and stadiums will be his last, though the artist says he'll continue to perform live for one-offs.

Beyond just selling tickets, Strait has been an innovator in the touring business. From bringing his booking in-house to touring in a 360-degree configuration to creating the festival touring model for country music—in stadiums, no less—Strait's touring career is one of firsts.

That record of innovation has led to the announcement that Strait will receive the Legend of Live award on Nov. 14 at the Billboard Touring Awards in New York (see story, page 46).

Strait's impact on the Billboard Boxscore chart is significant, with nearly \$500 million in grosses reported from a touring schedule that most country artists would consider limited, at least for the past 20 years. The first headlining date Strait ever reported was Jan. 1, 1985, at the May-born Civic Center in Temple, Texas. The gross was \$28,125, with a sold-out crowd of 2,250. Tickets were \$12.50, and support was Ronna Reeves. Surely, a good time was had by all.

Of course, by then Strait had been headlining for 10 years, first with the Ace in the Hole Band and then, following his signing to MCA and debut hit "Unwound," with his own name on the ticket.

Though many acts may make this claim in this age of social media, Strait truly built his following at the grass-roots level, playing rodeos, county fairs and country music joints across Texas, Oklahoma and beyond, building his base and his reputation at the types of dusty places that don't generally report to the Boxscore chart.

Today's country music touring artist development blueprint—a proven successful model—involves artists starting out as support on major tours, working in headlining dates here and there until they're ready to step out on their own.

"George was kind of unique in that he had a real good following down there in Central and



George Strait brings his Western swing to the West, performing in 2007 at the Stagecoach Music Festival in Indio, Calif.

South Texas early on," Strait's longtime manager Erv Woolsey says. "It was a lot different then than it is now, because there were so many dancehalls to play. So we just kept going out and expanding his area, going into the smaller halls and headlining them ourselves. We kind of built it that way, bleeding over and bleeding over."

Woolsey says Strait's ability to build like he did is partly the product of a bygone era, but one can't help but think Strait's charisma would have shown through in any era.

"A lot of the younger acts now want to get on with an artist and play the big buildings, and that's fine—it just wasn't available like that then," Woolsey says. "It's different now."

BOOK 'EM, DANNY

In his early career, Strait was booked by leading Nashville independent agency Buddy Lee Attractions, a relationship that lasted until about 1987. That's when Strait brought his booking in-house to his management company, with Danny O'Brien serving as the agent, a post O'Brien still holds.

Strait was already an arena headliner by that point. "I don't know that I would do that today, but we knew where we wanted to go. We worked with different promoters, so we cut the deals, onward and upward," Woolsey says. "[Danny]'s across the hall from me—I knew what he was doing and he knew what I was doing. I don't

George

Strait



60 #1 Hit
Singles



30 year
career



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know that under the same circumstances I'd do it today. There are a lot of benefits in being with the large agencies. But that worked for us at the time."

When it's pointed out that bringing the booking in-house was, for its time, a pretty bold move, Woolsey responds, "Well, we were betting a pretty strong horse."

By the time the '90s ended, Strait realized his heavy touring schedule was taking away from his family time.

"George said, 'We've got to figure something out, because our boys are going to be growing up and we'll never spend any time with them,'" Woolsey recalls. "So we thought we'd try these stadiums. It worked, and off we went."

Woolsey's humility notwithstanding, there was a little more to it than just playing stadiums. In 1997, Strait headlined the first George Strait Country Music Festival at the newly opened Alamodome in San Antonio, bringing the model of a genre-based, multi-act live event before Ozzy Osbourne and Ozzfest ever entered the picture. Conceptually, Strait Fest was in the wheelhouse of promoter Louis Messina, who at that time had built his considerable reputation as a rock'n'roll promoter, based in Houston with PACE Concerts in the pre-consolidation days, later producing Ozzfest.

Messina put together a proposal for a multi-act country music "experience" at stadiums, and Strait liked it. "He said, 'This could be fun. We should do a few,'" Messina recalls. "I said, '20?' 'How about six?' We wound up with 18, and it was one of the greatest experiences I ever had in my life."

Again, it was another bold move, given stadium shows in the United States had declined in general at the time, and those that could play those venues were primarily rock titans like U2 and the Rolling Stones.

"We thought we could do it in some cities. We tried it, and it was a huge success, so we expanded on it," Woolsey says. "We did that for a few years, and then went back into the arenas. We've got a couple of stadium shows slated for next year."

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

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

That includes, of course, the Strait Fest tours, which in their first year grossed \$33 million and drew 881,717 to just 18 shows. On the bill were Tim McGraw, John Michael Montgomery, Faith Hill, Lee Ann Womack, Lila McCann and Asleep at the Wheel. The tours continued in 1999 (\$32.3 million, 17 shows) and 2000 (\$21 million, 10 shows). "So I'm now going into these huge stadiums and we're selling them out," Strait says. "Who'd a thought it? I guess Louie did."

Not only did the Strait Fest tours show the strength of country music at the box office, they served as a powerful artist development tool, as well as showcases for more established artists to play in front of 60,000 people or more. Strait Fest "opened the doors for a lot of artists," Messina says. "The list of artists that played the George Strait Country Music Festival is outrageous." Looking at Strait Fest posters in his office, Messina reels off the names: "Tim, Faith, Kenny, Dixie Chicks, Alan Jackson, Lee Ann



Up close and personal: **George Strait** plays to a club crowd in Mexia, Texas, in 1985.

Messina's Memories

TMG/AEG Live president Louis Messina has been George Strait's tour promoter since the launch of the George Strait Country Music Festival in 1997. Since then, Messina has built a boutique touring model for stadium and arena tours that includes treks by Kenny Chesney, Taylor Swift and, for the final run next year, Strait and the Cowboy Rides Away tour. Here, Messina recalls what it's been like working with the "King of Country."

You always know what you're going to get with George. You're going to get the real deal—that's what George is all about. He's one of a kind, and there will never be another George Strait. There's no gimmick. For a guy who just stands there and sings his songs, he connects with everybody in that arena or stadium. It's like he's everybody's best friend, and he brings that person sitting in the last row of the upper deck onstage with him. He makes it that personal, and he's sincere. He's not only doing great songs, he knows how to communicate them. He makes every song come to life.

Working with George is the career highlight. George has a song [lyric], "If it wasn't for Texas, I wouldn't be standing here right now." Well, if it wasn't for George, for me there wouldn't be any Kenny Chesney, and there wouldn't be any Taylor Swift. They all noticed

how fun it was on a George tour. Kenny goes, "This is how I want to tour." Taylor goes, "This is how I want to tour." It's easy, and there's no stress out there.

We give it all we've got for George. It's the same as working with Kenny and Taylor. They set the standards and I work for them. George set the standard for Kenny, for Taylor, in a roundabout way, and gave them the dream of "Wow, we can play stadiums. We don't have to do it the one-two-three country way."

George is my friend, but when he's two feet away playing a guitar and singing, I'm still blown away. I can't believe I'm sitting across the bus from George Strait. It's *George Strait*, man. He's Sinatra, he's Elvis—that's the level he's at. Who else has had the career he has, 30-plus years selling out arenas and stadiums? He's George Strait."

THE BIG NUMBER

Total concert grosses for George Strait concerts reported to Billboard Boxscore during the past 20 years.

**\$500
MILLION**

DEAR GEORGE,

Today My World Slipped Away. George, you

Really Shouldn't Be Doing This.

Your music had us

LIVING AND LIVING WELL

under a *Blue Clear Sky.*

And every day was

THE BEST DAY.

Now I'm *Heartbroke.*

I Cross My Heart, it's TRUE.

We all watch as

THE COWBOY RIDES AWAY,
each thinkin'

"I'd Like To Have That One Back".

But we just have to say goodbye

ONE NIGHT AT A TIME

So here's our farewell, George.

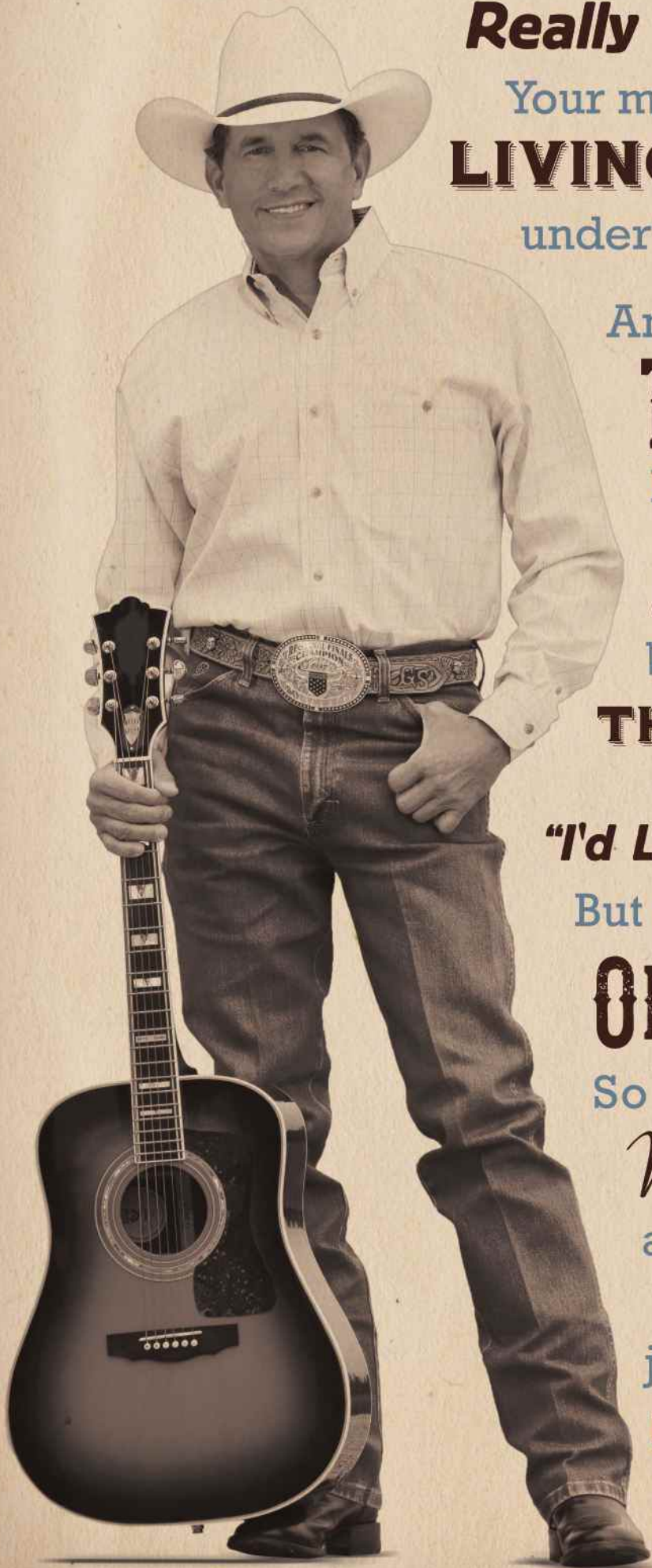
Write This Down,

and keep it as your

ACE IN THE HOLE: fans don't
just love you every now and then.

It's a **LOVE WITHOUT END,**

AMEN.



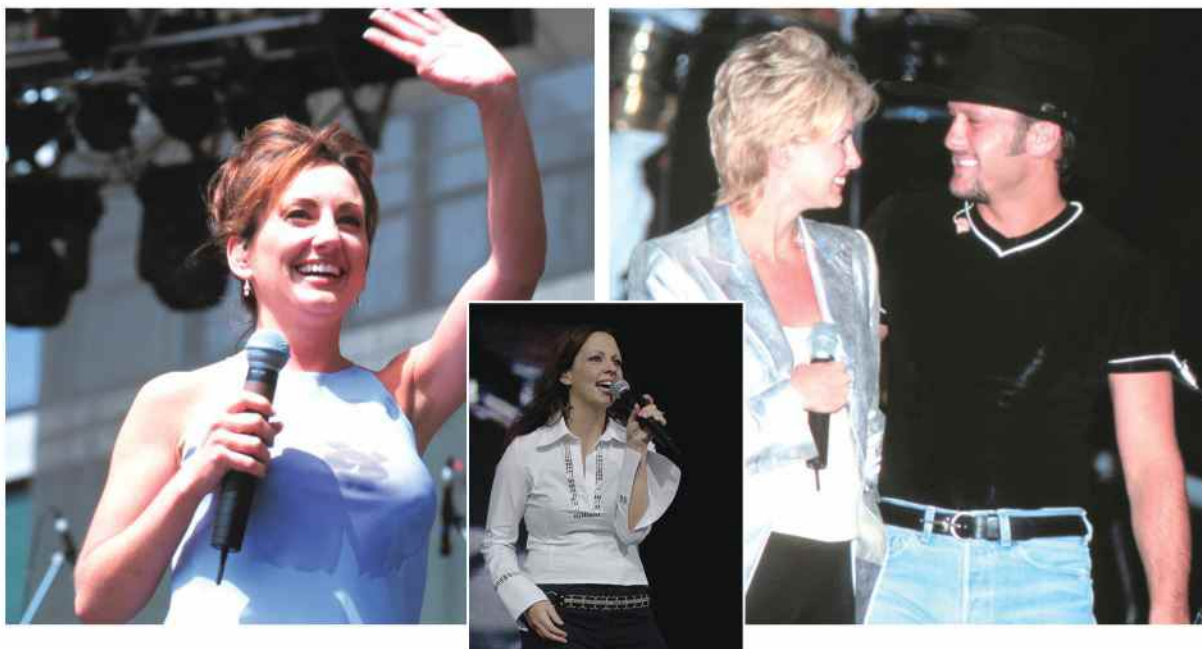
Womack, Mark Chesnutt, Sarah Evans, Brad Paisley, Lonestar, Asleep at the Wheel, Martina McBride, Jo Dee Messina, LeAnn Rimes, Deanna Carter, Tracy Lawrence, John Michael Montgomery, Terri Clark, Steve Wariner, Doug Stone, Little Texas, Clay Walker, Wynonna, Brooks & Dunn, Lee Roy Parnell, Delbert McClinton, on and on.”

The parties on the Strait Fest tours are now legendary. “We would have a theme party every night,” Messina says. “All the bands would get together, and the tour-ending parties were just the best, five-hour jam sessions. At any one time you’d have George, Tim [McGraw], Dixie Chicks, Asleep at the Wheel as the house band. We’d get under a tent and congregate. It was a vibe everybody created every night. We couldn’t wait until the next show.”

Such an atmosphere kept the tours from becoming a grind. “I want people to have fun on my shows. That’s what we do,” Messina says. “There’s no reason why it can’t be just as much fun after the show for the artists and people that work on it as it was for the people in front of the stage.”

McGraw looks back on the Strait Fest tours fondly. “I have a lot of

Participants in the George Strait Country Music Festival through the years have included **Lee Ann Womack** (near right), **Sarah Evans** (center) and the country couple of **Faith Hill** and **Tim McGraw**.



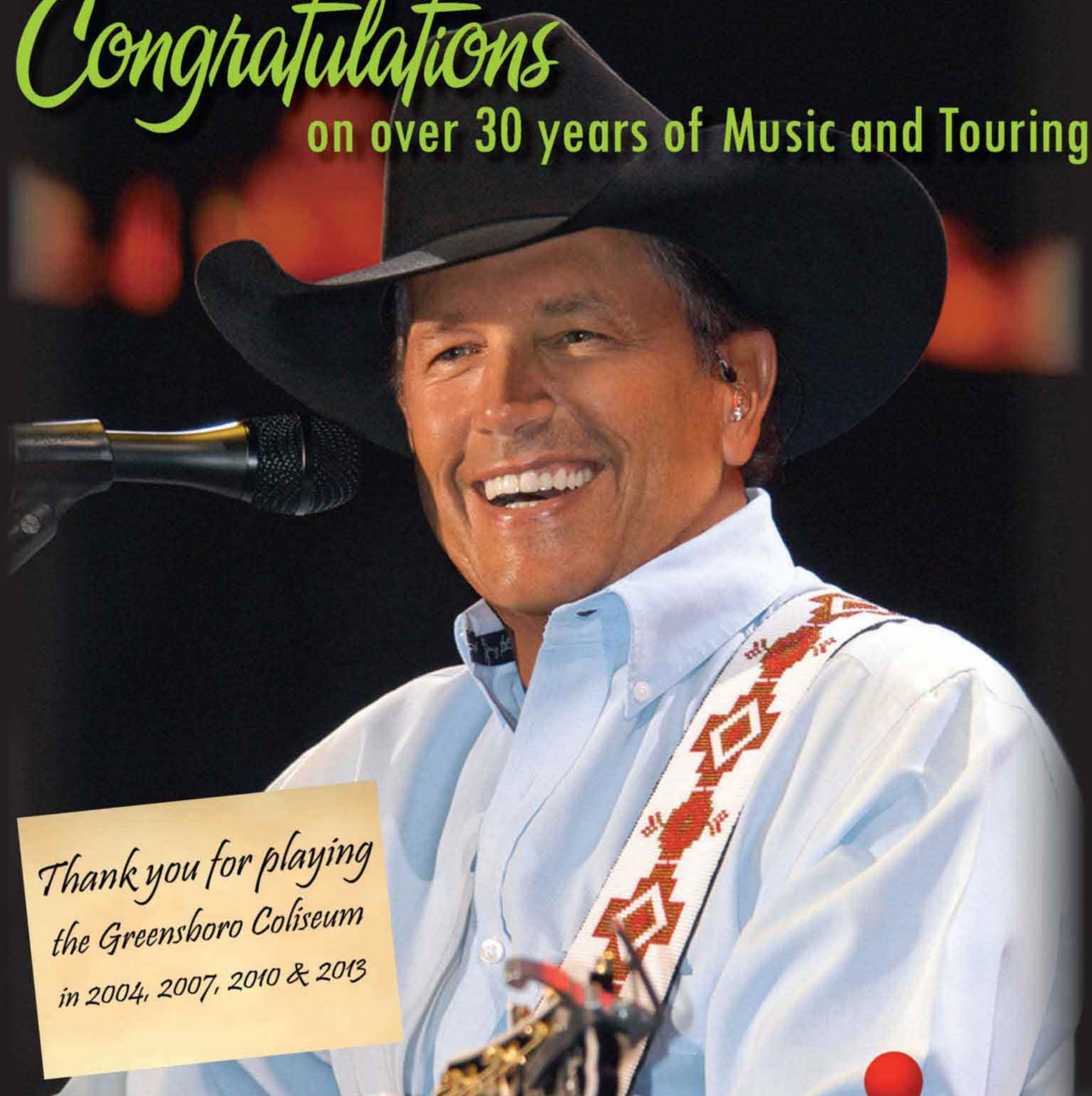
“ LOUIS MESSINA, TMG/AEG LIVE

THE LIST OF ARTISTS THAT PLAYED the George Strait Country Music Festival is outrageous: Tim [McGraw], Faith [Hill], Kenny [Chesney], Dixie Chicks, Alan Jackson, Lee Ann Womack, Mark Chesnutt, Sarah Evans, Brad Paisley, Lonestar, Asleep at the Wheel, Martina McBride, Jo Dee Messina, LeAnn Rimes, Deanna Carter, Tracy Lawrence, John Michael Montgomery, Terri Clark, Steve Wariner, Doug Stone, Little Texas, Clay Walker, Wynonna, Brooks & Dunn, Lee Roy Parnell, Delbert McClinton, on and on.”

WOMACK, HILL & MCGRAW: TIM MOSENFELDER/GETTY IMAGES; EVANS: PAUL NATVIN/WIREIMAGE

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the Greensboro Coliseum
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George Strait memories because I spent three years doing the stadium tours with George, and I watched him every night," McGraw recalls. "I watched how he ran his show, how he ran his business, [and] I learned so much from him. I have to say, one of the most special memories was at 3 a.m. in a club at the end-of-the-tour party, with George singing 'Indian Outlaw' with my pregnant wife [Faith Hill] sitting on the stage beside him. That's a memory that will live on forever with us."

When Strait returned to playing arenas post-Strait Fest, he kept his schedule limited to 18-25 dates per year. "I would say that burnout kind of made me cut back on my touring dates a few years back, [to] sort of get it back under control where I could have a life off of the road as well," Strait says. "Once I did that, I really started to look forward to it again, instead of dreading it. Don't take this the wrong way—when I walk out onstage, I enjoy it just as much as ever. It's just the grind of traveling that gets to you."

Strait's schedule has been selective during the past 20 years, with each market on each tour strategically plotted, keeping markets fresh and shows sold out. "Like any artist, we have our better markets, and it

Louis Messina (far right) has been **George Strait's** promoter since 1997, calling it "the career highlight," he says. Below: **Vince Gill** and Strait at the Academy of Country Music Awards in 2004.



VINCE GILL



HEY, GEORGE. I REMEMBER MEETING YOU back in [1983]. You were just getting started. I was playing with Rosanne [Cash] and you filled in at the Livestock Show. [Strait made his debut at the Houston Livestock Show and Rodeo as a last-minute substitute for an ailing Eddie Rabbitt]. And I remember saying, 'Now there goes a cowboy who can sing.' I had nothing but high hopes for you. And that's my favorite memory. And, for me, 'Amarillo by Morning,' that's always been one of my favorites. And also 'Troubadour' was one of my favorites, because you let me sing on it with you—a highlight of my career."

GEORGE STRAIT * TEXAS ROYALTY

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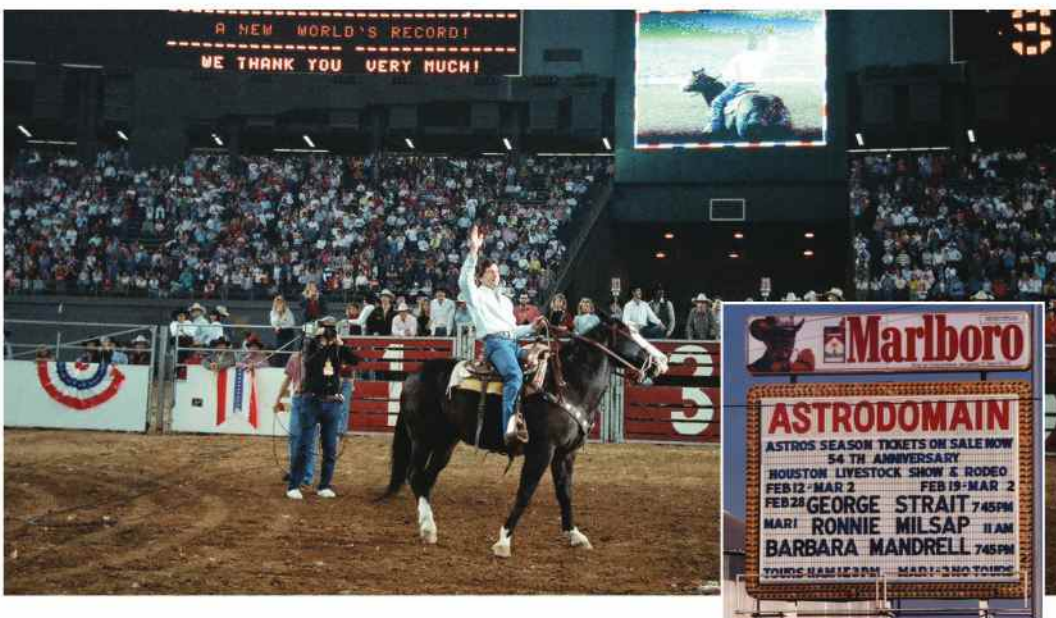
used to be that we'd go to a building maybe every year," Woolsey says. "But then we cut back on the number of dates. Now it's usually every other year. There's no need to wear one out."

Thus Strait sustained his drawing power in every market, including Houston, where he will forever be linked with the Houston Livestock Show & Rodeo, born at the Astrodome and now known as RodeoHouston at the city's Reliant Stadium. "We hadn't played Houston in a few years, and we went down there this year and had 80,000 people there," Woolsey says.

The Rodeo will always have a place in Strait's heart. "RodeoHouston has been a big part of my touring career, for sure," Strait says. "It started in the '80s, and I just played the last one a couple months ago. It's been a great relationship, and they honored me this year by starting the George Strait Scholarship, which is a four-year scholarship. I was shocked when they did that. I'm really proud of it. I've played for over a million people at the Rodeo over the years."

Part of the strategy of playing a limited schedule of arenas means maximizing every date, which Strait achieved by moving to a 360-de-

"RodeoHouston has been a big part of my touring career for sure," **George Strait** says. Below: **Dierks Bentley** and Strait at the Academy of Country Music Awards in 2009.



DIERKS BENTLEY

IT'S REALLY TOUGH TO PICK my first George Strait moment. I've been lucky enough to do two tours with him. So I'd probably have to say the first show we did in Atlanta—January of 2004. Just seeing George Strait walk down the hallways and knowing I was on this tour was just the coolest feeling ever. I remember watching him take a long walk down the backstage hallway before he was ready to walk onstage—I was with the band, and I was like, 'We've made it, man. We're opening for George Strait.'"



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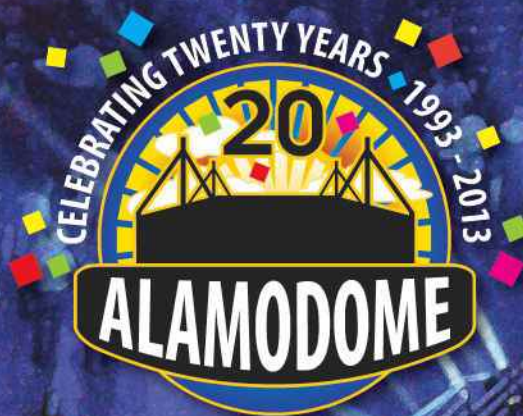
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for us in 1978 at Gruene Hall.”

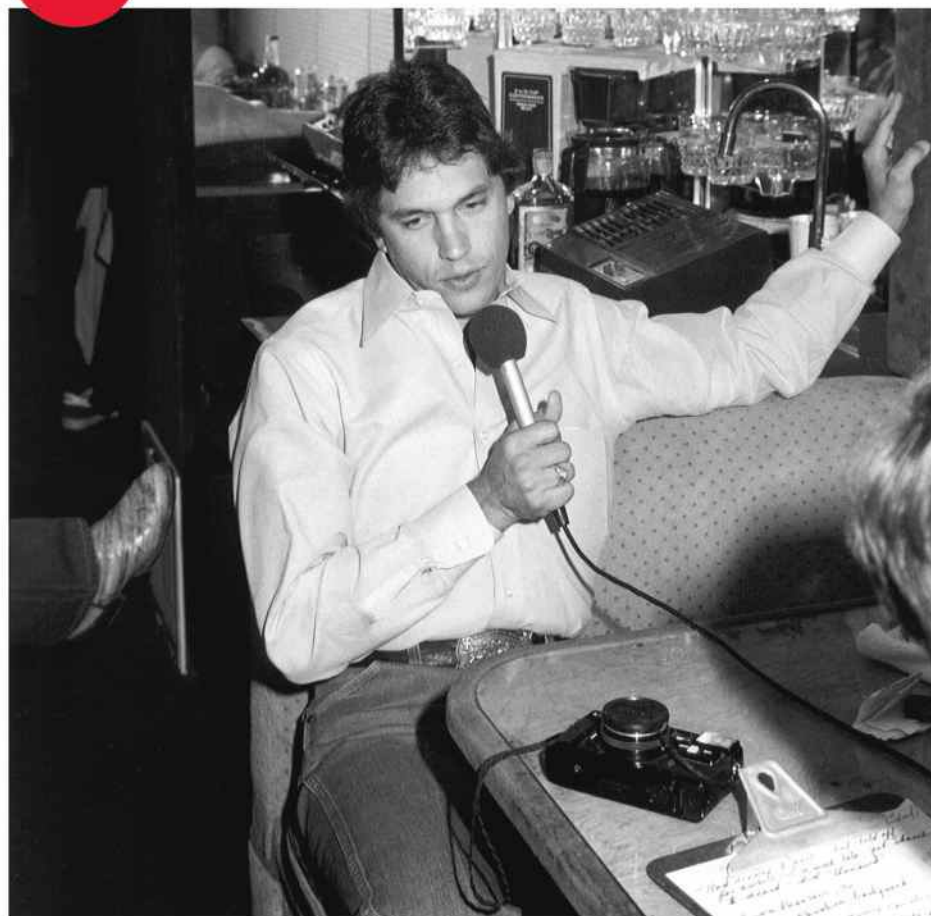
- Ray Benson

GRUENE
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gree configuration, allowing for larger capacities and setting attendance records in many venues that still stand. An artist and his team must have confidence when they go on sale with 10%-20% more tickets available than the traditional arena configuration.

“[360] gives fans better tickets. We thought it would be a good look. We tried it and liked it,” Woolsey says. “We didn’t necessarily like the stages that turned, so he just walks around and does it that way, and the fans really like it.”

And if you attend one of those arena shows, you may have noticed that, for a certain segment of the

crowd, Strait—wearing his customary Wrangler jeans—gets his biggest reaction when he’s *not* facing the audience.

IF I KNOW YOU

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

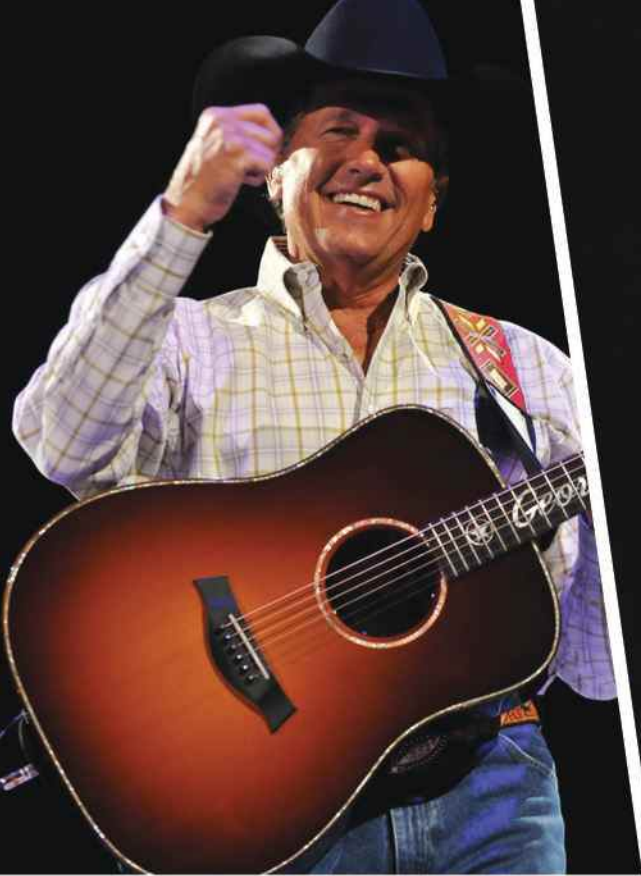
Part of that enduring box-office strength can surely be attributed to the consistency of the team behind the tours, mostly based in Woolsey’s lean-and-mean Nashville office, which works seamlessly with Messina’s equally lean team.

George Strait talks to the media aboard his tour bus in 1983. **Miranda Lambert** (below) greets Strait at the Academy of Country Music Awards in 2007.

MIRANDA LAMBERT



“My favorite George Strait memory is when I was on tour with George. I was 22 and my dad was on the road with us. I had gotten a tattoo and ruffled Dad’s feathers pretty good. He was really, really mad. I had to wear long sleeves for two weeks, and he wouldn’t talk to me. The last day of the tour, before the end-of-tour picture, George had apparently heard about all this and sent out for 75 stick-on tattoos. When we took our group picture, everyone rolled up their sleeves and they all had a tattoo, exactly where my tattoo was—even my dad. So I have to thank George for helping me get back to talking with my father, and mending our relationship.”



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"It's been a good relationship, both professionally and personally," Messina says. "Danny [O'Brien] is the agent; he's always been in-house. Erv is the manager; Dottie [Oelhafen] runs Erv's office and the day-to-day with George. Tommy [Foote] has been with [Strait] from the beginning. He was the original drummer with the band and became tour manager when he wasn't the drummer anymore. I think George auditioned for Tommy's band. Paul Rogers has been his sound guy forever—when he's not singing for Bad Company, he's out there mixing sound for George," Messina jokes. It's very rare you see a new face out there."

There is an understanding that all involved serve a singular purpose: making Strait's tours successful. "We get George and we get each other," says Messina, who says the professionalism starts at the top. "As cool and calm as George is, he sets the standards. George can just look at you and say a million words without saying a thing. You have to maintain his standards and because we all love him, we can't

let him down."

Another consistent player in Strait's touring model up until about four years ago was promoter Ben Farrell, president of Lon Varnell Enterprises, who worked on Strait's dates across the country for years and co-promoted the Strait Fest dates with Messina. "Ben was great," Woolsey says. "He's a great promoter, and he did a great job for us. He's still a dear friend of mine. We just had to go do something different."

What they did was go exclusively with TMG, which had created a model of boutique touring at the highest levels of arena and stadium shows with clients that include Strait, Kenny Chesney and Taylor Swift. "We took a rock'n'roll mentality and brought it to country music," Messina says. "We just didn't do it the way everybody else did it, and everybody I worked with from George on down kind of liked that attitude. It's more fun out there—'Let's have a party tonight.' I brought a little attitude to his world, and everything else is all about him."

Early on, **George Strait** built his following at the grass-roots level, playing rodeos, county fairs and country music joints.

TRACE ADKINS

I started playing in honky-tonks in 1985 in Texas. And I stayed out until '89, playing the club circuit in Texas. And you better be able to play every song that George Strait had recorded in his career to that point. You better be able to do everything he'd cut. So I knew every one of his songs. Probably sang them as many times as he did. Or maybe I might've sung them more times than he did, because I sometimes had to sing them twice a night."

GEORGE STRAIT

Thank you for creating

30 years of amazing memories for us and our fans.



All parties eventually end, and after more than 35 years of touring, Strait announced last September that he is retiring from the road. The 2013-14 run will be his last, and he'll do roughly 20 one-off shows each year.

THE COWBOY RIDES AWAY, NEXT YEAR

Messina can't say he was surprised by Strait's decision to call it a touring career. "Just like the song, 'I knew this day would come,'" Messina says. "He'd say things like, 'Man, I don't know how many more years I'm going to be on this bus.' We talked about it for a while, and then one night we were talking and he turned around and said, 'Louie, I think I'm ready.' George loves playing shows, but he doesn't like the idea of getting there. Once he's there, he has fun. He loves his audience."

And they love him back, with every date on the current tour sold out in advance. The 20 shows this year grossed \$40.8 million and moved 454,931 tickets, according to Billboard Boxscore. "The fans have been great," says Woolsey, who adds that the experience this year—

Before his stadium years, George Strait played the Palomino Club in Los Angeles in the early '80s.



HUNTER HAYES

GEORGE STRAIT—IT'S LIKE HE HAS A SOUND, but more or less he is a sound. You're talking about somebody who can just sing you a song and tell you a story and make you feel all the things that he feels—and makes you feel like you're buddies with him, like you know him, like you've always known him. There will never be another George Strait. There's nobody like him. He just is who he is. He's himself. He's real. He's an icon. He's a legend. He's a hero."

Review: George Strait still cruisin'

Farewells Present and Foreseen, and Welcomes George Strait explores dark shades on the **Album of the week: George Strait digs deep for The country star puts his best into his 40th**

George Strait comes to Fresno, appeals

Strait's Greensboro show goes in Tickets sales for Strait concert in Grand

Thousands of fans see George Strait perform in Knoxville for the last time

The adulation for George Strait has to be experienced to be believed

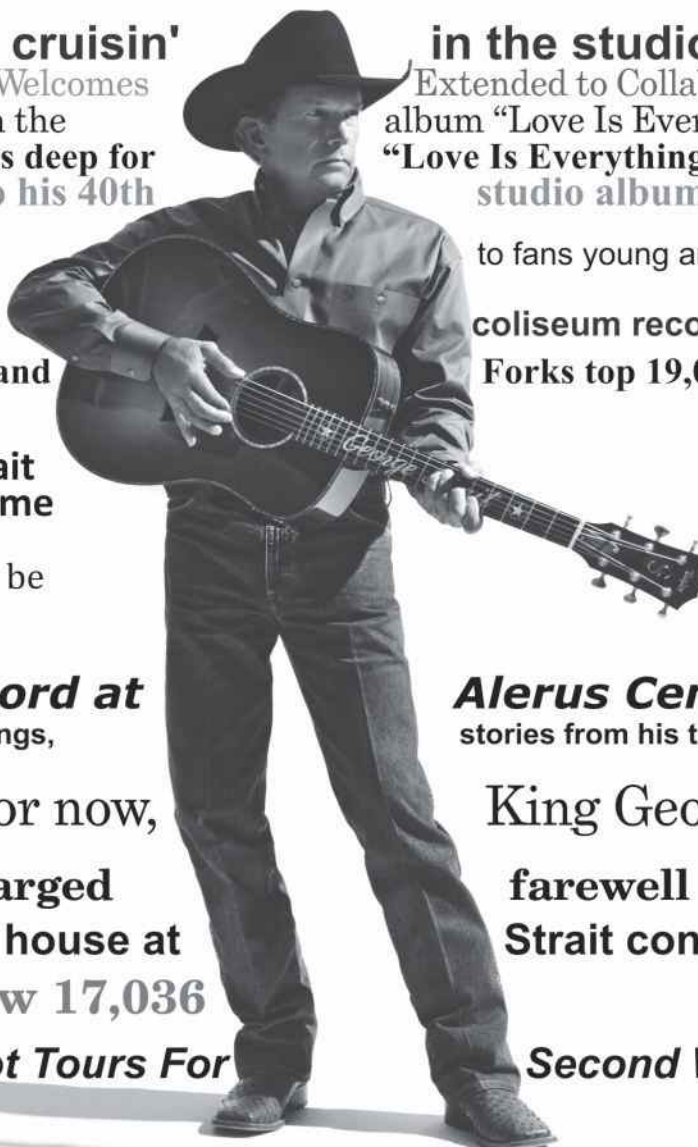
George Strait breaks record at In farewell tour, Strait pleases fans with songs, decade career

Goodbye, for now,

Strait gave emotionally-charged Marine presented with key to house at

George Strait drew 17,036

George Strait Stands Atop Hot Tours For



in the studio Extended to Collaborators album "Love Is Everything." **"Love Is Everything" studio album**

to fans young and old

coliseum record books Forks top 19,000

Alerus Center stories from his three-

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and, probably more so next—is bittersweet. “We’ve sold everything out for so long now, and we are so fortunate in that area,” he says. “It’s exciting, but it’s kind of sad in a way. If you think about it, [it’s just] one more year. We’ve been doing it a long time.”

