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SPOTIFY DEBATE RAGES Artists In Revolt

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FROM SCOTT, JIMMY AND YOUR REPUBLIC NASHVILLE & BMLG FAMILY



VIEWPOINT

27
JULY
2013

THIS WEEK
Volume 125
No. 28

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P.22 “There’s so many badassess out there coming up with really creative stuff outside the boundaries and rules of radio formats and what the industry has been investing in.”

JOEY MOI

QUESTIONS ANSWERED

P.12 “The best analysis is no match for that confidence you have when you just know something is going to be a hit.”

DAN MASON

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P.28 “Free music is the No. 1 way for an artist to break. If you look at Krewella’s Facebook growth, you can actually see the point at which we just started to take off.”



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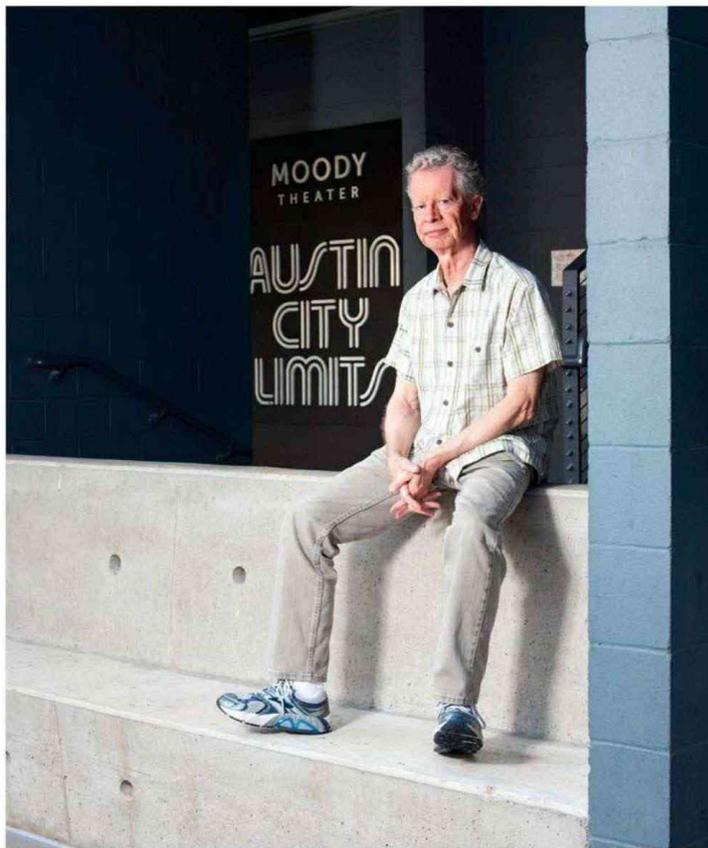
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Terry Lickona photographed in Austin.

MY DAY

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TERRY LICKONA

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Florida Georgia Line
photograph by Kristin Barlowe.

**JAKE
UDELL**



Thom Yorke was one of many who took to Twitter to join in the Spotify discussion.

TOP LINE

DIGITAL

The Longer Wait

Subscription services are seen as the future of music. But that still makes many influential people uncomfortable, as Spotify found out this week

By Glenn Peoples

As the recorded-sales model makes a transition to access subscription business, much of the debate has centered on the “microscopic” payments services like Spotify pay to artists, labels and publishers. 🎸 That debate was rekindled July 14 when producer/musician Nigel Godrich slammed Spotify’s economics on Twitter. A longtime Radiohead producer and member of the bands Atoms for Peace and Ultraísta, Godrich announced that three albums—Thom Yorke’s *Eraser*, Atoms for Peace’s *Amok* and Ultraísta’s self-titled set—had been pulled from Spotify. The streaming model might work for catalog titles but doesn’t pay new artists adequately, he explained. “It’s an equation that just doesn’t work.” 🎸 Other musicians quickly chimed in. Thom Yorke reiterated Godrich’s comments and added that Spotify’s shareholders “will shortly be rolling in it.”

Electronic artist Four Tet said he had taken his label’s catalog down from Spotify, tweeting, “Don’t want to be part of this crap.”

Godrich and Yorke’s comments were hardly the first time the royalties that Spotify and other subscription services pay had come under scrutiny. Labels and artists have been complaining about the miniscule per-stream payouts for years. Entire catalogs have been pulled: Citing the interest of its artists, heavy metal label Century Media took down its entire catalog from Spotify in 2011. “Spotify in its present shape and form isn’t the way forward,” a company spokesperson said at the time. Fan sentiment helped restore the entire catalog in 2012, however. Earlier this year, the label launched its own Spotify app.

But few other instances of discontent had resonated so loudly. Thanks to the power of social media, Godrich’s comments were quickly shared and amplified. And because of his status in the business, his comments seem to have carried more weight than those of earlier critics. Media reaction was immediate—music trades were writing about Godrich’s comments Sunday afternoon—and lasted for days. Even digital executives, normally protected by their publicists, joined the conversation.

Spotify CEO Daniel Ek quickly got involved. He took to Twitter to address Godrich’s comments and lay out Spotify’s case for its business model.

THE BIG NUMBER

How long for Spotify revenue to equal the revenue from 527,000 first-week album sales of *Magna Carta... Holy Grail* at 14 million streams a week

1.7
YEARS

Ek noted that “streaming is now a very big revenue source” in some countries. He noted that subscription services pay royalties differently than retailers: Spotify pays a royalty when people listen; retailers pay a royalty when people purchase. And he pointed to Daft Punk’s *Random Access Memories* and Jay-Z’s *Magna Carta... Holy Grail*, albums with strong sales that also set single-week streaming records at Spotify.

Opinions on subscription royalties aren’t split down the middle with the creative community on one side and digital services on the other. Radiohead manager Brian Message told BBC that such new technology developments as Spotify are “a good thing” and give artists and fans a “cutting-edge” way to communicate.

The Music Managers Forum, a London-based trade organization with 400 managers representing more than 1,000 artists, also threw its weight behind Spotify’s busi-

TALK



Nigel Godrich
@nigelgod
Atoms for Peace
The numbers don't even add up for Spotify yet... But it's not about that... It's about establishing the model which will be extremely valuable



Nigel Godrich
@nigelgod
Atoms for Peace
I think the point is - that streaming suits catalogue... But cannot work as a way of supporting new artists work



Thom Yorke
@thomyorke
Radiohead, Atoms for Peace
Make no mistake new artists you discover on #Spotify will no get paid, meanwhile shareholders will shortly be rolling in it. Simple.



Ian Rogers
@ianr
Beats Music
I sent Nigel's entire rant to Jimmy and Trent this morning. We have to be a part of the solution, not the problem.



Tim Quirk
@timquirk
Google Play
I spent a decade trying to get customers to pay \$15/month, which enables higher artist payments. The market just doesn't support that.

ness model. In a post on its website two days after Godrich and Yorke made their comments, the MMF said it "embraces streaming" as a medium that gives consumers another way to pay to access music. "Everyone, including artists and fans in the new business, needs to adapt to the new world."

It would be hard to argue that Godrich and Yorke have not adapted to the new music business. After leaving EMI, Radiohead famously released its 2007 album, *In Rainbows*, through a "pay what you want" online offering. The band regularly streams live webcasts of in-studio performances, and through its website it sells a range of digital goods (in different file formats) and physical items like LPs and 12-inch singles.

But Godrich and Yorke don't necessarily think every new business model should be accepted without question. They are concerned about the new artists and small labels that need to earn a return on their creative works, and fear that a business model that treats every stream equally will end up favoring large companies with big, profitable catalogs. "Smaller producers and labels get [a] pittance for their comparatively few streams," Godrich wrote.

Spotify pays roughly 0.4 cents per stream regardless of the song. A rarely heard track on a \$5.99 CD receives the same payment as a popular track that costs \$1.29 at iTunes. Over time, and with enough activity, a song can generate a good amount of revenue. The 14 million streams Jay-Z's *Magna Carta* received in its first week of release in the United States was worth \$54,000 at 0.4 cents per stream.

At the breakneck pace of 14 million streams a week, the album would need 1.7 years to generate Spotify earnings equal to the \$5 million raised by Samsung's giveaway of 1 million album downloads. Equaling the revenue generated by the 527,000 first-week album sales would take nearly 1.3 years. It would take 7.3 weeks to generate revenue to match the revenue from *Magna Carta*'s first-week track sales of 417,000. But, like typical albums, *Magna Carta* will slow and generate fewer streaming payments as the weeks pass. Streaming revenue will take years to match the revenue *Magna Carta* generated in just the first week.

This difference in the timing of payments is a trademark of the subscription model. Purchases generate revenue immediately. Streams generate smaller bits of revenue over a period of time. This is extremely relevant for new artists. A catalog that has already recouped its expenses is under different pressures than a new release that's deep in the red.

The debate over Spotify is more complicated than comparing streaming and purchase revenue. The greater question involves the role of subscription services in the marketplace. Is Spotify a replacement for purchases? What, if anything, can subscription services do to create more revenue for artists and labels?

Three days after Godrich first tweeted, Spotify continued the conversation with a lengthy paper about piracy and streaming activity in the Netherlands. Written by Spotify director of economics Will Page with the input of numerous academics and professionals, the paper argues that withholding a title from Spotify does more harm than good. Page found evidence that titles unavailable at Spotify experienced more piracy and fewer sales than titles available on the service. One interpretation: Allowing people to legally stream music results not just in royalties but also in awareness and engagement that drive positive outcomes (see *Business Matters*, page 16).

The jury is still out on subscription service's long-term impact on purchases. Music sales started falling well before Spotify launched. The decline in CD sales would be happening with or without subscription services. Download sales have peaked in some countries—such as Scandinavia, where subscription services are most popular—and have probably reached a plateau in the United States. Subscription services aren't necessarily driving those changes. "So far I've not seen any cannibalization," Ek tweeted.

Yet it's not difficult to imagine a future, many years from now, in which most consumers stream rather than purchase. This is the future Godrich and Yorke are concerned about.

Royalties may be unmovable. Tim Quirk, a former Rhapsody executive now with Google Play, tweeted that Yorke blames streaming services for the economy in which they operate. "Rates are a symptom, not the cause," he wrote. Higher royalties would undoubtedly force services to raise prices—\$9.99 per month for mobile access is the standard fee—at a time lower prices would the encourage greater desired by the industry.

Services have more to offer than royalties: They can directly connect fans with artists, drive e-commerce and provide valuable data about their listeners. Such future services as Daisy, the yet-to-be-launched Beats Music streaming service, are likely to incorporate some of these features. "We have to be part of the solution, not part of the problem," Daisy CEO Ian Rogers tweeted. ●

THE BIG NUMBER

How long for Spotify revenue to equal the revenue generated by Jay-Z's 417,000 first-week track sales at 14 million streams a week



Spotify. Criticism of Daniel Ek's Spotify is really criticism of the entire subscription business model. However, Spotify is the market leader, and was singled out by Godrich and Yorke. It will bear the brunt of this round of negative publicity.



Competitors. Expect services to build and tout their artist-friendly credentials. In fact, this is already happening. Rdio pays artists referral fees when their fans subscribe. Spotify has artists in residence that advocate for the creative community.

THE Action



TUNECORE PARTNERS UP
Digital music distribution service

TuneCore announced a partnership with metadata database Gracenote and music identification service Shazam. The partnership will help increase TuneCore artists' exposure to consumers attempting to discover new music. Also launching a new online tool called the Store Manager, TuneCore aims to better manage the growing number of TuneCore Distribution stores, optimizing the artist's revenue-earning potential.



IHEARTRADIO'S BIG LINEUP
Ryan Seacrest (left) and Clear

Channel president of national programming platforms **Tom Poleman** unveiled a star-studded lineup for the upcoming iHeartRadio Festival in New York this week. The festival, now in its third year, will take place at the MGM Grand Garden Arena in Las Vegas on Sept. 20 and 21. Justin Timberlake, Katy Perry and Elton John will headline a bold-face bill that also includes Muse, Tiësto, Chris Brown, Keith Urban, Adam Lambert and Queen. For the first time, it will feature a second stage, where Miley Cyrus, Jason Derulo and others will perform.



HARMONIX FIGHTS BACK
The Delaware Supreme Court has

upheld an arbitrator's award of close to \$300 million that Media conglomerate Viacom must pay to stockholders following its acquisition of videogame company Harmonix, of "Rock Band" and "Guitar Hero" fame, in 2006. Eventually selling the company in 2010, Viacom had originally agreed to pay \$175 million plus additional "earn-out" payments based on financial performance in 2007-2008. The courts' selected resolution accountant, BDO USA, determined that the 2008 "earn-out" was a sum of \$298.8 million.



BACKSTREET'S BACK ALL RIGHT
BMG has signed the publishing

and masters for the Backstreet Boys, and will release their latest album, *In a World Like This*. With this deal, BMG continues its trend of offering artists full creative control with a partnership-based approach—allowing BSB to own their album while still using BMG's marketing and promotion team. BMG has also acquired the music catalogs of the Mute and Sanctuary record labels, including masters from artists like Depeche Mode, Nick Cave and Goldfrapp.



.biz

An \$8.5 billion takeover bid of Universal Music Group that Japanese telecom group SoftBank submitted some three months ago was rejected by Vivendi, the French media and telecom conglomerate that owns UMG, according to sources. Vivendi has been under pressure to restructure its holdings, as its stock has fallen 13% since early May.

DIGITAL

Watch The App

The fuss around a 'Magna Carta' app privacy snafu may be overblown, but there are lessons to learn from consumer expectations

By Alex Pham

Jay-Z might have the hottest album and mobile app on the market right now, but the flip side of his success includes claims of consumer privacy invasion by the *Magna Carta* app, sparking an investigation by a U.S. government agency.

Samsung Electronics and, to some extent, Jay-Z learned a painful lesson over the past several weeks as fans, reviewers and consumer advocacy groups objected to the app, created to give away 1 million copies of the rapper's latest album, *Magna Carta... Holy Grail*.

The app generated a maelstrom of malcontent after rapper Killer Mike tweeted a photo of the app requesting permission to access his personal data—including his precise geographic location—and who he's calling, his friends' email addresses and social media user names, among other things. After reading the list, Killer Mike declined to install the app, which would have given him a free copy of the \$15 album five days ahead of its official release. The app also prompted users to tweet or put up a Facebook post for each of the album's 16 tracks.

The New York Times and the Washington Post also weighed in with negative reviews. On July 14, the Electronic Privacy Information Center (EPIC) filed a complaint with the U.S. Federal Trade Commission (FTC) requesting that the agency force Samsung to erase the data it collected on the grounds that the data had little to do with the app's function, claiming the company failed to disclose how it would use the information.

Samsung said the complaint was "baseless." "Any information obtained through the application download process was purely for customer verification purposes, app functionality purposes and for marketing communications, but only if the customer requests to receive those marketing communications," the company said in a statement. "Our permissions are in line with other apps' standard permissions."

Just the same, Samsung and Jay-Z both had their credibility and trust called into question in the process, according to privacy experts and music executives who spoke with Billboard on the subject.

"It's a little tainted," says Dick Wingate, principal at



Jay-Z performs on day two of the Yahoo Wireless Festival at Queen Elizabeth Olympic Park on July 13 in London.

digital consultants DEV Advisors in New York.

To be sure, the Samsung app's requests were not unusual compared to other applications. Many require access to social friends lists when using Facebook Connect and Twitter to sign in. Map services gather precise locations to provide directions. And preventing the phone from sleeping is desirable when music is playing.

So why the hue and cry? It turns out that, while the app may not have violated criminal laws, it did violate

a number of app design principles regarding privacy.

"People want transparency and control, but they want it on their own terms," says Ilana Westerman, who has studied people's attitudes toward privacy for more than five years as a principal with Create With Context. Those principles revolve around the context of the app, the benefits of providing data and the expectations of anonymity, among other things, Westerman says.

"People need to see a clear connection between providing information and the benefits they receive," she says. "Consumers are most sensitive

when it comes to their identities and their contact lists. Even when there is a benefit, giving away that data still feels creepy."

Last year, 57% of Americans uninstalled an app or avoided installing an app because of privacy concerns, according to a Pew Research Center poll. "Cellphones have become repositories of our digital lives," Pew senior researcher Mary Madden said.

Even with full disclosure, most people don't read privacy statements, especially on the smaller screens of mobile devices, Madden said.

Recognizing this problem, the FTC published a white paper in February titled "Mobile Privacy Disclosures," calling on app developers to design easy-to-understand visual cues and "just-in-time" disclosures that tell users what's being gathered at the time it's being collected, rather than hit users with a densely packed blanket statement in fine print as the app is downloaded. ●

How The Magna Carta App Permissions Compare With Top Music Apps

PERMISSION	JAY-Z	PANDORA	IHEARTRADIO	SHAZAM	TUNEIN	SPOTIFY
Storage (modify or delete contents of USB storage)	X	X	X	X	X	X
Phone calls (read phone status and identity)	X	X	X	X	X	X
Network communication (full network access)	X	X	X	X	X	X
System tools (prevents phone from sleeping)	X	X	X	X	X	X
Bluetooth (Bluetooth settings)		X	X		X	
Your location	X		X	X	X	
Microphone				X		
Your personal information (add or modify calendar events, send emails to guests)		X				



Music app developers. The outcry over Samsung's app serves as a reminder that privacy concerns can thwart efforts to collect data. They should be looking for ways to build trust through design, such as notifications that give users more control over what information is being collected.



Samsung. The South Korean company is adamant it has done nothing illegal, but the backlash may have eroded consumer trust in the brand. It also faces a formidable adversary in EPIC, which has successfully taken on Microsoft, Google and other corporate giants, forcing them to modify their privacy practices.



Jay-Z. He enjoys a considerable amount of public goodwill and has emerged largely unscathed. Sales of *Magna Carta* are in line with expectations. Still, the artist had to answer to fans for the snafu during a Q&A session he conducted on Twitter. His reply: "sux must do better"





**NO 1
TOUR
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YEAR**



CONGRATULATIONS BON JOVI!

Photo Credit: Fan Mosaic at San Siro Stadium - Milan, Italy. June 29th, 2013



Terry Lickona photographed in Austin.



MY Day

Terry Lickona
Executive Producer,
Austin City Limits

Scottish singer/songwriter Emeli Sandé made her first trip to Austin in July to shoot an episode of "Austin City Limits" that will air during the concert series' 39th season on PBS. With all young artists, especially those from the United Kingdom, executive producer Terry Lickona

is keenly aware they might not be familiar with the show. "But she knew all about it—she was energized," says Lickona, who has been with the show since 1976. He will open the new season on Oct. 5 with Juanes—the first season premiere featuring a Latin artist.

So far, "Austin City Limits" has shot 11 of the 20 episodes that will air between October and February. Billboard tracked Lickona, who also co-produces the Grammy Awards telecast, during the July 14 shooting of the episode with Sandé, a Capitol Records artist whose debut, *Our Version of Events*, was released last summer.

- 9:00 AM** Went to the gym, which is always a good way to start a production day.
- 11:00 AM** Arrived at the venue (ACL Live at the Moody Theater) in the midst of the road crew setting up. My first meeting was with the producer, Jeff Peterson, my partner of 30 years, who is the point person on show day.
- 12:00 PM** Had cheeseburgers with our videographer, Jonathan Jackson, and we discussed a trip we were taking to a festival in Telluride, Colo., that we might be shooting at next year.

- 2:15 PM** About 15 minutes after meeting Emeli Sandé and her tour manager Kara Anderson, the singer began a run-through of her set. Within 30 seconds of her starting I knew we had a great show because of her voice. I said to our director Gary Menotti, "She's a walker," which makes it more challenging for Gary, who uses the rehearsal to plan his shots.
- 4:00 PM** Rehearsal finished. I went backstage to meet the band and found Emeli roller skating in the big area we have back there.
- 5:00 PM** I head to my office to prepare for my interview with her.
- 8:00 PM** Most of our tapings are live streamed, so this begins with me warming up the crowd and asking how many people had seen Emeli. Out of 2,000 people, maybe 10 hands went up. I love introducing new artists.
- 9:30 PM** Did the interview in her dressing room and I was struck by how philosophical she was about her approach to her career.
- 10:30 PM** The staff leaves, feeling good about the show, and a lot of the crew heads over to a pub. —Phil Gallo



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22.06. KÖLN - RHEIN ENERGIE STADION

PUBLISHING

Bicycle Gets Its Masters

Indie publisher snaps up masters of Nitro Records acts like the Offspring and Exene Cervanka in push to dual-rights structure

By Ed Christman

With its latest acquisition of Nitro Records, Bicycle Music now claims a master records catalog of about 1,800 songs through four separate acquisitions since 2010. Terms of the Nitro deal were not disclosed, but Billboard estimates that Bicycle has laid out \$10 million-\$15 million to buy Nitro, some TVT catalog and recordings issued by Art Laboe's Original Sound Entertainment and by Delicious Vinyl. Consequently, Bicycle Records now has albums from such acts as Nine Inch Nails, Brenton Woods, Tone-Lōc, the Brand New Heavies, Ike & Tina Turner, Young MC, the Skyliners, Dyke & the Blazers, and from Nitro, AFI, the Aquabats, Exene Cervenka and the Original Sinners, and the Offspring.

While BMG also recently bought the Sanctuary and Mute master recordings rights catalogs, Sony/ATV



Bicycle's new acquisition means it now controls the masters by such acts as Ike & Tina Turner (left) and the Offspring, which features singer Dexter Holland.

Music Publishing owns the Challenge and Hickory records catalog and EMI Music Publishing seven years ago licensed Phil Spector's catalog, there isn't a strong trend of other publishers pursuing a similar strategy. Even though master recordings behave similar to publishing assets in that they have a steady, predictable income stream that can be positively impacted by syncs, a publisher would need a different skill set to manage master recording rights. Bicycle Music had to create an infrastructure to manage its master recordings catalog, which could be supplemented by the company's creative sync team.

Until 2010, Bicycle Music had mainly been a music publishing company, acquiring publishing and/or writer share assets or an interest in the assets of such songwriters as Survivor, Raul Malo, Wes Farrell, Billie Holiday, Marvin Hamlisch, the Cramps, Tammy Wynette, Pete

Seeger, Glen Ballard, Cyndi Lauper, Third Eye Blind and Phil Ochs. "When I am looking at publishing and master recording assets, there is a good chance we will choose to buy the master records, because we understand this asset class now."

The first thing that Bicycle does is make sure that all revenue streams are unlocked, he says, which includes looking at neighboring rights, digitally distributing all music and making sure all revenue is being collected, registered and offered.

Such housekeeping can routinely reduce the multiple paid for master right assets, he notes. Beyond that, when Bicycle bought the master recordings that Laboe had created, it hired a curator to go through the storage facilities and found that of the 1,000 masters, half were never released. Many of these songs are now being made available as digital singles at music services around the world, he adds.

Bicycle can enhance revenue through its sync team, which he says produces a higher average than the industry for that income stream, which he describes as easy to scale.

As for marketing the music, Salm says that Bicycle is currently courting distributors and foreign label partners because "we haven't made a deal yet for a number of these records."

In the United States, he says Bicycle Music has an inactive deal with INgrooves, one of the distributors it's having discussions with. Outside the United States, there are labels that have expertise in the lifestyle marketing that the different catalogs require, so Bicycle Music will probably place different components of its catalog with different labels.

"There are a lot of labels around the world that specialize in punk, late-'60s R&B or the golden era of hip-hop," Salm says. "So we are getting a lot of phone calls from people that want to put out these records." ●

.biz

South Korean pop star PSY has signed with William Morris Entertainment for exclusive representation in all markets outside of his home country. According to a statement, the agency will work to "expand his musical endeavors" and pursue opportunities across multiple platforms, including film, TV and books.

PUBLISHING

Digital Publisher

INgrooves gets into publishing with administrative-services-led model and more than 5,000 copyrights on day one

By Ed Christman

Digital distributor INgrooves has started a music publishing services company with a business model that will place it in competition with the likes of Kobalt. The move is in response to many INgrooves artists and label clients taking control of some or all of their publishing rights and asking the San Francisco-based company to administer them, according to INgrooves CEO Robb McDaniel. "Much of the data that's needed to effectively identify and collect monies owed is already handled by our ONE Digital platform," he said in a statement. The company has hired Oliver Chasten, formerly with VP Records and its Greensleaves Records & Publishing company, to

oversee the new effort. At launch, INgrooves is already administering more than 5,000 copyrights, which include songs by such acts as Moby, Federico Aubele, Metis and N.A.S.A. and publishing catalogs by the likes of Music Dealers and Dirty Hit Records. The company says it will provide clients a complete array of music publishing services, including direct registration and collection with societies worldwide and a suite of creative services from sync to A&R. In launching a music publishing company after starting the INresidence artist music services operation, INgrooves envisions a music industry where brand-name artists and songwriters no longer have to do deals with labels and music publishers. Industry members often compare Kobalt and INgrooves to each another, since both offer new models that leverage technology and provide transparency, McDaniel says. In the beginning, however, McDaniel says that the publishing operation will initially have four or five employees, but can leverage INgrooves' sizable backroom infrastructure for functions like accounting and legal. Through its collection of sales and streaming data from the digital services to which it supplies

master copyright records, it can help predict payments from mechanical royalties collection societies and/or digital music services around the world, McDaniel says. Not only is that supposed to result in more efficient collections, it will also allow INgrooves to finance marketing campaigns based on the knowledge of how successful a song or an artist is in a certain territory, he adds. INgrooves, which is owned by investment firm Shamrock Holdings, is positioning itself to take advantage of the fragmenting retail ecosystem that pays revenue to copyright owners from an increasing number of global sources. In order to provide a user-friendly portal to songwriters so that they can see what's happening with their copyrights, INgrooves has partnered with U.K.-based Sentric Music, which will provide backend systems support as well as its international direct collection network. Partnering with Sentric "super-charges the launch of INgrooves' music publishing services," McDaniel says. "Our combined vision for the music rights business, coupled with the synergies between our respective technology platforms, will provide one of the most efficient and advanced music rights services available on the market," Sentric Music CEO Chris Meehan said in a statement. ●

ILLUSTRATION: MICHAEL O'NEILL; PHOTOS: GETTY IMAGES; HILL AND HENDRICKS/REX USA

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BRISBANE • SUNCORP STADIUM • TUESDAY 17 DECEMBER

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DAINTY
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QUESTIONS
Answered

Dan Mason
 President/CEO,
 CBS Radio



Dan Mason photographed at the CBS Radio offices in New York.

Age: 62

Memorable moment: "Returning WCBS-FM to the air was not only a memorable day for me but for all of CBS Radio. The radio station was such a part of the fabric of New York City for so many years with all of the great jocks that were part of its history."

First job: "Overnight disc jockey at WKLO in Louisville [Ky.]. Back in those days, Louisville was such a great top 40 market with the legendary radio battles between WAKY and WKLO."

Advice for young broadcasters: Learn as much as you can about all aspects of the business. Not just one area. Be versatile to take advantage of opportunities that come your way. Understand you will need to reinvent yourself maybe two or three times during your career to stay relevant.

What did you wake up thinking about? I commute weekly from the Washington, D.C., area to New York. So the first thing I do is check on my family in Reston, Va. Besides that, it's how I'm going to manage my time that day. Who am I meeting with, what fires need to be attended to; the list goes on. It's time management and dress code to match the day's events.

Describe a lesson you learned from a failure. Some of my biggest failures have happened when I've ignored my gut instinct, so I've learned to believe in the little voices inside me. My subconscious is my trusted friend, and now I am a little smarter and wiser when it comes to that. A lot of what we do in regards to programming our radio stations relies on research, and the examination of current trends, but when it comes to picking music or changing formats the best analysis is no match for that confidence you have when you just know something is going to be a hit.

What will define your career in the coming year? The rate of success we have in growing our company to insulate ourselves from the speed bumps in the economy. That means more innovation in how we engage our advertisers. It means developing new programming that will get ratings. It means connecting our brand to other brands to create something new and unique. One example is our She Can DJ venture with Capitol Records.

Who is your most important mentor, and what did you learn from them? My boss at First Media Corporation back in the late '70s into the '80s and '90s was Glenn Potter. He taught me some of the best business ethics lessons, like you can't afford to make enemies in business, never deprive someone the opportunity to do their job well, and always give of your time to someone who is interested in what you do and wants to learn more about the industry you're in. So much of the foundation that I call on every day was shaped by Glenn and everything he taught me, and over the years, I've been eager to share those lessons with others.

Name a project you are not affiliated with that has most impressed you this past year. I admire the work being done by the Broadcasters Foundation of America. It is a fabulous charity and one of my favorites. I have seen many talented broadcasters who've experienced terrible luck, most usually in regards to health issues. The foundation lends them a helping hand.

Name a desert island album. *Chicago Transit Authority* by Chicago. This was my anthem all through college. Everybody had that album. —Mike Stern

"The best analysis is no match for that confidence you have when you just know something is going to be a hit."



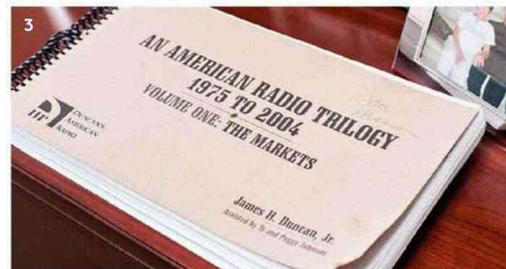
2 Mason proudly displays a plaque acknowledging 18 years of service with CBS Radio alongside a figurine of legendary DJ 'Shotgun Tom' Kelly.

2 Mason proudly displays a plaque acknowledging 18 years of service with CBS Radio alongside a figurine of

legendary DJ 'Shotgun Tom' Kelly.

3 "An American Radio Trilogy" provides a great snapshot of the business using one of the greatest collections of ratings and revenue data ever assembled for thousands of stations across the country."

4 The interior of Mason's office.

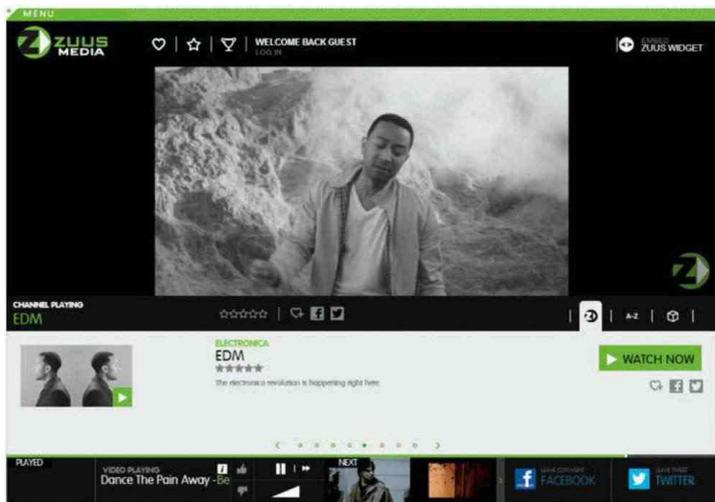


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Video Curation

ZUUS aims to be the Pandora/Songza of video, quietly inking deals with majors and raising funding pre-launch

By Andrew Hampp

Nearly four years after Vevo launched as an on-demand online hub for music videos, a competitor has emerged. ZUUS, a new music service for the Web, iOS, Android and cable TV, is looking to establish itself as the Pandora for video via curated music video channels based on genre, decade and even mood.

Co-founded at the top of 2012 by Steve Goldstein, a veteran of Viacom and BET, ZUUS spent the better part of the last year building out a technology that could properly curate and recommend music videos,



A screen shot of the ZUUS service; company co-founder Steve Goldstein

much like audio services iTunes, Pandora, Spotify, iHeartRadio and Songza. Goldstein says that with many startups focusing on on-demand services, there is a huge opening in the video-curated experience. "In order for artists to be discovered, you have to make it easy for people to discover different genres and seamless types of music experiences first," he says.

Unlike Vevo, which is a joint venture between Sony and Universal

with distribution by—and, as of earlier this month, investment from—Google, ZUUS is an independent network with involvement from all three of the major-label groups and more than 100 indies. "The marketing teams at all the labels are well aware of us, and a co-conspirator in helping us build their artist brands. Having Warner was a particular leg up for us," says ZUUS chief marketing officer Chris Gannett, a former chief

marketer at CORE Media Group ("American Idol") and Sony Music VP.

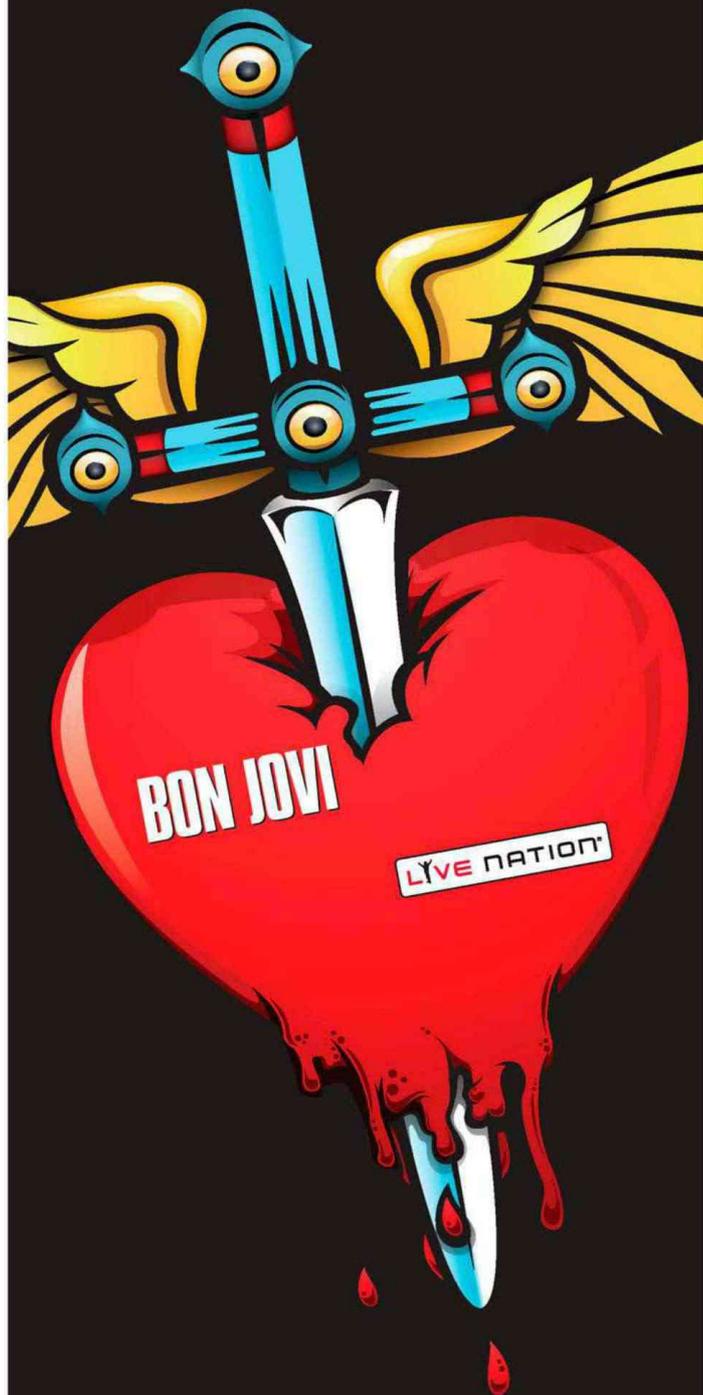
ZUUS is in the middle of closing its Series A funding, but has been staffing up in New York, Los Angeles and Nashville. Early hires include programming chief Andrew Schiffman, a 12-year senior director of music programming at MTV and VH1; label vet Nikki Hirsch (VP of music strategy and artist relations); and Red Bull vets Karma Gardner and Brooke Emerson (new business development). The networks and digital extensions are ad-free, but Goldstein notes that a combination banner and mid-roll ad model, similar to Pandora, will be introduced in late 2013 or early 2014. A summer-festival marketing strategy also debuted in June, with ZUUS creating original content at events like CMA Music Festival and the Village Voice's 4Knots New York Music Festival.

Though digital is a priority, with Facebook, iOS and Android apps at the helm of its outreach, linear TV is also a big part of ZUUS' rollout, with digital cable channels already available in more than 50 million homes. The biggest is ZUUS Country, a rebrand of the previously named the Country Network; ZUUS acquired it earlier this year and launched new programming. An R&B/hip-hop channel is expected in third-quarter 2013.

Vevo, for its part, recently gave lean-back music video watching a try with the March debut of Vevo TV, a 24-hour digital channel devoted to curated music videos like in the heyday of MTV, on iOS, Android and Windows phones, as well as Xbox and Roku. The company announced in November 2012 that it had paid out \$200 million in revenue to the music industry since its founding in 2009.

Goldstein hopes ZUUS can eventually achieve similar levels of revenue. "Music videos were created to help increase sales on the backend, and we're seeing from people using ZUUS now that they're buying more music than they have in years," he says. "We understand there is a need for the labels to make money off their intellectual property and the ability for the business to make money." ●

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The Deal

Ole Gets Into Sony's Pictures

WHAT: Ole has doubled the size of its company by acquiring Sony Pictures Entertainment's (SPE) music publishing catalog, giving Toronto-based ole \$35 million in net publisher's share (and, Billboard estimates, about \$65 million in revenue), making it one of the top 10 largest publishers in the industry. According to sources, the SPE catalog had \$15 million in net publisher's share, and ole paid about \$125 million for the assets. This deal puts ole solidly in the mid-tier class of publishers behind the three majors—Sony/ATV Music, which administers EMI Music Publishing; Universal Music Publishing Group; and Warner/Chappell Music—BMG and Imagem. Since most indie publishing companies are privately held, industry insiders speculate that the next-largest publishers are probably peermusic, Fintage, MPL Communications, Carlin America, the Richmond Organization and now ole.

WHY: Sony/ATV and Sony Corp. declined to comment about why Sony Corp. sold SPE's catalog to a company other than Sony/ATV, but there are a number of possible reasons. For one, Sony Corp. could probably use the funds to pay down debt instead of raising debt again to buy the catalog. Last year Sony Corp. of America bought EMI Music Publishing as part of a consortium of investors rather than doing so on its own, which diversified capital outlay as well as risk. It's probably still digesting that acquisition, of which Sony/ATV serves as the administrator. Also, since Sony/ATV administers SPE's catalog, it's already familiar with its performance, and it's conceivable it was outbid by ole. In any event, Sony/ATV will remain in the driver's seat in exploring revenue opportunities for the catalog since it will still serve as the administrator the next three to five years, according to sources.

WHO: Ole has already acquired the MusicBox production company and a stake in noncommercial WGBH Boston's publishing catalog. So with its latest deal, it picks up compositions from a variety of TV shows like "Wheel of Fortune," "Breaking Bad" and "Rescue Me," and such films as "Angels & Demons," "The Da Vinci Code" and "Legends of the Fall." While ole is probably overweighted right now in music from movies, TV and commercials, it also has such songwriters as Timbaland, Steven Tyler, Dean Brody, David Tyson and Monty Powell on its roster.

IF: Some speculate that the Ontario Teachers Pension Fund (which funded the deal for ole, as it does for all of the company's acquisitions) probably likes the investment because it represents stable, predictable income that can be offset nicely against retirement funds outlay and also fulfills a mandate to find an investment home for the monies paid into the pension fund. However, ole CEO Robert Ott says the purchase was driven by ole's excitement to invest in the great music legacy embedded in the iconic films and TV shows SPE produced from 1993-2012. "In our view, this is a best-in-class music publishing catalog and comfortable for us, given our already heavy focus on film and TV," he says. "The revenue is predominantly performing-rights-driven and is very stable and very global." —Ed Christman



"In our view, this is a best-in-class music publishing catalog and comfortable for us, given our already heavy focus on film and TV." —ROBERT OTT, OLE



Competition. Sony/ATV is still digesting its purchase of EMI Music Publishing. But if Sony/ATV could not—or chose not to—buy SPE's catalog, behind the scenes it probably made sure that its largest competitors didn't get a chance to grow, either.



Catalog revenue. Ole CEO Robert Ott says the deal is an opportunity to add value in a manner that's in partnership with Sony Pictures and respectful of its business vision for films and TV shows.



Smaller publishers. With ole doubling its size, publishers like Primary Wave, Bicycle Music and Spirit Music appear to be losing ground on a competitor that previously might have matched them in scope.

\$15m

Estimated annual net publisher's share for Sony Pictures' catalog

\$35m

Ole's estimated annual net publisher's share, including Sony Pictures' catalog

\$65m

Ole's estimated annual revenue, including Sony Pictures' catalog

EXECUTIVE TURNTABLE



Steven Melrose (left) and Dougie Bruce

RECORD COMPANIES

Epic Records U.K. appoints **Dougie Bruce** and **Steven Melrose** joint managing directors. They replace **Tops Henderson** and **Paul Lisberg**, who have left the label to reprise their roles as joint managing directors (along with co-founders **Steve Kipner** and **Andrew Frampton**) of **Phonogenic Records**. Reporting to Sony Music chairman/CEO **Nick Gatfield**, Bruce and Melrose will also share responsibility for overseeing all A&R operations for Epic U.K. The duo's first signing to the label is British EDM star **Example**, whose currently untitled fifth album (his first for Epic) will be released in 2014.

"We like to think that Epic will be seen as a label that has a continued investment in taste and ambition that not only matches but pushes the artist into new areas musically and creatively," Melrose says. Epic Records U.K.'s roster includes **Foxes** and **Olly Murs**.

Universal Music Group's East Coast label group names **Jules Ferree** and **Mauro DeCeglie** VPs of brand partnership. Ferree was senior director of digital strategy and new business, and DeCeglie was senior director of brand partnerships at **Capitol Music Group**.

RCA Records names **Aaron Borns** head of pop/rock marketing. He was senior VP of marketing.

DIGITAL

Spotify names **Jason Roth** director of communications for the United States. He previously managed public relations for **iTunes**.

MANAGEMENT

Crush Management appoints **Jackie Shuman** head of sync. She was East Coast director at **Plat-form Music Group**.

RADIO

Radio Disney names **Phil Guerini** VP of programming/GM. He was GM.

—**Mitchell Peters, exec@billboard.com**



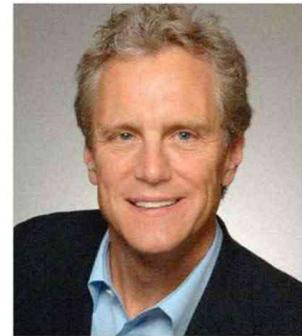
Former MTV Networks CEO **Judy McGrath** has hired **Nick Shore** as the chief creative strategist for her new joint venture with Sony Music, **Astronauts**. Wanted: No Experience Necessary. In his new role, Shore will guide the development of entertainment and marketing content that targets millennials.

GOOD Works

Show Your Stripes

About a year ago, **Clear Channel Entertainment Enterprises** president **John Sykes** was flying home from California to New York when a flight attendant asked if he'd like to sit next to a war hero.

