

12 PAGES
OF BBMA's!
...and all about
Michael Jackson

Billboard

SUMMER TOUR PREVIEW

Katy & Kacey

Pop's princess takes country's newbie under her wing as part of this season's live music mash-up, a girl-powered punch complete with talk of, yep, who gets to wear the transparent skirt

May 31, 2014 | billboard.com

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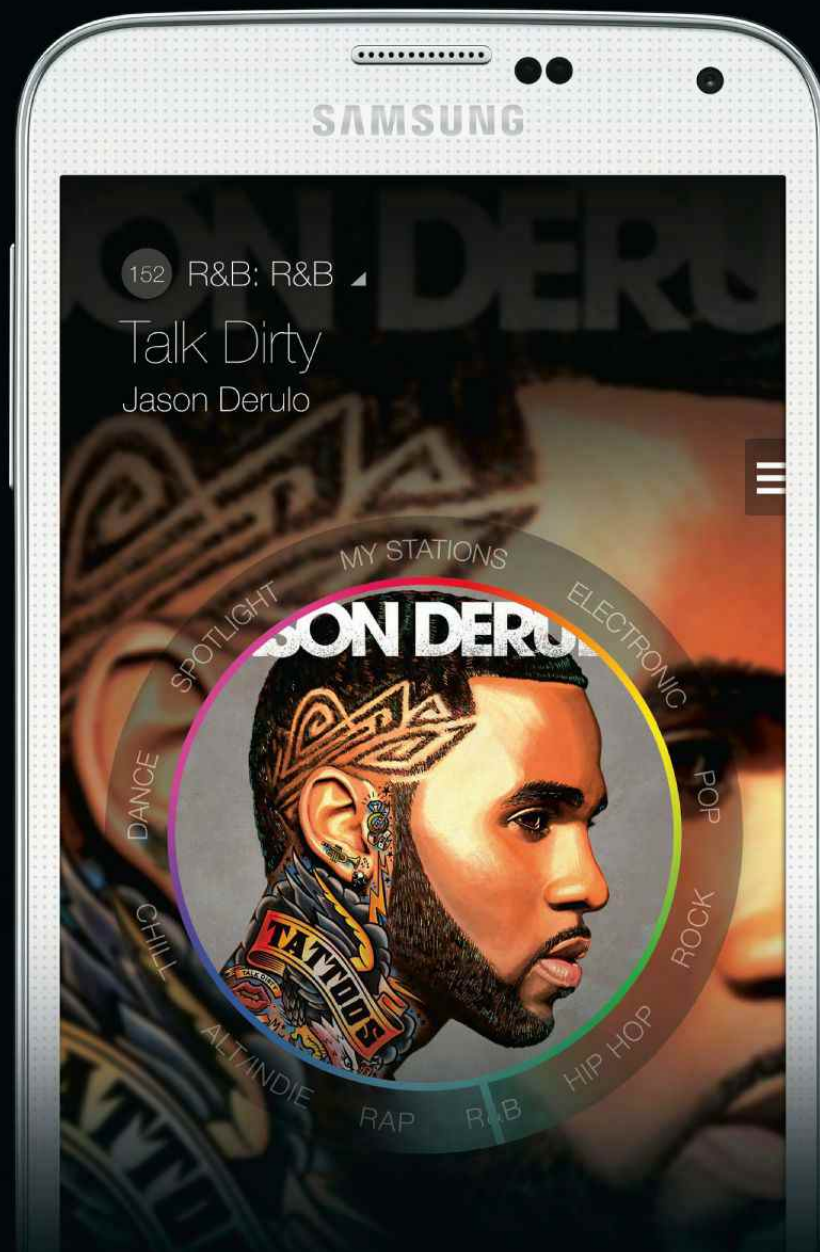
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ON THE COVER

Katy Perry and Kacey Musgraves photographed by Lauren Dukoff on April 17 at Sony Pictures in Culver City. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

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THIS WEEK

Special Double Issue

Volume 126 / No.18

TO OUR READERS

Billboard will publish its next issue on June 7. Please check Billboard.biz for 24-7 business coverage.

Kesha photographed by Austin Hargrave on May 18 at the MGM Grand Garden Arena in Las Vegas.

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—KESHA, ON TWITTER

billboard

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FTW!

EMINEM

TOP RAP ARTIST
TOP RAP ALBUM
"THE MARSHALL MATHERS LP 2"

TOP DUO/GROUP
TOP HOT 100 ARTIST
TOP ROCK ARTIST
TOP ROCK ALBUM
"NIGHT VISIONS"
TOP STREAMING SONG (AUDIO)
"RADIOACTIVE"

IMAGINE DRAGONS

ROBIN THICKE

TOP HOT 100 SONG
FEATURING T.I. & PHARRELL "BLURRED LINES"
TOP DIGITAL SONG
FEATURING T.I. & PHARRELL "BLURRED LINES"
TOP RADIO SONG
FEATURING T.I. & PHARRELL "BLURRED LINES"
TOP R&B SONG
FEATURING T.I. & PHARRELL "BLURRED LINES"



INTERSCOPE GEFFEN A&M CONGRATULATES OUR
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NEW NIGHT!

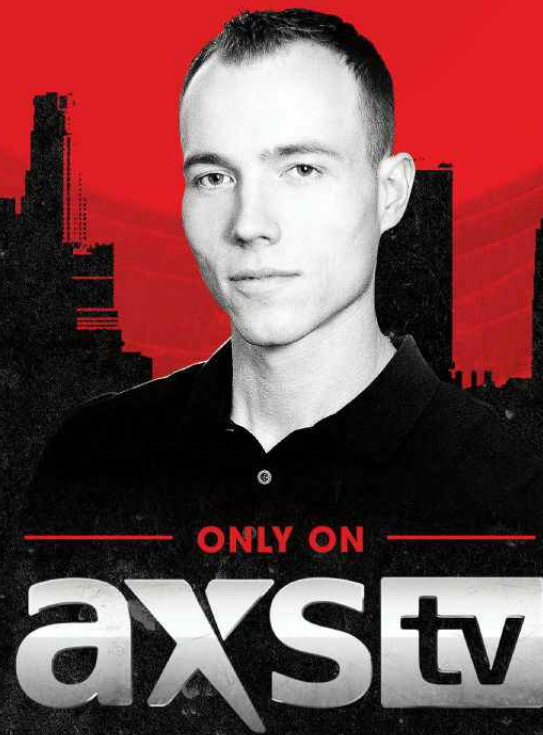
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IS BACK

SKEE SEASON 2

FRIDAY NIGHTS 8 ET | 5 PT

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MIG
WIZ KHALIFA
KENDRICK LAMAR
BOB



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axstv

WATCH ON

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Spotify's Growth Spurt The streaming giant is booming. But rivals are looming, the company is still bleeding cash and Wall Street is watching

BY YINKA ADEGOKE

Daniel Ek has reason to feel confident. The 31-year-old Swedish CEO of Spotify announced that his streaming music service now has 10 million paying subscribers globally, according to sources, and 3 million in the United States. That U.S. showing may help quell criticism that his company has been slow to catch fire in the largest music

market in the world. For \$9.99 a month, subscribers now have access to the work of 1.1 million artists and more than 20 million songs.

The growth has been fueled in part by Spotify's social strategy — it has been integrated into Facebook from the start — and its attention to mobile devices. “We’ve seen a big uptick in growth since we’ve

launched our free mobile service in December. More than 80 percent of all people that sign up are now with mobile,” says Ek, who induces free users to subscribe by allowing them to listen offline and avoid ads.

As Ek surveys the increasingly competitive streaming market, he likes what he sees. He won't comment on reports

that Apple is in talks to buy Beats Electronics for \$3.2 billion — a move that could potentially supercharge a streaming rival, Beats Music. But he is dismissive of the idea that spending tens of millions on TV advertising — as Beats Music did early on — is the best way to gain subscribers. “Our marketing is not about spending hundreds of millions, because we don't need to,” says Ek, who launched his first company at the age of 14. “The bigger you are, the faster you grow.”

Still, not all of the numbers are quite so rosy. Thus far, Spotify's growth — indeed, the growth of the whole streaming sector — has not been able to make up for the revenue lost as the music downloads market declines (it's down 13 percent in the first quarter, according to Nielsen SoundScan). Universal Music Group, the world's largest music company, reported a

THE OVER UNDER



Cameron Strang's Warner Bros. Records is on a roll, with three titles in the top 10 of *Billboard's* Hot Digital Songs for a second week in a row, thanks to Jason Derulo and Nico & Vinz.



The third season of ABC's *Nashville* (starring **Hayden Panettiere**) suffers funding cuts from host state Tennessee. Cash incentives dropped to \$8 million from \$13.5 million in season two.



Coldplay frontman **Chris Martin** is on track for the biggest debut of 2014. The band's sixth album, *Ghost Stories*, is estimated to sell 350,000 to 375,000 copies in its first week.



Rich Riley, CEO of Shazam, has unwelcome competition in the music and TV identification space as Facebook adds those features to status updates in the latest version of its mobile app.

MAY 31 2014

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Mark Ronson remembers his East Village Radio days.

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Ron Weisner, who managed Michael Jackson and Madonna, relives the wildest moments of his career.

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A night to remember: What you tweeted and TiVo'd during the *Billboard Music Awards*.

13

Kidz Bop, the smash hit compilation franchise now on its 25th volume, is up for sale.



2 percent dip in its first-quarter financials for that very reason.

Without rapid growth in paying subscribers, Spotify will continue to bleed cash — a factor that could complicate its flirtation with plans to go public this fall. (The company has lined up staff to handle Securities and Exchange Commission filings and has secured a \$200 million credit line with Wall Street banks.)

“You have continued interest from some investors looking for growth, so for



Spotify CEO Daniel Ek has 10 million paying subscribers globally and 3 million stateside.

\$1b

The amount *Billboard* estimates Spotify will pay to labels in 2014

40m

active users worldwide

70

Percentage of paying subscribers who have stayed with Spotify since 2010

Spotify — if they have that story to tell, with their focus on mobile — there would be a lot of interest in their stock,” says **Eric Jackson**, founder of the investment firm Ironfire Capital.

If Ek is worried about the increasing competition, driven by the Apple-Beats deal talks and Twitter’s flirtation with buying SoundCloud, he doesn’t show it. He believes giving away music to attract fans is working — and there’s no end in sight. “Music has always been free with radio,” says Ek. “In our view, the more they listen to free music, the more they will pay for it.” ●

RIP, East Village Radio

Mark Ronson: What I learned in ‘that little booth’



Ronson: The First Avenue station (far right) “was such a big part of my musical education.”

Ronson, 38, talks about what the station meant to him, the music industry and New York.

EVR was special. Its closing is sad for me, sad for the other DJs, sad for people who love music. It’s sad for downtown New York.

Influential Internet station East Village Radio closed its doors on May 23, blaming rising rents and the congressional Digital Millennium Copyright Act of 1998, which mandates that Web broadcasters pay a performance royalty for every listener. One of the station’s best-known DJs, hitmaking producer-artist Mark

The first time I discovered EVR, I walked past the storefront with a friend, and **Harper Simon** was doing a show. I was like, “What is this? This is so cool.” Someone I knew from fourth grade, **Echo [Danon]**, happened to be the station manager at the time. So I was like, “Can I have a show?” I talked them into it.

I have so many amazing memories of being in that little booth. Anyone I was working with in the studio would usually tag along with me on a Friday night to the show, and maybe even do a set: **Amy Winehouse, Lily Allen, Daniel Merriweather, Q-Tip, Black Lips**. People always wanted to come and hang out, and then after 20 minutes they get bored. Amy was like any other guest: She went to the tattoo parlor next

WHEN COSTUMES GO BAD: HOW NOT TO DRESS FOR SUCCESS



Macklemore has found himself in hot water. On May 16, when photos emerged of the 30-year-old Seattle rapper performing at the Experience Music Project Museum in a big fake nose and black wig and beard, many people took offense, accusing him of trafficking in anti-Semitic stereotypes. “First you trick people into thinking you’re a rapper,” tweeted actor **Seth Rogen**, “now you trick them into thinking you’re Jewish?” Macklemore issued a

statement saying that he didn’t intend to offend anyone, and that he didn’t know the costume would be interpreted as it was. “If anything, I thought I looked like **Humpty Hump** with a bowl cut,” he said. “Fake witches nose, wig and beard = random costume. Not my idea of a stereotype of anybody,” he also tweeted. But this isn’t the first time a musician should have reconsidered before hitting the stage — or snuck out for a quick change. —*Dave Bry*



OUTKAST

CBS apologized for the 2004 Grammys show featuring war paint and teepees.



CHRIS BROWN

In 2012, the singer and his crew dressed up like Taliban fighters at a Halloween party.



KEITH MOON

The Who drummer regularly wore a German Nazi uniform in the 1970s.



TED NUGENT

The rocker often has donned Confederate flag shirts and an American-Indian headdress.

door and ended up getting a tattoo.

A lot of times I would just play demos. A lot of them were mislabeled, so I'd play shit and not know what it was. I played an early **Wale** demo, and I remember asking over the air, "Hey, if anyone knows who this is, call me and tell me." And his manager, **Dan Weissman**, called in! Wale came up to the studio the next week and we ended up signing him to Allido Records. I remember doing the same thing with early, early demos of **Vampire Weekend** and **MGMT**, and a song by this kid named **Drake**.

The storefront window was definitely a big part of the allure. You were kind of on display. And every DJ wants to make people move. I remember Q-Tip was DJ'ing one time, and so many people amassed in front, like, "Holy shit—it's Q Tip!" People just started dancing in the street. The police came and made us shut down



the station until the end of my show. Lily gave me a cover she did of a **Britney Spears** song and the next day it went up and crashed the EVR server. **Kanye [West]** gave me "Stronger." I remember world-premiering it. I would play stuff from my own crew for the first time.

EVR has done such a good job of building up their name and credibility. So I'm shocked it's closing. This is one of those examples of the law trying to help musicians, but it's wrong in this case. Taking EVR off the air is ridiculous. ●

NBA PLAYOFFS PLAYLIST What's Kevin Durant, star of the Oklahoma City Thunder, listening to?

1. HILLSONG UNITED
2. WALE
3. JAY ELECTRONICA
4. OB O'BRIEN

Stevie Nicks. BMI Writer Since 1976.

WRITE ON.

Our commitment to songwriters and composers – from living legends to rising stars – endures. We value you, your music, your rights.

BMI
valuing music since 1939.

'Women Chased By A Gun-Toting Spector' Manager Ron Weisner reveals the 'good ... and very ugly'

BY GAIL MITCHELL

I

In *Listen Out Loud: A Life in Music*, veteran manager **Ron Weisner**, 69, shares inside dirt about his handling some of the top music talent of his generation. His goal: "An honest story of my involvement with these remarkable artists and the play-by-play: the good, the bad and, sometimes, the very ugly," he says. A sampler of some of his saltier memories in the book, out June 3 from Lyons Press/Globe Pequot Press:

PHIL SPECTOR'S RANTS "Phil was, as advertised, completely out of his mind, and every day or two, we'd be treated to the sound of a woman screaming, and the sight of said woman being chased to the elevator by a gun-toting Spector. And I sure as hell can understand why those women

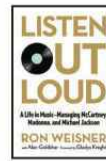
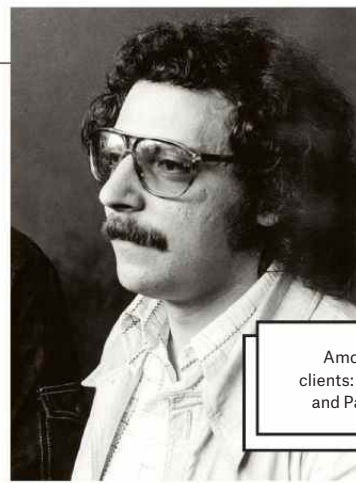


Phil Spector: "Out of his mind."

screamed the way they did. Whenever I was in a confined space with Phil, specifically in the elevator, I was scared shitless, especially when he'd go into one of his rants. The guy could rant about anything: the record industry, the weather, his crappy deli sandwich."

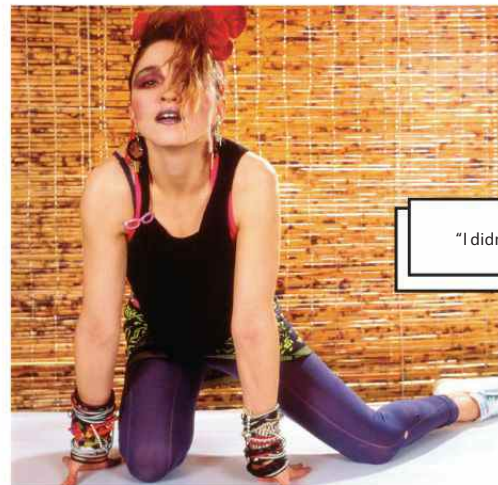
THE CURTIS MAYFIELD MESS Mayfield was paralyzed in a 1990 stage accident. *Rolling Stone* editor **Jann Wenner** wanted an interview. "[Curtis] hated to be seen this way ... and never did interviews. Jann Wenner rang me up. 'Ronnie, you've got to let us do this Mayfield interview. We want to talk about his legacy and impact on today's generation of rappers and singers.' I called back. 'OK, Jann. And No. Pictures. Period.' Guess what: one went into his magazine. A picture of Curtis in

bed, colostomy bag in full view. I called Wenner. 'You motherf---ing prick. I will never do anything for you or with you ever again.' The following year I ran into Wenner at some industry schmooze-a-thon. 'Was that picture of Curtis necessary?' Before he could answer, I gave him a shove and stomped off. I haven't seen or spoken with Jann Wenner since."



Among Weisner's clients: Michael Jackson and Paul McCartney.

PASSING ON MADONNA Weisner was divvying up clients with his former management partner, **Freddy DeMann**. "When we got to Madonna's name, I said, 'You can have her. You belong together.' The second those words left my mouth, I felt like a huge ... weight had been lifted from my shoulders ... I didn't like Madonna and Madonna didn't like me. Don't get me wrong: I have a lot of respect for her as an entertainer and a businesswoman. She learned early on how to manipulate the press, create controversy, push everything up to the edge and beyond and turn it into commercial domination. I knew that if she didn't implode, the sky was the limit. And I was right. I just didn't want to be around it." ●



"I didn't like Madonna."



Big Machine is looking to sign country stars like Faith Hill and Garth Brooks to its new venture with Cumulus.

WANTED FOR RADIO: MORE COUNTRY GREATS

BY RICH APPEL

The ink has barely dried on the deal between Cumulus Media and Big Machine Label Group creating a new country music record label (Nash Icons) and live events business. Now comes the fun part. Big Machine president/CEO **Scott Borchetta** is searching for big stars to sign up — and **Garth Brooks, Faith Hill, Alan Jackson** and **Shania Twain** are all said to be in his sights. "I would look for Scott to make an announcement in the

next 30 days," says Cumulus CEO **Lew Dickey**.

The biggest fallout of this new project? The shake-up of the static world of country radio. The Nash Icons format will reach a demographic that has been underserved. "It's not that 35- to 54-year-olds don't like the hits," says Dickey. "They just miss the biggest country artists of the last two decades, who are still recording and touring but not getting enough exposure today."

The betting is that Nash Icons can serve as a platform for new music from veteran artists and a bridge between current and classic hits. "While in pop you

have the middle ground of [adult top 40] between top 40 and classic hits, there's really no such thing in country," says Dickey. Cumulus plans to offer the format to affiliates — including 70 owned country stations, plus another 1,500 through its Westwood One network — in 2015.

The venture also will include syndicated programming along the lines of Cumulus' 40-year warhorse *American Country Countdown*, along with content for print, video and digital distribution. A Nash Icons tour is in the works for next summer. Says Dickey, "We want to be thought of as an omni-channel, multiplatform brand." ●

Congratulations

Lordé

**Billboard
Music Awards**

Top New Artist
Top Rock Song

Pure Heroine
PLATINUM

“Royals”
6X PLATINUM

“Team”
2X PLATINUM

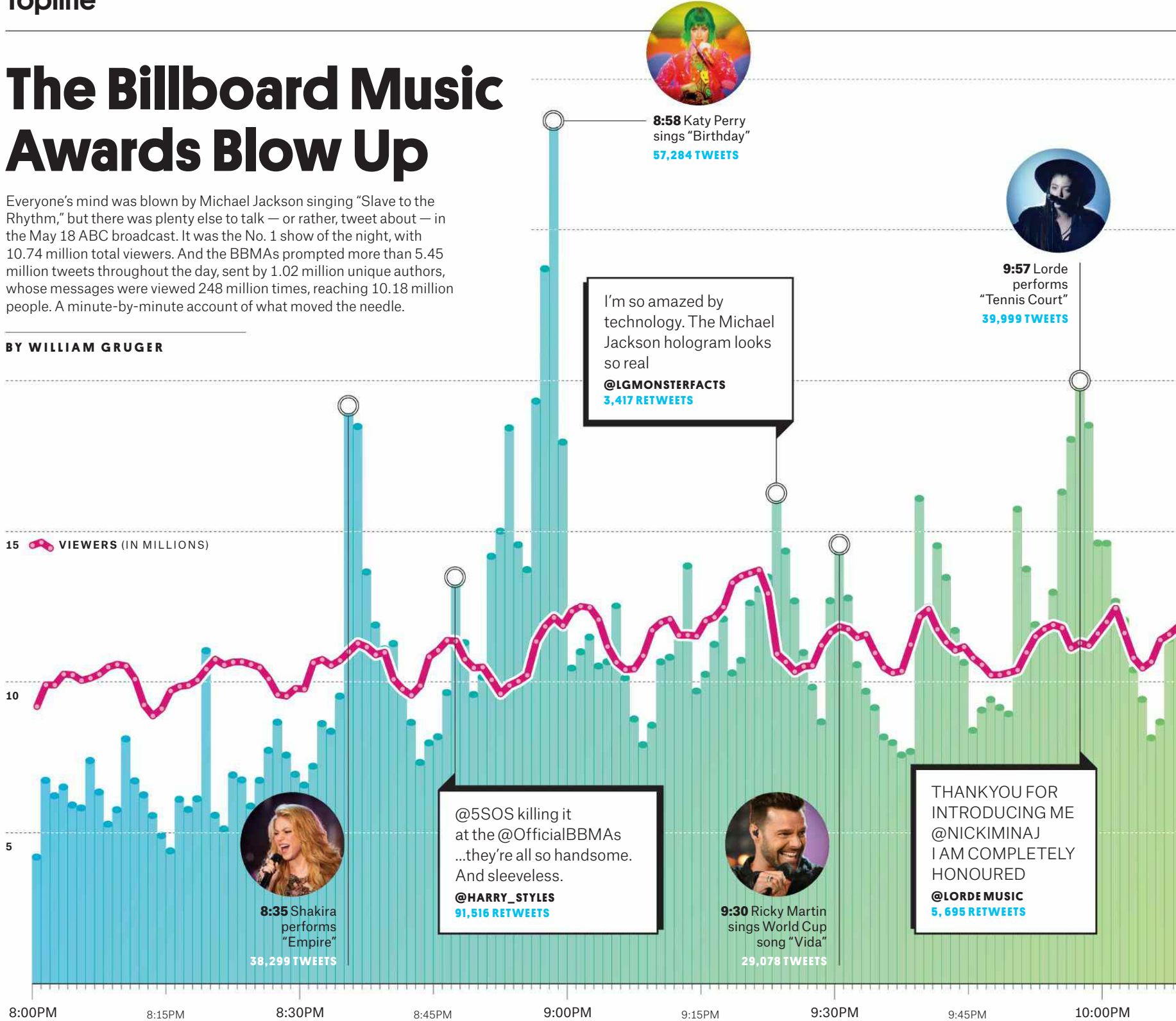


Topline

The Billboard Music Awards Blow Up

Everyone's mind was blown by Michael Jackson singing "Slave to the Rhythm," but there was plenty else to talk — or rather, tweet about — in the May 18 ABC broadcast. It was the No. 1 show of the night, with 10.74 million total viewers. And the BBMA's prompted more than 5.45 million tweets throughout the day, sent by 1.02 million unique authors, whose messages were viewed 248 million times, reaching 10.18 million people. A minute-by-minute account of what moved the needle.

BY WILLIAM GRUGER

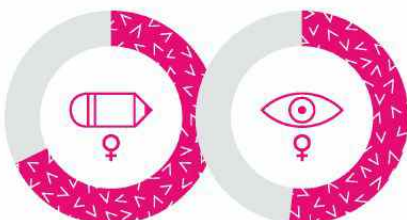
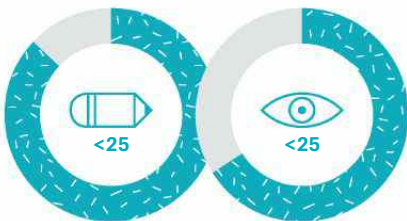


TOTAL

- 5.45m TWEETS**
- 1.02m UNIQUE AUTHORS**
- 248.21m VIEWS BY**
- 10.18m PEOPLE**

Chart sources Minute-by-minute TV audience estimates provided by Nielsen. Twitter TV audience is an analysis of Nielsen Twitter TV ratings provided by Twitter.

TWITTER DEMOGRAPHICS



MOST MENTIONED BBMA ARTISTS

- @5SOS** 5 Seconds of Summer **451,064 @mentions**
- @Luke5SOS** Luke Hemmings **369,048**
- @Ashton5SOS** Ashton Irwin **193,518**
- @Michael5SOS** Michael Clifford **182,001**
- @justinbieber** Justin Bieber **117,814**
- @Calum5SOS** Calum Hood **105,373**
- @ArianaGrande** Ariana Grande **93,821**
- @Harry_Styles** Harry Styles **52,960**
- @IGGYAZALEA** Iggy Azalea **52,069**
- @KendallJenner** Kendall Jenner **36,324**





10:22 Jason Derulo performs "Wiggle" and "Talk Dirty"
19,920 TWEETS

TWEETS PER MINUTE 60,000

Just turned on the tv and @JLo was accepting a Billboard Music Award. How freaking cute, sweet, and sexy is she?! Good Lord she is stunning!