Many fans are willing to go the extra mile to add to their George Strait experience. Dan Berkowitz is founder/CEO of CID, which sets up VIP experiences and travel packages for concerts and festivals like Coachella and Bonnaroo.

“We try to make people feel like they got a lot of value out of the experience, and that never rings truer than on this last George Strait tour,” says Berkowitz, who says more than 7,000 VIP packages were sold for the first leg of the Cowboy Rides Away tour, virtually all that were offered.

“We offered travel packages for the San Antonio show—they sold out at 250 people,” Berkowitz says. “That really speaks to the magnetism, and that George is an artist people are willing to travel for.”

The VIP experience on the tour includes the King’s Exhibit, a sort of tribute to Strait’s career accomplishments. “George lent us a lot of his most prized possessions for the King’s Exhibit in every VIP room, like

Martina McBride joined **George Strait** at the announcement of the Cowboy Rides Away tour. Below: **Karen Fairchild** (second from left) and her bandmates in **Little Big Town** attend the Academy of Country Music Awards in 2013.



KAREN FAIRCHILD, LITTLE BIG TOWN

IN COLLEGE—AND I’M GOING TO DATE MYSELF—we used to make mixtapes. The boys in a certain fraternity made mixtapes—‘rolling in the haystack’ mixtapes. Because they intended on everyone rolling in the haystack to George Strait songs. And George was the staple of our mixtapes. So King George, thank you for lots of good memories from college. Some I was just listening to you.”

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his Army uniform, cowboy hats, his Country Music Hall of Fame saddle," Berkowitz says. "It wasn't just a pre-party, it was very much a George Strait-themed event, [with] tasteful and focused décor that really felt like a celebration of George's career."

Next year's tour finale will be a combination of stadiums and arenas, Messina says. "We're still putting it together now—lots of plans, lots of surprises, lots of friends out there, and I know every night's going to be a party."

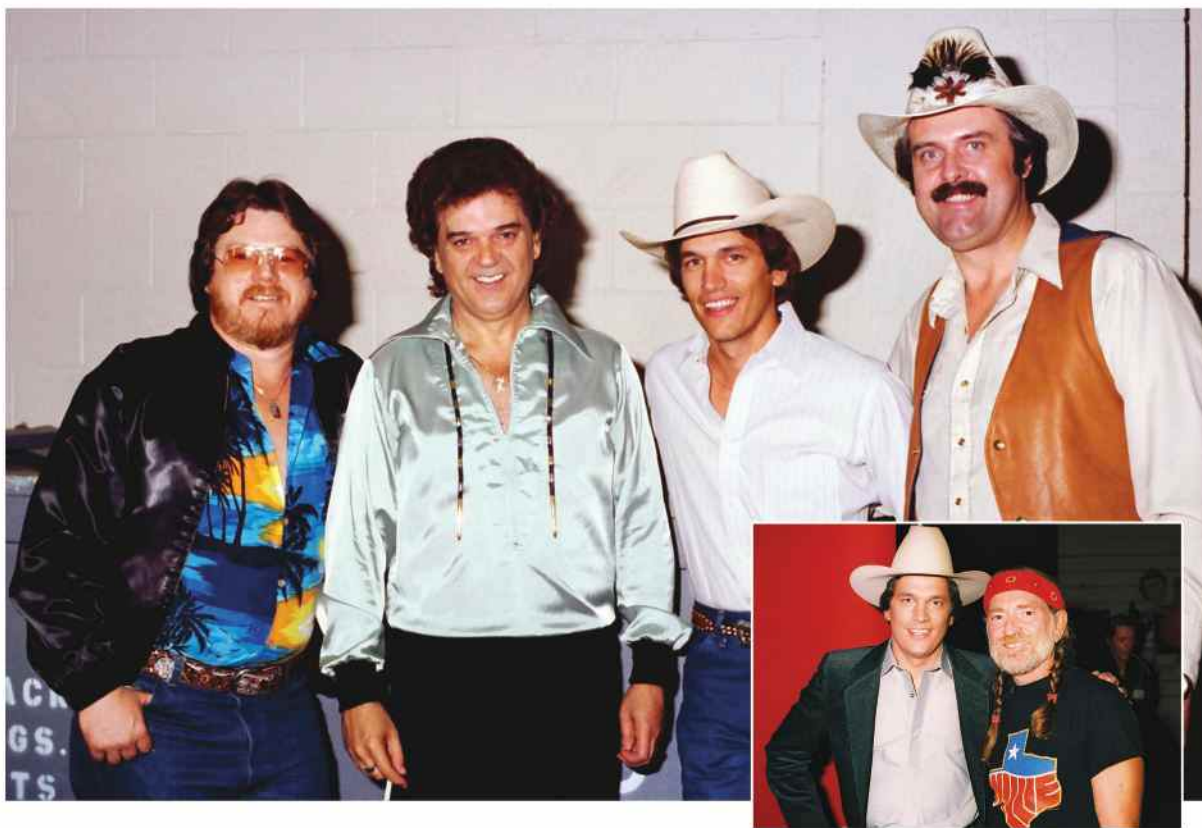
Everyone on Team Strait, including Strait himself, is quick to point out that the artist is retiring from touring, not playing live.

"I can't see me stepping totally away from playing live," Strait says. "I'm not going to do tours anymore, though. If a special event comes up that I want to do, then I'll do it, but just no structured tours anymore. I'm thinking I may do five or six things in a year, if the opportunity presents itself."

The opportunity will surely present itself, but those close to him expect the roadwork to end for good. "George made it very clear he's not retiring, and he made it clear that he may do some pop-up shows here and there," Messina says.

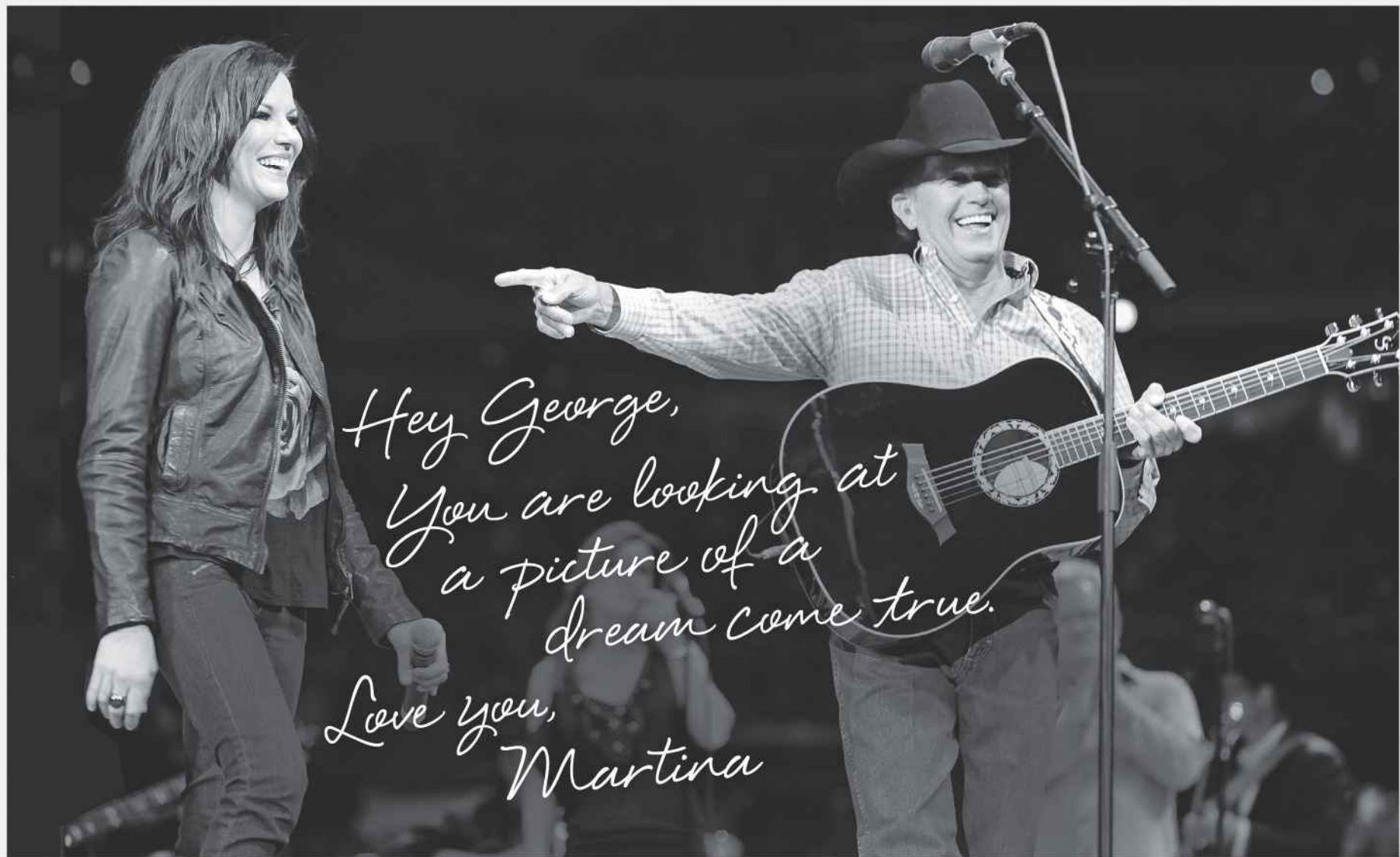
"But he also made it very clear

As first single "Unwound" hit the charts in 1981, **George Strait** celebrated with friends in Austin. From left: MCA Nashville's **Roger Ramsey**, **Conway Twitty**, Strait and KVET Austin's **Tom Allen**. Inset: Strait with **Willie Nelson** at the Country Music Assn. Awards in 1983.



HILLARY SCOTT, LADY ANTEBELLUM

MY FAVORITE GEORGE STRAIT MEMORY would have to be a photograph. It's actually a photograph of George Strait holding me when I was 6 months old. Because my mom, Linda Davis, opened a show for him when I was a baby. So it's something that I still to this day cherish."



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"I have to say, I almost lost it a few times knowing I may never play some of those places again," **George Strait** says of his final tour.

that he's not going to tour anymore. I don't think we're going to see a reunion tour. I'd bet anything on that."

If there were a "reunion tour," Messina would be first in line. "The experiences I've had with George Strait are priceless," he says. "I've been doing this a long time. I've worked with a lot of artists, and I've done a lot of big stuff. George raised the bar for me." ●



RAELYNN

I'M FROM HOUSTON, SO THE LIVESTOCK SHOW and Rodeo is a big thing where I'm from, and seeing George Strait there when I was 11 was like the most amazing thing. And my favorite song is 'All My Ex's Live in Texas.' So when I heard him sing that song, I was flipping out. It's my favorite memory of him."

Congratulations George,
For over 30 amazing years of making music & touching lives. We know you'll continue to, even after "The Cowboy Rides Away"

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HEY,  **GEORGE**


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GEORGE STRAIT
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GREAT MUSIC WITH
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VENUE EXECUTIVES RECALL STRAIT'S DATES

"I first worked with George Strait during our show in 1983 when he [and his band were] a last-hour fill-in for an ailing Eddie Rabbitt at a sold-out Saturday night rodeo/concert performance in the Astrodome. They arrived after the rodeo had started, resulting in no sound check or rehearsal, and went on our stage in the Astrodome with borrowed hats from our volunteer officers. He stole the show, and has been a legend in Houston ever since.

"There is no equal to George Strait in this business. Since that first show in 1983, he has performed at RodeoHouston 29 times—all sell-outs. That is 29 shows in 30 years. He closed out the Astrodome for us in 2002 with an Astrodome record attendance, and he was our first concert entertainer in the new Reliant Stadium in 2003. He sold 80,020 tickets for the Cowboy Rides Away tour during RodeoHouston's closing performance in 2013, and that's a record that probably will never be broken.

"There is no entertainer that could have accomplished these fantastic feats: 29 sold-out performances and more than 1.6 million fans at RodeoHouston; the all-time attendance record for any event in the Astrodome; and the all-time attendance record for any event in Reliant Stadium. He is truly one of a kind."

—**Leroy Shafer,**
VP/COO,
Houston Livestock Show
and Rodeo (aka RodeoHouston)

"I can tell you that he's an icon to San Antonians. He's played to packed crowds at the Alamodome numerous times but his recent tour stop on June 1 was a record-breaker for the Alamodome—73,086—the largest attended event ever in our 20-year history. We were very fortunate to work with a legendary professional as Mr. Strait. Everyone associated with his tour, and the Messina Group, was extremely respectful, professional and truly focused on making the fan experience a memorable one."

—**Nicholas A. Langella,**
CFE GM, Alamodome,
San Antonio

"We had George Strait in February 2006. We sold it out, in the round—probably the most number of tickets we sold for a show since I've been there. It was a great show; the crowd loved it. It's one of those shows that the fans are always asking, 'When is he going to come back?'"

—**Scott Mullen, GM,**
iWireless Center,
Moline, Ill.

"We don't do a lot of country, and George Strait sold out—a good night all around. The crowd was cowgirls and cowboys, and it was awesome. We're glad he's coming back."

—**Steve Kirsner,**
director of bookings,
HP Pavilion, San Jose, Calif.

"George Strait was a very special show for us considering he opened the stadium in 2009. [One of the top Billboard Boxscores of Strait's career was at the former Cowboys Stadium, now AT&T Stadium, in Arlington, Texas, on June 6, 2009.] We felt he was the perfect artist to open [the stadium] based on his legendary status and strong following in our local market. The event sold out quickly and he did not disappoint with his performance. It was a memorable event for all involved. Having a stadium full of country fans watching the 'King of Country' was a night to remember."

—**Chad Estis,**
senior VP of sales and booking,
AT&T Stadium, Arlington, Texas

"I remember when he first started doing shows in the round in our building. While he wasn't the first one to do it, he was one of the first country acts to ever play in the round. It was very unique in the sense that his production was way ahead of its time, and the interaction between him and the audience was quite surprising, considering how low-key his show is normally. That's what I found to be very interesting the last few times we played him."

—**Matt McDonnell,** assistant
executive director, Mississippi
Coast Coliseum, Biloxi, Miss.

Continued on page 96

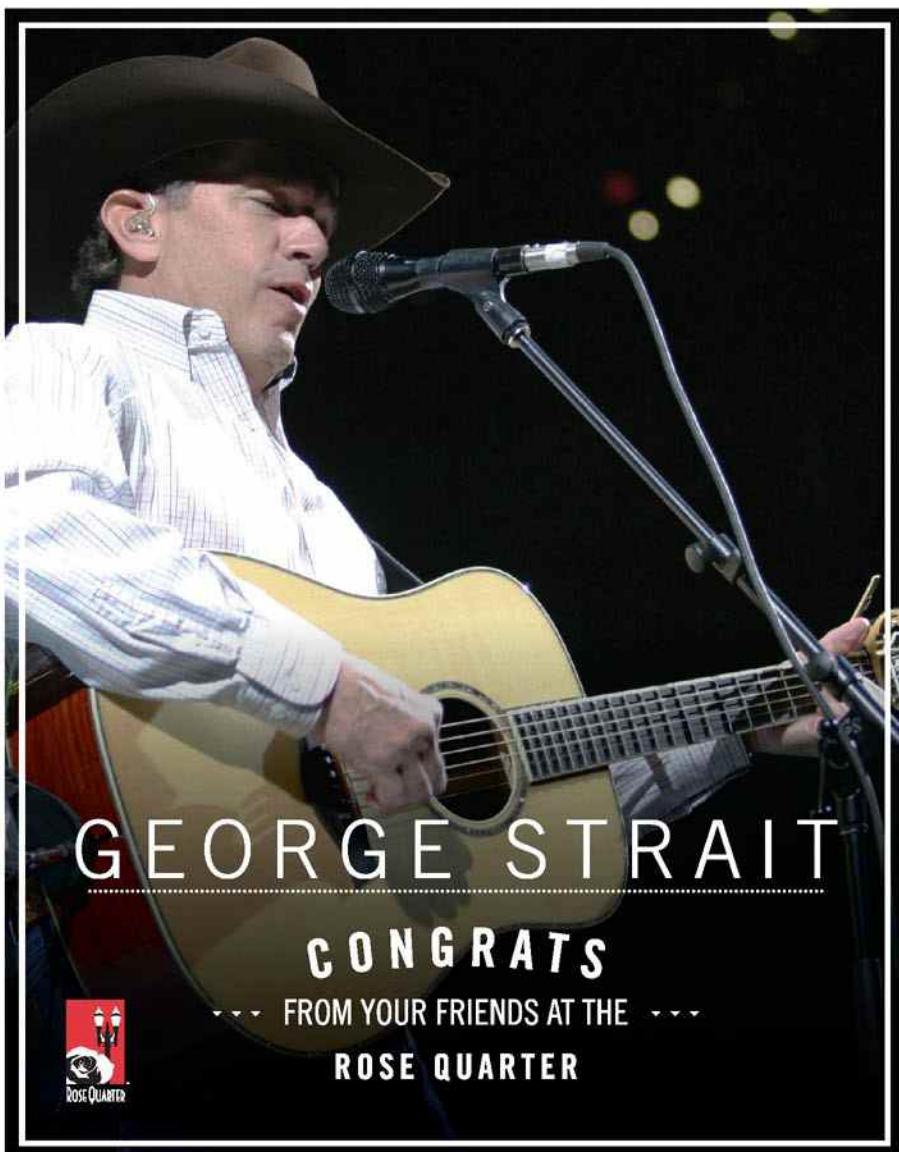
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What a great show it was [in 2010]. There were about 14,000 people there—they loved every minute of it. I have a great picture with George Strait that we took. We gave him a hand-crafted, leather belt buckle. Everybody loved it, and he sold out.”

—**Susette Hunter,**
GM, Birmingham Jefferson
Civic Center, Birmingham, Ala.

“Greensboro Coliseum has a long history with George Strait and his team for more than 25 years. We’ve been very fortunate to be selected to host his last four tours in 2004, 2007, 2010 and the Cowboy Rides Away in 2013. These four tours alone are some of the most successful in [our] history. George Strait continues to be a consummate professional who provides a performance that his fans truly embrace and remember—and a gentleman that honors his commitments.

“On Valentine’s Day in 2004, we had a blockbuster Saturday-night on-sale. I get a call at home that, in one of only a handful of times in George’s life, he was too sick to perform. [Promoter] Ben Farrell was emphatic that George was just as upset by this and would reschedule immediately and deliver for his loyal fans. It only took an hour or so and Ben rescheduled eight days later. I genuinely believed we sold more tickets for the new date.

“My second fondest memory was in 2007 when George had assembled what we think is one of the more unique opening-act combos in the business with Taylor Swift and Ronnie Milsap on the bill. There was a lot history on-stage that night.

“Hats off to the Texas Troubadour as he rides away. But if he ever wants to ride in for a comeback, Greensboro Coliseum is one of his biggest tour stops.”

—**Scott E. Johnson,**
deputy director,
Greensboro Coliseum
Complex,
Greensboro, N.C.

“On May 13, 2000, we hosted George Strait’s wildly popular George Strait Chevy Truck Country Music Festival at the Florida Citrus Bowl. George headlined, of course. It was also notable because of performances by future country superstars like Kenny Chesney, Tim McGraw and Martina McBride. With 70,000 seats, the Florida Citrus Bowl is our largest venue where only truly legendary performers

have been able to sell out. I also have a fond memory of George donating ticket inventory to local charities and active and retired military. Even though he doesn’t have trouble selling out shows, he still remembers to help others.”

—**Tanya Bowley,**
marketing and
promotions manager,
Orlando Venues, Orlando, Fla.

“I’ve probably had George Strait [at City of Orlando venues] four or five times in my career. George doesn’t do a lot of talking; he just gets up there and sings, and people like that. He’s a consummate professional; he’s gracious. The deals are the deals; there aren’t a lot of arguments. Working with [promoter] Louie Messina is always great. It’s down to a science. It’s the easiest thing ever—you walk in and it’s all done.”

—**Allen Johnson,**
director of facilities,
Orlando Venues, Orlando, Fla.

“George Strait holds the record for the biggest crowd at the Verizon Arena, when he played in the round in 2006. It was great, huge. George always amazes me. How excited all the women get when he turns around.”

—**Michael Marion,**
GM, Verizon Arena,
North Little Rock, Ark.

“I first played a date with George Strait at Roberts Stadium in Evansville, Ind., in the early ‘90s. It was a smaller venue, and that was the first time I’d ever seen him in concert. I was so amazed by his control of the audience. They were enthralled, like it was a deity onstage. Since then, he was the largest attended event in the history of the BOK Center.”

—**John Bolton,**
GM, BOK Center,
Tulsa, Okla.

“At one of the CMA Awards several years ago [at the Bridgestone Arena], I remember the awe that he received onstage, looking at his [artist] peers in the audience and how they revered him. That was very impressive. He’s the man.”

—**Hugh Lombardi,**
senior VP/GM, TD Garden,
Boston; former GM,
Bridgestone Arena, Nashville

Compiled by Mitchell Peters, Emily Votaw, Ray Waddell and Nick Williams.

Congratulations

GEORGE STRAIT

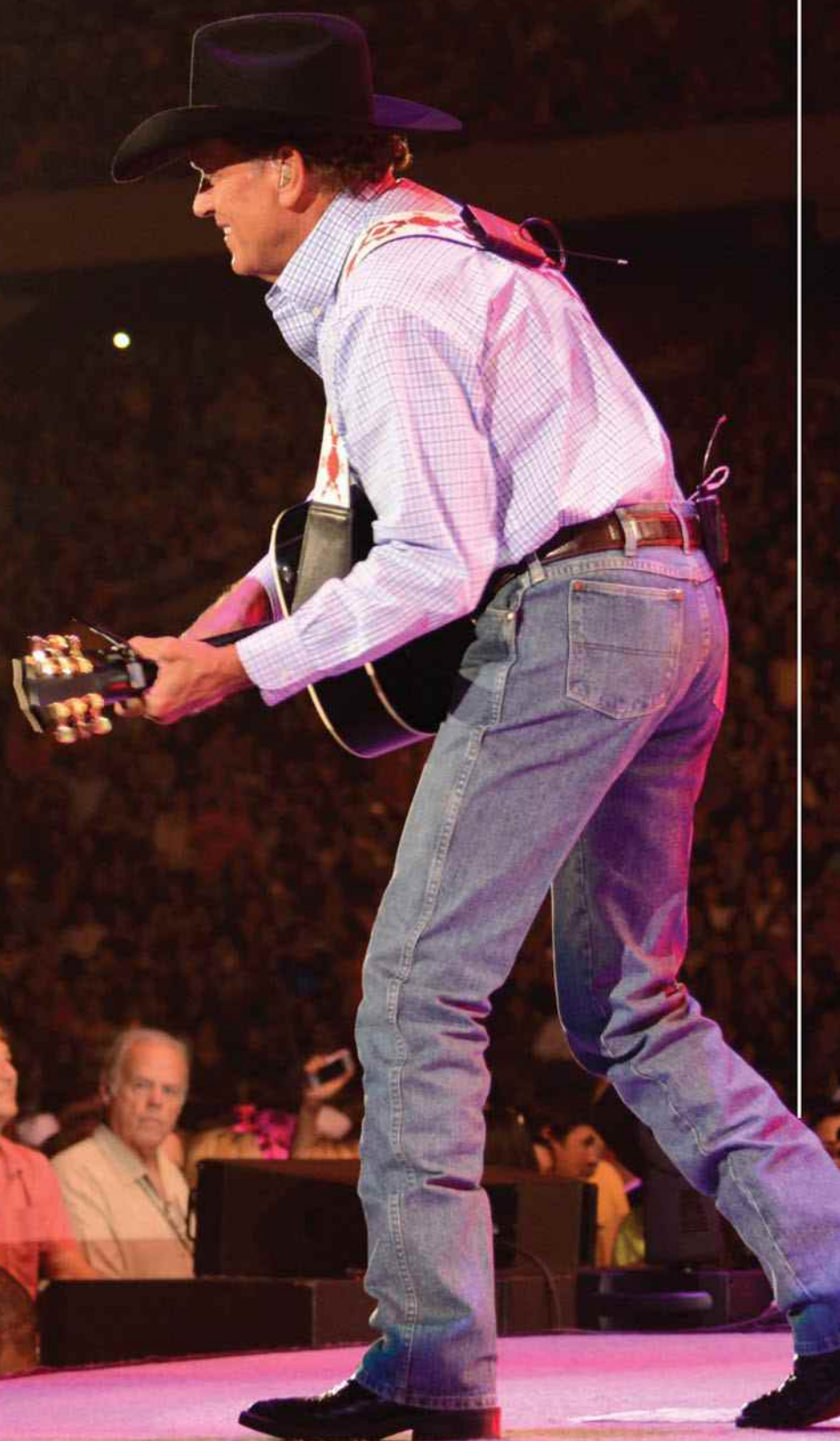
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BRIDGESTONE ARENA
APPEARANCES

CONCERT STOPS
September 13, 2002 February 7, 2004
September 11, 2010

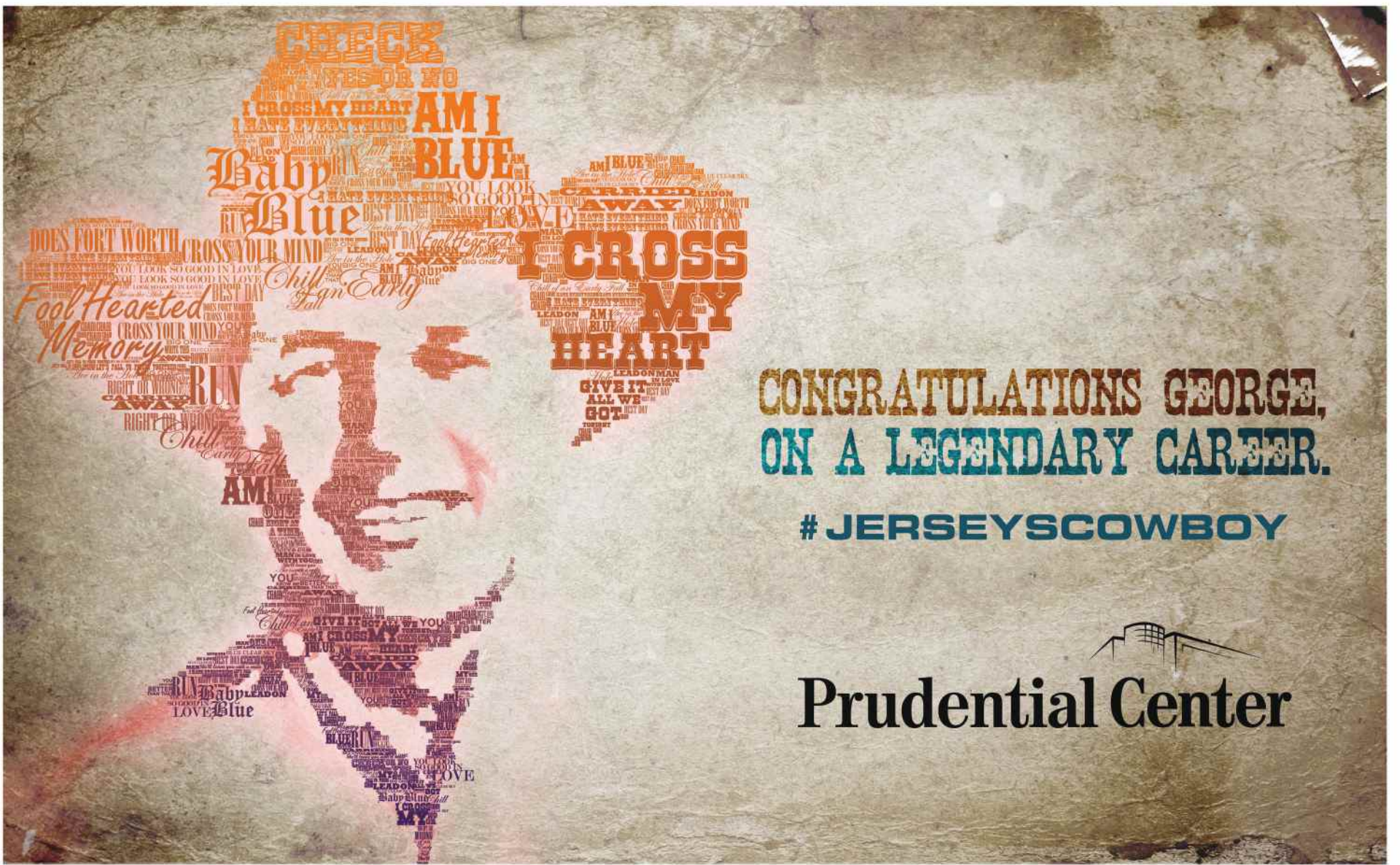
CMA AWARDS
November 6, 2006 November 7, 2007
November 12, 2008 November 11, 2009
November 10, 2010

SMASHVILLE, TENNESSEE

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$8,181,310 \$150/\$25	GEORGE STRAIT, MARTINA McBRIDE, RANDY ROGERS BAND RELIANT STADIUM, HOUSTON MARCH 17, 2013	80,020 SELLOUT	THE MESSINA GROUP/AEG LIVE, HOUSTON LIVESTOCK SHOW & RODEO
2	\$7,256,763 \$150/\$125/\$99.50/\$20	GEORGE STRAIT, MIRANDA LAMBERT, MARTINA McBRIDE, QUEBE SISTERS BAND ALAMODOME, SAN ANTONIO JUNE 1, 2013	73,086 SELLOUT	THE MESSINA GROUP/AEG LIVE
3	\$5,340,005 \$137.50/\$104.50/ \$71.50/\$38.50	GEORGE STRAIT, REBA, BLAKE SHELTON, LEE ANN WOMACK COWBOYS STADIUM, ARLINGTON, TEXAS JUNE 6, 2009	60,188 SELLOUT	THE MESSINA GROUP/AEG LIVE, LIVE NATION, COWBOYS STADIUM
4	\$5,186,761 \$125/\$99.50/\$59.50/\$20	GEORGE STRAIT, REBA, LEE ANN WOMACK, RANDY ROGERS ALAMODOME, SAN ANTONIO MAY 1, 2010	55,622 SELLOUT	THE MESSINA GROUP/AEG LIVE
5	\$4,287,356 \$125/\$85/\$65/\$39.50	GEORGE STRAIT, JIMMY BUFFETT & ALAN JACKSON TEXAS STADIUM, IRVING, TEXAS MAY 29, 2004	48,987 SELLOUT	THE MESSINA GROUP/AEG LIVE
6	\$4,231,365 \$125/\$99.50/\$61.50/\$22	GEORGE STRAIT, SUGARLAND, BLAKE SHELTON, JULIANNE HOUGH RELIANT STADIUM, HOUSTON AUG. 8, 2009	48,054 SELLOUT	THE MESSINA GROUP/AEG LIVE
7	\$3,395,501 (\$4,441,995 CANADIAN) \$68.41/\$53.13	GEORGE STRAIT, DIERKS BENTLEY PENGROWTH SADDLEDOME, CALGARY, ALBERTA JULY 17, 20-21, 2004	51,064 THREE SELLOUTS	HOUSE OF BLUES CANADA
8	\$2,773,080 \$45/\$17.50	GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY & OTHERS OHIO STADIUM, COLUMBUS MAY 9, 1998	69,954 SELLOUT	PACE TOURING
9	\$2,450,011 \$59.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS ADELPHI COLISEUM, NASHVILLE APRIL 30, 2000	50,983 SELLOUT	SFX MUSIC GROUP
10	\$2,364,132 \$59.50/\$49.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS TEXAS STADIUM, IRVING, TEXAS JUNE 10, 2000	46,696 SELLOUT	SFX MUSIC GROUP
11	\$2,351,556 \$59.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS LOWE'S MOTOR SPEEDWAY, CHARLOTTE APRIL 29, 2000	46,157 SELLOUT	SFX MUSIC GROUP
12	\$2,331,040 \$45/\$20	GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY & OTHERS SUN DEVIL STADIUM, TEMPE, ARIZ. MARCH 14, 1998	63,147 SELLOUT	PACE TOURING
13	\$2,230,002 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS RAYMOND JAMES STADIUM, TAMPA MARCH 27, 1999	50,286 SELLOUT	PACE TOURING, SFX TOURING
14	\$2,199,820 \$59.50/\$49.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS CLEVELAND BROWNS STADIUM, CLEVELAND MAY 20, 2000	46,087 SELLOUT	SFX MUSIC GROUP
15	\$2,164,070 \$59.50/\$49.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS RALPH WILSON STADIUM, ORCHARD PARK, N.Y. JUNE 3, 2000	44,551 SELLOUT	SFX MUSIC GROUP
16	\$2,154,509 \$46.5/\$21.50	GEORGE STRAIT, TIM MCGRAW, JOHN MICHAEL MONTGOMERY & OTHERS PONTIAC SILVERDOME, PONTIAC, MICH. APRIL 18, 1998	55,269 SELLOUT	PACE TOURING
17	\$2,149,594 (\$2,812,099 CANADIAN) \$68.41/\$53.13	GEORGE STRAIT, DIERKS BENTLEY REXALL PLACE, EDMONTON, ALBERTA JULY 18-19, 2004	32,882 TWO SELLOUTS	HOUSE OF BLUES CANADA
18	\$2,124,671 \$59.50/\$49.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS ENRON FIELD, HOUSTON JUNE 11, 2000	44,044 SELLOUT	SFX MUSIC GROUP
19	\$2,093,456 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS THREE RIVERS STADIUM, PITTSBURGH JUNE 6, 1999	51,030 SELLOUT	PACE TOURING, SFX TOURING
20	\$2,090,181 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS PAPA JOHN'S CARDINAL STADIUM, LOUISVILLE, KY. MAY 30, 1999	44,479 SELLOUT	PACE TOURING, SFX TOURING
21	\$2,049,151 \$59.50/\$49.50/\$39.50	GEORGE STRAIT, TIM MCGRAW, MARTINA McBRIDE, KENNY CHESNEY & OTHERS FLORIDA CITRUS BOWL STADIUM, ORLANDO MAY 13, 2000	45,717 SELLOUT	SFX MUSIC GROUP
22	\$2,046,058 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS FOXBORO STADIUM, FOXBORO, MASS. MAY 16, 1999	48,001 SELLOUT	PACE TOURING, SFX TOURING
23	\$2,042,300 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS NETWORK ASSOCIATES COLISEUM, OAKLAND MAY 9, 1999	49,356 SELLOUT	PACE TOURING, SFX TOURING
24	\$2,023,427 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS ALAMODOME, SAN ANTONIO APRIL 11, 1999	49,278 SELLOUT	PACE TOURING, SFX TOURING
25	\$2,023,051 \$49.50/\$29.50	GEORGE STRAIT, TIM MCGRAW, DIXIE CHICKS, KENNY CHESNEY & OTHERS ROBERT F. KENNEDY MEMORIAL STADIUM, WASHINGTON, D.C. MAY 15, 1999	49,259 SELLOUT	PACE TOURING, SFX TOURING



Congrats to the King of Country!