"It was an Army Ranger whose everyday job was to jump from an airplane at 80,000 feet with oxygen and go behind enemy lines and be part of night operations," Sykes says, noting that the soldier had recently

Clear Channel Entertainment Enterprises president **John Sykes**

returned home and couldn't find a job. "I was surprised that with his training there wasn't something he could fit into."

That experience inspired Sykes to approach **Clear Channel Media and Entertainment** chairman/CEO **John Hogan** and **Clear Channel** chairman/CEO **Bob Pittman** about starting a program to address veteran unemployment. The result is **Clear Channel's** recent launch of **iHeartRadio's** **Show Your Stripes** (showyourstripes.org), a wide-reaching public service campaign dedicated to helping U.S. veterans connect with local businesses to find jobs.

"The bottom line is that over the next four years there will be well over 1 million vets leaving the military, and they're going to be searching for jobs," Sykes says. "These are smart young people who left their jobs to go to war on behalf of our country. Their biggest challenge coming back is to find employment."

For the yearlong campaign, **Clear Channel** will donate \$75 million-\$100 million in radio, digital and outdoor signage. The company teamed with **Military.com** and **Monster Worldwide** to build a website that helps veterans search for jobs and sharpen their résumé and interviewing skills. Additionally, artists like **Elton John**, **John Legend**, **Carrie Underwood**, **Kelly Clarkson**, **Brad Paisley** and **Trace Adkins** have recorded public service announcements, which will reach **Clear Channel's** 240 million-plus monthly U.S. listeners across 850 stations.

"These men and women are some of the most trained individuals in the world, and we should be putting their skills to use in the work force," Adkins says. "They have a common ideology of service and bravery. Those qualities don't disappear when they return from service." —**Mitchell Peters**

Further Dealings

CoverGirl has announced a new face for its campaign in 16-year-old **Becky G**, a singer/songwriter/rapper with a street-leaning style. Appearing in her first national TV and print advertising for the brand this summer, **Becky G** will use the national arena to keep building her already sizable personal fan base, whom she dubs "beasters." Creating original content to feature on the beauty brand's social media outlets, specifically **YouTube**, **Becky G** will "give a glimpse into her life as a **CoverGirl** and rise to stardom." Hitmaker/producer **Dr. Luke** signed **Becky** to his **Kemosabe** label via **RCA Records** after seeing her rap in one of her **YouTube** clips, but she was initially discovered by production team the **Jam**. To date, her video "Becky From the Block" has amassed more than 4 million views. . . . **Google**, **Microsoft** and **Yahoo** are following suit with the **White House's** plan to combat advertising on pirate sites, along with **Condé Nast** and **AOL**. All are voluntarily agreeing to incorporate internal procedures to ensure that third-party



Becky G

websites deemed bad actors on the piracy front don't benefit from ad revenue. **Google** will lead the efforts, investigating informal complaints rights-holders make against flagged websites. The multicompany effort to combat pirate sites is similar to the industry cooperation that fostered the adoption of the **Copyright Alert System** by

Internet service providers. The **Obama** administration "strongly supports voluntary efforts by the private sector to reduce infringement, and we welcome the initiative brought forward by the companies," said a post on **WhiteHouse.gov**. . . . **Uvinyl**, the London-based home of **Universal Music vinyl**, recently launched a re-pressing initiative called the **Vinyl Project** so **Universal Music Group** can capitalize on the continuing upward trend of vinyl sales by relying on a crowd-funded model. The crowd-funding portion of the **Vinyl Project** amounts to a conditional pre-order, which is similar in practice to crowd-funding but far from its spirit of patronage for struggling artists who can't afford to bring their art to market. If a slab garners enough interest, then the orders will be filled and people will be charged. After filling out a sign-up form on the project's home page and confirming participation, respondents are directed to a survey about the forthcoming service, the completion of which will earn them a 20% discount on a specially selected vinyl.

Think Tank

WITH THE BRAND ANDREW HAMPP

Essential Essence

The annual Essence Festival, easily one of the biggest music/brand partnerships in the business, is heading into its 20th year—and it's still growing



Not many festivals break attendance records in their 19th year. But then, most festivals aren't Essence, which saw a record 540,000 people attend four days of programming in New Orleans.

That includes 125,000 paying ticket-holders who saw concerts by **Maxwell, New Edition, Solange, Brandy, Trey Songz** and **Beyoncé** at the Mercedes-Benz Superdome. Then there's the record 120,000 people per day who came to see speakers, performers and sponsored content at the Ernest N. Morial Convention Center, all for free, with visits from **Kevin Hart, Fantasia, Janelle Monáe, Steve Harvey** and many more bold-faced names.

Along with the big stars, virtually every major blue-chip brand was present, as category leaders from fast food to retail to consumer electronics have been sponsoring the event in full force for at least seven years. Not only do marketers plan some of their biggest African-American-themed activations of the year around Essence, they organize their social calendars around it, too.

This year's Essence attracted nine sponsors, two media partners and 14 vendors at the convention center, a record number

of activity for the event and a testament to the growing buying power of the black audience. A 2011 study by Nielsen and the National Newspaper Assn. estimated that African-Americans' buying power would reach \$1.1 trillion by 2015, noting that the number of black households with an income of \$75,000 or higher was growing at a higher rate than in the general population. At Essence alone, attendees spend some \$100 million that benefits the local economy—nearly double the \$51.1 million that benefited the 2012 Bonnaroo neighboring market of Manchester, Tenn.

Some of the blatant branding would be criticized at a festival like South by Southwest or Lollapalooza, equally massive festivals whose growing embrace of sponsors in recent years has caught a fair amount of flak (the Doritos vending machine stage, anyone?). But at Essence, it's not only an embedded part of the experience, it's a direct enhancement. Artists like **Doug E. Fresh** and **Fantasia** played gratis concerts on a stage surrounded by a makeshift McDonald's storefront as ads for McCafé flashed across a jumbo screen. A DJ played new jack swing from a platform built around a mock-up of the Walmart electronics department. Verizon sponsored a live Q&A with comedian Hart the weekend his massive concert film "Let Me Explain" was released.

Essence communications president **Michelle Ebanks** notes that 2014 will mark the 20th anniversary of the Essence Festival, an occasion that will give the event a chance to blow itself up even more. "From talking to our partners, the mayor of New Orleans, our friends in the industry, there is clearly an increasing need for people to connect with the community," she says.

And yet, a thorough search for the mainstream media outlets who covered Essence in its record-breaking



Former Destiny's Child singer **LeToya Luckett** (left) and Essence president **Michelle Ebanks** at the Essence Festival.

year yields surprisingly little results. The New York Times, L.A. Times and even Time Warner sister brand CNN all sat out this year's festival, often mentioning it only in news stories comparing it with the inaugural BET Experience, the three-day festival that debuted in Los Angeles the weekend prior to tap into the same sponsorship-dollars opportunity. Only MSNBC had a notable presence among outlets outside of the core of black media, and that's largely because it was a first-time media sponsor.

Why the disconnect? Ebanks likens the coverage of Essence to an interview she read with **David Simon**, creator of "The Wire." "They were asking, 'Why is this such a phenomenon?' And he said, 'The majority of white people don't see the black community. They're just not in it. They drive past it, but it's not something that's part of their consciousness.' And that's what we really, from coverage from some of the largest media brands. We can't really tell anyone about this festival—you really do have to see it for yourself." ●

TAKEAWAY: Essence shows how the music business has a head start in helping brands reach some valuable but often overlooked market demos.

BUSINESS MATTERS GLENN PEOPLES

A Clear Window

New research from Spotify in the Netherlands argues that windowing music could aid piracy



Windowing is doing more harm than good, suggests a new paper by **Will Page**, director of economics at Spotify and former chief economist at PRS for Music. His research supports a position Spotify has been championing for a while now, and Page makes a strong case.

In "Adventures in the Netherlands: Spotify, Piracy and the New Dutch Experience," Page looks at two factors that impact subscription services: piracy and windowing, the act of holding back a new release from some digital

services. Piracy is a well-known scourge and something legal services like Spotify are meant to combat. Windowing is occasionally employed to entice purchases from fans who would otherwise stream.

The Netherlands, the world's 10th-largest recorded-music market, is typical in that many of its citizens engage in digital piracy. In 2012, just 10% of file-sharers took 52% of files, and 22% took another 28%, according to BitTorrent activity measured by Musicmetric. The remaining 68% of BitTorrent users accounted for just 20% of activity.

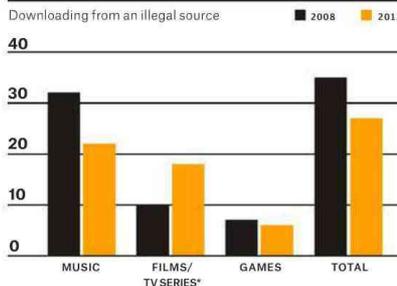
"Adventures" argues that the controversial practice of windowing encourages piracy without helping sales. Page looked at 14 pop acts with a range of release strategies. The two albums with the best sales-to-piracy ratio, **One Direction's Take Me Home** and **Robbie Williams' Take the Crown**, had normal releases—no windowing—and were streamed heavily on Spotify. But the two albums with the worst sales-to-piracy ratios, **Taylor Swift's Red** and **Rihanna's Unapologetic**, had windowed releases.

The deeper implication is that lone wolves might be harmful. A few windowed releases by self-interested individuals could make fans retreat to illegal services. In an effort to generate more sales—which Page argues won't happen—these lone wolves may hurt the collective industry. And just making music available won't solve the problem. Page found that two artists' illegal downloads—but not sales or Spotify streams—spiked after they performed at the Stöppelhaene festival last year. Fans who wanted immediate gratification went to their preferred illegal venue rather than a legal one like Spotify.

But there's good news: Piracy fell in spite of the consumer-unfriendly issues of windowing and catalog holes. Numbers from various sources indicate the amount of active pirates in the Netherlands has declined to 1.8 million in 2012 from between 4.3 and 5 million in 2008. Subscription services have been both imperfect and adequate alternatives to piracy.

The fact that Spotify has released what's effectively a position paper

Music Piracy Trending In Netherlands (Percentages)



* In 2008, TV series were not included in the data. Source: IVIR/CENTERdata, 2012

may raise some eyebrows or detract from its conclusions, because the paper's deductions clearly benefit Spotify. But Page strove for objectivity by collaborating with independent analysts and submitting the paper for peer review. And he admits its BitTorrent data can be less than perfect.

"Adventures" makes a good case that piracy will be less problematic, and digital growth stronger, if music is simply made available to fans. ●

TAKEAWAY: Spotify has a clear self-interest in this new data, but those serious about digital growth or concerned about piracy need to give it real consideration.

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ON THE ROAD **RAY WADDELL**

Come Inside

Outdoor festivals and shed tours usually dominate the summer, but indoor arenas are holding their own



talent those fests showcase, and one might assume that at least some of this gain in outdoor business comes at the expense of the indoor business.

One would be wrong, or at least not completely correct. Based on numbers reported to Billboard Boxscore April 1-June 30, gross ticket revenue for U.S. arenas is up more than 21% from the same period last year. On the other hand, attendance is down almost 11%, and the show count is down nearly 30%. This means at least two things: Quantity may be down, but quality (acts that command higher ticket prices) is up. It also means that Boxscore reports, as usual, are skewed toward later in the year for inclusion in Billboard's year-end tallies.

Those shows that are playing indoors in the first half of the year (and, for some, all summer) in large part represent high quality in terms of price or demand, or both. Making the arena rounds so far this year are the **Rolling Stones, Bon Jovi, Beyoncé, Justin Bieber, One Direction, Fleetwood Mac, Bruno Mars, Taylor Swift, George Strait, Carrie Underwood, Maroon 5** (which is now in the sheds after an arena run earlier this year), **Rascal Flatts** and others.

THE BIG NUMBER

Percentage rise of U.S. arenas' gross ticket revenue in second-quarter 2013 over one year ago.



Wells Fargo Center in Des Moines, Iowa, topped \$1 million at the box office. "They crushed it, dude," says **Brock Jones**, VP of booking for facility management firm Global Spectrum. Fleetwood Mac, like several others playing indoors this summer, has a fan base demo that often prefers reserved seating and the air conditioning that arenas provide.

Jim McCue, senior VP at facility management firm SMG, has some strong outlooks from OPM buildings in secondary markets. McCue says tours like **Kenny Chesney, Beyoncé, Fleetwood Mac** and others are indeed visiting some SMG buildings in such secondaries as Albany, N.Y.; Wichita, Kan.; and Oklahoma City. Country music is always hot in secondary markets, and this year is no exception.

So, in a nutshell, the arena business is doing fine this summer, even in the smaller markets. "In the secondaries, if you're willing to hustle, there are some strong acts that you can pick up that will do very well, because a lot of those markets are underserved right now," Jones says. "Gary Allan is doing some great business in the secondaries. He's one of those acts that is a very reasonable risk in a secondary or tertiary market; you have the potential of doing very well."

Both McCue and Jones say the fall and first-quarter 2014 are shaping up nicely. ●

TAKEAWAY: Don't fixate on outdoor venues for summer concerts. There's solid potential for quality indoor plays, even in secondary markets.



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Acts like **Stevie Nicks'** band Fleetwood Mac are making the rounds at indoor arenas this summer.



BACKBEAT

Legends Take London

Justin Timberlake and **Jay-Z** previewed their Legends of the Summer tour in London. In Los Angeles, “Who the F**k Is **Arthur Fogel**,” a documentary about the Live Nation legend, premiered at the Downtown Film Festival.

1 Brothers in arms: **Jay-Z** and **Justin Timberlake** unofficially kicked off their Legends of the Summer tour with a joint performance at the Yahoo Wireless Festival on July 14 at London’s Queen Elizabeth Olympic Park. The set spanned nearly two-and-a-half hours, with dozens of hits from the two stars. “We got a million of these,” Jay-Z boasted. The 14-date North American stadium tour officially began in Toronto three days later.

2 Road warriors: Live Nation chairman of global touring **Arthur Fogel** (left) and William Morris Endeavor agent **John Marx** celebrated the U.S. premiere of the documentary “Who the F**k Is Arthur Fogel?,” which takes a look at Fogel’s rise to industry dominance, on July 10 at the AT&T Center as part of the Downtown Film Festival Los Angeles. “He’s a unique dude,” Bono says of Fogel.

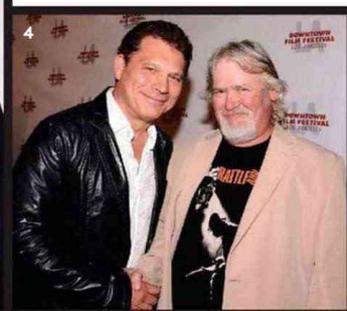
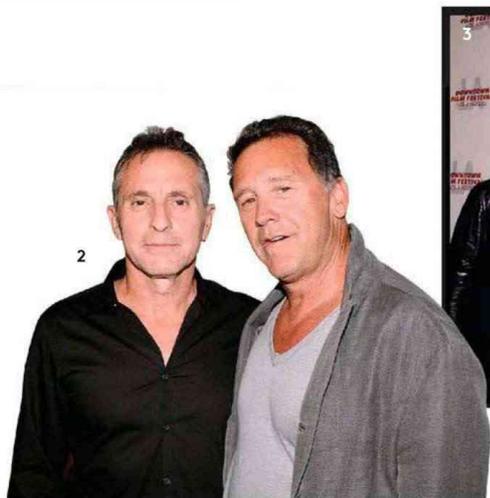
3 **Ron Chapman** (left), who directed “Who the F**k Is Arthur Fogel?,” and Madonna manager and A-Grade Investments co-founder **Guy Oseary** flanked **Arthur Fogel** on the red carpet at the film’s premiere.

4 **Ron Chapman** and Billboard’s own live entertainment legend **Ray Waddell** (right), who is featured in the doc, shook on it at the “Who the F**k Is Arthur Fogel?” premiere.



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



Sub Pop's Birthday Bash

Sub Pop celebrated 25 years with co-founder **Bruce Pavitt** and **Mudhoney** at its Silver Jubilee festival in Seattle, while the Latin Alternative Music Conference connected **Rubén Blades** and Latin Recording Academy head **Gabriel Abaroa** in New York.

1 Happy anniversary: Groundbreaking Seattle indie Sub Pop rung in its 25th anniversary with the Silver Jubilee festival, which included a panel with the label's go-to photographer **Charles Peterson**, "Hate" comic book creator **Peter Bagge** and Sup Pop co-founder **Bruce Pavitt** at Seattle's Fantagraphics Bookstore & Gallery on July 13. The three discussed the influence of alt comics and graphic design on the label and the grunge scene.

2 Kiss the sky: Founding fathers of the Seattle sound **Mudhoney** set off Sub Pop's Silver Jubilee festivities with a high-flying gig at the top of the city's Space Needle.

3 **Ryan Seacrest** (left) and Clear Channel president of national programming platforms **Tom Poleman** announced the lineup of this year's iHeartRadio Music Festival on July 15 at New York's iHeartRadio Theater. The festival, which will hit the MGM Grand Garden Arena in Las Vegas on Sept. 20 and 21, will include performances by Justin Timberlake, Katy Perry and Elton John.

4 Soul man: Universal Republic singer/songwriter **Mayer Hawthorne** snuck in a quick flick backstage ahead of his performance at the release party for his third album, *Where Does This Door Go*, on July 15 at the Bowery Ballroom in New York.

5 The Republic Records family came out in full force to support **Mayer Hawthorne** at his album release party. From left: Republic executive VP of marketing **Jim Roppo**, Republic president/COO **Avery Lipman**, Hawthorne, Republic senior VP of marketing **Frank Arigo**, Republic executive VP of A&R **Rob Stevenson** and A-Side Worldwide's **Jackson Perry**, Hawthorne's manager.

6 Salsero (and Panama's former minister of tourism) **Rubén Blades** (left) posed with Latin Recording Academy president/CEO **Gabriel Abaroa** ahead of their Q&A at the New Yorker Hotel on July 11 at the Latin Alternative Music Conference, which brought five days of performances, panels and parties to New York.

7 Meeting of the minds: The Latin Alternative Music Conference's "DIY 2.0: Tools for the Nueva Generación" panel on July 11 featured (from left) Bandzoogle's **David Dufresne**, Kickstarter's **Kendel Ratley**, WAPA-TV Puerto Rico's **Pili Montilla**, singer **Carla Morrison**, BMI's **Carolina Arenas**, SoundCloud's **Megan West** and CD Baby/Disc Maker's **Tony Van Veen**.



"We're not gonna pull frogs out of our asses or anything."

—Mark Arm, Mudhoney



INSTAGRAM US! #BACKBEAT



.biz

Singer **Avery Sunshine** (second from left) celebrated with, from left, manager **Paul Ewing**, publicist **Fiona Bloom** and producer/songwriter **Dana Johnson** after her July 3 gig for the Brooklyn Academy of Music's R&B Festival concert series.

@fionabloom The 'A' Team literally...@Billboard - @averysunshine @bigdane1973 and manager #PaulEwing and moi! #Backbeat - Just finished rocking Rhythm and Blues Fest in Brooklyn.

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

1, 2: JIM BEHNKE/3; STEVE GRANITZ/GETTY IMAGES; 4, 5: TERRY O'NEILL/REUTERS; 6: CARLO SCARABOTTI/REUTERS; 7: CARLO SCARABOTTI/REUTERS

T&E Report

Montreal

Osheaga Festival, Aug. 2-4



The success of Arcade Fire has drawn enormous attention to Montreal in recent years, but the city's heady blend of French and English influences has long cultivated left-field music talent, from **Leonard Cohen** (see story, right) to A-Trak. The raucous nightlife and Old World vibes have also made Quebec's cultural capital a highlight for touring acts. "Our bands always say it's their favorite stop," Glassnote Records head of touring **Zach Hundley** says. The show opportunities increase drastically when Montreal's remarkably busy festival season kicks in. The world-famous International Jazz Festival took over downtown this month, but the **Osheaga Festival** (osheaga.com)—set on the tranquil **Île Ste Hélène**, just off the city's main island—rules the first weekend of August. This year the Evenko-produced event includes Beck, Phoenix, Frank Ocean and local sensation **Sam Roberts Band**, whose name-sake says, "The festival site is magical, with the city skyline across the river as a backdrop." But be sure to leave time to explore the walkable city's distinct neighborhoods. Capitol A&R rep **Mollie Moore** enjoys taking in the "stone walkways, small lanes and old churches" of atmospheric **Old Montréal**. **Caila Thompson-Hannant** (aka electro act **Mozart's Sister**) shouts out **Pointe St. Charles** and **St. Henri**, "sweet spots for both punk shows and super-high-end cuisine." Trendy hood **the Plateau**, in the shadow of beautiful **Mont Royal**, "can look a bit like Brooklyn," Evenko VP of concerts and events **Nick Farkas** admits, but he says the affordable rents attract creatives. The adjacent **Mile End** district, home to Arcade Fire, is the local

indie music hub; **Alex Ortiz** of We Are Wolves loves its "clash of cultures, from yuppies to hipsters to old immigrants."



STAY

The glamorous **Hotel le St.-James** (hotelst-james.com) is a magnet for superstars like Bono and Madonna. They book its spectacular penthouse, but all the rooms are swish, and its **XO** restaurant is one of the most highly regarded in the city. For something more mod, the **W Montreal** (wmontrealhotel.com) has sleek rooms and the surreally designed **Wunderbar**, which pulls top DJ talent. During the festival, a collection of **McGill University** residences are converted to the funky, low-cost **Osheaga Accommodations** (osheaga.com); stays include special perks like artist meet-and-greets.

EAT

Celebrity chef **Chuck Hughes** does a band catering tent at Osheaga; Universal regional director **Sophie Barbe** calls his innovative **Garde Manger** (crownsalts.com/gardemanger) restaurant "a must-try." Singer **Torquil Campbell** of local darlings Stars hits **L'Express** (restaurantexpress.ca) for classic bistro fare,

but also loves the antique lunch counter at **Dépanneur le Pick Up** (depanneurlepickup.com): "It's suffocatingly hip," he admits, "but it's really good." Evenko business development exec **Brent Steer** recommends "the tacos at **Grumman 78** [grumman78.com], in an old industrial garage." Moore says **Snack N' Blues** (5260 St. Laurent Blvd.) is great "after you've hit the bars and have the munchies. It's basically Willy Wonka's factory for music lovers."

PLAY

For hanging with rock'n'rollers, **Laurence Nerbonne** of Gallic folk band **Hôtel Morphée** recommends **Taverne Saint-Sacrement** (saint-sacrement.com): "It has a warm ambience, and there are always



a bunch of musicians there." Campbell "will always have a special feeling for **Sala Rossa** [casadelpopolo.com] in the Plateau, run by people who care about music." And **Liam O'Neill** of local psych-rock band **Suuns** says its sister venue, **Casa del Popolo**, "is a great place to drink, party and dance." **Brad Oberhofer**, whose namesake band will appear at Osheaga, loves **Cabaret du Mile-End's** (lemileend.org) wildly eclectic programming, despite some harrowing memories: "When we played [there], it caught on fire and everyone had to evacuate." But the Montreal music scene's spontaneous spirit may best be exemplified by the live shows of hometown heroes **Arcade Fire**: "We've played some great shows at **the Corona Theatre** (thethecoronainvignmobile.com)," drummer **Jeremy Gara** says, "but also in basements, lofts and a parking lot in **Longueuil**." —Ken Scrudato

Clockwise from far left: **Brent Steer**, lobby of the Hotel le St.-James, Main Deli Steak House burger, **Mollie Moore**



GO TIME WALKING TOUR

Leonard Cohen

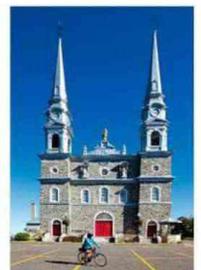
Iconic singer, poet and novelist Leonard Cohen has a rich history in Montreal, his birth city and the inspiration of many of his biggest hits (as well as those of several other artists who were close to him). Although many of his longtime favorite haunts are now closed, you can still experience the city's charm through Cohen's eyes, ears and taste buds at the following local highlights. —Andrew Hamp

● Cohen was raised in **Westmount**, a wealthy neighborhood on the southern slopes of Mont Royal. He would return to his childhood home (located at **599 Belmont Ave.**) with onetime girlfriend **Joni Mitchell**, who immortalized her visit in the song "Rainy Night House." Often described as the Beverly Hills of Montreal, Westmount is ideal to explore on foot, with beautiful mansions and sweeping views of the city, particularly from **King George Park**, located just a few blocks from Cohen's former residence.

● "When I was about 13 years old," Cohen wrote in an unpublished piece called "The Juke-Box Heart: Excerpt From a Journal," "I'd walk miles along **Saint Catherine Street**, a night-lover, peeking into marble-tabled cafeterias where men wore overcoats even in the summer." **Dunn's Birdland**, a small club over a Jewish deli where Cohen got his start, is long gone, but Montreal's main commercial strip remains home to many of the city's best venues, including the prestigious **Place des Arts** (aplacedesarts.com), **Métropolis** (metropolismontreal.ca) and jazz-focused **Upstairs** (upstairsjazz.com), which channels the smoky poetry clubs of Cohen's youth.

● Cobblestoned **Old Montreal**, just off the St. Lawrence River, is the backdrop of Cohen's song "Suzanne," inspired by his relationship with Suzanne Verdall (and famously covered by Judy Collins). The couple would walk together and watch sailors enter from the harbor near the 18th-century **Notre-Dame-de-Bon-Secours Chapel** (marguerite-bourgeois.com). Climb the steeple for amazing harbor views.

● Hoping to spot Cohen in the flesh? Try **Parc du Portugal**, near his current home in the Plateau, where Cohen sometimes sits with old friends. After you've taken in the scenery, stroll down **Saint-Laurent Boulevard** for a slice of Old Montreal at one of Cohen's go-to eateries, **Main Deli Steak House** (maindelisteakhouse.com), a perfect introduction to the city's famous smoked-meat sandwiches. ●



TALK

@AZEALIA BANKS US & CANADA: OSHEAGA IN MONTREAL 8/2, LOLLAPALOOZA IN CHICAGO 8/3, HARD SUMMER IN LA ON 8/4!!!

@solange knowles Montreal... there was magic in the room! Thank you for being so beautiful! All love.....

@DIIV @osheaga August 2nd, lolia August 4

@Jessie Ware See you in the Summer Osheaga! Xxx

@tegan andsara We're making our first appearance at @osheaga, in Saras city of Montreal. Aug 3! Presale starts Wed. info + line up @ http://www.osheaga.com

Gear

Master At Work

From Beyoncé to Backstreet Boys, mastering engineer Tom Coyne has been polishing blockbuster albums for 30-plus years

Name: Tom Coyne

Big break: Kool & the Gang's "Ladies' Night" in 1979, kicking off a 34-year career in mastering. "Everyone wanted to be a mixer in the '70s; it was the cool thing," Coyne says. "I'm glad I stayed on this side; it's so much fun."

Grammy love: Coyne won a Grammy for mastering the 2012 album of the year, Adele's *21*.

Other notables: Beyoncé's *Dangerously in Love* and *I Am...*, Sasha Fierce, Britney Spears' *Oops!... I Did It Again* and A Tribe Called Quest's *The Low End Theory*.

Up next: "I honestly can't say. A lot of times, I don't know whether the artist wants the world to know how close they are to being finished or not. Even when my kids ask me what I'm working on, I'll tell them, 'Just music.'"



1 Plaques for releases by Britney Spears, Erykah Badu, Backstreet Boys, Sade and the Roots—just five of the thousands of albums Coyne has mastered.

3 Roughly 60% of Coyne's gear is custom-built by Sterling Sound's in-house tech department, including these analog input and output stages.

2 Coyne's studio is filled with family photos—but this isn't one. "My wife and I were walking in Newport, N.C. We passed this picture for sale on the street and said, 'Oh my God, that's our daughter!' Of course it wasn't, but it looked exactly like her from behind. We tell people it's an artist's rendering."

4 Coyne swears by his Manley equalizer. "If I work on something else, the next day I'll say, 'This doesn't even come close.' But if I try it with the Manley, it'll always find the right piece of the puzzle."

The biggest stars in music know they're in good hands with mastering engineer Tom Coyne. They rarely bother overseeing sessions at his penthouse studio in New York's Sterling Sound, where he's put the final touches to dozens of top-selling albums. "Beyoncé, I've never met her; Britney Spears, never met her," Coyne says, listing two of his most famous customers. "One or two majors attend [sessions] here, only because they're in New York. All the others just send mixed stuff from their artists: Album after album and I've never met them."

There is one particularly notable exception: "Adele, we did meet; it was on a Saturday," Coyne recalls. He mastered her sophomore blockbuster, *21*, which led to another, even more memorable run-in with the singer at the 2012 Grammys, where Coyne joined Adele on-

stage as she accepted the album of the year award. "You get one of those voices once in a lifetime," he says.

Should more artists follow Adele's footsteps to Coyne's two-room lair at Sterling, located above Manhattan's tourist-packed Chelsea Market, they would find a sunny artist lounge festooned with plaques of the many hit records he's touched. Next door is his intimate studio, where a window overlooking the Meatpacking District is framed by custom-made processors from Sterling's tech team and giant Genelec speakers. There are more diminutive monitors, too, for when labels stop by. "The artist always listens loud, but the A&R guy will listen through the small speakers," Coyne says.

Coyne started at Sterling in 1994, after spending five years working mainly R&B and hip-hop at the famed Hit Factory, and another 10 cutting his teeth on vinyl at FrankFord/Wayne before that. "We're not like recording engineers, where you're bouncing around," Coyne says. "With mastering, you need a constant, which is your room, [where] there's no surprises."

He's stayed at the top of his game for so long partly by embracing the Internet, which has helped him attract an international customer base. Of course, with clients on the other side of the world able to send music over the Web in minutes, Coyne's become, well, a master when it comes to quick turnarounds. "Usually I'll get albums nine hours before they're on iTunes. That's how down to the wire it is," he says. "I'll be in here extra early in the morning most days because Sony Australia tells you, 'You gotta do it first thing; it's coming out Tuesday night.' There's no lag time." —Andrew Hampa



"The most successful mastering engineers are the guys that started in vinyl."





The New Country Rock

Want to hear big guitars? Turn on country radio, where a group of artists—from Jason Aldean and Eric Church to current chart-toppers Florida Georgia Line—are blurring the lines among country, rock’n’roll and urban

BY RAY WADDELL

A musical movement is rocking mainstream country music these days. It’s blowing up the airwaves, shifting volumes of recorded content and packing venues from club to stadium level with raucous, fun-loving “party people,” to cop a song title from Republic Nashville duo Florida Georgia Line.

The success of FGL, whose single “Cruise” is the country hit of the summer and the biggest Billboard Hot Country Songs chart-topper in 50 years, is perhaps the best example of the heat of the new country rock. But there’s a cadre of compelling singers of hooky songs who are also, crucially, dynamic live performers.

These artists owe more to Lynyrd Skynyrd, Alabama, the Kentucky Head-Hunters and Hank Williams Jr. than Hank Sr. But unlike their predecessors, this new breed of country rocker injects its songs with a dose of hip-hop that appeals to today’s iPod generation—the notorious genre shufflers who serve as music’s best ambassadors on social media, and also flock to concerts.

The music itself can be hard to define. It veers from heartthrob crooners who occasionally rock and rap to amps-to-11 rockers who lean heavily on big guitars, bass and drums. Under the production aegis of such platinum hitmakers as Michael Knox (Jason Aldean) and Joey Moi (Florida Georgia Line, Jake Owen), this sound is scaled up, defined by the scope of arena rock. Traditional country instrumentation can seem buried in the mix as an afterthought, and the lyrical content—rural settings, working-class values, hot girls, beer, etc.—is, for traditionalists already weary with the movement, the only element that makes this music identifiable as country.

Aldean—arguably the most commercially dominant act of the group across retail, radio and live—shook



KEITH BROWN



Tyler Hubbard (left) and Brian Kelley of Florida Georgia Line.



Ludacris (left) joins Jason Aldean during a sold-out Aldean tour stop in Atlanta last year.

up the airwaves in 2011 with the country/rap/rock hybrid “Dirt Road Anthem,” penned by Brantley Gilbert and Colt Ford, which polarized mainstream country. “That song was a key turning point in allowing younger artists to put out a certain kind of music and know that people will respond,” Florida Georgia Line manager Seth England says.

In addition to Aldean and FGL, people are responding to Eric Church (who broke on the road largely through rock clubs), Luke Bryan, Gilbert, Ford, Owen and a long list of others moving up the venue chain (see story, page 25). And it’s not only boys making noise. Miranda Lambert—known to cover the ’70s chestnut “Rock & Roll Hootchie Koo” live—isn’t shy about cranking up the guitars, and her Pistol Annies have plenty of rock’n’roll attitude.

Today, while much of rock has veered off on a folky tangent and is periodically plagued with rumors of its demise, country is the land of big guitars. Songs from the ’70s by acts like the Eagles, Skynyrd and the Marshall Tucker Band would, if given contemporary production values, fit right in on today’s country radio. Eric Church’s new live album, *Caught in the Act*, is a ball-busting Southern rocker reminiscent of Skynyrd’s 1976 classic *One More From the Road*, with a similarly charismatic performance and electric energy from an audience that roars its approval when Church declares, “I like my country rocking—how ’bout you?” The album enjoyed 61,000 downloads its first week, according to Nielsen SoundScan. Elsewhere, Aldean, the Breakthrough Award winner at the 2011 Billboard Touring Awards, has now added stadiums to his route, and in his first headlining tour, Bryan is blowing out at the arena/amphitheater level.

EMIGRATION ISSUES

Rock artists have been gravitating to country for years. Asked if he sees the current trend as a movement, Brian Jennings, PD at Clear Channel’s KZSN (102.1 the Bull) Wichita, Kan., says, “Well, there’s certainly a movement from the outside in,” citing former Hootie & the Blowfish frontman and current country star Darius Rucker, as well as Sheryl Crow, Uncle Kracker, Kid Rock and Staind’s Aaron Lewis, as examples.

“Rock tends to evoke attitude, and that’s a good thing if the message is there to drive it,” says Jennings, who adds that the scene is both artist- and listener-driven. “These artists are creating the music that they craved before getting their recording contracts. I think guys like Eric Church and Brantley Gilbert are tuned in to the demand.”

Country certainly isn’t limited to this type of music, as there are plenty of mainstream country acts that lean to the traditionalist, pop or R&B sides of the music spectrum. It wasn’t so long ago that country was dissed for being too heavy on the sappy, romantic side. “There’s room for it all,” Republic Nashville president Jimmy Harnen says. “But this [rock sound] may not have been there in a little while, and that’s why it’s so well-received. If you have too much of one thing, the opposite thing seems to have a big attraction.”

From Harnen’s viewpoint, the common thread in this subgenre is that the artists are all “timely, honest and fun. I think that’s what people respond to. Great music does a lot of things: It makes your toe tap, your heart pound and your mind think, and as long as it touches your soul in one way or another, it’s real.”

GOOD MUSIC, GOOD HOOKS, NO FORMAT

At this moment, the flashpoint of the country rock movement seems to be Florida Georgia Line. The act exploded when two ventures on parallel paths converged. Brian Kelley and Tyler Hubbard wanted to write songs and entertain. Platinum songwriter Craig Wiseman wanted to expand his Big Loud Shirt publishing house into more of an artist development company—Big Loud Mountain—with publishing, management, recording/production and touring elements.

“Craig always joked that his dream was to have his parking lot full of 15-passenger vans and trailers,” says Seth England, a rock-loving former college promoter who now serves as GM of Big Loud Mountain and FGL’s day-to-day manager. “His vision was young artists in town Monday through Wednesday writing, touring Thursday through Saturday, drive home Sunday, repeat.”

Rock songwriter/producer Joey Moi (Nickelback, Hinder, Theory of a Dead Man) had relocated from Vancouver to Nashville, and signed a publishing deal with Big Loud Shirt. Moi co-produced Jake Owen’s 2012 album *Barefoot Blue Jean Night*, and later was tapped to head Big Loud Mountain’s record production/artist development efforts. Veteran arena rock tour manager Kevin “Chief” Zaruk came in to run BLM’s touring element, and the firm encountered FGL some three years ago while “chasing another artist,” according to England.

Kelley and Hubbard “weren’t getting a lot of looks” at the time, England says, and were taking a DIY approach. “They had made an EP on their own, they were touring on their own, they had written songs by themselves,” he says. “They were songwriters, but they had an intense desire to entertain people, as opposed to sitting on a bar stool in writers’ rounds. They always wanted a full-band, rock element. You never once had to tell them to go out and entertain people, that’s just what they were about, and that’s the toughest thing to find. Craig and I were blown away.”

Big Loud Shirt writers Rodney Clawson and Chris Tompkins were also blown away, with Clawson, Kelley and Hubbard penning “Tip It Back” at their first writing session. “Rick said, ‘These guys can really write. They’re full of fresh ideas, they speak the language young kids speak. We’ve got to jump on this and be a part of it,’” England recalls. “So we did, and we all came to an agreement with Big Loud Mountain at the end of 2011.”

In the summer of 2011, England saw Aldean’s team, including agent Kevin Neal, president of Nashville boutique booking agency Buddy Lee Attractions, conducting an artist development Q&A at the Billboard Country Summit. “I sat there and listened to Kevin and Jason talk about the process,” he says. “I thought, ‘If I ever get in a position where we manage an artist, that’s the way I want to do it: go out and build fans before we go to radio.’ I had lunch with Kevin and he got it right away. He was just as passionate about booking those \$250 dates [on FGL] as he was with whatever Jason Aldean’s doing now, truly digging the ditch for us. We went out and played clubs, made fans and in early 2012 put out the EP *Cruise*, and I guess the rest is history.”

(Taking England’s introduction to Neal full circle, Team FGL, including the duo, England and Neal, recently committed to do the artist development case study at the Billboard Touring Conference in New York in November.)

Meanwhile, Harnen at Republic (part of Scott Borchetta’s Big Machine Label Group) caught wind of Florida Georgia Line and “Cruise” in April 2012 when Big Machine Label Group senior VP of A&R Allison Jones sent Borchetta and Harnen an email touting FGL, which was then on the Country Throwdown tour, with “Cruise” from its Moi-produced EP selling well on iTunes. The pair quickly moved from a cool duo to watch to a must-sign, and by July 2012, FGL was a Republic Nashville act.

“We just saw it,” Harnen says. “The last few years there have been some sounds that have cut through that have been a little different, and [Florida Georgia Line] is just timely. Every genre ebbs and flows, and what they’ve managed to create and deliver is very timely and in touch with the audience.”

Released Dec. 4, 2012, *Here’s to the Good Times* has sold 856,000 to date, according to Nielsen SoundScan. It’s an unadulterated country/rock hybrid spiced with more than a few urban interludes and references. Squarely targeting young, drinking-age adults (Hubbard is 27, Kelley is 28), *Here’s to the Good Times* is brash, loud and endlessly catchy, light years removed from the George Jones/Merle Haggard country of yore. In fact, the lone ballad on the set is a “pyro ballad” (Moi’s term), penned by the producer and Kentucky rockers Black Stone Cherry.

Moi admits that FGL’s music is hard to define. “I’ve always done rock until I came to Nashville, so we were doing a lot of things we instinctively did in rock [in the studio],” he says. “And Brian and Tyler listen to everything, from rock to hip-hop to dance music to country. We just kind of infused all the things we like, and it turned out pretty cool. I don’t even know what kind of name you’d give it. It’s just country music.”

Or at least, “where country music is going,” Moi says. “The younger audience likes a lot more aggression and energy and impact in the sound. These days, people just like good music and good hooks. If they

Team Florida Georgia Line

ALBUM: *Here’s to the Good Times*

LABEL: Republic Nashville/Big Loud Mountain

RELEASE DATE: Dec. 4, 2012

MANAGEMENT: Seth England and Kevin “Chief” Zaruk, Big Loud Mountain

BUSINESS MANAGER: Kris Wiatr, Wiatr & Associates

PRODUCER: Joey Moi

PUBLISHING: Big Loud Mountain (BMI)

TOURING: Headlining and select support in the United States through 2013

BOOKING AGENT: Kevin Neal, Buddy Lee Attractions

PUBLICITY: Jensen Arrowsmith, Sweet Talk Publicity; Jake Basden and Erin Burr, Republic Nashville

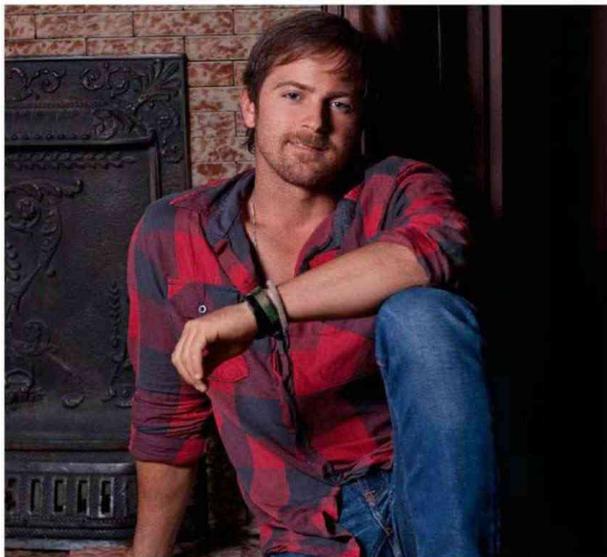
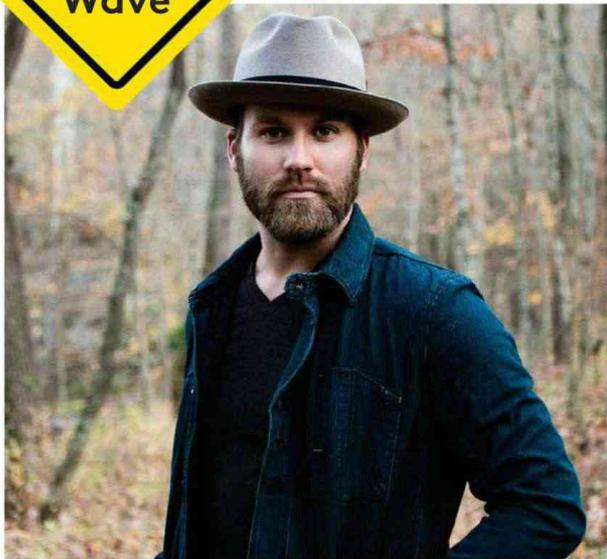
ATTORNEY: Chip Petree, Petree Law

SITE: FloridaGeorgiaLine.com

TWEETS: @FLAGALine

The Next Wave

Four rocking country acts are ready to turn up the volume



There's a wealth of developing artists on the rowdier side of country music waiting in the wings for their shot at headlining shows and climbing Billboard's country charts. Here are four whose styles are varied, but all are poised to move up the ladder.

DRAKE WHITE

Hometown: Hokes Bluff, Ala.
Label: MCA Nashville
Album: Debut slated for 2014
Management: Ross Schilling, Vector Management
Booking: Creative Artists Agency
Web: DrakeWhite.com
Influences: "Ray Charles, Otis Redding, Garth Brooks, the Rolling Stones, Eric Church, Guy Clark, Ben Harper, Tony Rice, Bob Seger, Jim Croce, Foggy Hollow Bluegrass Gatherin'."