@KELLY_CLARKSON
806 RETWEETS

10:13 John Legend performs "All of Me" and "You & I"
27,559 TWEETS



10:32 Miley Cyrus sings "Lucy in the Sky with Diamonds"
39,022 TWEETS



10:15PM 10:30PM 10:45PM 11:00PM

MOST-TIVO'D MOMENTS

- 1 9:18 p.m.** The "live" Michael Jackson performance was the BBMA's most replayed.
- 2 8:46 p.m.** Kendall Jenner's botched introduction and 5 Seconds of Summer's performance of "She Looks So Perfect" were the second-most rewatched moments of the night.
- 3 8:58 p.m.** Katy Perry's high-flying performance of "Birthday," the follow-up to her No. 1 hit "Dark Horse," came in at No. 3.
- 4 8:35 p.m.** Shakira performed her new single "Empire," released April 22, to claim the fourth spot.
- 5 9:58 p.m.** Carrie Underwood and Miranda Lambert debuted their new single "Something Bad" to round out the top five.

Source: Data provided by TIVO.



Bringing The King Of Pop Back To Life

BY PHIL GALLO

About two weeks prior to the May 18 Billboard Music Awards (BBMAs), the company responsible for the virtual **Michael Jackson** performance had no show to deliver.

"It wasn't believable," says **Frank Patterson**, co-founder/CEO of Pulse Evolution, the visual illusion company that launched in October and took on Jackson as its first project. "We were tasked with something no one had ever done before: create a virtual person that everyone in the world recognizes and is emotionally connected to, and make him believable."

Pulse Evolution's team of 110 people, 35 of whom were strictly focused on Jackson, continued to tweak the artist's appearance so that his performance of "Slave to the Rhythm" at the BBMAs would be as real as any performer's.

"The hardest thing to do is deploy the technology, technique and talent to create a digital object that creates the essence of a human being," says Patterson. "The next-hardest thing is to make that human's intentions and movements match the song."

Work on the project, which cost more than \$3 million, began in November. The Jackson estate hired former Jackson artistic associates **Jamie King** as creative director and **Rich and Tone Talauega** as choreographers at the beginning of the year. Dancers were then filmed on a soundstage to later be married with the backdrop that echoed artwork on Jackson's *Dangerous*.

Using footage of Jackson from 1997, Pulse Evolution began constructing Virtual Michael, developing a look that went into every detail — hair, skin tone, the fluid in his eyes. "We created an emotional database of Michael Jackson," says Patterson.

Virtual Michael was built with polygons in a computer culled from hours of video and thousands of photographs. On the stage at the MGM Grand Arena, 12 projectors that hung from the ceiling beamed the images of Jackson and the set onto a rear projection screen that reflected the image onto foil.

The last high-profile virtual artist was **Tupac Shakur**'s appearance with the real-life **Dr. Dre** and **Snoop Dogg** at Coachella in 2012, which was created by Digital Domain, the company **John Textor** ran prior to starting Pulse Evolution with Patterson.

The Shakur illusion was "a fraction of the challenge" Jackson was, says Textor, owing in part to Shakur's bald head and the microphone shielding his mouth. Says Textor, "Neck, shoulders, every part of [Michael's] body is affected by the fact he is not holding a microphone."

Patterson says Pulse Evolution's core competency is animated human beings. While it is developing more entertainment projects, Patterson thinks there are important applications in medical research and military training, noting, "Those spaces are stuck in 1980s video-game technology." ●

Topline



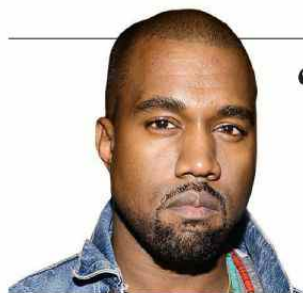
NUMBERS / Perhaps it's no surprise that the band **Magic** is off and running with its rising hit "Rude." After all, frontman **Nasri Atweh** has co-written Billboard Hot 100 hits for Justin Bieber, Chris Brown and Pitbull. The reggae-pop track leaps 39-28 on the Hot 100 in just its fourth week on the chart.

33^M

"Rude" bows at No. 37 on the Radio Songs chart, with 33.3 million in audience, a 27 percent gain for the week ending May 20, according to Nielsen BDS. The song is breaking at several formats, from mainstream top 40 to rhythmic.

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

COMPILED BY JESSICA LETKEMANN



"These are not real, though."

—KANYE WEST

The hitmaker, telling an autograph-seeking fan the Air Yeezy sneakers he wanted signed were fake.



"I want to thank everybody on Earth except Donald Sterling."

—JUSTIN TIMBERLAKE

The *20/20 Experience* entertainer, accepting the top artist trophy at the Billboard Music Awards and simultaneously dissing banned Los Angeles Clippers boss Sterling. "It's not a competition but if it was, I won. Ha ha ha! And guess what? I'm OK with that!" Timberlake also said of his win.



"I eat chicken backstage during costume changes. Once I came out with chicken in my teeth. Listen, I cook better than I sing."

—PATTI LABELLE

The legendary singer — about to appear in *After Midnight* on Broadway — saying she carries "my own kitchen" while on tour.

"Guys, I'm the worst reader!"

—KENDALL JENNER

The reality star, in the midst of botching her introduction of 5 Seconds of Summer's performance at the Billboard Music Awards.



"If I have one drink, the docs say I will die."

—DERYCK WHIBLEY

The Sum 41 frontman, sharing news that he had been hospitalized after getting "so sick from all the hard boozing I've been doing over the years."



"It would be a wonderful day."

—LYOR COHEN

The music industry vet and 300 honcho, on reports that Twitter is exploring the possibility of acquiring music streaming site SoundCloud.



"I actually feel embarrassed for him ... I don't hold grudges, man. I really don't. We've all said f—ed-up shit in private, and divorce is hard."

—THE BLACK KEYS' PATRICK CARNEY

The drummer on Jack White, whose private emails to his ex-wife Karen Elson leaked online. White's emails also accused The Black Keys of ripping off his sound.

"It's beyond sad these kids were arrested for trying to spread happiness."

—PHARRELL WILLIAMS

The "Happy" star, reacting to the news that six Iranians were arrested for posting a video of themselves dancing along to his hit.

A Licensing Game-Changer? A bid for The Harry Fox Agency could alter the publishing biz

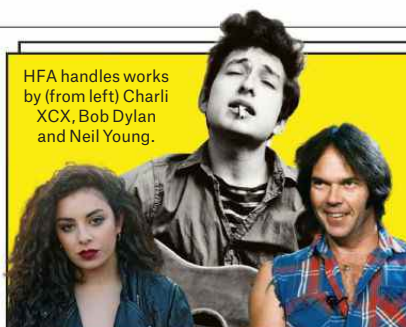
By Ed Christman

The Harry Fox Agency (HFA), which grants rights to reproduce recordings and collects the fees, is in play, according to sources — the target of a bid by Rizvi Traverse, private-equity parent to SESAC, which performs a similar function for U.S. public performance rights.

The deal would give SESAC a unique ability to bundle performance and mechanical licenses — a one-stop shop that would affect streaming

services like Spotify, which currently go to different organizations for each type.

The National Music Publishers' Association, which founded the agency, will hire an investment bank to explore its options, sources say. The NMPA confirmed it "has received interest and is always open to options." SESAC, Rizvi Traverse and HFA either didn't respond to a request for comment or declined to comment. **Q**



HFA handles works by (from left) Charli XCX, Bob Dylan and Neil Young.

74^K

The song sold 74,000 downloads in the week ending May 18, according to Nielsen SoundScan, vaulting 34-15 on Digital Songs. It was the top seller in Honolulu and San Diego – perhaps due to the tune’s beachy vibe.

1.9^M

“Rude” netted 1.9 million streams in the week ending May 18, according to BDS (up 39 percent), bowing at No. 39 on Streaming Songs. The music video has racked up 10 million views on YouTube. –Keith Caulfield



Kidz Bop For Sale

BY ED CHRISTMAN

Kidz Bop, the series of compilation albums of youngsters singing current pop hits that has become a commercial juggernaut, is on the block, according to sources. And The Walt Disney Co. is prominent among the possible suitors, these sources say.



Chenfeld (top) and Balsam built a franchise that boasts 18 top 10 debuts on the Billboard 200.

The brand released the 25th volume of its basic series on Jan. 14 this year; it has sold 273,000 copies so far, according to Nielsen SoundScan. Overall, *Kidz Bop* has racked up 14.6 million in U.S. album sales, as well as roughly 3.7 million in track download sales. But there’s more to the brand than just recordings: In the 13 years since it started, the franchise has expanded to include an annual Kidz Bop tour, a book series (seven volumes and counting), a radio show on SiriusXM and a video game.

All told, the brand generates about \$12 million in annual revenue and produces about \$2.8 million in earnings before interest, taxes, depreciation

and amortization, sources say.

The sellers are founders **Cliff Chenfeld** and **Craig Balsam**, of New York-based music and marketing company Razor & Tie, and ABRY Partners, a Boston-based private equity firm that bought a 50 percent stake sometime around 2006. They are looking for a six- to seven-times multiple of EBITDA, which works out to an asking price of \$16.5 million to \$19.3 million, these sources suggest. The boutique investment bank Shot Tower Capital is shopping the *Kidz Bop* brand and assets, they say.

In addition to Disney, other possible bidders include Entertainment One; Ole, the Canadian music publishing concern; and the three major labels.

Executives from Razor & Tie and ABRY Partners declined to comment. Disney also declined comment. ●

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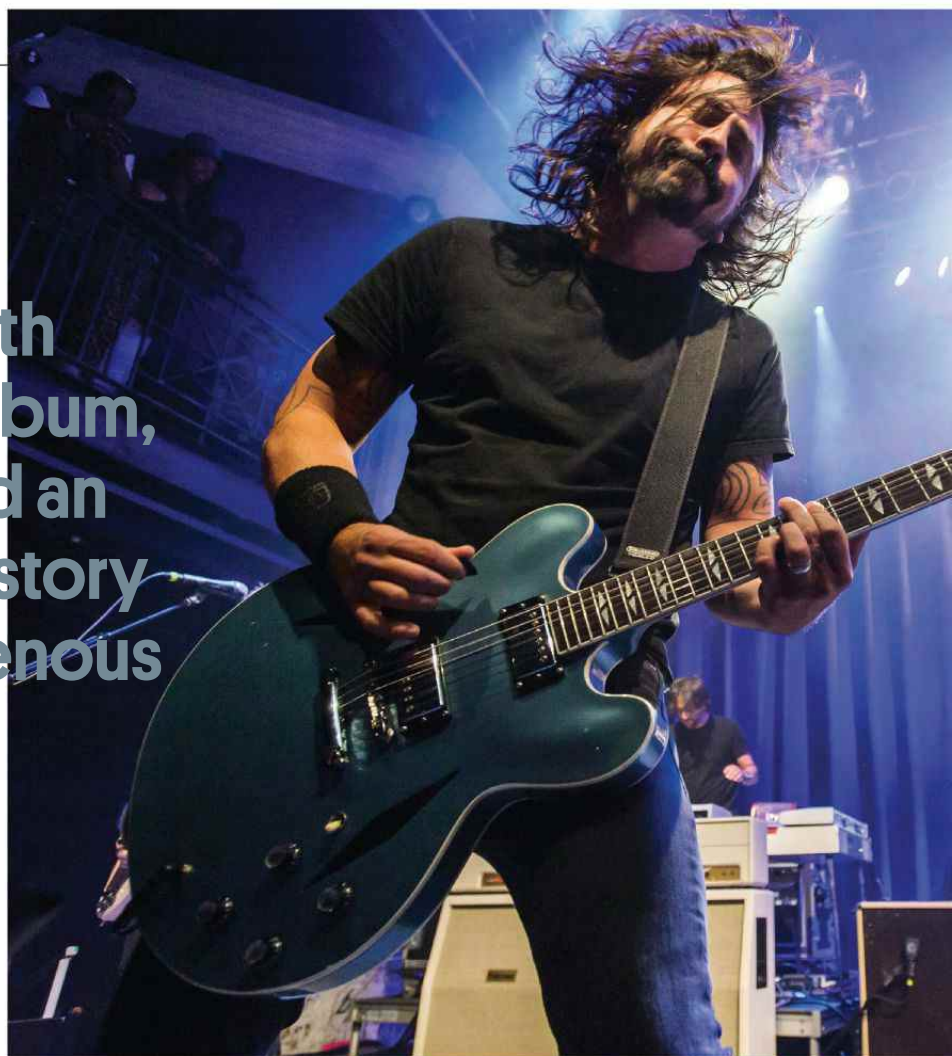
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From *Sound City* To *City Sounds*: Dave Grohl's New HBO Project Foo Fighters' 20th anniversary comes with an album, its own cable docuseries and an ambitious mission to tell the story of America through its indigenous music

By Shirley Halperin



I

If **Dave Grohl** is gunning for the title of rock's top overachiever, he is well on his way. Since forming **Foo Fighters** in 1995, he has churned out seven albums that have sold a combined 11.1 million copies, according to Nielsen SoundScan; he directed the 2013 documentary *Sound City*—about the fabled former Los Angeles recording studio of the same name—which boasts a 100 percent review score on Rotten Tomatoes; he crossed off “jam with **Paul McCartney**” on his bucket list; and, in April, was inducted into the Rock and Roll Hall of Fame as a member of **Nirvana**. As he told a crowd at the 2013 Sundance Film Festival premiere of *Sound City*, “Next, I’ll be flying your plane to Dulles.”

What actually is next on Grohl's to-do list is the new, as-yet-untitled Foos album, due this fall, which might be the band's most ambitious yet. The band visited eight American cities rooted in music—Seattle, Chicago, Austin, Nashville, Los Angeles, New Orleans, New York and Washington, D.C.—where Grohl, 45, interviewed some of the musicians who helped

shape those sounds and used each conversation as inspiration to write and record an original song for the album. Grohl filmed this creative process for an HBO hourlong series he is directing that will debut around the time that the album is released (November, says a source). The footage will feature the Foos performing with local artists interviewed for the project, such as **Cheap Trick**'s **Rick Nielsen** in Chicago. “After making *Sound City*, I realized that the pairing of music and documentary works well because the stories give substance and depth to the song, which makes for a stronger emotional connection,” Grohl tells *Billboard* of the project's genesis. “So I thought, ‘I want to do this again, but instead of just walking into a studio and telling its story, I want to travel across America and tell *its* story.’”

As he did with *Sound City*, Grohl handled the booking and interviewing of some of the film's subjects himself. “It's artist to artist, talking about music,” says Grohl, who also is supervising the editing process. The workload, as well as the scope of the project, “is

a f—ing beast,” he adds. “It's basically the history of American music broken down into the cultural roots of each place: Why did country go to Nashville? Why did the first psychedelic band, **Thirteenth Floor Elevators**, come from Austin? How did the second line rhythm make its way to New Orleans? It's crazy.”

Crazier, perhaps, is Grohl's decision to use this cultural expedition to inform the Foos' next album, which promises to stretch the bounds of the band's hard-rock hooks. The hip-hop and soul-inflected blues of **Gary Clark Jr.** was on the menu in Austin, and **Eagles** member **Joe Walsh** added a dash of country rock during a session in Joshua Tree, Calif., that was part of the band's visit to L.A. **Butch Vig**, who helmed 2011's Grammy-winning *Wasting Light*, returns to produce—again recording in analog.

The Foos' most unlikely collaboration took place in New Orleans in mid-May. There, rock and jazz stalwarts came together first in the studio and, on May 17, at Preservation Hall for a surprise show that shut down St. Peter Street in the French Quarter. For its

DAVE GROHL AND FOO FIGHTERS' 8-CITY AMERICAN ODYSSEY



LOS ANGELES
Joe Walsh, The Eagles



NASHVILLE



AUSTIN
Gary Clark Jr.



SEATTLE



CHICAGO
Rick Nielsen, Cheap Trick



closing number, “This Is a Call,” the band was joined onstage by **Troy “Trombone Shorty” Andrews**, who soloed on horn; **Preservation Hall Jazz Band** drummer **Joe Lastie**; and clarinetist **Charlie Gabriel**, 82, a fourth-generation New Orleans musician.

Having landed 27 songs on *Billboard*’s Alternative chart in the last two decades — 20 of them in the top 10 — the Foo Fighters’ upcoming album is a risky commercial venture, but Grohl makes no apologies. “As we were coming down from the success of the last record, I thought, ‘Now we have license to get weird,’” he says. “If we wanted, we could make some crazy, bleak **Radiohead** record and freak everyone out. Then I thought, ‘F— that.’”

The goal of the new record, he says, is to make stadium anthems that startle. Instead of just “banging out these big choruses, because that’s what we do, we’re banging them out in the middle of instrumental sections that will take you by surprise,” he says. “The music is a progression or an evolution, for sure, but it’s a Foo Fighters record.” ●

“As we were coming down from the success of the last record, I thought, ‘Now we have license to get weird. If we wanted, we could make some crazy, bleak Radiohead record and freak everyone out.’”



WASHINGTON, D.C.

NEW ORLEANS
Preservation Hall Jazz Band

NEW YORK

Clockwise from far left: Foo Fighters perform at 9:30 Club in Washington, D.C.; the band rocks Preservation Hall in New Orleans; Grohl embraces Courtney Love at the Rock and Roll Hall of Fame ceremony; producer Steve Albini’s Electrical Audio Studio in Chicago, where part of the HBO series was shot.

DOES JESUS CHRIST SUPERSTAR SIGNAL A ROCKING FUTURE FOR ARENA THEATER?

A famous 1970s rock opera with a cast of actual rock and pop stars could be the litmus test for a new niche market in theatrical arena shows. On June 9, *Jesus Christ Superstar Arena Spectacular* begins a 51-city tour at New Orleans’ Lakefront Arena, the first date of an outing presented by musical co-writer **Andrew Lloyd Webber**’s Really Useful Group and event producer S2BN Entertainment, which is run by veteran **Rolling Stones** promoter **Michael Cohl**. This high-tech restaging of the musical stars **Incubus** singer **Brandon Boyd** (Judas Iscariot), former **Destiny’s Child** member **Michelle Williams** (Mary Magdalene), **N Sync**’s **JC Chasez** (Pontius Pilate), former **Sex Pistol Johnny “Rotten” Lydon** (King Herod) and actor-singer **Ben Forster** (Jesus). After considering different cast mixes, including one, says Cohl, with “lead Hollywood film types,” the producers settled on this “exceptionally eclectic” iteration. He also says the production will “rival any major rock show seen in recent years.” Really Useful CEO **Barney Wragg** sees “enormous growth potential” in bringing similar, updated musical productions to traditional theater markets. Tickets in New Orleans run from \$39.50 to \$124.50, but both executives say it’s too early to talk box office. Perhaps audiences will look at the show from the perspective of Boyd, who says, “It seemed too cool, weird and potentially fun to turn down.” —*Mitchell Peters*



From left: Boyd, Williams and Lydon at a New York press conference for *Jesus Christ Superstar Arena Spectacular*.

Road to the Top

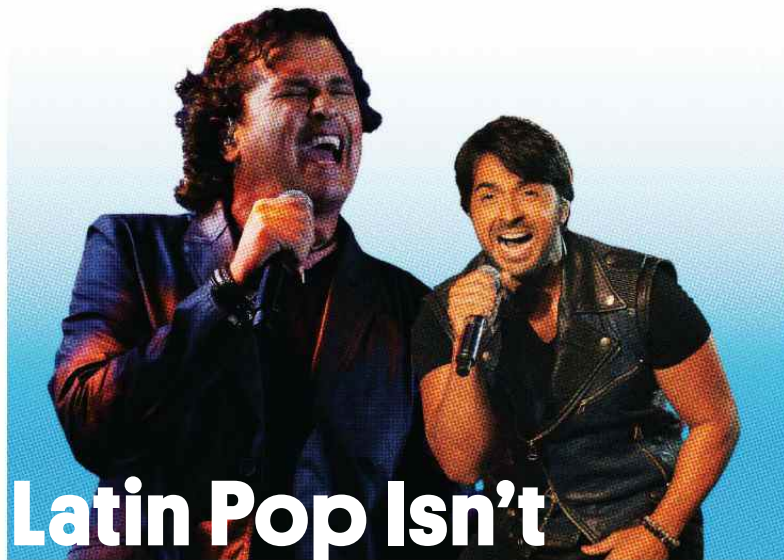


How U.K. duo **Disclosure's** "Latch," featuring singer **Sam Smith**, finally cracked the top 40 of the Hot 100, 18 months after its initial release.

- OCT. 8, 2012**
"Latch" hits British digital retailers via PMR Records; the video arrives a day later.
- OCT. 20, 2012**
"Latch" debuts on the Official U.K. Singles chart, eventually peaking at No. 11.
- MARCH 10, 2013**
"Latch" gets its first U.S. radio spin from dance station KNHC Seattle, according to Nielsen BDS.



- JUNE 4, 2013**
Four days after its No. 1 U.K. debut, Disclosure's *Settle* hits stateside on Interscope, bowing at No. 38 on the *Billboard* 200.
- JUNE 29, 2013**
"Latch" makes its *Billboard* chart debut at No. 34 on Hot Dance/Electronic Songs.
- JAN. 20, 2014**
Disclosure and Smith make their U.S. TV debut, playing "Latch" on *Late Night With Jimmy Fallon*.
- MARCH 29, 2014**
"Latch" cracks the *Billboard* Hot 100 at No. 100; Smith performs on NBC's *Saturday Night Live*.
- APRIL 13 & 20, 2014**
Disclosure and Smith are a Coachella standout.
- MAY 24, 2014**
"Latch" jumps 52-34 on the Hot 100.



Latin Pop Isn't Popping

Urban and bachata's rule leaves stars like Carlos Vives and Luis Fonsi facing "new cultural reality"

BY LEILA COBO

Commercial Latin music was once synonymous with romantic pop, from ballads to uptempo. Recently, however, the chart has been monopolized by **Marc Anthony's** return to salsa, bachata stars **Romeo Santos** and **Prince Royce**, and urban vet **Daddy Yankee**. In the past 12 months, only one pop act has reached No. 1 on *Billboard's* Hot Latin Songs: familiar face **Enrique Iglesias**, who added three songs to his record 22 chart-toppers. But he did so partly by masking his pop roots: "Loco" is a bachata duet featuring Santos; "El Perdedor," which is No. 4, is a romantic cut with **Marco Antonio Solis**, but its rise was aided by a bachata version favored by tropical and urban stations. Iglesias' cross-genre strategy

highlights the struggles that Latin pop faces on U.S. Hispanic radio.

"You absolutely need either a remix or bachata version to reach No. 1," says **Alberto del Castillo**, founder of noted indie promotion company In-Motion. "Finding a pop format is increasingly difficult."

Ten years ago, the Latin airplay charts were dominated by pop acts like **Paulina Rubio** and **Juanes**. But since 2012, the top 10 has been ruled by urban, bachata and tropical. Pop star **Luis Fonsi**, who holds 10 top 10s on Hot Latin Songs, is failing to crack the top 20 with "Corazon en la Maleta," which stands at No. 23. As a result, he has turned to an urban remix

"This is the toughest I've ever seen it for Latin pop."

Vives (left) and Fonsi were forced to shift from their pop sound to crack the charts.

with rapper **Wisin**. A similar ploy helped **Carlos Vives** land his last two Latin Airplay No. 1s, "Volvi a Nacer" and "Como le Gusta a Tu Cuervo," featuring remixes with urban acts **J Alvarez** and **Gocho**, respectively. Iglesias is currently the only pop artist in the top 10 on Hot Latin Songs.

"This is the toughest I've ever seen it for pop," says Summa Entertainment founder **Gabriel Buitrigo**, who has promoted Iglesias and Vives. He no longer takes on new pop acts as a result: "It's too hard to break through."

Shirking this trend, radio network Spanish Broadcasting System relaunched KXOL (Latino 96.3) Los Angeles on May 16, shifting from urban and bachata to a catch-all approach that will heavily feature pop acts like Iglesias. "It will be the first general-market Spanish-language station in the country," said **Bill Shadorf**, SBS vp/West Coast market manager, at a May 16 press conference.

If the new Mega 96.3 succeeds, other stations will surely follow. Until then, labels seem to be turning their backs on Latin pop as well. Says Universal music Latino GM **Luis Estrada**: "We're looking at artists that fit this new cultural reality." ●

Tomorrow's Hits

ST. PAUL'S 'CALL' CONNECTS

"Call Me," the debut chart single for Thirty Tigers signees **St. Paul & The Broken Bones**, jumps 15-11 as the Greatest Gainer on *Billboard's* Triple A airplay chart. The Birmingham, Ala., sextet's frontman, **Paul Janeway**, uses the St. Paul handle in honor of his musical background. He grew up with gospel, which the group blends with retro soul and rock sounds.

'BELLO' BEGINS

Dominican urban artist **El Mayor Clasico** is bubbling under Latin Rhythm Airplay with "Bello" (Gran Velero), featuring **Sensato**. WSKQ New York has been one of the song's biggest boosters, first playing it on May 13, according to Nielsen BDS. An unofficial video uploaded to Sensato's YouTube channel in January has more than 1 million views.

X FACTOR ALUM 'CAN'T WAIT'

Singer-songwriter **Ben Rue**, recently signed to Arista Nashville, gains traction at country radio with his debut single "I Can't Wait (Be My Wife)." But it's not Rue's first music rodeo: The Silverton, Ore., native competed on the first season of *The X Factor*. He's now prepping a video for the song. —*Wade Jessen, Amaya Mendizabal and Gary Trust*

A close-up portrait of Malik Bendjelloul, a man with dark, wavy hair and a light beard, looking slightly to the right. He is wearing a dark, high-collared jacket. The background is a plain, light-colored wall.