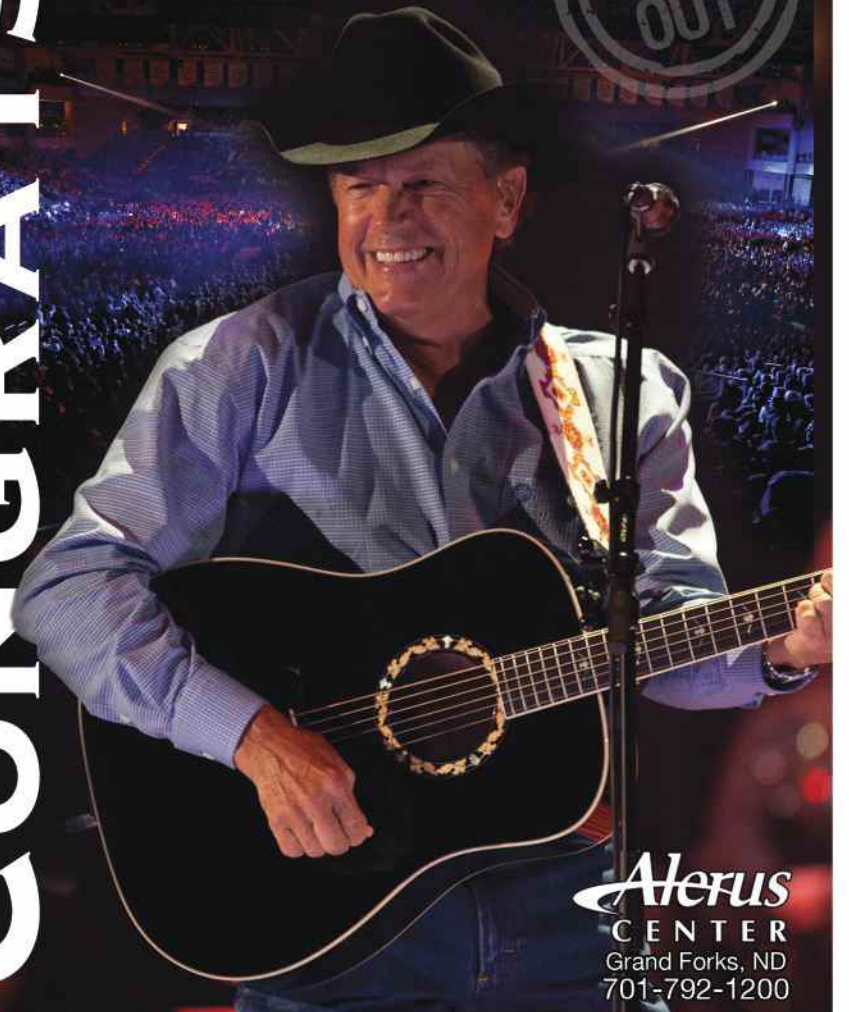
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Giving Back

Strait's final tour benefits service personnel and children's causes

Although George Strait is known as one of country music's more charitably minded artists, he's carried out most of his good works outside the spotlight. Not so on the Cowboy Rides Away tour, Strait's final live trek.

Partway through each concert, Strait stops the show and calls to the stage Lt. Gen. Leroy Sisco (Ret.) of the Military Warriors Support Foundation. In turn, Sisco brings to the stage one or two wounded service personnel and members of their families, to award them a mortgage-free home through the foundation's Homes4WoundedHeroes Program.

The program began last year when Marine Corps Staff Sgt. Jose Sanchez received a home at the closing date of the 2012 tour in San Antonio. Then, in celebration of the last tour stop of 2013 in the same city, Strait called to the stage Army Sgt. 1st Class John Faulkenberry as the 340th recipient overall and the 23rd of the tour. Strait himself handed Faulkenberry and his wife the key to their new home.

Sisco has known Strait for several years and first gave a home away with him at Strait's annual roping event in San Antonio two years ago. Discussions to give away a home at one show turned into a plan to do it at every show on Strait's final tour.

"The first one was in Lubbock [Texas], and everybody was just blown away—George, the band, [Strait's wife] Norma, all of them," Sisco recalls.

Staging the giveaways at Strait's concerts provides more impact than Strait just giving money to the cause, Sisco says. "It's a huge deal to do it in the show," says Sisco, who adds that Strait's fans believe in the cause and frequently contribute, sometimes at very high levels.

"For every \$20,000 I raise, I give away on average a \$250,000 home to a wounded warrior, mortgage-free, gift-tax-free. We've given 1,000 of those away, and 500 more to family members who lost someone over there."

At one show, three fans in the front row next to Sisco contributed \$60,000. "They said, 'We've got three homes for you right here,'" Sisco says. "That's [Strait's] influence. He's a special guy, and he's got a huge heart."

Another philanthropic effort on the tour is carried out through CID Entertainment, which offers VIP experiences and travel packages for festivals and concerts. On the Strait tour, CID auctions packages with proceeds benefiting the Jenifer Strait Memorial Foundation, in honor of Strait's daughter Jenifer, who died in an automobile accident in 1986. The foundation provides assistance to various child-



related causes, with this mission statement from George and Norma Strait: "The Jenifer Strait Memorial Foundation was formed to preserve the memory of our daughter. Even though she was just a child of 13 years, her love for younger children was amazing. It is for this reason we chose to help others who might be in need in her honor."

Strait's fans have long supported the foundation, and the current tour is no exception, CID founder/CEO Dan Berkowitz says. For each concert, a pair of front-row seats and meet-and-greet passes were auctioned off, raising \$239,000 from 40 separate winners across the 19 shows. According to Berkowitz, the highest winning bid was \$18,000 in San Antonio.

The charity auctions and presentation of homes to service personnel will continue next year on the final leg of the Cowboy Rides Away tour. —RW

At the United Spirit Arena in Lubbock, Texas, **George Strait** presents a Homes 4 Heroes award to U.S. Marine Corps Lance Cpl. **Christopher Allen** (left) while Lt. Gen. **Leroy Sisco** looks on.

TERRY CALONGE

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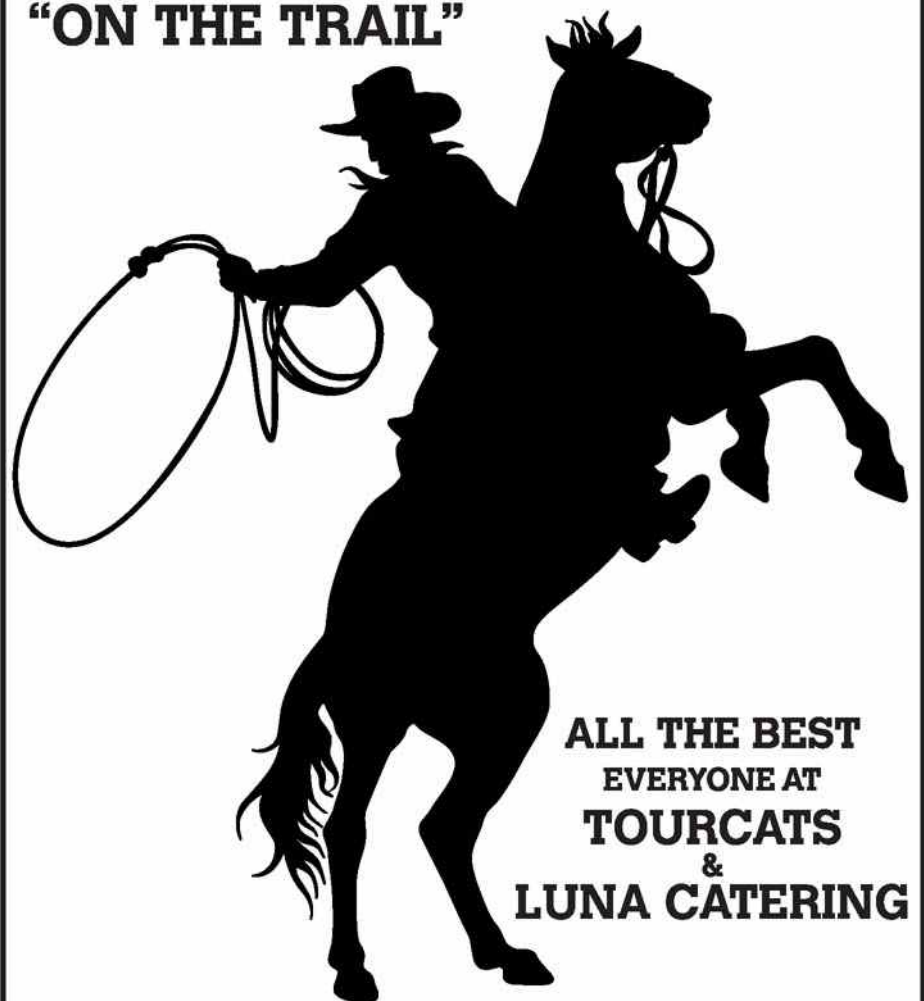
GEORGE STRAIT CONGRATS!

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MUSIC



THE BIG NUMBER

Total album sales for John Mayer and the John Mayer Trio.

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‘Paradise’ Regained

After a vocal cord crisis, John Mayer returns with a new album, a new outlook and a duet with Katy Perry

By Andrew Hampp

John Mayer knows all too well the power of having a duet with Katy Perry, his girlfriend of the last year, among the tracks on his new album, *Paradise Valley*, due Aug. 20.

“When you first read the reports about [the duet], you’ll think that it’s a gimmick . . . I love a good challenge and that’s certainly one,” Mayer says from Sony’s penthouse suite on New York’s Madison Avenue. “But the hope is you hear it once because of the curiosity and then you go, ‘Wow, I really like that. I could find a place for hearing that a lot more.’”

The same could be said for many of the other songs on *Paradise Valley*, the first collection of songs Mayer has cut since regaining his voice in late 2012 following a series of surgeries and Botox injections that caused him to cancel promotional and tour commitments for 2012’s *Born and Raised*. In addition to “Who You Love,” the centerpiece collaboration with Perry, there’s a pair of songs called “Wildfire,” the

ARTIST: John Mayer
ALBUM: *Paradise Valley*
LABEL: Columbia
RELEASE DATE: Aug. 20
PRODUCERS: Don Was, John Mayer
MANAGEMENT: Michael McDonald, Mick Management
PUBLISHING: Goodium Music (ASCAP)
BOOKING AGENT: Scott Clayton, Creative Artists Agency
CHART HISTORY: 10 albums on the Billboard 200, including one by the John Mayer Trio; three of those hit No. 1, including *Born and Raised* (2012; 587,000) and *Battle Studies* (2009; 1.3 million). 17 singles on the Billboard Hot 100; 18 entries on Triple A, six of which went to No. 1.
TWITTER: @johnmayer

first of which was written and performed by Frank Ocean and the second a response penned by Mayer. And then, of course, there’s the lead single, “Paper Doll,” written not-so-obliquely about Taylor Swift as a semi-response to her own “Dear John” (telling lyric: “You’re like 22 girls in one/And none of them know what they’re running from”).

The album takes its name from the scenic area of Montana near Yellowstone Park that Mayer has called his home since his vocal troubles forced him to take a hiatus from touring and singing. And it’s his newly remote dwelling that has kept Mayer fairly removed from current pop trends, as the Don Was-helmed album settles into more of an autumnal, jazzy take on late-’70s rock records from Neil Young and Fleetwood Mac. Though “Paper Doll” and “Wildfire” both briefly cracked the Billboard Hot 100 based on digital sales, neither is likely to set the top 40 charts ablaze like such past hits as “Your Body Is a Wonderland,” “Daughters” or even “Who Says.”

And that’s perfectly fine by Mayer. “The thing I love about my career the most is it’s not an attempt to be a blockbuster,” he says. “There’s stuff on the charts, if you played it for me to tell you if I thought it would be a hit, I’d have been wrong. So who am I to act as if I’ve got the recipe for a hit? [He did, however, predict early that Perry’s new single, “Roar,” which debuts this week at No. 85 on the Billboard Hot 100, would be a “megaton bomb.”] Think about how elevated the expectation is now for success—is it a million views of something? That’s a lot of views. Is it 10 million views? Is it 30 million views? For me now, it’s how many people are at a show.”

Having been off the road since 2010, Mayer made a strong return to touring this summer, headlining amphitheatres and county fairs with capacities as high as 19,000. Yet due to *Paradise Valley*’s accelerated time frame (recording started in March shortly after the

summer tour was already routed, and completed several months later), Columbia is letting Mayer’s active presence on the road do the bulk of the heavy lifting in terms of promotion.

“He had so much he wanted to say and literally could not get it out there,” Columbia senior VP of marketing Greg Linn says, “so to finally have this opportunity now to have him go out and be able to speak to this new body of work and be able to reconnect with fans is letting him do what he does best.”

Mayer did, however, talk and perform on “Today” in early July to set up the release, and will play “Late Show With David Letterman” on Aug. 19. Piggybacking on the latter, Citi will sponsor an album-preview concert through CBS and Vevo’s “Live on Letterman” series, and is in talks to support the next leg of Mayer’s tour.

Even without any promo, *Born and Raised* managed to debut atop the Billboard 200, marking his third No. 1, with sales of 219,000 copies (according to Nielsen SoundScan). Though Mayer is stoked to finally take some of those songs on the road, a pair of warm-up gigs he played in April quickly revealed that album’s “living-room sort of vibe, which I didn’t know because I never got onstage to play it,” he says. Mayer considers *Paradise Valley* more of a “summer, cook breakfast, outdoors-y” record, and cranking it out in such a relatively short time represents an attempt of sorts to keep up with the fickle demands of pop’s current standards.

“I was listening to Jack Johnson this morning—[sings] ‘I got youuuu . . . I got everything,’ and I’m like, ‘Man, that song is great.’ He’s not trying to put out the encyclopedic record for the times. But, man, that song works when it’s time to call it up from the bullpen. And that’s the kind of artist I want to be. There’s a time and place for my records. I don’t mind being the guy you call up for this one moment where you appreciate it but you don’t necessarily have to give your life over to it.”

ARTIST: Miguelito
 ALBUM TITLE: *Here to Stay*
 LABEL: BlastMusic
 RELEASE DATE: January 2014
 MANAGEMENT: W&D Records
 PRODUCER: Andrew Lane
 PUBLISHING: Hope Street
 BOOKING AGENT: Creative Artists Agency

CHART HISTORY: *Mas Grande Que Tu* (2007), No. 16 Top Latin Albums, 42,000; *Todo el Mundo* (2010), No. 47 Top Latin Albums, 5,000; 10 top 40 singles on Latin Rhythm Airplay, including "Miguelito Invita" (2011), No. 19; "Tu Bandera" (2011), No. 15; and "Cuando la Miro" (2012), No. 22

TWITTER: @EIHeredero

LATIN

Kid Incorporated

Puerto Rican teen superstar Miguelito expands his musical and merchandising reach

By Justino Águila

Miguelito may only be 14, but he's already a veteran of the music business. The Puerto Rican singer, who recently signed with Creative Artists Agency (CAA), will release his eighth album early next year. He has won a Latin Grammy Award and sold millions of dollars' worth of merchandise. And if he has it his way, the next phase of his career is going to be even bigger.

On a recent Saturday afternoon in downtown Los Angeles, Miguelito stood in front of about a dozen dancers in an alley as cameras rolled. The splashy and colorful set was part of a music video for his new single, "Party Non Stop," off his upcoming album, *Here to Stay*, which is scheduled for release in January and will take the teen singer beyond his reggaetón roots.

"It's been an amazing journey," says Miguelito, who started singing at age 6. "I've been doing this most of my life. Nothing is easy in life. You've got to work hard."

Miguelito's growing visibility and established fan base led executives at BlastMusic to sign him in early 2013. The Los Angeles-based company, which spe-



cializes in marketing, is expanding into a label and launching a Latin division that is being spearheaded by longtime industry veteran Rogelio Macin, who is overseeing Miguelito's new phase. (BlastMusic has also signed Panamanian rock band Los Rabanes.)

Before Miguelito was signed, Macin says, "I told [BlastMusic CEO] Ralph [Tashjian] that we had an opportunity to invest our time and expertise into this guy."

Macin knew that in order to take Miguelito to the next level the approach would have to be strategic, especially in terms of making the teen a priority in the general market with an English-language release.

"Then we started brainstorming and thought that it wasn't fair for him to forget about his Latin background," Macin says. "If you log into his social media [which includes nearly 300,000 Twitter followers] he's got relevance there, but it's in the Latin market. We needed to go back into the studio and create some bilingual versions of the music to work both worlds."

When Miguelito signed with BlastMusic in February, according to Macin, it was done as a 360 deal, which includes merchandising, live performances

and sponsorships.

Veteran music executive Russ Regan, known for launching the careers of the Beach Boys, Elton John and Neil Diamond, introduced Miguelito to Tashjian. From the moment Tashjian heard the music, he was hooked. Music producer Andrew Lane, known for his work on the "High School Musical" and "Hannah Montana" soundtracks, was also attached.

"It's like having a dream team," Tashjian says. "After hearing the music and knowing that Andrew Lane was involved, it was like the pieces of a puzzle coming together."

Miguelito, who is repped by his father, Wascar Valenzuela, has already become a powerful brand, especially in Puerto Rico, with a clothing line, videogame, summer camp, party goods line and other products. According to Valenzuela, Miguelito has sold \$70 million in merchandising to date, and more ventures are on the way, including a line of products throughout the United States called H2O that will include watches.

Miguelito, who recently moved to Los Angeles with his family to pursue TV roles, is being positioned to further expand his empire with his move to CAA. Lane, who describes the singer's new sound as Latino hip-hop/pop, says his client is moving in the right direction.

"I see longevity in Miguelito," Lane says. "He's a leader and knows what he wants. I also see loyalty, and that means a lot. He can be an ambassador to be a great entertainer on a global level." ●



HEROBUST

Four years ago, when filling out applications for medical school, then-University of Georgia student Hayden Kramer had a revelation. "I kind of just snapped," the DJ/producer, who performs as heRobust, recalls of his music career's all-in moment. "I didn't want to live without knowing what would have happened if I had tried to pursue music." The Atlanta native had been constructing Dirty South-influenced hip-hop beats since age 14. But upon discovering avant-garde electronic acts like Aphex Twin and Squarepusher ("These guys were making the craziest sounds you'd never heard before"), he expanded his musical scope. Since then, he's subsequently incorporated downtempo, boundary-pushing electro blips and bleeps into his bass-heavy sonic palate. In the past two years, heRobust has gigged alongside Flying Lotus at Los Angeles' hip Low End Theory party, made fans out of Skrillex and Diplo, and will be on the road the



rest of the year supporting Gramatik and then Pretty Lights. A potential headlining tour in early 2014 will be a gauge of his popularity. "That's when you see 'Do you carry weight or not?'" he says. Kramer's sound is still evolving—he embraced the endorphin-inducing power of house music on this spring's *Busted House* EP—but he remains dead set on producing for top 40 radio. "My goal a year from now," Kramer says, "is to have a track with 2 Chainz." —Dan Hyman

"We needed to create bilingual versions of Miguelito's music to work both worlds."

—ROGELIO MACIN, BLASTMUSIC



Scott Herold, Christian KSOS Las Vegas.

Mandisa, "Overcomer." Such a motivating song—to keep fighting when our circumstances pull us down. Our listeners love this song.



Chris Tomlin, "God's Great Dance Floor." I saw Chris perform this song at the Passion conference earlier this year—45,000 students jumping up and down at the same time in the Georgia Dome. It felt like an earthquake.



Tim Timmons, "Starts With Me." Tim has a powerful story of keeping his faith centered while going through very difficult circumstances with cancer. What a great reminder that real change starts with our heart.

ARTIST: Ariana Grande

ALBUM: *Yours Truly*

LABEL: Republic Records

RELEASE DATE: Sept. 3

MANAGEMENT: Scott "Scooter" Braun and Allison Kaye, SB Management

BOOKING AGENT: Jbeau Lewis, Creative Artists Agency

CHART HISTORY: "The Way" (2013), No. 20 Hot 100; "Baby I" (2013), No. 21 Hot 100; "Right There" (2013), No. 84 Hot 100

TWITTER: @arianagrande

POP

Grande Entrance

Two huge singles propel Nickelodeon star Ariana Grande's debut album to an audience beyond her TV fans

By Jason Lipshutz

Ariana Grande was a star before she released her single "The Way" last spring. The co-star of Nickelodeon's hit series "Victorious" had accrued 5.4 million Twitter followers and 2.6 million Facebook fans by the time the Mac Miller-assisted single hit iTunes on March 26. After that fan base helped the fluttering R&B track score a surprising No. 10 debut on the Billboard Hot 100, however, the 20-year-old singer's Nickelodeon success has morphed into mainstream stardom ahead of her debut album, *Yours Truly*, due Sept. 3.

"I never realized until now how many more people I could reach with music," says Grande, who now boasts 8.3 million Twitter followers and 4.2 million Facebook fans. "I've been so lucky to be on television for such a long time and to make kids and their families so happy, but this is something different. I can't really go anywhere without being stopped for a photo anymore, but now, it's not just little kids."

Since joining the cast of "Victorious" in 2010, Grande has tried to follow Nickelodeon stars like Miranda Cosgrove, Big Time Rush and co-star Victoria Justice in fashioning a viable music career (Grande's 2011 single "Put Your Hearts Up" has sold 170,000 downloads, according to Nielsen SoundScan). While those artists have issued pop material that could be served to their pre-established fan bases, Grande's *Yours Truly* strives for a more mature R&B sound. The singer lists Whitney Houston, India.Arie and Destiny's Child among her biggest musical influences, and "The Way," which has sold 1.6 million downloads, has invited comparisons to Mariah Carey's oeuvre thanks to



Harmony Samuels' feathery production and the sky-reaching melismas at its conclusion.

Another key difference between Grande and her fellow actors, who all have recording deals with Sony, is that the Florida native is the only Nick star signed to Republic Records. Sources say the singer requested a "carve out" deal when she joined "Victorious," allowing her to sign with whomever she pleased. And when Charlie Walk started as Republic's executive VP last January, Grande's musical career was fast-tracked.

"You look under the hood of your roster, and you see this girl who has one of the best voices most of us have heard in years," Walk says. "You hear that voice and you say, 'OK, now what?'"

Walk credits senior VP of A&R Wendy Goldstein for helping Grande recruit an impressive list of collaborators for her debut album: Samuels, the Rascals, Tony Dixon and Kenneth "Babyface" Edmonds led the production work, while the track list includes collaborations with Big Sean, Mika and the Wanted's Nathan Sykes, along with Miller. Following the March release of "The Way," Republic concurrently pushed the single to pop, rhythmic and R&B/hip-hop radio, while a "Spanglish" version has helped the track reach No. 5 on the Latin Pop Songs chart. With "The Way" blasting onto radio, Walk says his team recognized "a thirst for her music" and promptly set an early September

release date for Grande's debut.

Yours Truly was being finished as Grande was gearing up to star in a new Nickelodeon show, the "Victorious" spinoff "Sam & Cat," which premiered in June. However, Walk says Republic didn't try to integrate "The Way" or any *Yours Truly* promotion with the network.

"She's clearly appealing to way above and beyond the core base that knew her as a Nickelodeon singer," he says. "If you really look at what's going on, many of the people falling in love with Ariana Grande have never seen her on television."

Instead, Republic allowed more music from *Yours Truly* to trickle out at opportune times. A follow-up single, "Baby I," was announced along with Grande's first headlining tour dates, and the song debuted at No. 21 on the Hot 100 upon its July 22 release. "Right Here," a collaboration with Big Sean, was released as an instant download when the *Yours Truly* pre-order launched in early August. "Almost Is Never Enough," Grande's duet with Sykes, debuted live on Aug. 10 during Grande's brief stint opening for Justin Bieber on his *Believe* tour, and it will also appear on the "Mortal Instruments: City of Bones" film soundtrack upon its Aug. 20 release.

Grande's first headlining trek, dubbed the Listening Sessions tour, will play nine theaters and run through Aug. 31. "The next venues will be bigger, and eventually she'll be playing arenas," Walk says.

Grande says she's just happy to be playing live shows as herself while leaving her Nickelodeon alter ego, Cat Valentine, on the small screen. "I've been known for the past few years as a character," she says, "and I wanted *Yours Truly* to be my way of letting people get to know me as Ariana." ●



WAVVES

Sun-baked alt-rockers Wavves, fronted by Nathan Williams, will launch a summer and fall tour on the heels of latest LP *Afraid of Heights*, their first on Mom+Pop/Warner Bros. Aiding them is Creative Artists Agency's Bobby Cory, who has worked with the group for 18 months. "We don't want to put them in rooms that they're not necessarily ready for," he says.

Routing: Cory focused on a series of underplays in major markets to secure sellouts for the band and build buzz for future dates. With several festival slots scheduled at Lollapalooza, Outside Lands, Leeds and Rock en Seine, Cory worked to fill in the gaps. With then-new single "Demon to Lean On" getting play at alternative radio, band and agency worked together to create the perfect package with a relatively cheap ticket price and enticing openers like King Tuff and Jacuzzi Boys. Wavves' two biggest dates are at Los Angeles' Echoplex (700 capacity) on Oct. 15 and New York's Irving Plaza (1,200) on Oct. 3.

Audience: Using the festival dates as an anchor, Cory chose to hit markets in between that the band wouldn't normally play on a headlining run. Wavves also partnered with Bud Light's 50 Bands in 50 States initiative for a one-off gig at Boston's Paradise Rock Club (Aug. 1). By playing clubs, Cory hopes to continue building Wavves' fan base without overestimating their appeal. He also aligned some dates due to placements on radio. "In trying to build a radio future for this band, they need to be everywhere they could possibly be to keep building it," Cory says.

Promotion: Cory worked mainly with local promoters at each venue, rather than going the national route. Frontman Williams maintains a witty social presence on Twitter and Instagram, creating incentive and a sense of fan engagement, and insists on all-age shows whenever feasible. "Vancouver was the only market where it wasn't possible," Cory adds. "The band is very fan central. They are very involved online, so all of these shows had to be all-ages." —Nick Williams

BOOKING AGENT: Bobby Cory, Creative Artists Agency

TOUR DATES: Aug. 1-Oct. 18

"Many of the people falling in love with Ariana Grande have never seen her on television." —CHARLIE WALK, REPUBLIC

Reviews

Katy Perry

"Roar" (3:42)

PRODUCERS: Dr. Luke, Max Martin, Cirkut

WRITERS: various

PUBLISHERS: various

Capitol Records



POP

Perry 'Roars' Back

Katy Perry kicks off her hotly anticipated *Prism* era with a stylistic return to the arena-sized singer/songwriter formula that made debut album *One of the Boys* so remarkable. A midtempo self-empowerment anthem in the same thematic vein as 2010's "Firework," "Roar" posits Perry as a capital-S Survivor (she leads the chorus with the lyric, "I got the eye of the tiger") over a monstrous hook and stomping drums. The noted absence of "minor chords" has already put off some

critics, but it's worth celebrating that "Roar" marks the first time Perry has led an album cycle without a novelty song, after "I Kissed a Girl" and "California Gurls." In fact, the 28-year-old has turned in one of her strongest vocals to date, and sounds convincingly prepared to return to dominance in the mainstream pop sphere. As an added bonus, the new single's staccatified, shout-along chorus seems custom-made for a live setting—and a really killer remix. —AH

"Roar" includes one of Perry's strongest vocals, and its shout-along chorus sounds custom-made for a live setting.



LIVE

ARTISTS: Maroon 5 and Kelly Clarkson (Honda Civic Tour)

VENUE: Nikon at Jones Beach Theater, Wantagh, N.Y.

DATE: Aug. 11

Adam Levine has cemented his status as the new People's Rock Star, leveraging his presence on "The Voice" to the biggest success in Maroon 5's decade-plus career. So when his band played its only New York-area date at Long Island's Jones Beach Theater rather than Barclays Center or Madison Square Garden, with Levine dressed in a nondescript

gray polo and jeans, it only added to his accessible appeal. Turning overly programmed *Overexposed* tracks like "One More Night," "Lucky Strike" and particularly "Love Somebody" into more lively, band-driven anthems helped, too. But that wasn't the real highlight of this year's Honda Civic Tour. Special guest Kelly Clarkson tore through nearly all 17 tracks on her *Greatest Hits: Chapter One* collection, complete with four costume changes and a ferocious cover of Aretha Franklin's "I Never Loved a Man the Way I Love You." —AH

SINGLES

ALTERNATIVE

THE BLOW

"Make It Up" (3:17)

PRODUCERS: Melissa Dyne, Khaela Maricich

WRITERS: Melissa Dyne, Khaela Maricich

PUBLISHER: ASCAP

Kanine Records

After a seven-year absence, cult indie duo the Blow returns with electro-pop perfection on "Make It Up." The sobering, languid lead performance from Khaela Maricich finds a hypnotic rhythm, and the co-dependent backing vocals from Melissa Dyne make the comeback single catnip for fans of the pair's excellent 2006 album, *Paper Television*. —NW

LATIN

ROMEO SANTOS

"Propuesta Indecente" (3:55)

PRODUCER: Anthony Santos

WRITER: Anthony Santos

PUBLISHERS: Mayimba Music/ Palabras de Romeo (ASCAP)

Sony Music Latin

Aventura alum Santos offers no shortage of sonic seduction on his latest hit, "Propuesta Indecente" (Indecent Proposal). Through ricocheting maracas and slick accordion keys, Santos tosses out some sexy scenarios, like fogging up car windows or getting drunk and making some intoxicatingly bad decisions. The beat, courtesy of Santos himself, is as smooth as his lyrical advances. —KI

COUNTRY

TIM MCGRAW

"Southern Girl" (4:15)

PRODUCERS: Byron Gallimore, Tim McGraw

WRITERS: Jaren Johnston, Rodney Clawson, Lee Thomas Miller

PUBLISHERS: various

Big Machine

For those curious about just what makes a Southern girl special, McGraw will gladly dish on the

allure of a woman with "kisses sweeter than Tupelo honey" and who's a "little bit crazy, like New Orleans." The country star's latest single is rife with innuendo, but the strumming singalong is all in good fun—just don't tell the girls from out West. —JM

ROCK

CAGE THE ELEPHANT

"Come a Little Closer" (3:49)

PRODUCER: Jay Joyce

WRITER: Cage the Elephant

PUBLISHERS: 4U2ASKY Entertainment/Sony-ATV Songs/R&R Nomad Publishing (BMI)

RCA Records

At the start of Cage the Elephant's new single, "Come a Little Closer," Matthew Shultz's vocals are drenched in reverb, resting atop minor-chord dissonance in a more measured move than the energetic whiplash of the Kentucky group's 2011 effort, *Thank You, Happy Birthday*. Then an ecstatic chorus enters, and the band members of Cage settle back into themselves. —DH

POP

LADY GAGA

"Applause" (3:33)

PRODUCERS: Lady Gaga, Paul "DJ White Shadow" Blair

WRITERS: Lady Gaga, Paul "DJ White Shadow" Blair, Dino Zisis, Nick Monson, Martin Bresso

PUBLISHERS: Stefani Germanotta pka Lady Gaga/Sony-ATV Songs/House of Gaga Publishing/GloJoe Music (BMI), Maxwell & Carter Publishing (ASCAP)

Streamline/Interscope

While the chorus of Lady Gaga's first *ARTPOP* single equates clapping with a pop star's life blood, the verses take aim at dismissive critics and discuss the relationship between pop culture and art. Highbrow concepts aside, Gaga still knows how to throttle a pristine dance hook, and "Applause" contains one of her best to date. —JL

LEGEND
&
CREDITS

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

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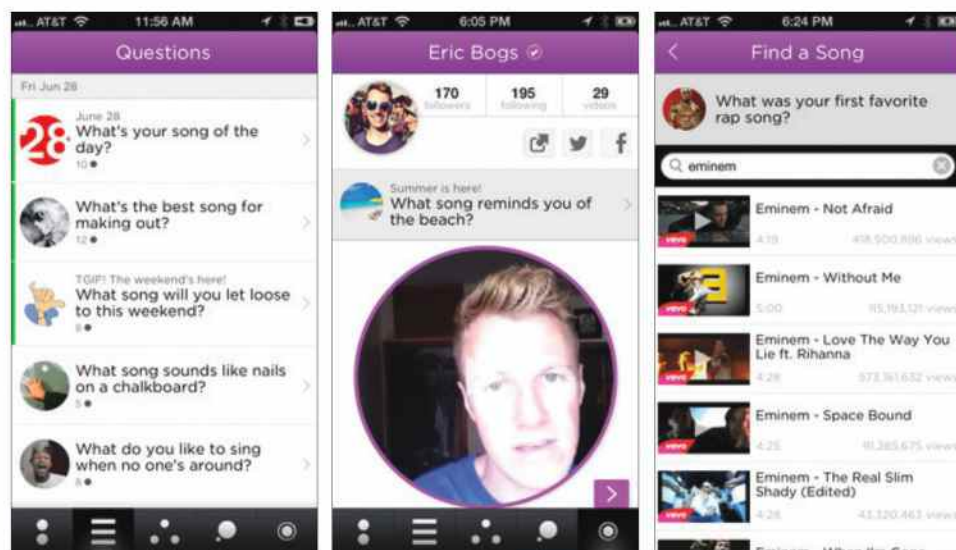
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**ESSENTIAL
FOLLOWS:**

Dan Murphy
A Sydney-based DJ who has traveled the world and opened for such stars as Kylie Minogue and David Guetta.

Evan Taubenfeld
Avril Lavigne's lead guitarist (and love interest in the "Complicated" music video) who now produces for artists like Tyga.

The Silent Signals
A band from Philadelphia whose influences include Peter Dinklage and Radiohead.



The Stereotypes experience begins by selecting a question and then recording a video response.

APP

Stereotypes Lets Music Lovers Share Their Passion

Stereotypes aims to modernize the concept of the video jockey: Built for the YouTube generation, the app is designed around appending YouTube clips with short video responses uploaded from the user's smartphone. Every video that's uploaded automatically links to iTunes, so users are then able to buy the song. "We've created Stereotypes based on the fact that the music you love, you love for a reason," founder/CEO Jason Keck says. "It's a part of the story of your life, and our new app gives people a place to tell their story using the music that moves them." Upon arrival at the app's home screen, the user sees nothing because he or she isn't yet following anyone. This is a problem. With only a limited number of celebrity VJs present to initially lure in subscribers, the question as to whether there'll be enough users producing content for the app to be meaningful remains unanswered. However, becoming your own VJ by adding your own content is fairly simple with the app's sleek, well-designed interface. To get

started, follow your friends (found by accessing your contacts) or several of Stereotypes' featured VJs, which includes bands like the Postelles and popular Internet/Vine personalities like Rudy Mancuso. Then locate the "questions" tab, answer a random query (e.g., "What artist would make you faint if they touched you?") by selecting a song or artist on YouTube or iTunes and record a video response. Users can then "like" others' videos and share them through Twitter and Facebook. Stereotypes' biggest obstacle is the "network effect," which is when a service's value is dependent upon the number of people using it. The inability to overcome the barrier is one of the most common reasons new apps fail in the cluttered content landscape. Can the concept of a VJ still be relevant in this day and age? Overall, Stereotypes is a straightforward, intuitive app that provides content creators with the right environment to find out. If enough users hop onboard, it could become a must-have. —WG



METAL

A7X 'Hails' Heavy Metal

If Avenged Sevenfold has spent the past decade-plus maintaining a toe in the alternative hard-rock world, the band's sixth studio album, *Hail to the King*, pitches

the quintet completely into the metal mainstream. But A7X arrives there entirely on its own terms, with a 10-song set that blends the riffy explosions of "Shepherd of Fire" and "Doing Time" with full-bodied epics like "Requiem" and "Acid Rain" that are fortified with muscular orchestrations. The arrangements give lead guitarist Synyster Gates an abundance of playing room, particularly on the title track and "Coming Home," while frontman M. Shadows prowls the album like a nomadic warrior, balancing defiance with angry self-recrimination. He finds bright spots amid the rubble around him and even shows a surprisingly soft touch on the lullaby-like "Crimson Day." A7X ascends to a new level in a way that makes perfect sense. —GG



Avenged Sevenfold
Hail to the King
PRODUCER: Mike Elizondo
Warner Bros. Records
RELEASE DATE: Aug. 23

ALBUMS

ALTERNATIVE

WASHED OUT

Paracosm

PRODUCERS: Ernest Greene, Ben Allen

Sub Pop Records

RELEASE DATE: Aug. 13

A paracosm is an imaginary world created by children. And in its best moments, the sophomore set by Ernest Greene (aka Washed Out), manifests such a place, with its own sunny atmosphere and idyllic vistas. An improvement on his chilly debut, *Paracosm* brings warm, acoustic instruments into the fold, signaling a more ambitious direction. —RU

COUNTRY

BRETT ELDRIDGE

Bring You Back

PRODUCERS: various

Atlantic Records

RELEASE DATE: Aug. 6

With "Don't Ya" top five on the country chart and exposure on Taylor Swift's tour, Eldredge is one of the format's biggest breakouts. His soulful voice and insightful songwriting fuel the album, which veers from the funky "Tell Me Where to Park" to the poignant "Raymond," about an Alzheimer's patient. —DEP

BLUES

HUGH LAURIE

Didn't It Rain

PRODUCER: Joe Henry

Warner Bros. Records

RELEASE DATE: Aug. 6

The musician/actor takes his second dip into the New Orleans blues pool, emerging with a more fully realized vision of the idiom. In tackling tango and other Latin rhythms with a crack band and guest singers, producer Henry avoids making this a showcase, instead embedding Laurie's contributions into each presentation. —PG

METAL

NEWSTED

Heavy Metal Music

PRODUCER: Jason Newsted

Chophouse Records

RELEASE DATE: Aug. 6

The title of this debut from former Metallica bassist Jason Newsted's new band tells you exactly what you're getting. Its ferocious authority lives up to Newsted's stellar pedigree, even if he's still developing as a lead vocalist. Staid guitarist Mike Mushok bolsters the high-octane riffery throughout. —GG

POP

THE POLYPHONIC SPREE

Yes, It's True

PRODUCERS: The Speakers, Eric Drew Feldman, Tim Palmer

Good Records Recordings/Kirtland Records

RELEASE DATE: Aug. 6

Yes, It's True takes a more refined approach to this hippie-leaning collective's free-spirited catalog. Though dippy lines still abound, songs like "Hold Yourself Up" serve as a call to the dancefloor that can't be ignored. Also check the undeniable charm of Instagram and "party girl yell" references on "You're Golden." —JM

POP

JAY SEAN

Neon

PRODUCERS: various

Cash Money/Republic

RELEASE DATE: July 30

Sean's fourth album boasts a polish that particularly benefits the slick pop tunes that dominate the set, including "Guns and Roses" and "Miss Popular." Rick Ross, Busta Rhymes and a sharp-tongued Ace Hood infuse some street flavor into the mix, while "Sucka for You" touches on reggae. —GG



Singer/songwriter/actress Macy Gray has signed with APA for representation in all areas. She was previously repped by Creative Artists Agency. Gray has released six albums, including her best-selling 1999 debut, *On How Life Is*, which peaked at No. 4 on the Billboard 200 and has sold 3.4 million copies, according to Nielsen SoundScan. She last charted with 2012's *Talking Book*, which hit No. 65 on Top R&B/Hip-Hop Albums. Gray plans to release a new album early next year.