The Music: "A combination of the bluegrass sounds that come out of the foothills of the Appalachian Mountains mixed with the soul and blues from the Alabama/Mississippi Delta. I like for music to make you feel good, for it to tell you a story, for it to tear your heart to pieces, or all three. I believe in good people, good food, the Golden Rule, dogs, good coffee, flip-flops and family."

CHRIS JANSON

Hometown: Perryville, Mo.
Label: Bigger Picture Group
Album: Debut slated for later this year
Management: Kelly Lynn, Chris Janson Management
Booking: The Bobby Roberts Company
Web: ChrisJanson.com

Influences: "Waylon Jennings, Hank Jr. and Sr., Jerry Lee Lewis, Merle Haggard, Kris Kristofferson, Guns 'N Roses, David Allan Coe, Billie Holiday, Sex Pistols, the McKameys."
The Music: "Fun, energetic, emotional and autobiographical."

KIP MOORE

Hometown: Tifton, Ga.
Label: MCA Nashville
Album: *Up All Night*, 2012
Management: Shawn McSpadden, Red Light Management
Booking: Creative Artists Agency
Web: KipMoore.net
Influences: "Bruce Springsteen, Jackson Browne, Bob Seger and Willie Nelson. They are the best at painting a picture in three minutes."
The Music: "Honest and gritty."

ANGEL MARY & THE TENNESSEE WEREWOLVES

Hometown: Hendersonville, Tenn.
Label: Verado Records
Album: *Angel Mary & the Tennessee Werewolves* (EP)
Management: Overtone Music/Wild Justice
Booking: Various
Web: AngelMary.net
Influences: Antoine Wolf: "Alabama, Marshall Tucker Band, Led Zeppelin." Christian Wolf: "Charlie Daniels Band, Hank Williams Jr., Mötley Crüe." Angel Mary: "Johnny Cash, Reba, Big & Rich, Led Zeppelin."
The Music: Antoine Wolf: "We describe it as a chocolate chip cookie wrapped with barbed wire—it tastes so sweet it hurts."—RW

Clockwise from top left: Drake White, Chris Janson, Angel Mary & the Tennessee Werewolves, Kip Moore



Lynyrd Skynyrd's influence is evident on Eric Church's new live album *Caught in the Act*.

can sing along and it makes you have that involuntary emotional response, people are gonna gravitate toward it. Music is becoming kind of 'format-less,' so it's opening doors to a lot of different combinations of music. We've got country-rock-hip-hop with a real twangy singer on it."

"Format-less" could be an off-putting term for some. "I don't mean it in a scary way, but people just listen to everything these days," Moi says. "Younger kids or clients I know have their laptops open on YouTube with diverse playlists, some of it not even on the radio. There's so many badasses out there sitting in their houses coming up with really creative stuff outside the boundaries and rules of radio formats and what the industry has been investing in."

Maybe that in itself is what's frightening, but for the most part this music is about entertaining people. In FGL's case, "it's not really trying to change the world. It's just trying to get people to dance and sing along and have a good time, and I don't think there's anybody that doesn't want to do that," Harnen points out. "At different times, music pushes different buttons, but going to one of their shows or listening to their CD is fun. It's a release, it takes you away for 73 minutes."

GET USED TO IT

The Florida Georgia Line demo sits squarely in a space previously occupied by pop, urban and, yes, rock listeners. At the same time, the music is accessible enough not to alienate country's middle-aged female base, and the content is a nonthreatening mix of good times, good friends and (sometimes casual) romance.

"What's interesting over the last couple of years, due to acts like FGL and some of the guys we're talking about, is that young demographic has now put country music on their vehicle radio presets," England says. "That young audience is transitioning to country because they're hearing music that's cool, hip and geared toward them. FGL [would] tell anybody that one of the biggest compliments they can ever get is for someone to tell them, 'I'm not even a fan of country music, but I love what y'all do.' And the reason they love that compliment is that it's making people aware of country music, and that's where they plan to be."

The sound is definitely not going away, at least not any time soon. The music business in general is inclined to hop on a hot sound, and both Moi and Republic's Harnen say they are hearing more of this type of music on their respective A&R'ing rounds. "If you go through the years of music, whenever something starts to happen, you always get people who are influenced by it," he says. "People tend to covet what they hear and see every day, and if that's what's on the radio, it's only common that the next group of writers or creators might have that somewhere in their psyche when they're putting their musical potions together."

As for those bashing the sound, if not specifically FGL, "traditionalists have always accused Music Row of killing country," Jennings says, adding that artists from Buck Owens to Shania Twain to Taylor Swift have faced such criticisms. "Retrospect gives us some ability to see that our concerns of the past were overblown. I don't think there's much truth to the 'destruction of our art form' argument."

For its part, Florida Georgia Line seems to have a realistic sense of its place in the ongoing country music story. "A lot of guys paved the way for us to be doing what we're doing," FGL's Brian Kelley says. "That's the cool thing about music: It's ever-evolving. It goes from one thing to the next, to the next, and it still makes sense. We said from day one we wanted to create our own brand of country music, our own style. We didn't want people to hear us on the radio and say, 'Who's that?' or 'They sound like this or that.' We wanted people to say, 'They don't sound like anybody else.' That's how we approached it, and we're proud to be a part of country music." ●

'We Write What We Want To Write'

How Brian Kelley and Tyler Hubbard of Florida Georgia Line followed their instincts to the top of the charts

It's Independence Day, and Brian Kelley and Tyler Hubbard, the two artists that make up the skyrocketing country rock duo Florida Georgia Line, are celebrating a little independence of their own, stepping briefly off the massive Luke Bryan tour to headline a Fourth of July celebration at Pittsburgh's Heinz Field. After supporting artists including Bryan and Taylor Swift—and winning over their own passionate fans in the process—Florida Georgia Line will soon be getting used to seeing its name at the top of the bill: The Republic Nashville duo, which released its first EP in December 2010, begins its first full-blown headlining tour this fall.

Twenty-three minutes. That's how long it took to sell all of the 10,718 available tickets for the initial date announced on Florida Georgia Line's debut headlining run, an Oct. 19 stop at the Whitaker Bank Ballpark in Lexington, Ky. The duo's current single "Cruise" is the country hit of the summer, breaking the record for the most chart-topping weeks for a title by a duo in the 69-year history of Billboard's Hot Country Songs chart, and also extending the list's longest reign by any act since Buck Owens ruled for 16 weeks with "Love's Gonna Live Here" in 1963-64. This week, it's No. 6 on the Billboard Hot 100 (it peaked at No. 4), and has sold 5.1 million downloads, according to Nielsen SoundScan.

With its crystal harmonies and traditional country instrumentation blended with rock guitars and big, loud production (as well as a remix including rapper Nelly), "Cruise" exemplifies the genre-busting style of FGL's No. 1 album, *Here's to the Good Times*, and, in the larger context, a red-hot movement in mainstream country music toward edgier sounds melded with rural themes that's blowing up radio and retail while spinning turnstiles coast to coast. Billboard caught up with Kelley (from Ormond Beach, Fla.) and Hubbard (of Monroe, Ga.), who met and began writing together while attending Nashville's Belmont University, as they charge headlong into superstardom. If it sounds like a party, well, as they say, "It's Just What We Do."

When you independently decided to come to Nashville and Belmont, were you sure you wanted to be artists, or did you just want to be around music in general?

Brian Kelley: We both wanted to get publishing deals, and that's how we met and got started, writing together. We both wanted to write songs, that was about all we knew. We started doing writers' rounds, singing each others' songs, singing songs we'd written, and people were showing up. We figured we're better together than we are apart, so we came up with a name.

Tyler Hubbard: From the first song we wrote together we felt we had something cool. We worked easily together, we had a lot in common, and onstage it was really natural. It was a party. We just always had fun with it.

You sure look like you're having a lot of fun onstage.

Kelley: It's a blast, man. There's nothing better than being up there with your best friend. We've got a great crew and band out here on the road. It's like a bunch of brothers every night, chasing a dream.

Hubbard: We haven't gone through a bunch of players. We've got guys that were with us from day one. We wanted guys that we meshed well with, that were great entertainers, that had their own things going, but also believed in us, believed in our music. It's cool to see this thing grow and build, to see the players believe in us and sacrifice from the beginning.

The Florida Georgia Line sound is percussive and rhythmic, with serious rock guitars—loud, bold. Did it evolve naturally?

Kelley: When we first started writing, we were dreaming of hearing these songs in arenas and stadiums, so you want that big sound, those big anthem choruses. Joey Moi, our producer—we call him "the Wizard," because he puts his touch on it and brings these songs to life. Joey has given us a sound that's like no other.

You had already released two EPs before the *Here's to the Good Times* came out. Did that help you find your footing in the studio?

Hubbard: Getting in the studio and letting Joey understand who we are and what we're going after was the key. He really captured the sound that we wanted, the sound that describes who we are. Just feel-good music. Songs that make you want to roll your windows down and drive fast. We wanted something that sounded huge, even on the slower songs.



Kelley: Our motto is, “Better is better,” whether it’s a word or a guitar note or a line. We’ve spent three or four days on one line, or two words, and it shows on the record.

“It’s Just What We Do” is one of a couple of songs on the album where you meld genres, sort of like Lynyrd Skynyrd meets Lil Wayne backed by country picking and themes. It would have been real easy to screw that up: If you get it wrong, it’s a joke, but if you get it right, it’s magic.

Hubbard: That’s very well-said. That’s where our heads are at. We write what we want to write. It’s mix-

of the show, the crowd is truly insane. The energy is through the roof, which keeps our energy through the roof.

Content-wise, you’re pretty fearless in touching on various risky behaviors—substances, romantic encounters—that mainstream country wouldn’t have touched in the past. Does that concern you?

Hubbard: People are either gonna like it or not, and that’s up to them. We decided that if we’re real people and write from the heart, write from where we’re at, that people are drawn to that. People can listen to this whole album and know who we are as people and

You’re headlining in New York in the fall. How do people there and in other urban markets respond to this kind of imagery?

Hubbard: You’d be really surprised. We’ve been up to Canada and all over the place, and some of the craziest rednecks I’ve ever met are not in the South or where you would think. Country music fans are all over the country and all over the world. Whether they drove their Mercedes or the pickup truck to the show, everybody seems to have a love for it.

What have you learned from your time spent in supporting slots on the road with artists like Luke Bryan and Taylor Swift?

Kelley: There’s a reason they’re selling the tickets they are, winning the awards they are. We’re out there taking notes, taking it all in, seeing how they’re doing it. Every night is just a learning experience. They’re great performers, and they’ve been nothing but amazing to us. We’re pumped to be out on the road with ‘em.

It feels like a real musical movement happening in this generation of country artists and fans. There is a lot of focus on EDM, folk-rock, pop and hip-hop, and to me this feels potentially bigger, and I’m not sure everybody gets it. Does this feel like some sort of movement to you?

Kelley: It felt like about 22,000 people were moving their hands last night to “Get Your Shine On.” I think people are looking for something fresh and new. Our fans seems to spread the music like wildfire. That doesn’t always happen, and it’s special to us, and we’re blessed to be a part of it. It’s something really cool. It’s an exciting time, and a time we both hope continues to grow. —RW

Brian Kelley (left) and **Tyler Hubbard** of Florida Georgia Line perform during the 2013 CMA Music Festival on June 8 at LP Field in Nashville.

“People are grasping onto it right now. It puts us in a slot to step out of the country music boundaries, and hopefully innovate a little bit.”

—TYLER HUBBARD

ing all of it together. We’ve been really blessed that what we love to write is attractive to people right now. People are grasping onto it. It puts us in a slot to be able to get out of the box and step out of the country music boundaries a little bit, and hopefully innovate a little bit.

How do audiences respond to that song?

Hubbard: We come out to “It’s Just What We Do,” start the shows and get ‘em going. Then we go right into “Party People,” keep the energy up, and the rest

where we are right now in our lives. We don’t really worry about what people are gonna think. We just do what we love, and it seems to be working out.

Fans are responding, but there are people that criticize some of the imagery common on country radio today, like the trucks, the back roads. Do you care about that at all?

Kelley: Man, that’s been around for years—dirt roads, beer, trucks and girls. That is country music, and I don’t think that’s ever gonna change.

THE SOCIAL MARKETPLACE

Social Media's True Value

Social media has become an essential platform for the music industry, particularly when it comes to discovering, breaking and marketing acts as the traditional model gets flipped on its head and social data is used in a more predictive fashion. Yet there remains uncertainty as to how to measure the value of fan/artist engagement and how best to drive one's social strategy.

The Value Of Social Engagements

Artist managers, labels and consumer goods marketers are all trying to figure out what it really means when a fan 'likes' or shares on social media

By Alex Pham

Daniel Savage recalls succumbing many times in his career to "Wednesday morning marketing meeting syndrome," when music executives spew how many Facebook shares, Twitter followers or retweets their latest marketing campaigns accrued during the past week.

Savage, an executive VP at research firm Musicmetric who has worked at Island, Atlantic, Hollywood and Maverick, is very familiar with the arms race between companies trying to tally the latest social-media interactions or desire to justify a marketing budget.

Now, as more money gets invested in social marketing, there's a demand for more accountability and a more precise grasp of the return on social-marketing investments.

"The past was about tactical measures—the number of likes, retweets, followers, shares," says Max Kalehoff, VP of market research firm Syncapse Corp. "Today, people are starting to ask, what are they really left with?"

The answer is maddeningly elusive. The marketing value of a tweet, a Facebook fan or a SoundCloud follower can vary by brand, product type, age, gender and how the interaction was accomplished. An automatically generated tweet, such as the ones Samsung ginned up for people who had to tweet from the company's Jay-Z Magna Carta app in order to unlock lyrics, may not be as effective as a handcrafted tweet on the topic from the same person. Another major complication is the presence of other persuasive influences, such as billboard advertising, water-cooler chatter or a friend's personal recommendation.

Syncapse took a stab at answering this question in a study released in April titled "The Value of a Facebook Fan." Its conclusion? The average fan of a brand on Facebook is worth \$174.17 in 2013, an increase of 28% from 2010, when Syncapse conducted its first survey.

"We looked at the same variables that shareholders of public companies would consider to be real economic drivers of stock price," Kalehoff says.

The study took into account six factors, weighted according to how each would contribute to the valuation of a fan. The most heavily weighted factor was product spending, followed by fan loyalty in repeat purchases and the fan's propensity to recommend the product on Facebook. Other, less influential factors include how much they engaged in the brands' content, how much they drive others to become fans and the emotional draw they feel toward the brand, as expressed in their social interactions. Syncapse compared consumers of a brand such as Coca-Cola who elected to become Facebook fans of said brand with the value of Coke drinkers who aren't fans. The difference comprised the net value of a Facebook fan for Coca-Cola.

It's worth noting that the values ranged dramatically by brand—from \$70.16 per fan for Coca-Cola, which has more than 69.3 million Facebook fans, to \$1,613.11 for each of BMW's 1.4 million fans.

But not all fans are created equal, with some having a greater ability to influence their peers than others. Studies have shown that men and people ages 30 and over tend to be disproportionately influential on social networks, according to Sinan Aral, associate professor of information technology and marketing at the Massachusetts Institute of Technology in Cambridge, Mass.

In addition, some fans may have self-selected. In other words, people who tend to buy albums, T-shirts and tickets for One Direction are more likely to become a fan of the band than people who are less fond of the group. In this case, the act of being a fan doesn't cause someone to spend more money than they normally would.

Dick Podiak, director of marketing for Kellogg's Pop-Tarts, didn't know who Austin Mahone was when he hired the teen pop singer to co-headline Crazy Good Summer, a teen-oriented concert series in Chicago last year. But research from his promoter partners at Live Nation and BigChampagne, a social-media analytics firm acquired by Live Nation in 2011, coupled with a cursory

glance at Mahone's social-media following (2.7 million on Twitter and 2.8 million on Facebook) quickly brought Podiak up to speed. Though Mahone had yet to crack Billboard's charts, other findings indicated the 17-year-old might be a better way to reach Pop-Tarts' young target than, say, a band like Maroon 5 that has more hits on traditional radio but skews older in its audience.

"We're marketers in Battle Creek, Mich., so we may not be up on the talent—we were throwing out bands that we knew and were familiar with as opposed to ones that our consumer target knew," Podiak says. "Live Nation has helped us understand, 'Hey, this isn't a concert for me. This is for somebody who's my daughter's age.'"

The fact that Mahone and his team were more than willing to help promote the event through the singer's social pages is a sign of the two-way street that social media has created as a make-or-buy factor in many endorsement deals and lucrative event bookings for big brands like Pop-Tarts. Artists increasingly need the support from a marketer with a national advertising budget to get the word out about their music, and brands need the relevance from the right artists to help get their new products in front of their target consumers. "Artists are open to it, especially when it's done in a way that is truly providing value to the fan or providing specific information that fans need," Live Nation Network president Russell Wallach says. Indeed, in the case of Pop-Tarts, the brand experienced a 5% sales increase during the third quarter, while the concert program was active and expanded its program for 2013 to launch its new peanut butter-flavored Pop-Tarts.

Teasing out the true value of social engagements is a complex, but not impossible, task, says Eric Bradlow, a professor of marketing, statistics and education at the University of Pennsylvania's Wharton School.

"Marketers are used to thinking in terms of the lifetime value of each customer," Bradlow says. "It's a customer-centric point of view. When you bring in their friends, it's a different ball game. Now worth means not only what you buy, but also how much you can get your friends to buy. That is a new problem."

Bradlow is taking another approach in a current study that seeks to monitor consumers' social, Web and TV consumption to determine the value of a social interaction.

"The question isn't whether Facebook is driving purchases," Bradlow says. "The question is, What does Facebook add to the mix? To do that, you have to look at several potential sources of influence simultaneously."

Meanwhile, back at the Wednesday marketing meeting, what does the social marketer say? Don't just present a scorecard, Savage says.

"It makes me cringe when I hear that so-and-so has boosted their social numbers by some big percent," he notes. "The tail shouldn't wag the dog. Yes, you should do everything you can to increase fan acquisition and engagement, because you can't sell things if you don't have an audience to sell them to. But those numbers should be about everything else you're doing—your tour, your album, your sponsorship deal. Social numbers are just indicators that tell you whether the things you're doing are working." ●

\$174

THE VALUE OF THE AVERAGE FAN OF A BRAND ON FACEBOOK IN 2013

Social Data's Crystal Ball

The music business is learning, like other sectors, that social media is an important way to find out what just happened and what's happening next

By Alex Pham

The music business has historically operated on information that is generated after an album arrives—sales, reviews, radio spins all come after the fact.

Today, data scientists believe they are on the cusp of a new way to derive value from the massive flow of information that social networks collect—predictive social analytics. As the name implies, this field strives to fuse social data with forecasting processes to create a crystal ball.

"The good news is that we are now sitting in a world of great data," says Eric Bradlow, professor of marketing, statistics and education at the Wharton School at the University of Pennsylvania. "That has fundamentally changed the face of marketing today. You can now measure and predict things with much greater accuracy."

To be sure, the field of study is just gaining steam, and there are obvious limitations to what even the most rigorous forecasting research can divine. Nevertheless, Bradlow estimates that thousands of data scientists, statisticians and marketers in both academic and corporate settings are poring over vast databases of social information to detect patterns that can bring insight into future behavior. Walmart last year started monitoring social media conversations via its WalmartLabs unit "to predict trends and learn more about what our customers want," according to a Walmart blog post.

While Walmart isn't sharing its proprietary insights just yet, there are examples of how social data can provide clues to what's ahead. Research firm Musicmetric looked at which social indicators would best predict music sales by tracking a range of activities involving music on social networks.

"It turned out that one of the best predictors of whether someone will buy is their activity on a BitTorrent site," Musicmetric executive VP of North America Daniel Savage says. "If they download or share a particular artist, they're also likely to be interested in purchasing, even if they're not doing so right then and there."

Plays on Last.fm, followed by plays on YouTube, were also somewhat correlated to sales, according to the Musicmetric study released in June.

Shazam has also been mining its data during the past several years to see if it can predict whether a song or artist will hit Billboard's charts, garner a Grammy Award or win the "American Idol" show. In the United States, 75% of songs that have hit No. 1 on Shazam's New Release chart went on to reach the top 10 on the Billboard Hot 100 an average of 43 days later. In addition, tag volumes on the song-identification service correctly predicted winners of the last two seasons of "American Idol," as well as nine out of this year's 15 Grammy Award winners, including record of the year and best pop duo/group performance, Gotye's "Somebody I Used to Know," featuring Kimbra.

Predictive social analytics can also involve monitoring early social reactions to drive product development and marketing decisions, similar to what MTV did when creating its "Teen Wolf" show. Working in conjunction with Networked Insights, the cable channel analyzed how its social marketing campaign was resonating. The initial response to the remake of the 1985 movie starring Michael J. Fox was tepid. But Networked Insights noticed a spike in conversation surrounding a gay character in the show and conversation clusters around the story's romantic elements. The upshot: MTV tweaked the show to introduce the gay character earlier and emphasize the show's romantic relationships in its marketing efforts.

"We're just at the tip of the iceberg," MTV VP of consumer marketing Damon Burrell told DestinationCRM.com. "People are looking to leverage social data for marketing... it's going to be more about, 'How can social data move business?'"

Academics are also busy studying the dynamics of social sharing to see if they contain predictive powers. In April, researchers from the Wharton School, the University of Washington and the Massachusetts Institute of Technology's Sloan School of Management published a paper on predicting how viral a tweet will be throughout its lifetime, just by observing how quickly it was retweeted within the first five minutes of hitting the Twitter stream.

"After we began to analyze Twitter behavior, we saw something very interesting," says Tauhid Zaman, the paper's co-author and a professor at Sloan. "Every tweet exhibited a roughly constant pattern of retweets, whether it's a tweet from [President Barack] Obama or someone completely unknown. We plotted the number of retweets over time and saw the same curve."

That curve, a log-normal distribution that looks like a steep hill that slowly decays over time, allowed the team to start predicting how many times a tweet will be shared in total.

Zaman believes that same viral adoption pattern could be applied to other forms of content, like music, videos, movies and news. "This behavior pattern is more pervasive than we think," he says.

Bradlow observed that, so far, there seem to be two dominant patterns emerging: the blockbuster and the momentum gainer. One example of the blockbuster is the Twitter Music app, which zoomed to the top downloaded list on iTunes in the first few days of release. Downloads faded, however, after a week as the hype ebbed. In contrast, a momentum gainer takes a while to gather full force. For example, SoundCloud's adoption curve manifested over several years following its 2008 launch. Last year, the service took off as user activity tripled, making it the fastest-growing of the major social networks tracked by Next Big Sound. It's also possible that a blockbuster could become a momentum gainer, according to a model developed by research firm Gartner. Twitter Music, for example, could rebuild its growth as people organically discover its virtues on their own or by word-of-mouth.

Bradlow and others caution that the field is still in its infancy, and faces potential speed bumps due to privacy issues blocking data miners from the type of access that can reveal true insights. While there's a wealth of data that continues to swell by the second, much of it is housed in database silos and owned by companies that don't necessarily share.

"The key to unleashing the real predictive power of social analytics is to fuse music consumption data with social network graphs," Bradlow says. "The challenge is that some companies sit on consumption data while others sit on the social data. Being able to merge the two is the future of social analytics." ●

The Rise Of Music's Social Media Gurus

So what does your social media director do all day? And is it worth it?

By Glenn Peoples

Platforms like Facebook and Twitter might give labels and artist managers direct access to fans, but managing social media has rapidly evolved from a casual side project into a key strategic discipline in any music-based marketing campaign. And while the trick is to maintain that air of casual bonhomie, delivering social media communications is actually a time-intensive marketing activity that requires dedicated specialists who can be surprisingly hard to find.

Whether their work is performed in-house or outsourced, social media marketing and community management specialists are generalists who must excel at a range of duties. What people end up seeing on Twitter or Facebook is the culmination of planning, creativity and communication. There's a truism in social media: You can't not do it. Followers must be acquired. Community managers, the people who interact with fans, must constantly engage followers with content. And followers should be given calls to action on behalf of sponsors or e-commerce opportunities.

So labels have built in-house staffs dedicated to

managing artists' communities and providing the type of services that go with today's 360-degree relationships. Many artist management companies also have in-house personnel, and what those employees don't handle is farmed out to consultants and marketing companies with specific expertise.

But it's not easy. "It is super-labor-intensive," says social and digital consultant Gretchen Fox, a former VP of social media at Live Nation. "People don't realize that at first."

Outsiders may imagine social media experts writing pithy, witty tweets and attention-grabbing Facebook posts—activities a good portion of the country performs every day. These basic tasks are part and parcel to any social media job, but they only scratch the surface of what's really involved. For better or worse, social media never sleeps, and good social media management requires constant attention, planning, coordination and communication. It absolutely demands passion and creativity—not to mention an ability to understand editorial calendars, combine content with an advertising strategy, stay abreast of trends and new products, maintain relationships with social media companies and measure the results.

"People think one post a day or week is enough, but people would rarely see your posts," one major-label marketing executive says. "You really have to be strategic about how you talk, what you say. It's one of the most time-consuming things we do. It's a pain in the ass."

Social's Snowball Effect

Next Big Sound data shows how Krewella leveraged social into a career. Here's the strategy, and how it paid off

By Liv Bulli

By now you've heard the unique sound of Krewella—the infectious vocal-based electronica that has massive crowds jumping up and down, slamming their heads about and waving their arms in tandem. In the past year, sisters Jahan and Yasmine Yousef and Kris "Raiman" Trindl have gone from underground Chicago EDM act to big-ticket commercial item, playing major festivals across the United States and inking a record deal with Sony. Krewella is more than a band: It's a brand, and its rapid rise can be traced online.

Krewella first popped on the radar last summer, when its accelerated growth in social numbers landed it on the Next Big Sound chart. In the first two weeks of June it gained more than 133,000 plays on SoundCloud—a 665% increase from what it had earned a fortnight prior and 30% of its then-total number of plays on the site.



The act was also seeing a burgeoning amount of activity across other social platforms—7,000 new "likes" on Facebook was threefold the amount it had notched during the last two weeks of May—and Krewella was gaining an average of about 285 new Twitter followers each week.

Fast-forward a year, and the band's numbers have maintained a similar explosive trajectory. It now averages more than 2,000 new Twitter followers each week and counts close to a half-million Facebook "likes" in total, 10 million-plus spins on SoundCloud and 14 million views on its official YouTube channel.

Social is a big part of keeping fans engaged, uniting them as part of the band's crew and inspiring them to spread the word. "It's about staying in touch with

Little things can make social media difficult. For example, what works on Facebook doesn't necessarily fly on Twitter. Differences in handles, or the name used on a platform, and best practices mean each platform must be addressed individually. Lil Wayne goes by @Lil-Tunechi on Twitter and "Lil Wayne" on Facebook. Rihanna is "Rihanna" on Facebook but uses "badgirlriri" on Facebook-owned photo-sharing service Instagram. A single post on an aggregator—one post that goes out to all platforms—won't address these differences. Posting on every platform, and sharing correct links and hashtags, takes both knowledge and time.

Marketers at labels tend to spend time with artists and managers to explain these intricacies. They show them what works best and what to avoid. They teach them how to retweet things written about them and reply to followers. And they give lessons on how to increase visibility through hashtags.

Cassie Petrey, co-founder of social marketing company Crowd Surf, says the fundamentals of marketing trump the marketing medium. Crowd Surf's other co-founder, Jade Driver, is currently the on-site person for a 98 Degrees tour who manages the band's relationship with fans while on the road. Driver creates a few concepts each night to reach out to fans and get them excited about the band. "Social media is a part of that, but it comes down to being smart about communicating with fans rather than being super-tech-savvy," Petrey says.

What makes social media so hard is the necessary combination of technical knowledge, communication skills and passion. Solid tech skills are good, but marketers are unanimous in saying that soft skills are vital.

"A community manager takes a unique skill set of being authentic and having thick skin," Fox says. The right person can be responsible for direct communication with fans all day without being an alarmist or putting the brand's reputation in jeopardy. They are also someone who loves consumers, is passionate about the brand and

provides strategic advice to the client. "I know companies have a hard time finding that, because they're hiring me."

"I don't necessarily look for somebody with quote 'social media experience,'" says Jennie Smythe, president of Girilla Marketing, a boutique agency whose current projects include Zac Brown Band, Darius Rucker and John Fogerty. She instead looks for an ability to produce content or creative experiences. "Anybody can be taught how to post on social media, but you can't teach marketing intuitiveness. Just because you have a Facebook page doesn't mean you're a Facebook expert."

Vector Management director of digital marketing Jon Romero has found it difficult to locate new hires that understand music marketing and the online space. But he has had success bringing in interns and training them before eventually hiring them for full-time positions. "You have to train them on the ins and outs."

Some companies outsource because they lack specialists in-house, but even a large company will outsource some duties. For example, a new artist could have almost no presence on Facebook and Twitter when a label starts the development process. A manager needs to decide how to utilize scarce resources. Should a staff member, who already deals with numerous artists, spend time acquiring the young artist's first few tens of thousands of social media fans? Or should the staffer focus on engaging and monetizing the fans of established artists?

Romero often outsources social media tasks, too. He looks for specialists who can optimize every post, write great copy and manage all aspects of an artist's social identity, from touring to sponsorships and philanthropy. "Somebody who can manage all these requests that go out is super-important."

Outsourcing is common in digital marketing. A 2013 Gartner study that examined 253 marketers of U.S.-based companies found that 50% of all digital marketing activities are handled by someone outside the organization. Marketing on social networks was outsourced by 34% of marketers surveyed, a number on the lower end of the spectrum. Half of marketers farm out search marketing, 45% outsource mobile marketing and 37% outsource email marketing.

But some marketers warn of disadvantages from straying from the artist's central team. Label and artist manager personnel are likely to know the artist best and be able to speak as an appropriate social and digital consultant for them.

"The danger is the further you get outside your core circle of knowledge, the more disconnected and inauthentic it becomes," says Jeremy Holley, VP of consumer and interactive marketing at Warner Music Nashville. "If you have a core team of people with great relationships with artists and access to content and driving the commerce, all those things working together is better than all those things being segmented." ●

34%

**OF MARKETERS
OUTSOURCE
CAMPAIGNS
ON SOCIAL
NETWORKS**



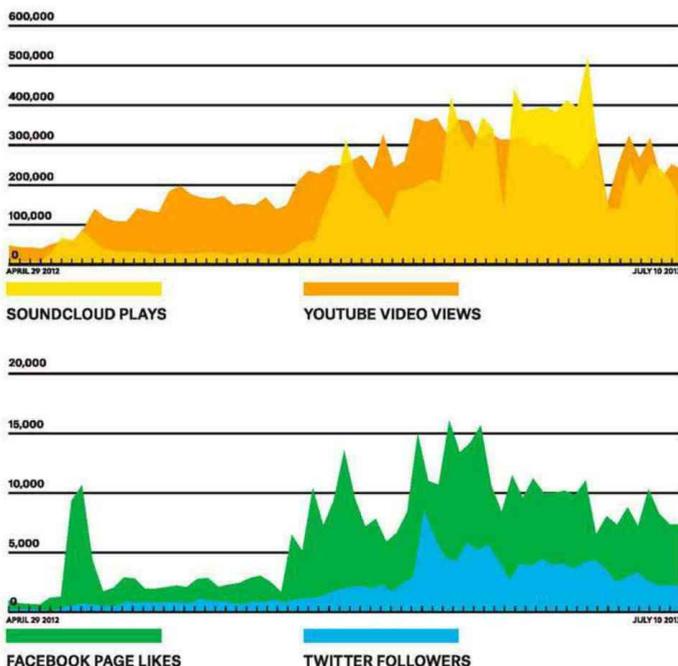
solutely imperative. You can actually see the point at which we just started to take off." By offering free downloads through its Facebook and SoundCloud accounts, Krewella triggered rapid growth. When it started introducing new music last November, the act's new "likes" jumped 160% from the month before.

It's perhaps not surprising that as an EDM act, SoundCloud activity is the most telling of the snowball effect of Krewella's reach. The group encourages and routinely publishes remixes of its work through the social streaming service. This time last year, its music averaged 5,500 plays per day. In the past seven days, the average has risen to nearly 75,000.

There's a domino effect that occurs on social networks that lets bands like Krewella cultivate followings without depending on such traditional outlets as radio to promote their material. For each new fan that discovers the music and shares it with their network, bands see their audience widen. When this happens rapidly and consistently across networks, even in the very early stages, it's a telling sign that an act is engaging an audience and will make ripples in the industry. ●

Liv Bulli is Next Big Sound's data journalist.

KREWELLA'S WEEKLY GROWTH ACROSS SOCIAL PLATFORMS



Source: Next Big Sound

CREATOR

**With 'Paracosm,'
Georgia chillwave hero
Washed Out gets in
touch with his acoustic
roots and masters the
not-quite concept album**

BY REGGIE UGWU

A

fter years of careful rebellion against his origins, Ernest Greene's inner country boy is starting to come out.

The synth-pop singer/keyboardist, aka Washed Out, was raised in the sun-kissed climes of Macon, Ga., on an actual peach orchard, where his parents and their friends baptized him in the Southern, blues-inflected rock of the Doobie Brothers, Lynyrd Skynyrd and, the pride of Macon, the Allman Brothers Band. Or at least that was the idea.

"The young version of myself only saw the kind of red-neck blues guitar player side of that—it felt too old-school, or something," Greene says from his home in Athens, Ga., a Southern lilt still strong in his voice. "That's why I stayed away from guitar."

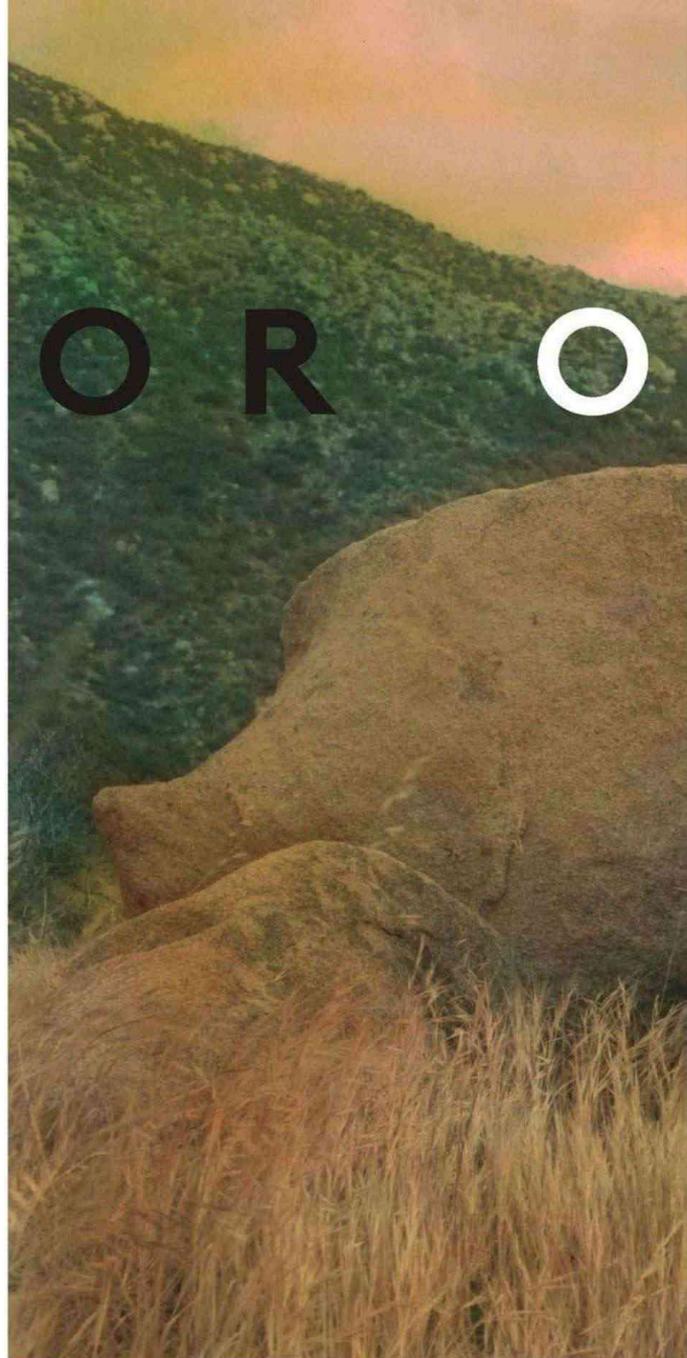
As Washed Out, Greene, now 30, helped pioneer a genre of music as far from his parents' rock'n'roll as his synthesizer could take him. His debut EP, 2009's *Life of Leisure*, crystallized a movement toward hazy, bedroom-produced daydream pop and aligned him more with hipsters in Los Angeles and Brooklyn than the good ol' boys in his hometown. Breakthrough single "Feel It All Around," which oozes languorous chords and gauzy vocals, became Exhibit A in the blog-hype genre known as "chillwave," eventually reaching a cultural zenith as the opening theme song for "Portlandia," Fred Armisen and Carrie Brownstein's social satire show on IFC. *Within and Without*, Greene's critically acclaimed 2011 full-length album, refined and enhanced the formula, and solidified his status as an important new voice in independent music. (It debuted at No. 26 on the Billboard 200 with 15,000 sold, according to Nielsen SoundScan, and has sold 89,000 copies to date.)

But before writing and recording his new album *Paracosm*, which Sub Pop will release Aug. 13, Greene pivoted. He picked up a guitar for the first time, occasioned by a cover of Fleetwood Mac's "Straight Back" recorded for the tribute album *Just Tell Me That You Want Me*, and took a long-delayed step toward reconciling with his own musical heritage.

"That was probably the most eye-opening experience I had," Greene says of making "Straight Back." "It was the first time I had played acoustic or electric guitar on a track, and it just felt really fresh for me."

Greene scouted eBay and Craigslist for other sounds and instruments that could perpetuate that feeling. He found them in the vibraphone (a cousin of the glockenspiel), the mellotron (a kind of '60s-era tape-relay keyboard) and more than 50 other instruments—including guitar—never before used on a Washed Out recording. The result is warm, expansive and often acoustic. Where *Life of Leisure* and *Within and Without* played like the hypnagogic reveries of an artist retreating further and further into himself, *Paracosm* is music that fully engages with the outside world—including Macon.

"It's funny how I've sort of come full circle and hear things so differently now,"



says Greene, who adds that he actually sampled some of his parents' '70s Southern rock records on the new album. "I'm sure if my 15-year-old self saw what I was doing, he'd probably think I was a sellout."

A paracosm is defined as an imaginary world, usually invented by children, complete with its own geography, language and history. Greene's *Paracosm* incorporates several field recordings captured outside his house in Athens, where he lives with his wife, Blair, four miles removed from town. The album opens and closes with an early-morning symphony of wind and birds.

To capitalize on *Paracosm*'s outdoors motif, Sub Pop moved quickly to get the album out in summer after receiving it in May.

"When you listen to that album you feel like you wanna be at a barbecue or on the beach, and we definitely wanted to build on that vibe," Sub Pop director of marketing Carly Starr says.

The label teased the album with two lyric videos featuring floral animations, and is planning to release at least two proper, pastoral-themed videos for the songs "Don't Give Up" and "All I Know" in August and September, respectively. The "All I Know" video will be a co-production with apparel brand Urban Outfitters and premiere exclusively on its website.

Though Greene shies away from the term "concept album," *Paracosm* draws on specific visual and conceptual ideas that it shares with the phantasmagorical work of Lewis Carroll and noted outsider artist Henry Darger. Darger's subdued watercolors, painted to illustrate his 15,000-page, prototypically paracosmic novel "The

Washed Out's new album *Paracosm* utilizes field recordings that were captured outside of the artist's Athens, Ga., home.

F W O R L D S



Team Washed Out

ALBUM: *Paracosm*

PRODUCERS: Ernest Greene, Ben Allen

MANAGEMENT: Ben Dickey, Constant Artists

PUBLISHER: Payne City Publishing, c/o Kelly Smith/Constant Artists

BOOKING AGENT: Carter Adams, the Windish Agency

PUBLICITY: Frank Nieto and Bekah Zietz, Sub Pop Records

ATTORNEY: Paul Sommerstein

SITE: WashedOut.net

TWITTER: @ernestgreene

Story of the Vivian Girls, in What Is Known as the Realms of the Unreal . . .” serve as the inspiration for the album’s artwork.

“He was a janitor and lived this very normal, reclusive life, but in his down time he created this incredibly imaginative space both visually and in his stories,” Greene says of Darger. “I found that very inspiring and drew some similarities to what I was doing while making this album. The longer I spent on the record, the more clearly I could see this world I was creating.”

“Music has a power to transport you to places or to beautiful moments in your past. I tried to do that a lot on this record.”

—WASHED OUT

Bringing a new world to life had the additional benefit of giving Greene an ideological rudder that was missing during the recording of *Within and Without*. At the time, pressure to deliver on the hype that attended his first EP and a basic discomfort with albums as a format left him feeling frustrated and adrift.

“These expectations were hovering over me and the idea of simply writing 40 minutes of music and hoping it would all make sense together, but still have maybe a couple of singles that were catchy, that was so different than the way I had thought about making music in the past,” Greene says. “But this time it was much easier and it all came really, really quickly once I started writing. I think part of that was because I knew exactly what kind of record I wanted to make.”

When Washed Out embarks on an 18-city North American tour in late August, including stops at the Bumbershoot festival in Seattle and FYF in L.A., the act will expand to a five-piece ensemble, a prospect that partially inspired Greene’s decision to reduce his reliance on synths and other preprogrammed instruments for this album cycle. With a bigger budget than he’s been granted on previous tours, Greene is planning a stage production for *Paracosm* that includes floral set pieces. Bridging the worlds of fantasy and reality on the road will be his wife, who tours with him as a member of the band.

“Escapism or nostalgia for me is not about having a terrible life and trying to get away via imaginary ideas or something,” Greene says. “I’m very happy in my life, but I do feel that music has a power to transport you to places or to beautiful moments in your past. I tried to do that a lot on this record.”

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SPECIAL
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**TOURING BIZ REACHES NEW
HEIGHTS WITH STEADY GROWTH**

BY RAY WADDELL

Jon Bon Jovi performs at Los Angeles' Staples Center on April 19, one of 44 sell-outs that led Bon Jovi to top the midyear Top Tours chart.

The touring industry's long road to recovery is over. Both numbers reported to Billboard Boxscore and, to a larger degree, discussions with promoters and agents point to a touring business in a boom period that, barring unforeseen circumstances, could last for years.

"There is no question that business is up," says Marc Geiger, worldwide head of music at William Morris Endeavor. "The industry got a scare and reacted appropriately, and the whole industry did that to an extent. The market is very healthy right now. We're seeing it—I think everybody's up."

"I am a happy camper," adds Mark Campana, co-president of North American concerts for Live Nation, the world's largest promoter. "We are selling tickets."

Creative Artists Agency (CAA) managing partner Rob Light is seeing similar conditions. "Last year we had to contend with the election and all that distraction. [But now] the economy has truly turned, there's great talent out there, the packaging is better, the pricing is smarter, and when everybody's rowing in the same direction it really works," he says. "The marketing is smarter. Social media and the Internet have made it easier to talk to your consumer—the consumer who is interested has a way to find out very quickly what's going on. Across the board everybody has been much smarter about the whole thing."