IN MEMORY OF
MALIK BENDJELLOUL

1977 – 2014

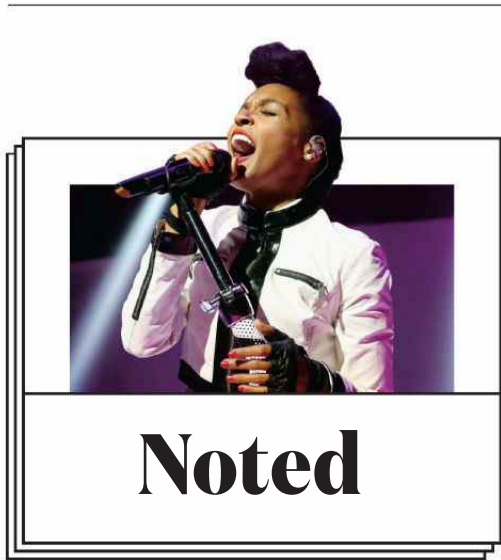
A TALENT GONE TOO SOON

LEGACY RECORDINGS

SONY PICTURES CLASSICS

LIGHT IN THE ATTIC RECORDS

THE RODRIGUEZ FAMILY



05-18
→



Kenneth "Babyface" Edmonds and **Nicole Pantenburg**, who are parents to daughter **Peyton Nicole**, 5, were wed in Beverly Hills in front of celebrity guests including **Oprah Winfrey**. They moved the ceremony and reception from the Hotel Bel-Air following the controversy surrounding the owner, the Sultan of Brunei.

05-20
→



Two former members of **Heart**, bassist **Mark Andes** and drummer **Dennis Carmassi**, who were in the group from 1982 to 1993, announced they will sue the Rock and Roll Hall of Fame for using their likenesses to promote the 2013 induction ceremony, as they were not inducted along with the original members. Images including Andes and Carmassi were used on the Rock Hall's biography page for the band.

05-16
→

Rapper **Nicki Minaj's** lawyers filed a motion to dismiss a lawsuit by **Terrence Davidson**, her former wig designer, who claimed Minaj and Pink Personality LLC broke implied contracts, reneged on discussions to launch a reality TV show and a wig line, and misappropriated his designs.

05-19
→

Brandon Frankel was named U.S. COO/executive vp global management and marketing for ATM Artists. His client roster includes **Swedish House Mafia** (and two of its members, **Axwell** and **Sebastian Ingrosso**), **Alesso** and **Dirty South**.

05-20
→

Live Nation Australasia announced that the rest of the Australasian tour of **Janelle Monae** (top, far left) and **Kimbra** would be canceled after Monae failed to shake off an unknown illness. The R&B artist had already nixed a date on May 17 and another in Sydney on May 19 before the announcement.

05-16
→

David Nathan segued from his longtime post at Republic Records as senior vp promotion and artist development to Big Machine Label Group, where he will spearhead promotion efforts for **Taylor Swift**, **Florida Georgia Line** and **The Band Perry**.

05-19
→

Dennis Blair was named senior vp promotion for RCA Records. He most recently was senior vp rock formats at Republic Records, where his successes included **Florence & The Machine**, **Of Monsters and Men**, **Lorde**, **Pearl Jam**, **Soundgarden**, **Black Sabbath** and **Volbeat**.

05-20
→

Paul McCartney announced that his **Out There Japan Tour 2014** and a concert in Seoul have been canceled due to illness. McCartney is still scheduled for 19 U.S. performances during the next two months.

05-16
→

Motown Records announced that **Myisha Brooks** will join as vp creative relations and marketing. She previously was vp publicity at Republic Records.

05-19
→

David Barbis has joined Austin-based C3 Presents in the company's promotions/management division. His two-decade résumé includes stints at Island, DreamWorks and vp promotion at Capitol Records.

05-17
→



After an **Avicii** show in Toronto at the 20,000-seat Rogers Centre, 29 people were hospitalized, mostly due to alcohol-related reasons, with one person arrested and one drug overdose also reported.

05-19
→



Singer **Ciara** and fiancé **Future** celebrated the birth of their baby boy, **Future Zahir Wilburn**, in Los Angeles. This is the first child for Ciara and the fourth for Future.

05-17
→

Rolling Stones frontman **Mick Jagger** became a great-grandfather, after his granddaughter **Assisi** — the daughter of his daughter **Jade**, with ex-wife **Bianca Jagger** — gave birth to a baby girl with her boyfriend, chef **Alex Key**. Jade is expecting her third child in May with graphic designer husband **Adrian Filmary**.

05-19
→

Pitbull announced he is suing E. & J. Winery & New Amsterdam Spirits for branding a vodka recipe "The Pit Bull." The rapper, whose name has been trademarked since 2000, alleged that the distributor has been using his trademark to sell the drink.

BIRTHDAYS

- May 19** Dusty Hill of ZZ Top (65), Pete Townshend of The Who (69)
- May 20** Busta Rhymes (42), Jane Wiedlin of The Go-Go's (56), Cher (68)
- May 21** Gotye (34)
- May 23** Jewel (40), Phil Selway of Radiohead (47)
- May 24** Patti LaBelle (70), Bob Dylan (73)
- May 25** Paul Weller of The Jam and The Style Council (56)
- May 26** Lenny Kravitz (50)

DEATHS

Prince Rupert Loewenstein, longtime **Rolling Stones** business manager, who guided the band's fortunes for nearly 40 years, died May 20 following a long battle with illness. He was 80.

Jerry Vale, the crooner known for his classic Italian-American songs like "Volare," "Innamorata" and "Al Di La," died May 18 at his Palm Desert, Calif., home. He was 83.

—noted@billboard.com

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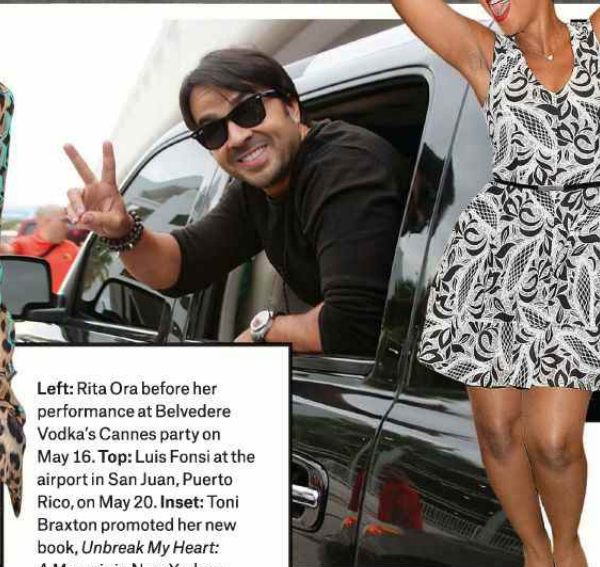
The Beat



Left: Solange Knowles with partner Alan Ferguson near their home in New Orleans on May 14. **Right:** Alicia Keys and son Egypt Dean at the Ralph Lauren Fall 2014 Children's Fashion Show at the New York Public Library on May 19.

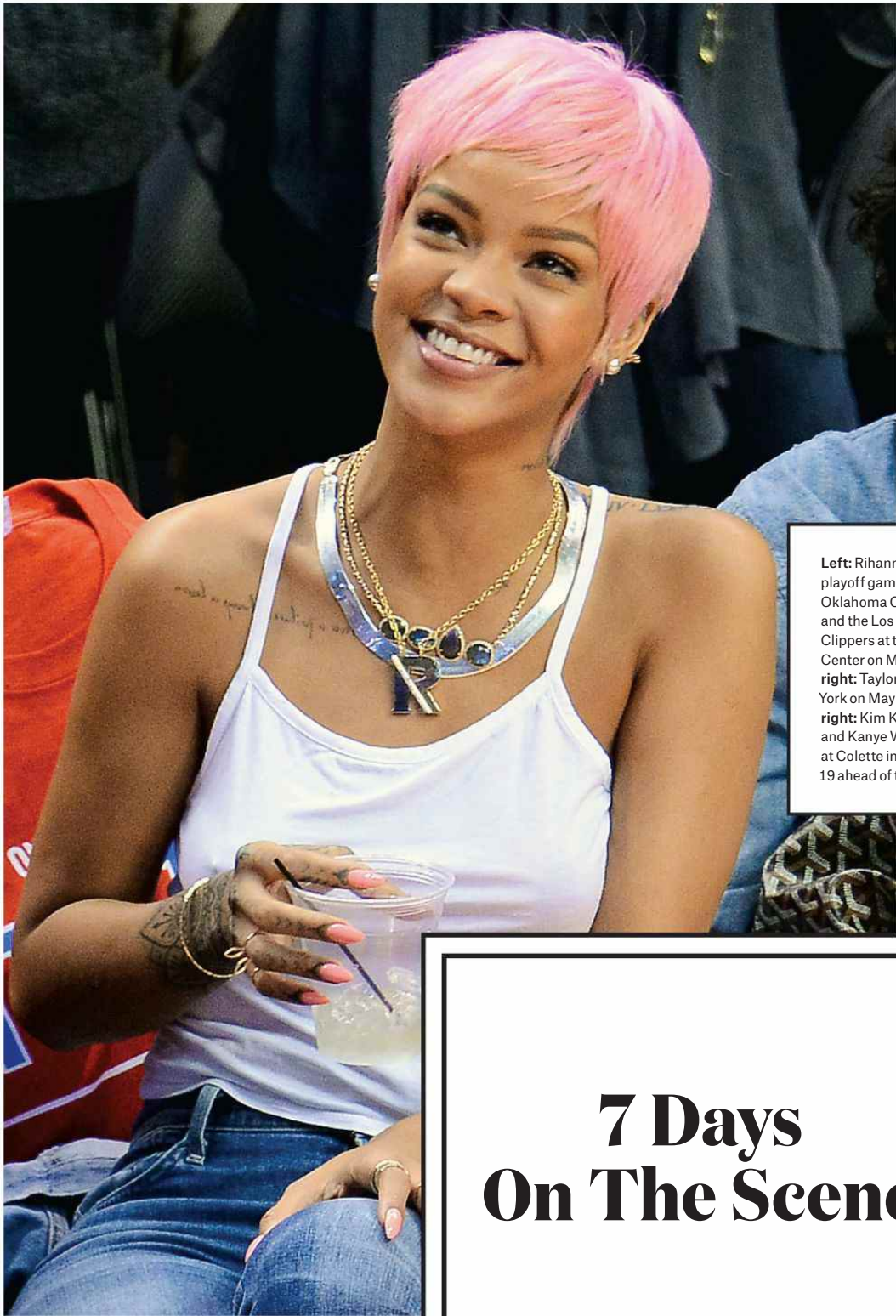


Left: Rita Ora before her performance at Belvedere Vodka's Cannes party on May 16. **Top:** Luis Fonsi at the airport in San Juan, Puerto Rico, on May 20. **Inset:** Toni Braxton promoted her new book, *Unbreak My Heart: A Memoir*, in New York on May 20.



Top: Former boxer Sugar Ray Leonard (right) with Usher at Leonard's foundation's charity boxing night at the Santa Monica Pier on May 20. **Bottom left:** Lady Antebellum's Charles Kelley, Hillary Scott and Dave Haywood (from left) performed during the *American Idol* finale at the Nokia Theatre in Los Angeles on May 21. **Bottom right:** Jessie Ware (left) and Lupita Nyong'o at the IFP/Calvin Klein Collection Women in Film event in Cannes on May 15.





Left: Rihanna at the playoff game between the Oklahoma City Thunder and the Los Angeles Clippers at the Staples Center on May 15. **Top right:** Taylor Swift in New York on May 17. **Bottom right:** Kim Kardashian and Kanye West shopped at Colette in Paris on May 19 ahead of their nuptials.

7 Days On The Scene



Left: Theophilus London at Belvedere Vodka's Cannes party. **Right:** Backstreet Boys at Rogers Arena in Vancouver on May 20.



SOLANGE: SPLASH NEWS. KEYS: JAMIE MCCARTHY/GETTY IMAGES. RIHANNA: NOEL VASQUEZ/GC IMAGES. SWIFT: ALO CEBALLOS/GC IMAGES. ORA: DAVE HOGAN/GETTY IMAGES. FONSI: GV CRUZ/GC IMAGES. BRAXTON: SLAVEN VILASIC/GETTY IMAGES. USHER: MARK DAVIS/GETTY IMAGES. WEST: PACIFICCOASTNEWS. LADY ANTEBELLUM: KEVIN WINTER/GETTY IMAGES. WARE, LONDON: DAVID M. BENNETT/GETTY IMAGES. BACKSTREET BOYS: ANDREW CHIN/GETTY IMAGES



Billboard Music Awards

LAS VEGAS, MAY 18

"I'M SHOCKED, I'M STUNNED, I'M REALLY SURPRISED," said **Justin Timberlake** during his acceptance speech for top Billboard 200 album at this year's Billboard Music Awards, hosted by **Ludacris**, and featuring resident DJ **Tiesto**, at the MGM Grand Garden Arena. Produced by Dick Clark Productions, the evening feted the year's top charting A-listers, with Timberlake taking home seven awards and **Imagine Dragons** picking up five. Icon Award winner (and first female recipient) **Jennifer Lopez**, along with **Pitbull**, debuted their World Cup anthem "We Are One (Ole Ola)," while **Shakira** sizzled with a soaring performance of "Empire." **Kendall Jenner** flubbed the intro to **5 Seconds of Summer**'s U.S. TV debut, nearly identifying the U.K. boy band as **One Direction**, but that didn't stop the foursome from rocking a performance of their hit "She Looks So Perfect." **Miranda Lambert** showcased a new duet with the Chevy Milestone Award winner **Carrie Underwood** on "Somethin' Bad," while **Miley Cyrus** performed a cover of "Lucy in the Sky with Diamonds" with **The Flaming Lips** via satellite. The showstopper, though, came when a visual of the King of Pop — **Michael Jackson** — performed "Slave to the Rhythm" with a five-piece band and backup dancers in tow. —**Nick Williams and Tye Comer**



Left: 2 Chainz (left) and Epic's Antonio "L.A." Reid. Right: Underwood donned an Oriett Domenech gown. Far right, top: Imagine Dragons' Ben McKee, Daniel Platzman, Dan Reynolds and Wayne Sermon (from left) with their award for top rock album. Far right, bottom: Underwood's husband, NHL player Mike Fisher (left), and Blake Shelton watched their wives perform together.

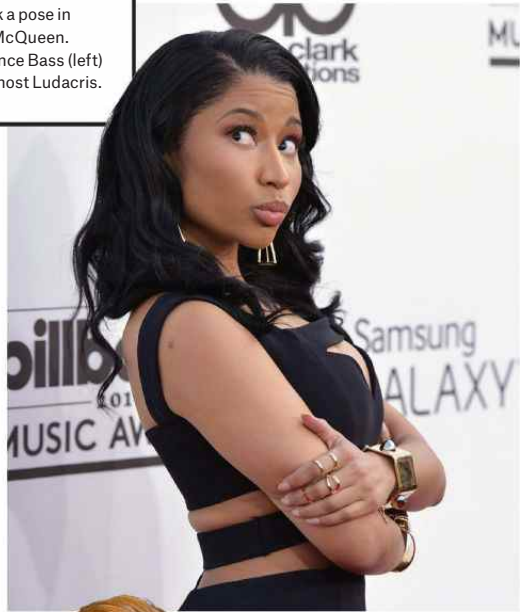




Far left: Austin Mahone and Kelly Rowland. Left: Shakira performed "Empire." Right: Ariana Grande sang "Problem."



Top: Jack Antonoff of Bleachers with Charli XCX. Middle: Nicki Minaj struck a pose in Alexander McQueen. Bottom: Lance Bass (left) and BBMA host Ludacris.



Left: Luke Bryan and his wife, Caroline Boyer. Right: Lorde took home the awards for top new artist and top rock song.



Billboard Music Awards

LAS VEGAS, MAY 18



Left: John Legend and wife Chrissy Teigen hit the red carpet. **Right:** Ricky Martin during rehearsals on May 17.



Top: Iggy Azalea performed her hit "Fancy" with Charli XCX. **Middle:** Florida Georgia Line's Brian Kelley (left) and Tyler Hubbard. **Bottom:** Jordyn Sparks and fiancé Jason Derulo backstage.



Top, from left: Fred Durst, Natasha Bedingfield and Estelle in the crowd. **Left:** Icon Award winner Jennifer Lopez in Donna Karan. **Bottom:** 5 Seconds of Summer's Ashton Irwin, Calum Hood, Luke Hemmings and Michael Clifford before their performance.



DJ Jermaine Dupri
Top music picks from the Billboard Music Awards Official Pre-Party

- "I Just Wanna Love U (Give It 2 Me)" by Jay Z
- "I Want You Back" by the Jackson 5
- "Paranoid" by Ty Dolla Sign
- "Back That Azz Up" by Juvenile
- "Loyal" by Chris Brown





ROAD TRIP

The Inside Beat Of Barcelona Come for the Sonar music fest, but stay for everything else, too

BY JUDY CANTOR-NAVAS

The 21st annual Sonar (June 12-14) is Barcelona's emblematic electronic music festival. This year's day-to-night lineup includes **Massive Attack**, **Royksopp**, **Chic** and a slew of the global DJs who have made Sonar a springtime must. But those traveling to the second-largest city in Spain will find more to do than just the fest.

DRINK

Sangria symbolizes Spain abroad, but locals thirst for a gin and tonic at cocktail hour, which at hot spot **Bobby Gin** [1], *Carrer de Francisco Giner 47*, lasts until 3 a.m. on weekends. And nestled inconspicuously above the popular **Bar Mut** [2], *Calle Pau Claris 192*, in a converted apartment is **Mutis**, an invitation-only speakeasy.

Sangria? Not at Bobby Gin, which specializes in its namesake spirit.



EAT

Traditional seafood tapas are exquisitely updated at **Bar Canete** [3], *Carrer de la Unio 17*. At **Quimet y Quimet** [4], *Carrer del Poeta Cabanyes 25*, a chic eatery the size of a living room, be prepared to be as packed in as a sardine: Up to 100 patrons at a time can squeeze into the 15-foot-by-15-foot bar to get their hands on tapas like the tuna belly with sea urchin. Foreigners have brought brunch to Barcelona, and like most things in the city, it goes on for hours with music in the background. The "recovery brunch" at **Milk Bar & Bistro Restaurant** [5], *Carrer d'En Gignas 21*, lasts from 9 a.m. to 4:30 p.m. The spacious, laid-back **Federal Cafe** [6], *Carrer del Parlament 39*, is open from 8 a.m. to 1 a.m. on Friday and Saturday.

STAY

The Mandarin Oriental [7], *Passeig de Gracia 38-40*, has added 17 new terraced suites, the largest at 1,300 square feet. The recently opened **Praktik Bakery Hotel** [8], *Provenca 279*, the newest addition to the Praktik family of hotels, offers guests 74 industrially decorated rooms, as well as the smell of bread wafting through the halls from the bakery in the lobby.

LISTEN

The architecture is breathtaking at UNESCO World Heritage site **Palau de la Musica Catalana** [9], *Carrer Palau de la Musica 4-6*, a concert hall richly decorated with stained glass and mosaics — but the music can be equally so. Classical, jazz, flamenco and international artists like **Aloe Blacc**, who will perform in August, all play there. The flamenco club **Tablao de Carmen**, *Avinguda de Francesc Ferrer i Guardia 13*, is located in the kitschy **Poble Espanyol**, a sort of Spanish Epcot Center. But acts from some of Spain's biggest flamenco families put on an authentic show.

DANCE

Marula Cafe [10], *Carrer dels Escudellers 49*, is known for its funk, soul and Latin grooves from DJs and local bands. The dancefloor takes center stage at this club in the heart of the old town with a 400-person capacity. A slightly younger crowd of Barcelona hipsters gather at **Cafe Royale** [11], *Carrer Nou de Zurbano 3*, a lounge in the historic Gothic neighborhood. Get bottle service on the beach and dance to house music until it's time for a swim at **Carpe Diem Lounge Club** [12], *Passeig Maritim de la Barceloneta 32*. ●

**ISLAND RECORDS
CONGRATULATES**

AVICII

BILLBOARD MUSIC AWARDS

TOP DANCE/ELECTRONIC SONG

"WAKE ME UP!"

ISLAND



The Designer Summer Slip-Ons

The skate classic gets a new polish just perfect for the season's chic concert-going

by **TASHA GREEN**

Photographed by
LUCAS ZAREBINSKI



Top row: Jimmy Choo "Demi" women's slip-on in gold shimmer frosted suede, \$525, neimanmarcus.com. Second row, from left: Saint Laurent by Hedi Slimane unisex canvas skate sneaker, \$445, ysl.com; United Nude women's elastic slip-on in "Glow," \$119, amazon.com; Gucci woven straw and suede men's sneaker, \$425, mrporter.com. Third row: Louis Leeman men's pony hair slip-on with chain accessory, \$887, lindelepalais.com. Bottom row, from left: Alexander McQueen skull print men's sneaker, \$650; Maison Martin Margiela men's leather sneaker, \$585; Tim Coppens x Common Projects men's paneled sneaker, \$575, all available at mrporter.com.



Gwen Stefani

Old-school checkerboard slip-on Vans have long been a staple of the West Coast singer's wardrobe.



Justin Bieber

Not one to shy away from controversy, the star wears a women's leopard version from Celine.



Ciara

Her adorable pregnant style includes rosy slip-ons from Prada, paired with a crisp white dress.

The Ironic(ish) Attire Of Tyler, The Creator

Chicken and waffles hat? Check. Watermelon bag. Check. The only thing off limits to the rapper-producer for his buzzy fashion brand: "I don't give out free clothes to famous people"

By ELIZABETH QUINN BROWN

I

"I MEAN, THAT'S MY LEAST FAVORITE SPORT, to be honest," says 23-year-old **Tyler, The Creator**, referring to the name of his clothing company, Golf Wang, a play on Wolf Gang, which is short for the hip-hop collective **Odd Future Wolf Gang Kill Them All**. "I don't know, the word just looks sick." So he has blazed it across bold, brightly colored hats (\$30-\$40) and T-shirts (\$30-\$45) and — with a smirk — across jerseys for sports that are, well, not golf. The pop culture-influenced collection also includes such items as a kelly green camp hat embroidered with images of chicken and waffles, a T-shirt decorated in cherry blossoms like a bottle of Arizona green tea and a duffel bag that resembles a watermelon, inside and out.

Tyler is making his mark on the scene as a producer-rapper. Both of his studio albums, *Goblin* (2011) and *Wolf* (2013), debuted in the top five, selling more than 200,000 copies, according to Nielsen SoundScan. And as a clothing designer. He also is the ringleader of Odd Future, the Los Angeles-based collective composed of artists **Domo Genesis, Earl Sweatshirt, Frank Ocean, Hodgy Beats, Jasper Dolphin, Left Brain, Matt Martians, Mike G, Syd the Kyd** and **Taco Bennett**. "Maybe I'm just one of those special n—as ... I take that back, I take that back. I am one of those special n—as," says the artist, who was raised in Los Angeles' Ladera Heights amid its thriving skateboard culture and got his start at the age of 17, by doing what he loves — making music, videos, clothes — with his group of friends.

What sets Golf Wang apart is its humor, which is often dark and subversive like Tyler's flows, even if unabashedly adolescent. Case in point: Tyler dressing

up as "Thurnis Haley," a middle-aged golfer who asks people on the course if they like balls, for Odd Future's Adult Swim TV show *Loiter Squad*. That puts his line in sharp contrast to a world of hip-hop imagery, where, says Odd Future manager **Christian Clancy** of 4 Strikes, "every rapper wanted the same car and they all had the *Scarface* poster above their toilet." Odd Future, by contrast, honors the cult of individuality — though such statements would never be made in earnest. The Golf Wang collection includes a T-shirt emblazoned with a woman sucking on a red, white and blue Firecracker popsicle, which, according to the description, is made with "100 percent seriousness and cotton." Sarcasm remains young people's mother tongue.

Golf Wang — with items that range in price from \$2 to \$85 — is now sold at its eponymous store in Los Angeles (410 N. Fairfax Ave.) and in only 30 retail locations in Asia, Europe and North America and online at golfwang.com (where most of the products are sold out). And the Odd Future collective itself has a clothing line under the same name, sold in more than 300 stores. "Tyler had grown up drawing doughnuts on his pants and dressing his own way and doing stuff,"

says Clancy. "These guys are just making clothes for themselves, and then it's a no-brainer for me as a manager to say, 'OK, this is an obvious business.' As I always say, the margin on socks is better than the margin on CDs, that's for sure," says Clancy. There even is a sneaker collaboration: Vans Syndicate x Odd Future, a collection of Old Skool Pro "S" suede shoes (those are skate shoes to laymen), in four colors, that came out in 2013. New colorways debut in July.

But while Tyler designs, he doesn't think of himself as a designer: "I f—ing hate fashion and everything about it. I just like making stuff and it happens to be in f—ing cotton and, like, materials. But that shit [of the fashion world] is disgusting." A healthy distrust of the corporate fashion industry, which exploits blind consumerism and false need, quite ironically makes for good business among post-millennials in the Internet age.

"I don't want it to be like f—ing Rocawear or, I don't know, a lot of things that come and go," says Tyler. "That's why I don't give out free clothes to famous people. That actually could be the worst thing possible, if famous people wore Golf Wang." ●





Far left: Chicken and waffles camp hat, \$36. Left: Golf Wang socks, \$15, golfwang.com.

Above: Golf web belt made with genuine leather, \$36. Below: Vans Syndicate x Odd Future shoe, available in July.

Right: Kill Cat button-up, \$60.

Watermelon duffel bag, price upon request.



Back To The (Odd) Future

BY NICK WILLIAMS

2008

The members of **Odd Future** meet growing up in Los Angeles. They upload videos like "Normal Day" and "N—a Get Off My Lawn" — mischief skate skits — to YouTube. Their first release, a self-titled mixtape, appears in April 2008.

2009

Tyler, The Creator releases a self-produced debut mixtape, *Bastard*. The crew launches a Tumblr with the cryptic message "They Are Them. We Are Us. Kill Them. All. OFWGKTA."

2010

In response to posts from *Fader* magazine, Pitchfork and Mishka: "Hopefully This New Found Coolness Of OF Wont F— Up The Nature Of Us Making Shit Normally. Thanks Guys, We're Just Some Kids Doing What We Love."