GOSPEL

'Greater' Good

Tye Tribbett's 'Greater Than' launches as Motown Gospel's first release and chart-topper
By Gail Mitchell

A hoarse Tye Tribbett is gamely croaking through a phone interview about his Aug. 6 release, *Greater Than*.

The singer/songwriter has just wrapped a whirlwind, street-week promotional run that took him to packed mega-churches, radio stations and retailers from Chicago to New York to Atlanta and many stops in between. Despite the physical strain, a still exuberant Tribbett is determined to keep things moving. "I'll get some rest," he says after just landing in Washington, D.C., "then I'll get right back up there."

That's in keeping with the man that Motown Gospel VP/GM Larry Blackwell describes as "the Energizer" and "a rock star painted as a gospel artist." Tribbett's fifth album not only marks a return to form for the artist; the 12-track set doubles as the first official release under Motown Gospel. The label is the 50-50 joint venture between Island Def Jam/Motown Records and the former EMI Gospel (Billboard.biz, April 2).

Greater Than bows at No. 9 on the Billboard 200 and at No. 1 on Gospel Albums, selling 30,000 first-week copies, according to Nielsen SoundScan. The momentum is due in part to the chart success of lead single "If He Did It Before . . . Same God" (No. 3 on Gospel Songs), an iTunes pre-order campaign, the promotional tour that kicked off July 28 at Washington's Howard Theatre and a fan base that dates back to Tribbett's attention-grabbing debut, 2004's *Life*, with his group Greater Anointing. *Life* debuted and peaked at No. 6 on Gospel Albums, and has sold 169,000 copies.

Then Tribbett and Greater Anointing hit with back-

to-back No. 1s on Gospel Albums: 2006's *Victory Live!*, his biggest-seller to date with 333,000, and 2008's *Standout* (202,000). But while Tribbett's solo outing, 2010's *Fresh*, scored another No. 1 on Gospel Albums, it has sold only 73,000.

"When Tye hit the map in 2004, he brought an urban contemporary sound to what we recognize as choir music," Blackwell says. "That's the sound everybody fell in love with: him and an ensemble of eight to 10 singers. With *Fresh*, he was just in a different place musically. But it didn't connect."

This time, Tribbett returns with a band and nine singers in tow. And while *Fresh* was a studio recording, *Greater Than* was recorded live at the Faith Center in Sunrise, Fla., and the Angelus Temple in Los Angeles.

"My element is the live sound," says Tribbett, who wrote the majority of *Greater Than*. "I've never been more fortified. Getting my generation to enjoy thinking about God is a reward to me."

Sonya Blakey, programming manager/air personality at Clear Channel inspirational station WGRB Chicago, says she senses "a renewed passion and increased momentum from Tribbett on this new project versus *Fresh*. During his recent performance in Chicago, he had the young and 'more mature' on their feet singing and dancing. He's a strong, unique force who's in a new place that people are embracing."

Greater Than mixes eloquent ballads ("Beauty for Ashes"), high-energy tracks ("Nobody," "Stayed on You," which interpolates George Harrison's "Got My Mind Set on You"), spirited chants ("You Are Good") and intuitive covers (contemporary Christian artist Jeremy Camp's "Overcome"). All are linked to a central theme: God is greater than anything. And all underscore one fan's fitting proclamation that Tribbett is "fun-noited."

Getting in on that fun are fans and celebrity friends throwing up the greater than sign coast to coast as part of Tribbett's #GreaterThan movement on Instagram (bowtyetrib; 46,879 followers). In addition to the street-week tour, during which he performed at Detroit's Greater Grace Temple, WBLS New York's City Parks concert and Radio One's Praise in the Park event in Atlanta, Tribbett taped a performance for Trinity Broadcasting Network that will air Aug. 21. He'll also appear at Bishop T.D. Jake's annual Mega-Fest in Dallas on Aug. 29. Plans for a national tour are in the works. ●

Tye Tribbett's *Greater Than* debuts at No. 9 on the Billboard 200.

THE Numbers

Lady Gaga's "Applause" Katy Perry's "Roar"

Two new singles from reigning pop divas hit radio and retail this week, and both are on course to make waves on the Billboard Hot 100. Katy Perry's "Roar" reached airwaves on Aug. 10 (followed by a retail bow two days later), while Lady Gaga's "Applause" went to radio on Aug. 12 (and to retail the following day).

+ 40M

With only four days of airplay in the week ending Aug. 13, "Roar" debuts on Hot 100 Airplay at No. 29 (40 million in audience from 258 radio stations, according to Nielsen BDS). "Applause," with two days of play, narrowly misses Hot 100 Airplay, with 16 million in audience from 210 stations.

+ 1,662

"Roar" debuts on Mainstream Top 40 at No. 34 with less than two days of play (the chart's week ends on Sunday), scoring 1,662 spins at 123 stations. Seven of Perry's last eight Mainstream Top 40 hits sailed to No. 1.

↑ 4%

In the week ending Aug. 11, Perry widened her lead over Gaga for the second-most followers on Twitter (40.8 million vs. 39.8 million), as the former notched another 364,000 followers, versus Gaga's 250,000 new fans. For Perry, that was a 4% jump compared with her previous week's increase. For Gaga, it was a 2% lift.

**↑ 450K
350K**

Industry sources predict "Roar" may sell 450,000 downloads by the end of the tracking week on Sunday, Aug. 18. As for "Applause," it's looking to shift perhaps 350,000.
—Keith Caulfield, William Gruger and Gary Trust



Pure Heroine, the first album from Lorde, is due Sept. 30.

POP

Lorde's Ascent

The 16-year-old New Zealander makes her U.S. debut and attracts a pack of publishing suitors

By Andrew Hampp

Fans of 16-year-old alt-pop sensation Lorde couldn't have asked for a better time when the New Zealand native played New York's Le Poisson Rouge on Aug. 6, leading the tiny club in a boisterous singalong of selections from her debut EP, *The Love Club*. But a smaller group of fans was also in attendance, as senior reps from virtually every major publisher filled the room, in hopes of making a deal before Lorde's full-length, *Pure Heroine*, arrives Sept. 30 on Lava/Republic.

SONGS founder Matt Pincus, Universal Music Publishing Group senior VP Jessica Rivera, Sony/ATV co-president Danny Strick, Lib-

eral Arts' Clio Massey and Spirit Music Group founder Mark Fried were among the executives in attendance, with an abundance of other industry execs among the packed standing-room crowd. Several made the trip to her second show, at Los Angeles' Echoplex, later that week to plant an extra kiss on the ring. "Her performances in New York and L.A. were as powerful and self-assured as on her EPs—remarkable considering these were her first shows away from home to rooms filled with biz, radio and trade press folks," Fried says.

While a final decision on publishers is expected in a few weeks, according to Fried, Lorde's star continues to rise. Born Ella Yelich O'Connor, she has quickly become the breakout artist of the summer, as "Royals" built a fervent following on YouTube and Spotify with little promotion, and rises 39-24 on the Billboard Hot 100 this week. The multiformat hit has already marked a milestone on Billboard's Nielsen BDS-based Alternative chart, where she became the first lead solo female to top the tally since Tracy Bonham's "Mother Mother" in 1996.

Lorde's DIY attitude has kept intrigue and interest from potential collaborators at a high. Even her label partners are keeping their involvement at arm's length, letting the fans do the work.

"When you have an artist that has a really true vision and a body of work that represents her vision," Republic executive VP Charlie Walk says, "we want to follow that and do the right thing by protecting what she started." ●

Battle Plan: The Civil Wars



Despite the Civil Wars' indefinite hiatus, the self-titled sophomore album from the duo—Joy Williams and John Paul White—debuts at No. 1 on the Billboard 200.

9 MONTHS AGO

The Civil Wars took a blow in November 2012 when the duo stopped speaking, citing "irreconcilable differences," leaving Nate Yetton, Joy Williams' husband and the group's manager and label head, to pick up the pieces. In January 2013, he began shopping the LP to find a major-label partner, following the success of the pair's debut, *Barton Hollow*, released through Yetton's Sensibility Music. "We wanted to partner and license the album. We didn't expect the kind of momentum and success we had," Yetton says. He teamed with Columbia in April, working to determine a realistic and reliable strategy, based on radio, synchs, press and creative video content.

2 MONTHS AGO

A preorder campaign launched June 11, and first single "The One That Got Away" premiered on Vevo with a video that animated the album art. A music video, compiled from studio footage, premiered a week later. "Vevo's been a great partner—they loved the band from early on," Columbia senior VP of marketing Greg Linn says. "The footage allowed us to tell a story that was really rather intimate." Yetton scheduled Williams' first interview one month prior to release with the Associated Press. Columbia also focused on 30- and 60-second TV ads for the song "Dust to Dust." "The entire spot is wall-to-wall music," Linn says.

RELEASE WEEK

With John Paul White taking leave, Williams functioned as the band's mouthpiece. Yetton scheduled interviews with Rolling Stone, the New York Times, USA Today, the Tennessean and an on-camera spot with CMT. They also taped an "All Things Considered" interview for NPR, which aired Aug. 2. Working the fashion angle, Williams spoke with Elle, Lucky, InStyle and the Huffington Post. Twitter praise came from Adele, Sara Bareilles, LeAnn Rimes, Haley Williams and Amy Lee. "It's hard to quantify the tweets in terms of sales," Linn says. The album sold 116,000 in its first week, according to Nielsen SoundScan.

NEXT UP

Navigating the post-release success of the album proved difficult without any touring plans. "Our goal is to continue activating the world of synch and licensing to position the record as best we can," Linn says. Columbia's Nashville office pushed the song "From This Valley" to SiriusXM's Highway channel and host/tastemaker John Marks. "John saw this song as the opportunity to break country mainstream. He's been playing the song 40 spins a week for the past three to four weeks," Yetton says. Meanwhile, "The One That Got Away" reaches No. 21 on Billboard's Triple A chart.

—Nick Williams



Alternative Says Yes

Following the recent top 10 success of Icona Pop's "I Love It" on the Billboard Hot 100 comes another Swedish pop confection: Trio NONONO makes its first chart appearance with the anthemic, synthesizer-driven "Pumpin' Blood" (Warner Bros.), which enters Alternative at No. 39 and Rock Airplay at No. 43. KITS San Francisco leads with 71 plays for the song through Aug. 11, with 27 spins during the Aug. 5-11 tracking week, according to Nielsen BDS. While the act is preparing its debut album, it will enjoy extra exposure through the song's inclusion in Samsung's new ad campaign.

Doe B Is A 'Find'

Montgomery, Ala., rapper Doe B is nearing his first Billboard chart appearance, as "Let Me Find Out" (Grand Hustle/CMB/Interscope) approaches Mainstream R&B/Hip-Hop. Fifty-one stations in the format spun the song last week, translating to 2.1 million in audience, while its remix video, featuring T.I. and Juicy J, has been viewed more than 1.3 million times on Vevo since its June 2 premiere. (The 22-year-old MC is also known for sporting a patch over his right eye after surviving a gunshot wound in 2009.)

Little Brother, Big Hit

Taking cues from older brother Gerardo Ortiz, 17-year-old Kevin Ortiz is enjoying a quick climb on the regional Mexican scene. Following recent live shows and TV appearances, his single "Un Minuto," written by the elder Ortiz, rises 26-22 on Regional Mexican Airplay. Signed to Bad Sin, Ortiz is recording his debut album.

'Joy'-ful Noise

Ruth La'Ontra gains momentum just beneath Gospel Songs with "Count It All Joy," her debut single. The 20-year-old singer is the worship leader at the Come As You Are Evangelistic Center in her hometown of Aberdeen, N.C., where her father, Arvetra Jones Jr., is the co-pastor. Signed in April to the Tyscot label, La'Ontra is currently working on her debut album.

Reporting by Wade Jessen, Amaya Mendizabal, Raul Ramirez and Gary Trust.

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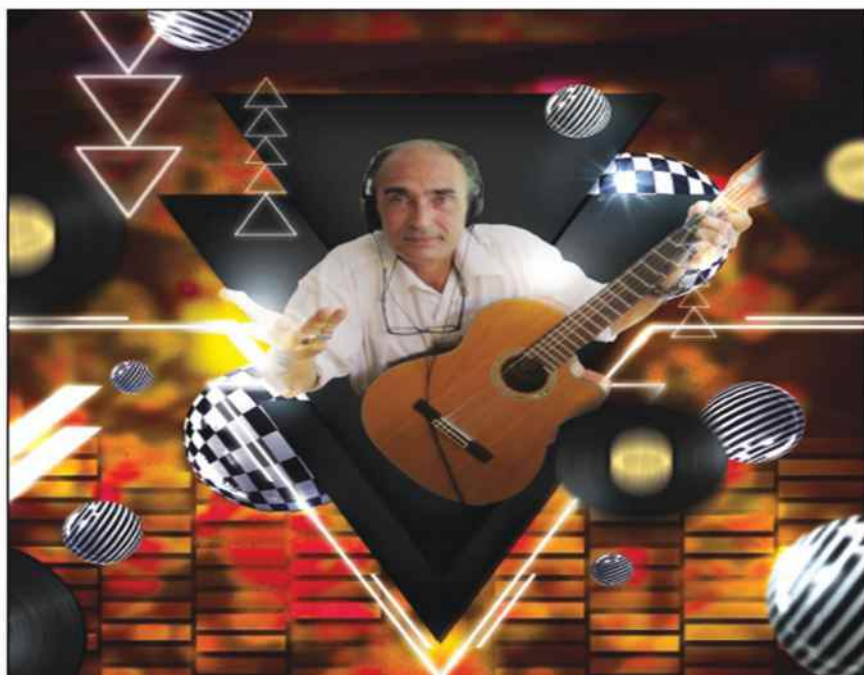
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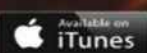




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CHARTS

ROBIN THICKE'S *BLURRED LINES* SALES
65,000
 ⬇️ **63%** THIS WEEK

ROCK ALBUM SALES YEAR TO DATE
62.6 MILLION
 ⬇️ **1.4%**

THE CIVIL WARS' *BARTON HOLLOW* SALES
5,000
 ⬆️ **40%** THIS WEEK

OVER THE COUNTER KEITH CAULFIELD

Together, Apart: The Civil Wars Bow At No. 1

The folk/rock duo may be on hiatus, but the pair sits atop the Billboard 200



Though the duo may be on a touring hiatus, the **Civil Wars** are celebrating their first No. 1 album this week. The act's new self-titled set debuts atop the Billboard 200, selling 116,000 copies, according to Nielsen SoundScan.

It's easily the best sales week for the pair (**Joy Williams** and **John Paul White**), which previously had a one-week high after the Grammy Awards in 2012, when full-length debut *Barton Hollow* shifted 36,000 copies. Its sales that week were buoyed by the duo's performance on the awards telecast, which shot the album from No. 41 to its peak of No. 10.

The Civil Wars have been on hiatus since last November, citing "internal discord and irreconcilable differences of ambition." While the act isn't performing shows to promote the new album, Williams has been giving interviews to the press. White, however, has been keeping a low profile and hasn't spoken to the media.

A sturdy 69% of the Civil Wars' first-week sales came from digital retailers. Its download sales of 81,000 easily place it at No. 1 on the Digital Albums chart as well.

The Civil Wars find themselves in an interesting position, considering their hiatus status. It means the album arrived to market without any live performances to support the set. Now, that isn't all that unusual. After all, **Daft Punk** hasn't set foot onstage in forever, yet its *Random Access Memories* opened at No. 1 earlier this year, selling 339,000 in its first week.

Also note the No. 2 arrival of **David Bowie's** *The Next Day* earlier this year as well. Bowie not only declined to perform, he neither made any media appearances nor gave interviews. (He has, however,

made music videos to promote the album; the Civil Wars have done the same.)

Perhaps there's something to the mystique of the Civil Wars' absence from the public eye (at least, on the performance stage)? To a certain extent, the duo—like Daft Punk and Bowie—is letting the music speak for itself. And because of that, fans who want to experience the group, and its music, really only have the album to turn to. Like Bowie and Daft Punk, the current Civil Wars experience has been boiled down to the music, and their album. So, in a way, perhaps it's not that surprising that the duo has notched its best sales week ever.

Now, this couldn't have been the way the duo could have planned for things to happen. And one has to imagine that had the pair not been on hiatus, the duo would be making the rounds of morning and late-night TV, performing the single and chatting up the album.

Hey Now: The new *Now 47* compilation album arrives at No. 2 on the Billboard 200 with just 82,000 copies. That marks the lowest debut week for a regular, numbered *Now* album since the first installment arrived in 1998. That year, the long-running series' simply titled *Now* arrived on the Nov. 14 chart at No. 21 with 48,000. It eventually climbed into the top 10, peaking at No. 10 on Jan. 23, 1999. It was the last regular *Now* release not to debut in the top 10.

Next Week: **Luke Bryan's** *Crash My Party* is set to crash in at No. 1 on the Billboard 200 next week with a very big bow.

Industry sources forecast the country star's latest album will sell 500,000 copies by the end of the tracking week on Sunday, Aug. 18. That would mark the largest sales week for Bryan, and the biggest for any male country artist since 2004. (That November, **Tim McGraw** logged a 766,000 start with *Live Like You Were Dying*.)

If Bryan's album moves 500,000, it would also be the third-largest sales week of 2013. Only the debuts of **Justin Timberlake's** *The 20/20 Experience* (968,000) and **Jay Z's** *Magna Carta... Holy Grail* (528,000) captured bigger weeks.

It's fairly rare nowadays for a country act to log a week as big as Bryan's potentially large start. Since 2008, only three country albums have sold more than 500,000 in a single week—and all three of them were by **Taylor Swift** (her last three studio releases).

While Bryan's album will easily be the biggest of next week's new entries, watch for a top five arrival from R&B singer **K. Michelle** (of VH1 reality show "Love & Hip Hop: Atlanta"). She'll likely sell around 65,000 of her debut, *Rebellious Soul*. ◉



Fired Up
 Earth, Wind & Fire becomes the 11th act to appear on Billboard's Adult Contemporary chart in the '70s, '80s, '90s, '00s and '10s, as "My Promise" debuts at No. 30. Last week, Cher joined the select list with "Woman's World," which rises 30-29. Two other artists who've graced the survey in each of the last five decades are also charting: Elton John bullets at No. 15 with "Home Again," and Eric Clapton climbs 27-26 with "Every Little Thing." The other seven acts are Chicago, Neil Diamond, Barry Manilow, Paul McCartney, Santana, Bob Seger and Rod Stewart.
 —Gary Trust

THE BIG NUMBER

500K

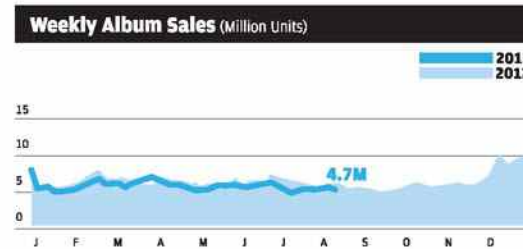
Watch for Luke Bryan's *Crash My Party* to—wait for it—crash in at No. 1 on the Billboard 200 next week. Industry prognosticators suggest it might sell more than 500,000 copies.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,712,000	1,942,000	22,101,000
Last Week	5,076,000	2,117,000	22,754,000
Change	-7.2%	-8.3%	-2.9%
This Week Last Year	4,958,000	2,047,000	24,031,000
Change	-5.0%	-5.1%	-8.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	182,236,000	171,005,000	-6.2%
Digital Tracks	845,430,000	820,236,000	-3.0%
Store Singles	2,156,000	1,981,000	-8.1%
Total	1,029,822,000	993,222,000	-3.6%
Album w/TEA*	266,779,000	253,028,600	-5.2%

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

Album Sales

2012	182.2 Million
2013	171.0 Million

Sales by Album Format

	2012	2013	CHANGE
CD	109,154,000	94,286,000	-13.6%
Digital	70,428,000	73,081,000	3.8%
Vinyl	2,596,000	3,437,000	32.4%
Other	58,000	207,000	256.9%

Sales by Album Category

	2012	2013	CHANGE
Current	89,347,000	86,269,000	-3.4%
Catalog	92,889,000	84,736,000	-8.8%
Deep Catalog	74,174,000	68,291,000	-7.9%

Current Album Sales

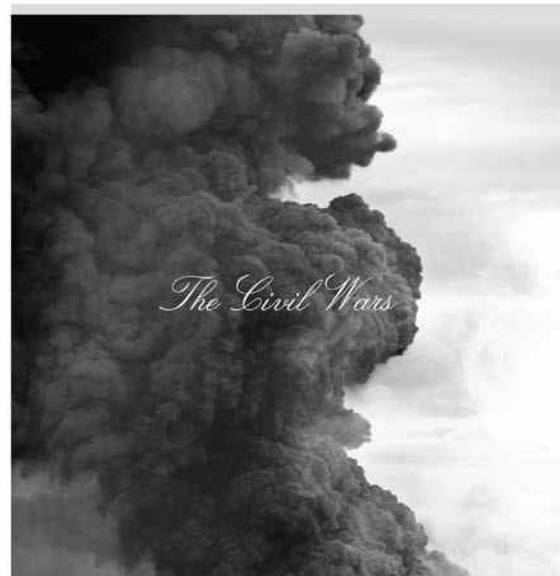
2012	89.3 Million
2013	86.3 Million

Catalog Album Sales

2012	92.9 Million
2013	84.7 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 Aug. 11, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.



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Hot 100

August 24
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 10 WKS BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	17
3	2	2	WE CAN'T STOP MIKE WILL MADE-IT,P-NASTY (M.L.WILLIAMS II,P.R.SLAUGHTER, T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		2	10
4	3	3	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	50
5	4	4	GET LUCKY Daft Punk Feat. Pharrell Williams T.BANGALTER,G. DE HOME-CHRISTO (T.BANGALTER, G. DE HOME-CHRISTO,N.RODGERS,P.L.WILLIAMS)	Daft Life/Columbia	▲	2	17
7	5	5	HOLY GRAIL Jay Z Featuring Justin Timberlake T.NASH,TIMBALAND,JROC (S.C.CARTER,J.TIMBERLAKE,T.NASH, T.V.MOSLEY,J.HARMON,E.D.WILSON,K.COBAIN,D.GROHL,K.NOVOSELIC)	ROC-A-FELLA/ROC NATION		5	5
8	6	6	CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN, D.BLACKETT,H.TUNSTALL-BEHRENS,J.FREEMAN)	UME/REPUBLIC	●	6	33
				Nearly a year after its arrival in "Pitch Perfect," the film's signature song continues to reach chart milestones, as it enters the Adult Contemporary top 10 (12-10 with Greatest Gainer honors). With 114,000 downloads, it passes 2 million sold to date.			
6	7	7	TREASURE THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,P.BROWN)	Bruno Mars ATLANTIC		5	13
13	8	8	CLARITY ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	▲	8	21
15	9	9	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		9	15
14	10	10	LOVE SOMEBODY R.B.TEDDER,N.ZANCANELLA (A.LEVINE, R.B.TEDDER,N.ZANCANELLA,N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		10	12
12	11	11	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	22
9	13	12	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	27
11	14	13	MIRRORS Justin Timberlake TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	26
10	12	14	CRUISE Florida Georgia Line Featuring Nelly J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	45
48	17	15	WAKE ME UP! Avicii AVICII,A.POURNOURI (T.BERGLING,A.POURNOURI,A.LOE BLACC)	Avicii PRMD/ISLAND/IDJMG		15	7
37	23	16	AG SUMMERTIME SADNESS Lana Del Rey & Cedric Gervais E.HAYNIE,R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	16	5
				Not only does the song (43 million impressions, up 43%) snap the record 10 weeks that Robin Thicke's "Blurred Lines" won the Airplay Gainer Award, but it also reaches the Hot Digital Songs top 10, jumping 13-9 (101,000 downloads sold, up 24%).			
19	16	17	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding C.HARRIS (C.HARRIS,E.GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	●	16	17
2	15	18	BEST SONG EVER One Direction J.BUNETTA,M.RADOSEVICH,J.RYAN (W.A.HECTOR,J.RYAN,E.DREWETT,J.BUNETTA)	One Direction SYCO/COLUMBIA		2	3
				Following its super-sized sales start (322,000 two weeks ago), the song has sold 91,000 and 71,000 successively. As its familiarity grows, its radio support is building: It bows on Hot 100 Airplay at No. 73 (17 million, up 17%) and bounds 25-20 on Mainstream Top 40.			
18	18	19	THE OTHER SIDE Jason Derulo AMMO,M.JOHNSON (J.DESROULEAUX,M.JOHNSON,J.COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	●	18	17

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

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

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

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

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

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

Digital Songs Charts

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

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

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)


SG (Streaming Gainer)

Publishing song index available on billboard.com/biz.

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

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
17	20	20	THE WAY Ariana Grande Featuring Mac Miller H-MONEY (H.D.SAMUELS,A-STREETER, A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.G.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	20
			HOT SHOT DEBUT				
21	21	21	HOLD ON, WE'RE GOING HOME Drake Feat. Majid Jordan NINETEEN85,N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC		21	1
20	21	22	JUST GIVE ME A REASON P!nk Feat. Nate Ruess J.BHASKER (P!NK,J.BHASKER,N.RUESS)	P!nk Feat. Nate Ruess RCA	▲	1	26
16	19	23	COME & GET IT Selena Gomez STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMANSEN)	Selena Gomez HOLLYWOOD	▲	6	18
59	39	24	DG ROYALS Lorde J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		24	6
28	25	25	GONE, GONE, GONE Phillip Phillips G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		25	23
22	22	26	I WANT CRAZY Hunter Hayes D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	19	18
27	28	27	CRASH MY PARTY Luke Bryan J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	18	18
31	27	28	SAIL AWOLNATION A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	27	49
25	24	29	RUNNIN' OUTTA MOONLIGHT Randy Houser D.GEORGE (D.DAVIDSON,J.K.LOVELACE,A.GORLEY)	Randy Houser STONEY CREEK	●	24	14
40	35	30	DON'T YA Brett Eldredge C. DESTEFANO (B.ELDRIDGE,C. DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	30	12
29	31	31	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	45
58	46	32	GAS PEDAL Sage The Gemini Featuring IamSu D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY		32	3
26	26	33	POWER TRIP J. Cole Featuring Miguel J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	19	26
23	29	34	I LOVE IT Icona Pop Featuring Charli XCX P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/ATLANTIC	▲	7	28
30	30	35	BODY PARTY Ciara MIKE WILL MADE-IT,P-NASTY (C.P.HARRIS,N.WILBURN CASH, J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	Ciara EPIC		22	16
39	37	36	ROUND HERE Florida Georgia Line J.MOI (R.CLAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		36	9
32	32	37	STAY Rihanna Featuring Mikky Ekko M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	27
52	33	38	TAKE BACK THE NIGHT Justin Timberlake TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		33	5
33	34	39	WHEN I WAS YOUR MAN Bruno Mars THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,A.WYATT)	Bruno Mars ATLANTIC	▲	1	34
50	51	40	DON'T DROP THAT THUN THUN! The FiNAATiCZ T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FiNAATiCZ THE FINATTICZ/KNOCKOUT/EONE		35	5
45	41	41	SEE YOU AGAIN Carrie Underwood M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		41	15
49	42	42	REDNECK CRAZY Tyler Farr J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		42	11
51	45	43	LITTLE BIT OF EVERYTHING Keith Urban N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		43	12
24	38	44	U.O.E.N.O. Rocko Feat. Future & Rick Ross NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		20	18
36	40	45	BAD Wale Featuring Tiara Thomas Or Rihanna T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	●	21	26
35	36	46	BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	●	12	20
69	55	47	NIGHT TRAIN Jason Aldean M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW		47	6
55	47	48	CROOKED SMILE J. Cole Featuring TLC J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		47	8
62	54	49	IT GOES LIKE THIS Thomas Rhett M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY		49	9

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
47	44	50	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	3	62
			The song becomes one of just eight to spend at least 62 weeks on the Hot 100 and ties Lifehouse's "You and Me" (2005-06) for the longest stay for a track by a rock band. Jason Mraz's "I'm Yours" continues to hold the mark for the most weeks spent on the chart (76, 2008-09).				
44	48	51	TAPOUT DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		44	14
61	58	52	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY NASHVILLE		52	14
65	56	53	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO)	Billy Currington MERCURY NASHVILLE		53	12
64	59	54	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY		54	4
34	50	55	BENEATH YOUR BEAUTIFUL LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	Labrinth Featuring Emeli Sande SYCO/RCA		34	9
77	83	56	BUBBLE BUTT MAJOR LAZER,V.KHAN (T.W.PENTZ,D.TAYLOR,BRUNO MARS,M.NGUYEN-STEVENSON,MYSTIC)	Major Lazer Featuring Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		56	9
86	68	57	STILL INTO YOU J.MELDA-JOHNSEN (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP		57	5
43	52	58	CRAZY KIDS DR. LUKE,BENNY BLANCO,CIRKUT (K.SEBERT,W.ADAMS,L.GOTTWALD,B.LEVIN,H.WALTER)	Ke\$ha Featuring will.i.am Or Juicy J KEMOSABE/RCA		40	11
NEW		59	HOPELESS WANDERER M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLASSNOTE		59	1
76	67	60	COUNTING STARS R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)	OneRepublic MOSLEY/INTERSCOPE		32	8
41	61	61	EVERYTHING HAS CHANGED B.WALKER (T.SWIFT,E.SHEERAN)	Taylor Swift Featuring Ed Sheeran BIG MACHINE/REPUBLIC		41	6
57	57	62	RIGHT NOW D.GUETTA,STARGATE,N.ROMERO,G.TUINFORT (D.GUETTA,M.S.ERIKSEN,T.E.HERMANSEN,S.C.SMITH,T.NASH,R.FENTY,G.H.TUINFORT,N.ROTTEVEEL)	Rihanna Featuring David Guetta SRP/DEF JAM/IDJMG		50	8
70	66	63	AIN'T WORRIED ABOUT NOTHIN RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOULDY II,K.KHARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		63	8
85	72	64	HEADBAND DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COX,T.GRIFFIN,M.ADAM)	B.o.B Featuring 2 Chainz REBEL ROCK/GRAND HUSTLE/ATLANTIC		64	9
80	73	65	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	Justin Moore VALORY		65	11
73	70	66	BRAVE M.ENDERT (S.BAREILLES,J.ANTONOFF)	Sara Bareilles EPIC		61	9
83	75	67	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		67	6
79	69	68	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,THOMAS RHETT,R.AKINS,L.LAIRD)	Lee Brice CURB		67	7
-	85	69	TRUE LOVE G.KURSTIN (PINK,G.KURSTIN,L.ALLEN)	P!nk Featuring Lily Allen RCA		69	2
89	80	70	TYPE OF WAY L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKITSAGAME		70	4
63	64	71	NO NEW FRIENDS (SFTB REMIX) BOI-1DA,N.SHEBIB (K.M.KHALED,A.GRAHAM,W.L.ROBERTS II,D.CARTER,M.SAMUELS,N.SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		37	16
100	78	72	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.CLAWSON)	Tim McGraw BIG MACHINE		72	3
54	60	73	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG		15	14
90	79	74	AW NAW J.STROUD (C.YOUNG,C. DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		74	4
-	100	75	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS. NASHVILLE/WMN		75	2
78	77	76	TOM FORD TIMBALAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	5

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
81	74	77	ACAPELLA M.JOHNSON (A.HEIDEMANN,N.NOONAN,M.JOHNSON,S.HOLLANDER)	Karmin EPIC		72	5
-	62	78	TURN THE NIGHT UP THE CATARACS (N.HOLLOWELL-DHAR,M.J.GARTON JR,R.RAMIREZ,E.M.IGLESIAS)	Enrique Iglesias REPUBLIC		62	2
-	94	79	BEWARE KEY WANE,N.O.I.D. (S.M.ANDERSON,D.M.WEIR II,A.IZQUIERDO,J.AIKO,D.CARTER,D.LAMBERT,B.POTTER,M.DEAN)	Big Sean Featuring Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		79	3
72	76	80	WOP M.WIESE, SR. (J.DASH)	J. Dash STEREOFAME	●	51	10
84	84	81	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		69	17
91	81	82	SWEATER WEATHER J.PILBROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [R]EVOLVE/COLUMBIA		81	9
RE-ENTRY		83	MISS MOVIN' ON THE SUSPEX (J.EVIGAN,L.ROBBINS,J.MICHAELS,M.ALLAN)	Fifth Harmony SYCO/EPIC		83	2
NEW		84	RIGHT THERE NOT LISTED (NOT LISTED)	Ariana Grande Featuring Big Sean REPUBLIC		84	1
NEW		85	ROAR DR.LUKE, M.MARTIN (K.PERRY, L.GOTTWALD, M.MARTIN, B.MCKEE, H.WALTER)	Katy Perry CAPITOL		85	1
			Airplay spurs the song's debut ahead of its expected sales-fueled vault next week (see story, page 108). "Katy hit it out of the park," says Sue O'Neil, PD at mainstream top 40 WTSS Buffalo, N.Y. "I love the feeling this song gives you when you hear it. Very empowering."				
-	95	86	LET HER GO C.VALLEJO,M.ROSENBERG (M.ROSENBERG)	Passenger BLACK CROW/NETTWERK		86	2
99	86	87	GOODBYE TOWN P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE		86	7
74	82	88	BEAT IT SEAN KINGSTON,NIC NAC (K.ANDERSON,O.AKINLOLU,N.BALDING,C.J.THOMAZ)	Sean Kingston Featuring Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		52	16
RE-ENTRY		89	MADE IN THE USA J.JEBERG (J.JEBERG,J.EVIGAN,C.CHORUS,B.PERKINS,D.LOVATO)	Demi Lovato HOLLYWOOD		80	2
56	90	90	LOVE MORE FRESHM3N III (D.EVERSOLEY,H.EVERSOLEY,S.SPEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONS,O.T.MARAJ)	Chris Brown Featuring Nicki Minaj RCA		56	3
96	92	91	LOVEHATE THING S.DEW,STOKLEY,ONE (O.AKINTIMEHIN,S.DEW,S.WILLIAMS,E.PRICE)	Wale Featuring Sam Dew MAYBACH/ATLANTIC		89	6
71	71	92	WHAT ABOUT LOVE REDONE,JIMMY JOKER (N.KHAYAT,J.THORNFELDT,AJ JUNIOR,B.HAJJI,M.MOUPONDO,R.STARCHILD,A.MAHONE)	Austin Mahone CHASE/REPUBLIC		66	9
97	96	93	WHEN I SEE THIS BAR B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		93	3
98	93	94	CHLOE (YOU'RE THE ONE I WANT) KOOL KOJAK,P.SVENSSON (D.CHADWICK,W.STROMBERG,K.STROMBERG,S.KOTECHA,A.GRIGG,P.SVENSSON)	Emblem3 SYCO/COLUMBIA		93	3
RE-ENTRY		95	YOUNG AND BEAUTIFUL R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	22	14
88	91	96	F*CKWITHMEYOUKNOWIGOTIT BOI-1DA,VINYLYZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Featuring Rick Ross ROC-A-FELLA/ROC NATION		64	5
-	98	97	EASY S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS. NASHVILLE/WMN		97	3
82	89	98	CRUISIN' FOR A BRUISIN' M.ALLAN,J.EVIGAN (J.C.MILLER,N.LEONTI,M.ALLAN,J.EVIGAN)	Ross Lynch, Grace Phipps And Jason Evigan WALT DISNEY		82	3
92	97	99	VIVIR MI VIDA M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJJI,AJ JUNIOR,A.PAPACOSTANTINOU,B.DJUPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN		92	3
RE-ENTRY		100	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	6	6
			The song burst in at No. 6 (312,000 sold) the week of Oct. 20, 2012, as a then-preview cut to her like-titled fourth studio album. Now the set's third radio-promoted country single, it bullets at No. 23 (up 10%) on Country Airplay. —Gary Trust				
							

GIRL YOU GOT THE BOM BOM, TAKE A SHOT, YOU WANT ONE.

"TURN THE NIGHT UP," ENRIQUE IGLESIAS

Q&A
Niles Hollowell-Dhar, The Cataracs



Your track "Turn the Night Up" with Enrique Iglesias is No. 78 on the Billboard Hot 100. Did you have a sound in mind when you worked with him?