From clubs, arenas and amphitheaters to stadiums and festivals, the debilitating slump the industry endured in the latter part of the last decade now seems firmly in the rear-view mirror. Traditionally, midyear Boxscore numbers aggregated in June are smaller than the previous year's, given the tendency for numbers to come in later. Not so this year, with both gross revenue and attendance up significantly over last year for the period of Nov. 1, 2012, through May 31, 2013.

Global gross revenue is up nearly 16% from a year ago, according to Boxscore, and attendance is up 5.6%. In North America, where many of the top tours are just gaining steam and much box-office muscle has yet to be flexed, the gross is up a whopping 17% and attendance is up a modest 1.5%, although with 16.5% fewer shows than what was reported for the same period in 2012, that concert count isn't an unusual situation for Boxscore.

What's particularly encouraging is that the strong numbers reflect a wide range of genres, events, venues and tours.

Geiger attributes a number of factors to the boom, primarily the "continued high value of the live experience" and "the quality distribution of music in the market, and all the different things that are going on—communications, social, improved marketing."

Many things influence a market upswing or downturn. "It's smarter [talent] buying, smarter ancillary coverage by the promoters," Geiger says. "It's a maturity in the bigger companies—AEG, Live Nation, others. They're not recent congloms and aggregations; they've actually had enough time to operate and operate well. I hate to say 'improvements' in the aftermarket—but it's improvements in the aftermarkets, trusted [resellers] like the Stub-

Hubs, the Platinums. The audience doesn't have to be like trained monkeys and jump at 10 o'clock on Friday for an on-sale."

Still, more sophisticated marketing strategies in the digital age may well play the largest role of all. "You now have penetration. It's not a newspaper ad and a small radio buy. It's a completely different animal," says Geiger, who credits "the distribution of music, and the ease that consumers can get into it, the deepening relationship they have with the artists because of the digital world. It's not just an album cover and maybe a story in Rolling Stone, if they're lucky."

Marketing has changed dramatically during the last three years. Campana says, and Live Nation's exhaustive consumer research indicates that it's working. "Fans feel they have better information in a more timely fashion," he says. "Getting them quality information in a timely fashion in an easy format—smartphones. That's helping us sell more tickets."

Of course, it always boils down to the artists that are touring and how they approach their road work. "A big factor is people used to look at touring as pure promotion for an album or whatever," Geiger says. "The length of time that touring has been said to be at the top of the food chain—even though I know that it's just part of an ecosystem and that's overstated—people are more careful and protective, not making mistakes in that world, because they know it's a

lot of bread and butter and looked at as more important than it ever was. There are more places to play, more types of places to play, more choices."

If the two leading promoters, AEG Live and Live Nation, are suffering, then the industry is suffering. Fortunately for hundreds of touring acts and thousands of shows, both are doing well.

"We've had a great first half," says John Meglen, co-president of Concerts West, the touring division of AEG Live. The live entertainment division of Anschutz Entertainment Group, which has had its distractions with the departure of CEO Tim Lieweke and the ongoing Michael Jackson trial, has rolled out nine of the top 25 tours, including Bon Jovi, the Rolling Stones, Justin Bieber and, under the TMG/AEG Live banner, Taylor Swift, Kenny Chesney and George Strait.

"Touring-wise, we're doing very well," Meglen says. "We finished the Rolling Stones' tour of North America, which was very successful—we sold out every show. Taylor Swift is sold out. Chesney is doing amazing numbers. Bon Jovi sold out. Bieber is just starting his run—sold out. All of the different touring groups, Barrie Marshall and all of his P!nk stuff internationally, and the [Paul] McCartney shows, all of Louie [Messina]'s stuff, Deborah [Rathwell]'s stuff out of New York—she's doing the Bieber tour. We've just had a tremendous year, and everything looks really good for the future."

At Live Nation, Campana says amphitheater ticket sales are up 26% over midyear 2012, which itself was up by double digits. "We watch our market share, so we can tell that not only is the industry selling tickets but we are grabbing market share, so we feel good about that as well," Campana says. "As

TOP 25 BOXSCORES

RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 1, 2012, THROUGH MAY 31, 2013.

	GROSS SALES TICKET SCALE	ARTIST(S) VENUE, LOCATION DATE(S)	ATTENDANCE, CAPACITY NO. SHOWS, SELLOUTS	PROMOTER(S)
1	\$67,208,033 \$799/\$349	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL EMPIRE POLO FIELD, INDIO, CALIF. APRIL 12-14, 19-21, 2013	180,000 SIX SELLOUTS	GOLDENVOICE/AEG LIVE
2	\$17,100,700 (\$10,670,345) \$961.58/\$152.25	THE ROLLING STONES O2 ARENA, LONDON NOV. 25, 29, 2012	31,755 TWO SELLOUTS	VIRGIN LIVE
3	\$16,332,099 (108,986,445 KRONA) \$123.63/\$82.42	BRUCE SPRINGSTEEN & THE E STREET BAND FRIENDS ARENA, SOLNA, SWEDEN MAY 4-5, 11, 2013	164,325 THREE SELLOUTS	LIVE NATION SWEDEN
4	\$14,741,104 (26,710,881,000 PESOS) \$375.28/\$66.23	MADONNA, PAUL OAKENFOLD ESTADIO ATANASIO GERARDO, MEDELLIN, COLOMBIA NOV. 28-29, 2012	90,018 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION LATIN AMERICA, OCESA-CIE
5	\$14,288,750 \$750/\$450/\$250/\$95	THE ROLLING STONES PRUDENTIAL CENTER, NEWARK, N.J. DEC. 13, 15, 2012	27,476 TWO SELLOUTS	VIRGIN LIVE
6	\$11,965,936 \$1,099/\$239	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL EMPIRE POLO FIELD, INDIO, CALIF. APRIL 26-28, 2013	41,497 45,000 THREE DAYS	GOLDENVOICE/AEG LIVE
7	\$11,586,745 (150,190,870 PESOS) \$771.47/\$27	MADONNA, PAUL OAKENFOLD FORO SOL, MEXICO CITY NOV. 24-25, 2012	84,382 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION LATIN AMERICA, OCESA-CIE
8	\$11,016,410 \$600/\$250/\$150/\$73.66	THE ROLLING STONES UNITED CENTER, CHICAGO MAY 28, 31, 2013	29,176 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
9	\$10,820,041 (\$2,779,850 PESOS) \$328.01/\$51.25	MADONNA, LAIBBACK LUKE ESTADIO RIVER PLATE, BUENOS AIRES DEC. 13, 15, 2012	89,226 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION LATIN AMERICA, T4F-TIME FOR FUN
10	\$10,703,300 (\$10,365,114 AUSTRALIAN) \$143.92/\$89.17	COLDPLAY, THE TEMPER TRAP, THE PIERCES ALLIANZ STADIUM, SYDNEY NOV. 17-18, 2012	92,717 TWO SELLOUTS	CHUGG ENTERTAINMENT
11	\$9,955,539 (301,201,000 RUBLES) \$129.60	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL OLIMPIYSKIY, MOSCOW JAN. 22-27, 2013	76,818 86,502 SIX SHOWS	CIRQUE DU SOLEIL
12	\$9,933,548 \$600/\$250/\$150/\$70	THE ROLLING STONES STAPLES CENTER, LOS ANGELES MAY 3, 20, 2013	28,313 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
13	\$9,733,780 (\$6,292,440) \$131.49/\$85.08	BEYONCÉ O2 ARENA, LONDON APRIL 29-30, MAY 1, 3-5, 2013	97,082 98,212 SIX SHOWS	SJM CONCERTS
14	\$9,641,641 (125,341,334 PESOS) \$233.45/\$35.08	LUIS MIGUEL AUDITORIO NACIONAL, MEXICO CITY JAN. 31, FEB. 1-3, 8-10, 14-17, MARCH 8-10, 20-21, 2013	140,857 152,320 16 SHOWS	SHOWLATIN
15	\$9,052,059 (\$9,625,900 RAND) \$141/\$34	BON JOVI, ELVIS BLUE FNB STADIUM, JOHANNESBURG MAY 11, 2013	65,182 SELLOUT	BIG CONCERTS
16	\$8,951,360 (885,415,242 YEN) \$292.75/\$60.66	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL SAITAMA SUPER ARENA, SAITAMA, JAPAN MAY 9-12, 2013	82,816 87,828 SIX SHOWS	CIRQUE DU SOLEIL, FUJI
17	\$8,575,297 (106,668,115 PESOS) \$160.78/\$44.22	VIVE LATINO FESTIVAL FORO SOL, MEXICO CITY MARCH 15-17, 2013	250,688 272,484 THREE DAYS	OCESA-CIE
18	\$8,430,677 (\$7,499,948 REAIS) \$403.72/\$40.37	MADONNA, GUI BORATTO ESTÁDIO DO MORUMBI, SÃO PAULO DEC. 4-5, 2012	85,255 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, LIVE NATION LATIN AMERICA, T4F-TIME FOR FUN
19	\$8,181,310 \$150/\$25	GEORGE STRAIT, MARTINA MCBRIDE, RANDY ROGERS BAND RELIANT STADIUM, HOUSTON MARCH 17, 2013	80,020 SELLOUT	THE MESSINA GROUP/AEG LIVE, HOUSTON LIVESTOCK SHOW & RODEO
20	\$8,163,662 \$600/\$250/\$150/\$69.85	THE ROLLING STONES HONDA CENTER, ANAHEIM, CALIF. MAY 15, 18, 2013	26,579 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
21	\$7,966,677 (\$7,660,266 AUSTRALIAN) \$211.64/\$94.90	BRUCE SPRINGSTEEN & THE E STREET BAND ALLPHONES ARENA, SYDNEY MARCH 18, 20, 22, 2013	47,796, 48,000 THREE SHOWS TWO SELLOUTS	FRONTIER TOURING
22	\$7,900,231 (\$4,961,365) \$199.04/\$79.62	ROBBIE WILLIAMS O2 ARENA, LONDON NOV. 22-24, 2012	54,305 56,325 THREE SHOWS	KILIMANJARO LIVE/AEG LIVE
23	\$7,867,850 (\$5,154,413) \$51.14/\$38.16	ONE DIRECTION O2 ARENA, LONDON FEB. 23-24, APRIL 1-2, 4-6, 2013	157,145 161,487 11 SHOWS	SJM CONCERTS
24	\$7,671,630 \$175/\$140/\$95/\$55	ELTON JOHN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS APRIL 20-21, 23-24, 27, 30, MAY 1, 4-5, 8-11, 2013	48,353, 50,460 13 SHOWS EIGHT SELLOUTS	CAESARS PALACE
25	\$7,662,705 (\$7,367,986 AUSTRALIAN) \$211.64/\$96.20	BRUCE SPRINGSTEEN & THE E STREET BAND ROD LAVER ARENA, MELBOURNE, AUSTRALIA MARCH 24, 26-27, 2013	46,740 THREE SELLOUTS	FRONTIER TOURING



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an industry, we've had a couple of years of rebuilding and recovering, and it feels good."

As Geiger referenced, part of the success is due to Campana and co-president Bob Roux settling into their gigs after battlefield promotions in the fall of 2011. Their focus was placed on allowing more local and regional market input on things like talent buying, ticket pricing and marketing. Campana says that he and Roux also met with the managers and agency heads to figure out pricing and packaging strategies to sell more tickets.

"I have to say that when we all came out of 2010 and we saw it was a tough year, we knew there were definitely some issues going on," Campana says. "I know the agents want to drive ticket prices in the right directions, the managers want to position their artists in the right-sized venues, and

Fortunately for hundreds of acts and thousands of shows, AEG Live and Live Nation are doing well.

promoters definitely want the right band in the right venues at the right ticket price, and that doesn't happen unless you have everybody pulling on the rope together."

Another priority: ending discount strategies and "fire sales" that many think devalued the live experience. In North America, Live Nation was faced with overcoming an entrenched consumer perception that for more than a decade had conditioned at least casual concert-goers to wait until the last minute to purchase discounted tickets.

"We're selling tickets with price integrity," Campana says. Limited discounting is still utilized, but early in the cycle and through sales channels like Groupon and Travel Zoo, he says. "Occasionally we're getting an agent or manager that comes to us: 'Hey, we're light on tickets two weeks out. What are we going to do, Groupon?'" Campana says. "We may, but more often than not we don't. We've retained that price integrity and value mantra that was so important for us, and that is really telling the story."

Festivals and amphitheaters appeal to the same consumers: those who enjoy their music outside. But they haven't cannibalized each other, as consumers are showing that not only do they enjoy the buffet of festivals but also the full meal of headlining shows.

The festival business remains largely robust. In its second year as a two-weekend event with identical lineups, Coachella, produced by AEG Live's Goldenvoice division, reported the highest gross in the history of Boxscore: \$67,208,033. Goldenvoice's other fest, the Stagecoach country festival, came in at \$12 million—its biggest run to date.

Bonnaroo in Manchester, Tenn., sold out, as has Lollapalooza and the Austin City Limits Music Festival, and such events as Firefly, Outside Lands and Hangout are also doing well, though others have pulled the plug.

What gives the industry reason for even more optimism is not only the growing marketing sophistication but also the growth of international markets. "We've always looked at it as a global marketplace, going back to Bon

Jovi in the earliest days when [the band] broke worldwide, to the huge success that Katy Perry had last year," CAA's Light says. "The Internet allows you to talk to the world much more quickly, much more broadly and much more directly than you ever could. You can talk to them, and they can talk right back to you."

So, again, barring unforeseen circumstances, the touring industry is in an upward arc that could potentially last a while. "The pieces are in place, and the talent certainly is there," Light says. "For all the people who were saying, 'Where are the headliners coming from?' I was always pushing back, saying, 'They'll be there. They always are.'"

To Light's point, many touring artists will impact the charts that weren't even a factor a decade ago, including Bieber, John Mayer, Kings of Leon, Imagine Dragons, the Killers, Selena Gomez, Carrie Underwood, Pitbull, Ke\$ha, the Avett Brothers, the Lumineers, 30 Seconds to Mars, Phoenix, Two Door Cinema Club, Jason Aldean, Luke Bryan, Zac Brown Band, Eric Church, Miguel—the list of young talent goes on.

"From my company's point of view, I feel good about the next three years," Light says. "I don't want to be overconfident, but I feel very good about people's relationship with music, and live music in particular."

"People like music, and the other good thing about this generation is that they're not as narrow as we might have been growing up," Light adds. "They like it all, and they're taking it all in, and that's part of where this [success] comes from."

So what are the potential land mines to this growth phase? Meglen is somewhat concerned that the success of the first half could cause issues in the second. "We're in a really good space in the business—let's just hope we didn't take too much money out of the market in the first half so that any of us suffer in the second," he says. "You've got to be very careful about putting anything on sale in the summertime now, because there's so much out there. If you have something going out in the fall, you're going to have a shorter window to get it on sale . . . There have been so many great tours out there, after a while you just take so much money out of the marketplace it always makes you a little bit nervous for the stuff in the fall."

Light's view on potential speed bumps is simple: "The speed bump is always the same: greed and nothing more," he says. "That's always where we tend, as an industry, to blow it up, but I don't see that happening. The Internet keeps us on a more even keel. We've lived through some hard times, so we're smarter about how to approach the good times."

Campana believes a sharp eye on pricing, packaging and marketing will keep the ball rolling. "We have found ways as promoters to continue to promote and make people feel live music is a unique event," he says. "We sell live. We sell 'when the lights go down and the crowd screams, that can be the time of your life.' And when we stop selling the idea of 'concerts are exciting,' we're going to be in the 'sit in front of your TV' business. And that's not what the live concert business is about." ●

TOP 25 PROMOTERS

RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 1, 2012, THROUGH MAY 31, 2013.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$705,314,127	LIVE NATION 9,388,626	9,949,799	962	600
2	\$623,426,688	AEG LIVE 6,876,905	7,359,758	1,354	612
3	\$110,606,980	T4F-TIME FOR FUN 1,505,652	2,720,949	572	18
4	\$108,823,231	OCESA-CIE 2,352,262	3,780,423	1,829	61
5	\$84,220,097	CHUGG ENTERTAINMENT 738,434	830,866	139	19
6	\$57,527,125	FRONTIER TOURING 441,155	467,422	54	22
7	\$46,123,296	SJM CONCERTS 710,382	751,222	58	0
8	\$36,310,645	EVENPRO/WATER BROTHER/XYZ 488,397	1,252,320	790	7
9	\$34,553,321	EVENKO 578,912	670,831	449	83
10	\$29,241,265	JAM PRODUCTIONS 625,823	770,281	229	106
11	\$26,393,700	C3 PRESENTS 538,833	655,286	349	86
12	\$23,742,454	3A ENTERTAINMENT 481,837	498,697	83	36
13	\$22,001,244	FUJI 191,665	202,378	20	0
14	\$17,965,685	FRANK PRODUCTIONS 423,515	492,389	74	34
15	\$17,219,704	BIG CONCERTS 197,016	197,016	4	4
16	\$17,200,545	GOOD NEWS PRODUCTIONS 192,572	246,901	30	6
17	\$14,862,251	GELB PROMOTIONS 87,890	91,429	8	2
18	\$14,784,277	FRANK J. RUSSO 86,299	89,635	7	2
19	\$14,140,619	MAREK LIEBERBERG KONZERTAGENTUR 152,152	180,231	23	1
20	\$13,924,853	ANOTHER PLANET ENTERTAINMENT 275,095	284,467	77	60
21	\$13,446,602	NS2 328,170	365,164	72	36
22	\$11,357,802	PETER RIEGER KONZERTAGENTUR 164,846	166,499	14	12
23	\$10,975,547	McMANUS ENTERTAINMENT 78,478	94,636	10	0
24	\$10,842,414	BEAVER PRODUCTIONS 153,466	159,036	33	29
25	\$10,492,837	NINE LIVE 98,898	111,227	16	0



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SUPER ARENAS

LONDON'S O2 MAINTAINS LEAD AT MIDYEAR, WHILE BARCLAYS CENTER IN BROOKLYN PLACES SECOND

BY MITCHELL PETERS

With the help of sellout concerts by superstar touring acts like Bon Jovi, the Rolling Stones, Madonna, P!nk, Justin Bieber, Rihanna, Swedish House Mafia, Muse and Beyoncé, the first half of 2013 proved to be a strong period for arenas around the world.

Billboard's midyear touring recaps are compiled from Boxscore data for events that took place between Nov. 1, 2012, and May 31, 2013.

The O2 Arena in London holds a strong lead at No. 1 on the midyear tally, reporting \$119.6 million in grosses from 128 shows that drew 1.4 million fans. (All Boxscore figures are in U.S. dollars.)

O2 GM Rebecca Kane attributes much of the 23,000-capacity arena's success during the period to sellout runs by P!nk, Bieber, One Direction, Michael Bublé and Barbra Streisand.

"It has been an incredibly busy first half of the year at the O2," Kane says. "Two of my personal favorites were

Beyoncé and our inaugural country music festival, Country 2 Country, which we launched in March and featured headliners Tim McGraw and Carrie Underwood."

Ranking second on the midyear chart is the Barclays Center in Brooklyn, which opened in September with acts including Streisand and Jay-Z. The 19,000-capacity facility grossed \$46.9 million and drew more than 690,000 people to 90 events.

"Our arena aims to program a unique blend of entertainment, given the diverse Brooklyn population," Barclays Center VP of programming Sean Saadeh says, noting that other highlights during the midyear included performances by the Stones, Swedish House Mafia, Rihanna, Coldplay, Dave Matthews Band and Mumford & Sons.

Back in the United Kingdom, the 21,000-capacity Manchester Arena reported grosses of \$44.5 million from 77 shows that drew nearly 739,000 concert-goers, earning the SMG-managed building the No. 3 spot on the midyear list.



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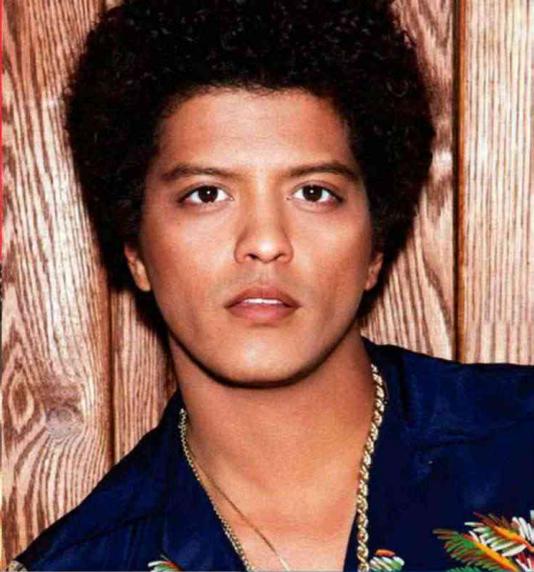


Adam Levine and Maroon 5 helped L.A.'s Staples Center rank among the top arenas on the midyear charts.

TOP 25 TOURS

RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 1, 2012, THROUGH MAY 31, 2013

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$93,547,061	BON JOVI 906,930	906,930	44	44
2	\$91,677,271	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL 900,587	1,106,051	117	0
3	\$89,259,728	THE ROLLING STONES 213,608	213,608	15	15
4	\$79,083,282	BRUCE SPRINGSTEEN & THE E STREET BAND 689,551	706,781	32	23
5	\$76,752,277	MADONNA 577,169	577,169	16	16
6	\$60,066,374	P!NK 820,656	822,518	56	53
7	\$46,957,070	LADY GAGA 544,333	550,122	23	22
8	\$39,230,881	FLEETWOOD MAC 348,465	358,499	27	22
9	\$38,921,165	TAYLOR SWIFT 468,956	468,956	29	29
10	\$36,837,865	JUSTIN BIEBER 481,882	492,466	32	24
11	\$33,597,773	GEORGE STRAIT 381,845	381,845	19	19
12	\$33,560,324	RIHANNA 425,564	425,564	33	33
13	\$32,070,609	CARRIE UNDERWOOD 549,143	553,154	63	54
14	\$30,790,117	COLDPLAY 269,457	269,457	7	7
15	\$30,511,482	THE WHO 341,236	375,571	38	9
16	\$30,288,278	TRANS-SIBERIAN ORCHESTRA 566,206	646,470	65	46
17	\$29,949,823	ELTON JOHN 203,894	216,400	27	15
18	\$29,665,014	ANDRÉ RIEU 298,254	358,180	44	2
19	\$28,262,205	MAROON 5 419,219	420,890	31	28
20	\$28,008,520	ONE DIRECTION 463,387	471,655	36	19
21	\$27,904,573	KENNY CHESNEY 360,089	375,835	19	13
22	\$26,594,304	SWEDISH HOUSE MAFIA 368,190	368,190	24	24
23	\$25,671,124	LEONARD COHEN 246,872	246,872	43	43
24	\$24,783,510	MUSE 420,359	442,379	40	15
25	\$23,377,754	BOB SEGER & THE SILVER BULLET BAND 266,771	309,781	25	9



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Pink performs during her *The Truth About Love Tour* in April at O2 Arena in London, the top arena in its class on the midyear venue charts.

"It's testament to our ongoing success that we've not only hosted the biggest names in live entertainment in the first six months—including P!nk, Beyoncé, One Direction, Rihanna and the Killers—but have sold out multiple performances by these artists and many more," arena GM James Allen says.

Multiple-night sellouts by touring heavyweights like Madonna (two shows), Bieber (two), Phish (four), Eric Clapton's Crossroads Guitar Festival (two) and Muse (two) helped Madison Square Garden in New York place fourth on the midyear top 10 list. The 20,697-capacity facility earned \$39.5 million in grosses and 458,130 in attendance from 33 events.

MSG Entertainment executive VP of

Zeidman says.

Live entertainment proved strong in the Canadian market during the first half, as Toronto's Air Canada Centre places seventh on the list, reporting a gross of \$34.4 million. The 19,800-capacity building drew 359,948 fans to 30 events.

Maple Leaf Sports and Entertainment VP of live entertainment Wayne Zronik points to multiple-night bookings by Cohen, Lady Gaga, Rihanna, Bon Jovi and Muse. Other highlights include sellouts by Underwood, the Stones, P!nk, Maroon 5, the Who, Neil Young & Crazy Horse, the Tragically Hip, Green Day and Fleetwood Mac.

The 18,000-capacity Prudential Center in Newark, N.J., ranks at No. 8 on the mid-

year chart, reporting \$32.7 million in grosses and drawing nearly 322,000 concert-goers to 41 shows.

"We treat every promoter's show as if it were our money in the guarantee," Prudential Center president Rich Krezwick says. "We use every arena resource in our arsenal to assist our promoter partners."

In Europe, multiple-night sellouts like the Night of the Proms (seven) and Sinterklaas (six), as well as dates by Beyoncé, Bieber, One Direction, P!nk, Swedish House Mafia, Muse and Mumford & Sons helped Sportpaleis in Antwerp, Belgium, earn the No. 9 spot on the midyear recap. The 20,000-capacity venue grossed \$32.4 million from 47 events.

Sportpaleis CEO Jan Van Esbroeck says the venue is undergoing refurbishments that will soon expand its capacity to more than 23,000. "With a healthy market, massive marketing support and genius ticketing support, the Sportpaleis presents promoters and their acts a tempting offer to do good business," Van Esbroeck says.

Placing 10th on the midyear tally is the 21,242-capacity Bell Centre in Montreal, reporting \$31.2 million in grosses and more than 363,000 in attendance for 50 shows.

"The last six months were great," Evenko executive VP/GM Jacques Aubé says, noting successful concerts by Bieber; two-night runs by Bon Jovi, Cohen and Muse; Swedish House Mafia; Lady Gaga; Maroon 5; Rihanna; and P!nk. ●

Arenas in multiple international markets rank in the top 10 on the midyear touring charts.

bookings Bob Shea says other highlights during the period at the Garden included concerts by One Direction, Swedish House Mafia, Leonard Cohen, Zac Brown Band, Maroon 5, the Who, Alicia Keys and the "12-12-12" Hurricane Sandy relief concert.

At No. 5 on the midyear tally is the Rod Laver Arena in Melbourne, Australia, which reported \$38.4 million in grosses and drew more than 315,000 fans to 34 shows.

Brian Morris, CEO of Melbourne & Olympic Parks, which manages the facility, notes that some of the standouts at the 16,820-capacity arena included Bruce Springsteen, Jennifer Lopez, Radiohead, Keith Urban, Barry Gibb, the Jesus Christ Superstar Arena Spectacular and the Wiggles Celebration tour.

Ranking sixth is the 20,000-capacity Staples Center in Los Angeles, with a gross of \$36.2 million for 30 events.

Staples Center senior VP/GM Lee Zeidman cites two-nighters by the Stones, Beyoncé, Bieber and Lady Gaga and a three-show run by Muse as driving their success.

Other noteworthy performances at Staples included sellouts by P!nk, Rihanna, Maroon 5, Bon Jovi, Morrissey and Vicente Fernandez,

CAPACITIES
15,001 OR MORE

TOP 10 VENUES

RANKED BY GROSS, COMPILED
FROM BOXSCORES NOV. 1, 2012,
THROUGH MAY 31, 2013.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$119,646,692	O2 ARENA, LONDON 23,000	1,435,487	1,627,803	28	12
2	\$46,930,258	BARCLAYS CENTER, BROOKLYN 19,000	690,356	1,056,123	90	20
3	\$44,538,585	MANCHESTER ARENA, MANCHESTER, ENGLAND 21,000	738,755	812,478	77	4
4	\$39,508,786	MADISON SQUARE GARDEN, NEW YORK 20,697	458,130	470,276	33	22
5	\$38,415,231	ROD LAYER ARENA, MELBOURNE 16,820	315,483	345,151	34	7
6	\$36,222,370	STAPLES CENTER, LOS ANGELES 20,000	337,262	352,744	30	16
7	\$34,469,353	AIR CANADA CENTRE, TORONTO 19,800	359,948	371,599	30	19
8	\$32,785,924	PRUDENTIAL CENTER, NEWARK, N.J. 18,000	321,582	425,692	41	11
9	\$32,403,768	SPORTPALEIS, ANTWERP, BELGIUM 20,000	633,081	678,875	47	5
10	\$31,276,572	BELL CENTRE, MONTREAL 21,242	363,348	418,745	50	12

CAPACITIES
10,001 TO 15,000

TOP 10 VENUES

RANKED BY GROSS, COMPILED
FROM BOXSCORES NOV. 1, 2012,
THROUGH MAY 31, 2013.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$35,158,574	HALLENSTADION, ZÜRICH 14,000	385,264	491,389	57	9
2	\$27,948,531	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	216,873	235,077	31	2
3	\$22,348,869	PERTH ARENA, PERTH, AUSTRALIA 15,000	216,953	290,509	31	10
4	\$21,840,256	O2 WORLD, BERLIN 15,000	369,088	444,772	44	6
5	\$21,050,697	O2 WORLD, HAMBURG 15,000	401,482	505,693	54	5
6	\$19,857,213	SYDNEY ENTERTAINMENT CENTRE, SYDNEY 13,250	198,501	242,364	32	3
7	\$11,981,903	MGM GRAND GARDEN, LAS VEGAS 14,500	46,098	49,397	4	2
8	\$6,050,836	LG ARENA, BIRMINGHAM, ENGLAND 12,500	80,541	85,163	9	2
9	\$6,010,587	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800	164,412	247,219	29	3
10	\$5,933,970	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	141,805	206,179	27	5

CAPACITIES
5,001-10,000

TOP 10 VENUES

RANKED BY GROSS, COMPILED
FROM BOXSCORES NOV. 1, 2012,
THROUGH MAY 31, 2013.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$80,113,371	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,044,592	1,118,940	218	41
2	\$34,831,887	AUDITORIO NACIONAL, MEXICO CITY 9,683	745,608	816,479	92	19
3	\$16,378,807	THE THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	267,410	431,443	89	5
4	\$15,587,520	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	211,689	238,252	43	19
5	\$13,232,094	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	177,421	196,142	39	13
6	\$9,356,937	CREDECARD HALL, SÃO PAULO 7,000	192,619	220,793	53	0
7	\$7,285,576	HORDERN PAVILION, SYDNEY 5,500	84,608	97,515	19	7
8	\$6,793,932	LOTTO ARENA, ANTWERP, BELGIUM 8,000	175,799	201,283	42	1
9	\$6,345,117	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO 7,519	104,250	105,593	13	12
10	\$6,054,751	VERIZON THEATRE, GRAND PRAIRIE, TEXAS 6,350	112,982	157,779	40	3

CAPACITIES
5,000 OR LESS

TOP 10 VENUES

RANKED BY GROSS, COMPILED
FROM BOXSCORES NOV. 1, 2012,
THROUGH MAY 31, 2013.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$47,815,706	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	325,676	347,345	87	42
2	\$15,073,585	BROWARD CENTER FOR THE PERFORMING ARTS, FORT LAUDERDALE, FLA. 2,700	230,923	399,168	204	2
3	\$14,901,285	ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS, MIAMI 2,400	205,362	284,815	221	4
4	\$13,014,469	FOX THEATRE, ATLANTA 4,600	249,411	430,842	96	2
5	\$12,951,251	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, TAMPA, FLA. 2,610	205,752	308,003	156	6
6	\$12,190,252	BEACON THEATRE, NEW YORK 2,900	176,951	212,039	77	34
7	\$10,722,449	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	180,432	264,156	111	2
8	\$10,231,993	THE JOINT, HARD ROCK HOTEL, LAS VEGAS 4,000	102,717	113,007	34	19
9	\$9,879,362	ORPHEUM THEATRE, MINNEAPOLIS 2,618	148,826	183,360	73	19
10	\$9,858,942	DURHAM PERFORMING ARTS CENTER, DURHAM, N.C. 2,712	192,002	225,303	88	2

“NO CROWD BRINGS IT LIKE A JERSEY CROWD!”
Taylor Swift
(After playing 3 shows in March 2013)

“THIS BUILDING FEELS GOOD!”
Bruce Springsteen
(May 2012 - Before performing “Bishop Dance” for the first time in 39 years.)

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(On their 50th Anniversary in December 2012)

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 the midyear
 charts in its
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THE MIDSIZE FACTOR

SMALLER VENUES KEEP MIDYEAR SALES GOING STRONG

BY MITCHELL PETERS

Midsize venues around the globe experienced a healthy mid-year period, thanks to a mixture of emerging acts and veteran artists, as well as family shows and residencies.

In addition to the top 10 venues recap of arenas with capacities of more than 15,000, Billboard's midyear touring charts include a tally ranking smaller-sized buildings in multiple categories.

The Hallenstadion Zurich in Switzerland earns the No. 1 slot on the top 10 venues list for buildings with capacities between 10,001 and 15,000. Radio City Music Hall in New York captures the No. 1 position on the

recap for facilities with capacities between 5,001 and 10,000. And Las Vegas' Colosseum at Caesars Palace nabs the top spot on the venues list for buildings with capacities of less than 5,000 seats.

Along with the top 10 charts ranking arenas, these three lists are based on Billboard Boxscore grosses compiled for the issues dated Nov. 1, 2012, through May 31, 2013.

Hallenstadion Zurich director/CEO Felix Frei says that concerts by acts including Justin Bieber, One Direction, Beyoncé and P!nk helped the 14,000-capacity venue gross \$35.1 million and draw 385,264 fans to 57 events.

"The top ranking of Hallenstadion Zu-

rich reflects the successful development of our event portfolio offering a wide range of events, which is unique in Switzerland," Frei says, citing other performances by Swiss and German acts Gölä, Seeed, Die Toten Hosen, Silbermond and Unheilig. "The international concert business is stronger than the same period the year before."

In New York, "the midyear achievement for Radio City Music Hall has proven strong through superstar headliner concerts and productions that have played the landmark theater," MSG Entertainment executive VP of bookings Bob Shea says, pointing to sellout performances by Ed Sheeran, fun., Leonard Cohen, Alejandro Sanz, Nas and comedian Gabriel Iglesias.

The Empire State "also continues to produce America's No. 1 holiday production, the Radio City Christmas Spectacular, which celebrated 85 years of the legendary Rockettes performing in New York," Shea adds.

The 5,901-capacity facility grossed \$80.1 million and drew more than 1 million concert-goers to 218 shows.

The Colosseum at Caesars Palace, which celebrated its 10-year anniversary on March 25, continues to dominate the Las Vegas market in its capacity class, grossing \$70.1 million from 118 events that drew 468,386 attendees.

"Fortunately for the Colosseum at Caesars Palace, we continue to attract the biggest names in entertainment from across all genres," Concerts West/AEG Live president/co-CEO John Meglen says. "And we

were fortunate to be involved with Shania Twain's anticipated return to the stage and launch our newest resident show, 'Shania: Still the One.'"

Meglen says Twain's residency at the 4,000-capacity Colosseum, which started in December, helped attract ticket buyers who were also visiting the city for such events as NASCAR, Professional Bull Riders and National Finals Rodeo.

"Having Shania in residency during these

The Colosseum at Caesars Palace, which celebrated its 10-year anniversary in March, continues to dominate the Las Vegas market in its class.

times has allowed us to take advantage of incremental ticket sales that we may have not otherwise had for lack of targeted programming, and to present best-in-genre shows, some of whom fans can't experience anywhere else other than the Colosseum," Meglen says.

In addition to Twain's residency, the Colosseum hosted such performers as Jeff Dunham and Tony Bennett. But the year is only half over, according to Caesars Entertainment senior VP of marketing and entertainment Jason Gastwirth. "We look forward to having other legends perform in the Colosseum later this year," he says, "including Luis Miguel, who will return to Caesars Palace for a record seventh consecutive year this September." ●



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REVENUE AND SAFETY

IAVM'S VENUECONNECT FOCUSES ON DUAL PRIORITIES

BY MITCHELL PETERS



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Now in its 88th year, the annual conference and trade show of the International Assn. of Venue Managers remains a must-attend event for building managers looking to connect with colleagues and peers in the live entertainment and sports industries.

"The focus for us this year has been on what's going to produce revenue for our venue managers and what's going to ensure safety and security of patrons," IAVM president/CEO Vicki Hawarden says, noting that attendance to this year's VenueConnect was tracking 5% ahead of 2012 at press time. "We've made some thoughtful decisions about VenueConnect over the last couple of years to make it more focused on what our members need."

Hawarden says VenueConnect 2013, to be held July 27-30 at the Ernest N. Morial Convention Center in New Orleans, will feature several first-time offerings, including a charitable restoration project in the city's Pontchartrain Park with actor/humanitarian Wendell Pierce, who will also deliver a keynote address. But perhaps the most beneficial new initiative at this year's event is a program called DirectConnect, which matches buyers and sellers for meetings to help build new relationships.

"If you're a venue manager who has business you need to conduct—typically a new build, renovation, contracts out for [proposals]—you can sign up for this program. And

if you qualify, then you become part of the program and we provide complimentary registration and two nights' hotel at no charge," Hawarden explains. "In exchange, you sit down and do 15-minute appointments with our allied members who are participating in the program that you've been matched with."

In addition to numerous panel discussions—ranging from venue security preparedness to upcoming tours to watch—VenueConnect will host its second annual Women in Leadership Program.

"It's an afternoon session that's offered as a way to continue to develop and grow that segment of our organization in venues," Hawarden says. "Men and women attend, but certainly it's meant to give women an opportunity to talk about their unique issues in terms of moving up into leadership positions in this industry."

Ticketmaster president of North America Jared Smith has attended IAVM's annual conference and trade show for more than a decade. He says it's a great place to schedule meetings and visit with a variety of clients and customers in one setting.

"There are so many conferences these days," Smith says. "A lot of the ones we go to are very segment-focused—a sports business conference that caters to a team, or a sponsorship conference that caters to the sponsorship folks. IAVM continues to be the industry association that touches all those different points." ●

MUSIC

ROCK

Neko Case's New 'Fight'

Veteran alt-country star makes a mainstream move with first album in four years

By Jason Lipshutz

Curling up on a plush green chair in the lobby of New York's Soho Grand Hotel, Neko Case admits that, throughout her career, she's used her mighty voice to tell stories from perspectives that aren't her own. Her 2006 breakout, *Fox Confessor Brings the Flood*, was highlighted by morbid anecdotes like "Dirty Knife" and "Margaret v. Pauline," while on 2009's *Middle Cyclone*, Case sang from a twister's point of view on "This Tornado Loves You." But for *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*, the alt-country singer/songwriter forced herself to take stock of a career that had produced five solo albums, another five as a member of the New Pornographers and countless live shows but no immediate family.

"It's weird to look down and go, 'Yeah, I'm 42, and I'm in a world that doesn't really think it's very normal to be single, not have any kids and be a straight American woman in her 40s,'" Case says. "It's like, 'Are you crazy? Why don't you have these things?' I had to go through all of my personal paperwork and go, 'I really did choose that. I own it.'"

The new album, due Sept. 3 on Anti-, finds Case making the most incisive lyrical declarations of her career, often in first person point-of-view, on songs like the venomous "I'm From Nowhere" and the heartbreaking "Calling Cards." The self-examined songwriting was dictated by a painful four years for Case since the release of *Middle Cyclone*, which debuted at No. 3 on the Billboard 200 and received two Grammy Award nominations. The critical acclaim and commercial success washed over Case, who felt a "numbness" while experiencing the loss of multiple family members following the release and went through a period of having "absolutely no self-confidence" while touring.

"I was really depressed and in mourning... and I'd never slowed down to just feel it," Case says. The creation of the new album, then, became her time to "feel it": Recorded in Tucson, Ariz.; Portland, Ore.; Los Angeles; and Brooklyn, Case describes the process as a necessary time of catharsis.

Case recruited an impressive array of collaborators for the album, including M. Ward, My Morning Jacket's Jim James, Mudhoney's Steve Turner and bassist Tom V. Ray. That guest list, combined with Case's consistently robust sales (*Fox Confessor Brings the Flood* has sold 232,000 copies while *Middle Cyclone* has moved 223,000, according to Nielsen SoundScan), makes the release "the biggest of the year" for Anti-, according to director of marketing Matt McGreevey. For the label that signed Case in 2004, the new album presents an opportunity to transform her from a veteran alternative star into a more mainstream presence. "With Neko



THE BIG NUMBER

Sales of Neko Case's breakout album, *Fox Confessor Brings the Flood*.

232k
COPIES

ARTIST: Neko Case
ALBUM: *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*
LABEL: Anti-
MANAGEMENT: Amy Lombardi
PRODUCER: Neko Case
PUBLISHING: Nedotykomba (SOCAN)
BOOKING AGENT: Allison Wasilewski, Billions
CHART HISTORY: *Fox Confessor Brings the Flood* (2006), No. 54 Billboard 200, 232,000; *Middle Cyclone* (2009), No. 3 Billboard 200, 223,000
TWITTER: @NekoCase

Case, there's always more to get—she's just scratching the surface of what she can achieve and the people she can reach," McGreevey says.

The campaign began June 6, when a stark, 85-second teaser trailer for the album directed by Xan Aranda was posted on YouTube; five days later, a release date and track list were announced, and rollicking first single "Man" was unveiled. According to McGreevey, Case will start a promotional run on Aug. 25 at the First City Festival in Monterey, Calif., then head east to be in New York for release week. A performance on "Late Night With Jimmy Fallon" has been confirmed for release date, and after festival appearances in Chicago and Portland later that week, a North American headlining tour begins Sept. 11 in San Diego.

Meanwhile, Case will continue to serve as an ambassador for the Best Friends Animal Society during her promotional duties. In the month prior to the album's release, fans who make a monetary contribution to the organization for abused and abandoned animals will be able to hear multiple songs from the new album before its release. The partnership comes four years after

Anti- donated \$5 to Best Friends for every blog that posted *Middle Cyclone*'s "People Got a Lotta Nerve" as a free download.

Manager Amy Lombardi says Case will tour through 2014 after her fall trek wraps Nov. 1, and that she'll likely tour with the New Pornographers whenever the indie-pop supergroup, which also boasts Destroyer's Dan Bejar and singer/songwriter AC Newman, reassembles for the follow-up to 2010's *Together*. "The new songs sound good to me and I'm really excited to go back," Case says of the next New Pornos full-length. "We'll probably have most of the vocals done in late July."