2011

The world is introduced to Odd Future on *Late Night With Jimmy Fallon*. The group partners with Sony/RED Distribution to form its own label, Odd Future Records. Tyler wins an MTV Video Music Award for best new artist.

2012

Odd Future's pilot for its Adult Swim show *Loiter Squad* debuts. The inaugural Camp Flog Gnaw carnival takes place in Los Angeles, featuring performances by **The Internet**, **Taco** and **Action Bronson**, and an array of carnival rides.

2013

New Zealand immigration authorities ban Odd Future from entering the country, deeming the act a threat to public order, after becoming aware of a 2011 incident in Boston in which witnesses claimed members incited fans to attack police. The group was due to play an open-air concert with headliner **Eminem** in Auckland.

2014

Odd Future announce they will open for Eminem at the rapper's upcoming shows at London's Wembley Stadium in July. Eminem breaks the news by posting a video of Tyler and **Earl Sweatshirt** to his Instagram account.

Summer Touring 2014



"She's not just a country artist, she's a crossover," says Perry (left) of Musgraves. "She puts on a pop-country show, and she brings it." Perry and Musgraves photographed April 17 at Sony Pictures in Culver City, Calif. Styling by Hayley Atkin. Perry wears a Jeremy Scott dress. Musgraves wears an American Apparel bodysuit and vintage denim shorts from What Goes Around Comes Around.

KATY
A



By Shirley Halperin and Chris Willman

INDY KACEY TAKE AMERICA

Photographed by Lauren Dukoff

The pop princess and the country newbie are from different music worlds, but as they're proving on a new TV special and on tour this summer, they're both "think-for-yourself type of women"

KATY PERRY IS PRACTICALLY NAKED.

Dress rehearsal for *Crossroads*, the June 13 CMT special that pairs the pop star with country newcomer Kacey Musgraves, is an hour away, but all Perry can think about is getting undressed. Recently arrived at her trailer on-site at Sony's Culver City lot, she slips out of her Jeremy Scott tube-sock dress and into a white bathrobe and flip-flops, clearly unconcerned about who might be watching.

"I've seen her naked," says Perry, 29, motioning to Musgraves.

"A couple of times," Musgraves, 25, confirms. "And it won't be the last."

Further occasions for dressing-room exhibitionism will come in August, when Musgraves joins Perry's arena tour for 15 dates and the better part of a month. It's an interesting move for both. Headliners often bestow their validation, and the benefit of exposure, on opening acts they admire. "I always like to introduce great music to the people in the audience," says Perry. But pop princesses like Perry don't often pick country newcomers. And while the other acts opening various legs of Perry's U.S. tour — Capital Cities and Tegan & Sara — make oddball pop music, both

"I think Kacey straddles the line like I straddle the line of appropriateness."

—Katy Perry

have had top 20 hits on the Billboard Hot 100. Musgraves' "Follow Your Arrow" peaked at No. 60 on the Hot 100 and reached No. 10 on *Billboard's* Hot Country Songs chart.

The contrasts between the two are evident when they take the stage the next night, from head (lime-green shoulder-length choppy cut for Perry, long Loretta Lynn curls for Musgraves) to toe (Manolo Blahniks for Perry, custom-made Old Gringo boots for Musgraves). But so are the commonalities. Both are all-American girls who get away with pushing the boundaries. Perry broke out in 2008 with "I Kissed a Girl"; Musgraves endorsed the same behavior in 2013's "Follow Your Arrow," a song about those who find the straight and narrow "a little too straight."

No doubt in both cases this represents a sensibility shaped by a combination of a conservative background with a moral and artistic restlessness. Perry is the child of evangelical ministers. As for Musgraves, "My parents aren't crazy conservative," she says. "They're actually pretty open-minded. But my grandparents are, and where I'm from, East Texas, is the Bible Belt." So she can relate to Perry on that score. "It gave us perspective because we both have that. But we both left those worlds."

"We left those worlds, but we kept our compasses," Perry adds. ("Awww," Musgraves interjects.) "I think [Kacey] straddles the line like I straddle the line of appropriateness and still maintaining a sexuality that is healthy and exciting. And it's not all about that. It's about sending inspiring and empowering messages and being a think-for-yourself type of woman."

These two freethinkers crossed paths when Musgraves released the first single from *Same Trailer Different Park*, "Merry Go 'Round," in September 2012. Perry tweeted her love for it. "I understand that I have a lot of followers on Twitter, and one tweet can go a distance," she says.

Musgraves felt the effects at a distance — she was crossing a street in

Dublin when she glanced at her phone and saw her Twitter following spike. But Perry wasn't done yet. "Stalked her on the Internet, as I do with everyone," says Perry, who reached out to bring Musgraves to Los Angeles to work on the early writing sessions for *Prism*. Though those songs didn't make the record, a partnership was born.

Musgraves — along with Sara Bareilles, Ellie Goulding and Tegan & Sara — was part of Perry's We Can Survive concert, a benefit for young women with breast cancer, at the Hollywood Bowl, in Los Angeles, in October 2013. And the two got in another studio session at the time. "A good song came out of it," Musgraves told *Billboard* in December. "I love when brains come together with different colors and influences to throw into the mix. We're fans of each other, so it works." The announcement of the *Crossroads* taping followed a few months later.

THE STAKES ARE HIGH FOR MUSGRAVES TO LEVERAGE HER ASSOCIATION

with Perry into crossover opportunities in radio and touring alike. Although she has played a handful of stadium dates as an opener for Kenny Chesney and just wrapped an arena run with Lady Antebellum, her own draw as a headliner tells a more interesting story. On her most recent club tour, at the end of 2013, she played 800- to 1,000-capacity venues like Detroit's Saint Andrews Hall and New York's Bowery Ballroom — rooms more commonly associated with the latest indie-rock craze than a Nashville newbie. Playing to mainstream crowds in the Midwest and Canada could provide the exposure Musgraves needs to go from critical fave to Taylor Swift-like crossover. "It's an amazing pop look, the stamp of validation in another world for Kacey Musgraves from the queen, Katy," says Mitch Rose, head of the Los Angeles music department at Creative Artists Agency (CAA), which booked both artists on the tour.

Perry is the latest headliner to anoint Musgraves. "Having the opportunity to open for people like Kenny Chesney, Little Big Town and soon on the Willie Nelson and Alison Krauss tour has afforded her the opportunity to play in front of extremely diverse crowds," says Musgraves' manager, Jason Owen of Sandbox Entertainment. Musgraves is planning

CROSSROADS' GREATEST HITS



ALISON KRAUSS & ROBERT PLANT

Feb. 11, 2008

"When I first arrived at CMT, *Crossroads* had just started and Alison was the channel darling," says CMT president Brian Philips. "We thought, 'Who would make a good partner for her?' The answer came back, 'Well, she really loves British hard rock.' We could have run through names for a day-and-a-half without daring suggest Robert Plant — yet he would be the one to hook up with her and make a great show."

PREVIOUS SPREAD: MUSGRAVES: HAIR BY FRANKIE FOYE AT PHOTO MANAGEMENT; MAKEUP BY CHARLENE KEANS; PERRY: HAIR BY ALFREDO LLAMAS; MAKEUP BY JAKE BAILEY AT THE WALL GROUP; MANICURE BY KIMMIE RYKES AT CELESTINE AGENCY



Musgraves (left) and Perry at the *Crossroads* taping. "Maybe our worlds aren't exactly the same, but anybody that appreciates great songwriting is going to be really into her," says Perry of taking Musgraves on tour.

THE CMT SHOW'S BEST PAIRINGS ARE ALSO ITS MOST UNEXPECTED



TAYLOR SWIFT & DEF LEPPARD
Nov. 7, 2008

The inspired matchup of a budding country star with classic rockers started when *Crossroads* executive producer John Hamlin saw a Def Leppard poster on Swift's wall and joked that they'd make a good pairing. "Taylor said, 'I'd love to do that,'" he recalls, so he got to work on it, then worried, "What have we gotten ourselves into here?" This was opposite ends of the spectrum on so many levels. But it was one of the highest-rated ones ever."



CARRIE UNDERWOOD & STEVEN TYLER
Feb. 4, 2012

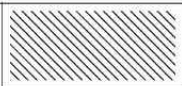
The highest-rated *Crossroads* since Kenny Rogers and Lionel Richie took the stage in 2005, when the *American Idol* winner and Aerosmith frontman drew an audience of 1.9 million to a live Super Bowl edition of the show. "It was a completely different dynamic, with more mistakes but more adrenaline," says Philips. "That show revealed the fearless side of Carrie that would come to play out" when she did *The Sound of Music Live!*



LADY ANTEBELLUM & STEVIE NICKS
Sept. 13, 2013

"Back in the first meeting we ever had in 2001 about this show, I think we said, 'Well, I suppose Stevie Nicks would be right at the top of the list,'" says Philips. "We locked her in in 2013." Adds Hamlin: "She had a dream that she was in Lady Antebellum." By the end of the taping, it had come true, and Lady Antebellum rerecorded "Golden" as a single with Nicks.

ALL CROSSROADS PERFORMANCES: RICK DIAMOND



a headlining tour for the fall and has been road testing a potential new smash called “Biscuits” (as in, “Mind your own biscuits, and life will be gravy”) that could set up her next album.

The Prismatic tour is Perry’s second arena run, following California Dreams, in 2011 and 2012. The trek grossed \$52.5 million from 105 shows, according to Billboard Boxscore, and was *Billboard*’s 13th-highest-grossing tour of 2011. Although it proved to be a success, with 54 of her 98 gigs in 2011 selling out, it was a big risk for a singer who had “never played bigger than 2,500 seats,” says Rose, who has been booking clubs and theaters for Perry since she got her start in 2008 as a Warped tour performer.

Not only was demand higher to expand Perry’s U.S. dates this go-round (65 vs. 59), CAA was also able to bring in AEG as Perry’s first arena-tour promoter (California Dreams was promoted by

the venues individually) and Citi for a presale that was promoted heavily via a fall TV campaign. From its U.S. presales alone, Citi sold 140,000 tickets, worth \$13 million in revenue.

With its multiple costume and set changes (there’s an Egyptian-themed staging for “Dark Horse,” an acoustic section for the ballads and a “Hyper Neon” segment for

“If you have the lyrics first, then it doesn’t matter what the hell you do as far as fireworks.”

—Kacey Musgraves

hits like “Teenage Dream” and “Birthday”), Prismatic is Perry’s bid to cement her status as a pop icon who can tour as well as she can churn out hits. “She sold every ticket to every seat the first week it went on sale,” says AEG Live’s Brian Murphy. “Our mouths were dropping.” Connecting with her fans, he adds, was of utmost importance to Perry, whose set includes multiple walkways, some as long as 120 feet. “There’s not a bad seat in the house.”

THE FOLLOWING NIGHT, AT THE CROSSROADS TAPING, THERE’S a moment where the two singers present a mixed message. When Musgraves sings “Light up a joint — I would” near the climax of “Follow Your Arrow,” Perry shakes her head no. (She’s not a pot smoker. “I’m sensitive to Advil,” she cracks.) For a second, it’s as if Willie Nelson and Nancy Reagan were about to duet.

But other than that, these two aren’t working at cross-purposes. Their harmonies are spot-on, and that’s not all. *Crossroads* executive producer John Hamlin marvels at how much collaborative thought they put into their taping, well beyond song selection. Perry brought in neon palm trees for the set, to coordinate with the lighted cacti that Musgraves uses for her backdrop. Besides the foliage, “They hired one stylist, Hayley Atkin, to style both of their outfits,” says Hamlin. “That has never happened on the show.”

Apparently they both thought that Perry should be the one to wear the transparent skirt. And they certainly both agree about each other’s songwriting. “At our cores, we both think a lot about narrative and characters and the subjects,” says Perry.

Musgraves says “Teenage Dream” is “the best pop song ever written,” and adds, “If you have the lyrics first, then it doesn’t matter what the hell you do as far as fireworks or showiness.”

Perry, no stranger to showiness, puts it in a nutshell: “If you don’t have the songs, you look really dumb in the costumes.” ●

KATY PERRY’S EXPLOSIVE WARDROBE

BY BRAD WETÉ

W

WHEN KATY PERRY BEGAN PLOTTING THE Prismatic tour — her worldwide jaunt in support of her *Prism* album and the follow-up outing to 2011’s candy-coated California Dreams tour — one thing was clear: “We went into this tour knowing the costumes had to be bigger and better than the last,” says Perry’s stylist Johnny Wujek, who commissioned a gigantic yin-and-yang hoopskirt for the show. After the set list and segment themes were finalized, the two enlisted an all-star cast of couture-house heads and master tailors to bring their vibrant, outlandish ideas to life.

“It’s surreal to think she’s flying through the air all over the world on a swing, singing to millions of people in something we designed,” Nadia Napreychikov and Cami James from Aussie label Discount Universe wrote in an email. The duo whipped up a plastic orange jacket that Perry flings off to reveal a bodysuit adorned with cherries, lightning bolts and eyeballs during the night’s “Hyper Neon” segment, which includes “Teenage Dream” and her latest single, “Birthday.”

Jeremy Scott, the creative director for Italian brand Moschino, revived the label’s classic smiley motif for Perry — with black peace-sign leggings, a yellow leather jacket and a bustier (with a smiley face on each cup), in which she sings “Last Friday Night.” Scott notes the challenges: “For Katy, I had to deal with hiding rigging mechanisms for her costume changes and make buckles look normal close-up with just a splash of Velcro.”

Roberto Cavalli echoes Scott’s sentiment. “It needed to allow her to dance and sing without limitations,” says the Italian designer. His shimmering holographic skirt and crop-top combo, both trimmed with neon lights, opens the concert with “Roar.” “I wanted to make something extremely unique, an authentic showstopper,” says Cavalli. The LED lights on Perry’s ponytail that glow as she jumps rope complete the look.

Consider the show stopped.

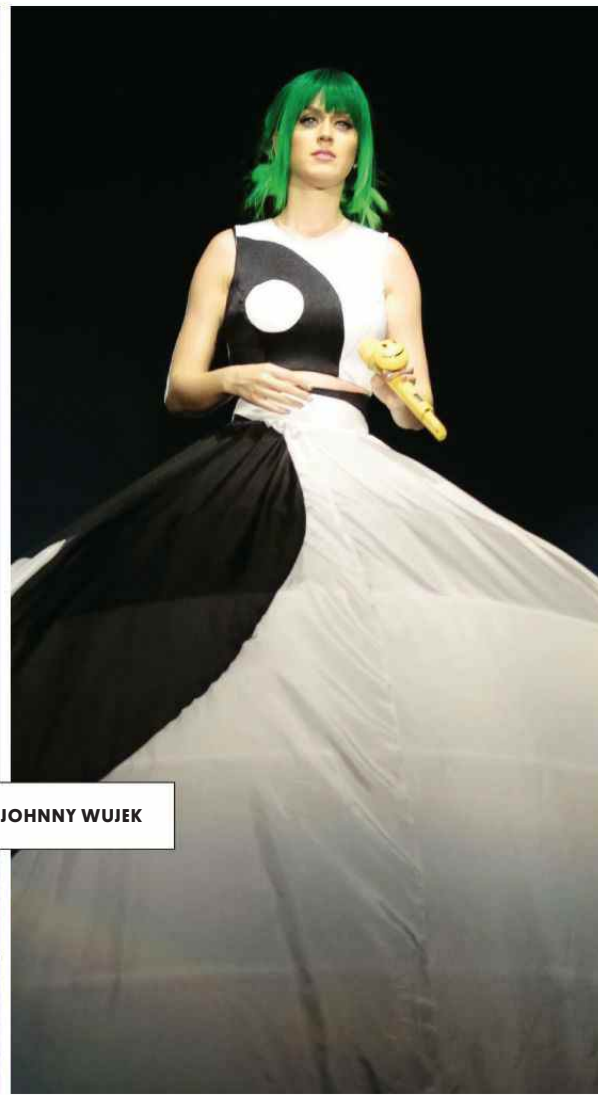




DISCOUNT UNIVERSE



JEREMY SCOTT X MOSCHINO



JOHNNY WUJEK



A feline look from New York design duo *The Blonds*.

▼ **KACEY'S COWGIRL KITSCH**



The question of what to wear when opening for pop sensation Katy Perry is not to be entered into lightly. "Her looks will be totally different [from Perry's], because Kacey has such a strong personality and a style of her own — a little bit of country western mixed with high fashion," says stylist Hayley Atkin. Though Musgraves and Atkin aren't completely set on costume choices yet, cues can be taken from previous performance looks, like the leg-baring tasseled minidress and the twinkle-light cowboy boots Musgraves flashed at the Grammys. Atkin, a celebrity stylist based in Los Angeles, first met Musgraves on a photo shoot, and the two bonded over a shared love of vintage. "Old Western influences and kitschy cowgirl themes from back in the '30s, '40s and '50s — that's the whole inspiration behind Kacey's style," says Atkin. The duo is excited that current fashion is reflecting this mood, from Miu Miu to Chanel, which recently flew fashion editors to Dallas for its pre-fall runway show. "I think she's going to break into the mainstream with her music, but she's never going to let go of her roots, which is awesome," says Atkin. "She's really going to be a trendsetter." —Tasha Green

World Beat

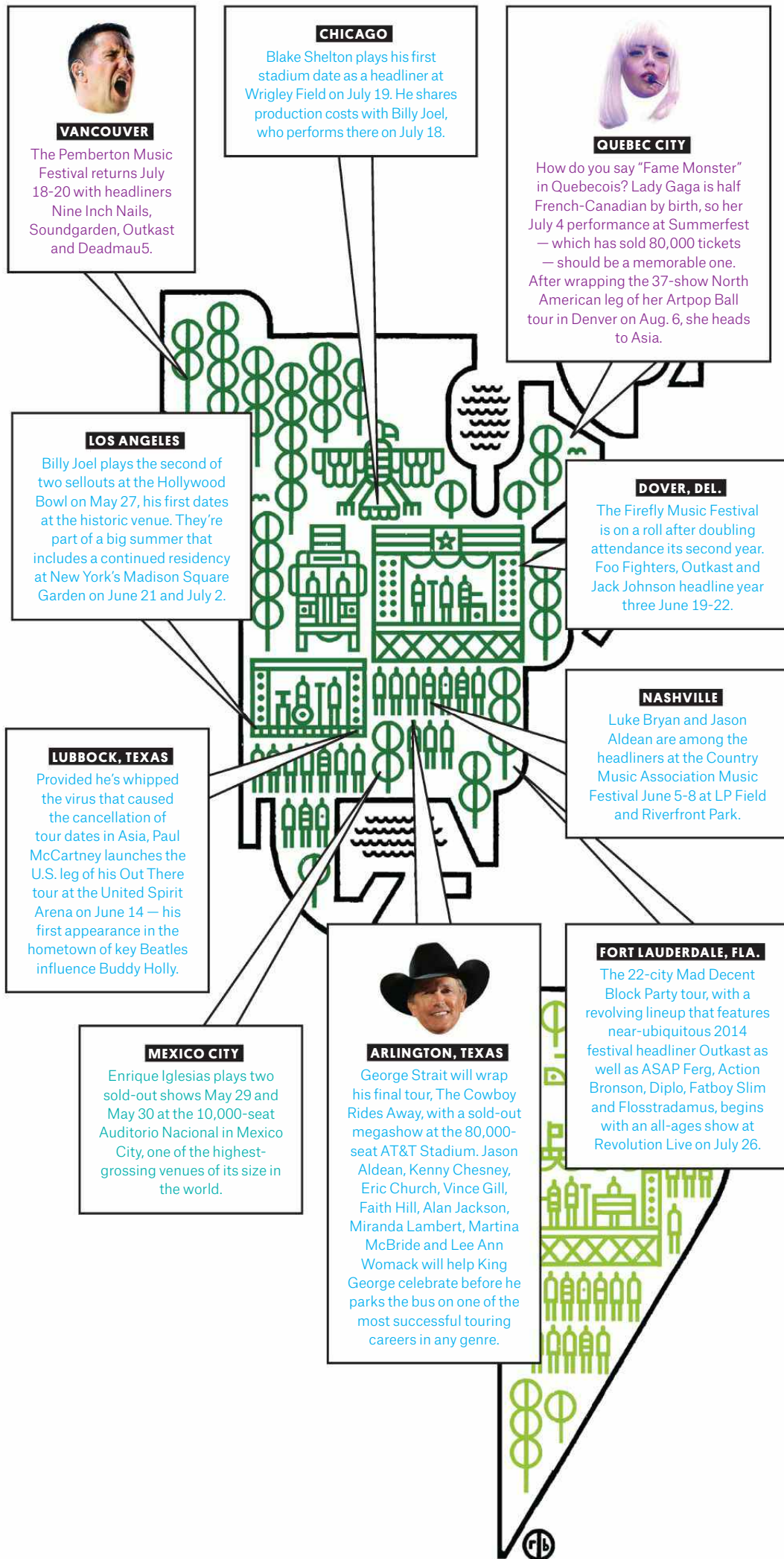
Where on earth is Justin Timberlake? With Jay Z and Beyoncé hitting the road together and Taylor Swift stoking excitement in Asia, the increasingly global summer concert season promises to be a robust one as charted by this map of hot-ticket concerts

BY RAY WADDELL

Summertime is concert time and, increasingly, the touring industry has a global audience to tap. As Billboard Boxscore statistics indicate, these are boom times for live music. In 2013, ticket sales soared to a record gross of \$4.8 billion, up nearly 30 percent over 2012 and 9 percent over the market's 2009 peak. And early returns point to an even better year in 2014. Live Nation, the world's largest promoter, says ticket sales for its 2014 events are up 5 percent from May 2, 2013 to May 2, 2014, and CEO Michael Rapino tells *Billboard* that, for the same time period, the company already has sold half of all tickets it expects to sell this year. He adds, "Last year we sold 60 million concert tickets for the full year" — up by 10 million over 2012. For 2014, "we have sold 30 million [tickets] already."

Two of the main drivers of this surge are inextricably linked: the growth of digital platforms that have exposed touring musicians on a global scale and emerging international markets that have given rise to venues and consumers that can support live music. The increased sophistication of targeted digital marketing also has been an effective tool at increasing fan awareness of shows. In other words, opportunities have never been better for artists to build a global presence.

Global growth was evident in Boxscore's 2013 year-end numbers — 16 of the top 25 grossing live performances came from international markets, up from 14 in 2012 — and anecdotal information from other stakeholders in the live music business, including buyers and vendors, indicates a banner 2014. This map of the live tours traversing the globe during the next two months offers further evidence.





LIVERPOOL, ENGLAND

Dolly Parton begins a tour of the United Kingdom on June 8 at the Echo Arena in support of her new album, *Blue Smoke*. She'll visit Ireland, Scotland and Wales before heading back to Mother England for several shows, including two at London's O2 Arena. Concerts in Europe follow.

ROSKILDE, DENMARK

The Roskilde Festival, one of the largest in Europe, marks the final stop of The Rolling Stones' festival-heavy summer tour of the continent on July 3. Other stops include Rock in Rio in Lisbon, Portugal; Pinkpop in Landgraaf, The Netherlands; and the TW Classic Festival in Werchter, Belgium.



SHANGHAI

Michael Enoch, GM of the Mercedes-Benz Arena in Shanghai, calls Taylor Swift's May 30 performance here "the most anticipated show in China." Swift's concert, promoted by AEG Live, sold out in minutes. From there, her Red tour will play Jakarta, Indonesia, on June 4; Manila, Philippines, on June 6; and Singapore on June 12.



JUSTIN TIMBERLAKE

His 20/20 Experience world tour, which is produced by Live Nation's global touring division, has been a blockbuster, selling 1.9 million tickets and grossing \$225 million. Summer finds JT, who just won seven Billboard Music Awards, performing in a number of first-time markets like Abu Dhabi, Istanbul and Tel Aviv.

PORTO, PORTUGAL

One Direction wraps a sold-out tour of European stadiums at Estadio do Dragao on July 14 before heading to North America to play mostly stadiums.



SYDNEY

Coldplay will perform a rare intimate gig on June 19 at the Enmore Theatre as part of the band's tour behind its *Ghost Stories* album. It will be the group's first trip Down Under since playing sold-out stadiums there in 2012 on the Mylo Xylo to tour.



JAY Z & BEYONCÉ

One of the summer's most anticipated live events begins June 25 when music's first couple kick off their *On the Run* tour at Miami's Sun Life Stadium.

THE TOP 5 SUMMER FESTIVALS TO WATCH



THESE UP-AND-COMERS COULD BE THE NEXT FIREFY OR EVEN SOUTH BY SOUTHWEST (ALL LINEUPS ARE PARTIAL)



BOSTON CALLING

Boston, May 23-25, Sept. 5-7

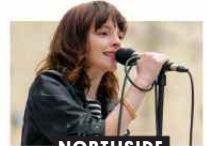
LINEUP The National, Lorde, The Replacements, Nas with The Roots (September). William Morris Endeavor booking agent Kirk Sommer says the fest, now in its second year, might have "a lot of chefs in that kitchen, but they have been highly successful in putting together some compelling, timely lineups."



FREE PRESS SUMMER FESTIVAL

Houston, May 31-June 1

LINEUP Jack White, Vampire Weekend, Wu-Tang Clan, Lauryn Hill, Zedd. This 6-year-old festival sold out for the first time last year and a repeat looks likely. "It's run by people with entrepreneurial spirit and good taste," says the Windish Agency's Tom Windish. "It's going to be a rite of passage for people in Houston."



NORTHSIDE

Brooklyn, June 12-19

LINEUP Chrches, Beirut, Sharon Van Etten, The War on Drugs, F— Buttons, Courtney Barnett. With some 400 bands, a film festival and more sprawling across multiple venues, it's no wonder this festival — now in its sixth year — bills itself as the Northeast's answer to South by Southwest. "It's breaking the mold," says Windish.



OVO FEST

Toronto, Aug. 3-4

LINEUP Outkast, Drake, more TBA. This Drake-curated fest, now in its fifth year, is the rapper's personal Lollapalooza, and it rarely disappoints. Controversy over the well-funded rapper receiving a \$300,000 Ontario government grant for OVO also seems to have dissipated.