Most people have a perception of Enrique that he's this larger-than-life Latin heartthrob. It was comforting to learn that he's such a normal, cool guy who's eager to branch out from what has made him successful.

Since you parted ways with Cataracs co-founder David Singer-Vine and singer Dew, the group was reduced to a solo project. What was your first big-name session following the split?

My first was Robin Thicke. I was nervous. [Cataracs'] big song ["Like a G6" by Far*East Movement] was made in this pool house in North Hollywood where I was living. But right off the bat we got this song done called "Put Your Lovin' on Me." We spent the days and nights drinking at the studio. I was like, "Hey, I can do this!"


Is there a full-length on the horizon for you?



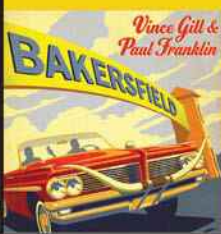
I'm going to start the Cataracs album. The first song is "Big Dipper." I've been working with Dr. Luke a lot as well. We've become friends, and I've been helping him with Becky G. I believe in that girl so much. She's from Inglewood [Calif.], like really from Inglewood, and she has a bunch of Mexican family she rolls around with. There's something totally inspiring about her story.

—Nick Williams

The Billboard 200

August 24
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	1
	NEW	2	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47		2	1
	1	3	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	2
2	3	4	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	5
	NEW	5	ASKING ALEXANDRIA SUMERIAN	From Death To Destiny		5	1
3	6	6	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	4
7	11	7	GG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	49
				The album profits from a \$7.99 sale price in the iTunes store, as it rises with a 46% gain to 37,000 sold for the week. In terms of download sales, it rose by 87% (and climbs 10-3 on the Digital Albums chart).			
	2	8	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	2
	NEW	9	TYE TRIBBETT MOTOWN GOSPEL	Greater Than		9	1
6	10	10	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	●	4	36
	NEW	11	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back		11	1
4	9	12	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	4
1	8	13	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	3
	4	14	TECH N9NE STRANGE/RBC	Something Else		4	2
12	12	15	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	35
17	21	16	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	12
15	16	17	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	44
	7	18	EMBLEM3 SYCO/COLUMBIA	Nothing To Lose		7	2
16	20	19	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	20
10	17	20	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	1	21
	NEW	21	HUGH LAURIE WARNER BROS./RHINO	Didn't It Rain		21	1
13	14	22	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	8
5	13	23	MARC ANTHONY SONY MUSIC LATIN	3.0		5	3
18	19	24	SOUNDTRACK UME	Pitch Perfect	●	3	42
36	41	25	PS MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	46
	5	26	BACKSTREET BOYS K-BAHN/BMG	In A World Like This		5	2
21	23	27	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	7	78

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
23	28	28	P!NK RCA	The Truth About Love	▲	1	47
38	40	29	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	80
28	56	30	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	16
				Like Imagine Dragons' album (No. 7), Buble's was also featured prominently in the iTunes store, while his catalog was also sale-priced. The set's single, "It's a Beautiful Day," continues to grow on the Adult Contemporary and Adult Top 40 charts, where it's bulleted at Nos. 8 and 24, respectively.			
49	49	31	LORDE LAVA/REPUBLIC	The Love Club (EP)		31	9
				The artist celebrates her first No. 1 on Alternative, while her digital EP climbs with a 23% gain (9,000 sold). The economically priced (\$4.05 at iTunes and Amazon MP3) five-song set has sold 60,000 copies during its 21 weeks on sale.			
11	24	32	SARA BAREILLES EPIC	The Blessed Unrest		2	4
60	65	33	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	105
25	32	34	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	12
44	48	35	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	43
20	34	36	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	7
	NEW	37	NORMA JEAN RAZOR & TIE	Wrongdoers		37	1
22	31	38	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	14
29	43	39	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	1	42
	NEW	40	NEWSTED CHOPHOUSE	Heavy Metal Music		40	1
24	38	41	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/DJMG	Yeezus		1	8
43	39	42	THE LUMINEERS DUALTONE	The Lumineers	▲	2	71
	25	43	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield		25	2
				The country album has a soft second-week sales decline of just 41%. That stands in contrast to the sophomore-week dips of albums from Robin Thicke (No. 3 with a 63% decline) and Five Finger Death Punch (No. 8, 69% drop).			
35	46	44	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	59
39	57	45	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	39
40	47	46	ADELE XL/COLUMBIA	21	◆	1	129
32	44	47	SKILLET ATLANTIC/AG	Rise		4	7

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	49		LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		48	1
41	50	49	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	14
56	71	50	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	15
34	45	51	BLACK SABBATH VERTIGO/REPUBLIC	13		1	9
61	51	52	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	42
9	36	53	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		9	3
-	27	54	BUDDY GUY SILVERTONE/RCA	Rhythm & Blues		27	2
77	77	55	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	177
68	62	56	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	71
33	61	57	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	38
57	63	58	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	19
50	73	59	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	20
187	111	60	THE CIVIL WARS SENSIBILITY/COLUMBIA	Barton Hollow	●	10	101
54	67	61	ED SHEERAN ELEKTRA	+	●	5	61
84	96	62	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	23
45	70	63	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	147
NEW	64		KT TUNSTALL BLUE NOTE	Invisible Empire // Crescent Moon		64	1
70	78	65	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	13
30	69	66	DEMI LOVATO HOLLYWOOD	Demi		3	13
58	72	67	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	9
31	55	68	CIARA EPIC	Ciara		2	5
67	91	69	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	14
48	74	70	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	17
80	86	71	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	67
NEW	72		CHRIS THILE NONESUCH	Bach: Sonatas and Partitas, Vol. 1		72	1
90	100	73	TAMELA MANN TILLYMANN	Best Days		14	48
NEW	74		GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver		74	1
63	75	75	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	13
51	59	76	VARIOUS ARTISTS SIDEONE/DUMMYY	Vans Warped Tour '13: 2013 Tour Compilation		51	10
NEW	77		EXPLOSIONS IN THE SKY & DAVID WINGO TEMPORARY RESIDENCE	Prince Avalanche: An Original Motion Picture Soundtrack		77	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
73	93	78	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	107
72	89	79	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.		39	16
46	83	80	FUN. FUELED BY RAMEN	Some Nights	▲	3	77
76	87	81	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	48
52	68	82	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	8
69	84	83	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	20
26	64	84	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		4	4
78	95	85	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	74
91	98	86	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	38
55	81	87	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	8
81	94	88	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	38
83	53	89	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		7	7
124	133	90	BEASTIE BOYS DEF JAM/UME	Licensed To Ill	▲	1	109
8	54	91	WE CAME AS ROMANS EQUAL VISION	Tracing Back Roots		8	3
75	90	92	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	27
NEW	93		IWRESTLEDABEARONCE CENTURY MEDIA	Late For Nothing		93	1
109	104	94	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	63
95	108	95	PARAMORE FUELED BY RAMEN	Paramore		1	18
89	105	96	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	103
88	151	97	CODY SIMPSON ATLANTIC/AG	Surfers Paradise		10	4
65	82	98	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		6	6
115	117	99	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	97
96	107	100	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	130



George Duke: Back At No. 1

Jazz keyboardist **George Duke**, who died Aug. 5 from chronic lymphocytic leukemia, returns to No. 1 on Contemporary Jazz Albums in the wake of his death.

Dreamweaver, his third leader atop the list, vaults 5-1 on the tally with 4,000 copies sold (up 435%, according to Nielsen SoundScan). It's his best sales week since 1995. The album is in its fourth week on the chart, having debuted in the top slot.

On the Billboard 200, *Dreamweaver* bows at No. 74, marking the R&B/funk/jazz artist's highest-charting set since 1982's *Dream On* reached No. 48.

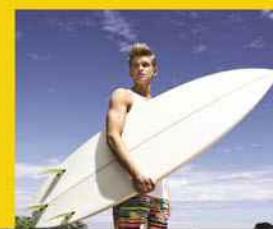
In the week ending Aug. 11, Duke's catalog moved 6,000 copies, up 544% compared with the previous week. His digital song sales also grew tremendously, vaulting from less than 1,000 downloads to nearly 14,000 (up by 2,221%).

His best-selling song of the week was "No Rhyme, No Reason," which shifted 2,000 downloads (up from nearly zero units in the prior week). "No Rhyme" was Duke's final top 40 hit on the Hot R&B/Hip-Hop Songs chart, reaching No. 24 in 1992.

The Grammy Award-winning Duke notched 17 hits on Hot R&B/Hip-Hop Songs, stretching back to his first entry: 1977's "Reach for It." It also happens to be his highest-charting song, reaching No. 2 the following year. —Keith Caulfield



The rock act's third full-length album starts with 4,000 sold, a slightly smaller sum than the 5,000-unit opening of its second album, 2011's *Ruining It for Everybody* (which bowed at No. 80). On the Hard Rock Albums chart, the group nets its second top 10, as the new set starts at No. 9.



The album jumps by 30% thanks to purchases made at concert venues where he opened for Justin Bieber. Impressively, Simpson made himself available for meet-and-greets with fans who purchased the album.




Chris Thile Tops Classical

Chris Thile (above) opens at No. 1 on Traditional Classical Albums with his first chart-topper on the list, *Bach: Sonatas and Partitas, Vol. 1* (see page 130). The mandolinist has visited the Classical Crossover Albums chart three times previously, including a two-week reign at No. 1 in 2011 with *The Goat Rodeo Sessions*, a collaboration with **Yo-Yo Ma**, **Stuart Duncan** and **Edgar Meyer**. (Meyer also produced Thile's latest album.) On the Billboard 200, *Bach: Sonatas and Partitas, Vol. 1* enters at No. 72.

On Classical Crossover Albums, vocalist **Alfie Boe** collects his fourth top 10, as *Storyteller* enters at No. 9 with nearly 1,000 sold. His last set, 2012's *Alfie*, marked his second No. 1 on the tally, and bowed with slightly more than 2,000. The new album is supported by a PBS concert special, "Alfie Boe—Storyteller at the Royal Albert Hall," which began airing Aug. 3.

Moving to the World Albums chart, South Korean hip-hop group **B.A.P.** earns its second No. 1. The ensemble's new *Badman* EP enters atop the list with 1,000 sold—all from downloads. It follows another EP, *One Shot*, which also started at No. 1 earlier this year. —*Keith Caulfield*

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	101	101	CHRISTINA GRIMMIE CHRISTINA GRIMMIE	With Love		101	1
<p>The YouTube-born star nets her second charting album, as <i>With Love</i> bows with 4,000 sold. Grimmie is supporting Selena Gomez on the North American leg of the latter's <i>Stars Dance</i> tour through Nov. 27.</p> 							
82	97	102	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	9
85	101	103	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	14
79	92	104	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	21
42	76	105	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	10	18	280
-	30	106	MICHAEL FRANTI & SPEARHEAD BOO BOO WAX/CAPITOL	All People		30	2
66	79	107	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	9
64	88	108	RONALD ISLEY RI TOP TEN/NOTIFI/EONE	This Song Is For You		27	4
98	114	109	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	26
133	22	110	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	8	22	193
111	121	111	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	91
141	141	112	AWOLNATION RED BULL	Megalithic Symphony		84	92
106	103	113	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	18
120	113	114	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	15	10	273
53	58	115	VARIOUS ARTISTS MOTOWN/UNIVERSAL SPECIAL MARKETS/STARBUCKS	Motown 25		53	3
94	109	116	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	10
122	132	117	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	35
119	115	118	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	30
92	112	119	BRING ME THE HORIZON EPITAPH	Sempiternal		11	19
104	106	120	FANTASIA 19/RCA	Side Effects Of You		2	16
-	177	121	LUKE BRYAN CAPITOL NASHVILLE	Doin' My Thing	▲	6	100
113	124	122	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	57
14	60	123	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/VAGRANT	Edward Sharpe & The Magnetic Zeros		14	3
125	118	124	THE NATIONAL 4AD	Trouble Will Find Me		3	12
178	128	125	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	10	1	129
194	181	126	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	20

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	169	127	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		127	2
155	143	128	LEE BRICE CURB	Hard 2 Love		5	66
105	123	129	TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	15
107	127	130	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	29	60	148
114	134	131	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	53
128	136	132	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	144
27	102	133	THE WINERY DOGS THREE DOG/LOUD & PROUD	The Winery Dogs		27	3
102	120	134	SLEEPING WITH SIRENS RISE	Feel		3	10
121	137	135	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	18
132	125	136	SOUNDTRACK UME	Pitch Perfect: More From Pitch Perfect (EP)		99	7
-	179	137	LIONEL RICHIE MOTOWN/CHRONICLES/UME	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		63	53
RE-ENTRY	138	138	EMELI SANDE CAPITOL	Our Version Of Events		28	37
<p>Her album returns to the chart with a 24% sales gain, courtesy of exposure generated by airings of her PBS concert, "Live at the Royal Albert Hall." The video will be released commercially stateside on Oct. 8.</p> 							
159	153	139	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	13
144	131	140	KID ROCK LAVA/AG	Cocky	▲	3	132
127	138	141	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	104
130	162	142	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	36
74	122	143	TRAIN COLUMBIA	California 37	●	4	53
135	145	144	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	244
167	168	145	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	29
154	155	146	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	59
NEW	147	147	THE DANGEROUS SUMMER HOPELESS	Golden Record		147	1
137	147	148	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲	53	78
100	140	149	KATY PERRY CAPITOL	Teenage Dream	▲	1	145
NEW	150	150	MADCHILD BATTLE AXE/SUBURBAN NOIZE	Lawn Mower Man		150	1
157	194	151	THE BEATLES APPLE/CAPITOL		1	1	148
RE-ENTRY	152	152	TLC LAFACE/ARISTA/SONY MUSIC CMG	CrazySexyCool	11	3	112

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
164	175	153	THREE DOG NIGHT MCA/UMe	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	64
-	146	154	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆29	1	189
123	126	155	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	27
101	130	156	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	11
108	119	157	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		12	9
142	160	158	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	39
NEW		159	REVOCATION RELAPSE	Revocation		159	1
-	152	160	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	56
148	156	161	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	9
131	149	162	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	11
146	142	163	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	45
168	154	164	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲2	7	162
150	159	165	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	47
134	144	166	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	107
-	188	167	COMMODORES MOTOWN/UMe	The Best Of The Commodores: 20th Century Masters The Millennium Collection	●	167	3
NEW		168	CLINT BLACK CRACKER BARREL	When I Said I Do		168	1
<p>With this Cracker Barrel-exclusive album, the country star returns to the list for the first time since 2004, when the No. 27-peaking <i>Spend My Time</i> completed a seven-week run the week of May 1. On Top Country Albums, the new set starts at No. 30, marking his 15th top 40 effort on the tally.</p>							
170	163	169	LYNYRD SKYNYRD MCA/UMe	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲2	60	129
152	170	170	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	88
153	165	171	ALABAMA SHAKES ATO	Boys & Girls	●	6	67
160	129	172	ROBERTO TAPIA FONOVISIA/UMe	Lo Mejor de Roberto Tapia		105	4
71	172	173	SICK PUPPIES DRILL DOWN/CAPITOL	Connect		17	4
174	164	174	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	46
RE-ENTRY		175	JUSTIN TIMBERLAKE JIVE/RCA	Justified	▲3	2	79
RE-ENTRY		176	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	142
197	190	177	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆15	12	847
-	182	178	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	●	2	72

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY		179	BOB SEGER & THE SILVER BULLET BAND CAPITOL	Greatest Hits	▲9	8	201
126	157	180	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲2	1	193
RE-ENTRY		181	PHOENIX LOYAUTE/GLASSNOTE	Bankrupt!		4	12
-	185	182	ELVIS PRESLEY RCA/SONY MUSIC CMG	Heart And Soul	●	182	3
RE-ENTRY		183	GUNS N' ROSES Geffen/UMe	Appetite For Destruction	◆18	1	154
-	197	184	AC/DC COLUMBIA/LEGACY	Back In Black	◆22	4	151
166	167	185	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	79
RE-ENTRY		186	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits		166	9
149	196	187	LITTLE MIX SYCO/COLUMBIA	DNA		4	11
NEW		188	THE ANIMALS ABKCO	The Very Best Of The Animals		188	1
NEW		189	ONE: A WORSHIP COLLECTIVE INTEGRITY/COLUMBIA	We Believe Live		189	1
NEW		190	VARIOUS ARTISTS STARBUCKS	Twist And Shout		190	1
<p>The Starbucks-exclusive set dances onto the list with slightly more than 2,000 sold. It includes such hip-shaking songs as the Isley Brothers' "Twist and Shout" and the King Curtis Combo's "Peppermint Twist." On Top Compilations Albums, it shimmies in at No. 9.</p>							
RE-ENTRY		191	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins		18	5
RE-ENTRY		192	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	65
RE-ENTRY		193	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	19
RE-ENTRY		194	ZEDD INTERSCOPE/IGA	Clarity		38	9
162	183	195	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		4	12
RE-ENTRY		196	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights		1	23
RE-ENTRY		197	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲4	1	92
NEW		198	JAMES LABRIE INSIDE OUT	Impermanent Resonance		198	1
RE-ENTRY		199	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	31
NEW		200	DIANA ROSS & THE SUPREMES MOTOWN/UMe	The Best Of Diana Ross & The Supremes: 20th Century Masters...		200	1
<p>The album was released Oct. 19, 1999, but finally makes its belated debut nearly 14 years later. It's the 38th chart entry for the Supremes and comes just before the 49th anniversary of the act's debut on the Billboard 200 (Sept. 19, 1964).</p> <p>—Keith Caulfield</p>							



Q&A

Hugh Laurie

What drove the decision to bring in Joe Henry to produce your second album for Warner Bros., *Didn't It Rain*, which is No. 21 this week on the Billboard 200?
When the record company said, "Who do you fancy?" I kept going back to Joe and the feel of the records—his own and the ones he produces for others—which I could not get over. There is something so direct and honest and open—there is no trickery. It's people in a room sharing a musical conversation.

It's a very different album from the first—bigger arrangements, duets with Taj Mahal and two female singers and more instruments. Was the approach different from the start?
The first thing I think people needed to hear on the first album was me. I don't want anyone thinking I am trying to hide behind very skilled mercenaries who have been shipped in. I rely on them more than I can say, but I wanted, as it were, to expose myself.

You mention that Champion Jack Dupree is one of your heroes. What is it about his piano playing that has influenced you?
Simple is not the same thing as easy. The unfolding of the notes and the way he played is so exquisitely subtle and sophisticated. There is a way he tells a story at the piano, and I could listen over and over and find subtleties that are completely enchanting. Hank Williams is another one. Three chords, not too much guitar work—he was no shredder—and he tells a story.

—Phil Gallo

Surfer-Charged Twerking Gain

A fan-made video of an accidentally twerking athlete spurs a big gain for twerking anthem "Bubble Butt" on Streaming Songs.

Major Lazer's "Bubble Butt" (featuring Bruno Mars, 2 Chainz, Tyga and Mystic) debuts at No. 22, but not because of the song's official video, which arrived more than two months ago.

Rather, a fan-made video of professional surfer Anastasia Ashley's pre-competition warm-up dance (which inadvertently looks like she's twerking) set to "Bubble Butt" went viral following its posting on Aug. 6. It helped the song accumulate more than 2 million U.S. streams during the week ending Aug. 11 (a 125% increase over the previous week). "Bubble Butt" also rises 29-16 on Hot R&B/Hip-Hop Songs.

A few positions above "Bubble Butt," Mumford & Sons' "Hopeless Wanderer" debuts at No. 16 with 2.3 million U.S. plays.

The song's entry is spurred by its official music video's premiere on Aug. 4. The clip stars actors Ed Helms, Jason Bateman, Jason Sudeikis and Will Forte performing as Marcus Mumford and the rest of the band, complete with silly banjo antics. The all-star cast also helps the title debut on the Billboard Hot 100 at No. 59.

This is the second Mumford & Sons song to chart on Streaming Songs. The first was "I Will Wait," which reached No. 19 the week of Feb. 16. —William Gruger



Social/Streaming

August 24
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYSACE PAGE	WKS. ON CHART
	1	#1 GRAMATIK WWW.MYSACE.COM/GRAMATIK	89
29	2	ANATHEMA WWW.MYSACE.COM/WEAREANATHEMA	64
1	3	DJ BL3ND WWW.MYSACE.COM/BLENDIZZY	134
15	4	MAYA JANE COLES WWW.MYSACE.COM/MAYAJANECOLES	37
RE	5	FELIX CARTAL WWW.MYSACE.COM/FELIXCARTAL	19
RE	6	MAREK HEMMANN WWW.MYSACE.COM/MAREKHEMMANN	115
3	7	TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	32
8	8	NOISIA WWW.MYSACE.COM/DENOISIA	133
RE	9	GOLD PANDA WWW.MYSACE.COM/GOLDPANDA	78
9	10	NICOLAS JAAR WWW.MYSACE.COM/NICOLASJAAR	117
RE	11	JORIS VOORN WWW.MYSACE.COM/JORISVOORN	4
30	12	UMEK WWW.MYSACE.COM/DIUMEK	93
16	13	PORTA WWW.MYSACE.COM/PORTAL	130
14	14	ARTY WWW.MYSACE.COM/ARTYLIVE	13
20	15	LOS HERMANOS WWW.MYSACE.COM/LOSERMANOS	58
13	16	PITTY WWW.MYSACE.COM/BANDAPITTY	119
6	17	YANN TIERSEN WWW.MYSACE.COM/YANNTIERSENINPROGRESS	97
31	18	GOD IS AN ASTRONAUT WWW.MYSACE.COM/GODISANASTRONAUT	104
RE	19	BREAKBOT WWW.MYSACE.COM/DOTHEFUNKYBO	16
RE	20	ANNA CALVI WWW.MYSACE.COM/ANNACALVI	6
50	21	EMANCIPATOR WWW.MYSACE.COM/EMANCIPATOR	60
17	22	HEFFRON DRIVE WWW.MYSACE.COM/HEFFRONDRIVE	32
44	23	IAMX WWW.MYSACE.COM/IAMX	60
11	24	CAPITAL INICIAL WWW.MYSACE.COM/CAPITALINICIAL	78
23	25	BEAR IN HEAVEN WWW.MYSACE.COM/BEARINHEAVEN	6
48	26	METRONOMY WWW.MYSACE.COM/METRONOMY	118
19	27	JOTA QUEST WWW.MYSACE.COM/JOTAQUEST	91
22	28	BONDAN PRAKOSO & FADE2BLACK WWW.MYSACE.COM/BONDANFADE2BLACK	86
RE	29	MADDI JANE WWW.MYSACE.COM/MADDIJANEMUSIC	118
RE	30	STAR SLINGER WWW.MYSACE.COM/STARSLINGERMUSIC	79
RE	31	DIRTYLOUD WWW.MYSACE.COM/DIRTYLOUDMUSIC	35
RE	32	FELGUK WWW.MYSACE.COM/FELGUK	48
RE	33	TOKIMONSTA WWW.MYSACE.COM/TOKIBEATS	47
45	34	THEE OH SEES WWW.MYSACE.COM/OHSEE	11
RE	35	ONRA WWW.MYSACE.COM/ONRA	37
26	36	KORPIKLAANI WWW.MYSACE.COM/KORPIKLAANI	45
NEW	37	KOAN SOUND WWW.MYSACE.COM/KOANSOUND	1
38	38	AEROPLANE WWW.MYSACE.COM/AEROPLANEMUSICLOVE	109
RE	39	YUNA WWW.MYSACE.COM/YUNA	59
47	40	POETS OF THE FALL WWW.MYSACE.COM/POETSOFTHEFALL	57
RE	41	ANDREW JACKSON JIHAD WWW.MYSACE.COM/ANDREWJACKSONJIHAD	5
NEW	42	PHONAT WWW.MYSACE.COM/PHONAT	1
RE	43	ARCHITECTS UK WWW.MYSACE.COM/ARCHITECTSUK	34
NEW	44	WILLY MASON WWW.MYSACE.COM/WILLYMASON	1
RE	45	COM TRUISE WWW.MYSACE.COM/IAMCOMTRUISE	52
21	46	TRAPHIK WWW.MYSACE.COM/TRAPHIK	131
24	47	JESSICA LOWNDES WWW.MYSACE.COM/JESSICALOWNDES	20
10	48	SUNGHAI JUNG WWW.MYSACE.COM/JUNGSUNGHAI	130
43	49	SKREAM WWW.MYSACE.COM/SKREAMUK	38
50	50	JAI PAUL WWW.MYSACE.COM/JAIPAULMUSIC	15

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
3	1	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	142
6	2	TAYLOR SWIFT BIG MACHINE	142
9	3	KATY PERRY CAPITOL	142
1	4	ONE DIRECTION SYCO/COLUMBIA	91
8	5	MILEY CYRUS HOLLYWOOD	70
26	6	BEYONCÉ PARKWOOD/COLUMBIA	141
10	7	ARIANA GRANDE REPUBLIC	38
17	8	SELENA GOMEZ HOLLYWOOD	140
7	9	JUSTIN TIMBERLAKE RCA	113
2	10	SHAKIRA SONY MUSIC LATIN/EPIC	141
5	11	JENNIFER LOPEZ ISLAND/IDJMG	128
4	12	BRITNEY SPEARS RCA	139
28	13	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	141
21	14	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	142
24	15	MICHAEL JACKSON MJJ/EPIC	132
13	16	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	140
14	17	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	142
16	18	RIHANNA SRP/DEF JAM/IDJMG	142
15	19	DEMI LOVATO HOLLYWOOD	132
30	20	AVRIL LAVIGNE EPIC	139
23	21	ALICIA KEYS RCA	88
35	22	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	141
20	23	P!NK RCA	106
18	24	BRUNO MARS ATLANTIC	131
29	25	BOB MARLEY TUFF GONG/ISLAND/UMI	83
27	26	CHRISTINA AGUILERA RCA	44
22	27	MACKLEMORE & RYAN LEWIS MACKLEMORE	30
19	28	AVICII PRMD/ISLAND/IDJMG	3
34	29	MARIAH CAREY ISLAND/IDJMG	38
RE	30	USHER RCA	125
25	31	ADELE XL/COLUMBIA	132
36	32	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	142
11	33	ROBIN THICKE STAR TRAK/INTERSCOPE	8
32	34	THE BLACK EYED PEAS INTERSCOPE	134
44	35	LINKIN PARK MACHINE SHOP/WARNER BROS.	142
31	36	MAROON 5 A&M/OCTONE	81
RE	37	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	131
39	38	AUSTIN MAHONE CHASE/REPUBLIC	25
33	39	WILL.I.AM INTERSCOPE	32
RE	40	THE BEATLES APPLE/CAPITOL	59
37	41	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	54
RE	42	CHRIS BROWN RCA	133
47	43	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	127
43	44	PINK FLOYD HARVEST/CAPITOL	17
49	45	DAFT PUNK DAFT LIFE/COLUMBIA	37
41	46	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	112
RE	47	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	120
RE	48	GREEN DAY REPRISE/WARNER BROS.	78
45	49	KELLY CLARKSON 19/RCA	28
RE	50	METALLICA WARNER BROS.	27



Short Cut, Big Jump

After a three-week hiatus from the Social 50's top 10, Beyoncé (above) bounds 26-6, all thanks to a new haircut.

Following the conclusion of the North American leg of her Mrs. Carter Show tour (Aug. 7), Beyoncé posted several photos to her Instagram account, showing off a significantly shorter head of hair.

The diva's suddenly shorn locks sent her fans into a frenzy, igniting an online storm of discussion and debate. The pictures ushered in 199,000 new followers for Beyoncé on Instagram in the week ending Aug. 11—a 9% increase over the previous week. The total contributed to a 119% increase in weekly fan acquisition across the board, with 653,000 additions.

Meanwhile, Drake makes a notable re-entry at No. 37 as he builds momentum for his new album, *Nothing Was the Same* (Sept. 17).

He returns to the chart courtesy of buzz generated by the set's new single, "Hold On, We're Going Home," featuring Majid Jordan. Drake earns a 115% gain in weekly fan acquisition and a 10% bump in weekly traffic to his Wikipedia page.

Formerly known as Good People, Majid Jordan (Toronto duo Majid Al Maskati and Jordan Ullman) are signed to Drake's OVO label and recently released its *Afterhours* mixtape. The set first arrived in August 2012, but has since been revived and reloaded to the Internet.

—William Gruger

UNCHARTED: The week's top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streaming songs, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, SoundCloud and Wikipedia. In order to appear on Uncharted, acts must be registered Myspace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: The week's most active artists on social networking sites YouTube, Vevo, Facebook, Twitter, SoundCloud, Wikipedia, Myspace and Instagram. Artists' popularity is determined by weekly additions of friends/fans/followers along with page views and weekly song plays, as measured by Next Big Sound. See Charts Legend on Billboard.com/biz for complete rules and explanations. All chart © 2013. Promoted by Global Media, LLC and Nelson Soundscan, Inc. All rights reserved.

SOCIAL 50 DATA COMPILED BY **THE BIG** **DATA** **COMPANY**

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	5
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	49
4	4	WE CAN'T STOP RCA	Miley Cyrus	9
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17
7	6	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	5
6	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	28
9	8	CLARITY INTERSCOPE	Zedd Feat. Foxes	16
8	9	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	27
10	10	TREASURE ATLANTIC	Bruno Mars	9
19	11	ROYALS LAVA/REPUBLIC	Lorde	4
12	12	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	22
11	13	F**K WITH ME YOU KNOW I GOT IT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	5
21	14	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	6
15	15	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	43
13	16	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	5
20	17	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	13
28	18	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	3
16	19	MIRRORS RCA	Justin Timberlake	21
17	20	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	19
22	21	SAIL RED BULL	AWOLNATION	70
14	22	COME & GET IT HOLLYWOOD	Selena Gomez	16
18	23	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	19
23	24	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	12
24	25	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	23
26	26	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	27
25	27	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	17
27	28	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	31
29	29	F**KIN PROBLEMS A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	34
30	30	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	52
31	31	HO HEY DUALTONE	The Lumineers	56
32	32	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	19
33	33	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	35
35	34	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	21
37	35	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	25
34	36	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	12
38	37	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	40
43	38	BEST SONG EVER SYCO/COLUMBIA	One Direction	3
39	39	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECAVANCE/ISLAND/IDJMG	Fall Out Boy	19
42	40	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	4
41	41	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	13
36	42	OCEANS ROC-A-FELLA/ROC NATION	Jay Z Feat. Frank Ocean	5
47	43	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	2
40	44	PICASSO BABY ROC-A-FELLA/ROC NATION	Jay Z	5
46	45	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	3
44	46	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	27
48	47	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	2
49	48	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	29
45	49	BLACK SKINHEAD G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Kanye West	8
NEW	50	POMPEII VIRGIN/CAPITOL	Bastille	1

R&B STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 10 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	16
2	2	BODY PARTY EPIC	Ciara	17
4	3	I'M OUT EPIC	Ciara Feat. Nicki Minaj	6
3	4	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	13
5	5	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	15
7	6	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	19
6	7	DON'T THINK THEY KNOW RCA	Chris Brown Feat. Aaliyah	7
8	8	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	19
9	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	19
11	10	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	17
13	11	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	3
NEW	12	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	1
12	13	FINE CHINA RCA	Chris Brown	19
16	14	ADORN BYSTORM/BLACK ICE/RCA	Miguel	19
23	15	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	5

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS WE CAN'T STOP RCA	Miley Cyrus	9
3	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	14
4	3	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	6
2	4	BEST SONG EVER SYCO/COLUMBIA	One Direction	3
5	5	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	52
8	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	7
6	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	27
7	8	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	18
10	9	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	16
13	10	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	37
12	11	EL POLLITO PIO GLOBO/DO IT YOURSELF	Pulcinio Pio	24
9	12	COME & GET IT HOLLYWOOD	Selena Gomez	15
11	13	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	17
14	14	MIRRORS RCA	Justin Timberlake	22
19	15	TREASURE ATLANTIC	Bruno Mars	7

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	BISHOP NEHRU
2	REJJIE SNOW
3	FMLYBND
4	MAT.JOE
5	PELARI
6	TIM GUNTER
7	EDUARDO ROSSELL
8	JANINE "JAH9" CUNNINGHAM
9	AUTOMATIC REACTION
10	NOTIZE
11	GRIZFOLK
12	PHIL FINLAY
13	FELIX JAEHN
14	BE GOOD
15	PANDA

Radio Airplay

August 24
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 6 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	13
2	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
5	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	13
4	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	21
3	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	16
7	6	TREASURE ATLANTIC	Bruno Mars	13
6	7	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	16
8	8	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	17
9	9	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	10
10	10	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	18
11	11	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	12
12	12	WE CAN'T STOP RCA	Miley Cyrus	10
13	13	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	21
18	14	TAKE BACK THE NIGHT RCA	Justin Timberlake	5
14	15	MIRRORS RCA	Justin Timberlake	20
15	16	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	10
22	17	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	5
17	18	COME & GET IT HOLLYWOOD	Selena Gomez	18
16	19	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	20
25	20	BEST SONG EVER SYCO/COLUMBIA	One Direction	4
21	21	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	16
24	22	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	6
23	23	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	8
26	24	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	8
27	25	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	4

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	17
4	2	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	16
2	3	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	25
3	4	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	17
6	5	HO HEY DUALTONE	The Lumineers	32
5	6	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	28
7	7	CATCH MY BREATH 19/RCA	Kelly Clarkson	33
8	8	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	23
9	9	MIRRORS RCA	Justin Timberlake	12
12	10	GG CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	7
11	11	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	9
13	12	TREASURE ATLANTIC	Bruno Mars	7
14	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	26
16	14	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	7
15	15	HOME AGAIN MERCURY/CAPITOL	Elton John	5
18	16	BRAVE EPIC	Sara Bareilles	7
19	17	WRONG GUY (I DID IT THIS TIME) TOPNOTCH	Whitney Wolanin	24
22	18	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	5
17	19	PEOPLE LIKE US 19/RCA	Kelly Clarkson	10
21	20	I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER) REPRISE/WARNER BROS.	Josh Groban	5
20	21	TEMPTED ORGANICA	Margo Rey	12
26	22	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	3
23	23	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	4
25	24	BRUISES COLUMBIA	Train Feat. Ashley Monroe	3
NEW	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	1

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services. R&B STREAMING SONGS: The week's top streaming radio songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Pop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com/biz for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	9
2	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
1	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	14
4	4	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	14
5	5	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	26
6	6	MIRRORS RCA	Justin Timberlake	18
8	7	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	18
10	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
9	9	TREASURE ATLANTIC	Bruno Mars	13
12	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	7
7	11	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	24
11	12	BRAVE EPIC	Sara Bareilles	15
16	13	TRUE LOVE RCA	P!nk Feat. Lily Allen	5
14	14	RED HANDS COLUMBIA	Walk Off The Earth	21
13	15	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	25
17	16	BRUISES COLUMBIA	Train Feat. Ashley Monroe	11
19	17	BEST I EVER HAD RCA	Gavin DeGraw	7
15	18	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	16
23	19	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	4
21	20	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	9
20	21	OUR SONG EMBLEM/ATLANTIC	matchbox twenty	17
18	22	COME & GET IT HOLLYWOOD	Selena Gomez	14
22	23	SHOULD'VE GONE TO BED HOLLYWOOD	Plain White T's	16
24	24	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	15
28	25	LET HER GO BLACK CROW/NETTWERK	Passenger	5

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 DON'T YA ATLANTIC/WMN	Brett Eldredge	43
1	2	RUNNIN' OUTTA MOONLIGHT STONE CREEK	Randy Houser	26
2	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	18
6	4	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	13
4	5	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	20
7	6	ALL OVER THE ROAD MERCURY	Easton Corbin	32
9	7	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	13
5	8	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	32
10	9	POINT AT YOU VALORY	Justin Moore	22
11	10	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	25
12	11	HEY GIRL MERCURY	Billy Currington	23
16	12	NIGHT TRAIN BROKEN BOW	Jason Aldean	12
13	13	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	14
14	14	PARKING LOT PARTY CURB	Lee Brice	16
15	15	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	11
17	16	IT GOES LIKE THIS VALORY	Thomas Rhett	16
19	17	SOUTHERN GIRL BIG MACHINE	Tim McGraw	7
18	18	EASY WARNER BROS./WMN	Sheryl Crow	25
20	19	AW NAW RCA NASHVILLE	Chris Young	14
21	20	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE	Luke Bryan	2
25	21	GG MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton	4
22	22	COULD IT BE WARNER BROS./WAR	Charlie Worsham	31
23	23	RED BIG MACHINE	Taylor Swift	9
24	24	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	45
26	25	DRINKS AFTER WORK SHOW DOG/UNIVERSAL	Toby Keith	9

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 ROYALS LAVA/REPUBLIC	Lorde	9
3	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
4	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	39
1	4	SWEATER WEATHER [RE]VOLVE/COLUMBIA	The Neighbourhood	35
6	5	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	26
5	6	HARLEM RCA	New Politics	27
8	7	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	9
10	8	IF SO WARNER BROS.	Atlas Genius	20
7	9	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
13	10	POMPEII VIRGIN/CAPITOL	Bastille	7
9	11	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	16
12	12	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	5
11	13	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	10
16	14	SUPERSOAKER RCA	Kings Of Leon	4
14	15	ELEPHANT MODULAR	Tame Impala	13
15	16	TRYING TO BE COOL LOYAUTE/GLASSNOTE	Phoenix	12
17	17	KING & LIONHEART REPUBLIC	Of Monsters And Men	13
18	18	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	11
20	19	HURRICANE CREEP CITY/COLUMBIA	MS MR	14
19	20	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	12
24	21	MISS JACKSON DECADANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	3
21	22	FKARN D LAW	Pepper	11
30	23	DREAMING RCA	Smallpools	9
25	24	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	12
29	25	FOLLOW ME HELIUM-3/WARNER BROS.	Muse	5

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
2	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	24
3	3	BODY PARTY EPIC	Ciara	20
5	4	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	22
4	5	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	27
10	6	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	8
6	7	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	16
9	8	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	17
13	9	THE ONE STREAMLINE/EPIC	Tamar Braxton	14
12	10	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	10
11	11	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	21
8	12	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	17
18	13	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	6
7	14	RICH AS F*** YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	18
15	15	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	8
14	16	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	15
17	17	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	12
16	18	ADORN BYSTORM/BLACK ICE/RCA	Miguel	60
20	19	AGE AIN'T A FACTOR ATLANTIC	Jaheim	14
19	20	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	30
23	21	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	25
25	22	TYPE OF WAY RICH HOMIEZ/THINKTSAGAME	Rich Homie Quan	7
24	23	A COUPLE OF FOREVERS MOTOWN/IDJMG	Christette Michele	19
22	24	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	23
21	25	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	10

ACTIVE ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 GG HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	4
2	2	OUT OF TIME STONE TEMPLE PILOTS	Stone Temple Pilots	12
1	3	LIFT ME UP PROSPECT PARK	Five Finger Death Punch Feat. Rob Halford	13
4	4	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	5
8	5	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	12
5	6	HOWL BRIGHT ANTENNA/ADA	Beware Of Darkness	23
6	7	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	10
10	8	SICK OF IT ATLANTIC	Skillet	17
7	9	TRENCHES GG&EONE	Pop Evil	23
12	10	BEAUTIFUL RAZOR & TIE	P.O.D.	15
9	11	THE HANGMAN'S BODY COUNT VERTIGO/REPUBLIC	Volbeat	21
16	12	MISERY LOVES MY COMPANY RCA	Three Days Grace	10
14	13	WHAT DO YOU SAY WIND-UP	Filter	17
19	14	LEADER OF THE BROKEN HEARTS ELEVEN SEVEN	Papa Roach	13
11	15	SWERVE CITY REPRISE/WARNER BROS.	Deftones	20
13	16	ASKING TOO MUCH RAZOR & TIE	All That Remains	20
17	17	HALFWAY THERE SEVEN FOUR/LOMA VISTA/REPUBLIC	Soundgarden	8
20	18	HERES TO US ATLANTIC	Halestorm	12
18	19	FIRE, FIRE RED BULL	Heavens Basement	13
22	20	WE'RE AN AMERICAN BAND ZODIAC SWAN/T-BOY/UME	Rob Zombie	6
21	21	GOOD MAN FAT LADY	Devour The Day	17
15	22	STONE CAPITOL	Alice In Chains	20
24	23	BORN TO RISE HOLLYWOOD	Redlight King	6
23	24	YOU THINK YOU KNOW WARNER BROS.	Device	8
25	25	THAT DAY RAZOR & TIE	Nonpoint	9

MAINSTREAM R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
2	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	23
3	3	BODY PARTY EPIC	Ciara	20
6	4	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	22
8	5	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	17
10	6	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	7
5	7	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne	16
7	8	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	27
9	9	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	15
4	10	RICH AS F*** YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	18
12	11	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	11
11	12	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	9
14	13	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	8
16	14	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	6
13	15	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	20
15	16	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	16
17	17	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	10
18	18	THE ONE STREAMLINE/EPIC	Tamar Braxton	14
19	19	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	13
20	20	V.S.O.P. ATLANTIC	K. Michelle	9
21	21	TYPE OF WAY RICH HOMIEZ/THINKTSAGAME	Rich Homie Quan	7
22	22	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Feat. Jeezy & YG	7
23	23	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	9
30	24	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	3
24	25	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	7



'Loca' For 'Lines'

As it leads Mainstream Top 40 for a sixth week and Rhythmic for a seventh frame, **Robin Thicke's** (above) "Blurred Lines," featuring **T.I.** and **Pharrell**, climbs 3-1 on Adult Top 40 (marking the first No. 1 on the lattermost chart for all three acts).