She also describes her next album, which she has already started writing, as "a companion piece" to *The Worse Things Get, the Harder I Fight, the Harder I Fight, the More I Love You*, and believes her seventh LP won't take another four years—or another emotional roller coaster—to complete. "I feel like I kind of fixed my engine," she says. "I went and got a rebuild from Chevy, with all new parts. It's bigger. It's kick-ass. I've got a nitrous button now. I'm back." ●

ARTIST: Ty Segall
 ALBUM: *Sleeper*
 LABEL: Drag City
 RELEASE DATE: Aug. 20
 MANAGEMENT: Michelle Cable
 PRODUCER: self-produced
 PUBLISHING: Domino Publishing
 BOOKING AGENT: Michelle Cable, Panache
 CHART HISTORY: *Twins* (2012), No. 9 Heatseekers Albums, 14,000; *Slaughterhouse* (2012), No. 8 Heatseekers Albums, 13,000
 TWITTER: @tysegall



ST. PAUL AND THE BROKEN BONES

Soul-revivalist six-piece St. Paul and the Broken Bones, from Birmingham, Ala., is on a mission—literally. Singer Paul Janeway trained to be a preacher, and his voice delivers a torrent of unfettered emotions, like Otis Redding and Aretha Franklin before him. “I think that’s what soul music does—it cuts through the bullshit and gets to the core,” Janeway says. And his band’s congregation is rapidly growing. NPR and Paste magazine have praised the group, and it opened for John Mayer and played the kickoff party for the Hangout Festival in Gulf Shores, Ala.—all before reaching its one-year anniversary or releasing an album. “I’ve never been involved with a project that’s taken off this quickly, and I’m going on my 22nd year in the business,” says manager Traci Thomas of marketing/distribution/management firm Thirty Tigers. “If you have music that people respond to, you can get out there and play,” notes



Ben Tanner, keyboardist of the Alabama Shakes and producer of St. Paul’s upcoming debut, *Half the City*. Although a deal has yet to be finalized, the album is tentatively scheduled for an early-2014 release on Single Lock Records (owned by Tanner, John Paul White of the Civil Wars and Will Trapp). “I just wanna go around the country, maybe even across the pond, and play shows,” Janeway says. “Bring everybody to church.”
 —Jeanne Fury

ROCK

Punk Takes A Pause

Ultra-prolific rocker Ty Segall goes acoustic, slows rollout for ‘*Sleeper*’
 By Reggie Ugwu

Ty Segall isn’t slowing down, he just needs a moment. It’s been eight months since the 26-year-old California garage rocker last released an album of new material, a mere calendar blip for most artists, but ages for Segall, who has put out more than a dozen LPs and many more EPs and singles since forming his first band in 2006. Last year, in what has become basically indie rock folklore, he released three albums with three different outfits—*Slaughterhouse* by Ty Segall Band, *Hair* by Ty Segall & White Fence and *Twins* by Ty Segall. So the fact that he’s stayed quiet for most

of 2013, and that new album *Sleeper*, out Aug. 20 on Drag City, is considerably more mellow and reflective than almost anything in his catalog to date, might suggest to some that Segall has grown weary of punishing punk rock and settled into a more serious and sustainable version of himself. He insists that’s not the case.

“The stuff I’m working on now is super loud and aggressive again, so it’s weird,” Segall says of the recordings he’s done since finishing *Sleeper* in March. “But when I was making this album I couldn’t have written a loud, heavy song if somebody had paid me to. I tried—it just wasn’t working.”

Eight months ago, around *Twins*’ release, Segall’s adoptive father died after a long battle with tongue cancer. Segall and his dad were close—Dad got him hooked on surfing when he was 9—and the impact of his death was compounded by a rift it caused in his immediate family. Though he’s reluctant to be specific, Segall says “awful stuff” happened between him and his mother after the death and the two are no longer speaking.

Sleeper, a disarmingly assured slab of psychedelic folk, finds Segall confronting loss and loneliness head-on. He recorded and played all the instruments by himself, save for strings provided by friend and frequent collaborator Dillon Watson.

“A lot of those songs are kind of me dealing with a lot of awful things that culminated when my dad passed away,” he says. “The whole record’s really about that, to be honest. I was very angry, very upset, and I’m glad

I got it out in that way because I don’t want to be the kind of guy that deals with things in a self-destructive way. I’ve done that in the past.”

While channeling his inner tempest into song, Segall turned to ’60s acoustic folk heroes like Bert Jansch, John Fahey and Donovan. He keyed into the way they boiled everything down to guitar and voice and says he challenged himself to do the same, wanting to leave “nothing to hide behind.”

Rian Murphy, who heads Drag City Records, says he embraced Segall’s decision to follow his muse into uncharted territory. “We know that Ty’s capable of a lot of different things, and for us that’s exciting,” he says. “We started hearing from him while he was making the record and we were just knocked out by how different a listening experience it was from *Twins*.”

To capitalize on the singular nature of *Sleeper* within the Segall oeuvre, Drag City is planning a series of intimate small-venue shows, in-stores and radio sessions around its release, a departure from the mosh-friendly punk spaces Segall has played in the past. The artist has assembled a new, all-acoustic band for the project that will tour the United States in August and September before making a brief stop in Europe.

In another departure, Drag City has opted not to release any singles or videos in advance of the album, forcing audiences to consider the project as a full body of work. “In this day and age, a lot of people don’t expect an album. They expect a series of songs,” Murphy says. “What we have here is a whole journey that goes from beginning to end, and that’s an important distinction to make.”

As for whether the new mellow, acoustic Segall will resurface on any of his next dozen records, the artist makes no promises. “I don’t really have a plan for that kind of thing, but I do tend to move on to the next idea pretty fast,” he says. “I don’t like to sit around.” ●

“When I was making this album I couldn’t have written a loud, heavy song if somebody had paid me to.” —TY SEGALL



DJ Manolo, Williamstown, N.J. 2 Faced Funks & Zoe Badwi, “My Way With You.” This one is a creeper, and it will grow on you. Sexy female vocals with a thick bassline and simple yet very effective synth lines that work perfectly with the arrangement.



Tyesto featuring Kyler England, “Take Me” (Extended Edit). I commend Tyj for evolving from his mid-’90s sound, but I haven’t been a fan of some of his recent material. However, I was happily surprised by this one. Catchy vocal hooks, really nice melodic touches with driving, but not overly done, synth lines.



Tom Colantonio featuring William Barry, “In the Air.” This amazing, currently unsigned song has all the ingredients to be a massive track: crisp, smooth male vocals with beautiful piano lines and lush melodies that will have clubbers running to the DJ booth.



POLIÇA

Still reeling from the breakout success of its 2012 debut LP, *Give You the Ghost*, Minneapolis alt-rock outfit Poliça has been on a whirlwind tour cycle. The band will release its sophomore set, *Shulamith*, this fall, which includes lead single "Tiff," featuring Bon Iver frontman Justin Vernon. Aiding it in its second tour swing is newly hired booking agent Ryan Fitzjohn of Creative Artists Agency, working out of London. "It's about having a long-term plan and knowing that 2014 will be an important year for them," he says. "We need to leave demand high, and room for them to grow and develop."

ROUTING: The tight group of dates allows the band to continue the momentum from the previous tour swing, without oversaturating the market. "Even though the demand was there, we were conscious not to fill the summer," Fitzjohn says. The tour period extends to 11 gigs, mostly European festivals—plus a homecoming show at Radio City Music Hall in New York opening for the xx, closing the tour on Sept. 23. Before that, Poliça will hit Pukkelpop in Hasselt, Belgium (Aug. 16), Lowlands in Biddinghuizen, the Netherlands (Aug. 17), End of the Road in Dorset, England (Aug. 31) and Zurich Openair (Sept. 1).

AUDIENCE: Poliça and Fitzjohn worked together to find new markets to bridge the tour between festivals. "In summer, hard-ticketed shows in Europe are a harder sell, so we kept rooms small and ticket prices low," Fitzjohn says. Accentuating the group's commercial appeal, high-profile support slots with the xx and Sigur Rós were coordinated. "These slots have helped enhance and build on the band's profile within the U.K.," Fitzjohn adds.

SHOW DESIGN: With a newly minted fan base, the group's tour strategy includes the atmosphere. "Their live performance is totally engaging," Fitzjohn says. He adds that the act also prefers nighttime gigs, which enhance the live set's enigmatic air. "At the festivals where we could push for it, we chose smaller stages and tents to create that closeness to the band." —Nick Williams

BOOKING AGENT: Ryan Fitzjohn, Creative Artists Agency

TOUR DATES: Aug. 9–Sept. 23



ARTIST: La Arrolladora Banda el Limón

ALBUM: *Gracias por Creer*

LABEL: Disa Records/Universal Music Latin Entertainment

RELEASE DATE: Aug. 6

MANAGEMENT: Arrolladora Promociones

PRODUCER: Fernando Camacho

PUBLISHING: Ferca Global Publishing

BOOKING AGENT: Arrolladora Promociones

CHART HISTORY: *Mas Adelante* (2009), No. 1 Top Latin Albums, No. 1 Regional Mexican Albums; *Irreversible ... 2012* (2012), No. 1 Top Latin Albums, No. 1 Regional Mexican Albums; "Niña de Mi Corazón" (2010), No. 1 Hot Latin Songs; "El Ruido de Tus Zapatos" (2013), No. 1, Regional Mexican Digital Songs

TWITTER: @Arrolladora

LATIN

Unstoppable Force

Four decades strong, La Arrolladora Banda el Limón is a regional Mexican powerhouse that 'moves the industry'

By Leila Cobo

More than a musical group, La Arrolladora Banda el Limón de René Camacho is an institution. Forty-plus years old and 17-men strong, it's a fine-tuned operation that has withstood the test of time and trends.

Under the musical leadership of René Camacho and the production and business leadership of son Fernando, La Arrolladora—as it is affectionately known—has become a chart mainstay and a touring phenomenon, notching back-to-back No. 1s on the regional Mexican charts and playing more than 250 dates per year.

The secret to its success? Old-fashioned promo,

tons of airplay, live shows every single weekend of the year and steely discipline.

"I've always thought that gravitas is what distinguishes La Arrolladora," Fernando says. "Honesty, principles, values—honesty," he emphasizes.

Banda—the brass-based acoustic Mexican music played by big groups, using the tuba as the bass—is one of the most traditional and dominant subgenres of regional Mexican. During the last several years, Arrolladora has been particularly visible, demonstrating a versatility in repertoire similar to that of competitors Banda el Recodo.

Now, as the group prepares for the Aug. 6 release of its new album, *Gracias por Creer* (Thanks for Believing) on Disa/Universal Music Latin Entertainment (UMLE), it's already reached No. 1 on Billboard's Regional Mexican Airplay chart with "El Ruido de Tus Zapatos" (The Sound of Your Shoes) less than a month after the single's release.

Penned by Mexican singer/songwriter Espinoza Paz, who's also signed to UMLE, the song is a ballad about loss that somehow works with the banda brass instrumentation. It's also a major departure from the group's big 2012 hit, "Llamada de Mi Ex" (Call to My Ex), a good-riddance song that spent 19 weeks at No. 1 on the Regional Mexican Airplay chart.

"We have to give variety to the music," Fernando says. "It's not just about aggression and spite."

Although La Arrolladora had a certain degree of success in its early years following its founding by clarinet player René in the 1960s, the group's profile

changed dramatically when Fernando, an attorney, took over the business in 1995. Fernando chooses the group's tracks and supervises musical production, in addition to booking shows and handling the day-to-day management, overseeing an administrative staff of 25 in Mexico and the United States.

"I may not be a musician, but I can tell you if it sounds good or not. I can tell you if it works or not," he says.

Although he won't discuss the details of how exactly the band operates, La Arrolladora, like many other big bandas, is owned by a person, family or company (in this case, Fernando) and contracts its musicians, who change frequently over time. Beyond the business part, Fernando also gradually changed the group's repertoire and look.

"I began to push the band toward a younger market," he says. "We made an effort to understand the younger audience and give them music they could relate to and make their own."

Arrolladora signed with Disa in 2002 after a stint with Sony that yielded the group's first track on the Hot Latin Songs chart, 2001's "Qué Me Vas a Dar," which peaked at No. 21. Arrolladora also reached No. 1 on the chart with "Niña de Mi Corazón," which stayed in the top spot for three weeks. All told, the group has notched eight No. 1s on the Regional Mexican Airplay chart and 10 top 10s on Hot Latin Songs.

On the touring circuit, Arrolladora plays nearly 300 shows a year—200 in Mexico and up to 60 in the United States—for audiences ranging from 3,000 to 40,000, although at least 10 shows a year in Mexico are for audiences of more than 40,000 people.

The brand name is so strong that the group's albums almost market themselves.

"We do all the big TV shows, we do big pre-campaigns and placement, but the clients propose it because they're an act that generates sales," Disa/Fonovisa managing director Antonio Silva says. "This is a group that moves the industry." ●

"I've always thought that gravitas is what distinguishes La Arrolladora. Honesty, principles, values—honesty."

—FERNANDO CAMACHO

Reviews



The 1975

"Chocolate" (3:48)

PRODUCERS: Mike Crossey,
The 1975

WRITERS: The 1975

PUBLISHERS: Good Soldier
SongsDirty Hit Records/Vagrant
RecordsLEGEND
&
CREDITSEdited by Mitchell
Peters (albums)
and Jason Lipshutz
(singles)

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Jason Lipshutz
at Billboard, 770
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Floor, New York,
NY 10003, or to
the writers in
the appropriate
bureaus.

ROCK

'Chocolate' A Tasty Intro

Rising U.K. outfit the 1975 treads lightly on "Chocolate," the lead single off its *IV* EP and upcoming self-titled album. A cocktail of bubblegum alt-rock that was recently spotlighted as an iTunes Single of the Week, "Chocolate" aims to become a top 40-friendly vehicle for the four boys from Cheshire, England. Of course, it will have to do so with lyrics that find frontman Matt Healy escaping from

the police with a lover and a stash of marijuana. ("Chocolate," after all, is British slang for weed.) "Now we run away from the boys in the blue/And my car smells like chocolate," Healy laments as the stringy guitar line bounces back into the forefront. Drug references aside, "Chocolate" lets its sugary sweetness steer the listener toward the rest of the 1975's strong *IV* EP. —NW

The 1975's cocktail of bubblegum alt-rock aims to become a top 40-friendly vehicle for the four boys from Cheshire, England.



LIVE

ARTIST: Michael Bublé

VENUE: O2 Arena, London

DATE: July 13

As concert-goers streamed out of the Underground toward the 10th and final night of Michael Bublé's all-conquering stint at the O2, they were greeted by a billboard. "155,000 tickets sold," it read. "1 big thank you!" But even if his audiences have become super-sized, Bublé himself still strived for—and usually found—the same intimacy as when, a decade ago, you'd have found him "playing Ronnie Scott's for 100 people and think-

ing it was the biggest thing ever." So he happily dispensed "three-some hugs" to his banner-waving female fan base and went heavy on the self-deprecating gags, but never became distracted from the Bubléfication of everything from Van Morrison's "Moondance" to Daft Punk's "Get Lucky." And if the vocals were occasionally more wedding singer than showstopper, well, no one wanted this hugely entertaining show to stop anyway. Never mind the quantity—feel the warmth: Turns out 155,000 Michael Bublé fans really can't be wrong. —MS

SINGLES

POP

MUTYA KEISHA
SIOBHAN

"Flatline" (3:52)

PRODUCER: Dev Hynes

WRITERS: various

PUBLISHERS: Copyright Control/
Domino Publishing Co.

Polydor

Dev Hynes, aka Blood Orange, has gone three-for-three as an indie-pop producer for female artists in the past year, after concocting hits for Solange and Sky Ferreira. This lighter-than-air, Lisa Lisa-esque funk jam from Mutya Keisha Siobhan—the three original members of the Sugababes, re-formed as a new trio—is a delectable comeback that firmly positions MKS among the Pitchfork-savvy circuit and away from the group's "Top of the Pops" beginnings. —AH

POP

ELLIE GOULDING

"Burn" (3:59)

PRODUCER: Greg Kurstin

WRITERS: various

PUBLISHERS: various

Polydor

As one of seven new tracks on *Halcyon Days*, the upcoming repackaging of Goulding's 2012 *Halcyon* LP, "Burn" fails to match the emotional catharsis of past singles "Lights" and "Anything Could Happen." Still, the EDM-inflected single connects with a memorable hook, and Goulding's ethereal, smoky soprano steers "Burn" clear of cookie-cutter territory. —CP

COUNTRY

JOE NICHOLS

"Sunny and 75" (3:44)

PRODUCERS: Derek George,
Mickey Jack ConesWRITERS: Michael Dulaney,
Jason Sellers, Paul Jenkins

PUBLISHERS: various

Red Bow

"Take me somewhere sunny and 75," Nichols asks of his sun-kissed

beauty on his latest single. It might not seem like much, but "Sunny and 75," a guitar-driven, windows-down slice of summer, is perfectly happy to showcase unfussy country-pop pleasures. —JM

DANCE

MAJOR LAZER
FEATURING BRUNO
MARS, TYA & MYSTIC

"Bubble Butt" (3:28)

PRODUCERS: Major Lazer,
Valentino Khan

WRITERS: various

PUBLISHERS: various

Mad Decent/Secretly
Canadian/Warner Bros.

Major Lazer has been brewing irreverent bangers long before "Bubble Butt," but Diplo's latest *Free the Universe* single boils his dancefloor formula down to its lowest common denominator. The song is hard to defend but harder to resist, whether it's being blasted in a sweaty club or breaking up the drudgery of your work playlist. —JL

ROCK

PEARL JAM

"Mind Your Manners" (2:40)

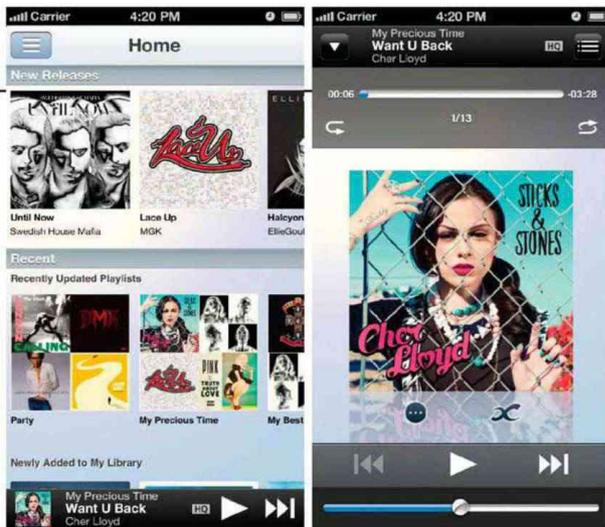
PRODUCER: Brendan O'Brien

WRITERS: Eddie Vedder, Mike
McCready

PUBLISHER: not listed

Monkeywrench/Republic

"Mind Your Manners" whets the appetite for Pearl Jam's upcoming *Lightning Bolt* album with nearly three minutes of muscular thrash that reasserts just how hard the band can rock. Led by a whiplashing riff and punctuated with a screaming Mike McCready solo, the single is a sharp workout in which Eddie Vedder's on-point snarl takes aim at bad faith and false righteousness. The aural cousin of PJ's "Spin the Black Circle" (1994) and "Comatose" (2006), "Manners" is nevertheless both fresher and heavier—and sure to incite a frenzy live. —JKL



BEST FEATURES FOR MUSIC UNLIMITED:

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Better interface: The tray-style format on mobile devices makes for simple scrolling and quick navigation back to the home page.

Music Unlimited offers an alternative for iOS users who want to add variety to their streaming portfolio.

APP

Sony's Music Unlimited Gets An iOS Face-lift

After launching in December 2010, Sony's Music Unlimited service was upgraded with a pair of long-overdue features in July. The Sony Network Entertainment International app now offers offline playback as well as high-quality streaming for the iPhone and iPod touch, improving the performance of a bountiful digital music hub trying to compete with flashier streaming subscription services.

The updated Music Unlimited allows users to listen to tracks as 320kbps AAC files by flicking on the "High Quality Audio" switch in the Settings tab. (An "HQ" tag appears alongside the song title.) The adjustment results in a cleaner sonic experience, although mindful listeners should keep an eye on their data usage.

The offline mode is the real treat, since users can now download songs and albums to their Music Un-

limited libraries and enjoy them without the luxury of a cellular network. Downloads are extremely intuitive and generally speedy, and the My Downloads section fits snugly alongside the app's other categories.

Sadly, Music Unlimited's two upgrades cannot be combined—high-quality audio is unavailable in offline playback. And although Sony has made the necessary moves to fold these features, along with some cosmetic shifts, into its cloud-based service, services like Spotify and Rdio have already been offering high-quality streams and offline listening. But Music Unlimited still has a catalog of 20 million licensed songs, and it presents a manageable alternative for iOS users looking to diversify their streaming portfolio. At \$9.99 a month or a lean \$59.99 a year, the subscription service is worth exploring in its latest form. —**JL**

POP

Thicke 'Lines'

For most of *Blurred Lines*, Robin Thicke convincingly conjures '70s-era R&B and disco, sounding like Barry White penned Michael Jackson's *Off the Wall*. The album's chart-topping title track revises the sonic party of Marvin Gaye's "Got to Give It Up" (with Pharrell and T.I.), while tracks "Ooo La La," "Get in My Way" and "Ain't No Hat 4 That" (co-written by Thicke's actor father, Alan) sound like Studio 54 fare. "Take It Easy on Me" strikes a more current electro-soul path, and the Dr. Luke and Cirkut-produced "Give It 2 U" (featuring Kendrick Lamar) boasts an insistent energy and pointed language that fit closer to contemporary styles. The falsetto-flaunting Thicke slows down only during "For the Rest of My Life." —**GG**



Robin Thicke

Blurred Lines

PRODUCERS: various

Star Trak/Interscope

RELEASE DATE: July 30

ALBUMS

POP

SARA BAREILLES

The Blessed Unrest

PRODUCERS: various

Epic Records

RELEASE DATE: July 16

Relocation to New York and romantic turmoil are key factors in Bareilles' most ambitious album yet. She tries a variety of sonic flavors, from the anthemic first single "Brave" to the spectral "Satellite Call," all while looking for light and love in some pretty dark places. —**GG**

POP

SKYLAR GREY

Don't Look Down

PRODUCERS: various

KIDinaKORNER/Interscope

RELEASE DATE: July 9

Grey, perhaps best-known for appearing on Dr. Dre's "I Need a Doctor," explores her own musical style on *Don't Look Down*. Full of soaring vocals amplified by hip-hop beats and pop melodies, she gets cheeky on the Eminem-assisted "C'mon Let Me Ride" and makes her emotional sincerity plain on standout "Wear Me Out." —**EZ**

AMERICANA

MICHAEL MARTIN MURPHEY

Red River Drifter

PRODUCERS: Ryan Murphey, Pat Flynn

Red River Entertainment

RELEASE DATE: July 9

Michael Martin Murphey has excelled at bluegrass and is the quintessential ambassador of true Western music. His latest project showcases his amazingly diverse skill set as a writer and vocalist, particularly on such engaging fare as "Shake It Off" and the hauntingly beautiful "Mountain Storm." —**DEP**

HIP-HOP

JAY-Z

Magna Carta Holy Grail

PRODUCERS: various

Roc-a-Fella/Roc Nation

RELEASE DATE: July 9

On "Oceans," Jay-Z yachts over troubled waters with Frank Ocean as thoughtful first mate—spilling Champagne in a sea, he muses, that carried his enslaved ancestors to America. That's *Magna Carta* in a nutshell. A deeper listen to each gilded cut frequently reveals truths and fears, poetically twisted into aspirational art. —**BW**

R&B

CIARA

Ciara

PRODUCERS: various

Epic Records

RELEASE DATE: July 9

The strongest release since her 2004 debut, Ciara's fifth album finds her flourishing in mostly bass-heavy, slinky soundscapes that suit her vocal range. She explores new territory here, flirting with dance on "Overdose" and rapping on "Super Turnt Up," while using her relationship with rapper Future as inspiration. —**ER**

BLUEGRASS

THE DEADLY GENTLEMEN

Roll Me, Tumble Me

PRODUCER: Greg Liszt

Rounder Records

RELEASE DATE: July 9

Banjoist Greg Liszt, a former member of Bruce Springsteen's *Seeger Sessions* band, writes the songs and sets the boundary-pushing acoustic character of the Deadly Gentlemen's third album. Precise and often dazzling musicianship enhances Liszt's occasionally over-wordy songs, most of which should be welcome on adventurous triple A playlists. —**PG**



.biz

On July 16, French culture minister Aurélie Filippetti made Bono a Commander of Arts and Letters, the country's highest cultural honor, in recognition of his contributions to the arts and charity. "It is unspeakably special to receive an award from France for being an artist," said the Irish superstar, who lives part time outside of Nice in the South of France.



ROCK

Pearl Jam Crashes Back

'Mind Your Manners,' the first single from the band's just-announced album 'Lightning Bolt,' storms rock radio
By Jessica Letkemann

The appetite for new Pearl Jam music appears to be as ferocious as new single "Mind Your Manners" itself—the track this week stormed onto several rock charts even though it arrived three-and-a-half-days into the chart week.

The fierce thrash-rocker, which entered worldwide digital and radio release on July 11 at 3 p.m. EDT alongside the announcement of October's *Lightning Bolt*—the band's first studio album in four years—starts at No. 12 on Rock Airplay with 4.7 million in first-week audience, according to Nielsen BDS. It's the second-highest debut on that chart this year. The song also debuts at No. 14 on Rock Digital Songs on the strength of 17,000 downloads, according to Nielsen SoundScan. On Hot Rock Songs, it bows at No. 17.

Instead of a conventional announcement, Pearl Jam stoked anticipation for the single and album via a mysterious countdown clock at PearlJam.com that began by first ticking down to word of a major fall tour and then resetting to the July 11 zero hour that revealed "Manners" and news of *Lightning Bolt*. Rock radio adds and fan downloads began the moment "Manners" was uncovered as the clock hit 00:00, and the band then posted an audio-only YouTube video of the song. The clock has now been reset to count down to the release of *Lightning Bolt*, which is due Oct. 15 on Monkeywrench/Republic in the United States and Oct. 14 overseas through Universal Music Group International. Pearl Jam's previous album, 2009's *Back-*

spacer, debuted at No. 1 on the Billboard 200 and has sold 635,000 to date, according to Nielsen SoundScan.

For Bill Weston, PD at active rock WMMR Philadelphia, "Manners" was automatically added directly into heavy rotation (20 plays through July 14), because "when Pearl Jam releases something we make a big deal about it and we were really happy to hear the single, that it rocked, that it was a little punky," he says. "Talk about an event record. This certainly is that, but it delivers the goods too. It's just got a lot of energy."

It's a sentiment shared by Ken West, PD at alternative WBOS Boston, which played "Manners" 35 times in its first three-and-a-half days. Calling the Seattle group a "pillar of the format," he says reaction has been swift and strong. "We got great feedback on it on our Facebook page and Twitter—people were just as excited as we were."

"It's such an important band for this radio station and this community," says Garrett Michaels, PD of alternative KNDD Seattle (26 plays). He feels that the song is "a blazing fastball down the middle and it's just infectious," and has it "coming up about every four hours" as of press time.

All three PDs also cite the single as a solid indication of the potential strength of *Lightning Bolt*. "As the first release from a new album, I think it bodes well," Weston says. "We hear that the album is super-strong. We're really excited."

As an abundance of dance, pop and folk-oriented rock tracks fill playlists at alternative this year with the success of Capital Cities and Daft Punk, as well as the Lumineers and Mumford & Sons, "Mind Your Manners" has a hard rock sound that has been far less prominent on the format recently. "You have a lot of banjos and keyboards in alternative music," West says. "But there's nothing wrong with guitar. It's classic alternative."

Airplay gains are also expected next week, after "Manners" has a full week of airplay.

The song had its live debut at Pearl Jam's July 16 show in London, Ontario. Looking forward, the band long known for its live prowess will bring that to bear in support of *Lightning Bolt*. Michaels says there's "a lot of buzz about the tour" that begins in Pittsburgh a few days before the album's release, and wraps with the band's first hometown Seattle show in four years. ●

THE Numbers

Randy Travis

Following the hospitalization of country star Randy Travis on July 7, fans have turned to the singer's music. As of July 17, Travis, who has earned 16 No. 1s on the Hot Country Songs chart, is in critical but stable condition. Physicians say that he has idiopathic cardiomyopathy—a scarring of the heart muscle.

Pearl Jam's "Mind Your Manners" debuts at No. 17 on the Hot Rock Songs chart.



The news sent people rushing to learn more about the singer. In the week ending July 14, traffic to his Wikipedia page spiked by 4,519%, from 5,200 page views to 242,000. On YouTube, the video for "Forever and Ever, Amen"—uploaded in 2009—saw its largest daily view count last week, registering multiple days of more than 12,000 views.



Overall sales of Travis' digital songs grew by 71% for the week ending July 14, according to Nielsen SoundScan. His collected tunes shifted 23,000 downloads—up from 8,000 the previous week. Six of his titles sold in excess of 1,000 copies apiece, led by "Forever and Ever, Amen," which moved 6,000 (up by 289%).



The star's catalog of albums sold 6,000 copies for the week—up by 126%. The previous week his albums sold nearly 3,000. His sales this past week were led by the 2009 best-of collection *I Told You So: The Ultimate Hits of Randy Travis*, which did 2,000 (up 216%).



Unlike consumers and Web searchers, radio programmers weren't quick to respond. During the July 10–16 Nielsen BDS tracking week, of Travis' top-five charting hits on Hot Country Songs, three gained in detections—barely. "Hard Rock Bottom of Your Heart" and "Forever and Ever, Amen" rose by 11 plays and 13 plays, respectively. "I Told You So" gained by nine.

—Keith Caulfield



Steve Grand's buzzworthy single "All-American Boy" will soon be available on iTunes and Qello.

COUNTRY

Grand Plans

Out gay singer Steve Grand's self-funded, unpromoted 'All-American Boy' attracts 1.5 million YouTube views

By Chris Payne

When BuzzFeed first noticed the underdog success of Steve Grand's debut single, "All-American Boy," it anointed him "the first openly gay male country star." The humble 23-year-old singer/songwriter is quick to point out he's not yet a star and that there have been openly gay country singers before him—besides, he doesn't even call himself a country artist in the first place. But with nearly 1.5 million YouTube plays and an appearance on ABC's "Good Morning America" already under his belt, stardom is unfathomably closer than it must have seemed on July 2, when Grand first uploaded the self-funded, sentimental ballad.

"I'm so grateful for the media," the Chicago native says. "I didn't spend any money marketing that song. I didn't have any marketing strategy other than posting it on Facebook."

"All-American Boy," a bittersweet tale of Grand's unrequited love for a straight friend, is a true DIY success story. The fresh-faced Grand self-funded the video with money he'd saved from playing cover songs every weekend at a local bar and by maxing out his first credit card. Producer Brendan Leahy and director Jason Knade helped him bring his vision to life, which includes a backdrop of skinny-dipping, whiskey bottles and campfire sing-alongs.

"They said I was the most detail-oriented person they had ever worked with," Grand says. "Which I think was a nice way of saying I was crazy."

Once he realized he had a viral hit on his hands, Grand turned to longtime family friend Chris Ricchetti, a financial adviser who has stepped outside his day job to serve as Grand's acting manager.

"Our plan is to have a plan over the next few weeks," says Ricchetti, who will travel with Grand to New York and Los Angeles, meeting potential partners and plotting the singer's career going forward. "He has a lot of original music, so the big decision now is if he should stay independent or pick one of the label deals that's coming his way."

Once a new song or video is completed, Grand plans to package it with an EP of about six songs.

To date, Grand has made a modest income from fans downloading "All-American Boy" from Bandcamp on a pay-what-you-want basis—according to Bandcamp, of the song's 19,000 downloads, 11,000 have been purchases. The single will be made available on iTunes and Qello in the near future. On Facebook, he's responded to as many fan messages as possible, and he plans to maintain a close relationship with his supporters going forward. ●



Southern Rises

Comedic online sensation Taryn Southern seeks to add noteworthy radio airplay to her budding résumé, as "Crush" (Buzz Records), her ode to Internet stalking, builds at mainstream top 40. Southern's official YouTube channel boasts more than 200,000 subscribers and 18 million video views, and "Crush" has drawn 260,000 views since its May premiere. A former "American Idol" contestant, Southern says she much prefers building her audience online. "YouTube saved the day," she testifies.

Honor-able Mention

Rock band Honor by August is making inroads at radio with its single "Last Chance," which is percolating under Adult Top 40. The anthemic tune, released on Noble Steed, is scoring support from SiriusXM's the Pulse (209 plays through July 14, according to Nielsen BDS) and WIAD Washington, D.C. (with 92 plays in the group's home city). The band is touring with Tony Lucca, a former contestant on NBC's "The Voice," through August.

'Swingin' Isn't Missing

Maybach Music wordsmith Stalley eyes his first airplay chart appearance as "Swingin'," featuring Scarface, approaches Mainstream R&B/Hip-Hop. The Block Beataz-produced cut, which samples Mint Condition's 1993 hit "U Send Me Swingin'," garnered 1.8 in audience at the format in the July 8-14 tracking week, led by his hometown WENZ Cleveland (56). Although Stalley's debut album has yet to receive a release date, he'll be featured on Maybach Music's *Self Made 3* compilation, due Aug. 6.

'Broken' Breaks

Worship leader Todd Galberth gains momentum just below the Gospel Songs chart with "The Curse Is Broken," his debut single for James Fortune's FYA World imprint and the eOne label. The track is included on the compilation *James Fortune Presents: Kingdom Music, Vol. 1*, due July 30. Galberth, who is also an actor and songwriter, serves as the worship leader at World Overcomers Christian Church in Durham, N.C.

Reporting by Keith Caulfield, William Gruger, Wade Jessen, Rauly Ramirez and Gary Trust.

Battle Plan: letlive.



On July 2, Los Angeles rockers letlive. released their third album, *The Blackest Beautiful*. It debuted at No. 74 on the Billboard 200 with 5,000 sold, according to Nielsen SoundScan.

4 MONTHS AGO	1 MONTH AGO	RELEASE WEEK	NEXT UP
<p>Christian hard rock act letlive. put faith in Epitaph Records director of marketing Matt McGreevey for its third album, <i>The Blackest Beautiful</i>. (It's the act's first original release for Epitaph following the label's rerelease of 2010's <i>Fake History</i>.) McGreevey chose a similar strategy for the album to that of hard rock group Bring Me the Horizon, whose set he led to sell nearly 40,000 units in its first week, despite an album leak, after which "they started streaming the record immediately." McGreevey believed a zero-to-full-stream model could only help letlive.</p>	<p>Announcing the album with a video for first single "Banshee (Ghost Fame)" on June 4, McGreevey had four weeks to amp up anticipation. "We felt like videos were more inclined to be spread and reposted than a track on its own. We didn't want to announce the record without a new video." As letlive. began its dates on Vans' Warped tour in Seattle on June 15, it sold physical copies of the new LP on the road before it was actually released. "We just felt the Warped tour was a really great opportunity. The band is playing in front of the biggest crowd it's ever played in front of, especially in the U.S. We didn't want to squander that opportunity."</p>	<p>Following the release of <i>The Blackest Beautiful</i> on July 2, McGreevey aimed for radio, despite the record's heavy sound. After just one listen Will Pendarvis, PD of SiriusXM's Faction, added "Banshee (Ghost Fame)" into rotation; it received 14 spins the week of July 8. At college radio, "Banshee" was tied for No. 3 with the most adds on the loud rock track with 41 add. "[DJ] Full Metal Jackie's played it on 75 syndicated stations. It's just getting started." Gaining a lot of press through the Vans Warped tour itself, the band capitalized on many positive live and album reviews. "There's also going to be a handful of features that will be breaking, too."</p>	<p>After finishing up its Vans Warped tour dates in Houston (Aug. 4), letlive. will play several L.A. shows before a headlining European tour beginning at the Melkweg OZ in Amsterdam (Sept. 18). Heading on a stateside swing with Every Time I Die through November and December, the band hopes to gain a larger domestic following; much of its success has been international. "They debuted at No. 62 on the U.K. Album Charts. It's the No. 1 independent album over there now. They're further along with recognition in the U.K., with a strong presence in mainland Europe and Australia as well."</p>

—Nick Williams

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CHARTS

CURRENT DIGITAL SONG SALES, YEAR TO DATE
338 MILLION
⬆️ 1%

CASSETTE ALBUM SALES, YEAR TO DATE
33,000
⬆️ 106%

LATIN ALBUM SALES, YEAR TO DATE
4.6 MILLION
⬆️ 14%

OVER THE COUNTER KEITH CAULFIELD

Jay-Z's 'Magna' Monster Bows At No. 1

'Magna Carta . . . Holy Grail' earns year's second-largest sales week, should hold for second frame at No. 1



Jay-Z's *Magna Carta . . . Holy Grail* storms in at No. 1 on the Billboard 200, selling 528,000 copies in its first week, according to Nielsen SoundScan.

The larger-than-expected start is the second-biggest sales week for a single album this year. It bypasses the previous runner-up, **Daft Punk's** *Random Access Memories*, which opened with 339,000 in May. Both albums trail the year's largest frame, racked up when **Justin Timberlake's** *The 20/20 Experience* exploded with 968,000 in its first week. *Magna Carta . . . Holy Grail's* sales are also the largest week for a rap set since **Drake's** *Take Care* bowed with 631,000 at No. 1 on the Dec. 3, 2011, chart.

Jay-Z's last solo studio album, 2009's *The Black Album*, 3, opened at No. 1 with 476,000 sold. His next project, 2011's *Watch the Throne*, bowed with 436,000.

Magna Carta . . . Holy Grail follows three consecutive weeks of rap albums taking turns at No. 1. First, **Kanye West's** *Yeezus* topped the list, giving way to **Wale's** *The Gifted* the following week. Then last week, **Wale** stepped aside for **J. Cole's** *Born Sinner*. We last had three in a row between Sept. 3-24, 2011. That's when Jay-Z and West's *Watch the Throne*, **the Game's** *The R.E.D. Album* and **Lil Wayne's** *Tha Carter IV* all spent their initial weeks at No. 1. Now, *Magna Carta . . . Holy Grail's* No. 1 debut marks the first time that four different rap albums consecutively spent their first week at No. 1.

While it's too early to tell just how much *Magna Carta . . . Holy Grail* will sell in its second week, sources suggest that none the albums that arrived to market on July 16 will pose a threat to Jay-Z. Thus, the set should become the first rap album in nearly two years to spend two weeks at No. 1. The last rap album to achieve that feat was *Tha Carter IV*, which led for two weeks on the Sept. 17 and Sept. 24, 2011, Billboard 200.

13 No. 1s, And Counting: *Magna Carta . . . Holy Grail* also gives **Jay-Z** his 13th No. 1, extending his record for the most chart-toppers by a solo artist in history. Among all acts, only **the Beatles**—with 19 No. 1s—have more. Tied for the third-most No. 1s are **Bruce Springsteen** and **Elvis Presley**, who each have 10 leaders.

Every one of Jay-Z's solo studio albums has reached No. 1 since 1998's *Vol. 2 . . . Hard Knock Life*, which also marked his first No. 1. His 13 chart-toppers also include three collaborative albums: one each with **R. Kelly**, **Linkin Park** and **Kanye West**, respectively.

Magna Carta's bow is much bigger than sources had forecast the day before it hit stores on July 9. At that point, the album was heading for a possible debut in the range of 350,000-400,000. Two days later, its forecast jumped to 450,000-500,000. And finally, by Friday (July 12), the range was fine-tuned to 475,000-500,000.

The set's unique promotion with Samsung didn't seem to negatively impact its robust sales. One million downloads of the album were available for free via an app promotion with the electronics company. The set became available July 4 to certain Samsung phone and tablet users who downloaded a Jay-Z-centric app. If anything, the Samsung deal served as the best (free) advertising for the album possible. Without a lead single or music video, Samsung—and the buzz that the deal generated—clearly moved the sales needle.

Also notable: Of this year's four largest debut sales weeks, only one was generated by an album that boasted a deluxe version. *The 20/20 Experience* (the year's biggest bow) only had one variation: a Target exclusive with two bonus songs. Jay-Z and **Daft Punk** didn't release deluxe or bonus versions of their respective sets. The same goes for West's *Yeezus*, which has the year's fourth-largest bow.

Half-Million Club: *Magna Carta . . . Holy Grail* is **Jay-Z's** fourth album to debut with more than a half-million copies in a week. It's also his largest sales week for any album since 2006's *Kingdom Come* entered at No. 1 with 680,000. Jay-Z is the third artist to have four albums debut with sales that exceed a half-million units. He follows **Eminem** and **Britney Spears**.

Eminem has five half-million starts—almost. His 2002 album *The Eminem Show* debuted at No. 1 with 285,000 from a partial week's worth of sales. The album's release date was pushed up to an off-cycle Sunday, but retailers began selling it two days earlier. In turn, it bowed with, at most, three days of sales. The following week, after a full seven days of sales, it retained the No. 1 position with 1.3 million in its second chart frame. ●

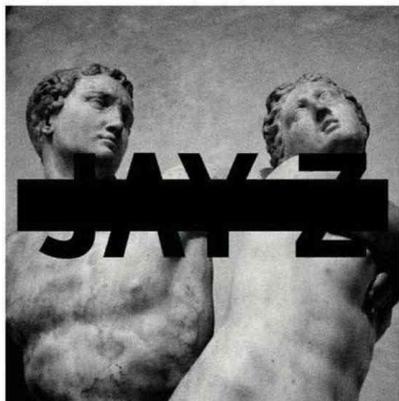


Jay-Z & JT's 20/20 Experience
As "Holy Grail" debuts on the Billboard Hot 100 at No. 8, Jay-Z racks his 20th top 10, extending his record for the most top 10s among rappers. Lil Wayne and Ludacris share second place with 18 each. In the Hot 100's nearly 55-year history, Jay-Z is just the 15th act to tally at least 20 top 10s. (Madonna leads with 38.) Meanwhile, "Grail" featured artist Justin Timberlake collects his 14th top 10. Since he made six visits to the top tier in 1999-2002 as a member of 'N Sync, Timberlake, like Jay-Z, has totaled 20 top 10s combining his group and solo efforts.
—Gary Trust

THE BIG NUMBER

4K

The No. 100 title on the Billboard 200 this week—the National's *Trouble Will Find Me*—sells nearly 4,000 copies, the smallest week ever at No. 100 since the list began using Nielsen SoundScan data in 1991.



MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales	ALBUMS		
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,984,000	2,197,000	22,781,000
Last Week	4,857,000	2,017,000	24,413,000
Change	2.6%	8.9%	-6.7%
This Week Last Year	5,558,000	2,369,000	25,065,000
Change	-10.3%	-7.3%	-9.1%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales	2012			2013			CHANGE
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS	
Albums	161,812,000	151,832,000	-6.2%				
Digital Tracks	748,972,000	729,385,000	-2.6%				
Store Singles	1,857,000	1,760,000	-5.2%				
Total	912,641,000	882,977,000	-3.3%				
Album w/TEA*	236,709,200	224,770,500	-5.0%				

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

Album Sales

2012	161.8 Million
2013	151.8 Million

Sales by Album Format

	2012			2013			CHANGE
	CD	DIGITAL	VINYL	CD	DIGITAL	VINYL	
CD	97,367,000	62,106,000	2,293,000	83,597,000	64,997,000	3,055,000	-14.1%
Digital	62,106,000	62,106,000	2,293,000	64,997,000	64,997,000	3,055,000	4.7%
Vinyl	2,293,000	62,106,000	2,293,000	3,055,000	64,997,000	3,055,000	33.2%
Other	46,000	62,106,000	2,293,000	183,000	64,997,000	3,055,000	297.8%

Sales by Album Category

	2012			2013			CHANGE
	CURRENT	CATALOG	DEEP CATALOG	CURRENT	CATALOG	DEEP CATALOG	
Current	79,687,000	82,126,000	65,570,000	76,914,000	74,918,000	60,282,000	-3.5%
Catalog	82,126,000	82,126,000	65,570,000	74,918,000	74,918,000	60,282,000	-8.8%
Deep Catalog	65,570,000	82,126,000	65,570,000	60,282,000	74,918,000	60,282,000	-8.1%

Current Album Sales

2012	79.7 Million
2013	76.9 Million

Catalog Album Sales

2012	82.1 Million
2013	74.9 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 July 14, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.
nicsen SoundScan

Hot 100

July 27
2013
billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 6 WKS AG BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	13
				The song ties Macklemore & Ryan Lewis' "Thrift Shop," featuring Wanz, for the longest run atop the Hot 100 this year. "Shop" led for four weeks in February before ceding the summit to Baauer's "Harlem Shake" for five frames. "Shop" then tallied two more weeks at No. 1 in April.			
2	2	2	GET LUCKY T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲	2	13
3	3	3	WE CAN'T STOP MIKE WILL, MADE-IT-P-NASTY (M.L.WILLIAMS,IL.P.R.SLAUGHTER,T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		3	6
4	4	4	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	46
				The track logs a 20th week at No. 1 on Rock Airplay, tying the record for the longest reign dating to the chart's June 20, 2009, launch. Foo Fighters' "Rope" led for 20 weeks from its debut the week of March 12, 2011.			
5	6	5	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	23
6	5	6	CRUISE J.MOI (B.KELLEY,H.HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	41
8	8	7	TREASURE THE SMEEZINGTONS (BRUNO MARS,PL.LAWRENCE II,A.LEVINE,B.BROWN)	Bruno Mars ATLANTIC		7	9
HOT SHOT DEBUT			HOLY GRAIL T.NASHI,T.MBALAND,JROC (S.C.CARTER,T.JIMBERLAKE,T.NASHI,T.V.MOSLEY,J.HARMON,E.D.WILSON,K.COBAIN,D.GROH,K.NOVOSELCI)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		8	1
7	7	9	MIRRORS T.MBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	22
13	10	10	CUPS (PITCH PERFECT'S WHEN I'M GONE) C.BECK,M.KILLIAN (A.P.CARTER,L.GERSTEIN,D.BLACKETT,H.TUNSTALL-BEHRENS,J.FREEMAN)	Anna Kendrick UME/REPUBLIC	●	10	29
16	14	11	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		11	18
9	9	12	COME & GET IT STARGATE (E.DEAN,M.S.ERIKSEN,T.E.HERMENSEN)	Selena Gomez HOLLYWOOD	▲	6	14
14	13	13	CLARITY ZEDO (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GRAY)	Zedd Featuring Foxes INTERSCOPE	●	13	17
18	15	14	LOVE SOMEBODY R.B.TEDDER,N.ZANCANELLA (A.LEVINE, R.B.TEDDER,N.ZANCANELLA,N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		14	8
10	12	15	THE WAY H-MONEY (H.D.SAMUELS,A.STREETER, A.S.LAMBERT,L.SPARKS,M.MCCORMICK,B.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	16
11	11	16	JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,N.RUESS)	P!nk Feat. Nate Ruess RCA	▲	1	22
23	20	17	I NEED YOUR LOVE C.HARRIS (C.HARRIS,E.GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRAROC NATION/INTERSCOPE/COLUMBIA		17	13
12	16	18	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	7	24
32	31	19	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		19	11
				Across-the-board gains spur the song's vault. It jumps 23-14 on Hot Digital Songs (75,000 downloads sold, up 16%) and 26-19 on Hot 100 Airplay (51 million audience impressions, up 19%), and debuts at No. 50 on Streaming Songs (1.2 million streams, up 34%).			
22	21	20	THE OTHER SIDE AMMO,M.JOHNSON (J.DESROULEAUX,M.JOHNSON,J.COLEMAN)	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.		20	13
21	19	21	POWER TRIP J.L.COLE (J.L.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	19	22

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 50,000 units (Gold).
- △ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts

- RIAA certification for 500,000 paid downloads (Gold).
- ▲ RIAA certification for 1 million paid downloads (Platinum). Numerical noted with platinum symbol indicates song's multiplatinum level.

Awards

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

Publishing song index available on billboard.com/biz.

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

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
34	25	22	BODY PARTY MIKE WILL, MADE-IT-P-NASTY (C.PHARRIS,N.WILBURN,CASH, J.CAMERON,M.L.WILLIAMS,IJ,B.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	Ciara EPIC		22	12
17	17	23	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG		15	10
15	18	24	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY,B.WALKER,J.HILL)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG	●	13	23
25	26	25	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMM		19	14
27	28	26	CRASH MY PARTY J.STEVENS (R.C.LAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	18	14
19	23	27	STAY M.EKKO,L.PARKER (M.EKKO,L.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	23
24	24	28	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	41
30	27	29	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		27	14
20	22	30	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMM	●	12	16
26	29	31	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,PL.LAWRENCE II,A.LEVINE,A.WYATT)	Bruno Mars ATLANTIC	▲	1	30
31	33	32	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		31	19
28	30	33	BAD T.THOMAS,K.CAMP (D.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	●	21	22
37	34	34	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,K.LOVEFACE,A.GORLEY)	Randy Houser STONEY CREEK		34	10
29	32	35	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	15	23
36	35	36	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	30	45
45	39	37	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMM		37	8
41	36	38	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	3	58
NEW			TOM FORD T.MBALAND,JROC (S.C.CARTER,T.V.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	1
60	54	40	ROUND HERE J.MOI (R.C.LAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		40	5
53	49	41	CRAZY KIDS DR. LUKE,JENNY BLANCO,CRIKTI (K.SEBERT, W.ADAMS,L.GOTTWALD,B.LEVIN,H.WALTER)	Ke\$ha Feat. will.i.am Or Juicy J KEMOSABE/RCA		41	7
51	46	42	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	42	17
40	38	43	RICH AS F**K T.MINUS,S.EETHARAM (C.CARTER, T.ZEPPI,S.WILLIAMS,N.SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		38	17
40	38	44	I'M OUT ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC		44	2
48	43	45	DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	43	18
52	51	46	SEE YOU AGAIN M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		46	11
NEW			TAKE BACK THE NIGHT T.MBALAND,J.TIMBERLAKE,JROC (T.TIMBERLAKE, T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA		47	1
				With less than a full week of sales and airplay following its release on July 12, the cut enters Hot Digital Songs at No. 34 (47,000) and Hot 100 Airplay at No. 42 (30 million). It introduces the second installment of his <i>The 20/20 Experience</i> , due Sept. 30. The first edition is the year's top-selling album (2.1 million).			

SALES DATA COMPILED BY
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BDS

THE WEEK'S MOST POPULAR CURRENT RELEASES ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SALES DATA AS COMPILED BY NIELSEN BDS. SONGS THAT DEBUTED ON THE CHART ARE LISTED IN ITALICS. *CERTIFICATION SYMBOLS: ● (GOLD), ▲ (PLATINUM), ◆ (DIAMOND), ○ (LATIN GOLD), △ (LATIN PLATINUM). NUMERICAL NOTED WITH CERTIFICATION SYMBOL INDICATES MULTI-CERTIFICATION LEVEL.

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WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
50	45	48	TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj DE TAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN, O.X.MARAJ,N.WY.BURR,CASH,N.C.FISHER)	YOUNG MONEY/CASH MONEY/REPUBLIC		45	10
42	40	49	NO NEW FRIENDS (SFBT REMIX) DJ Khaled Feat. Drake, Rick Ross & Lil Wayne BOH-DA,N.SHEBIB (K.M.KHALED,A.GRAHAM, W.L.ROBERTS II,D.CARTER,M.SAMUELS,N.SHEBIB)	WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		37	12
33	37	50	BITCH, DON'T KILL MY VIBE Kendrick Lamar SOUNWAVE (K.DUCKWORTH,M.SPARS, BRANKIN,WINDHAM,L.J.VYKKE,SCHMIDT)	TOP DAWG/AFTERMATH/INTERSCOPE		32	21
56	53	51	REDNECK CRAZY Tyler Farr J.CATINO,J.KING (J.P.KEAR,M.IRWIN,C.TOMPKINS)	COLUMBIA NASHVILLE		51	7
68	63	52	RIGHT NOW Rihanna Featuring David Guetta D.GUETTA,STARDATE,R.ROMERO,G.TUNFORTH (D.GUETTA, M.S.FRENKEL,T.HERRMANSON,C.SMITH,NASH,B.FENTLEY,H.TUNFORTH,A.ROTTEVEL)	SPY/DEF JAM/UMG		52	4
58	56	53	JUMP RIGHT IN Zac Brown Band K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,J.MRAZ)	ATLANTIC/SOUTHERN GROUND		53	12
92	94	54	OOH LA LA Britney Spears DR. LUKE,AMMO,CIRIKUT (L.GOTTWALD,J.COLEMAN, K.WALTER,B.MOORE,J.KASHER HINDLIN,L.OA.BLANC,F.HALL)	KEMOSABE KIDS/KEMOSABE/RCA		54	4
94	87	55	WOP J. Dash M.WHESE, SR. (J.DASH)	STEREOFAME	●	52	6
43	47	56	HIGHWAY DON'T CARE Tim McGraw With Taylor Swift B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWIN,J.P.KEAR)	BIG MACHINE	▲	22	20
61	60	57	ALL OVER THE ROAD Easton Corbin C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	MERCURY NASHVILLE		57	10
55	52	58	BEAT IT Sean Kingston Feat. Chris Brown & Wiz Khalifa SEAN KINGSTON,NIC NAC (V.ANDERSON, O.AKIN,OLU,N.BALDING,C.J.THOMAS)	BELLUGA HEIGHTS/EPIC		52	12
81	68	59	WAKE ME UP! Avicii AVICII,A.POURNOURI (T.BERGLING,A.POURNOURI,ALOE BLACC)	PRMD/ISLAND/UMG		59	3
38	48	60	HEART ATTACK Demi Lovato M.ALLAN,J.LEVIGAN (M.ALLAN,J.LEVIGAN, S.DODD,G.S.WILLIAMS,A.PHILLIPS,D.LOVATO)	HOLLYWOOD	▲	10	20
66	58	61	CROOKED SMILE J. Cole Featuring TLC J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	ROC NATION/COLUMBIA		58	4
62	62	62	LITTLE BIT OF EVERYTHING Keith Urban N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	HIT RED/CAPITOL NASHVILLE		62	8
63	64	63	DEMONS Imagine Dragons ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	KIDINAKORNER/INTERSCOPE		63	17
NEW	64	64	F*CKWITHMEYOUKNOWIGOTIT Jay Z Feat. Rick Ross BOI-IDA,VINYLZ (S.C.CARTER, M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	ROC-A-FELLA/ROC NATION		64	1
49	55	65	22 Taylor Swift MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK)	BIG MACHINE/REPUBLIC	●	20	20
72	66	66	HEY GIRL Billy Currington D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO)	MERCURY NASHVILLE		66	8
93	71	67	PARKING LOT PARTY Lee Brice J.STONE,L.BRICE (L.BRICE,THOMAS RHETT,R.AKINS,L.LAIRD)	CLUBB		67	3
54	61	68	ANYWHERE WITH YOU Jake Owen L.MOI,R.CLAWSON (B.HAYS,I.P.D.,MURPHY,I.YEARY)	RCA NASHVILLE	●	46	17
78	72	69	BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAJOR LAZER,LEON HAN (TIM PHENTZ,OTAYLOR, BRUNO MARS,M.NGYEN-STEVENSON,MYSTIC)	MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		69	5
46	57	70	BEAT THIS SUMMER Brad Paisley B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRD)	ARISTA NASHVILLE		46	18
69	80	71	COUNTING STARS OneRepublic R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)	MOSLEY/INTERSCOPE		32	4
NEW	72	72	SUMMERTIME SADNESS Lana Del Rey E.HAYWIE,R.NOWELS (L.DEL REY,R.NOWELS)	POLYDOR/INTERSCOPE		72	1
76	77	73	WHAT ABOUT LOVE Austin Mahone REDONE,JIMMY JOKER (N.KHAYAT,L.THORNFIELD, AJ JUNIOR,B.HAJI,M.MOUPONDO,R.STARCHILD,A.MAHONE)	CHASE/REPUBLIC		73	5
-	90	74	ROYALS Lorde J.LITTLE (E.Y.O'CONNOR,L.LITTLE)	LAVA/REPUBLIC		74	2



Available since early 2012 on her debut album, *Born to Die*, the song debuts on Hot Digital Songs at No. 43 (36,000, up 137%) following the release of its Cedric Gervais remix. The new version accounts for 59% of the sales sum.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
82	79	75	IT GOES LIKE THIS Thomas Rhett M.KNOX (R.AKINS,B.HAYS,I.P.L.ROBBINS)	VALORY		75	5
83	76	76	AIN'T WORRIED ABOUT NOTHIN French Montana RICO LOVE,EARL AND E (RICO LOVE, E.HOOD,E.GOUDEY,I.K.KHARBBOUCH)	COKE BOYS/BAD BOY/INTERSCOPE		76	4
65	70	77	PEOPLE LIKE US Kelly Clarkson G.KURSTIN (M.KABIR,I.MICHAEL,B.DALY)	19/RCA		65	9
35	59	78	HERE'S TO NEVER GROWING UP Avril Lavigne M.JOHNSON (A.LAVIGNE,M.JOHNSON,C.KROEGER,D.H.HODGES,J.KASHER HINDLIN)	EPIC	●	20	14
77	69	79	HOW MANY DRINKS? Miguel S.REMI (M.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	BYSTORM/BLACK ICE/RCA		69	13
84	82	80	POINT AT YOU Justin Moore J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYS,I.P)	VALORY		80	7
NEW	81	81	PART II (ON THE RUN) Jay Z Feat. Beyonce TIMBALAND,ROC (S.C.CARTER, E.FAUNTLEROY DR.IV,T.MOSLEY,J.HARMON)	ROC-A-FELLA/ROC NATION		81	1
91	91	82	BRAVE Sara Bareilles M.ENDERT (S.BAREILLES,J.ANTONOFF)	EPIC		61	5
NEW	83	83	OCEANS Jay Z Featuring Frank Ocean P.L.WILLIAMS (S.C.CARTER,C.BREAUX,P.L.WILLIAMS)	ROC-A-FELLA/ROC NATION		83	1
59	73	84	LEGO HOUSE Ed Sheeran J.GOSLING (E.SHEERAN,J.GOSLING,C.LEONARD)	ELEKTRA/ATLANTIC		42	16
-	67	85	FEDS WATCHING 2 Chainz Featuring Pharrell P.L.WILLIAMS (TEPPS,P.L.WILLIAMS)	DEF JAM/UMG		67	2
99	88	86	PLAY HARD David Guetta Feat. Ne-Yo & Akon D.GUETTA (D.GUETTA,G.HUIN,FORT.FRIESTER, A.THAM,S.C.SMITH,S.MOULINE,K.BALBERG)	WHAT A MUSIC/ASTRALWERKS/CAPITOL		64	7
67	75	87	FINE CHINA Chris Brown ROCCSTAR,PK (C.M.BROWN,A.STREETER, L.YOUNGBLOOD,G.DEGEODINGSEZE,E.BELLINGER)	RCA		31	15
NEW	88	88	DON'T DROP THAT THUN THUN! The FiATTiCz NOT LISTED (NOT LISTED)	THE FIATTiCZ/KNOCKOUT/EPIC		88	1
88	93	89	YOUNG AND BEAUTIFUL Lana Del Rey R.NOWELS (L.DEL REY,R.NOWELS)	WATERTOWER/POLYDOR/INTERSCOPE	●	22	12
RE-ENTRY	90	90	NIGHT TRAIN Jason Aldean M.KNOX (N.HRASHER,M.DULANEY)	BROKEN BOW		90	2
NEW	91	91	PICASSO BABY Jay Z TIMBALAND,ROC (S.C.CARTER, T.V.MOSLEY,J.HARMON,A.YOUNG)	ROC-A-FELLA/ROC NATION		91	1
86	97	92	BLACK SKINHEAD Kanye West K.WEST, DE HONEM CHRISTO,DIABLOTER, K.OJESTG, DE HONEM CHRISTO, TEBANGALTA,M.JONES, YOUNG E. RUTBERG, JACOS,SANDIFER,M.DEAN,D.WATKINS)	G.O.O.D./ROC-A-FELLA/DEF JAM/UMG		69	4
98	95	93	GOODBYE TOWN Lady Antebellum P.WORLE,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.P.KEAR)	CAPITOL NASHVILLE		93	3
80	83	94	GENTLEMAN PSY PSY (P.JA-SANG,G.HYOD)	SILENT/SCHOOLBOY/REPUBLIC		5	14
-	89	95	LOVEHATE THING Wale Featuring Sam Dew S.DEW,STOKELYTONE (O.AKINTMEHIN,S.DEW,WILLIAMS,E.PRICE)	MAYBACH/ATLANTIC		89	2
95	92	96	BENEATH YOUR BEAUTIFUL Labrinth Feat. Emeli Sande LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	SYCO/RCA		88	5
96	96	97	SWEATER WEATHER The Neighbourhood J.P.BROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	(RE)VOLUC/COLUMBIA		95	5
NEW	98	98	ACAPELLA Karmin M.JOHNSON (A.HEIDEMANN,N.NOONAN,M.JOHNSON,S.HOLLANDER)	EPIC		98	1
-	98	99	HEADBAND B.o.B Featuring 2 Chainz DJ MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE, T.EPPS,C.MONTGOMERY,H.S.COX,T.GRIFFIN,M.ADAM)	REBELROCK/GRAVITY/HUSTLE/ATLANTIC		65	5
NEW	100	100	CROWN Jay Z T.SCOTT,M.DEAN (S.C.CARTER,J.D.WEBSTER, M.DEAN,K.BENNETT,M.COLLINS,S.DIXON)	ROC-A-FELLA/ROC NATION		100	1



After the duo charted its first two Hot 100 hits last year, led by the No. 16-peaking "Brokenhearted," its new single arrives with 51,000 first-week downloads sold. The pair is touring with the Jonas Brothers through Aug. 16. —Gary Trust

HOLD ME TIGHT, LET ME GO. HEAL MY HEART, HURT MY SOUL.

"LOVEHATE THING," WALE

Q&A Sam Dew



You're featured on Wale's "LoveHateThing" (No. 89). How did he find you for the song?

"I was part of a band called Cloudeater. Wale heard the music being played in [clothing boutique] Wish in Atlanta. The first time we worked together was on "Lotus Flower Bomb."

You sound like a traditional R&B singer on "LoveHate Thing," but you have varied tones and styles on your own material.

"Wale has a nickname for me, Sample, because I sound like whatever the music needs me to sound like. My sound changes a lot. But it depends. I'm never doing my own work. I'm always in a collaborative setting. My influences are rock, electronic, punk."

You've written songs for Rihanna and now you have two hits with Wale. Are you signing with a label as a solo act?

"I'm taking a lot of meetings. I'm trying to tread carefully. I want the music to come first, before the paperwork. I might have a little EP this year. Or I might have an album next year. My stuff is definitely going to be left-field. I'm a huge fan of soul. That's going to be in whatever I do. But I want to fit more into the world of the James Blakes rather than the Miguels, even though I've been compared to Miguel a lot. I think everyone is afraid to call James Blake's stuff "soul." If that were Frank Ocean, it'd be played all day."

—Brad Wetzel

The Billboard 200

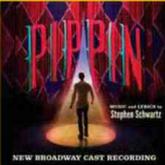
July 27
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 1 WK JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail ▲	1	1	
		2	CIARA EPIC	Ciara	2	1	
2	1	3	J. COLE ROC NATION/COLUMBIA	Born Sinner	1	4	
6	5	4	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ●	4	32	
			 FLORIDA GEORGIA LINE HERE'S TO THE GOOD TIMES	The duo reaches a new peak on the chart in its 32nd week, the fourth-slowest climb to the top four for a country album since Nielsen SoundScan started powering the chart in May 1991. Only the "O Brother, Where Art Thou?" soundtrack (62 weeks), Dixie Chicks' <i>Wide Open Spaces</i> (56) and Garth Brooks' <i>No Fences</i> (36) took longer.			
8	4	5	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions ▲	2	45	
3	3	6	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	1	4	
1	2	7	WALE MAYBACH/ATLANTIC/AG	The Gifted	1	3	
		NEW 8	SKYLAR GREY KIDINAKORNER/INTERSCOPE/IGA	Don't Look Down	8	1	
5	7	9	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories	1	8	
12	8	10	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist ●	2	40	
13	9	11	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲	1	31	
20	13	12	SOUNDTRACK UME	Pitch Perfect ●	3	38	
17	12	13	JUSTIN TIMBERLAKE RCA	The 20/20 Experience ▲	1	17	
15	10	14	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	16	
18	15	15	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	2	8	
16	17	16	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ●	7	74	
4	11	17	SKILLET ATLANTIC/AG	Rise	4	3	
21	22	18	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46	3	10	
10	14	19	BLACK SABBATH VERTIGO/REPUBLIC	13	1	5	
		NEW 20	DONELL JONES CANDYMAN/EONE	Forever	20	1	
-	6	21	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B	6	2	
25	20	22	P!NK RCA	The Truth About Love ▲	1	43	
11	19	23	KELLY ROWLAND REPUBLIC	Talk A Good Game	4	4	
14	23	24	MAC MILLER ROSTRUM	Watching Movies With The Sound Off	3	4	
30	30	25	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲	1	42	
42	43	26	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native	4	16	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
38	52	27	CHRISSETTE MICHELE MOTOWN/IDJMG	Better	12	5	
				A performance on the July 11 edition of "Late Night With Jimmy Fallon" helps push a 33% gain for the album. It sold 9,000 this past week, and tallies its first weekly sales increase. It rallied by 30% at chains, 27% at indie stores, 8% at mass merchants and 122% at digital.			
27	28	28	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	1	10	
28	33	29	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	1	12	
45	38	30	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲	1	38	
24	25	31	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6	16	5	
36	35	32	ADELE XL/COLUMBIA	21	1	125	
26	27	33	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	18	276	
39	34	34	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon ●	4	34	
60	64	35	ED SHEERAN ELEKTRA	+ ●	5	57	
7	21	36	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation	7	3	
34	26	37	VAMPIRE WEEKEND XL	Modern Vampires Of The City	1	9	
31	29	38	THE LUMINEERS DUALTONE	The Lumineers ▲	2	67	
29	31	39	FALL OUT BOY DECA/DANCE/ISLAND/IDJMG	Save Rock And Roll	1	13	
69	53	40	JASON ALDEAN BROKEN BOW/BBMG	Night Train ▲	1	39	
33	32	41	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city ●	2	38	
40	40	42	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything	2	9	
32	37	43	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film	2	10	
46	36	44	MAROON 5 ABM/OCTONE/IGA	Overexposed ▲	2	55	
48	46	45	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die ●	2	76	
47	45	46	KENNY CHESNEY BLUJE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	1	11	
43	41	47	DEMI LOVATO HOLLYWOOD	Demi	3	9	
50	50	48	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	2	15	
64	55	49	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲	2	101	
51	54	50	BIG TIME RUSH NICKLELODEON/COLUMBIA	24/Seven (Soundtrack)	4	5	
53	47	51	FUN. FUELED BY RAMEN	Some Nights ▲	3	73	
86	74	52	LORDE LAVA/REPUBLIC	The Love Club (EP)	52	5	
49	42	53	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II	2	16	

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SALES DATA COMPILED BY
nielsen
SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
72	70	54	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	67	
-	125	55	GG ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon	●	9	32	
			<p>The album grabs its third straight weekly sales increase, rising by 75% to 6,000 units—its best frame since the week ending Jan. 13 (7,000). The album's "I Need Your Love," also featured on Calvin Harris' <i>18 Months</i> (re-entry at No. 189, up 80%), continues to grow at radio, rising 15-14 on Hot 100 Airplay.</p>					
73	63	56	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	35	
52	48	57	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	10	
35	44	58	JOHN GERTY VANGUARD/WELK	Wrote A Song For Everyone		3	7	
44	56	59	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	6	
-	18	60	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins		18	2	
-	90	61	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	26	
NEW		62	LIKE MOTHS TO FLAMES RISE	An Eye For An Eye		62	1	
			<p>The metal band's second full-length set becomes its first to reach the Billboard 200, opening with 6,000 sold. Its first album, <i>When We Don't Exist</i>, missed the big chart, but peaked at No. 6 on Heatseekers Albums, shifting 2,000 in its largest week.</p>					
61	60	63	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	34	
71	67	64	VARIOUS ARTISTS SIDEONE/DUMMY	Vans Warped Tour '13: 2013 Tour Compilation		63	6	
-	128	65	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6	7	
79	57	66	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	173	
59	51	67	FANTASIA 19/RCA	Side Effects Of You		2	12	
65	58	68	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	2	44	
57	68	69	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	143	
RE-ENTRY		70	NEW BROADWAY CAST RECORDING GHOSTLIGHT/SK-K-BOOM/RAZOR & TIE	Pippin		70	2	
			<p>Following the CD release of the album on July 9, the album nets its largest sales week yet (5,000; up 676%). It returns to No. 1 on Top Cast Albums, having spent its first five weeks on the chart as a digital-only title. It debuted at No. 1 on June 22.</p>					
76	72	71	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	19	
62	69	72	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	103	
123	91	73	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	26	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
NEW		74	LET LIVE. EPITAPH	The Blackest Beautiful		74	1	
56	62	75	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	17	
84	79	76	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	63	
81	73	77	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	23	
63	77	78	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		4	8	
9	49	79	AUGUST BURNS RED SOLID STATE	Rescue & Restore		9	3	
75	85	80	SLEEPING WITH SIRENS RISE	Feel		3	6	
92	84	81	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	34	
NEW		82	BRANDON & LEAH EAR FETISH	Cronies (EP)		82	1	
RE-ENTRY		83	ALEXIS SPIGHT MUSIC WORLD GOSPEL/MUSIC WORLD	L.O.L.		83	4	
			<p>Venue sales generated at the Church of God in Christ AIM Convention in Baltimore earlier this month spur a 1,299% gain for the album and its best sales week yet: 4,000. In turn, it reaches No. 1 on Gospel Albums for the first time, zipping 28-1 in its 18th chart week.</p>					
111	66	84	TAMELA MANN TILLYMANN	Best Days		14	44	
68	65	85	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	14	
150	183	86	PS CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	5	
96	87	87	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	126	
-	39	88	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		39	2	
RE-ENTRY		89	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	18	
77	86	90	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	7	
106	104	91	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	70	
101	96	92	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	53	
153	83	93	BEASTIE BOYS DEF JAM/UMI	Licensed To Ill	▲	1	105	
19	59	94	AMON AMARTH METAL BLADE	Deceiver Of The Gods		19	3	
138	103	95	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	99	
97	97	96	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	87	
107	100	97	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	23	
99	81	98	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	41	
139	119	99	SOUNDTRACK UMI	Pitch Perfect: More From Pitch Perfect (EP)		99	3	
87	82	100	THE NATIONAL 4AD	Trouble Will Find Me		3	8	



Make Way For Grey

Don't Look Down, the Interscope debut by **Skylar Grey** (above), bows at No. 8 on the Billboard 200 this week, selling 24,000, according to Nielsen SoundScan. The singer/songwriter shot to fame in 2011 as a guest vocalist on such songs as **Diddy-Dirty Money's** "Coming Home" and **Dr. Dre's** "I Need a Doctor."

The year previous, Grey spent seven weeks at No. 1 on the Billboard Hot 100 as co-writer on **Eminem's** "Love the Way You Lie," featuring **Rihanna**. She currently has a co-write on **Zedd's** "Clarity," which bullets at No. 13 this week on the Hot 100.

The first single from *Don't Look Down*, "C'mon Let Me Ride," featuring Eminem, topped out at No. 33 on the Mainstream Top 40 airplay chart. It did not reach the Hot 100.

Grey previously charted as **Holly Brook** and notched a top 10 Hot 100 hit in 2006 as a guest vocalist on **Fort Minor's** "Where'd You Go." Under the name Brook, she issued one album, *Like Blood Like Honey*, which hit No. 35 on the Heatseekers Albums chart in 2006. It has sold 32,000 to date.

—Keith Caulfield



Jazzing Up The Charts

Preservation Hall Jazz Band (above) earns its second No. 2 effort on the Traditional Jazz Albums chart, as *That's It!* moves 4,000 in its first week, according to Nielsen SoundScan. It also enters at No. 103 on the Billboard 200, a new chart high.

The ensemble is blocked from the top slot on Traditional Jazz by **Michael Bubl **. This week, the singer holds at No. 1 with *To Be Loved* (9,000; down 8%), spending its 12th consecutive week at No. 1. Preservation Hall Jazz Band's last No. 2 title, 2010's *Preservation*, spent three weeks stuck at No. 2 behind Bubl 's *Crazy Love*.

That's It! is the seventh album that Bubl  has blocked from the top slot on Traditional Jazz this year, following **Steve Tyrell's** *It's Magic: The Songs of Sammy Cahn*; **Bob James & David Sanborn's** *Quartette Humaine*; **Tony Bennett/Dave Brubeck's** *Bennett/Brubeck: The White House Sessions, Live 1962*; **George Benson's** *Inspiration: A Tribute to Nat King Cole*; **Harry Connick Jr.'s** *Every Man Should Know*; and **Natalie Cole's** *Natalie Cole en Espa ol*.

In other jazz news this week, the latest *Verve Remixed* compilation makes it way onto the charts, as *Verve Remixed: The First Ladies* opens at No. 1 on Contemporary Jazz Albums (1,000). It's the second in the series to top the list, following *Verve//Remixed3* in 2005. In total, the line of albums—which bowed in 2002—has sold 405,000.

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		RE-ENTRY	THE WEEKND XO/REPUBLIC	Trilogy ▲ 4 33			
		NEW	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman 102 1			
		NEW	PRESERVATION HALL JAZZ BAND LEGACY	That's It! 103 1			
104	89	104	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson ▲ 53 74			
95	88	105	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live 5 14			
136	112	106	PARAMORE FUELED BY RAMEN	Paramore 1 14			
117	113	107	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels 11 22			
		NEW	THE USED ANGER/HOPELESS	The Ocean Of The Sky (EP) 108 1			
93	93	109	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation 30 5			
115	115	110	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave 80 31			
164	126	111	KATY PERRY CAPITOL	Teenage Dream ▲ 1 141			
		NEW	BUTCHER BABIES CENTURY MEDIA	Goliath 112 1			
98	106	113	LITTLE MIX SYCO/COLUMBIA	DNA 4 7			
160	144	114	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party ▲ 2 140			
37	61	115	THE BEATLES APPLE/CAPITOL	1 11 1 144			
128	140	116	THE NEIGHBOURHOOD IRJOLVE/COLUMBIA	I Love You. 39 12			
141	156	117	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲ 2 84			
70	102	118	FALLING IN REVERSE EPI TAPH	Fashionably Late 17 4			
131	114	119	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection 66 93			
144	76	120	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ▲ 15 10 269			
124	124	121	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead 45 42			
135	95	122	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ● 18 103			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
140	134	123	HALESTORM ATLANTIC/AG	The Strange Case Of... 15 49			
119	143	124	BRING ME THE HORIZON EPI TAPH	Sempiternal 11 15			
145	127	125	AWOLNATION RED BULL	Megalithic Symphony 84 88			
130	109	126	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits ▲ 52 189			
41	98	127	ISAAC CARREE DOOR 6	Reset 41 3			
100	110	128	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP 1 26			
110	105	129	SNOOP LION BERHANE SOUND SYSTEM/BLE/MAD DECENT/VICE/RCA	Reincarnated 16 9			
113	132	130	ALABAMA SHAKES ATO	Boys & Girls ● 6 63			
143	123	131	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation ▲ 9 240			
146	173	132	ZEDD INTERSCOPE/IGA	Clarity 38 6			
172	177	133	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	Believe ▲ 1 53			
147	120	134	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know 33 5			
148	111	135	KID ROCK LAVA/AG	Cocky ▲ 3 128			
161	157	136	LEE BRICE CURB	Hard 2 Love 5 62			
180	168	137	MICHAEL JACKSON EPIC/LEGACY	Thriller ◆ 29 1 186			
170	147	138	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲ 98 55			
134	138	139	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven ● 4 100			
		NEW	BATTLECROSS METAL BLADE	War Of Will 140 1			
				The metal band's new album marks its first to reach any Billboard tally, as it also starts at No. 16 on Hard Rock Albums, No. 38 on Rock Albums and No. 4 on Heatseekers Albums.			
152	158	141	KIP MOORE MCA NASHVILLE/UMGN	Up All Night 6 59			
116	136	142	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS/STARBUCKS	Big Waves: Five Decades Of Surf Rock 116 3			
185	176	143	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ● 35 42			
191	135	144	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲ 1 189			
129	142	145	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II 5 16			
200	139	146	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975 ◆ 20 60 144			
151	130	147	GEORGE JONES SONY MUSIC CMG	Super Hits ▲ 56 12			
		RE-ENTRY	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes 1 21			

PRESERVATION HALL JAZZ BAND: DANAY GUYON/REXUS; ERIC CLAPTON: MARKS; SAM PINE: BRANDON AND LEAN; COURTESY OF BRANDON AND LEAN

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155	178	149	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	35
165	151	150	LYNYRD SKYNYRD MCA/UMG	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	125
112	94	151	EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show	◆	1	125
-	101	152	CHARLIE WILSON P MUSIC/RCA	Love, Charlie		4	16
RE-ENTRY	153	153	JOHN MAYER COLUMBIA	Born And Raised	●	1	25
			Residual buzz generated from the singer's "Today Show" performance on July 5 continues to benefit the set, as it climbs with a 14% gain. Also helping matters are the launch of his tour on July 6 and the start of the promotional campaign for his upcoming studio album.				
142	148	154	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	14
120	166	155	EMELI SANDE CAPITOL	Our Version Of Events		28	35
162	146	156	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	43
121	131	157	MEGADETH T-BOY/UMG	Super Collider		6	6
125	71	158	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets	▲	19	64
105	133	159	GOO GOO DOLLS WARNER BROS.	Magnetic		8	5
23	92	160	QUEENSRYCHE CENTURY MEDIA	Queensryche		23	3
176	165	161	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	132
109	141	162	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	9
174	171	163	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	139
RE-ENTRY	164	164	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	69
167	172	165	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	14
91	99	166	NATALIE COLE VERVE/VG	Natalie Cole En Espanol		91	3
149	153	167	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	34
183	186	168	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	25
173	161	169	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	9
175	182	170	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	16
154	195	171	TRAIN COLUMBIA	California 37	●	4	49
169	150	172	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS		6	8
192	170	173	THREE DOG NIGHT MCA/UMG	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	60
-	16	174	RELIENT K MONO VS STEREO	Collapsible Lung		16	2



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
NEW	175	175	TONY TOUCH TOUCH ENTERTAINMENT/RED RIVER	The PieceMaker3: Return Of The 50 MC's		175	1
RE-ENTRY	176	176	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones		7	14
126	162	177	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		126	3
-	24	178	PRETTY LIGHTS 8 MINUTES 20 SECONDS	A Color Map Of The Sun		24	2
195	189	179	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	844
182	137	180	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		137	3
RE-ENTRY	181	181	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits	▲	6	110
159	191	182	KE\$HA KEMOSABE/RCA	Warrior		6	28
22	118	183	ATTILA ARTERY/RAZOR & TIE	About That Life		22	3
163	185	184	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	30
-	198	185	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	25
54	116	186	TIESTO MUSICAL FREEDOM	Club Life Vol 3: Stockholm		41	4
-	169	187	AEROSMITH GEFFEN/UMG	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	63
RE-ENTRY	188	188	ROB ZOMBIE ZODIAC SWAN/T-BOY/UMG	Venomous Rat Regeneration Vendor		7	9
NEW	189	189	DRE MURRAY COLLISION	Gold Rush: Maybe One Day		189	1
NEW	190	190	TRAVIS TRITT POST OAK	The Calm After...		190	1
			Over on Top Country Albums, the country veteran claims his 17th chart entry, as his latest effort starts at No. 31. He was last on the Country list with 2007's <i>The Storm</i> , which debuted and peaked at No. 3. —Keith Caulfield				
RE-ENTRY	191	191	BIG DADDY WEAVE FERVENT/WARNER-CURB	Love Come To Life		145	4
85	121	192	SOUNDTRACK WATERTOWER	Man Of Steel		9	5
RE-ENTRY	193	193	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	76
-	180	194	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	158
132	188	195	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	146
-	194	196	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits		166	8
78	129	197	SIGUR ROS XL	Kveikur		14	4
RE-ENTRY	198	198	P!NK LAFACE/LIVE/RCA	Greatest Hits... So Far!!!	▲	5	88
NEW	199	199	SOUNDTRACK WATERTOWER	Pacific Rim		199	1
114	181	200	SHE & HIM MERGE	Volume 3		15	10



Q&A

Brandon And Leah

You're an independent duo now. Do you ever regret not sticking with the major-label route?
Leah: We were on Warner Bros. Records for a little while and we never got to release our album after working so hard, so we got off Warner and decided to record everything and do it our way. We have our own studio, and we recorded the whole thing ourselves.

Your EP, *Cronies*, debuts at No. 82 on the Billboard 200. Your single "Showstopper" was featured as the theme to E!'s "Kourtney and Kim Take Miami" and has gone viral.
Brandon: TV is like a radio platform—it just brings a lot of people and exposes a lot of people to your music. But you have to have all the other things in place. Being on our own and not having a label, we spent a lot of time making sure that there were no holes and that we've got a great platform, so when somebody does Google the song, you have great content ready.

You're working on a new EP. How is the sound evolving?
Leah: It's more into soulful and less into pop.
Brandon: We're doing our best to try and not box it into something. We're just trying to make music that we really like, and if it stylistically sways this way or that then that is OK with us. We're having fun and we love to play. You know, I'm a big believer that I'd rather have labels come to you than go out and chase them down.
 —Nick Williams

Spears Makes Smurfy Debut

Britney Spears (below) makes her second trip to the Streaming Songs chart, as her "Smurfs 2" soundtrack cut "Ooh La La" debuts at No. 28. Its arrival follows the song's video premiere on her Vevo channel on YouTube (July 11).

The track was originally released as a lyric video on the same channel on June 17, but it was the new video—showing Spears interacting with her two sons and the Smurfs—that propelled the title into the tally.

"Ooh La La" debuts with 1.6 million U.S. streams, up 504% from the previous week. Her previous Streaming Songs foray, "Scream and Shout," with Will.I.am, peaked at No. 4 the week of March 4. "Smurfs 2" is slated for release in movie theaters on July 31.

Near the bottom of the chart, two summer dance tracks debut. The first, "Wake Me Up!" by Avicii, whose official lyric video debuted on June 28, has been steadily gaining in popularity. The track garnered 1.2 million U.S. streams (a 37% weekly increase), 63% of which came from Spotify. Right below it at No. 49 is Capital Cities with their horn-ridden track "Safe and Sound," which logged 1.2 million U.S. streams (a 34% increase). —William Gruger



Social/Streaming

July 27
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYPAGE	WKS. ON CHART
13	1	#1 GRAMATIK WWW.MYSPACE.COM/GRAMATIK	85
1	2	DJ BL3ND WWW.MYSPACE.COM/BL3NDZYY	130
4	3	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	21
2	4	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	74
8	5	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/DEATHCREW77	117
14	6	PITTY WWW.MYSPACE.COM/BANDAPITTY	115
3	7	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	33
17	8	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	113
10	9	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	87
16	10	NOISIA WWW.MYSPACE.COM/DENOSIA	129
11	11	PORTA WWW.MYSPACE.COM/PORTA	126
12	12	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANPRAKOSO	82
RE 13		YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	93
RE 14		LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	54
7	15	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	126
RE 16		AMORPHIS WWW.MYSPACE.COM/AMORPHIS	26
9	17	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	21
15	18	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	16
5	19	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	28
6	20	UMEK WWW.MYSPACE.COM/OUMEK	89
22	21	SAM TSUI WWW.MYSPACE.COM/SAMTSUI	30
RE 22		TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	28
RE 23		KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	41
RE 24		METRONOMY WWW.MYSPACE.COM/METRONOMY	114
RE 25		ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	60
RE 26		GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	100
19	27	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	12
39	28	ARTY WWW.MYSPACE.COM/ARTYLIVE	9
21	29	FOBIA WWW.MYSPACE.COM/FOBIAPICIAL	18
25	30	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	127
RE 31		IAMX WWW.MYSPACE.COM/IAMX	57
23	32	TRISTEZA WWW.MYSPACE.COM/TRISTEZA	7
RE 33		POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	53
29	34	GORGOROTH WWW.MYSPACE.COM/GORGOROTH	7
RE 35		OOMPH WWW.MYSPACE.COM/OOMPH	22
RE 36		GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	75
RE 37		FINNTROLL WWW.MYSPACE.COM/OFFICIALFINNTROLL	8
RE 38		KVELERTAK WWW.MYSPACE.COM/KVELERTAK	10
45	39	SKREAM WWW.MYSPACE.COM/SKREAMIK	34
18	40	AMANDA LEAR WWW.MYSPACE.COM/REINLEA	17
RE 41		EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	58
RE 42		DARKTHRONE WWW.MYSPACE.COM/OFFICIALDARKTHRONE	7
42	43	BORGORE WWW.MYSPACE.COM/BORGORE	97
37	44	BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT	14
24	45	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	108
NEW	46	ALEXA RAY JOEL WWW.MYSPACE.COM/ALEXARAYJOEL	1
RE 47		THEE OH SEES WWW.MYSPACE.COM/OHSEES	8
27	48	KENY ARKANA WWW.MYSPACE.COM/KENYARKANA	10
33	49	AEROPLANE WWW.MYSPACE.COM/AEROPLANEUSICLOVE	106
RE 50		ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK	33

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND/IDJG	138
14	2	MILEY CYRUS HOLLYWOOD	66
4	3	RIHANNA SRP/DEF JAM/IDJG	138
2	4	TAYLOR SWIFT RSC/MACHINE	138
3	5	BEYONCE PARVOD/COLUMBIA	137
7	6	JENNIFER LOPEZ ISLAND/IDJG	124
5	7	JUSTIN TIMBERLAKE RCA	109
22	8	BRITNEY SPEARS RCA	135
34	9	BOB MARLEY TUFF GONG/ISLAND/UMI	79
12	10	ONE DIRECTION SYCO/COLUMBIA	87
13	11	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	136
11	12	EMINEM WEI SHADY/AFTERMATH/INTERSCOPE	137
19	13	ADELE XL/COLUMBIA	128
17	14	KATY PERRY CAPITOL	138
10	15	PINK RCA	102
8	16	BRUNO MARS ATLANTIC	127
23	17	DEMI LOVATO HOLLYWOOD	128
21	18	SELENA GOMEZ HOLLYWOOD	136
20	19	ARIANA GRANDE REPUBLIC	34
18	20	DAVID GUETTA WHAT A MUSIC/ASTRA/INFRAS/CAPITOL	138
27	21	SHAKIRA SONY MUSIC LATIN/EPIC	137
28	22	CHRISTINA AGUILERA RCA	40
26	23	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	138
29	24	MICHAEL JACKSON MJJ/EPIC	128
24	25	MAROON 5 ASM/OCTONE	77
25	26	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	137
16	27	WILL.I.AM INTERSCOPE	28
6	28	PSY YG/SCHOLDBOY/REPUBLIC	47
31	29	AVRIL LAVIGNE EPC	135
36	30	LINKIN PARK MACHINE SHOP/WARNER BROS.	138
35	31	LADY GAGA STREAMLINE/RON/LIVE/INTERSCOPE	138
30	32	MACKLEMORE & RYAN LEWIS MACKLEMORE	26
43	33	COLDPLAY CAPITOL	129
38	34	THE BLACK EYED PEAS INTERSCOPE	130
33	35	KELLY CLARKSON 19/RCA	24
50	36	THE BEATLES JEPPEL/CAPITOL	56
44	37	AUSTIN MAHONE CHASE/REPUBLIC	21
39	38	MARIAH CAREY ISLAND/IDJG	34
41	39	ALICIA KEYS RCA	84
RE 40		CHRIS BROWN RCA	131
42	41	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	124
40	42	WIZ KHALIFA ROSTRUM/ATLANTIC	128
48	43	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	82
49	44	CIARA EPC	2
RE 45		JAY Z RCA/NATION	2
45	46	FLO RIDA PGE 901/ATLANTIC	64
47	47	ROBIN THICKE STAR TRAK/INTERSCOPE	4
37	48	DAFT PUNK DAFT LIFE/COLUMBIA	34
46	49	CARLY RAE JEPSEN 604/SCHOLDBOY/INTERSCOPE	50
RE 50		LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	108



Bob Marley Wails On Social 50 Leaderboard

Bob Marley's (above) online profile has greatly benefited this month from a deal with ESPN. The TV network began showcasing the Jamaican reggae songwriter and his music across all of its programming in July, and will make his catalog a major part of ESPN's upcoming X-Games programming. This week, he ascends on the Social 50 for the second week in a row, rising 34-9 to break into the top 10 for the first time. His prior best ranking was No. 12 in June 2011.