FYF FEST

Los Angeles, Aug. 23-24

LINEUP The Strokes, Phoenix, Interpol, Haim, Grimes, Blood Brothers. Now in its 11th year, this festival has grown in influence since founder-organizer Sean Carlson partnered with West Coast concert promoter Goldenvoice in 2011. "The quality of the lineup and the organization keeps getting better," says Windish. —Jem Aswad

**SUMMER FESTIVAL
BREAKOUT BANDS**



CHANCE THE RAPPER

This Chicago-based *XXL* magazine 2014 Freshman Class member, who's just 21, has collaborated with Skrillex and new BFF Justin Bieber. He canceled Hangout Fest and Coachella gigs but still has a busy summer. **APPEARANCES** Bonnaroo, Governors Ball, Lollapalooza, Mad Decent, Sasquatch



FUTURE ISLANDS

Thanks to a 46-date U.S. tour behind their *Singles* album and a memorable *Letterman* appearance, this Baltimore synth-pop act is having a breakthrough year. Summer fest dates should take them higher. **APPEARANCES** FYF, MusicFest NW, North Coast, Splendour in the Grass (Australia)



RUDIMENTAL

Its debut album, *Home*, may be a year old, but this dozen-plus-member British group — which includes a full band, an MC, a DJ, a horn section, two female singers and more — is one of the most exciting live acts working today. It's a key reason the group landed a coveted spot on Ellie Goulding's recent tour. **APPEARANCES** Electric Daisy, Hard Red Rocks, Lollapalooza, Sasquatch, 20 European festivals



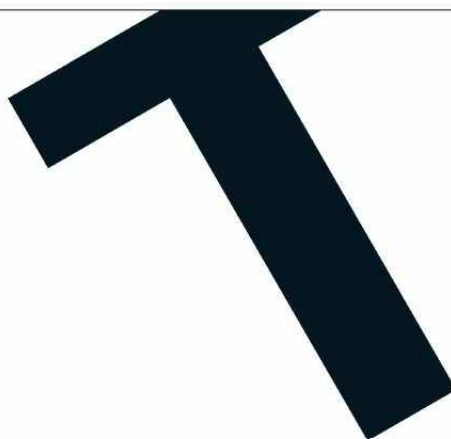
COURTNEY BARNETT

A compelling performer with a razor-sharp band and witty songs — listen to "Avant Gardener" — this Australian singer-songwriter, 26, could supersize her fan base if she can engage festival crowds. **APPEARANCES** Firefly, Lollapalooza, Outside Lands, Northside, six European festivals —J. A.

Never Too Old To Rock'N'Roll

**JAY Z
CAN'T TOUCH
BON JOVI
AS BILLBOARD
REVEALS
ROAD GROSSES
SINCE 1990**

BY RAY WADDELL



stranglehold, and the question of which acts will replace them has been posed for some 20 years. The industry, though, doesn't seem too worried about the changing of the guard.

That's because live business is developing artists capable of maintaining long-term box-office clout. A decade of headlining success is a telling barometer, and 2013's top 25 tours included Pink, Beyoncé, Chesney, Jay Z/Justin Timberlake and Maroon 5. All have been in the game more than 10 years but not more than 20.

Perhaps most important is the wealth of new blood rising up to arena level, artists that entered the headlining ranks relatively recently and are now making big noise on the road. Seven acts were in that category among the top 25 in 2013, more than double that of the previous year: Rihanna, Taylor Swift, One Direction, Justin Bieber, Jason Aldean, Lady Gaga and Bruno Mars. This year, Miley Cyrus and Luke Bryan seem poised to enter that group.

With those younger artists come younger fans, the key to the live business sustaining its current boom in coming years. "The younger generation is loving going to concerts," says Rob Light, managing partner at Creative Artists Agency. "To play pop sociologist for a second, when you think of all of these kids when they are 10 to 15 going to see everyone from Miley to One Direction to Justin Bieber to Taylor Swift — what a positive experience they had. These were great shows. And those kids are now concertgoers. They had fun. So we've created a great generation of kids that like to see music in a live setting."

Meanwhile, the old guys aren't ready to pass the baton just yet. The road offers lucrative income when other revenue streams dry up, and the sweat equity they earned through relentless touring when they were young hitmakers continues to pay dividends at the box office, as

They began steamrolling their way through arenas four decades ago, creating the live business as it is known today. And they've never stopped.

More than a dozen of the most in-demand headlining tours this summer testify to a refusal to burn out or fade away, including The Rolling Stones, Paul McCartney, Fleetwood Mac, Kiss/Def Leppard, Journey/Steve Miller Band, Billy Joel, Tom Petty, Elton John, The Eagles, Aerosmith, Motley Crue/Alice Cooper, Cher and Prince.

For nearly 25 years, acts that first broke in the 1970s or early '80s have dominated the Billboard Boxscore year-end charts. The list of the 25 highest-grossing touring artists from 1990 through 2014 (see chart) includes just three acts that released their first albums in the '90s — Dave Matthews Band and Toby Keith (both of whom released debut albums in 1993), and Kenny Chesney (who debuted in 1994). Only one act that broke through in this century makes the list: Coldplay (which released its first album in 2000). Among the top 10 earners since 1990, the average age of vocalists — upon whom touring takes the hardest toll — is 56-and-a-half, and not one is younger than 46.

Biology alone dictates that at some point these touring stalwarts will relinquish their

TOP LIVE ARTISTS 1990-2014	1. THE ROLLING STONES		4. Madonna		6. Elton John*	
		\$1,565,792,382 Gross	\$1,140,230,941	\$786,791,043	19,677,569 Attendance	9,694,079
	538 Shows	382	956			
	2. U2		3. Bruce Springsteen		5. Bon Jovi	
	\$1,514,979,793	\$1,196,116,507	\$1,030,082,884	20,536,168	12,333,668	\$776,969,736
	526	15,010,773	578	526	727	17,823,077
						992



Top: The Rolling Stones performed at London's Mod Ball in 1964. Bottom: 50 years later, the band rocked Singapore in March.

THE LONG RUN ALICE COOPER'S 5 RULES OF THE ROAD



After 43 years on the road, **Alice Cooper** is still going strong at age 66, and the elder statesman of rock credits his resilience to one main factor: "Early in your career, you have to do everything. Once you've established yourself on the level of, say, myself, **Ozzy [Osbourne]** or **Aerosmith**, you do it because you want it, and that takes a lot of the stress off. Stress kills." Here are his top tips for a long career on the road. —Gary Graff

hours, stress-free, and it's physical and mental exercise. Also, I never smoked cigarettes, which puts me 20 years ahead of anyone who does. I don't know if you can do five shows a week if you've smoked all your life."

2. Avoid Eating Pre-Show

"I hate the feeling of trying to be Alice Cooper on a full stomach."

3. Hotel Room = Death

"On an average day, I play golf in the morning and later do some shopping. Very rarely do I buy anything. It's the idea of being active. To sit around a hotel room — to me that's death."

1. Pick The Right Addiction

"I have an addictive personality, so I can't have a beer because one beer leads to 24 beers. One glass of wine is a bottle of wine," says the 30-years-sober rocker. "So I have to be very careful about my addictions. Golf is one of them. I play every day and never tire of the game. I'm outside for four

4. Listen To Your Body

"I let my body tell me what to eat. There are days I go, 'I just want vegetables today.' Others, I think, 'Man, do I need a steak' or 'Enough Diet Cokes! Enough aspartame!'"

5. Leave Your Worries Backstage

"This might be the most important thing I've learned after all this time: I have so much confidence in what I do that I never worry. Being onstage behind a mic is the most comfortable and natural thing in the world to me. That's the point you really want to reach." ●



original fans (many now blessed with sizable discretionary income) return again and again and new generations turn out to hear classic songs.

When 2014 closes, veterans will again dominate the numbers, and that's unlikely to change in the near future. If the Stones are any indication, U2 — preparing its next world tour in 2015 — has some 20 years of future viability.

"Mick Jagger is always going to be the role model," Jon Bon Jovi, 52, told *Billboard* in a recent interview. Bon Jovi is more than 30 years into his touring career and had 2013's highest-grossing tour. "Until [Jagger] hangs up the retirement number, I don't know where the end zone is," he says. "I just keep running the ball until Jagger says, 'Here's the goal line.'"

Many believe the current Stones tour will be their last, although the band has never stated such. But given that 15 of the top 25 touring acts

since 1990 feature artists who are now over 60, a similar tracking of the top touring acts 20 years on will doubtless look vastly different.

Still, what these touring pioneers have accomplished decades past their youth is nothing short of remarkable. The Stones alone have grossed more than \$1.5 billion on the road since 1990, a period that began some 25 years after they first hit the airwaves. Bruce Springsteen and his bandmates have churned almost \$1.2 billion since 1990; U2, Madonna and Bon Jovi all topped the \$1 billion mark in box office for the period; Elton John and Billy Joel have as well, both combined individually and as a dual bill. Most importantly, these acts and their contemporaries have built an enduring touring industry, and they have shown the artists that have come behind them and the audiences that follow them the power of live music. ●

8. Celine Dion
\$737,573,927
6,546,109
1,143

10. The Eagles
\$702,110,908
7,720,760
484

12. Roger Waters
\$547,305,412
5,474,759
316

14. Billy Joel*
\$499,978,726
10,408,169
577

16. Neil Diamond
\$465,448,371
8,870,666
643

18. Aerosmith
\$417,573,638
8,405,069
582

20. Jimmy Buffett
\$402,756,057
9,746,471
539

22. Toby Keith
\$361,256,245
8,608,696
711

24. Fleetwood Mac/Stevie Nicks
\$349,906,931
4,906,995
483

25. AC/DC
\$337,879,092
5,387,353
316

9. Kenny Chesney
\$752,706,599
12,681,629
755

11. The Police/
Sting
\$556,114,962
7,257,611
605

13. Paul McCartney
\$505,534,809
5,248,175
220

15. Rod Stewart
\$497,033,399
7,885,676
714

17. Metallica
\$432,816,245
8,388,374
468

19. George Strait
\$405,034,063
9,736,580
584

21. Coldplay
\$378,359,252
5,394,616
315

23. Cher
\$351,625,611
4,531,739
548

*Includes co-headlining tours
Source: *Billboard* Boxscore





Lorde

The New Zealand native was the darling of the May 18 event at the MGM Grand Garden Arena, debuting "Tennis Court" on TV and winning two awards. She came prepared. "This is really kind of embarrassing, but I've written what I want to say on my phone because I don't want to screw it up," she said sheepishly, during her top new artist acceptance speech.



Imagine Dragons

The band could have easily added another award to its five BBMA wins: shortest commute. "Just a straight shot down the 215," marveled frontman — and Vegas native — Dan Reynolds.



LIFE OF THE (BBMA) PARTY!

Artists hit Las Vegas for the annual Billboard Music Awards, which brought out the biggest chart-toppers — while also setting a record of its own (best ratings in 13 years) **By Shirley Halperin**

PHOTOGRAPHED BY AUSTIN HARGRAVE
PRODUCED BY JENNY SARGENT AND REG GONZALES

Rich and Tone Talauega

The ceremony was a triumphant night for the brothers, who developed the dance moves for the much-discussed Michael Jackson performance of "Slave to the Rhythm."

Austin Mahone

On the red carpet the singer called his new EP release "a little taste of what I've been working on," and shared that after his summer tour he'll start working on a full-length album.

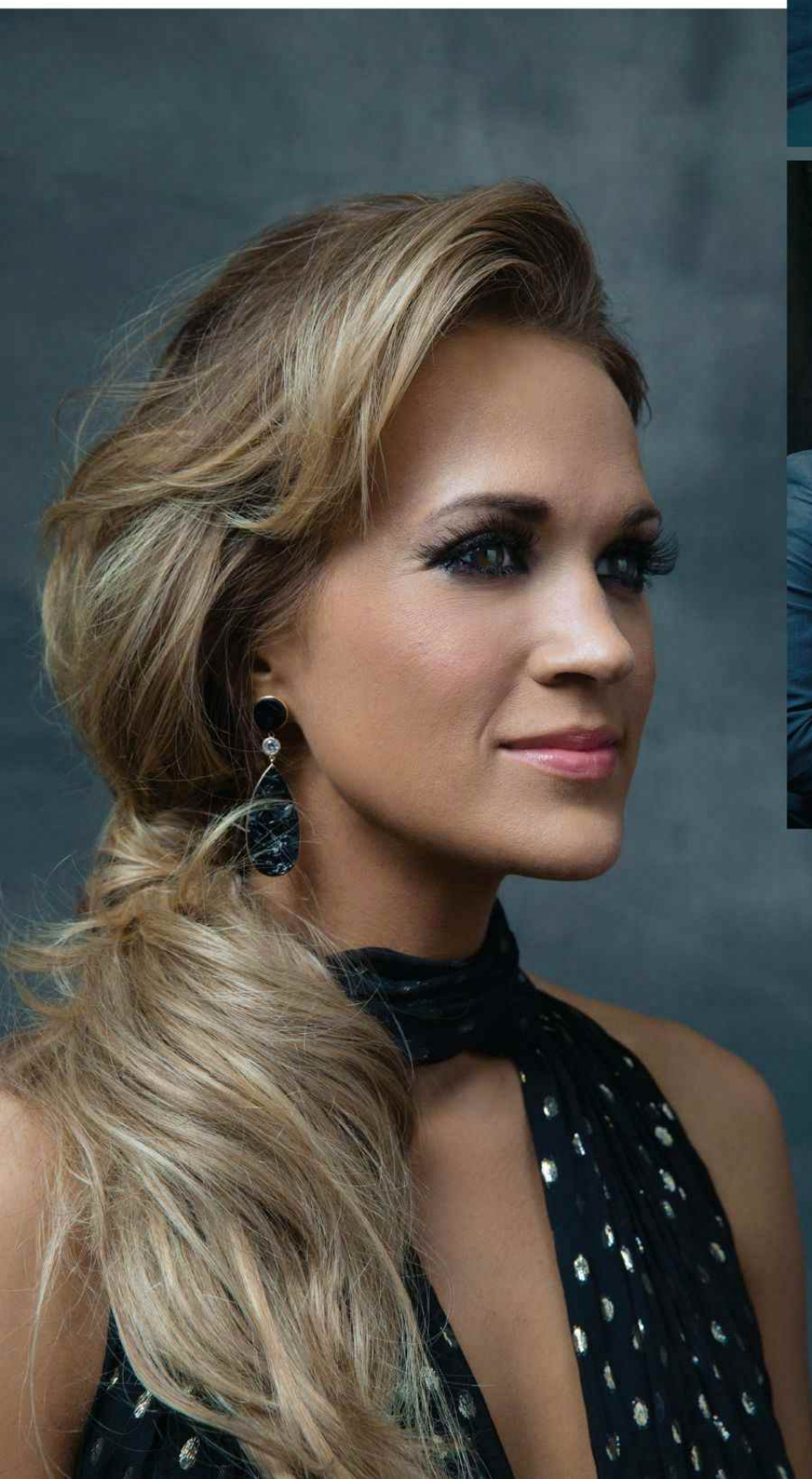
CLOCKWISE FROM TOP LEFT

Jack Antonoff

The Bleachers frontman joked about the city's air quality: "There should be a hotel called Anti-Vegas, because there's a billion-dollar market for people who have to come to Vegas, but who don't want ... this."

Pete Wentz

Discussing Fall Out Boy's tour with Paramore, Wentz said, "We're shooting for a big night for everyone this summer where they can see two rock bands letting it rip as loud as they can."



Carrie Underwood

"I'm all about female power," said Underwood following her hard-edged performance of "Somethin' Bad" with Miranda Lambert.



5 Seconds of Summer

Calling the group's upcoming first album "crucial," singer Ashton Irwin said, "We want to put something out that we'll be proud of for the rest of our lives."





Charli XCX

"I'm a little stunned but I'm happy," said Charli XCX after hitting the stage with Iggy Azalea to perform their smash single, "Fancy," adding, "I'm really happy with how it went."

Florida Georgia Line

Before rocking out with "This Is How We Roll" alongside Luke Bryan, FGL's Brian Kelley (left) and Tyler Hubbard revealed the Hot 100 song they wish they had written: "I really like 'Dark Horse' [by Katy Perry]," said Hubbard. "It's just a catchy, big old hit!"

Congratulations

Florida Georgia Line

**Billboard
Music Awards**

Top Country Song

Here's To The Good Times

PLATINUM

"Cruise"

6X PLATINUM

"This is How We Roll"

PLATINUM

"Stay"

PLATINUM

"Round Here"

PLATINUM

Republic
NASHVILLE



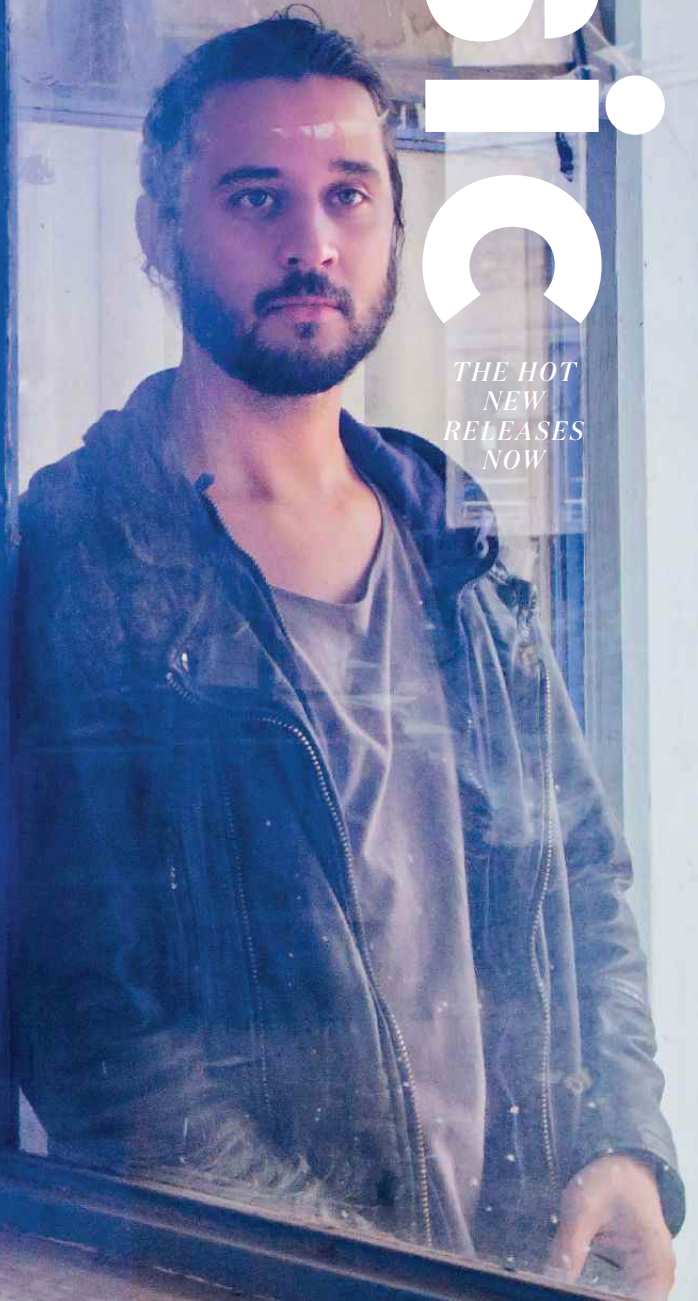
music

THE HOT
NEW
RELEASES
NOW



Christina Perri:
"I express myself in
three ways: I talk a lot,
I write songs,
and I get tattoos."

Robyn and Royksopp
join forces for
"accidental pop" gem:
"It was an outlet for
not having to live up to
anything."



Plus



Coldplay's new album:
"Conscious uncoupling"
never sounded this good.



John Fullbright goes
full Kristofferson for
excellent second album



Deniro Farrar:
The next Scarface?



Not (Really) THINKING OF A MASTER PLAN

Robyn and Royksopp's new electro-pop mini-album is agenda-free and captivating

By **JASON LIPSHUTZ**
 Photographed by **BRINSON + BANKS**

E

EVERY TIME ROBYN AND PRODUCTION DUO ROYKSOPP get together, they stumble onto something new, weird and great. Five days after traversing Mexico City while filming a music video for their collaborative single “Do It Again,” Robyn is still excited to see the resulting cellphone selfies.

“Are you going to mail me the photos that I took with your phone?” the 34-year-old, calling from back home in Stockholm, asks Royksopp’s Svein Berge and Torbjorn Brundtland.

Meanwhile, the two producers, on the phone from their Norwegian hometown Tromsø, sound like they need a nap. “We were drinking, quite severely, until 7 in the morning,” says Berge, 38, promising to send the pictures.

Partying, traveling, creating — it’s a familiar mix for the Scandinavian trio. Another long night out last year birthed “Do It Again,” the carbonated title track from Robyn and Royksopp’s five-song “mini-album,” due May 26 on Cherrytree/Interscope. The trio refers to



From left: Royksopp's Berge and Brundtland and Robyn photographed May 8 at Club De Periodistas in Mexico City.

the single as an “accidental pop song,” written after an epic evening in the Norwegian city of Bergen, with Robyn present this time. “We do what we want, and as soon as it’s done, we just do it again,” sings Robyn.

Her ornate pop stylings first collided with Royksopp’s shimmering electronica on the latter’s 2009 single “The Girl and the Robot,” the remix of which was nominated for a Grammy. The three linked up again on “None of Dem,” from Robyn’s breakout 2010 project *Body Talk*, which landed Robyn a spot opening for Katy Perry on her 2011 arena tour and spawned the critically beloved club single “Dancing on My Own,” the backdrop for a memorable closing scene from HBO’s *Girls*.

When Robyn finished touring behind *Body Talk*, she found herself floating over to Norway to create with Berge and Brundtland, looking to avoid the pressure that comes with following up a hit. “We started working with no real agenda,” says Robyn. “It was an outlet for not having to

live up to anything but my own expectations.”

The songs on *Do It Again* — the moody sprawl of “Monument,” the soupy electro-punk of “Sayit,” the cozy textures of the 10-minute instrumental “Inside the Idle Hour Club” — were written and produced collaboratively, with all three musicians “taking part in every aspect of music making,” says Berge.

Royksopp was happy to shake up its creative process a dozen years into the duo’s career and four years after its 2010 LP *Senior*. “Sometimes I think that we are getting older, and maybe we are not that interesting,” says Brundtland, 29, without a hint of insincerity. “Adding something new to what we’re doing is just refreshing. It’s different, in the way that it should be.”

Do It Again’s title track hit No. 16 on *Billboard*’s Hot Dance/Electronic Songs chart, and “Monument” appears in a new TV ad for Volvo’s new Drive-E that stars Robyn — the first time she let her music soundtrack a commercial. “It’s not



ARTIST ON THE VERGE **DENIRO FARRAR**

Age 26 From Charlotte, N.C. **Sounds like** A young Scarface, gritty and sincere, with a penchant for menacing and hazily ambient beats.

Best songs “Bow Down,” featuring Denzel Curry, a ferocious trap anthem that samples Al Pacino in *The Devil’s Advocate*; “The Calling,” a classic Farrar confessional: “I just had two babies with no money, is that tough luck?”

Need to know Farrar first made noise on SoundCloud in 2012 with an affecting remix of a Grimes song and tunes with alt-hip-hop producers Ryan Hemsworth and Lunice. He calls his music “cult rap,” a genre he says is “based solely on substance — not flamboyant activity.”

Hometown hustle Farrar, the fourth of six kids raised by a single mom, dropped out of school in ninth grade and cut his teeth selling weed and working for TGI Friday’s. “My mom tried to keep a firm hand on us, but it was tough — she worked so much,” he says. “There were a lot of opportunities to do wild stuff.” Before SoundCloud, he and a cousin sold CDs outside of stores in Charlotte. Now, show money and a record deal with Vice/Warner Bros. pays for a house and two sons, ages 13 and 9 months. “The cost of living in Charlotte is dope,” says Farrar.

Next up Farrar’s latest EP and first release for Vice/Warner, *Rebirth*, arrived May 20, but he’s already back in the studio. A collaborative EP with Hemsworth is in the works for later this year. —Reggie Ugwu



**SWEDEN'S
ALT-POP
PRINCESSES**

Robyn isn't the only Swedish diva making waves

a commercial about a car, it's a commercial about a way of thinking," says Robyn, noting that she was attracted to the Swedish company's environmental record. "I made the ad into something personal. I used my own anxiety about the environment."

Meanwhile, the Do It Again tour begins June 13 at Spain's Sonar Festival; the set list will play out like a Scandinavian *Watch the Throne*. Says Robyn, "We're going to do a set each — Royksopp will play their songs, I'll play mine — then we'll do a set together, with all the songs that we've ever done together."

Royksopp and Robyn are crafting solo projects as well — Berge promises that "Royksopp will be delivering an album later this year," while Robyn says she's "working on new stuff as well." *Do It Again* likely will be viewed as a detour in the long view of both artists' careers, but Robyn and Royksopp agree that it was an important one to make.

"We didn't have a master plan to how we would approach the music," says Berge, "but we agreed that every voice should be heard." ●



YUKIMI NAGANO
The smoky frontwoman of Gothenburg quartet Little Dragon, whose gorgeous new LP, *Nabuma Rubberband*, debuts at No. 24 on the May 31 Billboard 200.



TOVE LO
Stockholm's Tove Lo, a member of Max Martin's songwriting team, is approaching the Alternative chart with dreamy breakout "Habits (Stay High)."



SAY LOU LOU
This twin-sister duo, known for devastating melodies and big pop hooks, has been releasing singles on its own label, A Deux, and is prepping a debut LP.



Perri, photographed by David McClister on April 29 at the Cannery Ballroom in Nashville. For an exclusive interview and behind-the-scenes video from the photo shoot, go to Billboard.com.