The Adult Top 40 coronation of "Lines," which becomes one of just 27 songs to have led the Billboard Hot 100 for at least 10 weeks (see Coda, page 134), continues the song's high-profile summer. The track is just the second to top Mainstream Top 40, Rhythmic and Adult Top 40 simultaneously (dating to the launch of Adult Top 40 on March 16, 1996; Mainstream and Rhythmic each premiered the week of Oct. 3, 1992). The week of June 26, 1999, another dance-leaning pop-culture juggernaut crowned all three top 40-focused charts: **Ricky Martin's** "Livin' la Vida Loca." That week, the song shimmied 3-1 for its lone week atop Rhythmic while amid a seven-week Mainstream rule and a six-week Adult domination.

Meanwhile, "Lines" leads R&B/Hip-Hop Airplay for a fourth week and Mainstream R&B/Hip-Hop and Adult R&B for a second frame each, making "Lines" the first song to top those tallies and the aforementioned three.

Also impressively, with "Lines" at No. 1 and **Imagine Dragons'** "Radioactive," **Maroon 5's** "Love Somebody" and **Zedd's** "Clarity" (featuring **Foxes**) at Nos. 2-4, Interscope is the first label to boast the top four Mainstream Top 40 titles concurrently.

On Active Rock, **Avenged Sevenfold's** "Hail to the King" zooms to the summit in its fourth week, marking the fastest flight of the band's six format leaders. It's the chart's quickest-rising No. 1 since **Disturbed's** "Another Way to Die" also roared to the top in its fourth week. —Gary Trust

Digital Songs

August 24
2013
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 25 WKS CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	▲	61
2	2	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	▲	19
7	3	IT GOES LIKE THIS VALORY	Thomas Rhett		13
3	4	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	▲	19
4	5	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	24
11	6	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	19
5	7	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	20
6	8	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line		12
10	9	NIGHT TRAIN BROKEN BOW	Jason Aldean		8
9	10	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr		17
8	11	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	31
20	12	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		4
12	13	HEY GIRL MERCURY	Billy Currington		15
19	14	SOUTHERN GIRL BIG MACHINE	Tim McGraw		4
14	15	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		13
13	16	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood		16
16	17	AW NAW RCA NASHVILLE	Chris Young		11
18	18	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	●	25
21	19	ALL OVER THE ROAD MERCURY	Easton Corbin		20
17	20	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	27
15	21	PARKING LOT PARTY CURB	Lee Brice		12
22	22	BRUISES COLUMBIA/NINE NORTH	Train Feat. Ashley Monroe		5
NEW	23	DAYS OF GOLD RCA NASHVILLE	Jake Owen		1
23	24	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	▲	37
29	25	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band		7

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 6 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		16
1	2	PROPIESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		2
3	3	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	156
4	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		4
5	5	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera		14
7	6	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		44
6	7	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	170
8	8	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		188
10	9	HEROE INTERSCOPE/UMLE	Enrique Iglesias		188
9	10	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	134
11	11	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		50
12	12	LA PREGUNTA NELFLOW	J Alvarez		55
NEW	13	AQUI ES QUE EHH COEXISTENCE/WILD DOGZ	Alexis & Fido		1
16	14	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		58
15	15	AI SE EU TE PEGO PANTANNAL/RGE/SONY MUSIC LATIN	Michel Telo		72
14	16	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		102
13	17	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		56
19	18	HABLE DE TI V/SUMMA	Yandel		4
28	19	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel		10
24	20	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		169
18	21	BE MY BABY TOP STOP	Leslie Grace		6
29	22	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		4
20	23	SUERTE EPIC/SONY MUSIC LATIN	Shakira		186
26	24	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		14
23	25	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		45

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 23 WKS RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	55
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		23
3	3	ROYALS LAVA/REPUBLIC	Lorde		9
5	4	SAIL RED BULL	AWOLNATION	▲	123
4	5	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		32
7	6	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		18
NEW	7	WAIT FOR ME RCA	Kings Of Leon		1
6	8	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	●	27
9	9	LET HER GO BLACK CROW/NETWORK	Passenger		10
8	10	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		36
15	11	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	16
12	12	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood		24
NEW	13	DUST TO DUST SENSIBILITY/COLUMBIA	The Civil Wars		1
11	14	HO HEY DUALTONE	The Lumineers	▲	66
14	15	POMPEII VIRGIN/CAPITOL	Bastille		6
21	16	LOVE AND AFFECTION BLEECKER STREET	Matt White		2
NEW	17	HOPELESS WANDERER GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons		1
16	18	HOME 19/INTERSCOPE	Phillip Phillips	▲	64
17	19	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		4
18	20	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	53
19	21	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	80
26	22	RED HANDS COLUMBIA	Walk Off The Earth		8
25	23	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		84
13	24	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	69
22	25	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	25

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 6 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		16
1	2	PROPIESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		2
3	3	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	156
4	4	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		4
5	5	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera		14
7	6	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		44
6	7	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	170
8	8	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		188
10	9	HEROE INTERSCOPE/UMLE	Enrique Iglesias		188
9	10	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	134
11	11	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		50
12	12	LA PREGUNTA NELFLOW	J Alvarez		55
NEW	13	AQUI ES QUE EHH COEXISTENCE/WILD DOGZ	Alexis & Fido		1
16	14	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		58
15	15	AI SE EU TE PEGO PANTANNAL/RGE/SONY MUSIC LATIN	Michel Telo		72
14	16	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		102
13	17	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		56
19	18	HABLE DE TI V/SUMMA	Yandel		4
28	19	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel		10
24	20	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		169
18	21	BE MY BABY TOP STOP	Leslie Grace		6
29	22	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		4
20	23	SUERTE EPIC/SONY MUSIC LATIN	Shakira		186
26	24	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		14
23	25	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		45

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 11 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		20
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		5
NEW	3	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan		1
3	4	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT	Macklemore & Ryan Lewis Feat. Mary Lambert		37
5	5	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu		4
4	6	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	26
6	7	DON'T DROP THAT THUN THUN! THE FINATTICZ/KNOCKOUT/EONE	The FINATTICZ		5
7	8	TAKE BACK THE NIGHT RCA	Justin Timberlake		5
9	9	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		12
13	10	BEWARE G.O.O.D./DEF JAM/IDJMG	Big Sean Feat. Lil Wayne & Jhene Aiko		7
8	11	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ	Macklemore & Ryan Lewis Feat. Wanz	▲	50
12	12	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		5
11	13	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		15
10	14	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel		14
14	15	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		6
18	16	WOP STEREOFAME	J. Dash	●	9
16	17	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	●	27
26	18	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell		8
15	19	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	▲	26
19	20	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		8
17	21	VERSACE QUALITY CONTROL	Migos		5
21	22	F*CKWITHMEYOUKNOWIGOTT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross		5
NEW	23	ALL OF ME G.O.O.D./COLUMBIA	John Legend		1
20	24	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	30
30	25	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	27

GOSPEL™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 48 WKS TAKE ME TO THE KING TILLYMANN	Tamela Mann		60
2	2	BREAK EVERY CHAIN EMI GOSPEL	Tasha Cobbs		36
3	3	EVERY PRAISE RCA INSPIRATION	Hezekiah Walker		13
NEW	4	THE WORSHIP MEDLEY MOTOWN GOSPEL	Tye Tribbett		1
NEW	5	HE TURNED IT MOTOWN GOSPEL	Tye Tribbett		1
NEW	6	NOBODY MOTOWN GOSPEL	Tye Tribbett		1
4	7	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell		8
5	8	CLEAN THIS HOUSE DOOR 6	Isaac Carree		29
8	9	AWESOME INSPIRED PEOPLE	Pastor Charles Jenkins & Fellowship Chicago		75
NEW	10	WHAT CAN I DO MOTOWN GOSPEL	Tye Tribbett		1
9	11	OOH AHH GOTEE	Grits Feat. tobyMac		188
11	12	GREATER IS COMING LUNJEAL	Jekalyn Carr		26
10	13	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC/JIVE/RCA	R. Kelly		68
NEW	14	YOU ARE EVERYTHING MOTOWN GOSPEL	Tye Tribbett		1
14	15	I SMILE FO YO SOUL/GOSPO CENTRIC/VERITY/RCA	Kirk Franklin		130
13	16	TELL THE WORLD REACH	Lecrae Feat. Mali Music		43
NEW	17	HOLY ONE BMI/EONE	Anaysha Figueroa		1
12	18	I GIVE MYSELF AWAY DELIVERY ROOM/LIGHT/EONE	William McDowell		148
18	19	LIFE & FAVOR (YOU DON'T KNOW MY STORY) KEE/NEW LIFE	John P. Kee And New Life		57
NEW	20	GREATER THAN MOTOWN GOSPEL	Tye Tribbett		1
20	21	DUM DUM REACH	Tedashii Feat. LeCrae		51
22	22	NEVER WOULD HAVE MADE IT VERITY/RCA	Marvin Sapp		180
24	23	IT'S NOT OVER INTEGRITY/COLUMBIA	Israel & New Breed Feat. James Fortune & Jason Nelson		56
RE	24	TURNING AROUND FOR ME VMAA/EMI GOSPEL	VaShawn Mitchell		47
17	25	CHURCH CLAP REACH	KB Feat. Lecrae		10

Launch Pad

August 24
2013

billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
6	1	1	#1 GG PASSENGER BLACK CROW/NETTWERK	All The Little Lights	1 / 36
		2	HOT SHOT DEBUT THE DANGEROUS SUMMER HOPELESS	Golden Record	2 / 1
		3	MADCHILD BATTLE AXE/SUBURBAN NOIZE	Lawn Mower Man	3 / 1
		4	NEW REVOCATION RELAPSE	Revocation	4 / 1
		5	NEW JAMES LABRIE INSIDE OUT	Impermanent Resonance	5 / 1
2	4	6	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1 / 11
4	5	7	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	4 / 6
		8	NEW THE POLYPHONIC SPREE GOOD RECORDS/KIRTLAND	Yes, It's True.	8 / 1
		9	NEW RUDIMENTAL BIG BEAT/ATLANTIC	Home	9 / 1
		10	RE-ENTRY KARNIVOOL KARNIVOOL/WORKHORSE/DENSITY	Asymmetry	8 / 2
13	7	11	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	1 / 5
		12	NEW AMANDA SHIRES LIGHTNING ROD	Down Fell The Doves	12 / 1
		13	NEW MODERAT MUTE	II	13 / 1
21	12	14	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 / 13
		15	NEW EXHUMED RELAPSE	Necrocracy	15 / 1
		16	NEW KYLE INDIE-POP	Beautiful Loser	16 / 1
		17	NEW WALKING PAPERS LOUD & PROUD	Walking Papers	17 / 1
23	20	18	THE MOWGLI'S PHOTO FINISH/ISLAND/IDJMG	Waiting For The Dawn	2 / 8
1	8	19	TIG NOTARO SECRETLY CANADIAN	Live (EP)	1 / 17
-	2	20	ALUNAGEORGE UNIVERSAL ISLAND/VAGRANT	Body Music	2 / 2
		21	RE-ENTRY RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20 / 2
		22	NEW RUSTY TRUCK CROSSEYED	Kicker Town	22 / 1
17	11	23	KREWELLA KREWELLA	Play Hard (EP)	2 / 35
		24	NEW DERRICK HODGE BLUE NOTE	Live Today	24 / 1
		25	NEW ALFIE BOE DECCA	Storyteller	25 / 1

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
		26	RE-ENTRY HOUNDMOUTH ROUGH TRADE	From The Hills Below The City	5 / 4
18	13	27	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3 / 29
3	22	28	FUCK BUTTONS ATP	Slow Focus	3 / 3
-	14	29	KEIKO MATSUI SHANACHIE	Soul Quest	14 / 2
		30	NEW MEDICINE CAPTURED TRACKS	To The Happy Few	30 / 1
19	18	31	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	2 / 12
		32	RE-ENTRY VOLTO! FANTASY/CONCORD	Incitare	32 / 2
11	15	33	SMALLPOOLS RCA	Smallpools (EP)	7 / 4
		34	NEW K.FLAY RCA	What If It Is - Ep	34 / 1
		35	RE-ENTRY FIT FOR A KING SOLID STATE/CAPITOL CMG	Creation/Destruction	3 / 6
		36	NEW QUINN SULLIVAN SUPERSTAR RECORDS	Getting There	36 / 1
		37	RE-ENTRY BLUE SKY RIDERS 3DREAM	Finally Home	9 / 3
		38	NEW CHRISTIAN MCBRIDE TRIO MACK AVENUE	Out Here	38 / 1
		39	NEW MINKS CAPTURED TRACKS	Tides End	39 / 1
		40	NEW B.A.P. TS ENTER/LOEN ENTERTAINMENT	Badman (EP)	40 / 1
30	23	41	LORD HURON IAMSOUND	Lonesome Dreams	3 / 44
-	36	42	RICH HOMIE QUAN RICH HOMIEZ/THINKITSAGAME	Still Goin In	36 / 3
26	16	43	BUTCHER BABIES CENTURY MEDIA	Goliath	3 / 5
-	28	44	DEAFHEAVEN DEATHWISH	Sunbather	2 / 8
9	19	45	MARIA BAMFORD COMEDY CENTRAL	Ask Me About My New God!	4 / 4
29	26	46	CITIZEN RUN FOR COVER	Youth	6 / 7
47	44	47	FATHER JOHN MISTY SUB POP	Fear Fun	2 / 44
28	35	48	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	2 / 5
		49	RE-ENTRY THOMAS RHETT VALORY/BMLG	Thomas Rhett (EP)	3 / 18
-	29	50	NEW NEW POLITICS RCA	A Bad Girl In Harlem	1 / 9

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
6	1	#1 BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	11	
4	2	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME	Rich Homie Quan	7	
3	3	WOP STEREOFAME	J. Dash	19	
5	4	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	22	
13	5	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	4	
9	6	LET HER GO BLACK CROW/NETTWERK	Passenger	7	
2	7	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	10	
8	8	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	10	
7	9	CRUISIN' FOR A BRUISIN' WALT DISNEY	Ross Lynch, Grace Phipps And Jason Evigan	3	
10	10	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	13	
14	11	POMPEII VIRGIN/CAPITOL	Bastille	5	
16	12	THE ONE STREAMLINE/EPIC	Tamar Braxton	11	
11	13	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	2	
15	14	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	16	
12	15	VERSACE QUALITY CONTROL	Migos	5	
17	16	ACT RIGHT COCAINE MUZIK/EPIC	Yo Gotti Featuring Jeezy & YG	3	
23	17	I LUV THIS SH*T DEF JAM/IDJMG	August Alsina/Trinidad James	2	
RE	18	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	2	
24	19	RED HANDS COLUMBIA	Walk Off The Earth	7	
19	20	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	5	
21	21	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	4	
NEW	22	V.S.O.P. ATLANTIC	K. Michelle	1	
22	23	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	3	
25	24	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	4	
18	25	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	2	

REGIONAL HEATSEEKERS #1 ALBUMS™



Following its top 40 Dance/Electronic Songs hit "Feel the Love," British electronic act **Rudimental** arrives at No. 9 on Heatseekers Albums with its debut album, *Home*. The act was tipped as a Bubbling Under artist to watch in the Nov. 17, 2012, issue. In May, the London-based drum'n'bass act's album opened at No. 1 on the Official U.K. Albums Chart, following two earlier No. 1 singles. —Keith Caulfield

WEST NORTH CENTRAL		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	THE DANGEROUS SUMMER	GOLDEN RECORD
3	REVOCATION	REVOCATION
4	SAGE THE GEMINI	GAS PEDAL: THE EP
5	SAUCE REMIX	ONE
6	JAMES LABRIE	IMPERMANENT RESONANCE
7	LEOGUN	BY THE REINS
8	MADCHILD	LAWN MOWER MAN
9	BASTILLE	HAUNT (EP)
10	THE CANDLES	LA CANDELARIA

SOUTH ATLANTIC		
1	PASSENGER	ALL THE LITTLE LIGHTS
2	REVOCATION	REVOCATION
3	THE DANGEROUS SUMMER	GOLDEN RECORD
4	SAGE THE GEMINI	GAS PEDAL: THE EP
5	JAMES LABRIE	IMPERMANENT RESONANCE
6	FIT FOR A KING	CREATION/DESTRUCTION
7	RUDIMENTAL	HOME
8	BASTILLE	HAUNT (EP)
9	AMANDA SHIRES	DOWN FELL THE DOVES
10	DERRICK HODGE	LIVE TODAY

Country

August 24
2013

billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 CRUISE J.MOI (B.KELLEY,T.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	55
2	2	2	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	2	19
4	4	3	DG CRASH MY PARTY J.STEVENS (R.C.LAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	2	19
3	3	4	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVELACE,A.GORLEY)	Randy Houser STONEY CREEK	●	3	29
7	5	5	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	5	27
6	7	6	ROUND HERE J.MOI (R.C.LAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	6	17
9	8	7	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	7	18
11	9	8	REDNECK CRAZY J.CATINO,J.KING (J.KEAR,M.IRWIN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	8	23
12	10	9	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	9	13
5	6	10	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	2	21
17	14	11	SG NIGHT TRAIN M.KNOX (N.THRASHER,M.DULANEY)	Jason Aldean BROKEN BOW	●	11	10
14	13	12	IT GOES LIKE THIS M.KNOX (R.AKINS,B.HAYSLIP,J.ROBBINS)	Thomas Rhett VALORY	●	12	13
10	11	13	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	1	31
13	16	14	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	13	28
15	15	15	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY	●	15	16
8	12	16	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	8	28
21	18	17	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSLIP)	Justin Moore VALORY	●	17	21
20	17	18	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,THOMAS RHETT,R.AKINS,L.LAIRD)	Lee Brice CURB	●	17	14
28	21	19	SOUTHERN GIRL B.GALLIMORE,T.MCGRAW (J.JOHNSTON,L.T.MILLER,R.C.LAWSON)	Tim McGraw BIG MACHINE	●	19	6
24	22	20	AW NAW J.STROUD (C.YOUNG,C.DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE	●	20	12
37	28	21	MINE WOULD BE YOU S.HENDRICKS (D.RUTTAN,C.HARRINGTON,J.ALEXANDER)	Blake Shelton WARNER BROS./WMN	●	21	6
18	19	22	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	4	27
27	24	23	GOODBYE TOWN P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	23	13
22	23	24	GET YOUR SHINE ON J.MOI (T.HUBBARD,B.KELLEY,R.C.LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	5	43
16	20	25	DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	8	22
26	26	26	WHEN I SEE THIS BAR B.CANNON,K.CHESENEY (K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	26	9
29	27	27	EASY S.CROW,J.NIEBANK (S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN	●	27	22
30	29	28	RED D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE	●	2	25
31	30	29	BRUISES ESPIONAGE (P.T.MONAHAN,E.LIND,A.B.ORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	29	15
32	31	30	SUNNY AND 75 D.GEORGE,M.J.CONES (M.DULANEY,J.SELLERS,P.JENKINS)	Joe Nichols RED BOW	●	30	9
33	33	31	DRINKS AFTER WORK T.KEITH (N.HEMBY,L.LAIRD,B.DEAN)	Toby Keith SHOW DOG-UNIVERSAL	●	31	7
35	32	32	COULD IT BE C.WORSHAM,R.TYNDELL (C.WORSHAM,R.TYNDELL,M.DODSON)	Charlie Worsham WARNER BROS./WAR	●	32	16
38	35	33	OUTTA MY HEAD K.STEGALL,M.ROVEY (C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE	●	33	20
34	36	34	YOUR SIDE OF THE BED J.JOYCE (L.MCKENNA,K.FAIRCHILD,K.SCHLAPMAN,P.SWEET,J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	33	19
-	40	35	AG THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE	●	35	2
39	34	36	WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	7	10
HOT SHOT DEBUT		37	DAYS OF GOLD J.MOI (J.JOHNSTON,N.MASON)	Jake Owen RCA NASHVILLE	●	37	1
41	38	38	DRUNK LAST NIGHT F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	23	7
43	39	39	CAROLINA NV (PARMALEE,R.BEATO)	Parmalee STONEY CREEK	●	39	17
36	37	40	BLOWIN' SMOKE K.MUSGRAVES,L.LAIRD,S.MCANALLY (K.MUSGRAVES,L.LAIRD,S.MCANALLY)	Kacey Musgraves MERCURY	●	31	18
44	42	41	CHILLIN' IT J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN	●	41	11
46	41	42	ALL KINDS OF KINDS F.LIDDELL,C.AINLAY,G.WORF (P.COLEMAN,D.HENRY)	Miranda Lambert RCA NASHVILLE	●	41	4
45	43	43	WHATEVER SHE'S GOT C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE	●	43	8
49	44	44	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE	●	44	4
47	45	45	FRIDAY NIGHT M.MALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMPI NASHVILLE	●	45	5
48	47	46	BETTER B.CHANCEY,J.STROUD,S.SMITH (C.CAMERON,D.BERG,D.BRYANT)	Maggie Rose RPM	●	46	7
-	46	47	SEE YOU TONIGHT F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY	●	28	13
RE-ENTRY		48	TIE IT UP S.MCANALLY (S.MCANALLY,A.ARRISON,J.OSBORNE)	Kelly Clarkson 19/RCA/COLUMBIA NASHVILLE	●	33	3
-	49	49	DRIVIN' AROUND SONG D.HUFF (C.WISEMAN,R.C.LAWSON,C.TOMPKINS)	Colt Ford Featuring Jason Aldean AVERAGE JOES	●	44	7
42	48	50	THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC/BIG MACHINE	●	16	4

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	●	36	
HOT SHOT DEBUT	2	BRETT ELDRIDGE ATLANTIC/WMN	Bring You Back	●	1	
2	3	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	●	20	
3	4	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	96	
10	5	GG LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	105	
5	6	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	●	12	
7	7	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	43	
6	8	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	42	
4	9	VINCE GILL & PAUL FRANKLIN MCA NASHVILLE/UMGN	Bakersfield	●	2	
8	10	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	●	14	
11	11	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	15	
9	12	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	19	
19	13	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	23	
12	14	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME	Now That's What I Call Country Volume 6	●	9	
14	15	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	67	
13	16	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	●	13	
18	17	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	107	
15	18	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	48	
16	19	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom	●	27	
22	20	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	●	68	
20	21	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up	●	14	
17	22	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park	●	21	
23	23	RANDY HOUSER STONEY CREEK/BMG	How Country Feels	●	29	
24	24	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	93	
21	25	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	●	18	
25	26	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	57	
28	27	LEE BRICE CURB	Hard 2 Love	●	68	
26	28	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live	●	18	
27	29	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	171	
NEW	30	CLINT BLACK CRACKER BARREL	When I Said I Do	●	1	
32	31	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	102	
30	32	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	●	20	
33	33	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	●	29	
31	34	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4	●	6	
35	35	EASTON CORBIN MERCURY/UMGN	All Over The Road	●	47	
34	36	VARIOUS ARTISTS NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/UME	Now That's What I Call A Country Party	●	14	
29	37	GUY CLARK DUALTONE	My Favorite Picture Of You	●	3	
37	38	COLT FORD AVERAGE JOES	Declaration Of Independence	●	54	
36	39	AARON LEWIS BLASTER/WMN	The Road	●	39	
56	40	PS VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/UME	Now That's What I Call Country: Volume 5	●	61	
48	41	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	70	
41	42	SOUNDTRACK ABC STUDIOS/LIONSGATE HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 1: Volume 2	●	14	
40	43	JJ LAWHORN AVERAGE JOES	Original Good Ol' Boy: O.G.O.B.	●	4	
39	44	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good	●	20	
NEW	45	RUSTY TRUCK CROSSEYED	Kicker Town	●	1	
51	46	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	71	
42	47	GARY ALLAN MCA NASHVILLE/UME	Icon: Gary Allan	●	75	
45	48	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	62	
44	49	JOEY & RORY FARMHOUSE/GAITHER/CAPITOL CMG	Joey & Rory Inspired: Songs Of Faith & Family	●	4	
46	50	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels	●	27	



'Bring' On Brett

Brett Eldredge (above) posts the best start by a new male artist on Top Country Albums in nearly a year, as *Bring You Back* enters at No. 2 with 21,000 sold, according to Nielsen SoundScan. He also claims his first leader on the Nielsen BDS-driven Country Airplay tally with the album's second single, "Don't Ya" (see page 121).

On Top Country Albums, Eldredge's set marks the best opening-week rank and sum for a rookie male since **Dustin Lynch's** self-titled album opened at No. 1 (23,000 sold) on Sept. 8, 2012. The only other new male act to open in the top five this year is second-season "X Factor" winner **Tate Stevens**, who arrived at No. 4 with his self-titled set in May (17,000).

Meanwhile, with the third-longest climb to No. 1 on Country Airplay dating to the chart's 1990 launch, Eldredge claims his first leader in three tries and becomes the second artist this year to reach the summit for the first time. Reaching the top in its 43rd week, "Don't Ya" follows a No. 23 peak for Eldredge's "Raymond" and a No. 46 peak for "It Ain't Gotta Be Love," both in 2011. The only titles that needed more weeks to reach No. 1 are **Chris Young's** twice-released "Voices," which required 51 (2011), and **David Nail's** "Let It Rain" (featuring **Sarah Buxton**), which peaked in its 49th week (2012). On Hot Country Songs, "Don't Ya" holds at its to-date peak (No. 5).

Also noteworthy: **Luke Bryan's** highly anticipated *Crash My Party* bows a week early on Top Country Albums at No. 68 due to street-date violations. Industry observers expect the album to reign next issue with approximately 450,000 sold. —Wade Jessen

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

SALES DATA COMPILED BY
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DATA COMPILED BY
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BDS

R&B/Rap

August 24
2013

billboard

R&B SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 13 WKS BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	1	20
NEW	2	2	HOLD ON, WE'RE GOING HOME NINETEEN85,N.SHEBIB (A.GRAHAM)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC	2	1
2	2	3	BODY PARTY MIKE WILL MADE-TP-NASTY (C.P.HARRIS,N.WILBURN,CASH,I.CAMERON,M.L.WILLIAMS,I.P.R.SLAUGHTER,C.MAHONE,JR.,R.TERRY)	Ciara EPIC	2	20
3	3	4	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,J.ROC (U.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	3	5
6	5	5	SUIT & TIE TIMBALAND,J.TIMBERLAKE,J.ROC (U.TIMBERLAKE,T.V.MOSLEY,C.CARTER,J.HARMON,J.E.FAUNTLEROY II,STUART,J.WILSON,C.STILL)	Justin Timberlake Featuring Jay Z RCA	1	31
4	4	6	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG	2	15
8	7	7	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA	7	19
7	6	8	BEAT IT SEAN KINGSTON,NIC NAC (K.ANDERSON,O.AKINLOLU,N.BALDING,C.J.THOMAZ)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC	5	17
5	8	9	LOVE MORE FRESHMEN III (D.EVERLY,H.EVERLEY,S.SPEARMAN,C.M.BROWN,E.BELLINGER,M.N.SIMMONDS,O.L.MARAJ)	Chris Brown Featuring Nicki Minaj RCA	5	3
9	9	10	I'M OUT ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC	4	6
11	11	11	WITHOUT ME H-MONEY (H.D.SAMUELS,F.BARRINO,A.S.LAMBERT,K.STEWART,M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA	9	14
12	13	12	SOMEbody ELSE POLOW DA DON,WTYLER (J.JONES,J.BETHEA,WTYLER,M.BARRETT,C.MC.WILLIAMS,O.T.MARAJ,M.E.SMITH)	Mario Featuring Nicki Minaj RCA	12	11
10	12	13	FINE CHINA ROCCSTAR,P.K (C.M.BROWN,A.STREETER,L.YOUNGBLOOD,G.DEGEDDINGSEZE,E.BELLINGER)	Chris Brown RCA	3	19
14	14	14	THE ONE KE ON THE TRACK (C.WARD,S.L.JONES,T.BRAXTON,L.A.DANIELS,I.MTUME,S.COMBS,C.J.OUIVER,C.WALLACE,K.MERONDU)	Tamar Braxton STREAMLINE/EPIC	10	14
25	10	15	GIVE IT 2 U DR. LUKE,CIRKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,J.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE	10	5
16	16	16	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MCMILLION,R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG	15	10
19	17	17	V.S.O.P. POP,OKWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,W.BOYD,E.POWELL)	K. Michelle ATLANTIC	17	6
13	15	18	DON'T THINK THEY KNOW MEL,MUS (H.HOUGH,H.R.WOUTER,M.N.SIMMONDS,B.BUSH,J.WALKER,J.D.BUCK,T.KELLEY,B.H.ROBINSON)	Chris Brown Feat. Aaliyah RCA	9	8
17	20	19	FIRE WE MAKE ALICIA KEYS,POPOAKWUD (ALICIA KEYS,A.WANSEL,W.FELDER,G.CLARK, JR.)	Alicia Keys Duet With Maxwell RCA	11	19
21	21	20	AGE AIN'T A FACTOR NOT LISTED (NOT LISTED)	Jaheim ATLANTIC	16	10
18	23	21	A COUPLE OF FOREVERS POP,OKWUD (A.WANSEL,K.GAMBLE,L.A.HUFF,C.M.PAYNE,W.FELDER)	Christette Michele MOTOWN/IDJMG	16	8
20	22	22	BEST OF ME J.MOZEE (A.HAMILTON,J.MOZEE)	Anthony Hamilton MISTER'S MUSIC/RCA	16	18
15	19	23	DIRTY LAUNDRY T.NASH (T.NASH,K.ROLAND,C.MCKINNEY)	Kelly Rowland REPUBLIC	14	12
NEW	NEW	24	ALL OF ME (NOT LISTED)	John Legend G.O.O.D./COLUMBIA	24	1
22	24	25	LOSE TO WIN H-MONEY (H.D.SAMUELS,A.MARTIN,F.GOLDE,D.LAMBERT,W.ORANGE)	Fantasia 19/RCA	13	22

RAP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 5 WKS HOLY GRAIL T.MASK,TIMBALAND,J.ROC (S.C.CARTER,J.TIMBERLAKE,NASH,D.MOSLEY,J.HARMON,E.D.WILSON,COBAN,GROH,K.NOVELLO)	Jay Z Featuring Justin Timberlake ROCA-FELLA/ROC NATION	1	5
3	2	2	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.	2	15
2	3	3	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	1	27
6	5	4	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.	1	45
11	8	5	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring IamSu BLACK MONEY	5	3
5	4	6	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	3	26
9	11	7	DON'T DROP THAT THUN THUN! T.WILLIAMS (J.DUNN,A.BROWN,M.ABDUL-RAHMAN,T.WILLIAMS)	The FINATTiZ THE FINATTiZ/KNOCKOUT/EONE	7	5
4	6	8	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD	4	18
7	7	9	BAD T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	3	25
10	9	10	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA	9	8
8	10	11	TAPOUT DETAIL (O.CARTER,B.WILLIAMS,J.A.PREYAN,O.T.MARAJ,N.WILBURN,CASH,N.C.FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	8	14
14	12	12	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY	12	4
21	24	13	BUBBLE BUTT MAJOR LAZER,KHAN (T.M.PENTZ,D.TAYLOR,BRUNO MARS,M.NGUYEN-STEVENSON,MYSTIC)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENTS/SECRETLY CANADIAN/WARNER BROS.	13	9
17	16	14	AIN'T WORRIED ABOUT NOTHIN RICO LOVE,EARL AND E (RICO LOVE,E.HOOD,E.GOULDY II,K.K.HARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE	14	10
24	18	15	HEADBAND DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE,T.EPPS,C.MONTGOMERY III,S.COULTRIFF,N.M.ADAM)	B.o.B Featuring 2 Chainz REBEL/ROC/GRAND HUSTLE/ATLANTIC	15	9
16	17	16	BITCH, DON'T KILL MY VIBE SOUNWAVE (K.DUCKWORTH,M.SPEARS,BRAUN,VINDAHL,L.LYKKE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	7	32
15	14	17	FEEL THIS MOMENT K.LESKINEN,T.H.L.MERZUO,J.L.PEREZ,C.PEREZ,R.VENKAT,MESSENGER,Z.MARZUO,J.GARCIA,S.KELLY,N.WATKINS,M.HARROTT,O.POLVIN)	Pitbull Feat. Christina Aguilera MR. 305/POLYGRAM/ROC	3	29
23	21	18	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG	16	6
18	19	19	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	2	27
-	23	20	TYPE OF WAY L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THINKTSAGAME	20	2
13	13	21	NO NEW FRIENDS (SFTB REMIX) BOH-IDA,N.SHEBIB (K.M.KHALED,A.GRAHAM,MULLROBERTS,I.D.CARTER,M.SAMUELS,N.SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	8	16
22	22	22	TOM FORD TIMBALAND,J.ROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROCA-FELLA/ROC NATION	8	5
RE-ENTRY	23	23	BEWARE KEY WANE,ENO I.D. (S.MANDERSON,D.MAYER,W.I.A.ZQUIRDO,I.A.M.O.D.CARTER,D.LAMBERT,B.POTTER,M.DEAN)	Big Sean Featuring Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG	23	2
RE-ENTRY	24	24	LOVEHATE THING S.DEW,STOKLEY TONE (O.AKINTIMEHIN,S.DEW,S.WILLIAMS,E.PRICE)	Wale Featuring Sam Dew MAYBACH/ATLANTIC	23	3
25	25	25	F*CKWITHMEYOUKNOWIGOTIT BOH-IDA,VINYLZ (S.C.CARTER,M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross ROCA-FELLA/ROC NATION	18	5

R&B ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 2 WKS ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	2	2	
2	2	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	21	2	
4	3	CIARA EPIC	Ciara	5	5	
6	4	KELLY ROWLAND REPUBLIC	Talk A Good Game	8	8	
9	5	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	31	9	
3	6	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation	7	7	
7	7	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B	6	7	
8	8	RONALD ISLEY RI TOP TEN/NOTIFY/EONE	This Song Is For You	4	4	
5	9	VARIOUS ARTISTS MOTOWN/UNIVERSAL SPECIAL MARKETS/STARBUCKS	Motown 25	3	3	
10	10	FANTASIA 19/RCA	Side Effects Of You	16	10	
15	11	EMELI SANDE CAPITOL	Our Version Of Events	31	11	
11	12	CHRISSETTE MICHELE MOTOWN/IDJMG	Better	9	12	
12	13	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	31	13	
NEW	14	VARIOUS ARTISTS STARBUCKS	Twist And Shout	1	14	
13	15	THE WEEKND XO/REPUBLIC	Trilogy	31	15	
18	16	CHARLIE WILSON P.MUSIC/RCA	Love, Charlie	28	16	
22	17	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World	22	17	
19	18	ALICIA KEYS RCA	Girl On Fire	31	18	
17	19	MAYER HAWTHORNE REPUBLIC	Where Does This Door Go	4	19	
16	20	DONELL JONES CANDYMAN/EONE	Forever	5	20	
21	21	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's	9	21	
23	22	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston	30	22	
20	23	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	31	23	
14	24	CHANTE MOORE SHANACHEE	Moore Is More	2	24	
24	25	ORIGINAL BROADWAY CAST RECORDING MOTOWN/UME	Motown: The Musical	10	24	

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 5 WKS JAY Z ROCA-FELLA/ROC NATION	Magna Carta... Holy Grail	5	1	
2	2	TECH N9NE STRANGE/RBC	Something Else	2	2	
4	3	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	44	3	
3	4	J. COLE ROC NATION/COLUMBIA	Born Sinner	8	4	
5	5	WALE MAYBACH/ATLANTIC/AG	The Gifted	7	5	
7	6	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	8	6	
8	7	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	42	7	
6	8	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	3	8	
11	9	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	20	9	
9	10	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations	4	10	
10	11	MAC MILLER ROSTRUM	Watching Movies With The Sound Off	8	11	
12	12	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	30	12	
NEW	13	MADCHILD BATTLE AXE/SUBURBAN NOIZE	Lawn Mower Man	1	13	
14	14	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French	12	14	
13	15	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming	38	15	
16	16	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	3	16	
15	17	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4	6	17	
19	18	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story	52	18	
17	19	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California	18	19	
25	20	LECRAE REACH/INFINITY	Gravity	42	20	
21	21	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.	36	21	
20	22	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head	34	22	
22	23	KID CUDI REPUBLIC	Indicud	17	23	
23	24	COLT FORD AVERAGE JOES	Declaration Of Independence	34	24	
NEW	25	KYLE INDIE-POP	Beautiful Loser	1	25	

Madchild Makes Good

Swollen Members' crewmate **Madchild** posts sophomore album *Lawn Mower Man* at No. 13 on Rap Albums with 3,000 first-week copies, according to Nielsen SoundScan. It's the Canadian rapper's second appearance on the chart, after his 2012 debut, *Dope Sick*, opened at No. 23 with 2,000. Swollen Members have also charted two albums—2011's *Dagger Mouth* (No. 18 debut) and this year's *Beautiful Death Machine* (No. 12).