Marley has one of the largest followings of any posthumous musician, with 44 million Facebook fans. Only Michael Jackson has a larger audience (61 million fans) among musicians who fit this category. During the charting week, Marley experienced steady above-average audience growth across Facebook and Twitter, accumulating 534,000 new fans on Facebook (a 75% increase) and 11,000 new followers on Twitter (up 14% from the previous week), according to data provided by Next Big Sound.

Jay-Z's re-entry on the Social 50 (at No. 45) is spurred by the rapper's impromptu Twitter Q&A on July 8. As a star who remains fairly incognito on social media, his activity prompted a storm that resulted in huge increases in activity after he answered questions from more than 100 fans. For the week, he gained more than 143,000 Twitter followers, 60,000 of which were on the day of his Q&A.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8
3	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
NEW	3	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	1
2	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
NEW	5	TOM FORD ROCA-FELLA/ROC NATION	Jay Z	1
NEW	6	F*CKWITHMEYOUKNOWGIT ROCA-FELLA/ROC NATION	Jay Z Feat. Rick Ross	1
4	7	WE CAN'T STOP REPUBLIC NASHVILLE	Miley Cyrus	5
6	8	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	23
NEW	9	PICASSO BABY ROCA-FELLA/ROC NATION	Jay Z	1
NEW	10	OCEANS ROCA-FELLA/ROC NATION	Jay Z Feat. Frank Ocean	1
9	11	CLARITY INTERSCOPE	Zedd Feat. Foxes	12
5	12	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	24
NEW	13	SOMEWHERE IN AMERICA ROCA-FELLA/ROC NATION	Jay Z	1
NEW	14	F.U.T.W. ROCA-FELLA/ROC NATION	Jay Z	1
14	15	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	8
NEW	16	CROWN ROCA-FELLA/ROC NATION	Jay Z	1
13	17	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	13
NEW	18	PART II (ON THE RUN) ROCA-FELLA/ROC NATION	Jay Z Feat. Beyonce	1
16	19	BLACK SKINHEAD G.O.D./ROCA-FELLA/DEF JAM/IDMG	Kanye West	4
29	20	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	9
NEW	21	HEAVEN ROCA-FELLA/ROC NATION	Jay Z	1
NEW	22	BEACH IS BETTER ROCA-FELLA/ROC NATION	Jay Z	1
10	23	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	31
7	24	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	15
NEW	25	BBC ROCA-FELLA/ROC NATION	Jay Z	1
12	26	MIRRORS RCA	Justin Timberlake	17
15	27	TREASURE ATLANTIC	Bruno Mars	5
11	28	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	39
30	29	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	48
28	30	MY SONGS KNOW WHAT YOU DID IN THE DARK DEAR/DANCE/ISLAND/IDMG	Fall Out Boy	15
NEW	31	VERSUS ROCA-FELLA/ROC NATION	Jay Z	1
NEW	32	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	1
NEW	33	JAY Z BLUE ROCA-FELLA/ROC NATION	Jay Z	1
26	34	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	18
31	35	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	27
8	36	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	15
22	37	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	15
39	38	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	2
19	39	COME & GET IT HOLLYWOOD	Selena Gomez	12
17	40	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	19
32	41	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	9
20	42	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	21
25	43	SAIL RED BULL	AWOLNATION	66
18	44	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	24
NEW	45	LA FAMILIA ROCA-FELLA/ROC NATION	Jay Z	1
27	46	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	8
21	47	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	23
NEW	48	NICKELS AND DIMES ROCA-FELLA/ROC NATION	Jay Z	1
23	49	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	17
37	50	BODY PARTY EPIC	Ciara	2

DANCE/ELECTRONIC STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	15
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
3	3	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer	15
5	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	15
4	5	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	14
6	6	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	13
NEW	7	D.A.N.C.E. ED BANGER/BECAUSE/VICE/DOWNTOWN/RRP	Justice	1
7	8	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	15
11	9	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	2
8	10	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	15
9	11	FEEL THIS MOMENT MR. 305/POLY D/GROUNDS/RCA	Pitbull Feat. Christina Aguilera	15
10	12	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	13
15	13	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	3
17	14	DON'T YOU WORRY CHILD ASTRALWERKS/CAPTOL	Swedish House Mafia Feat. John Martin	15
13	15	ALIVE KREWELLA/COLUMBIA	Krewella	15

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 WE CAN'T STOP RCA	Miley Cyrus	5
1	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	48
5	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
3	4	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	14
4	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	23
NEW	6	OOH LA LA KEMOSABE KIDS/KEMOSABE/RCA	Britney Spears	1
6	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	13
8	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	12
13	9	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	2
10	10	COME & GET IT HOLLYWOOD	Selena Gomez	11
9	11	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	33
12	12	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPTOL	Naughty Boy Feat. Sam Smith	3
11	13	MIRRORS RCA	Justin Timberlake	18
14	14	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPTOL	David Guetta Feat. Ne-Yo & Akon	10
NEW	15	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	1

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	STEREOTRONIQUE
2	HENRIX
3	DENZEL AQUARIUS/KILLA CURRY
4	YUNG SIMMIE
5	TEQQ
6	TWIN FORKS
7	STEFAN BINIAK
8	TROLLPHACE
9	DJ MIGUEL GUILLEN
10	FLOFILZ
11	MÖWE
12	RYELAND
13	SAMMIE BEATS
14	JSTJR
15	CRAIG WILLIAMS

Radio Airplay

July 27
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	9
3	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	12
4	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	13
2	4	COME & GET IT HOLLYWOOD	Selena Gomez	14
5	5	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	17
8	6	THE OTHER SIDE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	12
9	7	CLARITY INTERSCOPE	Zedd Feat. Foxes	17
6	8	MIRRORS RCA	Justin Timberlake	16
7	9	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	16
11	10	TREASURE ATLANTIC	Bruno Mars	9
13	11	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	9
14	12	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	13
10	13	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	22
15	14	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	14
19	15	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	6
18	16	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	8
20	17	WE CAN'T STOP RCA	Miley Cyrus	6
22	18	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	6
16	19	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	20
25	20	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	5
24	21	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	10
23	22	OOH LA LA KEMOSABE KIDS/KEMOSABE/RCA	Britney Spears	4
17	23	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	15
28	24	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams	12
26	25	HEART ATTACK HOLLYWOOD	Demi Lovato	20

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	13
2	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	21
3	3	HO HEY DUALTONE	The Lumineers	28
4	4	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	24
5	5	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	13
6	6	CATCH MY BREATH 19/RCA	Kelly Clarkson	29
7	7	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	19
8	8	TRY RCA	P!nk	28
9	9	GG GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	12
12	10	MIRRORS RCA	Justin Timberlake	8
11	11	NEXT TO ME CAPITOL	Emeli Sande	26
13	12	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	26
14	13	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	22
15	14	TWO HEARTS BREAKING ATLANTIC/BBNO	Jewel	23
16	15	CARRY ON FUELED BY RAMEN/RRP	fun.	19
17	16	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	5
18	17	WRONG GUY (I DID IT THIS TIME) TORNOTCH	Whitney Wolanin	20
22	18	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	3
23	19	TREASURE ATLANTIC	Bruno Mars	3
19	20	TEMPTED ORGANICA	Margo Rey	8
NEW	21	HOME AGAIN MERCURY/CAPTOL	Elton John	1
25	22	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	3
21	23	BRAVE EPIC	Sara Bareilles	3
20	24	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	15
24	25	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	18



Elton Extends AC Record

Elton John (above) pads his record for the most appearances in the 52-year history of Billboard's Adult Contemporary chart, as "Home Again" soars in at No. 21. The song marks his 69th entry on the ranking. "Home" previews John's 30th studio album, *The Driving Band*, due Sept. 24.

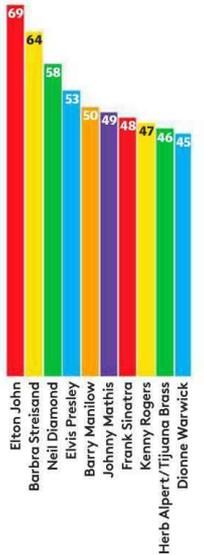
In addition to holding the record for the most Adult Contemporary chart visits, John also boasts the most No. 1s (15, a tie he shares with the Carpenters) and top 10s (39).

Justin Timberlake scores his first No. 1 on Adult Top 40, as "Mirrors" rises 2-1. He previously reached the top 10 for the first time with prior single "Suit & Tie" (featuring Jay-Z), which peaked at No. 8 in April. (With "N Sync, he climbed as high as No. 19 with "Bye Bye Bye" in 2000.) "Mirrors" concurrently climbs 12-10 on Adult Contemporary, granting Timberlake a top 10 in his first visit to the survey as a soloist.

On Mainstream Top 40, Bruno Mars continues his perfect streak of reaching the top 10, as "Treasure" lifts 11-10. The song is his 11th top 10 in as many appearances, extending his record for the most career-opening top 10s in the chart's archives.

—Gary Trust

ARTISTS WITH THE MOST ADULT CONTEMPORARY HITS (1961-2013)



HERITAGE ROCK™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) STONE	Alice In Chains	15
1	2	I'LL FOLLOW YOU	Shinedown	20
3	3	TRENCHES	Pop Evil	17
4	4	OUT OF TIME	Stone Temple Pilots	8
5	5	THE HIGH ROAD	Three Days Grace	27
6	6	THE HANGMAN'S BODY COUNT	Volbeat	16
7	7	LIFT ME UP	Five Finger Death Punch Feat. Rob Halford	9
12	8	THERE'S NO GOING BACK	Sick Puppies	5
9	9	RADIOACTIVE	Imagine Dragons	10
8	10	KOD IS DEAD?	Black Sabbath	13
NEW	11	GG MIND YOUR MANNERS	Pearl Jam	1
17	12	SWERVE CITY	Deftones	8
13	13	HAVEN NOR HELL	Volbeat	36
15	14	CHALK OUTLINE	Three Days Grace	48
19	15	HERE'S TO US	Halestorm	6
16	16	CAME BACK HAUNTED	Nine Inch Nails	4
22	17	HALFWAY THERE	Soundgarden	2
24	18	LEADER OF THE BROKEN HEARTS	Papa Roach	6
10	19	ANASTASIA	Slash Feat. Myles Kennedy & The Conspirators	20
NEW	20	MISERY LOVES MY COMPANY	Three Days Grace	1
20	21	SICK OF IT	Skillet	7
25	22	FIRE, FIRE	Heavens Basement	3
18	23	BEAUTIFUL	P.O.D.	2
RE	24	ASKING TOO MUCH	All That Remains	7
21	25	VILIFY	Device	20

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) SWEATER WEATHER	The Neighbourhood	31
2	2	SAFE AND SOUND	Capital Cities	35
3	3	DEMONS	Imagine Dragons	15
5	4	HARLEM	New Politics	23
6	5	GET LUCKY	Daft Punk Feat. Pharrell Williams	12
4	6	RADIOACTIVE	Imagine Dragons	46
7	7	CAME BACK HAUNTED	Nine Inch Nails	6
8	8	OUT OF MY LEAGUE	Fitz And The Tantrums	22
13	9	ROYALS	Lorde	5
10	10	IF SO	Atlas Genius	16
11	11	WAYS TO GO	Grouplove	5
9	12	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	23
12	13	UP IN THE AIR	Thirty Seconds To Mars	17
14	14	DIANE YOUNG	Vampire Weekend	17
18	15	ELEPHANT	Tame Impala	9
16	16	CASTLE OF GLASS	Linkin Park	17
17	17	TRYING TO BE COOL	Phoenix	8
23	18	POMPEII	Bastille	3
20	19	BABEL	Mumford & Sons	8
21	20	KING & LIONHEART	Of Monsters And Men	9
22	21	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert	15
NEW	22	GG MIND YOUR MANNERS	Pearl Jam	1
24	23	PURPLE YELLOW RED AND BLUE	Portugal. The Man	7
26	24	FKARND	Pepper	7
19	25	RECOVERY	Frank Turner	17

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) MIRRORS	Justin Timberlake	14
1	2	JUST GIVE ME A REASON	Plnk Feat. Nate Ruess	20
4	3	LOVE SOMEBODY	Maroon 5	10
3	4	GONE, GONE, GONE	Phillip Phillips	22
5	5	RADIOACTIVE	Imagine Dragons	16
7	6	CRUISE	Florida Georgia Line Feat. Nelly	14
9	7	CUPS (PITCH PERFECT'S WHEN I'M GONE)	Anna Kendrick	10
6	8	STAY	Rihanna Feat. Mikky Ekko	21
13	9	GG BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	5
8	10	PEOPLE LIKE US	Kelly Clarkson	13
12	11	TREASURE	Bruno Mars	9
11	12	I LOVE IT	Icona Pop Feat. Charli XCX	12
14	13	BRAVE	Sara Bareilles	11
16	14	GET LUCKY	Daft Punk Feat. Pharrell Williams	9
17	15	MY SONGS KNOW WHAT YOU DID IN THE DARK	Fall Out Boy	18
18	16	RED HANDS	Walk Off The Earth	17
19	17	COME & GET IT	Selena Gomez	10
22	18	BRUISES	Train Feat. Ashley Monroe	7
21	19	OUR SONG	matchbox twenty	13
20	20	SHOULD'VE GONE TO BED	Plain White T's	12
25	21	SAFE AND SOUND	Capital Cities	3
24	22	IT'S A BEAUTIFUL DAY	Michael Buble	11
31	23	BEST I EVER HAD	Gavin DeGraw	3
27	24	COUNTING STARS	OneRepublic	5
26	25	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	8

ADULT R&B™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) FIRE WE MAKE	Alicia Keys Duet With Maxwell	27
2	2	ADORN	Miguel	50
3	3	AGE AIN'T A FACTOR	Jaheim	10
7	4	GG A COUPLE OF FOREVERS	Christette Michele	21
6	5	I'D RATHER HAVE A LOVE	Joe	19
5	6	BEST OF ME	Anthony Hamilton	24
4	7	LOSE TO WIN	Fantasia	28
9	8	THE ONE	Tamar Braxton	10
8	9	LOVE AND WAR	Tamar Braxton	31
15	10	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	7
11	11	SUIT & TIE	Justin Timberlake Feat. Jay Z	19
14	12	DINNER AND A MOVIE	Ronald Isley	13
12	13	TURN OFF THE LIGHTS	Charlie Wilson	20
13	14	WHO DO WE THINK WE ARE	John Legend Feat. Rick Ross	16
RE	15	TAKE ME TO THE KING	Tamela Mann	26
16	16	LOVE CONNECTION	Raheem DeVaughn	17
17	17	FOR THE REST OF MY LIFE	Robin Thicke	7
19	18	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott	5
18	19	MORE	Avant	14
20	20	BOOMERANG	Lyfe Jennings	6
23	21	THE PAST	Shaliek	9
22	22	#BEAUTIFUL	Mariah Carey Feat. Miguel	8
28	23	COCOA BUTTER	India.Arie	16
29	24	KNOCK IT OFF	K-Ci & JoJo	3
24	25	CAN'T SAY LOVE	Glenn Lewis	7

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) POWER TRIP	J. Cole Feat. Miguel	20
2	2	BODY PARTY	Ciara	16
4	3	BAD	Wale Feat. Tiara Thomas Or Rihanna	23
6	4	GG BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	6
3	5	RICH AS F***	Lil Wayne Feat. 2 Chainz	14
5	6	NO NEW FRIENDS (SFTB REMIX)	DJ Khalid Feat. Drake, Rick Ross & Lil Wayne	13
8	7	TAPOUT	Rich Gang	13
10	8	ADORN	Miguel	56
7	9	BITCH, DON'T KILL MY VIBE	Kendrick Lamar	17
9	10	HOW MANY DRINKS?	Miguel	18
11	11	U.O.E.N.O.	Rocko Feat. Future & Rick Ross	11
12	12	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott	12
15	13	THE ONE	Tamar Braxton	10
14	14	LOVEHATE THING	Wale Feat. Sam Dew	8
16	15	SUIT & TIE	Justin Timberlake Feat. Jay Z	26
17	16	FIRE WE MAKE	Alicia Keys Duet With Maxwell	21
13	17	WE STILL IN THIS B****	B.o.B Feat. T.I. & Juicy J	28
20	18	AIN'T WORRIED ABOUT NOTHING	French Montana	6
19	19	POUR IT UP	Rihanna	30
26	20	FEDS WATCHING	2 Chainz Feat. Pharrell	4
18	21	LOVE AND WAR	Tamar Braxton	31
29	22	CROOKED SMILE	J. Cole Feat. TLC	4
23	23	AGE AIN'T A FACTOR	Jaheim	10
27	24	SOMEBODY ELSE	Mario Feat. Nicki Minaj	6
24	25	BEST OF ME	Anthony Hamilton	19

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) CRASH MY PARTY	Luke Bryan	14
2	2	DONE.	The Band Perry	20
3	3	JUMP RIGHT IN	Zac Brown Band	23
4	4	HEY PRETTY GIRL	Kip Moore	28
8	5	GG RUNNIN' OUTTA MOONLIGHT	Randy Houser	22
6	6	I WANT CRAZY	Hunter Hayes	14
10	7	DON'T YA	Brett Eldredge	39
11	8	SEE YOU AGAIN	Carrie Underwood	16
12	9	ALL OVER THE ROAD	Easton Corbin	28
5	10	BEAT THIS SUMMER	Brad Paisley	20
13	11	LITTLE BIT OF EVERYTHING	Keith Urban	9
14	12	POINT AT YOU	Justin Moore	18
15	13	GOODBYE TOWN	Lady Antebellum	10
17	14	HEY GIRL	Billy Currington	19
16	15	REDNECK CRAZY	Tyler Farr	21
19	16	ROUND HERE	Florida Georgia Line	9
21	17	PARKING LOT PARTY	Lee Brice	12
20	18	WHEN I SEE THIS BAR	Kenny Chesney	7
18	19	PIECES	Gary Allan	23
22	20	EASY	Sheryl Crow	21
23	21	NIGHT TRAIN	Jason Aldean	8
25	22	IT GOES LIKE THIS	Thomas Rhett	12
26	23	COULD IT BE	Charlie Worsham	27
24	24	OUTTA MY HEAD	Craig Campbell	41
27	25	AW NAW	Chris Young	10

Digital Songs

July 27
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. CRUISE	Florida Georgia Line		57	
2	2	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	16	
3	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		15	
4	4	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	▲	27	
5	5	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	●	15	
7	6	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line		8	
6	7	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser		20	
8	8	DON'T YA ATLANTIC/WMN	Brett Eldredge		15	
10	9	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr		13	
11	10	PARKING LOT PARTY CURB	Lee Brice		8	
9	11	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	23	
12	12	IT GOES LIKE THIS VALORY	Thomas Rhett		9	
13	13	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood		12	
15	14	HEY GIRL MERCURY	Billy Currington		11	
17	15	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	●	21	
14	16	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	▲	33	
16	17	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban		9	
19	18	ALL OVER THE ROAD MERCURY	Easton Corbin		16	
18	19	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	●	28	
21	20	DONE. REPUBLIC NASHVILLE	The Band Perry	●	18	
22	21	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	●	23	
36	22	NIGHT TRAIN BROKEN BOW	Jason Aldean		4	
27	23	AW NAW RCA NASHVILLE	Chris Young		7	
26	24	ALL SUMMER LONG TOP DOG/ATLANTIC/CDS	Kid Rock		13	
20	25	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley		19	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 1 WKS. VIVIR MI VIDA	Marc Anthony		12	
1	2	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	152	
3	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	166	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		184	
5	5	LIMBO EL CARTE/CAPITOL LATIN	Daddy Yankee		40	
6	6	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	130	
12	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandra Fernandez / Christina Aguilera			
7	8	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		46	
8	9	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull		52	
9	10	HEROE INTERSCOPE/UMLE	Enrique Iglesias		184	
18	11	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		10	
10	12	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		54	
14	13	LA PREGUNTA NELFLOW	J Alvarez		51	
15	14	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		145	
11	15	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC LATIN	Michel Telo		68	
16	16	SUERTE EPIC/SONY MUSIC LATIN	Shakira		182	
22	17	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		41	
13	18	THE ANTHEM FAMOUS ARTISTS/TVT	Pitbull Feat. Lil Jon		148	
21	19	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		98	
17	20	BON, BON MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull		141	
30	21	VAMOS A LA PLAYA ULTRA	Loona		5	
19	22	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		165	
23	23	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	182	
20	24	HASTA QUE SALGA EL SOL ORFANATO/MACHETE/UMLE	Don Omar		63	
35	25	MORE PINA	Zion, Jory y Ken-Y		26	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. RADIOACTIVE	Imagine Dragons	▲	51	
3	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		19	
2	3	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	●	23	
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		28	
5	5	SAIL RED BULL	AWOLNATION	▲	119	
19	6	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey		8	
6	7	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		32	
8	8	ROYALS LAVA/REPUBLIC	Lorde		5	
7	9	HO HEY DUALTONE	The Lumineers	▲	62	
9	10	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		21	
10	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons		65	
13	12	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock		22	
11	13	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	12	
NEW	14	MIND YOUR MANNERS MONEY/REPUBLIC	Pearl Jam		1	
12	15	HOME 19/INTERSCOPE	Phillip Phillips	▲	60	
23	16	LET HER GO BLACK CROW/NETTWERK	Passenger		6	
18	17	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	76	
20	18	STILL INTO YOU FUELED BY RAMEN/RFP	Paramore		14	
17	19	SWEATER WEATHER IREVOLVE/COLUMBIA	The Neighbourhood		20	
16	20	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	49	
14	21	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons		21	
15	22	CARRY ON FUELED BY RAMEN/RFP	fun.	▲	37	
21	23	SOME NIGHTS FUELED BY RAMEN/RFP	fun.	▲	73	
30	24	POMPEII VIRGIN/CAPITOL	Bastille		2	
25	25	I WON'T GIVE UP ATLANTIC/RFP	Jason Mraz		80	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 1 WKS. GET LUCKY	Daft Punk Feat. Pharrell Williams	▲	13	
2	2	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	26	
3	3	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RFP	Icona Pop Feat. Charli XCX	▲	25	
4	4	I NEED YOUR LOVE CHRISTIAN/SONY MUSIC LATIN/ELEKTRA/ATLANTIC/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		19	
5	5	WAKE ME UP! PRMO/ISLAND/IDMG	Avicii		3	
8	6	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		8	
10	7	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta		17	
7	8	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	33	
9	9	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	82	
12	10	PLAY HARD WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon		14	
NEW	11	EXOTIC INTERSCOPE	Priyanka Chopra Feat. Pitbull		1	
6	12	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella		2	
11	13	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber		17	
13	14	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	27	
16	15	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams		13	
14	16	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	50	
17	17	ALIVE KREWELLA/COLUMBIA	Krewella	●	23	
21	18	DON'T YOU WORRY CHILD AESTLAWERS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	44	
20	19	SWET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	40	
19	20	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer		23	
31	21	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RFP	Skrillex	▲	132	
27	22	LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) WATERTOWER/INTERSCOPE	Perse (feat. Goodboys)		10	
18	23	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull		10	
23	24	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	121	
24	25	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	▲	91	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 1 WKS. BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell		16	
NEW	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		1	
3	3	SAME LOVE MACKLEMORE & RYAN LEWIS Feat. Mary Lambert	Macklemore & Ryan Lewis		33	
2	4	CAN'T HOLD US MACKLEMORE & RYAN LEWIS Feat. Ray Dalton	Macklemore & Ryan Lewis	▲	22	
4	5	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel		10	
NEW	6	I'M OUT EPIC	Ciara Feat. Nicki Minaj		1	
NEW	7	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		1	
NEW	8	TAKE BACK THE NIGHT RCA	Justin Timberlake		1	
5	9	THRIFT SHOP MACKLEMORE & RYAN LEWIS Feat. Wanz	Macklemore & Ryan Lewis	▲	46	
NEW	10	F*CKWITHMEYOUKNOWGOTTIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross		1	
6	11	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	▲	22	
NEW	12	DON'T DROP THAT THUN THUN! THE FINATICZ/KNOCKOUT/EGE	The FINATICZ		1	
7	13	BAD WAVE FEAT. MAYBACH/ATLANTIC	Tiara Thomas Or Rihanna	●	23	
35	14	WOP STEREOPHANE	J. Dash	●	5	
16	15	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		2	
8	16	BODY PARTY EPIC	Ciara		13	
14	17	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rick Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		11	
12	18	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		17	
15	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	26	
10	20	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		4	
NEW	21	PART II (ON THE RUN) ROC-A-FELLA/ROC NATION	Jay Z Feat. Beyonce		1	
19	22	NEXT TO ME CAPITOL	Emeli Sande	▲	23	
11	23	WE OWN IT (FAST & FURIOUS) DEF JAM/IDMG	2 Chainz & Wiz Khalifa		8	
NEW	24	OCEANS ROC-A-FELLA/ROC NATION	Jay Z Feat. Frank Ocean		1	
18	25	NO NEW FRIENDS (SFB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Drake, Rick Ross & Lil Wayne		13	

CHRISTIAN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 1 WKS. OVERCOMER	Mandisa		1	
1	2	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West		19	
3	3	10,000 REASONS (BLESS THE LORD) SIXSTEPS/SPARROW/EMI CMG	Matt Redman	●	73	
2	4	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin		37	
5	5	OCEANS (WHERE FEET MAY FAIL) HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Hillsong United		20	
8	6	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher		19	
7	7	GOLD SPARROW/CAPITOL CMG	Britt Nicole		29	
4	8	HOW TO SAVE A LIFE EPIC	The Fray		184	
6	9	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429		18	
10	10	WORN REUNION/PLG	Tenth Avenue North		30	
14	11	I CAN ONLY IMAGINE FAIR TRADE	MercyMe	▲	184	
12	12	ONE THING REMAINS SIXSTEPS/SPARROW/EMI CMG	Passion Feat. Kristian Stanfill		47	
15	13	REDEEMED FERVENT/WORD-CURB	Big Daddy Weave		58	
RE	14	THREE WOODEN CROSSES WARNER BROS. CHRISTIAN/WORD-CURB	Randy Travis		5	
13	15	MONSTER ARDENT/FAIR TRADE	Skillet	▲	184	
18	16	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets		14	
27	17	CORNERSTONE HILLSONG/SPARROW/CAPITOL CMG	Hillsong		14	
9	18	YOU FOUND ME EPIC	The Fray	▲	184	
26	19	OUR GOD SIXSTEPS/SPARROW/EMI CMG	Chris Tomlin	●	175	
31	20	CHAINS AW FAMILY FORCE 5	Family Force 5 Feat. Tedashii		5	
21	21	JESUS, TAKE THE WHEEL 19/ARISTA/ARISTA NASHVILLE/PLG	Carrie Underwood	▲	183	
16	22	EVERY GOOD THING FAIR TRADE	The Afters		16	
23	23	SICK OF IT ATLANTIC/WORD-CURB	Skillet		13	
20	24	STEAL MY SHOW FOREFRONT/EMI CMG	tobyMac		33	
22	25					

Launch Pad

July 27
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	1	1
		2	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	2	1
		3	BUTCHER BABIES CENTURY MEDIA	Goliath	3	1
		4	BATTLECROSS METAL BLADE	War Of Will	4	1
29	10	5	GG BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1	7
8	8	6	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMAG	Waiting For The Dawn	2	4
		7	D-PRYDE MARS MUSIC GROUP/BMG	Canal & Richvale	7	1
18	4	8	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	4	32
		9	TRAMPLED UNDER FOOT TELARC/CONCORD	Badlands	9	1
		10	BIG B SUBURBAN NOIZE	Fool's Gold	10	1
		11	CHUBBY CARRIER & THE BAYOU SWAMP BAND SWAMPDELIC	Rockin With Roy	11	1
16	9	12	KREWELLA KREWELLA	Play Hard (EP)	2	31
12	11	13	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	25
		14	STARLITO GRIND HARD	Cold Turkey	1	2
23	19	15	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	9
		16	FAT FREDDY'S DROP THE DROP	Blackbird	16	1
37	2	17	THE 1975 DIRTY HIT/VAGANT/INTERSCOPE/IGA	IV (EP)	2	8
		18	WALTER TROUT PROVOCUE/MASCOT	Luther's Blues: A Tribute To Luther Allison	18	3
		19	FRONT LINE ASSEMBLY METROPOLIS	Echogenetic	19	1
		20	SIRENIA NUCLEAR BLAST	Perils Of The Deep Blue	20	1
		21	SAINTS OF VALORY ATLANTIC/AG	Possibilities (EP)	21	1
		22	TIG NOTARO SECRETLY CANADIAN	Live (EP)	5	13
		23	DAUGHN GIBSON SUE POP	Me Moan	23	1
15	25	24	JILLETTE JOHNSON WIND-UP	Water In A Whale	15	3
		25	EDITORS PIAS	The Weight Of Your Love	17	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	IAMSU HBK GANG	Kilt II: Deluxe	26	1
20	13	27	DEAFHEAVEN DEATHWISH	Sunbather	2	5
24	27	28	MAYSA SHANACHE	Blue Velvet Soul	11	4
		29	JOHN SCOFIELD LONGSOLO/EMARCY/DECCA	Uberjam Deux	5	2
		30	SPEEDY ORTIZ CARPARK	Major Arcana	30	1
25	33	31	LORD HURON IAMSOUND	Lonesome Dreams	3	40
		32	MERRY CLAYTON LEGACY	The Best Of Merry Clayton	32	1
		33	THESE HEARTS VICTORY	Yours To Take	33	1
		34	THUNDERCAT BRAINFEEDEE	Apocalypse	2	2
19	35	35	DELTA RAE SIRE/WARNER BROS.	Carry The Fire	11	26
13	34	36	BWB HEADS UP/CONCORD	Human Nature	5	4
33	23	37	LAURA MVULA COLUMBIA	Sing To The Moon	3	12
6	32	38	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6	4
		39	NEW YEARS DAY CENTURY MEDIA	Victim To Villain	33	3
45	21	40	AFFIANCE BULLET TOOTH	The Campaign	7	5
		41	HUNTRESS NAPALM	Starbound Beast	12	2
		42	FIT FOR A KING SOLID STATE/CAPITOL CMG	Creation/Destruction	3	4
		43	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	31	2
		44	PINE LEAF BOYS VALCOUR	Danser	44	1
		45	JAY PARK JAY PARK	I Like 2 Party (EP)	45	1
		46	MIDNIGHT CINEMA CROWN	Midnight Cinema (EP)	46	1
		47	CROWN THE EMPIRE RISE	The Fallout	1	19
5	22	48	SMITH WESTERNS MOM + POP	Soft Will	5	3
		49	HOUNDMOUTH ROUGH TRADE	From The Hills Below The City	5	3
		50	DALEY DALEY MUSIC/POLYDOR/REPUBLIC	Alone Together (EP)	30	10

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
	1	#1 REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	12
6	2	WOP STERE OFAME	J. Dash	15
2	3	WAKE ME UP! PRIMO/ISLAND/IDMAG	Avicii	3
3	4	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		7
4	5	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	6
7	6	ROYALS LAVA/REPUBLIC	Lorde	4
5	7	IT GOES LIKE THIS VALORY	Thomas Rhett	9
	8	DON'T DROP THAT THUN THUN! THE FINATICZ/KNOCOUT/EONE		1
8	9	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	8
9	10	SWEATER WEATHER TRIVOLVE/COLUMBIA	The Neighbourhood	18
	11	D.A.N.C.E. ED BANGER/BECAUSE/VICE/DOWNTOWN/RRP	Justice	1
11	12	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	6
10	13	GLOWING CHAMELEON/ISLAND/IDMAG	Nikki Williams	9
14	14	THE ONE STREAMLINE/EPIC	Tamar Braxton	7
15	15	TYPE OF WAY RICH HOMIEZ/THINKTISAGAME	Rich Homie Quan	3
13	16	BLOWIN' SMOKE MERCURY NASHVILLE	Kacey Musgraves	6
16	17	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., Bo.B, Kendrick Lamar & Kris Stephens	12
12	18	TAKE ME TO THE KING TILLYMANN	Tamela Mann	16
20	19	LIKE WHAAAT! DIAMOND LANE	Problem Feat. Bad Lucc	3
23	20	LET HER GO BLACK CROW/NETTWERK	Passenger	3
	21	POMPEII VIRGIN/CAPITOL	Bastille	1
19	22	RED HANDS COLUMBIA	Walk Off The Earth	3
18	23	BELLAS FINALS PRICE TAG / DON'T YOU (FORGET ABOUT ME)... UME	The Barben Belis	14
	24	VERSACE QUALITY CONTROL	Migos	1
21	25	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	2

REGIONAL HEATSEEKERS #1 ALBUMS™



To quote the title of one of Merry Clayton's Billboard Hot 100 hits, "Yes," indeed, she returns to the charts this week. The singer, most famous as a background vocalist, debuts at No. 32 on Heatseekers Albums with *The Best of Merry Clayton*. The album arrives after she found renewed fame in the documentary film "20 Feet From Stardom." Clayton, who has notched five solo singles on the Hot 100 (including "Yes" from the film "Dirty Dancing"), is featured on such tunes as the Rolling Stones' "Gimme Shelter" and Lyrindr Skynryd's "Sweet Home Alabama." —Keith Caulfield

	1	2	3	4	5	6	7	8	9	10
MOUNTAIN	GREGORY ALAN ISAKOV	BATTLECROSS	BUTCHER BABIES	JOSH WRIGHT	BIG B	PRESERVATION HALL JAZZ BAND	BASTILLE	PASSENGER	SAINTS OF VALORY	KREWELLA
	THE WEATHERMAN	WAR OF WILL	GOLIATH	MY FAVORITE THINGS	FOOL'S GOLD	THAT'S IT!	HAUNT (EP)	ALL THE LITTLE LIGHTS	POSSIBILITIES (EP)	PLAY HARD (EP)

	1	2	3	4	5	6	7	8	9	10
PACIFIC	CHUBBY CARRIER & THE BAYOU SWAMP BAND	GREGORY ALAN ISAKOV	PRESERVATION HALL JAZZ BAND	PINE LEAF BOYS	RAE GORDON BAND	BUTCHER BABIES	FAT FREDDY'S DROP	JOE LOUIS WALKER	BIG B	IAMSU
	ROCKIN WITH ROY	THE WEATHERMAN	THAT'S IT!	DANSER	BLUIE LEMONADE	GOLIATH	BLACKBIRD	HELLFIRE	FOOL'S GOLD	KILT II: DELUXE

Country

July 27
2013

billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (Songwriter)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	1	1	#1 CRUISE (J.MOI) (B.KELLEY,HUBBARD,K.MOUL,CRICE,L.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	51
	3	3	I WANT CRAZY (D.HUFF,H.HAYES) (H.HAYES,L.MCKENNA,I.JERGES)	Hunter Hayes ATLANTIC/WMN		15
	4	4	CRASH MY PARTY (J.STEVENS) (R.LAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	15
	2	2	BOYS 'ROUND HERE (S.HENRIGSS) (B.AKINS,D.BAYBISON,C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	17
	6	6	AG RUNNIN' OUTTA MOONLIGHT (D.GEORGE) (D.WATSON,K.KOVACEK,A.GORLEY)	Randy Houser STONEY CREEK		25
	5	5	WAGON WHEEL (F.ROGERS) (B.DYAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	27
	8	7	DON'T YA (C.DESTEFANO) (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		23
	17	13	SG ROUND HERE (J.MOI) (R.LAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		13
	11	9	HEY PRETTY GIRL (B.JAMES) (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	24
	10	8	DONE. (D.HUFF) (P.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	18
	12	11	SEE YOU AGAIN (M.BRIGHT) (C.UNDERWOOD,D.HODGES,K.LINSEY)	Carrie Underwood 359/ABISTA NASHVILLE		14
	14	12	REDNECK CRAZY (L.TORRELL) (J.P.KERAN) (M.BROWN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		19
	15	14	JUMP RIGHT IN (K.STEGALL,Z.BROWN) (T.BROWN) (DURBETTE,L.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		19
	7	10	HIGHWAY DON'T CARE (G.GALL) (MORF) (MCGRAW) (WARREN,B.WARREN,K.JR) (P.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	23
	18	16	ALL OVER THE ROAD (C.CHAMBERLAIN) (C.CHAMBERLAIN,A.GORLEY) (KIRBY)	Easton Corbin MERCURY		24
	19	18	LITTLE BIT OF EVERYTHING (N.CHAPMAN) (J.URBAN) (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		9
	21	20	HEY GIRL (D.HUFF) (R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY		12
	16	19	GET YOUR SHINE ON (J.MOI) (HUBBARD,B.KELLEY) (LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	39
	27	21	PARKING LOT PARTY (J.STONE) (L.BRICE) (L.BRICE,THOMAS RHETT) (J.LAIRD)	Lee Brice CURB		10
	13	17	ANYWHERE WITH YOU (M.OJIKAWA) (D.HAYWOOD,C.KELLEY) (S.COTT) (P.KEAR)	Jake Owen MCA NASHVILLE	●	25
	9	15	BEAT THIS SUMMER (B.PAISLEY) (B.PAISLEY) (DUBOIS) (L.AIRD)	Brad Paisley ARISTA NASHVILLE		19
	24	24	IT GOES LIKE THIS (M.KNOX) (R.AKINS,B.HAYS) (P.J.ROBBINS)	Thomas Rhett VALORY		9
	20	22	MAMA'S BROKEN HEART (F.LIDDELL) (C.AN) (A.G.WORF) (B.LAIR) (M.CANALE) (K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	29
	26	25	POINT AT YOU (J.S.STOVER) (R.COPPERMAN) (R.AKINS,B.HAYS) (P)	Justin Moore BROKEN BOW		17
	37	30	DG NIGHT TRAIN (M.KNOX) (N.THASHER) (M.DJALANEY)	Jason Aldean BROKEN BOW		6
	28	26	GOODBYE TOWN (P.WORLEY) (LADY ANTEBELLUM) (D.HAYWOOD,C.KELLEY) (S.COTT) (P.KEAR)	Lady Antebellum CAPITOL NASHVILLE		9
	29	27	EASY (S.CROW) (NIEBANK) (S.CROW) (C.DUBOIS) (J.TROT)	Sheryl Crow WARNER BROS./WMN		18
	32	28	AW NAW (L.STROUD) (C.YOUNG) (C.DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		8
	30	29	PIECES (J.OJIKAWA) (G.ALLAN) (D.BLACKMON) (S.BURT) (N)	Gary Allan MCA NASHVILLE		17
	35	33	WHEN I SEE THIS BAR (R.CANNON,K.CHESENY) (K.CHESENY) (GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		5
	43	31	RED (D.HUFF) (N.CHAPMAN) (SWIFT) (L.SWIFT)	Taylor Swift BIG MACHINE	●	21
	31	32	BLOWIN' SMOKE (K.MUSGRAVES) (L.AIRD) (S.CANALLY) (K.MUSGRAVES) (L.AIRD) (S.CANALLY)	Kacey Musgraves MERCURY		14
	34	34	YOUR SIDE OF THE BED (J.OJIKAWA) (M.CENNA) (K.FAIRCHILD) (J.SCHLAPMAN) (P.SWEET) (J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		15
	36	36	DRINKS AFTER WORK (T.KEITH) (N.HEMBLY) (LAIRD) (B.DEAN)	Toby Keith SHOW DOG/UNIVERSAL		3
	40	37	OUTTA MY HEAD (K.STEGALL) (M.ROVEY) (C.SWINDLE) (M.R.CARTER) (B.KINNEY)	Craig Campbell BIGGER PICTURE		16
	41	39	COULD IT BE (C.WORSHAM) (T.VINDELL) (C.WORSHAM) (T.VINDELL) (M.DODSON)	Charlie Worsham WARNER BROS./WMN		12
	39	38	SUNNY AND 75 (D.GEORGE) (M.J.COONS) (M.DJALANEY) (SELLERS) (P.JENKINS)	Joe Nichols RED BOW		5
	23	35	DRUNK LAST NIGHT (F.LIDDELL) (NIEBANK) (L.VELTZ) (JOSBORNE)	Eli Young Band REPUBLIC NASHVILLE		3
	44	42	BRUISES (E.SPONAGE) (P.MONAHAN) (E.LIND) (A.BORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH		11
	42	41	CAROLINA (N.V) (PARMEE) (R.BEATO)	Parmalee STONEY CREEK		13
	45	44	WASTING ALL THESE TEARS (D.HUFF) (N.CHAPMAN) (R.GALL) (S.VYK) (SMITH)	Cassadee Pope REPUBLIC NASHVILLE		6
RE-ENTRY	42	42	SOUTHERN GIRL (B.GALL) (MORF) (MCGRAW) (L) (HONSTON) (L) (MILLER) (R) (CLAWSON)	Tim McGraw BIG MACHINE		2
	49	43	SEE YOU TONIGHT (F.ROGERS) (S.MCCREERY) (A.GORLEY) (Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY		10
	48	45	CHILLIN' IT (MOTT) (L) (S.WINDELL) (S.MINOR)	Cole Swindell GOLD		7
	46	48	WHATEVER SHE'S GOT (C.AIN) (A.F) (LIDDELL) (G.WORF) (J.ROBBINS) (J.M.NITE)	David Nail MCA NASHVILLE		4
	50	47	THE BOOZE CRUISE (J.OPLAK) (B.BLACKBERRY) (BILLINGS) (S.COPLAN) (JONES)	Blackjack Billy BIB		3
	-	50	DRIVIN' AROUND SUNDAY (D.HUFF) (C.WISEMAN) (R.LAWSON) (C.TOMPKINS)	Colt Ford Featuring Jason Aldean AVERAGE JOES		4
	-	49	BETTER (B.CHANCEY) (S.TROUD) (S.SMITH) (C.CAMERON) (D.BERG) (D.BRYANT)	Maggie Rose BPM		3
HOT SHOT DEBUT	49	49	FRIDAY NIGHT (M.ALTMAN) (C.PASLAV) (FALCON) (CROSBY)	Eric Paslay EMI NASHVILLE		1
NEW	50	50	IF YOU WANT SOME (J.HOUSTON) (L.CROUSE) (J.HOUSTON) (L.AIRD)	Joel Crouse SHOW DOG/UNIVERSAL		1

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 GG FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	32	
2	2	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...		16	
3	3	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		8	
4	4	HUNTER HAYES CAPITOL NASHVILLE/UMGN	Hunter Hayes	●	92	
6	5	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		10	
7	6	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	38	
5	7	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call Country Volume 6		5	
13	8	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	39	
9	9	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		9	
10	10	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		11	
12	11	THE BAND PERRY REPUBLIC NASHVILLE/BMG	Pioneer		15	
14	12	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	101	
11	13	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		10	
15	14	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	44	
19	15	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	19	
18	16	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	103	
16	17	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		17	
21	18	CARRIE UNDERWOOD 359/ABISTA NASHVILLE/SMN	Blown Away	▲	63	
20	19	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		23	
17	20	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		14	
8	21	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		2	
23	22	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	53	
24	23	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	89	
22	24	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		14	
25	25	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		25	
28	26	LEE BRICE CURB	Hard 2 Love		64	
26	27	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	167	
29	28	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		64	
27	29	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		16	
31	30	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		25	
HOT SHOT DEBUT	31	TRAVIS TRITT POST OAK	The Calm After...		1	
30	32	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call A Country Party		10	
33	33	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		98	
32	34	LEANN RIMES CURB	Spitfire		6	
36	35	EASTON CORBIN MERCURY/UMGN	All Over The Road		43	
34	36	SOUNDTRACK ABC STUDIOS/UNIVERSAL HOME ENTERTAINMENT/BIG MACHINE/BMG	Nashville: Season 1, Volume 2		10	
38	37	AARON LEWIS BLUESTE/WMN	The Road		35	
39	38	COLT FORD AVERAGE JOES	Declaration Of Independence		50	
40	39	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good		16	
43	40	TRACE ADKINS SHOW DOG/UNIVERSAL	Love Will...		9	
37	41	DANIELLE BRADBERRY REPUBLIC	The Voice: The Complete Season 4 Collection		4	
35	42	THE MAVERICKS VALORY/BMG	In Time		20	
42	43	GEORGE JONES SONY MUSIC CMG	Country: George Jones		11	
47	44	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		37	
50	45	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer		58	
44	46	EMMYLOU HARRIS & RODNEY CROWELL NONESUCH/WARNER BROS.	Old Yellow Moon		20	
52	47	GARY ALLAN MCA NASHVILLE/UMG	Icon: Gary Allan		71	
48	48	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs		66	
49	49	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	67	
46	50	SOUNDTRACK ABC STUDIOS/UNIVERSAL GATE/BIG MACHINE/BMG	Nashville: Season 1, Volume 1		31	



FGL Doubles Up, 'Cruises' Toward Record

Florida Georgia Line adds a second title to the Hot Country Songs top 10 as current country radio single "Round Here" advances 13-8. Meanwhile, the duo leads the list for a 20th cumulative week with "Cruise." Since the chart rankings converted from country airplay only to an airplay/sales/streaming hybrid formula last October, the duo has placed a pair of titles in the top 10 for 12 weeks. ("Get Your Shine On" previously shared top 10 with "Cruise.") In contrast, Hunter Hayes has the second-most weeks (four) with a simultaneous pair of top 10 titles during that time frame, followed by Blake Shelton (three), Taylor Swift (two) and Carrie Underwood (one). The duo's 20th week at the summit with "Cruise" is just one week shy of tying the all-time record (1944-present), and the most by any song since Ray Price stacked 20 weeks with "Crazy Arms" in 1956. Concurrently, "Round Here" adds Streaming Gainer honors with 669,000 total streams, up 17%, according to Nielsen BDS.