'HASHTAG FOREVER ALONE'? THAT'S HER WORRY Christina Perri turns heartbreak into slow-building hit ballads: "We're all just a big bowl of feels"
By Marissa R. Moss

CHRISTINA PERRI IS POP MUSIC'S QUEEN OF ROMANCE. Her seething 2010 breakout single "Jar of Hearts," which hit No. 17 on the Hot 100, dove into love's bitter lows. "A Thousand Years," which has sold 3.6 million copies, according to Nielsen SoundScan, after being featured in the *Twilight Saga* films, touched on its dramatic highs. But on "Human," the lead single from her sophomore LP *Head or Heart*, released April 1, she sings of a different kind of relationship: with herself. "It's about self-forgiveness," says Perri, 27, perched on a stool at Nashville's Cannery Ballroom a few hours before a show. It's something she had to practice during the grueling creation of *Head or Heart* — even with the help of A-list collaborators like fun.'s Jack Antonoff and producers Jake Gosling and John Hill. Here, Perri talks Katy Perry, her trademark tattoos and how music can be the most fickle lover of all.

You're known primarily for writing songs about relationships — especially ones that don't pan out so well. But "Human" seems like a reaction to the grind of the music industry.

Definitely. I remember writing a song at 6 p.m. on a Wednesday, and then having to do it again the next day at 6 p.m. It was difficult, and I had hit a wall. So instead of not writing songs, I wrote a song about feeling like I couldn't write one. Of course, people think it's about a guy.

It took time for "Human" to connect with radio — after 25 weeks, it finally reached the top 10 on the Adult Top 40 chart dated May 24. Did you ever lose faith in it as a single?

Nope. Slow and steady is how I roll. I made this analogy once that my songs are little babies, trying to go uphill in a snowstorm, and there's Kesha and Katy Perry on ski lifts in rad snow outfits, zooming up ... but then, straight back down.

***Head or Heart* refers to not knowing which of your inner voices to follow. Are you indecisive?**

I'm good at business decisions because I use my gut. That sounds gross — I can't have an album called *Gut*, right? I'm Italian. Confident in business, but millions of difficulties in the love department.

That's ironic — thanks to *Twilight*, "A Thousand Years" has become a popular wedding song. It's magical. I always say, "Thanks for inviting me to your wedding," because that's what it feels like.

You write so often about failed relationships. Do you ever worry what might happen if you meet a nice guy, settle down, have a few kids?

I do. But is that even possible for me? Hashtag forever alone? But all 27-year-old girls worry about that.

***Head or Heart* has upbeat moments — but your specialty is introspective ballads. Why?**

Everyone needs a place to put their heavy stuff. If I wanted to write about getting drunk in a club, I could, but I tend to write about the heart. When people come to my shows, they have the freedom to feel something, and we're all just a big bowl of feels.

Does it drive you crazy that people pay so much attention to all of your tattoos?

Well, there's always a judgment that comes with it. But then they meet me. In real life, I'm such a dorky, happy person. I express myself in three ways: I talk a lot, I write songs and I get tattoos. ●



ALBUM

COLDPLAY, *Ghost Stories*

With Chris Martin's divorce in the background, Coldplay dials back the pomp for its best album in years.

Reviews

C

COLDPLAY'S SIXTH STUDIO ALBUM WILL forever be tied to frontman Chris Martin's announcement that he and wife Gwyneth Paltrow were separating, nearly two months before the full-length's release. The marital split and its timing hover over *Ghost Stories*, a short album full of straightforward meditations on heartbreak and helplessness. Every inch of the album is bruised. On some songs, Martin wallows in the solitude; on others, he searches desperately for buoys of hope in his ocean of depression. Instead of hinting at the split and letting listeners spit out theories about the real-life drama that inspired the album, the 37-year-old has presented his gaping wound for the world to see, in rather spectacular fashion.

Coldplay's last album, 2011's *Mylo Xyloto*, was a shout-along opus that found the four-piece finally embracing the farce of being The World's Biggest Rock Band: There were canyon-sized

synths, rock-opera plotlines and an eminently singable duet with Rihanna. Maximalist Coldplay often hits its mark, especially when the band's outlandish tendencies are coupled with a sense of self-awareness. But the bombast can feel like bloat when packaged as 44 minutes of nonstop anthems. By contrast, *Ghost Stories* is devoid of big moments, save for the Avicii collaboration "A Sky Full of Stars," which showcases the DJ-producer's pulsating keyboard riffs and pummeling beat drops. But even that flare-up is punctuated by Martin's raspy howl in the chorus: "I don't care, go on and tear me apart/I don't care if you do."

Since Martin's arrival 14 years ago with Coldplay's breakout single "Yellow," his pop presence has grown ever more extravagant, aiming at grandeur rather than mining his songs' occasional intimate moments. On *Ghost Stories*, the inverse is true, and it's deeply refreshing to hear Martin try to confide a sentiment instead of bellow it. "Always in My Head" uses quick, cutting lines to

convey sleepless defeat, while the central metaphor of "Ink" — love is a tattoo, and it hurts more to remove a name than to inscribe it — proves to be deeply affecting. While Martin's voice cracks and careens forward, Guy Berryman's

bass chords tether the album to the ground, and Will Champion's drums often crackle with force before dropping away completely.

"Just tell me you love me/If you don't, then lie, lie to me," sings Martin on "True Love." With Martin's failed marriage as the backdrop, broken pleas like that make *Ghost Stories* a difficult listen at times. But the band's new approach makes the album Coldplay's most listenable in years, an evocative concoction of sullen phrases, sparse

arrangements and powerful themes. *Ghost Stories* is the sound of Coldplay rejecting its inner Coldplay-ness, at least for one album. Martin and company will no doubt spring back to life on future releases, but here, reveling in the darkness sounds like a great idea.

—Jason Lipshutz

LINER NOTES



PRODUCERS: various
LABEL: Parlophone/Atlantic Records

RELEASE DATE: May 19

BEST SONGS: "True Love," "Magic," "Ink"

OUT NOW

Coldplay,
Ghost Stories
(Parlophone/Atlantic)

The Roots,
... And Then You Shoot Your Cousin
(Def Jam)

Conor Oberst,
Upside Down Mountain
(Nonesuch)

Brantley Gilbert,
Just As I Am
(Valory)

Afrojack,
Forget the World
(Def Jam)

Phillip Phillips,
Behind the Light
(19 Recordings/Interscope)

British beatmaker Quirke introduces himself with a trip to electro's outer limits.



SINGLES

QUIRKE, "BREAK A MIRRORED LEG"

"Break a Mirrored Leg" (Young Turks) may be an unusual choice for a musical introduction, but British electronic producer Joshua Quirke (who goes by his last name) is clearly guided by his own left-field compass. The track, the first taste of his forthcoming debut EP, *Acid Beth*, is a fidgety, finicky wash of clicking percussion and washed-out synths, morphing back and forth from drifting, textural drones to propulsive thuds. The entire first minute consists of murky sampled atmospheres before unexpectedly blasting into swirls of oceanic noise. The dust settles once more around the two-minute mark, as static synths pulse over clockwork percussion — all before exploding again into another frenetic electro swirl. Intimate and indecipherably manic all at once, "Break a Mirrored Leg" is an intriguing tease from a brand-new face in electronic music.

—Ryan Reed

T.I.

"Turn It"
Grand Hustle/Columbia
Rappers like T.I. — hard-hitting rhymers with street cred backed up by a hard-scrabble narrative — operate best when things get grimy. It's refreshing, then, to hear the Atlanta vet once again sling Molotov cocktails on "Turn It," a new single that's all 808 booms, Three 6 Mafia synths and a smirking, abrasive flow. One of the MC's most potent tracks since 2006 album *King*, "Turn It" is a promising sign that King T.I.P. is returning to his roots. —Dan Hyman

BELLA THORNE

"Call It Whatever"
Hollywood Records
Teenage pop newcomer Bella Thorne is the latest Disney Channel star to try her hand at music, and debut single "Call It Whatever" is a mixed bag with some instant charm. The peppy track suffers from a robotic pre-chorus with heavily processed vocals, but when Thorne, 16, joyfully tosses off the hook over stomping percussion, a promising artist can be seen through the clouds. —J.I.

LADY ANTEBELLUM

"Bartender"
Universal Music Group Nashville
Lady Antebellum's *Golden* album started with a couple on the rocks ("Downtown"). The first single from the trio's upcoming fifth LP, however, finds the relationship dead, and Hillary Scott ready to bury her wounds with "a double shot of Crown" with her girlfriends. "Bartender" blends Dave Haywood's plucky banjo with a tight R&B bridge and a pop-rock sense that shines a different light on Lady A's harmonies. —Gary Graff

PORTER ROBINSON

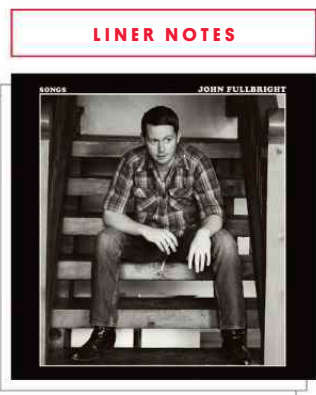
"Sad Machine"
Astralwerks
Porter Robinson keeps moving away from his big-stage EDM bangers with "Sad Machine," a burbling, cinematic single that also features his vocal debut of sorts, with help from Yamaha's voice-synthesizing Vocaloid technology. The song brings to mind the ethereal pathos of Passion Pit, reminding the listener that even the "lonely robot girl" voice Robinson imagined has human feelings after all. —Harley Brown

ALBUM

John Fullbright, *Songs*

RARELY DOES A RECORDING ARTIST arrive as fully formed as John Fullbright. Hailing from Bearden, Okla., Fullbright is an outstanding young folk-rock singer-songwriter who performs with grace and ease, inhabiting his songs with a wisdom beyond his years. On his second studio

Mirroring his pensiveness, Fullbright strips the music to its basics, playing with bare-bones instrumental support, his rich voice front and center. He is adept on piano, guitar and harmonica, but his skills as a player are subsumed in service of the song, embellishing a sturdy-but-understated framework.



LINER NOTES

PRODUCERS: John Fullbright, Wes Sharon
LABEL: Blue Dirt/Thirty Tigers
RELEASE DATE: May 27

BEST SONGS: "Until You Were Gone," "The One That Lives Too Far," "High Road"

The album's final tunes show exactly why Fullbright is considered a songwriter's songwriter. "All That You Know" is an astute reminder to appreciate what you have, while "The One That Lives Too Far" poetically highlights the inevitable heartbreak of long-distance love. Yet another centerpiece, "High Road" is pure dust-bowl storytelling, depicting the love and loss of an optimistic young couple living on a farm.

Ending the record alone at the piano with "Very First Time," Fullbright leaves the listener feeling assured that his Americana sounds and intimate pop songwriting will

continue to dovetail, unfettered by trends or mainstream conceits. Moving from strength to strength, *Songs* shows a talented young artist exceeding expectations and stepping proudly toward the pantheon of the legendary singer-songwriters he idolizes. —Mitch Myers

album, simply titled *Songs*, he transcends his Americana trappings with an introspective batch of love odes and down-to-earth stories. Eschewing the pickup-truck populism of contemporary country, Fullbright, 26, draws his strengths from the 1970s tradition of observational singer-songwriters, landing in a realm somewhere between Randy Newman and Leon Russell, or perhaps Harry Nilsson and Jimmy Webb.

Since his Grammy-nominated 2012 debut, *From the Ground Up*, Fullbright became a hot live commodity, touring relentlessly and appearing with elder spirit guides like Kris Kristofferson and John Hiatt. Delving into their heartfelt brand of confessional songwriting, Fullbright's new record is more personal and melancholy than past efforts, focusing mostly on relationships — failed, estranged and otherwise. On the opening "Happy," he immediately states his case: "Every time I try to write a song/It always seems to start where we left off." It shares a title with Pharrell Williams' chart-topper, but that's about it.

The mood is subdued, but Fullbright's gentle reverence for love and love lost compels repeat listens. His melodies are clear and accessible, and the classic structure of his confessionals feels old-friend familiar without sounding derivative. Maturity is a hallmark of *Songs'* worldview, and some of that insight clearly has been hard fought. On "Keeping Hope Alive" he muses wearily, "Days/Cliches and throwaways/Trying to learn better ways/It's getting harder to survive."

As a songwriter Fullbright allows himself to be extraordinarily vulnerable, and with powerful laments like "Until You Were Gone" and "When You're Here," *Songs* has all the emotional weight of a breakup album.



Songs is a big leap forward for one of Americana's most promising young talents.

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Latin Music's Numero Uno

Want a hit? Chances are, like Carlos Vives does, Andres Castro is the talent you call to write and produce

By Leila Cobo

A

ANDRES CASTRO GOT THE CALL DURING THE summer of 2012.

Colombian pop/vallenato star Carlos Vives — his friend, mentor and writing partner of 18 years — was ready to record his first solo album in nearly a decade. And he wanted Castro beside him.

Castro flew to Santa Marta, Vives' hometown on Colombia's Atlantic coast, and together they fell into the joint writing routine that had yielded so many hits in the past.

The first song was "Volvi a Nacer" ("I Was Reborn"), one of those glorious, uplifting tunes that sticks with one listen. But Castro thought it was missing something.

"It was pretty. It had feeling. But it didn't truly explode," recalls Castro, 39. "We started to toss ideas around, until Carlos came back with another chorus. It was the missing link. At that point I knew it would be a hit."

And it was, debuting at No. 1 on *Billboard's* Hot Latin Songs chart and last year winning the Latin Grammy for song of the year.

In the last two years, Castro and Vives have penned a series of No. 1 hits, including "Como le Gusta a Tu Cuerpo" ("The Way Your Body Likes It"), featuring Michel Telo, and "Bailar Contigo" ("Dance With You"). It has been a comeback for a sound that took traditional Colombian music to a global audience, paving the way for further success by Colombian stars like Shakira and Juanes. Castro also co-wrote bachata artist Prince Royce's "Darte un Beso" ("Give You a Kiss"), which topped the Hot Latin Songs chart for



"Recording vocals and musicians here is incredible," says Castro, photographed May 12 at Baluarte Music, his studio in Miami.

Backstage Pass

five weeks, and salsa star Victor Manuelle's as-yet-unreleased song "Agua Bendita" ("Holy Water"). And he now is writing and producing for a range of acts that includes Reyli, Manuelle, Colombian urban/folk ensemble Choquibtown and Spanish diva Natalia Jimenez.

There are songwriters who are known for their melodies, or their lyrics, or their punchy hooks. Castro is a songwriter who knows what works and can pinpoint what's missing.

"Composing is a little bit of talent and a big percentage of decision-making," he says. "You can't settle for a phrase or any element that deep down you know isn't exactly right. I imagine [writer Gabriel] Garcia Marquez wrote many subpar phrases, but only the right ones made it into his books."

Short and compact, with shaggy dark hair and deep brown eyes, Castro is low-key and soft-spoken, a guitarist by training and a producer by experience who always felt more comfortable behind the scenes. That has translated into a recent, impressive songwriting trajectory that culminated in March when



Castro (left) "put his heart into my project," says Vives, at Baluarte Music in Miami.

he won songwriter of the year at ASCAP's Latin Music Awards.

"He has an amazing instinct honed from his years as a producer and instrumentalist to know just what to say and write, when the time comes to create the next hit single," says Jorge Mejia, executive vp U.S. Latin and Latin America at Sony/ATV Music Publishing.

On a recent day, Castro sips tea at his

On His Influences

"I've had three major influences. Carlos [Vives], first and foremost. From Omar [Alfanno], I know how to really use metaphors and say beautiful, deep thoughts. And from Reyli I learned another language. Reyli is about metaphors and love for women. Omar is the middle ground between Reyli and Carlos. He has that Panamanian/Colombian side, but also that poetic side."

Andres Castro

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EXPLORE THE TIMELINE

Backstage Pass

Miami recording studio Baluarte Music, a sleek but cozy space that he bought several years ago from Mexican composer Armando Manzanero and his producer son, Juan Pablo.

Castro and Mexican singer-songwriter Reyli bought it jointly, seduced by the scent

On Songwriting

"I like to start from real stories. It doesn't have to be my story, although it's easier if it is. I wrote 'Darte un Beso' [Give You a Kiss] with Guianko Gomez and it was meant to be uptempo reggae. But I was going through a situation with a woman where I was in love and she was undecided. When we wrote that song, it contains all that, without having to spell it out. Without that element of reality, it probably wouldn't have connected the same way." —L.C.

of Manzanero's inspiration and the impeccable quality of the sound.

"Recording vocals and musicians here is incredible," says Castro, motioning toward the ample front room with its two invitingly comfortable chairs. "I've recorded the same person using the same microphone and amp

in other places, and it's not the same.

"There's this mistaken notion that commercial music is at odds with good music," says Castro of his work. "Good music is not necessarily the most harmonically complex or difficult. For me, it's enough to write something that you like, that makes your day better."

Castro's musical versatility reflects his native Colombia, a country whose geographic location — between two oceans and connecting North and South America — makes it a musical melting pot.

Castro had no family links to music, but he fell in love with the guitar after seeing Paco de Lucia on TV. At 17 years old, he went into a recording studio in Colombia for the first time to record a jingle and, he says, "I felt something indescribable. I knew I wanted to be on *this* side of things."

Castro enrolled in the Francisco Cristancho music academy and began to play live with Fernando Garabito, a well-known jazz musician and producer.

Then, at 21, he was ready for his next step. "I've always been a believer," says Castro. I

prayed to God and said, 'I want to study in Los Angeles. If you disagree, send me a sign.' Six days later, I was recording with Carlos Vives."

Vives found in Castro a young player who knew little of vallenato or the Caribbean, but had chops and soul and was eager to learn.

"I'm not a trained musician, but Andres is," says Vives. "He put my theories into practice, he understood the road that leads from tradition to pop. He put his heart into my project, and he has taken it to where it is today."

Castro is the first to admit he doesn't belong to the Caribbean world that Vives embodies, and that, precisely, is the key.

"The most important thing I've learned as a producer is to disconnect my influences," says Castro. "To work with Choquibtown I had to study the music of the Pacific coast. To work with Reyli, I had to dig deep into his culture. Kany Garcia, Samo, Victor Manuelle, they all have such different languages, and I try to study their stories, their origins and the music they know how to make.

"In the end, I'm part of their careers," says Castro, "but they're the ones who defend their projects." ●

« *Andres* »

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BREVE HISTORIA PARA UN RECONO- CIMIENTO



“

Llegó a La Provincia cuando el maestro Ernesto Ocampo, entonces guitarrista líder de nuestra banda, decidió emprender proyectos independientes y lo trajo al estudio durante la grabación de nuestro álbum *Tengo Fe*; lo presentó como uno de sus alumnos más adelantados. Esa noche, Andrés se ganó su lugar en La Provincia por el solo de guitarra que grabó en la canción que le dio nombre al álbum. Era la primera generación nacida del patrón bogotano, nuestras primeras crías, jóvenes que comprendieron nuestra propuesta para enfrentar de una manera diferente la tropicalidad.

Desde entonces, Andrés Castro se convirtió en mi mano derecha. Entendió, como yo, el camino que va de la tradición al pop. Se convirtió en compositor asociado y hemos trabajado juntos en la producción de nuestros últimos seis álbumes, con los resultados que ya ustedes conocen. Aprovechó con creces su trabajo al lado de grandes productores y compositores como Emilio Estefan, Omar Alfano, Juan Vicente Zambrano y Reyli, entre otros. Hoy, Andrés Castro es uno de los productores más prestigiosos del capítulo de Miami. Su trabajo para Tony Bennett, Selena, Marc Anthony, Prince Royce, Chocquibtown, Thalía, Manzanero, Cumbia Kings y Carlos Baute, habla por sí solo.

Escribo estas letras desde Bogotá, su ciudad natal. Me parece escuchar todavía su guitarra y sus canciones en los lugares que lo vieron nacer como músico: Los versos del capitán, San Sebastián y Saint Namur.

Escribo estas letras con el orgullo y la alegría de sumarme a este merecido reconocimiento...

”

CARLOS VIVES

Bogotá 15 de Mayo de 2014



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STREAMS
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The Black Keys Claim First No. 1 Album

Michael Jackson's *Xscape* arrives in the runner-up slot

BY KEITH CAULFIELD

R

Rock duo **The Black Keys** collect its first No. 1 album on the Billboard 200 as *Turn Blue* debuts at No. 1, while **Michael Jackson's** *Xscape* starts at No. 2.

Turn Blue sold 164,000 copies in the week ending May 18, according to Nielsen SoundScan, while *Xscape* shifted 157,000. Both albums surpassed their industry forecast: On May 16, sources suggested they would sell between 150,000 and 155,000 each.

Turn Blue is the eighth studio album from The Black Keys, and gives the act its third top 10. It follows the No. 2 debut of its last album, 2011's *El Camino* (206,000 in its first week). Before that, the act's previous top 10, 2010's *Brothers*, debuted and peaked at No. 3. (*Turn Blue* also gives its label, Nonesuch, its first chart-topper.)

Meanwhile, *Xscape* is Jackson's 10th top 10 effort. He previously reached the region with *Ben* (peaking at No. 5 in 1972), *Off the Wall* (No. 3, 1980), *Thriller* (No. 1, 1982), *Bad* (No. 1, 1987), *Dangerous* (No. 1, 1992), *History: Past, Present and Future Book 1* (No. 1, 1995), *Invincible* (No. 1, 2001) and the posthumous releases *Michael Jackson's This Is It* soundtrack (No. 1, 2009) and *Michael* (No. 3, 2010). The lattermost launched with 228,000 in the week ending Dec. 19, 2010.

Xscape was led by the single "Love Never Felt So Good," a duet with **Justin Timberlake**. It becomes Jackson's 29th top 10 hit on the Billboard Hot 100, rising 22-9. The song's official music video, which also features Timberlake, debuted May 14. Four days later, a virtual Jackson appeared at the Billboard Music Awards, performing the *Xscape* track "Slave to the Rhythm." As for The Black Keys, *Turn Blue* lead single "Fever" topped the Alternative and Rock airplay charts. The act played NBC's *Saturday Night Live* on May 10, three days before the album's release. Then it visited CBS' *Late Show With David Letterman* on May 12 and Comedy Central's *The Colbert Report* on street date.

Next week, watch for **Coldplay** to log the biggest sales week of the year, as the band's new *Ghost Stories* may debut at No. 1 with 350,000 to 375,000 sold in the week ending May 25, according to industry forecasters. ●

CHART BEAT

'Hazardous' Conditions
A classic TV theme returns, as **Jake Worthington's** cover of "Good Ol' Boys" debuts at No. 33 on Hot Country Songs with 23,000 downloads sold, according to Nielsen SoundScan, following his performance of it on NBC's *The Voice* on May 12. The song has been absent from the chart since 1980, when **Waylon Jennings** took it to No. 1 (Nov. 1). The original version was billed as "Theme From the Dukes of Hazzard (Good Ol' Boys)," in honor of the CBS series (1979-85) on which Jennings served as "the balladeer," narrating each episode's adventures.