On Rap Songs, **Big Sean's** "Beware" (featuring **Lil Wayne** and **Jhene Aiko**) re-enters the chart at No. 23 thanks primarily to the 32,000 downloads (up 31%) it garnered last week. The sales figure also pushes the cut back into the top 10 of R&B/Hip-Hop Digital Songs with a 13-10 jump (see page 122). The song first appeared on the aforementioned charts in the July 13 issue when it sold 39,000 first-week copies—its best sales week. During the last three weeks, however, the song has steadily grown in airplay. This week it tallies 12 million listener impressions, according to Nielsen BDS. The song previews Big Sean's *Hall of Fame* (Aug. 27).

Meanwhile, **John Legend** places latest single "All of Me" at No. 24 on R&B Songs, also thanks to digital sales. The piano-driven ballad sold 17,000 downloads in its first week, good enough for a No. 23 debut on R&B/Hip-Hop Digital Songs. Legend performed the song live on OWN's "Oprah's Next Chapter," among other TV shows, and will feature it on his new album, *Love in the Future*, due Sept. 3. —*Raully Ramirez*



R&B, RAP SONGS: The week's most popular current R&B and rap songs, ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. R&B, RAP ALBUMS: The week's most popular current R&B and rap albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. See charts. Legend on billboard.com/chart for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 VIVIR MI VIDA M.ANTHONY/S.GEORGE (N.KHAYAT,B.HAJILAJ, JUNIOR A.PAPA/CONSTANTINO,I.B.DIUPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN	1	16
2	2	2	DARTE UN BESO G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN	2	4
44	3	3	SG PROPUESTA INDECENTE A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	3	3
3	4	4	EL RUIDO DE TUS ZAPATOS F.CAMACHO TIRADO (I.CHAVEZ ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	2	11
6	5	5	HOY TENGO GANAS DE TI P.RAMONE (J.M.GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATINO/UMLE	5	9
4	6	6	LIMBO F.SALDANA,G.RIVERA,J.RIVERA (R.AYALA,E.PALACIOS,G.RIVERA,J.RIVERA TAPIA,F.SALDANA)	Daddy Yankee EL CARTEL/CAPITOL LATIN	1	43
7	8	7	MI NINA TRAVIESA A.DEL VILLAR (H.PALENCIA CISNEROS,FERRA)	Luis Coronel DEL/SONY MUSIC LATIN	7	10
13	13	8	HABLE DE TI NOT LISTED (NOT LISTED)	Yandel Y/SUMMA	8	9
5	7	9	Y TE VAS J.TIRADO CASTANEDA (E.MUNOZ,P.AROCHA)	Banda Carnaval DISA/UMLE	2	24
14	11	10	LA FORY FAY J.ALVAZ (E.MUNOZ)	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE	10	10
8	9	11	DAMASO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	2	25
17	15	12	REHABILITADO M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes de Tijuana FONOVISA/UMLE	12	12
10	10	13	ZUMBA ORFANATO MUSIC GROUP (W.O.LANDRON,C.RAMOS,R.MENDEZ,R.CASILLAS)	Don Omar ORFANATO/UMLE	2	41
15	14	14	MI RAZON DE SER F.CAMACHO TIRADO (H.PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	14	12
9	12	15	LA PREGUNTA A.LOZADA ALGAIN (J.D.ALVAZ, A.LOZADA ALGARIN,N.DIAZ)	J Alvarez NELFLOW	5	40
20	22	16	ME GUSTAS MUCHO CODIGO FN (J.CUEN)	Codigo FN FONOVISA/UMLE	16	9
16	17	17	TE PERDISTE MI AMOR G.R.ROJAS,G.GOMEZ (G.R.ROJAS,G.GOMEZ,J.L.CHACIN)	Thalia Featuring Prince Royce SONY MUSIC LATIN	4	26
19	18	18	SIN TI D.EQUIVEL,CHINO & NACHO (J.A.MIRANDA PEREZ,M.L.MENDOZA DONATTI)	Chino & Nacho MACHETE/UMLE	18	15
12	16	19	BE MY BABY S.GEORGE (J.BARRY,E.GREENWICH,P.SPECTOR)	Leslie Grace TOP STOP	8	8
28	25	20	ME ENAMORE R.TAPIA (R.TAPIA)	Roberto Tapia FONOVISA/UMLE	20	6
18	19	21	BAILAR CONTIGO A.CASTRO,C.VIVES (C.VIVES,A.CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN	15	8
26	21	22	YO TE LO DIJE NOT LISTED (J.A.OSORIO BALVIN)	J Balvin CAPITOL LATIN/UMLE	21	6
11	20	23	EL COCO NO F.CAMACHO TIRADO (M.GUZMAN)	Roberto Junior y Su Bandeno ASL/DISA/UMLE	8	27
25	23	24	MORE URBA,ROME (K.VAZQUEZ,R.PINA)	Zion, Jory y Ken-Y PINA	16	32
36	29	25	AG NI QUE ESTUVIERAS TAN BUENA J.TIRADO CASTANEDA (E.MUNOZ)	Calibre 50 DISA/UMLE	25	4
34	31	26	DG MI BELLO ANGEL J.SERRANO MONTOYA (A.SIERRA)	Los Primos MX ASL/DISA/UMLE	26	4
27	24	27	EL BUENO Y EL MALO A.VALDEZ (A.VALDEZ OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS	24	11
33	32	28	CARNAVAL TITO EL BAMBINO (L.A.DIAZ)	Tito "El Bambino" ON FIRE/SIENTE	28	3
22	26	29	PUNO DE DIAMANTES O.I.TREVINO (O.I.TREVINO,M.A.PEREZ)	Duelo LA BONITA	18	17
46	33	30	I LOVE IT D.JULCA,J.JULCA (J.CANELA,D.JULCA,J.JULCA)	Jencarlos Canela UNIVERSAL MUSIC LATINO/UMLE	30	4
37	35	31	MUCHAS GRACIAS A.VALDES (M.ALANIS)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN	31	4
43	36	32	MI ULTIMO DESEO M.FIGUEROA (R.E.CASTELLANOS)	Banda Los Recoditos DISA/UMLE	32	4
29	27	33	LA NOCHE DE LOS 2 DADDY YANKEE (R.AYALA,A.RAYO GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE	19	8
-	38	34	MANANA VOY A CONQUISTARLA G.ORTIZ (I.CHAIRES)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN	34	2
39	39	35	ANDO POR LAS NUBES V.M.RUIZ (V.M.RUIZ)	Victor Manuelle KIYAVI/SONY MUSIC LATIN	35	3
30	28	36	A LA BASURA A.TORRES FLORES (F.HUERTA,C.RAZO)	El Trono de Mexico FONOVISA/UMLE	28	7
32	30	37	ZAPATITO ROTO HAZE (O.J.VALLE,E.ROSA CINTRON,T.CALDERON,E.F.VAZQUEZ)	Plan B Featuring Tego Calderon PINA	30	7
41	34	38	A MI ME PASA IGUAL NOT LISTED (NOT LISTED)	Los Elegidos ANA BARBARA	34	7
38	42	39	SE ACABO EL AMOR NOT LISTED (J.J.ALVAZ SOTO MAJOR FERNANDEZ)	J Alvarez ON TOP/FLOW/EL IMPERIO NAZZA/SOLD OUT	33	10
47	45	40	MUCHACHO DE CAMPO J.A.GAXIOLA,M.GAXIOLA (P.SOLANO)	Voz de Mando DISA/UMLE	40	5
HOT SHOT DEBUT		41	ME INTERESAS NOT LISTED (NOT LISTED)	Noel Torres GERENCIA360	41	1
35	37	42	FRIO, FRIO J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)	Juan Luis Guerra Featuring Romeo Santos CAPITOL LATIN/UMLE	16	19
RE-ENTRY		43	PARA CELEBRAR S.GEORGE (S.GEORGE,J.L.PILOTO)	Sergio George Presents Salsa Giants TOP STOP	43	6
-	50	44	ASI ERA ELLA (LIVE) A.BAQUEIRO (P.PRECIADO)	Cristian Castro SONY MUSIC LATIN	44	2
40	48	45	COMO UN HURACAN NOT LISTED (M.ARELLANES FAUSTO)	Los Huracanes del Norte GARMEX	29	19
49	44	46	BORRACHO DE AMOR LOS BUITRES DE CULIACAN SINALOA (N.HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN	35	14
48	46	47	EL AMANTE LOS DE LA NAZZA (R.AYALA,E.GARCIA,E.LOPEZ,J.J.ALVAZ SOTO MAJOR FERNANDEZ)	Daddy Yankee Featuring J. Alvarez EL CARTEL/CAPITOL LATIN/UMLE	41	6
NEW		48	BESAS TAN BIEN NOT LISTED (NOT LISTED)	Farruko S&A/SIENTE	48	1
NEW		49	SO WHAT LA FEEL GOOD SOCIETY,P.LAWRENCE,S.LAWRENCE,SIE7E (D.RODRIGUEZ LABOULT)	Sie7e WARNER LATINA	49	1
-	49	50	TE GUSTA NOT LISTED (NOT LISTED)	Grupo Treo Featuring Elijah King JDK	49	2

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 MARC ANTHONY SONY MUSIC LATIN	3.0		4	
HOT SHOT DEBUT	2	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer		1	
2	3	ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia		4	
NEW	4	CODIGO FN FONOVISA/UMLE	Te Amare Mas		1	
3	5	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		7	
5	6	NATALIE COLE VERVE/VG	Natalie Cole En Espanol		7	
6	7	OLGA TANON MIA MUSA	Una Mujer		2	
4	8	VARIOUS ARTISTS FONOVISA/UMLE	Trankazos de Verano: 2013		2	
12	9	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		29	
9	10	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		35	
18	11	GG LA MAQUINARIA NORTEÑA AZTECA	Vives En Mi		5	
11	12	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo		7	
10	13	FIDEL RUEDA FONOVISA/UMLE	Lo Mejor de Fidel Rueda		6	
8	14	LESLIE GRACE TOP STOP	Leslie Grace		7	
14	15	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		20	
7	16	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo		16	
22	17	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor		18	
13	18	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour		13	
15	19	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		50	
19	20	JAVIER TORRES DISCOS AMERICA	20 Corridos		21	
23	21	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos		12	
16	22	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico		73	
17	23	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		38	
28	24	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion		28	
20	25	PRINCE ROYCE TOP STOP/AG	Phase II		70	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	16		
2	2	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	12		
3	3	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	4		
4	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	2		
6	5	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	13		
8	6	HABLE DE TI Y/SUMMA	Yandel	9		
7	7	SIN TI MACHETE/UMLE	Chino & Nacho	17		
10	8	LA FORY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	12		
5	9	Y TE VAS DISA/UMLE	Banda Carnaval	23		
9	10	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	8		
11	11	ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN	9		
19	12	ME ENAMORE FONOVISA/UMLE	Roberto Tapia	6		
15	13	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8		
18	14	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	9		
13	15	BE MY BABY TOP STOP	Leslie Grace	8		
12	16	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	43		
14	17	LA ORIGINAL LUZ/VENEMUSIC	La Original Banda el Limon de Salvador Lizarraga	23		
16	18	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	38		
21	19	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	6		
23	20	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	7		
27	21	CARNAVAL ON FIRE/SIENTE	Tito "El Bambino"	3		
30	22	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	4		
33	23	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	4		
24	24	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	4		
25	25	ZAPATITO ROTO PINA	Plan B Feat. Tego Calderon	7		



Codigo FN Arrives

Entering the Top Latin Albums chart at No. 4 with its debut album is **Codigo FN** with *Te Amare Mas*, moving 2,000 units in its first week, according to Nielsen SoundScan. The Norteño group from Sinaloa, Mexico, simultaneously scores its highest position on Hot Latin Songs as first single "Me Gustas Mucho" jumps 22-16. Sixty-five stations in the regional Mexican format spun the song last week, pushing it to nearly 7 million in audience, according to Nielsen BDS.

Also debuting on Top Latin Albums is **La Arrolladora Banda el Limon de Rene Camacho** with *Gracias por Creer* coming in at No. 2. It's the group's sixth top 10, moving 7,000 copies in its first week. The single "El Ruido de Tus Zapatos" remains at No. 4 on Hot Latin Songs, notching its seventh week in the top five. The band previously logged a pair of No. 1s on Top Latin Albums with *Irreversible... 2012* in February 2012 and *Mas Adelante* in April 2009.

Meanwhile, fellow regional Mexican act **Julion Alvarez y Su Norteño Banda** net their fourth top 10 on Hot Latin Songs as "La Fory Fay" hops 11-10. The song appears on the group's recent *Tu Amigo Nada Mas*, which debuted at No. 1 on Top Latin Albums on March 30. The track has moved 5,000 digital downloads since July.

-Amaya Mendizabal

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 CHRIS THILE NONESUCH	Bach: Sonatas and Partitas, Vol. 1	1
1	2	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	14
3	3	VARIOUS ARTISTS LIFESCAPES/MOOD MEDIA	Lifescapes: Classical Stress Relief	75
4	4	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	48
5	5	AUDIOMACHINE AUDIOMACHINE	Tree Of Life	4
6	6	SOUNDTRACK DECCA	Quartet	23
9	7	AUDIOMACHINE AUDIOMACHINE	Chronicles	55
10	8	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Advent At Ephesus	25
2	9	OLAFUR ARNALDS MERCURY CLASSICS/DECCA	For Now I Am Winter	17
8	10	SOUNDTRACK FOCUS FEATURES/ABKCO	Moonrise Kingdom	60
11	11	LATVIAN RADIO CHOIR/SIGVARD KLAVA ODEON	Rachmaninov: All-Night Vigil	11
12	12	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey: The Essential Collection	31
13	13	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN DG/DECCA CLASSICS	Recomposed By Max Richter	37
7	14	RACHEL BARTON PINE MATTHEW HAGLE CEDILLE	Violin Lullabies	13
RE	15	GARRETT/ROYAL PHILHARMONIC ORCH. DECCA	Legacy: Beethoven Violin Concerto/Kreisler	16

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 LINDSEY STIRLING BRIDGETONE	Lindsey Stirling	47
3	2	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	45
4	3	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	28
2	4	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	14
6	5	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	11
5	6	DAVID GARRETT DECCA/VERVE/VG	Music	2
10	7	THE TENORS VERVE/VG	Lead With Your Heart	30
7	8	SARAH BRIGHTMAN SIMHA	Dreamchaser	17
NEW	9	ALFIE BOE DECCA	Storyteller	1
8	10	IL VOLO RENTOR/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	18
9	11	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	45
11	12	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATINO/UMLE	Pasion	28
12	13	DAVID PHELPS GAITHER/CAPITOL CMG	Classic	18
14	14	IL VOLO Il Volo ...Takes Flight: Live From The Detroit Opera House OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA		63
13	15	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	34

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 B.A.P. TS ENTER/LOEN ENTERTAINMENT	Badman (EP)	1
4	2	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	25
3	3	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	17
6	4	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	16
2	5	BOMBINO NONESUCH/WARNER BROS.	Nomad	19
8	6	ETRAN FINATAWA RIVERBOAT/WORLD MUSIC NETWORK	The Sahara Sessions	2
1	7	F(X) S.M.	f(x) The 2nd Album 'Pink Tape'	2
NEW	8	LAWSON ROLLINS INFINITA/TSR	Full Circle	1
5	9	KUANA TORRES KAHELE KTK	Kahele	2
NEW	10	LISA HALEY BLUE FIDDLE	Joy Ride	1
RE	11	EXO S.M.	The 1st Album 'XOXO'	3
RE	12	VIEUX FARKA TOURE SIX DEGREES	Mon Pays	6
NEW	13	ORCHESTRE EL GUSTO REMARK	El Gusto	1
14	14	SOUNDTRACK TF1/SONY MASTERWORKS	The Intouchables	11
RE	15	DEAD CAN DANCE PIAS	Anastasis	38

Christian/Gospel

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CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	25
2	2	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	30
3	3	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	24
4	4	EVERY GOOD THING FAIR TRADE	The Afters	28
5	5	WORDS FAIR TRADE	Hawk Nelson Feat. Bart Millard	32
6	6	OVERCOMER SPARROW/CAPITOL CMG	Mandisa	11
8	7	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	47
7	8	YOU ARE I AM FAIR TRADE	MercyMe	51
9	9	MY GOD SPARROW/CAPITOL CMG	Jeremy Camp	17
10	10	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	27
12	11	HURRICANE CURB	Natalie Grant	13
11	12	STEAL MY SHOW FOREFRONT/CAPITOL CMG	tobyMac	39
14	13	GG BUILD YOUR KINGDOM HERE KINGSWAY	Rend Collective Experiment	27
13	14	WORN REUNION/PLG	Tenth Avenue North	34
17	15	HE IS WITH US WORD-CURB	Love & The Outcome	13
16	16	GOD OF BRILLIANT LIGHTS CENTRICITY	Aaron Shust	14
15	17	YOUR LOVE IS LIKE A RIVER ESSENTIAL/PLG	Third Day	18
18	18	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	5
19	19	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	10
22	20	JUST SAY JESUS BEC/TOOTH & NAIL	7eventh Time Down	9
23	21	STARTS WITH ME REUNION/PLG	Tim Timmons	19
24	22	CORNERSTONE HILLSONG/SPARROW/CAPITOL CMG	Hillsong	20
25	23	PRAY SPARROW/CAPITOL CMG	Sanctus Real	15
28	24	THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	12
26	25	LIFT MY LIFE UP CENTRICITY	Unspoken	8

GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	21
2	2	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	31
3	3	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	24
5	4	CLEAN THIS HOUSE DOOR 6	Isaac Carree	30
4	5	GOD WILL MAKE A WAY LIGHT/EONE	Shirley Caesar	31
8	6	THE GIFT QUIET WATER/EONE	Donald Lawrence	10
6	7	HERE IN OUR PRAISE RCA INSPIRATION	Fred Hammond-United Tenors	24
10	8	IT'S NOT OVER (WHEN GOD IS IN IT) COLUMBIA/INTEGRITY	Israel & New Breed Feat. James Fortune & Jason Nelson	61
9	9	A LITTLE MORE JESUS MY BLOCK/EONE	Erica Campbell	14
7	10	TESTIMONY TYS/COT	Anthony Brown & group therAPy	58
13	11	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	7
11	12	GREATER IS COMING LUNJEAR/MALACO	Jekalyn Carr	46
12	13	YOUR BEST DAYS YET TEHILLAH/LIGHT/EONE	Bishop Paul S. Morton	43
15	14	NOTHING WITHOUT YOU VERITY/RCA INSPIRATION	Jason Nelson	13
17	15	MORE OF YOU P-MAN	Earnest Pugh	5
16	16	HAVE YOUR WAY RCA INSPIRATION	Deitrick Haddon	9
19	17	RIGHT NOW LORD TWB	The Wardlaw Brothers	19
18	18	I KNOW HE CARES RENDEZVOUS/MACK AVENUE	Jonathan Butler	13
21	19	GOD GAVE ME FAVOR LARRY CLARK GOSPEL	Twinkle Clark	5
23	20	I KNOW WHAT PRAYER CAN DO DML	Donald Malloy	4
25	21	I AM AMAZED RCA INSPIRATION	Donnie McClurkin	2
20	22	BIG FGBCFI Ministry Of Worship Feat. Fred Graves & Vaughan Phoenix TEHILLAH/LIGHT/EONE		10
NEW	23	GG LOVIN' ME TEHILLAH/LIGHT/EONE	Jonathan McReynolds	1
RE	24	IT'S WORKING RCA INSPIRATION	William Murphy	2
28	25	COUNT IT VICTORY BLACKBERRY	The Williams Brothers	12

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 NORMA JEAN RAZOR & TIE	Wrongdoers	1
1	2	SKILLET ATLANTIC/WORD-CURB	Rise	7
2	3	TENTH AVENUE NORTH REUNION/PLG	The Struggle	51
4	4	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	46
NEW	5	ONE: A WORSHIP COLLECTIVE INTEGRITY/COLUMBIA	We Believe Live	1
6	6	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins	6
5	7	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	20
9	8	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	31
7	9	MATTHEW WEST SPARROW/CAPITOL CMG	Into The Light	46
13	10	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion	24
11	11	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	50
14	12	REND COLLECTIVE EXPERIMENT REND COLLECTIVE EXPERIMENT/INTEGRITY	Campfire: Worship & Community Reimagined	24
8	13	MATT REDMAN SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons	87
17	14	LECRAE REACH/INFINITY	Gravity	49
15	15	BRITT NICOLE SPARROW/CAPITOL CMG	Gold	72
10	16	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	13
RE	17	CHRISTAFARI LION OF ZION/INFINITY	Reggae Worship: A Roots Revival	4
12	18	AUGUST BURNS RED SOLID STATE	Rescue & Restore	7
3	19	BIG DADDY WEAVE FERVENT/WORD-CURB	Love Come To Life	64
19	20	PLUMB CURB/WORD-CURB	Need You Now	24
23	21	WE AS HUMAN HEAR IT LOUD/ATLANTIC/WORD-CURB	We As Human	7
18	22	COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger	28
24	23	BUILDING 429 ESSENTIAL/PLG	We Won't Be Shaken	10
35	24	GG MATT MAHER ESSENTIAL/PLG	All The People Said Amen	16
22	25	KIM WALKER-SMITH & SKYLER SMITH JESUS CULTURE	Home	4

GOSPEL ALBUMS				
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
HOT SHOT DEBUT	1	#1 TYE TRIBBETT MOTOWN GOSPEL	Greater Than	1
1	2	TAMELA MANN TILLYMANN	Best Days	53
4	3	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	27
2	4	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	10
5	5	ISAAC CARREE DOOR 6	Reset	7
7	6	LECRAE REACH/INFINITY	Gravity	49
6	7	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	29
8	8	CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	The Best Of Both Worlds	61
9	9	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	20
29	10	GG JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	51
14	11	JONATHAN NELSON J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong	16
12	12	ANDY MINEO REACH/INFINITY	Heroes For Sale	16
15	13	LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE	The Evolution II	38
10	14	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	53
3	15	VARIOUS ARTISTS FIYA WORLD/EONE	James Fortune Presents: Kingdom Music: Volume 1	2
13	16	MAVIS STAPLES ANTI-EPI/TAPH	One True Vine	7
16	17	MARY MARY MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	66
19	18	WILLIAM MURPHY RCA INSPIRATION	God Chaser	27
18	19	JEKALYN CARR LUNJEAR/MALACO	Greater Is Coming	12
22	20	SHIRLEY CAESAR LIGHT/EONE	Good God	20
24	21	HALF MILE HOME CHURCH BOY	Church Muzik & Inspiration	20
11	22	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Well Done	36
21	23	KURT CARR & THE KURT CARR SINGERS RCA INSPIRATION	Bless This House	29
30	24	VASHAWN MITCHELL VMAN/EMI GOSPEL/EMI CMG	Created4This	50
31	25	JONATHAN MCREYNOLDS TEHILLAH/LIGHT/EONE	Life Music	45

TRADITIONAL CLASSICAL CROSSOVER ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay detections as measured by Nielsen BDS. SONGS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. GOSPEL ALBUMS: The week's most popular current gospel albums, ranked by radio airplay detections as measured by Nielsen BDS. Albums are defined as current if they are less than 18 months old or older than 18 months old and still residing in the Billboard 200's top 100. See Charts Legend on billboard.com for complete rules and explanations. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Dance/Electronic

August 24
2013
billboard

DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 GET LUCKY T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO,RODGERS,P.WILLIAMS)	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	A	1	17
2	2	2	CLARITY ZEDD (A.ZASLAVSKI, MATTHEW KOMA, P.ROBINSON, SKYLAR GREY)	Zedd Featuring Foxes INTERSCOPE	A	2	31
5	4	3	WAKE ME UP! AVICII, A. POURNOURI (T.BERGLING, A. POURNOURI, LOE BLACC)	Avicii PRMD/ISLAND/IDJMG		3	7
-	5	4	DG AG SUMMERTIME SADNESS E.HAYNIE, R.NOWELS (L.DEL REY, R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE		4	2
3	3	5	I NEED YOUR LOVE CHARRIS (C.HARRIS, E.GOULDING) CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Featuring Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	B	3	31
4	6	6	I LOVE IT P.BERGER (P.BERGER, C.AITCHISON, L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEV/BIG BEAT/RRP	A	1	31
6	7	7	RIGHT NOW D.GUETTA, S.TARGATE, A.BOMER, G.UINFORT (D.GUETTA, M.S.ERIKSEN, T.HERMANNSEN, S.C.SMITH, R.MUSH, B.PENY, G.HATJUNOPOR, A.ROTTEVEEL) SRP/DEF JAM/IDJMG	Rihanna Featuring David Guetta SRP/DEF JAM/IDJMG		5	31
8	10	8	SG BUBBLE BUTT MAJOR LAZER, KHAN (T.M.PENTZ, J.TAYLOR, BRUNO MARS, M.NGO, DEN-STEVENSON, M.YSTIC) MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		8	15
7	9	9	FEEL THIS MOMENT A.MESSINGER, N.A.TWEN, L.LAMBROZZA (A.C.PEREZ, Z.PEREZ, N.A.TWEN, C.KREVAZUK, A.MESSINGER, L.LAMBROZZA, J.J.VARGAS, C.AGUILERA) MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Christina Aguilera MR. 305/POLO GROUNDS/RCA	A	1	31
17	8	10	TURN THE NIGHT UP THE CATARACS (N.HOLLOWELL-DHAR, M.J.GARTON, JR., R.RAMIREZ, E.M.I.GLESIAS)	Enrique Iglesias REPUBLIC		8	3
11	11	11	GLOWING SANDY YEE, DREAM LAB, A.BIRGISSON (A.BIRGISSON, L.HAYWOOD, D.JAMES, B.REXHA, S.WILHELM)	Nikki Williams CHAMELEON/ISLAND/IDJMG		11	21
12	13	12	GENTLEMAN PSY (P.JAI-SANG, G.HYOO)	PSY SILENT/SCHOOLBOY/REPUBLIC		1	18
10	12	13	PLAY HARD D.GUETTA (D.GUETTA, G.HATJUNOPOR, F.RIESTERER, A.THAM, S.C.SMITH, S.MOLINE, K.KALBERG) WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Featuring Ne-Yo & Akon WHAT A MUSIC/ASTRALWERKS/CAPITOL		9	26
16	14	14	THIS IS WHAT IT FEELS LIKE A.VAN BUUREN, B.DO GOEIJ (A.VAN BUUREN, B.DO GOEIJ, J.VAUGHAN, T.GUTHRIE, J.EWBANK) ARMIN/ARMADA	Armin van Buuren Feat. Trevor Guthrie ARMIN/ARMADA		14	18
22	17	15	ANIMALS M.GARRIX (M.GARRIX)	Martin Garrix SPINNIN'		15	5
		HOT SHOT DEBUT	APPLAUSE LADY GAGA, DJ WHITE SHADOW (S.GERMANOTTA, P.BLAIRD, D.ZISIS, N.MONSON, M.BRESSO) STREAMLINE/KONLIVE/INTERSCOPE	Lady Gaga STREAMLINE/KONLIVE/INTERSCOPE		16	1
15	16	17	LIVE IT UP REDONE, ALEX PICTORY (N.KHAYAT, A.PARA, CONSTANTINOLLI, B.DUPROM, M.S.VERSSON, A.C.PEREZ, J.JUNIOR, B.HAU, L.WENNERLUND) Z103/CAPITOL	Jennifer Lopez Featuring Pitbull Z103/CAPITOL		11	14
21	18	18	LIVE FOR THE NIGHT CASH CASH (K.TRINDL, J.P.MAKHLOUF, A.L.MAKHLOUF, S.FRISCH, N.DITRLD, BOSELOVIC, J.VOUSAFYOUSAF) KREWELLA/COLUMBIA	Krewella KREWELLA/COLUMBIA		14	6
18	20	19	RELOAD S.INGROSSO, T.RASH (S.INGROSSO, J.M.LINDSTROM, M.ZITRON, A.BAPTISTEV, PONTARE) REFINE/ASTRALWERKS/CAPITOL	Sebastian Ingrassio/Tommy Trash/John Martin REFINE/ASTRALWERKS/CAPITOL		15	13
20	23	20	LOSE YOURSELF TO DANCE T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, N.RODGERS, P.WILLIAMS) DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		16	12
23	21	21	HIGHER GROUND R.BIRCHARD, L.F.PIERRE II (R.BIRCHARD, L.F.PIERRE II)	TNGHT LUCKYME/WARP		18	9
24	22	22	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) GONROCK, LORWASH (D.LUSTENBERG, LORWASH, M.A.MCDONALD, F.RICHARD, A.SMITH, S.FERGUSON, A.COTT, A.MARTIN, K.FRIED) WATERPOWER/INTERSCOPE	Fergie, Q-Tip & GoonRock WATERPOWER/INTERSCOPE		12	14
42	40	23	THINKING ABOUT YOU C.HARRIS (C.HARRIS, A.MARAR) DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Featuring Ayah Marar DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		23	9
27	26	24	NEED U (100%) D.DUMONT (A.KABBA, U.OSISIOMA) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Featuring A*M*E BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN		24	7
		NEW	I LIKE IT LOUD NOT LISTED (NOT LISTED)	Carmen Electra Featuring Bill Hamel CITRUSONIC STEREO/PHONIC		25	1
25	25	26	DOIN' IT RIGHT T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, N.RODGERS) DAFT LIFE/COLUMBIA	Daft Punk Featuring Panda Bear DAFT LIFE/COLUMBIA		17	12
32	28	27	LATCH DISCLOSURE (H.LAWRENCE, G.LAWRENCE, S.SMITH, J.NAPIER) PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE	Disclosure Featuring Sam Smith PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE		27	9
26	27	28	INSTANT CRUSH T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, J.CASABLANCA, G. DE HOMEM-CHRISTO) DAFT LIFE/COLUMBIA	Daft Punk Featuring Julian Casablancas DAFT LIFE/COLUMBIA		20	12
28	30	29	EXOTIC REDONE (N.KHAYAT, G.SANDELL, R.AZIZ, A.C.PEREZ, P.CHOPRA) DESI HITS/INTERSCOPE	Priyanka Chopra Featuring Pitbull DESI HITS/INTERSCOPE		16	5
35	32	30	STARS NOT LISTED (NOT LISTED)	Kat DeLuna GLOBAL MUSIC BRAND		30	6
38	33	31	SKIRT NOT LISTED (NOT LISTED)	Kylie Minogue PARLOPHONE		31	4
19	24	32	WOMAN'S WORLD P.OAKENFOLD (M.MORRIS, P.OAKENFOLD, S.CRAWFORD, J.D.WALKER) WARNER BROS.	Cher WARNER BROS.		16	8
13	19	33	ALL NIGHT E.LOVEL, B.LEE, A.JAWO, C.HIETIN, L.LITTLEMORE, L.STEELE, J.SLOAN) RECORD COMPANY TEV/BIG BEAT/ATLANTIC	Icona Pop RECORD COMPANY TEV/BIG BEAT/ATLANTIC		13	3
-	29	34	JOYENERGIZER S.VAN DOORN (M.CHITI, CONTI, M.PICOTTO, R.FERRI) DOORN/SPINNIN'	Sander van Doorn DOORN/SPINNIN'		29	2
31	31	35	CITY OF DREAMS NOT LISTED (NOT LISTED)	Dirty South & Alesso Feat. Ruben Haze PHAZING/ASTRALWERKS/CAPITOL		28	7
-	36	36	VOCAL S.PRICE (N.TENNANT, C.LOWE)	Pet Shop Boys X2		36	2
39	37	37	TAKE ME NOT LISTED (NOT LISTED)	Tiesto Featuring Kyler England MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC		19	6
		NEW	WITHOUT YOU NOT LISTED (NOT LISTED)	Dillon Francis Feat. Totally Enormous Extinct Dinosaurs MAD DECENT/DOMINO		38	1
		NEW	IT'S YOU NOT LISTED (NOT LISTED)	Duck Sauce CASABLANCA/REPUBLIC		39	1
37	50	40	TAKE ME HOME CASH CASH (J.P.MAKHLOUF, S.FRISCH, A.L.MAKHLOUF, B.REXHA, B.LOWRY) BIG BEAT/RRP	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		25	4
34	38	41	GIVE LIFE BACK TO MUSIC T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, P.JACKSON, JR., N.RODGERS) DAFT LIFE/COLUMBIA	Daft Punk DAFT LIFE/COLUMBIA		18	12
45	43	42	ATMOSPHERE KASKADE, F.BJARNSON (R.RADDON, F.BJARNSON, K.N.PYFER, M.STEVENS) ULTRA	Kaskade ULTRA		24	9
40	44	43	GIORGIO BY MORODER T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, G.MORODER) DAFT LIFE/COLUMBIA	Daft Punk DAFT LIFE/COLUMBIA		22	12
33	34	44	FALL DOWN DR. LUKE, BENNY BLANCO, CIRKUT (W.ADAMS, L.GOTTWALD, B.LEVIN, H.WALTER) WILL.I.AM/INTERSCOPE	will.i.am Featuring Miley Cyrus WILL.I.AM/INTERSCOPE		11	17
-	41	45	LIKE HOME N.ROMERO, N.NERVO (N.ROMERO, D.NERVO, M.NERVO) PROTOCOL	Nicky Romero & NERVO PROTOCOL		41	2
-	49	46	WATCH OUT FOR THIS (BUMAYE) MAJOR LAZER, THE FLEXICAN, FS GREEN (T.M.PENTZ, Z.GOETHALS, R.GORDON, R.R.BLADES) MAD DECENT/SECRETLY CANADIAN	Major Lazer Feat. Busy Signal, The Flexican & FS Green MAD DECENT/SECRETLY CANADIAN		41	4
-	47	47	EXPRESS YOURSELF DIPLO (T.W.PENTZ, N.T.TONEY) MAD DECENT	Diplo Featuring Nicky Da B MAD DECENT		44	3
		RE-ENTRY	CONTACT T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, S.QUEME, G.PORTER, T.MICHELL, D.BRAITHWAITE) DAFT LIFE/COLUMBIA	Daft Punk DAFT LIFE/COLUMBIA		24	11
		RE-ENTRY	NUCLEAR (HANDS UP) J.JENKIN (J.JENKIN) NEVER SAY DIE	Zomby NEVER SAY DIE		39	5
44	46	50	HEY NOW MARTIN SOLVEIG, THE CATARACS (M.PICANDETI, N.HOLLOWELL-DHAR, J.HARVEY, P.ANASTOS-PRASTACOS) TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Featuring Kyle TEMPS D'AVANCE/BIG BEAT/RRP		36	6

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		13	
2	2	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		47	
5	3	ZEDD INTERSCOPE/IGA	Clarity		40	
8	4	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		41	
9	5	DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA	Settle		10	
NEW	6	RUDIMENTAL BIG BEAT/ATLANTIC	Home		1	
NEW	7	DAVID GUETTA GUM/PARLOPHONE	F*** Me, I'm Famous, 2013		1	
6	8	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat	B	101	
NEW	9	MODERAT MUTE	II		1	
7	10	PET SHOP BOYS X2	Electric		4	
10	11	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS	Ice On The Dune		8	
15	12	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		57	
11	13	TIESTO MUSICAL FREEDOM	Club Life Vol 3: Stockholm		8	
3	14	ALUNAGEORGE UNIVERSAL ISLAND/VAGRANT	Body Music		2	
21	15	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Party Anthems		52	
12	16	KREWELLA KREWELLA	Play Hard (EP)		34	
13	17	ICONA POP RECORD COMPANY TEV/BIG BEAT	Iconic (EP)		28	
17	18	FUCK BUTTONS ATP	Slow Focus		3	
18	19	PRETTY LIGHTS 8 MINUTES 20 SECONDS	A Color Map Of The Sun		6	
20	20	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones		58	
14	21	BOARDS OF CANADA WARP	Tomorrow's Harvest		9	
24	22	KNIFE PARTY EARSTORM/BIG BEAT	Haunted House (EP)		14	
RE	23	KNIFE PARTY EARSTORM/BIG BEAT	Rage Valley (EP)		37	
19	24	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		42	
RE	25	MAJOR LAZER MAD DECENT/SECRETLY CANADIAN	Free The Universe		15	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 2 WKS SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	10		
2	2	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	21		
5	3	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	7		
3	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	17		
4	5	CLARITY INTERSCOPE	Zedd Feat. Foxes	29		
6	6	THIS IS WHAT IT FEELS LIKE ARMIN/ARMADA	Armin van Buuren Feat. Trevor Guthrie	17		
7	7	BURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10		
9	8	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	5		
8	9	RELOAD REFINE/ASTRALWERKS/CAPITOL	Sebastian Ingrassio/Tommy Trash/John Martin	11		
11	10	ATMOSPHERE ULTRA	Kaskade	7		
13	11	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	12		
12	12	TAKE ME MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	8		
14	13	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	7		
10	14	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	12		
15	15	LEAVING YOU ARMADA	Audien Feat. Michael S.	16		
18	16	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	6		
20	17	EASY MOS/ANJUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	15		
17	18	TREASURE ATLANTIC	Bruno Mars	8		
19	19	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	8		
16	20	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	7		
24	21	ANIMALS SPINNIN'	Martin Garrix	2		
NEW	22	WE CAN'T STOP RCA	Miley Cyrus	1		
23	23	LOVE SOMEBODY AGM/OCTONE/INTERSCOPE	Maroon 5	2		
22	24	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	14		
RE	25	LIKE HOME PROTOCOL	Nicky Romero & NERVO	2		



'Wake Up' And 'Get Lucky'

Avicii (above) continues to register upward movement across all dance/electronic charts, and beyond. His single "Wake Me Up!" steps 4-3 on Dance/Electronic Songs and 17-15 on the Billboard Hot 100. It improves 5-3 on Dance/Mix Show Airplay (up 9% in detections at the format, according to Nielsen BDS) and rises 13-6 on Dance Club Songs with Greatest Gainer honors.