—Gary Trust

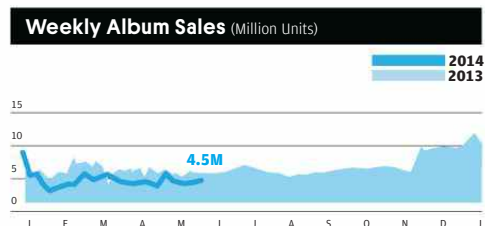


MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,540,000	1,965,000	20,943,000
Last Week	4,612,000	1,906,000	20,539,000
Change	-1.6%	3.1%	2.0%
This Week Last Year	5,107,000	2,127,000	24,430,000
Change	-11.1%	-7.6%	-14.3%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	111,414,000	93,981,000	-15.6%
Digital Tracks	531,179,000	465,469,000	-12.4%
Store Singles	1,287,000	923,000	-28.3%
Total	643,880,000	560,373,000	-13.0%
Album w/TEA*	164,531,900	140,527,900	-14.6%

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

Album Sales	
2013	111.4 Million
2014	94.0 Million

Sales by Album Format			
	2013	2014	CHANGE
CD	61,254,000	48,881,000	-20.2%
Digital	47,807,000	41,804,000	-12.6%
Vinyl	2,211,000	3,092,000	39.8%
Other	143,000	202,000	41.3%

Sales by Album Category			
	2013	2014	CHANGE
Current	56,272,000	45,808,000	-18.6%
Catalog	55,142,000	48,172,000	-12.6%
Deep Catalog	44,352,000	39,381,000	-11.2%

Current Album Sales	
2013	56.3 Million
2014	45.8 Million

Catalog Album Sales	
2013	55.1 Million
2014	48.2 Million



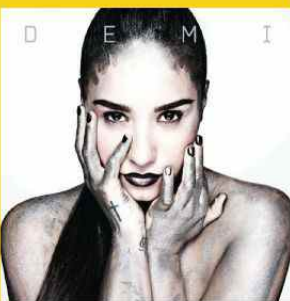
Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending May 18, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

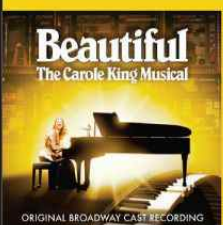



The Billboard 200

May 31
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
		1	#1 1 WK THE BLACK KEYS NONESUCH/WARNER BROS.	Turn Blue	1	1
	NEW	2	MICHAEL JACKSON MJJ/EPIC	Xscape	2	1
	1	3	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 50	1	2
1	2	4	SOUNDTRACK ▲ WALT DISNEY	Frozen	1	25
NEW	5	5	RASCAL FLATTS BIG MACHINE/BMLG	Rewind	5	1
NEW	6	6	DOLLY PARTON DOLLY/SONY MASTERWORKS	Blue Smoke	6	1
NEW	7	7	TORI AMOS MERCURY CLASSICS/DECCA/UNIVERSAL MUSIC CLASSICS	Unrepentant Geraldines	7	1
	4	8	SARAH MCLACHLAN VERVE/VG	Shine On	4	2
	3	9	HUNTER HAYES ATLANTIC/WMN	Storyline	3	2
NEW	10	10	MICHAEL W. SMITH MWS/SPARROW/CAPITOL CMG	Sovereign	10	1
			The Christian singer nabs his highest-charting album, as <i>Sovereign</i> starts at No. 10 with 16,000. He previously peaked at No. 11 with 2004's <i>Healing Rain</i> . The new album is also the ninth top 10 set for Sparrow Records.			
NEW	11	11	CHROMEO BIG BEAT/ATLANTIC/AG	White Women	11	1
9	7	12	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Crash My Party	1	40
6	6	13	PHARRELL WILLIAMS I AM OTHER/COLUMBIA	G I R L	2	11
5	15	14	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM	The New Classic	3	4
14	11	15	FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	76
60	51	16	GG KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	1	36
			The guitar slinger claims a 120 percent sales jump for his album, following sale pricing at iTunes and a May 18 appearance on HSN.			
	9	17	SANTANA SONY MUSIC LATIN/RCA	Corazon	9	2
RE-ENTRY	18	18	DEMI LOVATO HOLLYWOOD	Demi	3	44
			Lovato re-enters at No. 18 with a 695 percent sales increase, thanks to discount pricing, commemorating the album's first anniversary since its May 14, 2013 release.			
13	10	19	LORDE ▲ LAVA/REPUBLIC	Pure Heroine	3	33

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
	NEW	20	MUSHROOMHEAD FILTHY HANDS/MEGAFORCE	The Righteous & The Butterfly	20	1
20	21	21	JOHN LEGEND ● G.O.O.D./COLUMBIA	Love In The Future	4	37
28	14	22	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	89
NEW	23	23	DOWN DOWN	Down IV: Part II (EP)	23	1
NEW	24	24	LITTLE DRAGON SEVEN FOUR/LOMA VISTA/REPUBLIC	Nabuma Rubberband	24	1
2	17	25	LINDSEY STIRLING LINDSEYSTOMP	Shatter Me	2	3
26	19	26	KATY PERRY CAPITOL	PRISM	1	30
3	16	27	RAY LAMONTAGNE RCA	Supernova	3	3
110	106	28	PS MICHAEL JACKSON ▲ MJJ/EPIC	Number Ones	13	176
16	18	29	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 49	1	15
19	25	30	ERIC CHURCH EMI NASHVILLE/UMGN	The Outsiders	1	14
31	30	31	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	28
7	23	32	FUTURE A-1/FREEBANDZ/EPIC	Honest	2	4
	5	33	TECH N9NE COLLABOS STRANGE/RBC	Strangeulation	5	2
62	41	34	ONEREPUBLIC ● MOSLEY/INTERSCOPE/IGA	Native	4	60
33	37	35	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Talk Dirty	4	5
15	24	36	BASTILLE VIRGIN/CAPITOL	Bad Blood	11	37
NEW	37	37	SWANS YOUNG GOD	To Be Kind	37	1
37	34	38	ARCTIC MONKEYS DOMINO	AM	6	36
NEW	39	39	SYLVAN ESSO PARTISAN	Sylvan Esso	39	1
	13	40	SOUNDTRACK Nashville: The Music Of Nashville: Season 2: Volume 2 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 2: Volume 2	13	2
27	32	41	5 SECONDS OF SUMMER HEY OR HI/CAPITOL	She Looks So Perfect (EP)	2	7
12	28	42	SHAKIRA SONY MUSIC LATIN/RCA	Shakira.	2	8
40	38	43	JUSTIN TIMBERLAKE ▲ RCA	The 20/20 Experience (2 Of 2)	1	33
24	33	44	BEYONCE ▲ PARKWOOD/COLUMBIA	Beyonce	1	23
NEW	45	45	VARIOUS ARTISTS RCA	One Love, One Rhythm: The 2014 FIFA World Cup Official Album	45	1
25	42	46	VARIOUS ARTISTS WALT DISNEY	Disney Karaoke Series: Frozen (EP)	17	5
49	26	47	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	60
18	35	48	AUGUST ALSINA NNTME MUCO/DEF JAM	Testimony	2	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
39	46	49	RICK ROSS	MAYBACH/SLIP-N-SLIDE/DEF JAM	Mastermind	1	11
NEW		50	IAMSU!	HBK GANG	Sincerely Yours	50	1
-	8	51	ATMOSPHERE	RHYMESAYERS	Southsiders	8	2
38	40	52	ERICA CAMPBELL	MY BLOCK/EONE	Help	6	8
NEW		53	KISHI BASHI	JOYFUL NOISE	Lighght	53	1
47	31	54	BRUNO MARS ▲	ATLANTIC/AG	Unorthodox Jukebox	1	75
34	45	55	YG	PUSHAZ INK/CTE/DEF JAM	My Krazy Life	2	9
78	49	56	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	Riser	6	12
-	29	57	NATALIE MERCHANT	BIG CITY SISTERS/NONESUCH/WARNER BROS.	Natalie Merchant	20	2
NEW		58	KILLER BE KILLED	NUCLEAR BLAST	Killer Be Killed	58	1
NEW		59	STURGILL SIMPSON	HIGH TOP MOUNTAIN/THIRTY TIGERS	Metamodern Sounds In Country Music	59	1
NEW		60	ORIGINAL BROADWAY CAST RECORDING	GHOSHLIGHT/SH-K-BOOM/RAZOR & TIE	Beautiful: The Carole King Musical	60	1
 <p>Arriving at No. 60, the show is the highest-charting cast album since <i>Kinky Boots</i> debuted and peaked at No. 51 on June 15, 2013.</p>							
46	44	61	MERCYME	FAIR TRADE/PLG	Welcome To The New	4	6
51	55	62	LANA DEL REY ▲	POLYDOR/INTERSCOPE/IGA	Born To Die	2	120
36	53	63	INGRID MICHAELSON	CABIN 24/MOM + POP	Lights Out	5	5
48	64	64	JHENE AIKO	ARTCLUB/ARTIUM/DEF JAM	Sail Out (EP)	8	26
-	12	65	LILY ALLEN	PARLOPHONE/WARNER BROS.	Sheezus	12	2
58	50	66	BECK	FONOGRAF RECORDS/CAPITOL	Morning Phase	3	12
91	75	67	MICHAEL JACKSON ▲	EPIC/LEGACY	The Essential Michael Jackson	53	97
84	68	68	BRANTLEY GILBERT ▲	VALORY/BMLG	Halfway To Heaven	4	124
52	59	69	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	Oxymoron	1	12
120	127	70	MICHAEL JACKSON ◆	EPIC/LEGACY	Thriller	1	206
86	111	71	NEWSBOYS	INPOP/CAPITOL CMG	God's Not Dead	45	62
56	47	72	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	34
53	71	73	ONE DIRECTION ▲	SYCO/COLUMBIA	Midnight Memories	1	25
94	82	74	MICHAEL W. SMITH	MWS/CRACKER BARREL	Hymns	25	8

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
41	54	75	NEEDTOBREATHE	ATLANTIC/AG	Rivers In The Wasteland	3	5
88	86	76	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND/UME	Legend: The Best Of...	18	277
42	63	77	LINDSEY STIRLING	LINDSEYSTOMP	Lindsey Stirling	23	77
-	171	78	THE BLACK KEYS ▲	NONESUCH/WARNER BROS.	El Camino	2	94
70	66	79	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	Cole Swindell	3	13
-	27	80	TUNE-YARDS	4AD	Nikki Nack	27	2
50	60	81	JOHNNY CASH	COLUMBIA NASHVILLE/LEGACY	Out Among The Stars	3	8
116	128	82	KENDRICK LAMAR ▲	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	82
83	62	83	PARAMORE	FUELED BY RAMEN/AG	Paramore	1	53
64	56	84	VARIOUS ARTISTS ●	SONY MUSIC/UNIVERSAL/UME	NOW 48	3	27
-	22	85	BLACK STONE CHERRY	ROADRUNNER/AG	Magic Mountain	22	2
NEW		86	BANE	EQUAL VISION	Don't Wait Up	86	1
69	88	87	MILEY CYRUS ▲	RCA	Bangerz	1	32
54	92	88	JOHNNY CASH ▲	LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	166
71	83	89	ARIANA GRANDE	REPUBLIC	Yours Truly	1	33
147	85	90	LUKE BRYAN ▲	CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	145
82	69	91	ADELE ◆	XL/COLUMBIA	21	1	169
RE-ENTRY		92	FRANK SINATRA	REPRISE/CAPITOL/UME	Sinatra: Best Of The Best	23	23
<p>O' Blue Eyes returns to the list at No. 92 with a 155 percent sales increase after Amazon MP3 sale-priced the best-of for \$3.99. So far, this compilation (the first to gather Sinatra's Capitol and Reprise recordings) has sold 370,000.</p> 							
-	29	93	LYKKE LI	LL RECORDINGS/ATLANTIC/AG	I Never Learn	29	2
RE-ENTRY		94	DR. DRE ▲	AFTERMATH/INTERSCOPE/UME	Dr. Dre – 2001	2	109
4	52	95	PASSION	SIXSTEPS/SPARROW/CAPITOL CMG	Passion: Take It All	4	3
68	76	96	CHRISTINA PERRI	ATLANTIC/AG	Head Or Heart	4	7
NEW		97	AVATAR	GAIN/EONE	Hail The Apocalypse	97	1
73	73	98	ROMEO SANTOS ▲	SONY MUSIC LATIN	Formula: Vol. 2	5	12
101	77	99	THE 1975	DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	28	27
81	123	100	KIDZ BOP KIDS	RAZOR & TIE	Kidz Bop 25	3	18



Hello, Dolly!

Music legend **Dolly Parton** earns her highest-charting solo album on the Billboard 200 as *Blue Smoke* bows at No. 6 with 37,000 sold in the week ending May 18 (according to Nielsen SoundScan). It also is her best sales week for a solo project since 1993, when *Slow Dancing With the Moon* moved 39,000 copies in its fifth chart week (ending March 28).

About 55 percent of the first-week sales for *Blue Smoke* were from nontraditional sellers like QVC. On April 27, Parton starred in an hourlong concert special for the shopping network, which sold a special edition of the album with a bonus disc of live songs. In addition, during release week, Parton visited a number of TV shows, including NBC's *Today* and *The Tonight Show Starring Jimmy Fallon*, CBS' *The Talk* and Fox's *The Wendy Williams Show*.

Blue Smoke also debuts at No. 2 on Top Country Albums — her best opening on the tally (see page 74). Parton, in her 43 previous visits to the Billboard 200, had graced the top 10 only once before, when the collaborative set *Trio*, with **Emmylou Harris** and **Linda Ronstadt**, peaked at No. 6 on May 2, 1987 (after debuting at No. 38 on March 28).

In terms of Parton's solo albums — her highest-charting effort previously had been *9 to 5 and Odd Jobs*, which reached No. 11 on March 21, 1981. That album featured her No. 1 Billboard Hot 100 single "9 to 5," as well as "But You Know I Love You" (No. 41) and "The House of the Rising Sun" (No. 77).

—Keith Caulfield



World Cup Album Debuts

For the first time, a FIFA World Cup companion album arrives on the Billboard 200. *One Love, One Rhythm: The 2014 FIFA World Cup Official Album* debuts at No. 45, selling 7,000 copies in the week ending May 18, according to Nielsen SoundScan.

The album includes contributions from **Pitbull**, **Bebel Gilberto** and **Ricky Martin**, and also debuts at No. 1 on World Albums and No. 4 on Compilation Albums.

The last World Cup album, 2010's *Listen Up! The Official 2010 FIFA World Cup Album*, charted at No. 1 on World Albums. It never sold more than 3,000 copies in a week. Its sales to date stand at 18,000. Four years before that, the 2008 World Cup album, *Voices From the FIFA World Cup*, did not chart on any *Billboard* list. Its cumulative sales are 7,000.

While the 2010 album missed the *Billboard* 200, it did spawn a significant hit in **Shakira's** "Waka Waka (This Time for Africa)." It hit No. 2 on Hot Latin Songs and No. 38 on the *Billboard* Hot 100.

The 2014 album's release week was capped May 18 by two performances of its songs at the *Billboard* Music Awards. **Pitbull**, **Jennifer Lopez** and **Claudia Leitte** opened the ABC broadcast with the 2014 official World Cup song, "We Are One (Ole Ola)," while Martin sang "Vida" later in the show.

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		RE-ENTRY	QUEEN ▲	HOLLYWOOD	Greatest Hits	11	252
		NEW	ME FIRST AND THE GIMME GIMMES	FAT WRECK CHORDS	Are We Not Men? We Are Diva!	102	1
			The album (whose title plays off Devo's debut album, <i>Are We Not Men? We Are Devo!</i>) contains punk covers of tunes by divas like Madonna and Barbra Streisand.				
102	94	103	JASON ALDEAN ▲	BROKEN BOW/BBMG	Night Train	1	83
184	176	104	THE BLACK KEYS ▲	NONESUCH/WARNER BROS.	Brothers	3	144
		RE-ENTRY	JAMIE GRACE	GOTEE/COLUMBIA	Ready To Fly	32	14
108	97	106	FOSTER THE PEOPLE	STARTIME INT'L/COLUMBIA	Supermodel	3	9
		NEW	HOZIER	RUBYWORKS/COLUMBIA	Take Me To Church (EP)	107	1
		RE-ENTRY	ST. VINCENT	SEVEN FOUR/LOMA VISTA/REPUBLIC	St. Vincent	12	8
			Following her performance on the May 17 edition of NBC's <i>Saturday Night Live</i> , the album returns with a 106 percent hike.				
		NEW	BLONDIE	NOBLE ID	Blondie 4(0)-Ever: Greatest Hits Deluxe Redux / Ghosts Of Download	109	1
			The double album — consisting of recordings of the band's hits, along with a new studio release — debuts with 3,000 sold. The independently distributed set is Blondie's 10th charting album, and first since 2004.				
92	132	110	THE PRETTY RECKLESS	GOIN' DOWN/RAZOR & TIE	Going To Hell	5	9
115	98	111	SOUNDTRACK ▲	UME	Pitch Perfect	3	82
121	61	112	PASSENGER	BLACK CROW/NETTWERK	All The Little Lights	26	42
-	43	113	BEN & ELLEN HARPER	PRESTIGE FOLKLORE/CONCORD	Childhood Home	43	2
		NEW	TRIBAL SEEDS	TRIBAL SEEDS	Representing	114	1
96	81	115	AVENGED SEVENFOLD	WARNER BROS.	Hail To The King	1	38
		RE-ENTRY	BEASTIE BOYS ▲	DEF JAM/UME	Licensed To Ill	1	137
43	36	117	CASTING CROWNS	BEACH STREET/REUNION/PLG	Thrive	6	16
177	78	118	SARA BAREILLES	EPIC	The Blessed Unrest	2	40
72	102	119	CHEVELLE	EPIC	La Gargola	3	7
66	67	120	ENRIQUE IGLESIAS	REPUBLIC	Sex And Love	8	9
154	109	121	SOUNDTRACK	ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 2: Volume 1	34	12
-	39	122	VARIOUS ARTISTS	BLACKBIRD PRODUCTION PARTNERS/ROUNDER/CONCORD	All My Friends: Celebrating The Songs & Voice Of Gregg Allman	39	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
99	90	123	VARIOUS ARTISTS ●	PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	25	34
133	139	124	JOURNEY ◆	COLUMBIA/LEGACY	Journey's Greatest Hits	10	305
		RE-ENTRY	SUBLIME ▲	GASOLINE ALLEY/MCA/UME	Sublime	13	120
175	70	126	VAMPIRE WEEKEND	XL	Modern Vampires Of The City	1	47
143	150	127	KONGOS	TOKOLOSHE/EPIC	Lunatic	127	5
104	118	128	FIVE FINGER DEATH PUNCH	PROSPECT PARK	The Wrong Side Of Heaven...Volume 2	2	26
122	125	129	LEDISI	VERVE/VG	The Truth	14	10
107	103	130	BRUNO MARS ▲	ELEKTRA/AG	Doo-Wops & Hooligans	3	186
98	100	131	CHILDISH GAMBINO	GLASSNOTE	Because The Internet	7	23
170	137	132	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	Vessel	58	11
-	146	133	FOREIGNER/STYX	TRIGGER	The Soundtrack Of Summer: The Very Best Of Foreigner & Styx	133	2
164	122	134	BLAKE SHELTON ▲	WARNER BROS. NASHVILLE/WMN	Red River Blue	1	109
		NEW	SOUNDTRACK	ARTIST PANTHER GROUP	Neighbors	135	1
			The soundtrack surges with a 45 percent gain following the movie's first full week in theaters. (It bowed May 9.) The album includes an unlikely mash-up of Missy Elliott's "Get Ur Freak On" and The Black Keys' "Keep Me."				
-	117	136	THE LUMINEERS ▲	DUALTONE	The Lumineers	2	108
148	148	137	JAKE OWEN	RCA NASHVILLE/SMN	Days Of Gold	15	22
87	93	138	VARIOUS ARTISTS ●	MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	WOW Gospel 2014	26	15
106	84	139	AVICII	PRMD/ISLAND	True	5	35
168	151	140	HAIM	COLUMBIA	Days Are Gone	6	31
-	109	141	THE WAR ON DRUGS	SECRETLY CANADIAN	Lost In The Dream	26	8
146	119	142	P!NK ▲	RCA	The Truth About Love	1	87
-	102	143	SKILLET	ATLANTIC/AG	Rise	4	35
22	65	144	RODRIGO Y GABRIELA	RUBYWORKS/ATO	9 Dead Alive	22	3
149	149	145	THOMAS RHETT	VALORY/BMLG	It Goes Like This	6	29
128	143	146	LINKIN PARK ◆	WARNER BROS.	[Hybrid Theory]	2	137
		NEW	BOONDOX	PSYCHOPATHIC	Abaddon	147	1
119	164	148	ED SHEERAN ●	ELEKTRA/AG		+	5

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
114	145	149	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	165
95	96	150	TONI BRAXTON & BABYFACE MOTOWN/CAPITOL	Love, Marriage & Divorce	4	15
90	114	151	BLACK LABEL SOCIETY PANWORKZ/EONE	Catacombs Of The Black Vatican	5	6
118	178	152	VARIOUS ARTISTS DISNEY JUNIOR/WALT DISNEY	Disney Junior: DJ Shuffle	25	9
111	120	153	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe	12	22
85	74	154	ALOE BLACC ALOE BLACC/XIX/INTERSCOPE/IGA	Lift Your Spirit	4	10
172	200	155	METALLICA BLACKENED/WARNER BROS.	Metallica	1	306
140	170	156	CREEDENCE CLEARWATER REVIVAL FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	188
NEW		157	TOBACCO GHOSTLY INTERNATIONAL	Ultima II Massage	157	1
132	160	158	NICKELBACK ROADRUNNER/AG	All The Right Reasons	1	192
89	135	159	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Recess	4	9
113	89	160	NICKEL CREEK NONESUCH/WARNER BROS.	A Dotted Line	7	7
162	196	161	SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty	30	8
135	167	162	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	3	123
161	136	163	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	2	43
77	112	164	DAN + SHAY WARNER BROS. NASHVILLE/WMN	Where It All Began	6	7
129	130	165	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	142
155	169	166	AC/DC COLUMBIA/LEGACY	Back In Black	4	126
124	80	167	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	2	84
NEW		168	THE PAINS OF BEING PURE AT HEART YEBO	Days Of Abandon	168	1
NEW		169	SOUNDTRACK WATERTOWER	Godzilla	169	1
			There have been over 30 <i>Godzilla</i> films, but only two soundtracks in the franchise have charted: this one (2,000 sold) and the 1999 version (No. 2 peak, featuring the Puff Daddy/Jimmy Page match-up on "Come With Me").			
RE-ENTRY		170	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits	6	115
80	107	171	FRANCESCA BATTISTELLI FERVENT/WARNER-CURB	If We're Honest	13	4
165	199	172	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	7	182
-	159	173	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.	25	53
197	180	174	GUNS N' ROSES GEFEN/UME	Greatest Hits	3	278

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
189	152	175	JUSTIN TIMBERLAKE Experience	The 20/20	1	55
63	124	176	BETHEL MUSIC BETHEL	You Make Me Brave: Live At The Civic	10	4
23	99	177	PIXIES PIXIES/[PIAS]	Indie Cindy	23	3
117	101	178	KARI JOBE SPARROW/CAPITOL CMG	Majestic	12	8
130	134	179	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE/SMN	High Noon	18	8
171	95	180	LADY GAGA STREAMLINE/INTERSCOPE/IGA	ARTPOP	1	27
RE-ENTRY		181	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	1	214
RE-ENTRY		182	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	98	78
183	168	183	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path	2	35
137	138	184	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	54
109	87	185	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	12	14
-	187	186	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	1	159
131	190	187	FALL OUT BOY DECAVDANCE/ISLAND	Save Rock And Roll	1	57
-	140	188	JUAN GABRIEL FONOVISA/UMLE	Mis 40 En Bellas Artes	140	2
169	72	189	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	86
RE-ENTRY		190	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes	109	29
			Who would have thought soundalike rerecordings of the band's classics would be a hit? Yet, this set — with Lou Gramm's vocals reproduced by singer Kelly Hansen — has sold 189,000 since its release in 2011. —Keith Caulfield			
RE-ENTRY		191	AMY WINEHOUSE REPUBLIC	Back To Black	2	123
156	184	192	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories	1	52
160	116	193	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	7	118
30	133	194	OLD 97'S ATO	Most Messed Up	30	3
RE-ENTRY		195	DARYL HALL JOHN OATES RCA/LEGACY	The Very Best Of Daryl Hall John Oates	34	10
125	157	196	VARIOUS ARTISTS GRAMMY/ATLANTIC/AG	2014 Grammy Nominees	2	17
RE-ENTRY		197	JAMES FORTUNE & FIYA FIYA WORLD/EONE	Live Through It	13	8
57	166	198	NEON TREES MERCURY/ISLAND	Pop Psychology	6	4
152	158	199	R. KELLY RCA	Black Panties	4	23
167	156	200	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	41



Q&A

Iamsu

After years of mixtapes and features on hits by LoveRance and Sage The Gemini, your debut, *Sincerely Yours*, bows at No. 50 on the Billboard 200. What took so long?

There was a lot of pressure on me to deliver something really good, just because I've been in the mixtape game for so long. People were wondering if I would ever come out with an album. Aside from that, I was going through hell with my family. I broke up with my girlfriend. So getting this album out was a release. But because of the mixtapes, the fan base was already there.

A lot of people were surprised you didn't make *XXL* magazine's 2014 Freshmen cover. How did you feel about not being selected?

I'm not tripping off that. I'm not in the game to be on, you feel me? That's not what I'm about. I feel like people gauge your career off that list — I have more work to do.

Between you and your Heartbreak Gang crewmate Sage, would you say Bay Area hip-hop is having a moment?

I'm excited about it, but it's not time to celebrate. It's time for us to keep our heads down and keep working.

Speaking of celebrating, word is you're getting your first tattoo.

I'm getting a broken heart on my finger for The Heartbreak Gang. It's not about breaking up with bitches — it's about working hard. I think I'm getting it on my ring finger.

—Sowmya Krishnamurthy

AZALEA: COURTESY OF DEF JAM. 5 SECONDS OF SUMMER: COURTESY OF CAPITOL RECORDS

Iggy Gets 'Fancy' Atop Chart

Iggy Azalea (below) achieves a Streaming Songs milestone this week, as the Australian rapper's track "Fancy," featuring **Charli XCX**, moves 2-1. It's the first No. 1 for both acts. Further, **Ariana Grande**'s single "Problem," which features Azalea, moves 4-2. Azalea is the third act to lock down the top two rungs in the chart's 16-month history. (She follows **Miley Cyrus** and **Macklemore & Ryan Lewis**.)

The ascension of "Fancy" to No. 1 is due to an increase in plays of the track's official Vevo video on YouTube, which received a 17 percent boost in views in the week ending May 18, according to Nielsen BDS. In total, all configurations of "Fancy" garnered 8.3 million U.S. streams for the week — up 13 percent from the previous frame. Meanwhile, "Problem" rises with a 15 percent jump in U.S. streams, receiving 7.4 million for the week. Both tracks were performed in a medley during the Billboard Music Awards on May 18.

Farther down the chart, **Michael Jackson** reenters the tally as "Love Never Felt So Good" comes in at No. 9 with a 296 percent increase in weekly activity following the track's official video debut on Vevo. Overall, the track tallied 4.6 million U.S. streams for the week.

—William Gruger



Social/Streaming

May 31
2014
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
13	1	#1 MARC KINCHEN	28
1	2	KYGO	28
2	3	CAKED UP	29
RE	4	DIRTYLOUD	43
5	5	ROBIN SCHULZ	28
4	6	HUCCI	29
23	7	KAYTRANADA	27
7	8	VICETONE	28
NEW	9	MAGDA	1
8	10	FLATBUSH ZOMBIES	21
21	11	THOMAS JACK	16
9	12	FLICFLAC	28
RE	13	PROBCAUSE	2
RE	14	HUDSON MOHAWKE	2
16	15	DJ CARNAGE	27
RE	16	DJ KING ASSASSIN	6
18	17	ODESZA	19
RE	18	CHRIS TRAVIS	2
11	19	BUYGORE	10
26	20	BONDAX	29
19	21	VIC MENSA	8
RE	22	DREAM KOALA	2
RE	23	ELECTUS	2
24	24	SNAKEHIPS	14
14	25	WHAT SO NOT	27
32	26	STWO	11
37	27	SIKDOPE	6
28	28	NEUS	10
12	29	SOULECTION	26
RE	30	PLEASUREKRAFT	2
25	31	AMINE EDGE	18
29	32	TA-KU	23
17	33	ZOSYL	17
43	34	NOISIA	173
RE	35	WILL SPARKS	26
34	36	OLIVER HELDENS	13
45	37	MAYA JANE COLES	75
36	38	THE WHITE PANDA	28
RE	39	GOLDLINK	2
RE	40	ELEPHANTE	2
RE	41	GOLD PANDA	111
41	42	THE MAGICIAN	17
42	43	TCHAMI	6
RE	44	FRENCH KIWI JUICE	2
RE	45	DJ BL3ND	171
40	46	KILL PARIS	8
39	47	TROYE SIVAN	2
47	48	CHLOE HOWL	29
RE	49	GOLDROOM	3
RE	50	CARLOS SERRANO	9

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 JUSTIN BIEBER	182
2	2	MILEY CYRUS	110
6	3	SHAKIRA	181
23	4	5 SECONDS OF SUMMER	9
10	5	NICKI MINAJ	181
11	6	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	3
5	7	BEYONCE	181
3	8	ARIANA GRANDE	78
14	9	IGGY AZALEA	4
4	10	SELENA GOMEZ	180
8	11	TAYLOR SWIFT	182
7	12	TYRESE	20
15	13	DEMI LOVATO	172
9	14	KATY PERRY	182
17	15	AUSTIN MAHONE	48
12	16	ONE DIRECTION	131
13	17	BOB MARLEY	123
20	18	JENNIFER LOPEZ	168
21	19	PITBULL	179
19	20	EMINEM	181
28	21	JUSTIN TIMBERLAKE	153
24	22	AVRIL LAVIGNE	179
32	23	LADY GAGA	180
27	24	ROMEO SANTOS	32
25	25	BRUNO MARS	171
18	26	PRINCE ROYCE	32
45	27	LUDACRIS	48
29	28	SNOOP DOGG	148
16	29	RIHANNA	182
30	30	DRAKE	163
35	31	WIZ KHALIFA	169
40	32	MARTIN GARRIX	8
36	33	MICHAEL JACKSON	172
48	34	ED SHEERAN	23
43	35	LIAN SANTANA	6
46	36	GERARDO ORTIZ	2
26	37	THALIA	2
33	38	ENRIQUE IGLESIAS	124
RE	39	COLDPLAY	135
NEW	40	SOLANGE	1
22	41	ELLIE GOULDING	38
RE	42	VICTORIA JUSTICE	8
49	43	RITA ORA	6
50	44	USHER	140
NEW	45	DADDY YANKEE	1
NEW	46	ZEZE DI CAMARGO & LUCIANO	1
RE	47	BRITNEY SPEARS	178
34	48	MEEK MILL	5
NEW	49	ZENDAYA	1
38	50	P!NK	146



BBMAs Brighten Summer

Pop-rock quartet **5 Seconds of Summer** (above) is quickly becoming an online force that can sway its online fan army to achieve Social 50 chart success. This week, following the act's performance at the May 18 Billboard Music Awards (BBMAs), the band surges into the top five (23-4), its highest position to date.

While 5 Seconds of Summer doesn't have anywhere near the largest following among the artists at the top of the Social 50 (3.2 million fans on Facebook, and 2.9 million on Twitter so far), the band has the ability to get fans to answer an online call to action, which gives it commendable engagement metrics. For the week ending May 18, the group saw more than 2.5 million mentions of its handle on Twitter, and its tweets were retweeted more than 1.3 million times (exceeding those of **Katy Perry**, Twitter's most-followed account), according to Next Big Sound.

The band even started its own hashtag for the BBMAs, #5sosbbmas, which became the evening's second-most-popular hashtag surrounding the event with 174,695 mentions on Twitter (according to Nielsen Social Guide), second only to the official hashtag, #bbmas, which got more than 722,000 mentions. The Twitter account @5sos was the most mentioned of the evening, at 451,000. Counting the personal accounts of its four members, 5sos received more mentions than every performer and presenter at the awards combined.

—William Gruger

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

ADULT TOP 40™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 ALL OF ME by John Legend.

ALTERNATIVE™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 FEVER by The Black Keys.

ADULT R&B™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 HAPPY by Pharrell Williams.



'Down' Is Up

'Turn Down for What' slithers up to No. 1 on Rhythmic, marking the first leader for DJ Snake (above), in his first chart visit, and the fourth for Lil Jon.

COUNTRY™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 PLAY IT AGAIN by Luke Bryan.

R&B/HIP-HOP™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 THE WORST by Jhene Aiko.

RHYTHMIC™

Table with 5 columns: Last Week, This Week, Title, Artist, Wks. On Chart. Top entry: #1 TURN DOWN FOR WHAT by DJ Snake & Lil Jon.

PROMOTION

EVENTS & HAPPENINGS

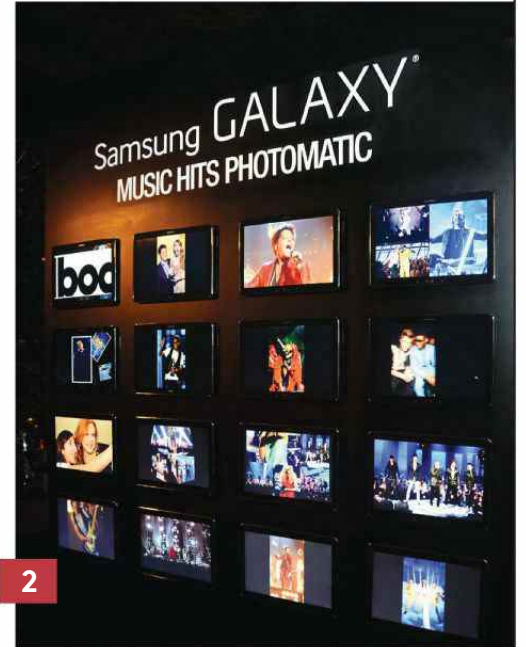
THE BILLBOARD & SAMSUNG GALAXY WELCOME COCKTAIL PARTY AT THE BILLBOARD MUSIC AWARDS

MAY 16 | LING LING LOUNGE AT HAKKASAN NIGHTCLUB, LAS VEGAS

- 1 Billboard editor-in-chief Tony Gervino (left) and Billboard/The Hollywood Reporter president John Amato launched the cocktail reception with opening remarks.
- 2 Samsung Galaxy GS 5 Photomatic activation.
- 3 Pitbull's manager, Charles Chavez (left), and publicist, Tom Muzquiz, at the Billboard & Samsung Galaxy cocktail party (Photo No. 5).



1



2



3



4

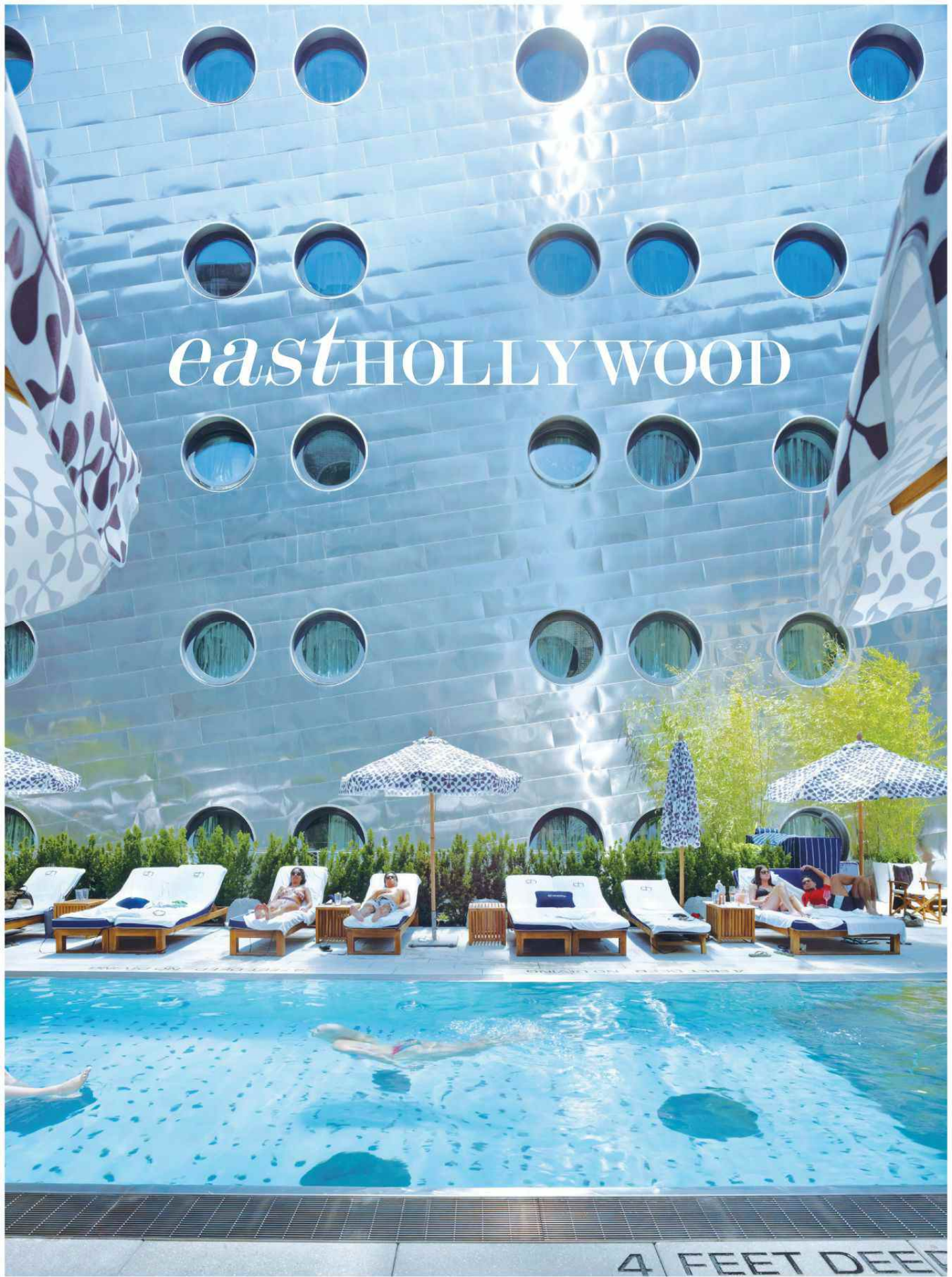


5

- 4 Jordin Sparks shows her man Jason Derulo some love by writing his name on the Samsung Galaxy Note Pro 12.2.
- 6 SONGS president/head of A&R Ron Perry; Tim Youngson, who manages Lorde; and Republic Records publicist Joseph Carozza (from left) pose for a photo.



6



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HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
24	14	1	#1 GG HOZIER RUBYWORKS/COLUMBIA	Take Me To Church (EP)	1	10
		2	TRIBAL SEEDS TRIBAL SEEDS	Representing	2	1
	2	3	KONGOS TOKOLOSHE/EPIC	Lunatic	2	14
NEW		4	TOBACCO GHOSTLY INTERNATIONAL	Ultima II Massage	4	1
NEW		5	DEVIN TOWNSEND & CHE AIMEE DORVAL HEVYDEVY	Casualties Of Cool	5	1
NEW		6	AGALLOCH PROFOUND LORE	The Serpent & The Sphere	6	1
RE-ENTRY		7	HOZIER RUBYWORKS/COLUMBIA	From Eden EP	7	2
NEW		8	SWORN ENEMY ROCK RIDGE	Living On Borrowed Time	8	1
NEW		9	STRUC/TURES SUMERIAN	Life Through A Window	9	1
11	12	10	SAM SMITH CAPITOL	Nirvana E.P.	1	14
NEW		11	FELLOWSHIP CREATIVE LJQI/FAIR TRADE/PLG	Running To Follow	11	1
NEW		12	INCOGNITO SHANACHIE	Amplified Soul	12	1
NEW		13	YOUNG WIDOWS TEMPORARY RESIDENCE	Easy Pain	13	1
NEW		14	SEVENTH DAY SLUMBER VSR/CAPITOL CMG	We Are The Broken	14	1
3	17	15	THE GHOST OF A SABER TOOTH TIGER CHIMERA	Midnight Sun	3	3
NEW		16	PRONG STEAMHAMMER/SPV	Ruining Lives	16	1
NEW		17	CLARE BOWEN ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: The Nashville Cast Feat. Clare Bowen As Scarlett O'Connor	17	1
NEW		18	AMEN DUNES SACRED BONES	Love	18	1
19	15	19	KCAMP DAT REAL/FTE/4.27/INTERSCOPE/JGA	In Due Time	11	4
NEW		20	GUIDED BY VOICES GBV	Cool Planet	20	1
NEW		21	MAD CADDIES FAT WRECK CHORDS	Dirty Rice	21	1
RE-ENTRY		22	BROODS POLYDOR/CAPITOL	Broods (EP)	5	13
-	49	23	ROYAL BLOOD IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS.	Out Of The Black (EP)	12	4
14	20	24	THE SECRET SISTERS BELADROI/REPUBLIC	Put Your Needle Down	1	5
NEW		25	JOSEPH ARTHUR LONELY ASTRONAUT/VANGUARD/WELK	Lou	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
1	5	26	THE STRING CHEESE INCIDENT SCI FIDELITY/LOUD & PROUD	Song In My Head	1	3
RE-ENTRY		27	LUCIUS MOM + POP	Wildewoman	5	22
NEW		28	WEATHERBOX TRIPLE CROWN	Flies In All Directions	28	1
13	19	29	COURTNEY BARNETT MARATHON ARTISTS/HOUSE ANXIETY/MOM + POP	The Double EP: A Sea Of Split Peas	2	6
40	21	30	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	52
36	36	31	FLUME FUTURE CLASSIC/MOM + POP	Flume	20	8
RE-ENTRY		32	STURGILL SIMPSON HIGH TOP MOUNTAIN/THIRTY TIGERS	High Top Mountain	17	2
42	27	33	TOVE LO ISLAND	Truth Serum (EP)	24	11
NEW		34	GORDON GOODWIN'S BIG PHAT BAND TELARC/CONCORD	Life In The Bubble	34	1
NEW		35	LA SERA HARDLY ART	Hour Of The Dawn	35	1
-	4	36	WILLIE WATSON ACONY	Folk Singer: Vol. 1	4	2
NEW		37	VALLENFYRE CENTURY MEDIA	Splinters	37	1
-	35	38	JAMESTOWN REVIVAL WILD BUNCH	Utah: A Collection Of Recorded Moments From The Wasatch Mountains	8	8
NEW		39	SYLAR RAZOR & TIE	To Whom It May Concern	39	1
NEW		40	WALTER MARTIN FAMILY JUKEBOX	We're All Young Together	40	1
NEW		41	ONLY CRIME RISE	Pursuance	41	1
-	42	42	CITIZEN WAY FAIR TRADE/PLG	Love Is The Evidence	4	7
37	49	43	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8	24
-	7	44	US THE DUO REPUBLIC	No Matter Where You Are	7	7
-	1	45	EXO-K S.M.	The 2nd Mini Album: 'Jungdog Overdose' (EP)	1	2
-	9	46	SAM BAKER SAM BAKER	Say Grace	9	3
NEW		47	WOVENHAND DEATHWISH	Refractory Obdurate	47	1
29	45	48	RICH HOMIE QUAN RICH HOMIEZ/THINKITSAGAME	I Promise I Will Never Stop Going In	13	8
27	30	49	TEMPLES FAT POSSUM	Sun Structures	4	14
RE-ENTRY		50	THE CADILLAC THREE NOBODY BUYS/BIG MACHINE/BMLG	The Cadillac Three	19	5

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 COME WITH ME NOW TOKOLOSHE/EPIC	KONGOS	10	
1	2	RED LIGHTS MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto	12	
6	3	CHANDELIER MONKEY PUZZLE/RCA	Sia	2	
8	4	CUT HER OFF DAT REAL/FTE/4.27/INTERSCOPE	KCamp Feat. 2 Chainz	8	
10	5	2 ON RCA	Tinashe Feat. Schoolboy Q	6	
5	6	THE WALKER DANGEROUSBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	13	
9	7	FEVER NONESUCH/WARNER BROS.	The Black Keys	8	
11	8	KEEP THEM KISSES COMIN' BIGGER PICTURE	Craig Campbell	9	
NEW	9	HEAVEN REPUBLIC	Jake Worthington	1	
14	10	STAY HIGH ISLAND/REPUBLIC	Tove Lo Feat. Hippie Sabotage	9	
12	11	MAN OF THE YEAR TOP DAWG/INTERSCOPE	Schoolboy Q	17	
13	12	RATHER BE BIG BEAT/RRP	Clean Bandit Feat. Jess Glynne	6	
NEW	13	ALL OF ME REPUBLIC	Josh Kaufman	1	
17	14	V. 3005 GLASSNOTE	Childish Gambino	10	
19	15	I KNOW COCAINE MUZIK/EPIC	Yo Gotti Feat. Rich Homie Quan	3	
16	16	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED	22	
18	17	YAYO COCAINE MUZIK/EPIC	Snootie Wild Feat. Yo Gotti	5	
NEW	18	STUDIO TOP DAWG/INTERSCOPE	Schoolboy Q Feat. BJ The Chicago Kid	1	
NEW	19	FOOLISH GAMES REPUBLIC	Kristen Merlin	1	
15	20	THE BIG BANG RMR/B/ATLANTIC	Katy Tiz	3	
23	21	WASTED MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Matthew Koma	3	
RE	22	READY SET ROLL DACK JANIELS/COLUMBIA NASHVILLE	Chase Rice	3	
20	23	RIDE REPUBLIC	SoMo	22	
21	24	MONEY BABY DAT REAL/FTE/4.27/INTERSCOPE	KCamp Feat. Kwony Cash	4	
NEW	25	DROP THAT #NAENAE VPP/SKUNKFUNK/EPIC	We Are Toonz	1	

REGIONAL HEATSEEKERS #1 ALBUMS™



Tipped as an act to watch for in Tomorrow's Hits (March 8), **Hozier** jumps to No. 1 on Heatseekers Albums with his *Take Me to Church* EP. It earned a 207 percent sales gain in the week ending May 18, according to Nielsen SoundScan. The rise follows Hozier's American network TV debut on *Late Show With David Letterman* (May 13) and an NPR interview on *All Things Considered* (May 16).

—Keith Caulfield

NORTHEAST		
1	HOZIER	TAKE ME TO CHURCH (EP)
2	KONGOS	LUNATIC
3	KRIS DELMHORST	BLOOD TEST
4	AGALLOCH	THE SERPENT & THE SPHERE
5	DEVIN TOWNSEND & CHE AIMEE DORVAL	CASUALTIES OF COOL
6	HOZIER	FROM EDEN EP
7	TOBACCO	ULTIMA II MESSAGE
8	RIGHTEOUS VENDETTA	THE FIRE INSIDE
9	TRIBAL SEEDS	REPRESENTING
10	SWORN ENEMY	LIVING ON BORROWED TIME

MIDDLE ATLANTIC		
1	AMEN DUNES	LOVE
2	TOBACCO	ULTIMA II MESSAGE
3	KONGOS	LUNATIC
4	HOZIER	TAKE ME TO CHURCH (EP)
5	DEVIN TOWNSEND & CHE AIMEE DORVAL	CASUALTIES OF COOL
6	AGALLOCH	THE SERPENT & THE SPHERE
7	GUIDED BY VOICES	COOL PLANET
8	STRUC/TURES	LIFE THROUGH A WINDOW
9	INCOGNITO	AMPLIFIED SOUL
10	JOSEPH ARTHUR	LOU

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 or the top 50 of Hot R&B/Hip-Hop Songs, Top Country Songs, Top Latin Songs, Christian Songs or Gospel Songs. Titles are ranked by sales data as compiled by Nielsen SoundScan. CHARTS: The week's most popular songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See charts.legends.billboard.com/biz for complete rules and explanations. All charts © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

COOL DAYS

REWINDING THE CHARTS



From left: Beastie Boys Ad-Rock, MCA and Mike D in San Diego during the Lollapalooza tour in the summer of 1994.

20 Years Ago, THE BEASTIE BOYS CAME ROARING BACK

Blending rap, punk and more, the trio's chart-topping fourth album, *Ill Communication*, was the right sound at the right time

THE Billboard 200		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES/DISK)	TITLE	PEAK POSITION
1	NEW	BEASTIE BOYS CAPITOL 28099 (11.98/15.98)	ILL COMMUNICATION	1
*** No. 1/HOT SHOT DEBUT ***				
2	1	ACE OF BASE A&RISTA 18740 (9.98/15.98)	THE SIGN	1
GREATEST GAINER				
3	2	SOUNDTRACK INTERSCOPE/ATLANTIC 86219/86 (11.98/14.98)	THE CROW	1
4	3	TIM MCGRAW COLUMBIA 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
5	7	SOUNDTRACK DEATH ROW/INTERSCOPE 92309/86 (11.98/16.98)	ABOVE THE RIM	2
6	6	COUNTING CROWS GUNDOG 64200 (11.98/16.98)	AUGUST & EVERYTHING AFTER	4
7	4	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 82138 (11.98/15.98)	CHANT	3
8	8	PINK FLOYD COLUMBIA 64200 (11.98/16.98)	THE DIVISION BELL	1
9	5	JIMMY HUFFETT MCA 7001 (11.98/15.98)		2

IN 1994, THE WORLD CAUGHT UP TO THE BEASTIE BOYS.

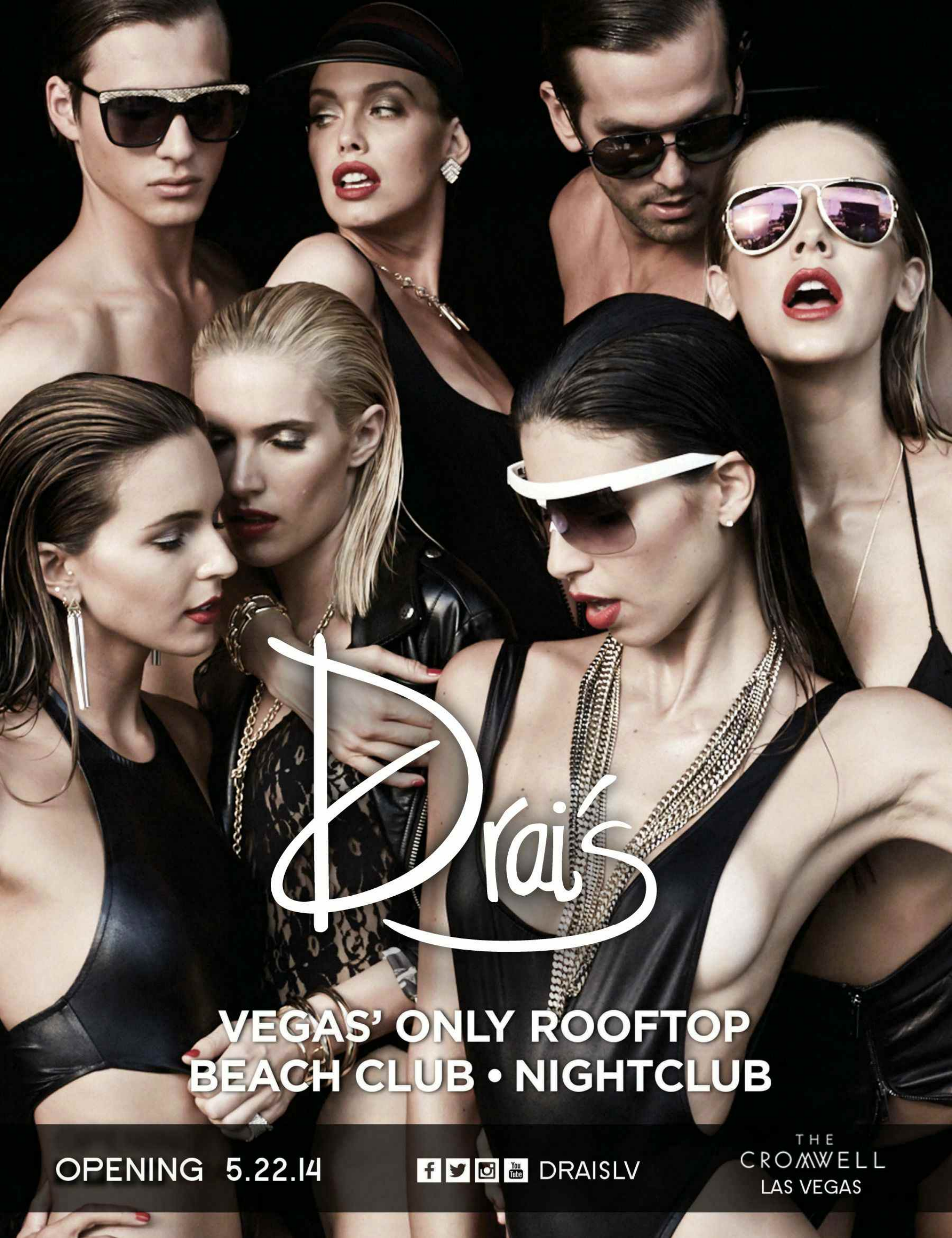
The now iconic rap trio surprised the industry when its fourth album, *Ill Communication*, released 20 years ago on May 31, 1994, debuted at No. 1 on the Billboard 200, displacing Ace of Base's global smash *The Sign*. The album has sold 2.3 million copies to date, according to Nielsen SoundScan.

It's not like the Beasties were unknown, of course. Their blockbuster debut, *Licensed to Ill*, became the first rap album to top the Billboard 200. But its follow-ups, 1989's *Paul's Boutique* and 1992's *Check Your Head*, ditched the jokey frat-anthem sound that made the Beasties stars, and as a result found smaller success, peaking at Nos. 14 and 10 on the Billboard 200, respectively.

By the time *Ill Communication* arrived, listeners were ready for the new Beasties. The album expanded on the melange of live-instrumentation funk, hardcore and hip-hop they had pioneered with *Check Your Head*. The difference? Timing. Thanks to Snoop Dogg and the then-recently deceased Kurt Cobain, rap and alt-rock were invading keg parties in suburban backyards at the same time. Genre lines were blurring. The 1994 film *Reality Bites* had just codified a new Gen-X slacker aesthetic for the world. The Beasties' sly, stoned, polyglot style fit the zeitgeist like an orange Sunkist T-shirt. Led by straight-up rock single "Sabotage" and its hilarious, Spike Jonze-directed video, *Ill Communication* was exactly what a new breed of music fans was craving.

"There's an audience for everything from hip-hop to the rare-groove funky shit to hardcore," the Beasties' Mike D told *Billboard* in the June 25, 1994 issue. "There are actually kids now that have grown up on all those kinds of music — like we have." —Dave Bry

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