Further, Avicii enjoys his first No. 1 on Dance/Electronic Digital Songs with "Wake" rising 2-1 with 113,000 downloads sold for the week (up 13%, according to Nielsen SoundScan). The sum pushes the track ahead of **Daft Punk's** "Get Lucky" by less than 500 copies, ending the latter's 11-week run at No. 1. "Get Lucky," meanwhile, overtakes **Icona Pop's** "I Love It" as the best-selling dance song of the year thus far with 2.4 million units sold.

Back on Dance/Electronic Songs, **Lady Gaga** arrives at No. 16 with "Applause," based solely on two days' worth of BDS-monitored radio airplay. "Applause" reached radio on Monday, Aug. 12, and the chart week ended on Tuesday. Its first-week sales (it hit retail Aug. 13) will be factored into next week's chart, where it's sure to fly into the upper reaches of the tally.

Finally, on Dance Club Songs, **Duke Dumont's** "Need U (100%)" (featuring **A*M*E**) reaches No. 1—marking the first chart-topper for each act. Dumont's smash spent two weeks at No. 1 on the Official U.K. Singles Chart earlier this year and its official video has garnered 10.4 million YouTube views. The song rises to No. 1 on Dance Club Songs partly due to its remixes, produced by **Skream**, **Artful Dodger** and **Frankie Knuckles**.

—Gordon Murray

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*E	10
6	2	STARS GLOBAL MUSIC BRAND	Kat DeLuna	9
7	3	SKIRT PARLOPHONE	Kylie Minogue	6
1	4	RIGHT NOW SRP/DEF. JAM/IDJMG	Rihanna Feat. David Guetta	17
8	5	NEED YOU NOW (HOW MANY TIMES) CURE	Plumb	8
13	6	GG WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	4
10	7	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	8
12	8	VOCAL X2	Pet Shop Boys	6
5	9	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	9
3	10	WOMAN'S WORLD WARNER BROS.	Cher	7
4	11	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	9
11	12	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	10
14	13	CITY OF DREAMS PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	8
18	14	I CHOOSE U ISLAND/IDJMG	Timeflies	6
22	15	TAKE ME MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	5
21	16	SUMMER NIGHT IN JULY LAST GANG	Robbie Rivera & Kay	5
9	17	LET'S JUST DANCE FOXY	d'Manti	12
23	18	TREASURE ATLANTIC	Bruno Mars	4
15	19	MAKE SOME NOISE GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape	12
17	20	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	6
19	21	BULLET AUDACIOUS	Rokelle Feat. Dave Aude	14
31	22	WALKING ON THIN ICE 2013 MIND TRAIN/TWISTED	Ono	3
26	23	I WILL CARRY YOU DI	Shara Strand	5
27	24	SCREAM FOR LOVE N.A.T.	Natali Yura	4
29	25	TAKE ME UP HIGH LYBRA	Lady Bunny	3
24	26	HEY NOW Martin Solveig & The Cataracs Feat. Kyle TEMPS D'AVANCE/BIG BEAT/RRP	Kyle	5
20	27	RELOAD Sebastian Ingresso/Tommy Trash/John Martin REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingresso/Tommy Trash/John Martin	13
32	28	GUESS WHAT? PEACE BISQUIT	Cazwell & Luciana	3
48	29	IT'S YOU CASABLANCA/REPUBLIC	Duck Sauce	2
	30	HOT SHOT DEBUT TURN THE NIGHT UP REPUBLIC	Enrique Iglesias	1
44	31	EXOTIC DESI HITS/INTERSCOPE	Priyanka Chopra Feat. Pitbull	2
37	32	TAKE IT LIKE A MAN BDB	Bleona	3
47	33	WEAPON AT NIGHT	Cazzette	2
46	34	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	2
28	35	IF TIME RUNS OUT GLOBAL GROOVE	Duncan Morley	7
25	36	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull	11
38	37	AWAKE GLOBAL GROOVE	Chris Cortes	5
16	38	BODY PARTY EPIC	Ciara	12
43	39	BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	3
35	40	THE OTHER SIDE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	4
49	41	BULLET TRAIN ONELOVE	Static Revenger & Miss Palmer	2
50	42	SHADOW OF THE SUN AUDACIOUS	Ikon & Exodus Feat. Selsey Treasure	2
33	43	CRAZY KIDS Ke\$ha Feat. will.i.am Or Juicy J KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	9
41	44	BE FREE WITH YOUR LOVE SVERIGE AMERICANO	Drop Out Orchestra Feat. Vinny Vero	7
RE	45	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	2
30	46	MESSIAH OWSLA/INTERSCOPE	Monsta	12
36	47	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	16
NEW	48	WORK ISLAND/IDJMG	Iggy Azalea	1
NEW	49	REPLAY HOLLYWOOD	Zendaya	1
NEW	50	ANIMALS SPINNIN'	Martin Garrix	1

Hits of the World

August 24
2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
5	2	WE CAN'T STOP RCA	Miley Cyrus	
2	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
3	4	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
4	5	LOVE ME AGAIN ISLAND	John Newman	
7	6	SUMMERTIME SADNESS POLYDOR	Lana Del Rey & Cedric Gervais	
NEW	7	BURN POLYDOR	Ellie Goulding	
NEW	8	TRAMPOLINE DISTURBING LONDON/PARLOPHONE/WARNER BROS.	Tinie Tempah Feat. 2 Chainz	
6	9	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
11	10	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THE IMPOSSIBLE DREAM SYCO/SONY MUSIC	Richard & Adam	
NEW	2	THE CIVIL WARS SENSIBILITY/SONY MUSIC	The Civil Wars	
10	3	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
3	4	ALL THE LITTLE LIGHTS BLACK CROW/NETTWERK	Passenger	
2	5	LOVE NEVER FAILS SYCO/RCA/SONY MUSIC	Jahmene Douglas	
7	6	TO BE LOVED REPRISE/WARNER	Michael Buble	
9	7	HOME BLACK BUTTER/ASYLUM/WARNER	Rudimental	
4	8	MAGNA CARTA... HOLY GRAIL ROC-A-FELLA/ROC NATION/UNIVERSAL	Jay Z	
6	9	NOTHING BUT THE BEAT WHAT A MUSIC/VIRGIN/EMI	David Guetta	
5	10	TIME CAPITOL/UNIVERSAL	Rod Stewart	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	PAPAOUTAI MOISAERT	Stromae	
2	2	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
4	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
5	5	BELLA WATI.B	Maitre Gims	
6	6	TREASURE ATLANTIC	Bruno Mars	
8	7	IMPOSSIBLE SYCO	James Arthur	
NEW	8	ANIMALS SPINNIN'	Martin Garrix	
9	9	WATCH OUT FOR THIS (BUMAYE) MAD DECENT/BECAUSE	Major Lazer	
RE	10	FORMIDABLE MOISAERT	Stromae	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	
	2	KING AMONGST MANY ELEFANT TRAKS	Horrorshow	
2	3	ALL THE LITTLE LIGHTS BLACK CROW	Passenger	
6	4	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
7	5	GREATEST HITS... SO FAR!!! LAFACE/SONY MUSIC	P!nk	
9	6	25 YEARS: THE CHAIN REPRISE/WARNER	Fleetwood Mac	
RE	7	TO BE LOVED REPRISE/WARNER	Michael Buble	
4	8	CIRCUS IN THE SKY ILLUSIVE SOUNDS/UNIVERSAL	Bliss n Eso	
NEW	9	SLEEP IN THE WATER HEAVYROC	Snakadaktal	
8	10	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
4	1	PEACE TO HIGHLIGHT VICTOR	Southern All Stars	
NEW	2	HEY WHAT'S UP? WARNER	Jin Akanishi	
2	3	SHIOSAI NO MEMORY VICTOR	Haruko Amano (Kyoko Koizumi)	
NEW	4	GREED GREED GREED AVEX-J-MORE	Acid Black Cherry	
NEW	5	NAMIDA IRO SONY	Kana Nishino	
NEW	6	WINNER NAVUTAWAVE	Choushinsei	
67	7	TAIYO TO HIMAWARI SONY	Flower	
NEW	8	SPLASH FREE LANTIS	Style Five	
12	9	NATSU NO YORU PONY CANYON	Rina Katakira	
16	10	PANIC CORD WARNER	Gabrielle Aplin	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	TW	TRIEBWERKE WARNER/BARBEL	Alligator	
NEW	2	MASKENHAFT TRISOL	ASP	
NEW	3	IN A WORLD LIKE THIS K-BAHN/BMG	Backstreet Boys	
NEW	4	BLUT GEGEN BLUT 3 AL MASSIVA	Massiv	
3	5	MIT DEN GEZEITEN WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Santiano	
NEW	6	NWA 2.0 BUSHIDO/SONY MUSIC	Shindy	
2	7	BEI MEINER SEELE NAIDOO	Xavier Naidoo	
RE	8	OUTLAW GENTLEMEN & SHADY LADIES VERTIGO/UNIVERSAL	Volbeat	
5	9	RAOP CHIMPERATOR	Cro	
NEW	10	II MUTE	Moderat	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	THE CIVIL WARS SENSIBILITY/COLUMBIA/SONY MUSIC	The Civil Wars	
NEW	2	LAWN MOWER MAN SUBURBAN NOIZE/SONY MUSIC	Madchild	
1	3	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke	
6	4	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
4	5	STARS DANCE HOLLYWOOD/UNIVERSAL	Selena Gomez	
2	6	IN A WORLD LIKE THIS K-BAHN/SONY MUSIC	Backstreet Boys	
5	7	MAGNA CARTA... HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z	
9	8	THE HEIST MACKLEMORE	Macklemore & Ryan Lewis	
NEW	9	DIDN'T IT RAIN WARNER BROS./WARNER	Hugh Laurie	
3	10	THE WRONG SIDE OF HEAVEN AND THE RIGHTeous SIDE OF HELL: VOLUME 1 PROSPECT PARK/CAROLINE/UNIVERSAL	Five Finger Death Punch	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	BAR BAR BAR CHROME ENTERTAINMENT	Crayon Pop	
NEW	2	DO YOU LOVE ME YG ENTERTAINMENT	2NE1	
5	3	STORY OF SOMEONE I KNOW BRANDNEW MUSIC	San E	
19	4	GROWL SM ENTERTAINMENT	EXO	
1	5	RUM PUM PUM PUM SM ENTERTAINMENT	f(x)	
NEW	6	LUV IS BIG HIT ENTERTAINMENT	Lim Jeong Hee	
3	7	U&I VMC ENTERTAINMENT	Ailee	
NEW	8	DAY AND NIGHT BORN FACTORY, LOEN ENTERTAINMENT	Gummy	
6	9	NONONO A CUBE ENTERTAINMENT	Apink	
8	10	MY LOVE CJ E&M, JIN&ONE MUSICWORKS	Lee Seung Chul	

BRAZIL			
ALBUMS			
COMPILED BY APBD/NIELSEN			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	ANITTA WARNER	Anitta
NEW	2	TE ESPERANDO: AS MELHORES SOM LIVRE	Luan Santana
2	3	CANTA TOM JOBIM EPIC/SONY MUSIC	Vanessa Da Mata
NEW	4	VIVO APAIXONADO UNIVERSAL	Leonardo
10	5	QUEREMOS DEUS SONY MUSIC	Padre Fabio de Melo
3	6	DEMI HOLLYWOOD/UNIVERSAL	Demi Lovato
NEW	7	THE PIANO GUYS MASTERWORKS/SONY MUSIC	The Piano Guys
5	8	#AC SONY MUSIC	Ana Carolina
9	9	TODO NOVO SONY MUSIC	Belo
8	10	AS MELHORES ATE AQUI SOM LIVRE	Luan Santana

ITALY			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	MAX 20 WARNER	Max Pezzali
2	2	STECCA UNIVERSAL	Moreno
3	3	BACKUP 1987-2012: IL BEST MERCURY/SONY MUSIC	Jovanotti
5	4	SCHIENA UNIVERSAL	Emma
6	5	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE EPIC/SONY MUSIC	Fedez
7	6	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni
8	7	GIOIA ULTRASUONI	Moda
9	8	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk
10	9	LA SESION CUBANA UNIVERSAL	Zucchero
4	10	STARS DANCE HOLLYWOOD/UNIVERSAL	Selena Gomez

GREECE			
ALBUMS			
COMPILED BY CYTA			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	MINOS SUMMER 2013 MINOS/EMI/UNIVERSAL	Various Artists
6	2	MYKONOS 14 MINOS/EMI/UNIVERSAL	Various Artists
5	3	16 AFTOTELEIS ISTORIES CABALT/UNIVERSAL	Notis Sfakianakis
7	4	DEN EIMAI IROS UNIVERSAL	Giorgos Sampanis
3	5	TI ORA THA VGOUME MINOS/EMI/UNIVERSAL	Elena Paparizou
10	6	ISLAND 13 MINOS/EMI/UNIVERSAL	Various Artists
4	7	I AGAPI DYNAMONEI HELLADISC/COBALT	Michalis Hatzigiannis
2	8	SUNDAY CLOUDY SUNDAY MINOS/EMI/UNIVERSAL	Vassilikos
8	9	GREEK SUMMER HITS 2013 COBALT	Various Artists
NEW	10	AEGEAN DREAM MINOS/EMI/UNIVERSAL	Various Artists

MEXICO			
AIRPLAY			
COMPILED BY NIELSEN BDS			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	EL RUIDO DE TUS ZAPATOS DISA/UNIVERSAL	La Arrolladora Banda el Limon de Rene Camacho
2	2	GET LUCKY DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams
3	3	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell
7	4	TREASURE ATLANTIC/WARNER	Bruno Mars
6	5	MI ULTIMO DESEO DISA/UNIVERSAL	Banda Los Recoditos
17	6	SAFE AND SOUND LAZY HOOKS/CAPITOL/UNIVERSAL	Capital Cities
19	7	SI YA LO SABE DIOS SONY MUSIC	La Adictiva Banda San Jose de Mesillas
16	8	BEST SONG EVER SYCO/COLUMBIA/SONY MUSIC	One Direction
5	9	EL ALMA EN PIE WARNER	Yahir Feat. Yuridia
10	10	NI QUE ESTUVIERAS TAN BUENA DISA/UNIVERSAL	Calibre 50

Boxscore

August 24
2013
billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$4,149,148 \$99.50/\$79.50/ \$59.50/\$39.50	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, CASEY JAMES SOLDIER FIELD, CHICAGO AUG. 10	50,809 SELLOUT	THE MESSINA GROUP/AEG LIVE
2	\$4,114,943 \$255/\$39.50	PAUL MCCARTNEY MILLER PARK, MILWAUKEE JULY 16	43,747 SELLOUT	LIVE NATION, MARSHALL ARTS
3	\$3,317,004 \$250/\$165/\$99/\$49	ROD STEWART THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JULY 20-21, 24, 27-28, AUG. 3-4	26,538 27,854 SEVEN SHOWS FIVE SELLOUTS	CONCERTS WEST/AEG LIVE
4	\$2,483,440 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS AUG. 6-7, 10-11	16,363, 7,035 FOUR 15 SHOWS TWO SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
5	\$2,093,172 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE SPRINT CENTER, KANSAS CITY AUG. 2-3	26,412 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
6	\$1,581,970 (\$1,631,534 CANADIAN) \$218.17/\$62.54	HEAVY MTL 2013 FESTIVAL PARC JEAN-DRAPEAU, MONTREAL AUG. 10-11	24,167 28,000 TWO DAYS	EVENKO
7	\$1,164,434 \$79.50/\$69.50/\$43.50	BRUNO MARS, ELLIE GOULDING RED ROCKS AMPHITHEATRE, MORRISON, COLO. AUG. 5-6	18,836 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
8	\$1,094,970 (\$670,244 YUAN RENMINBI) \$142.75/\$45.42	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL MASTERCARD CENTER, BEIJING AUG. 9-11	11,959 42,420 FIVE SHOWS	CIRQUE DU SOLEIL, AEG CHINA
9	\$1,075,576 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, FLORIDA GEORGIA LINE WELLS FARGO ARENA, DES MOINES, IOWA AUG. 1	13,368 SELLOUT	THE MESSINA GROUP/AEG LIVE
10	\$1,069,533 \$89.50/\$69.50/ \$49.50/\$39.50	BRUNO MARS, ELLIE GOULDING SPRINT CENTER, KANSAS CITY AUG. 9	14,492 SELLOUT	CONCERTS WEST/AEG LIVE
11	\$983,882 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES INTRUST BANK ARENA, WICHITA, KAN. AUG. 6	12,231 SELLOUT	THE MESSINA GROUP/AEG LIVE
12	\$950,707 \$89.50/\$69.50/ \$49.50/\$39.50	BRUNO MARS, ELLIE GOULDING SCOTTRADE CENTER, ST. LOUIS AUG. 8	13,947 SELLOUT	CONCERTS WEST/AEG LIVE
13	\$868,955 \$84.50/\$69.50/\$29.50	TAYLOR SWIFT, ED SHEERAN, CASEY JAMES BOK CENTER, TULSA, OKLA. AUG. 7	10,949 SELLOUT	THE MESSINA GROUP/AEG LIVE
14	\$854,755 \$139/\$21	CARLOS VIVES PRUDENTIAL CENTER, NEWARK, N.J. JULY 20	11,657 13,282	SBS ENTERTAINMENT
15	\$837,941 (\$870,546 CANADIAN) \$86.15/\$19.25	BACKSTREET BOYS, JESSE MCCARTNEY, DJ PAULY D BELL CENTRE, MONTREAL AUG. 6	14,448 SELLOUT	EVENKO, LIVE NATION
16	\$802,562 \$84/\$40	BRUNO MARS, ELLIE GOULDING U.S. AIRWAYS CENTER, PHOENIX JULY 31	14,654 SELLOUT	LIVE NATION, DANNY ZELISKO PRESENTS
17	\$784,452 \$64.50/\$50	BRUNO MARS, ELLIE GOULDING CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY AUG. 10	13,179 SELLOUT	BEAVER PRODUCTIONS
18	\$764,679 \$89.50/\$29.50	NEW KIDS ON THE BLOCK, 98°, BOYZ II MEN BRIDGESTONE ARENA, NASHVILLE JUNE 18	12,275 SELLOUT	LIVE NATION
19	\$764,593 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES FARM BUREAU LIVE, VIRGINIA BEACH, VA. JUNE 6	18,128 20,000	THE MESSINA GROUP/AEG LIVE
20	\$758,991 \$84/\$74/\$54/\$40	BRUNO MARS, ELLIE GOULDING CONSOL ENERGY CENTER, PITTSBURGH JULY 2	12,582 SELLOUT	LIVE NATION
21	\$754,309 (\$564,054) \$80.24/\$68.20	IRON MAIDEN, VOODOO SIX O2 WORLD, HAMBURG JUNE 19	10,838 11,191	KPS CONCERTBÜRO, WIZARD PROMOTIONS
22	\$748,883 \$89/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO JUNE 28	19,957 SELLOUT	LIVE NATION
23	\$736,150 \$89.50/\$27.50	NEW KIDS ON THE BLOCK, 98°, BOYZ II MEN AMWAY CENTER, ORLANDO, FLA. JUNE 21	12,169 12,505	LIVE NATION
24	\$733,778 (\$550,108) \$90.70/\$68.03	IRON MAIDEN, VOODOO SIX O2 WORLD, BERLIN JUNE 18	10,729 13,033	WIZARD PROMOTIONS
25	\$724,669 \$69/\$25	BRAD PAISLEY, CHRIS YOUNG, LEE BRICE, THE HENNINGSENS GEXA ENERGY PAVILION, DALLAS JULY 27	19,456 SELLOUT	LIVE NATION
26	\$717,439 (\$542,914) \$158.58/\$66.07	ALICIA KEYS O2 WORLD, HAMBURG JUNE 10	8,945 9,542	KPS CONCERTBÜRO
27	\$709,553 (\$721,488 CANADIAN) \$121.21/\$32.70	TOM PETTY & THE HEARTBREAKERS BUDWEISER GARDENS, LONDON, ONTARIO JUNE 18	8,610 SELLOUT	GOLDENVOICE/AEG LIVE
28	\$704,373 (\$458,875) \$107.45/\$92.10	ROD STEWART CAPITAL FM ARENA, NOTTINGHAM, U.K. JUNE 1	6,562 SELLOUT	AEG LIVE
29	\$702,566 \$79.50/\$59.50/\$39.50	BRUNO MARS, FITZ & THE TANTRUMS MAVERIK CENTER, WEST VALLEY CITY, UTAH AUG. 2	10,433 SELLOUT	CONCERTS WEST/AEG LIVE
30	\$699,600 \$55/\$25	BLAKE SHELTON, EASTON CORBIN, JANA KRAMER JIFFY LUBE LIVE, BRISTOW, VA. JULY 20	21,530 SELLOUT	LIVE NATION
31	\$696,204 \$75/\$25	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JUNE 29	23,319 SELLOUT	LIVE NATION
32	\$689,308 \$62.50/\$42.50	BOB DYLAN, WILCO, MY MORNING JACKET, RICHARD THOMPSON TRIO TOYOTA PARK, BRIDGEVIEW, ILL. JULY 12	11,075 13,068	JAM PRODUCTIONS
33	\$684,725 (\$917,512 PESOS) \$70.69	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY JUNE 19	9,686 SELLOUT	OCESA-CIE
34	\$684,220 \$79.50/\$39.50/\$25	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES SAVE MART CENTER, FRESNO, CALIF. JULY 24	11,259 SELLOUT	THE MESSINA GROUP/AEG LIVE
35	\$684,210 (\$452,945) \$83.08/\$67.98	MEAT LOAF MANCHESTER ARENA, MANCHESTER, U.K. MAY 25	9,445 10,979	LIVE NATION



Bruno Mars' Jungle Jaunt

Bruno Mars appears on the Boxscore chart with grosses reported from seven venues on his Moonshine Jungle tour that launched in June. Six arenas hosted the Grammy Award-winning singer/songwriter for single sold-out performances, but the top grosser, at \$1.2 million, is a two-show run (Aug. 5-6) at Denver's 9,450-seat outdoor Red Rocks Amphitheatre (No. 7). Among the arena dates on the chart, the Aug. 9 performance at the Sprint Center in Kansas City, Mo. (No. 10) also broke the million mark.

Since the tour's North American leg began June 22, 17 shows have been reported from 15 venues with grosses topping \$15 million.

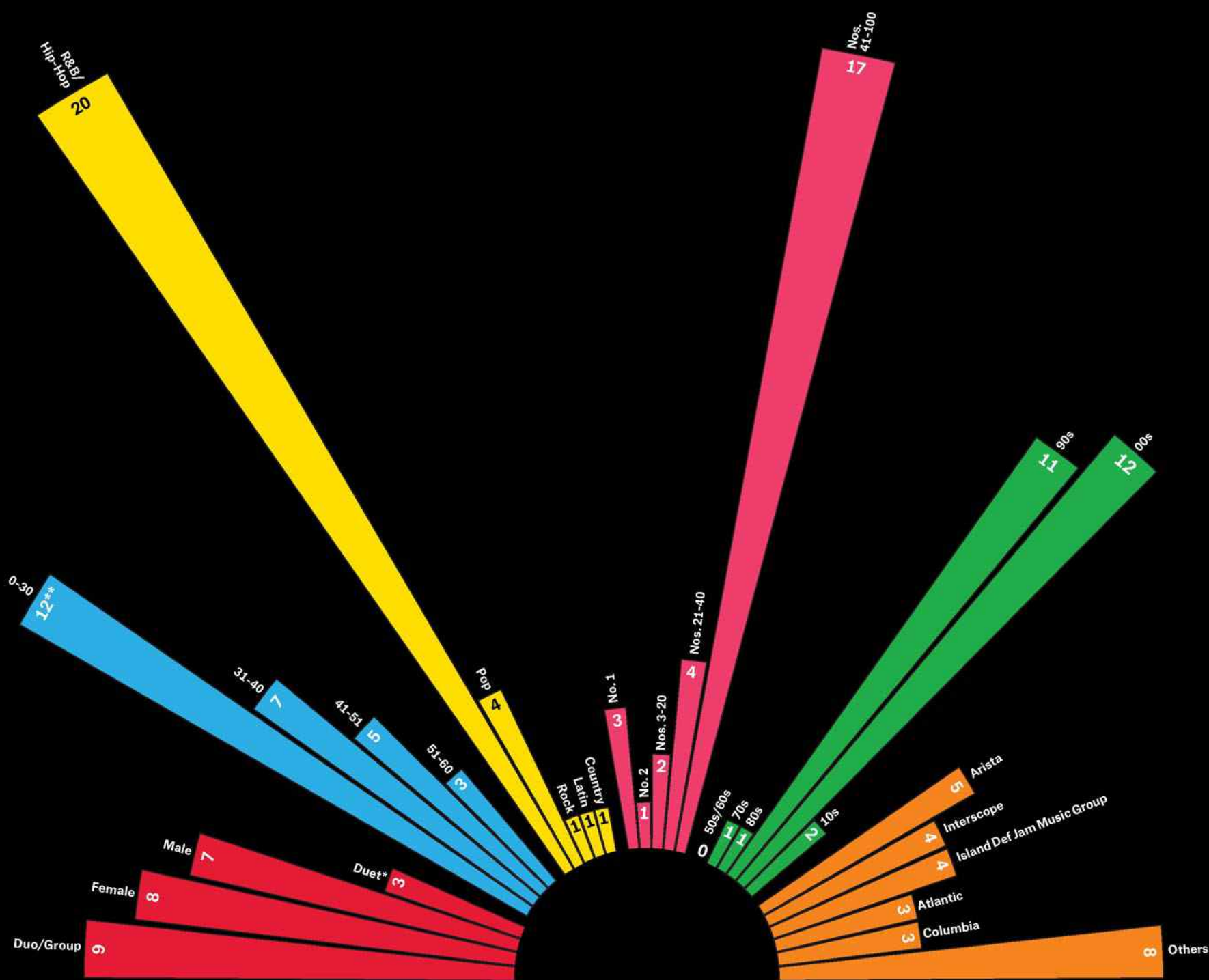
Ellie Goulding and **Fitz & the Tantrums** are providing support on select dates of the trek, which continues until the end of the month. The tour's European leg starts in October, and is set to continue into 2014 with an Australia/New Zealand leg planned for March.

Country star **Taylor Swift** makes her third stand at No. 1 since launching the *Red* tour in March. The week's top Boxscore comes from the trek's final stadium date during the North American jaunt, which wraps in September. Chicago's Soldier Field was the 10th stadium on the singer's 2013 itinerary through U.S. and Canadian markets. The Aug. 10 event in the Windy City drew more than 50,000 fans. —*Bob Allen*

CODA

Trend Report:

Songs With At Least 10 Weeks At No. 1 On The Hot 100



* titles credited equally to multiple artists

** includes the still-charting "Blurred Lines," with 17 weeks so far

This week, on the occasion of Robin Thicke's "Blurred Lines" spending a 10th week at No. 1 on the Billboard Hot 100, we look at the history of these long-running No. 1 songs. In total, 27 songs have reigned for at least 10 weeks atop the 55-year-old list.

GENDER

Just three duets are among the No. 1 songs with 10 weeks or more on the Hot 100: Mariah Carey & Boyz II Men's "One Sweet Day" (16 weeks at No. 1), Brandy & Monica's "The Boy Is Mine" (13) and "I'll Be Missing You" by Puff Daddy & Faith Evans, featuring 112 (11).

CHART WEEKS

A lengthy run at No. 1 doesn't necessarily lead to an equally long run on the chart. For example, Boyz II Men's "End of the Road" spent 32 weeks on the chart, with 13 of those at No. 1. But some songs have had particularly long runs, like Los Del Rio's "Macarena," which was tops for 14 weeks and logged 60 total weeks during two chart runs.

GENRE

R&B/hip-hop songs have dominated the Hot 100's longest-running chart-toppers, with 20 of the 27 songs coming from the genre. The only tune representing rock is Santana's "Smooth" (featuring Rob Thomas), which ruled for 12 weeks. The Latin banner is carried by "Macarena."

DEBUT POSITION

The vast majority of these No. 1s all debuted low on the chart before eventually climbing to their lengthy chart-topping runs. The lowest debut among them belongs to the current champ, Robin Thicke's "Blurred Lines." It bowed at No. 94 and quickly rose 89-70-54-12-11-6-1.

ERAS/DECADES

Just one song before 1980 spent 10 weeks at No. 1: Debby Boone's "You Light Up My Life" ruled for 10 weeks in 1977. As the decades wore on, long runs at No. 1 (and on the chart) became more common. The record for the all-time longest reign at No. 1 was set in 1996, when Mariah Carey & Boyz II Men's "One Sweet Day" spent 16 frames atop the list.

LABELS

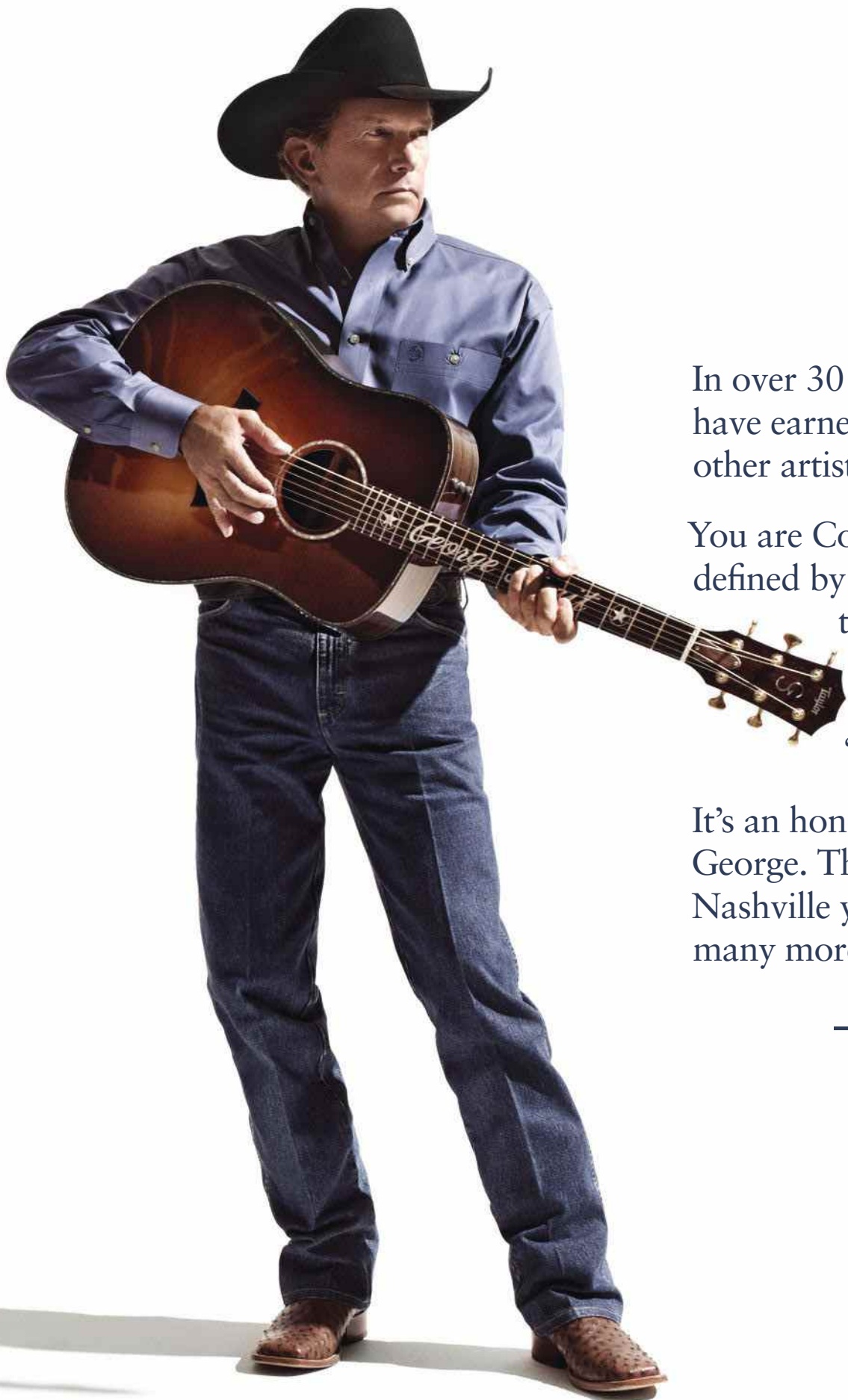
Arista Records was a powerhouse singles label in the 1990s and early 2000s, thanks in part to its imprints Bad Boy and LaFace. The former's longest-running No. 1 is Puff Daddy & Faith Evans' "I'll Be Missing You" (11 weeks). Interscope Records has tallied four 10-week runs at No. 1, including Alan Thicke's "Blurred Lines."



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TO MY FAVOURITE BRAT**



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