On the Country Airplay tally, Underwood extends her streak for the most career-opening top 10s among women (second among all artists), as "See You Again" becomes her 18th such song (counting only promoted, nonseasonal songs) to reach the uppermost region of the chart (11-8). She scored her first top 10 with "Jesus, Take the Wheel" in December 2005. Among solo female acts, Underwood has three more front-end top 10s than second-place Swift (15), who scored her first with "Tim McGraw" one year after Underwood's first. Since the Country Airplay chart launched in January 1990, Tracy Lawrence leads all artists with 19 career-opening top 10s (1991-97), while Brooks & Dunn remain in third place with 17 (1991-96). Others on the list: Doug Stone (15, 1990-95); Swift (15, 2007-12); Garth Brooks (13, 1989-92). —Wade Jessen

FLORIDA GEORGIA LINE: ADAM PEARL
HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY, AS MEASURED BY NIELSEN BDS. CHART DATA AS COMPILED BY NIELSEN SOUNDSCAN AND PROMOTING ACTIVITY DATA BY NIELSEN BDS. CHART DATA AS COMPILED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, UNLESS, OR SONGS REISSUED WITHIN ANOTHER AND/OR SOME ACTIVITY FOR THE TIME. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED, UNLESS, OR ALBUMS REISSUED WITHIN ANOTHER AND/OR SOME ACTIVITY FOR THE TIME. *HOT SHOT DEBUT: A NEW RELEASE THAT ENTERS THE CHARTS IN THE TOP 10. **RE-ENTRY: A PREVIOUSLY RELEASED ALBUM OR SONG THAT RE-ENTERS THE CHARTS IN THE TOP 10. SEE CHARTS. LEGEND ON P. 68.

Rock

July 27
2013
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 SG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	42
4	3	2	#2 AG SAFE AND SOUND I. MERCHANT, S. SIMONIAN (I. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL	▲	25
2	2	3	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B. WALKER (FALL OUT BOY, WALKER, J. HILL)	Fall Out Boy DECAVANCE/ISLAND/IDMG	●	23
3	4	4	GONE, GONE, GONE G. WATTENBERG (D. FUHRMANN, C. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	34
5	5	5	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	62
6	6	6	HO HEY R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUOLONE	▲	65
9	8	7	DEMONS B. DARNER, IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	41
8	7	8	IT'S TIME B. DARNER, IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	71
13	13	9	#9 DG SUMMERTIME SADNESS L. HAYNE (L. DEL REY, N. NOWELS)	Lana Del Rey POLYDOR/INTERSCOPE	▲	13
12	10	10	ROYALS L. LITTLE (E. VOYCONOR, L. LITTLE)	Lorde LAVA/REPUBLIC	▲	6
7	9	11	LEGO HOUSE J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC	▲	38
10	11	12	YOUNG AND BEAUTIFUL L. HAYNE (L. DEL REY, N. NOWELS)	Lana Del Rey POLYDOR/INTERSCOPE	●	12
11	12	13	SWEATER WEATHER J. P. BROWN (J. P. BROWN, J. ABLES, J. FREEDMAN)	The Neighbourhood REPUBLIC/COLUMBIA	●	25
15	15	14	STILL INTO YOU M. D. LEVINE, J. H. WILLIAMS, C. YORKE	Paramore FUELED BY RAMEN/RBP	▲	14
16	14	15	ON TOP OF THE WORLD ALEX DA KID, IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE, A. GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	41
14	16	16	MOUNTAIN SOUND J. KING (B. H. MARSDOTTIR, R. THORHALSSON, A. R. HILMARSSON)	Of Monsters And Men REPUBLIC	▲	43
HOT SHOT DEBUT						
17		17	MIND YOUR MANNERS B. O'BRIEN (M. MCCREARY, VEEDER)	Pearl Jam MONKEYWRENCH/REPUBLIC	▲	1
23	18	18	LET HER GO L. VALLI (M. ROSENBERG, M. ROSENBERG)	Passenger BLACK CROW/NETWORX	▲	17
28	22	19	POMPEII M. CREVIER, S. SMITH (S. SMITH)	Bastille VIRGIN/CAPITOL	▲	9
17	17	20	RED HANDS J. SAUTER, G. L. MUMFORD, W. K. OFF THE EARTH (G. NICASSIO, S. BLACKWOOD, R. MARSHALL, S. SALTER)	Walk Off The Earth COLUMBIA	▲	18
21	20	21	OUT OF MY LEAGUE J. HOFFER (M. FITZPATRICK, A. SCHLOSS, J. KING, J. KARNES, J. RIZOVINKA, J. WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC	▲	12
24	24	22	HARLEM J. SPINLER (R. BRYDS, H. HANSEN, L. SINIC, A. R. HILMARSSON, J. A. P. LINDOCH, R. P. COCHRAN, S. POCHON, R. ROCK, S. WADEN)	New Politics RCA	▲	11
19	21	23	BREEZEBLOCKS C. ANDREW (L. NEWMAN, G. LINGER, HAMILTON, G. SANSBURY, GREEN, C. ANDREW)	alt-J INFECTION/CANVASBACK/ATLANTIC	▲	24
33	29	24	WAYS TO GO R. BABIN (GROUPLOVE)	Grouplove CASABLANCA/ATLANTIC	▲	5
27	28	25	WE WON'T BE SHAKEN L. INGRAM (J. ROY, S. SMITH, B. ROSENAU)	Building 429 ESSENTIAL/PLG	▲	12
26	25	26	I'LL FOLLOW YOU R. CAVALLO (B. SMITH, E. BASS, D. BASSETT)	Shinedown ATLANTIC	▲	15
20	23	27	CAME BACK HAUNTED J. RENZI, A. BOSSA, M. MULLER (F. RENZI)	Nine Inch Nails THE NULL CORPORATION/COLUMBIA	▲	6
29	31	28	LIFT ME UP NOT LISTED (NOT LISTED)	Five Finger Death Punch Featuring Rob Halford PROSPECT PARK	▲	9
22	26	29	PAPER DOLL J. MAYER, D. WARS (J. MAYER)	John Mayer COLUMBIA	▲	4
25	30	30	DIANE YOUNG R. B. MANGI, J. A. RECHTSCHAID (R. B. MANGI, L. E. KOENIG)	Vampire Weekend KID/REGGAE GROUP	▲	17
37	27	31	TRENCHES J. JOHNNY K. (J. P. KATY, D. BASSETT)	Pop Evil GIG/EONE	▲	6
34	33	32	CASTLE OF GLASS R. RUBIN, M. SHINGODA (LINKIN PARK)	Linkin Park MACHINE SHOP/WARNER BROS.	▲	15
38	35	33	KING & LIONHEART OF MONSTERS AND MEN, A. J. MARSHON (B. H. MARSDOTTIR)	Of Monsters And Men REPUBLIC	▲	10
41	44	34	TIPTOE IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	18
35	34	35	SAN FRANCISCO L. HAYNE (L. DEL REY, N. NOWELS, K. L. HANSEN, J. GOSLING, J. HOGAN, D. APPELBAUM, VINCE, C. L. HANE)	The Mowgli's PHOTOFEST/ISLAND/IDMG	▲	17
31	38	36	ALIVE L. HAYNE (L. DEL REY, N. NOWELS, K. L. HANSEN, J. GOSLING, J. HOGAN, D. APPELBAUM, VINCE, C. L. HANE)	Empire Of The Sun THE SLEEPY JACKSONS/WARNER BROS.	▲	7
30	32	37	UP IN THE AIR S. L. WHITE (L. LITTLE, L. LITTLE)	Thirty Seconds To Mars INNOVATIVE/VIRGIN/CAPITOL	▲	17
47	42	38	IF SO NOT LISTED (NOT LISTED)	Atlas Genius WARNER BROS.	▲	3
-	49	39	ELEPHANT K. PARKER (K. PARKER, J. WATSON)	Tame Impala MODULAR	▲	2
39	39	40	THE HANGMAN'S BODY COUNT R. CAGGIANO, VOLBEAT, J. HANSEN (M. POULSEN, VOLBEAT)	Volbeat VERTIGO/REPUBLIC	▲	13
43	40	41	THE PHOENIX B. WALKER (FALL OUT BOY)	Fall Out Boy DECAVANCE/ISLAND/IDMG	▲	15
40	45	42	STOMPA S. SKINS (S. RYDER, B. BETTIS)	Serena Ryder SERENADER/SOURCE/CAPITOL	▲	12
36	37	43	I GOT YOU M. C. ALDATO, JR. (J. JOHNSON)	Jack Johnson BRUSH-BEE/REPUBLIC	▲	5
-	46	44	NATIONAL ANTHEM L. HAYNE (L. DEL REY, N. NOWELS)	Lana Del Rey POLYDOR/INTERSCOPE	▲	8
46	41	45	STONE R. BASSAUBINEZZ, ALICE IN CHAINS (L. CANTRELL)	Alice In Chains CAPITOL	▲	7
32	36	46	REBEL BEAT G. HAT TENBERG (J. RZECZNIK, G. WATTENBERG)	Goo Goo Dolls WARNER BROS.	▲	19
-	47	47	SICK OF IT H. BENSON (J. L. COOPER, S. STEVENS)	Skillet ATLANTIC/WORD-CURB	▲	3
NEW		48	AMSTERDAM NOT LISTED (NOT LISTED)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1
-	43	49	TENNIS COURT L. LITTLE (E. VOYCONOR, L. LITTLE)	Lorde LAVA/REPUBLIC	▲	2
RE-ENTRY		50	HERE'S TO US H. BENSON (L. HALE, D. BRISBOS, T. GAD)	Halestorm ATLANTIC	▲	2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 SG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/GIA	Night Visions	▲	45	
2	2	SKILLET ATLANTIC/CAG	Rise	▲	3	
3	3	BLACK SABBATH VERTIGO/REPUBLIC	13	▲	5	
7	4	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	42	
9	5	PHILLIP PHILLIPS 19/INTERSCOPE/GIA	The World From The Side Of The Moon	●	34	
18	6	#6 GG ED SHEERAN ELEKTRA	+ X	●	57	
5	7	VAMPIRE WEEKEND XL	Modern Vampires Of The City	▲	9	
6	8	THE LUMINEERS DUOLONE	The Lumineers	▲	67	
8	9	FALL OUT BOY DECAVANCE/ISLAND/IDMG	Save Rock And Roll	▲	13	
10	10	SOUNDTRACK WATERLOO/INTERSCOPE/GIA	The Great Gatsby: Music From Baz Luhrmann's Film	▲	10	
12	11	LANA DEL REY POLYDOR/INTERSCOPE/GIA	Born To Die	●	76	
13	12	FUN. FUELED BY RAMEN	Some Nights	▲	73	
20	13	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	67	
11	14	JOHN FOGERTY VANGUARD/WEEK	Wrote A Song For Everyone	▲	7	
15	15	QUEENS OF THE STONE AGE MADISON	...Like Clockwork	▲	6	
24	16	KID ROCK NOT DOG/ATLANTIC/CAG	Rebel Soul	●	26	
HOT SHOT DEBUT						
17		LIKE MOTHS TO FLAMES RISE	An Eye For An Eye	▲	1	
19	18	VARIOUS ARTISTS SIREGON/DUMMAY	Vans Warped Tour '13: 2013 Tour Compilation	▲	6	
16	19	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	169	
NEW	20	LET LIVE. EPIPHONY	The Blackest Beautiful	▲	1	
14	21	AUGUST BURNS RED SOLID STATE	Rescue & Restore	▲	3	
22	22	SLEEPING WITH SIRENS RISE	Feel	▲	6	
47	23	#3 PS CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery	▲	4	
23	24	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here	▲	7	
17	25	AMON AMARTH METAL BLADE	Deceiver Of The Gods	▲	3	
21	26	THE NATIONAL 4AD	Trouble Will Find Me	▲	8	
NEW	27	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	▲	1	
27	28	PARAMORE FUELED BY RAMEN	Paramore	▲	14	
NEW	29	THE USED ANGER/NO FEELS	The Ocean Of The Sky (EP)	▲	1	
28	30	ALT-J INFECTION/CANVASBACK/ATLANTIC/CAG	An Awesome Wave	▲	30	
NEW	31	BUTCHER BABIES CENTURY MEDIA	Goliath	▲	1	
37	32	THE NEIGHBOURHOOD REPUBLIC/COLUMBIA	I Love You.	▲	11	
26	33	FALLING IN REVERSE EPIPHONY	Fashionably Late	▲	4	
36	34	HALESTORM ATLANTIC/CAG	The Strange Case Of...	▲	39	
38	35	BRING ME THE HORIZON EPIPHONY	Sempiternal	▲	15	
31	36	AWOLNATION RED BULL	Megalithic Symphony	▲	88	
34	37	ALABAMA SHAKES ATO	Boys & Girls	●	64	
NEW	38	BATTLECROSS METAL BLADE	War Of Will	▲	1	
RE	39	JOHN MAYER COLUMBIA	Born And Raised	●	23	
33	40	MEGADETH F. BODY/UMC	Super Collider	▲	6	
35	41	GOO GOO DOLLS WARNER BROS.	Magnetic	▲	5	
25	42	QUEENSRÛCHE CENTURY MEDIA	QueensrÛche	▲	3	
43	43	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	▲	14	
48	44	TRAIN COLUMBIA	California 37	●	49	
39	45	THIRTY SECONDS TO MARS INNOVATIVE/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS	▲	8	
4	46	RELIENT K MONO VS STEREO	Collapsible Lung	▲	2	
RE	47	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones	▲	13	
29	48	ATTILA ARTERY/BAZOR & TIE	About That Life	▲	3	
49	49	LANA DEL REY POLYDOR/INTERSCOPE/GIA	Paradise (EP)	▲	25	
RE	50	ROB ZOMBIE ZODIAC SWAN/T-BOW/UMC	Venomous Rat Regeneration Vendor	▲	8	



Lorde: An Alternative Voice

As "Royals" by Lorde (above) accelerates to a second week at No. 10 on Hot Rock Songs, the 16-year-old New Zealander's introductory track jumps 13-9 on the Alternative radio airplay chart (see page 65). Incidentally, the song marks the first appearance in the latter tally's top 10 by a solo female receiving lead billing since the Lilith Fair era: Fiona Apple's "Criminal" spent its 11th and final week in the top five (after reaching No. 4) the week of Nov. 15, 1997. (Another way to frame how long ago that was? Lorde turned 1 year old the following day.)

As "Royals"—which accelerates to No. 8 on Rock Digital Songs with a 23% increase to 33,000 downloads sold, according to Nielsen SoundScan, and advances 90-74 on the Billboard Hot 100—serves as Lorde's first Alternative chart entry, she's the first lead solo female to reach the top 10 in a maiden chart visit since Meredith Brooks, whose "Bitch" rose to No. 4 the week of May 24, 1997.

While Lorde stakes a claim for women on Alternative, female voices haven't been entirely absent from the chart's upper ranks in the last decade-and-a-half. Such female-fronted groups as Evanesence (led by Amy Lee), Florence + the Machine (Florence Welch) and Paramore (Hayley Williams) have logged top 10s. Female soloists have also appeared as featured acts on such hits as fun.'s "We Are Young" (Janelle Monáe) and Gotye's "Somebody That I Used to Know" (Kimbra), while bands like Of Monsters and Men have mixed male and female vocals on their Alternative top 10s. —Gary Trust

LAST FIVE LEAD SOLO FEMALES IN ALTERNATIVE TOP 10

Artist	Title	Peak Pos., Year
LORDE	"Royals"	No. 9, 2013
FIONA APPLE	"Criminal"	No. 4, 1997
SARAH MCLACHLAN	"Building a Mystery"	No. 3, 1997
MEREDITH BROOKS	"Bitch"	No. 4, 1997
SHERYL CROW	"If It Makes You Happy"	No. 6, 1996

R&B/Rap

July 27
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billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 BLURRED LINES P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	16
3	3	2	BODY PARTY MIGUEL MADE-IT-FASTY (C. PHARRIS, N. BURIN, CASIL, CAMERON, M. WILLIAMS, J. P. R. Z. AUGHERZ, MAHONE, R. J. TERBY)	Ciara EPIC		2	16
2	2	3	#BEAUTIFUL MIGUEL, M. CAREY, HAPPY PEREZ (M. L. PIMENTEL, M. CAREY, AL PEREZ, B. DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDMIG		2	11
-	5	4	I'M OUT ROCK CITYVE CO-CPAINERS (T. THOMAS, T. THOMAS, D. MARRA, J. C. PHARRIS)	Ciara Featuring Nicki Minaj EPIC		4	2
NEW		5	TAKE BACK THE NIGHT TIMBALAND, JUSTIMBERLAKES, JROC (J. TIMBERLAKE, J. HARMON, J. E. FAUNTLEROY II)	Justin Timberlake RCA		5	1
4	4	6	SUIT & TIE TIMBALAND, JUSTIMBERLAKES, JROC (J. TIMBERLAKE, J. HARMON, J. E. FAUNTLEROY II, J. STUART, J. WILSON, C. STELL)	Justin Timberlake Featuring Jay Z RCA		1	27
5	6	7	BEAT IT SEAN KINGSTON, NICKI MAC (K. ANDERSON, D. AKIN, D. L. N. BALDING, C. L. THOMAS)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		5	13
6	7	8	NEXT TO ME CRAZE HOAX (A. E. SANDE, H. CHEGWIN, H. CRAZE, A. PAUL)	Emeli Sande CAPITOL		2	23
8	8	9	HOW MANY DRINKS? S. REMI (M. L. PIMENTEL, S. REMI, B. RICHES, S. WILLIAMS)	Miguel BYSTROM/BLACK ICE/RCA		8	15
7	10	10	FINE CHINA ROCCSTAR, PK (C. M. BROWN, A. STREET, R. J. YOUNG, B. OOD, G. DEGEDDINGSEZE, E. BELLINGER)	Chris Brown RCA		3	15
11	9	11	WITHOUT ME H-MONEY (H. D. SAMUELS, F. BARRING, A. S. LAMBERT, K. STEWART, M. ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott J9/RCA		9	10
9	11	12	DON'T THINK THEY KNOW MEL MUS (M. HUGH, H. R. WOOTER, M. N. SIMMONS, B. BUSH, J. WALKER, I. D. BUCK, KELLEY, B. H. ROBINSON)	Chris Brown Feat. Aaliyah RCA		9	4
13	13	13	SEMOBODY ELSE POLON DA DON, TYLER (J. JONES, J. BETHA, W. TYLER, M. BARRETT, T. MCWILLIAMS, D. T. MARIAN, S. SMITH)	Mario Featuring Nicki Minaj RCA		13	7
10	12	14	THE ONE KE ON THE TRACK (C. WARD, S. JONES, T. BRAXTON, L. A. DANIELS, J. MTUME)	Tamar Braxton STREAMLINE/EPIC		10	10
12	14	15	FIRE WE MAKE ALICIA KEYS, POP, DAKWUD (ALICIA KEYS, A. WANSEL, W. FELDER, G. CLARK, JR.)	Alicia Keys Duet With Maxwell RCA		11	15
14	16	16	DIRTY LAUNDRY T. NASH (T. NASH, K. ROLAND, C. MCKINNEY)	Kelly Rowland REPUBLIC		14	8
22	23	17	A COUPLE OF FOREVERS POP, DAKWUD (A. WANSEL, J. GAMBEL, E. J. HUFF, F. M. PAYNE, W. FELDER)	Christette Michele MOTOWN/IDMIG		17	4
-	15	18	TUNNEL VISION TIMBALAND, JUSTIMBERLAKES, JROC (J. TIMBERLAKE, J. HARMON, J. E. FAUNTLEROY II)	Justin Timberlake RCA		15	4
18	21	19	I LIV THIS SH*T KNICKLEHEAD (A. ALSINA, S. MCMILLION, R. JEANTY, S. IRVING, H. C. MASSA, N. WILLIAMS)	August Alsina Feat. Trinidad James DEF JAM/IDMIG		18	6
16	22	20	AGE AIN'T A FACTOR NOT LISTED (NOT LISTED)	Jaheim ATLANTIC		16	6
17	19	21	BEST OF ME J. MOZZE (A. HAMILTON, J. MOZZE)	Anthony Hamilton MISTY'S MUSIC/RCA		16	14
15	17	22	LOSE TO WIN H-MONEY (H. D. SAMUELS, A. MARTIN, F. GOLDE, D. LAMBERT, W. ORANGE)	Fantasia J9/RCA		13	18
21	18	23	I'D RATHER HAVE A LOVE NOT LISTED (NOT LISTED)	Joe 563/MASSENBURG		18	5
RE-ENTRY		24	V.S.O.P. NOT LISTED (NOT LISTED)	K. Michelle ATLANTIC		23	2
20	24	25	ALL THE TIME T. M. ROBERTS (J. FELTON, M. O'BRIEN, T. M. ROBERTS, D. CARTER)	Jeremih Feat. Lil Wayne & Natasha Mosley DEF JAM/IDMIG		17	12

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 CAN'T HOLD US R. LEVINS (R. HAGGERTY, R. LEVINS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE, WARNER BROS.		1	23
NEW		2	HOLY GRAIL T. NASH, H. HOLLAND, R. COLE, C. CARTER, J. TIMBERLAKE, JUSTIMBERLAKES, J. HARMON, D. S. JONES, C. WARD, J. P. R. Z. AUGHERZ, MAHONE, R. J. TERBY	Jay Z Featuring Justin Timberlake RCA/FELLA/ROC NATION		2	1
2	2	3	SAME LOVE R. LEVINS (R. HAGGERTY, R. LEVINS, M. LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE, SUB, POYAZDA, WARNER BROS.		2	11
3	3	4	POWER TRIP J. L. COLE (J. COLE, R. LAMBS)	J. Cole ROC NATION/COLUMBIA		3	22
4	4	5	THRIFT SHOP R. LEVINS (R. HAGGERTY, R. LEVINS)	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE, WARNER BROS.		1	41
6	5	6	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD		5	14
5	6	7	BAD T. THOMAS, K. CAMP (D. AKIN, T. M. HINCH, T. THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC		3	21
NEW		8	TOM FORD TIMBALAND, JROC (S. C. CARTER, T. V. MOSLEY, J. HARMON)	Jay Z ROC-A-FELLA/ROC NATION		8	1
9	8	9	RICH AS F**K T. MAMUS, S. SEETHARAM (D. CARTER, T. EPPS, J. WILLIAMS, N. SEE THARAM)	Lil Wayne Featuring Z ChaiNZ YOUNG MONEY/CASH MONEY/REPUBLIC		8	17
12	12	10	TAPOUT DEJAL TO CARTER, R. WILLIAMS, J. A. PROSANGA, T. MAMUS, N. BURIN, CASIL, C. PHARRIS	Rick Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		10	10
10	9	11	NO NEW FRIENDS (SFTB REMIX) R. P. DA SILVA, S. B. K. ANKELLA, D. ANKELLA, M. ROBERTS (D. CARTER, T. EPPS, J. WILLIAMS, N. SEE THARAM)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne THE BEST/GOOD MUSIC/COPIE/REPUBLIC		8	12
7	7	12	BITCH, DON'T KILL MY VIBE SPUNWAVE (K. DUCKWORTH, M. SPEARS, B. BAI, V. DANIEL, J. LYKKE, S. SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		7	28
8	11	13	FEEL THIS MOMENT J. SPURDIN, H. HOLLAND, R. COLE, C. CARTER, J. TIMBERLAKE, JUSTIMBERLAKES, J. HARMON, D. S. JONES, C. WARD, J. P. R. Z. AUGHERZ, MAHONE, R. J. TERBY	Pitbull Featuring Christina Aguilera THE BEST/GOOD MUSIC/COPIE/REPUBLIC		3	25
11	10	14	STARTED FROM THE BOTTOM N. ZOMBIE (A. GRAHAM, H. COLEMAN, N. SHERB, B. SANFELIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		2	23
RE-ENTRY		15	WOP M. WILSE, SR. (J. DASH)	J. Dash STEREOPANE		12	4
16	14	16	CROOKED SMILE J. L. COLE (J. COLE, M. SMITH, K. LEVINS, P. WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		14	4
13	13	17	LOVE ME M. KEE, MADE-IT-FASTY (D. CARTER, J. GRAHAM, N. WILSON, C. S. WILLIAMS, L. A. ROGAN)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		3	26
NEW		18	F**CK WITHHWEYKOWIGOTIT BOI-1DA, NINYL, G. C. CARTER, M. J. SAMPUEL, A. HERNANDEZ, Z. L. ROBERTS III	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		18	1
18	18	19	BUBBLE BUTT M. D. L. AZEVEDO (M. D. L. AZEVEDO, D. BROWN, M. SAMPUEL, S. BROWN, M. SAMPUEL)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD REPTILES/RED BOY/INTERSCOPE		18	5
20	19	20	AIN'T WORRIED ABOUT NOTHIN RICKI LOVE, EARL AND E. DRICO (LOVE, E. PHOOL, E. GOSDY, I. K. KARBOUCH)	French Montana COKE BOYS/RED BOY/INTERSCOPE		19	6
NEW		21	PART II (ON THE RUN) TIMBALAND, JROC (S. C. CARTER, J. E. FAUNTLEROY II, T. V. MOSLEY, J. HARMON)	Jay Z Featuring Beyonce ROC-A-FELLA/ROC NATION		21	1
NEW		22	OCEANS P. L. WILLIAMS (S. C. CARTER, J. C. BREAU, P. L. WILLIAMS)	Jay Z Featuring Frank Ocean ROC-A-FELLA/ROC NATION		22	1
-	16	23	FEDS WATCHING P. L. WILLIAMS (T. EPPS, P. L. WILLIAMS)	Z ChaiNZ Featuring Pharrell DEF JAM/IDMIG		16	2
NEW		24	DON'T DROP THAT THUN THUN! NOT LISTED (NOT LISTED)	THE FINATTICZ/RKCKOUT/EPIC		24	1
NEW		25	PICASSO BABY TIMBALAND, JROC (S. C. CARTER, T. V. MOSLEY, J. HARMON, J. YOUNG)	Jay Z ROC-A-FELLA/ROC NATION		25	1

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART
NEW	1	#1 CIARA EPIC	Ciara		1
2	2	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		17
NEW	3	DONELL JONES CANDYMAN/EPIC	Forever		1
1	4	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		2
3	5	KELLY ROWLAND REPUBLIC	Talk A Good Game		4
6	6	CHRISSETTE MICHELE MOTOWN/IDMIG	Better		5
4	7	INDIA, ARIE SONG BIRD/MOTOWN/IDMIG	SongVersation		3
7	8	RIHANNA SRP/DEF JAM/IDMIG	Unapologetic		27
10	9	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		18
5	10	FANTASIA J9/RCA	Side Effects Of You		12
8	11	MIGUEL BYSTROM/BLACK ICE/RCA	Kaleidoscope Dream		27
16	12	THE WEEKND XO/REPUBLIC	Trilogy		27
9	13	CHARLIE WILSON P. MUSIC/RCA	Love, Charlie		24
13	14	EMELI SANDE CAPITOL	Our Version Of Events		27
11	15	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DRW'S ENTERTAINMENT	Hits Of The 90's		5
14	16	THE-DREAM RADIO KILLA/DEF JAM/IDMIG	IV Play		7
15	17	MAYE STAPLES ANTI-/EARTH	One True Vine		3
12	18	ALICIA KEYS RCA	Girl On Fire		27
18	19	FRANK OCEAN DEF JAM/IDMIG	Channel Orange		27
21	20	ORIGINAL BROADWAY CAST RECORDING MOTOWN/TUM	Motown: The Musical		6
NEW	21	SOUNDTRACK COLUMBIA	20 Feet From Stardom: Music From The Motion Picture		1
22	22	SOUNDTRACK LAKESHORE	The Heat		3
19	23	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		27
RE	24	TREY SONGZ SONGROCK/ATLANTIC/AG	Chapter V		26
25	25	KEYSHIA COLE GEFFEN/IGA	Woman To Woman		25

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART
NEW	1	#1 JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail		1
1	2	J. COLE ROC NATION/COLUMBIA	Born Sinner		4
3	3	KANYE WEST G.O.O.D. (K. WEST)/DEF JAM/IDMIG	Yeezus		4
2	4	WALE MAYBACH/ATLANTIC/AG	The Gifted		3
4	5	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		40
5	6	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		4
6	7	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		38
8	8	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		16
9	9	FRENCH MONTANA COKE BOYS/RED BOY/INTERSCOPE/IGA	Excuse My French		8
7	10	VARIOUS ARTISTS ASAP JBS	Mud Digger 4		2
11	11	ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		26
12	12	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		14
13	13	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		34
NEW	14	TONY TOUCH TOUCH ENTERTAINMENT/RED RIVER	The PieceMaker3: Return Of The 50 MC's		1
NEW	15	DRE MURRAY COLLUSION	Gold Rush: Maybe One Day		1
NEW	16	VARIOUS ARTISTS ULTRA	Mr. 305/7 Pitbull & Friends: International Takeover		1
14	17	THE LONELY ISLAND REPUBLIC	The Wack Album		5
16	18	T.I. GRAND Hustle/ATLANTIC/AG	Trouble Man: Heavy Is The Head		30
17	19	Z CHAINZ DEF JAM/IDMIG	Based On A T.R.U. Story		48
15	20	KID CUDI REPUBLIC	Indicud		13
18	21	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		32
NEW	22	D-PRYDE MARS MUSIC GROUP/BMG	Canal & Richvale		1
NEW	23	BIG B SUBURBAN NOIZE	Fool's Gold		1
21	24	CHIEF KEEF GLORY BYTES/INTERSCOPE/IGA	Finally Rich		30
19	25	LECRAE REACH/INFINITY	Gravity		40

Jay-Z Leads Rap Debuts

Along with his No. 1 debut of *Magna Carta... Holy Grail* on Top R&B/Hip-Hop Albums and Rap Albums (see story, page 6), **Jay-Z** (below) posts six tracks on Rap Songs this week. The set's lead cut, "Holy Grail," featuring **Justin Timberlake**, debuts at No. 2, thanks primarily to the 196,000 downloads it garnered, according to Nielsen SoundScan. Altogether, the songs from *Magna Carta* logged 417,000 downloads, with nine of the album's 16 tracks selling more than 10,000.

One cut that failed to make the Rap Songs chart is "Somewhereinamerica," in which Jay raps, "Feds still lurking/They see I'm still putting work in/And somewhere in America/Miley Cyrus is still twerking." The reference to Cyrus' viral twerking video causes **J. Dash's** "Wop," the song it is set to, to re-enter Rap Songs at No. 15. The return to the chart was propelled by a 91% rise to 31,000 downloads, its biggest sales week yet. "Wop" has sold a cumulative 102,000 copies due primarily to the exposure created by Cyrus' video.

The **Finatticz's** "Don't Drop That Thun Thun" also owes its No. 24 debut to the virality of online videos. #Twerkteam is a popular hashtag on video-sharing site Vine, and "Thun Thun" seems to be the song of choice for the trending tag. Digitally, the song sold 34,000 copies (an impressive 696% increase), causing a No. 12 debut on R&B/Hip-Hop Digital Songs (see chart, page 66). The California duo's breakout hit was originally released in 2012, but now has a second life thanks to its popularity on Vine. —*Raully Ramirez*



REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 3 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limón de René Camacho	8	
2	2	Y TE VAS DISA/UMLE	Banda Carnaval	23	
6	3	PUNO DE DIAMANTES LA BONITA	Duelo	19	
7	4	LA FORY FAY FONOVS/UMLE	Julion Alvarez y Su Norteno Banda	11	
8	5	REHABILITADO FONOVS/UMLE	Los Tucanes de Tijuana	15	
4	6	TE AMO (PARA SIEMPRE) GOOD T/UMLE	Intocable	29	
10	7	LA ORIGINAL LUZ/VEVE MUSIC	La Original Banda el Limón de Salvador Lizarra	24	
3	8	LA MEJOR DE TODAS FONOVS/UMLE	Banda El Recodo de Cruz Lizarra	35	
9	9	MI NINA TRAVIESA DEL	Luis Coronel	7	
5	10	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	23	
15	11	ME GUSTAS MUCHO FONOVS/UMLE	Código FN	11	
12	12	A LA BASURA FONOVS/UMLE	El Trono de Mexico	10	
16	13	MI RAZÓN DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarra	6	
17	14	BORRACHO DE AMOR MUSIC VIP/SONY MUSIC LATIN	Los Buitres de Culiacán Sinaloa	18	
20	15	ME ENAMORE FONOVS/UMLE	Roberto Tapia	3	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	11	
2	2	TE ME VAS TOP STOP	Prince Royce	26	
3	3	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	38	
4	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	34	
6	5	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	22	
8	6	HABLE DE TI Y/SUMMA	Yandel	5	
5	7	LA PREGUNTA NEFLDOW	J Alvarez	28	
14	8	BE MY BABY TOP STOP	Leslie Grace	7	
10	9	BAILAR CONTIGO GAIKA/WX/SONY MUSIC LATIN	Carlos Vives	5	
13	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8	
11	11	SIN TI MACHETE/UMLE	Chino & Nacho	15	
7	12	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	21	
12	13	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	41	
9	14	FEEL THIS MOMENT MR. 305/POLO GRONDES/RCA	Pitbull Feat. Christina Aguilera	25	
15	15	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez/Christina Aguilera	5	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 4 WKS GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	11	
3	2	PARA CELEBRAR TOP STOP	Sergio George Presents Salsa Giants	5	
2	3	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	19	
5	4	MI FAVORITA MAYIMBA	Renzo	15	
8	5	ANDO POR LAS NUBES KIVAVI/SONY MUSIC LATIN	Victor Manuelle	5	
7	6	TE GUSTA JDK	Grupo Treo Feat. Elijah King	11	
4	7	LABIOS DE PURPURA PVA RECORDS/EP	Charlie Cruz	9	
6	8	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	30	
13	9	BE MY BABY TOP STOP	Leslie Grace	6	
15	10	GG I'LL BE THERE (ALLI ESTARE) UNIVERSAL MUSIC LATIN/UMLE	Arthur Hanton Feat. Karlos Rose	9	
11	11	SIN TI MACHETE/UMLE	Chino & Nacho	19	
10	12	QUE PENA HART/MINIVA	Juan Esteban	13	
14	13	UNA MUJER COMO YO MIA MUSA	Olga Tanon	8	
12	14	BAILAR CONTIGO GAIKA/WX/SONY MUSIC LATIN	Carlos Vives	4	
19	15	QUE SIGA LA FIESTA SESSINO	Sessino	5	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 2 WKS FIDEL RUEDA FONOVS/UMLE	Lo Mejor de Fidel Rueda	2	
2	2	JENNI RIVERA FONOVS/UMLE	La Misma Gran Señora	31	
3	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de América 2013	25	
4	4	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Solo Out: En Vivo Desde El NOKIA Theatre L.A. Live	16	
8	5	EL TRONO DE MEXICO FONOVS/UMLE	Lo Mejor de El Trono de Mexico	62	
6	6	INTOCABLE GOOD T/UMLE	En Peligro de Extinción	15	
5	7	VICENTE FERNANDEZ LUZ/VEVE MUSIC	Hoy	10	
7	8	DUELO LA BONITA	Libre Por Naturaleza	10	
13	9	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVS/UMLE	Tu Amigo Nada Más	18	
9	10	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	7	
10	11	JAVIER TORRES DISCOS AMERICA	20 Corridos	17	
RE	12	LOS YONIC'S ZAMAONA DISCOS AMERICA	20 Megacxitos Románticos	6	
15	13	JOAN SEBASTIAN FONOVS/UMLE	13 Celebrando El 13	16	
14	14	LARRY HERNANDEZ MENDITA/FONOVS/UMLE	Aca Entre Nos	6	
12	15	CARLOS Y JOSE THREE SOUND	Colección Diamante 20 Temas	8	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS NATALIE COLE VERVE/VE	Natalie Cole En Español	3	
3	2	CARLOS VIVES GAIKA/WX/SONY MUSIC LATIN	Corazón Profundo	12	
4	3	IL VOLO RENTON/GARCIA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	14	
5	4	MANA WARNER LATINA	Exiliados Es La Bahía: Lo Mejor de Mana	46	
6	5	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasión	24	
2	6	BELINDA CAPITOL LATIN/UMLE	Catarsis	2	
7	7	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Música No Se Toca	42	
12	8	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	8	
8	9	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	25	
14	10	DRACO ROSA SONY MUSIC LATIN	Vida	17	
15	11	AMERICA SIERRA FONOVS/UMLE	El Amor Manda	7	
17	12	VARIOUS ARTISTS AIR DISCOS	Directo Al Corazón	6	
18	13	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	24	
19	14	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	74	
11	15	LOS ANGELES NEGROS AIR DISCOS	30 Exitos	4	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	3	
3	2	VICTOR MANUELLE KIVAVI/SONY MUSIC LATIN	Me Llamare Tuyo	3	
2	3	LESLIE GRACE TOP STOP	Leslie Grace	3	
4	4	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asonguerra Tour	9	
5	5	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	89	
6	6	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's	34	
7	7	PRINCE ROYCE TOP STOP/AG	Phase II	66	
8	8	ROMEO SANTOS SONY MUSIC LATIN	The King Steps Kings: Sold Out At Madison Square Garden	37	
9	9	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	34	
11	10	FRANKIE RUIZ UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	8	
16	11	HECTOR ACOSTA "EL TORITO" D.A.M./VENEZUELA/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazón Abierto	47	
15	12	VARIOUS ARTISTS VENEZUELA/UNIVERSAL MUSIC LATIN/UMLE	Bachateame Mama!	9	
10	13	EDDIE SANTIAGO UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	8	
17	14	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	35	
12	15	VARIOUS ARTISTS PLANET	I Love Bachata 2013	20	

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 12 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	13	
NEW	2	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	1	
3	3	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	5	
2	4	NATALIE COLE VERVE/VE	Natalie Cole En Español	3	
5	5	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	6	
4	6	TONY BENNETT/DAVE BRUBECK RPM/COLUMBIA/LEGACY	The White House Sessions, Live 1962	7	
8	7	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	23	
9	8	HARRY CONNICK, JR. COLUMBIA	Smokey Mary	12	
6	9	YELLOWJACKETS MACK AVENUE	A Rise In The Road	3	
7	10	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	7	
11	11	DIANA KRALL VERVE/VE	Glad Rag Doll	42	
12	12	MADELEINE PEYROUX PENNYWELL/EMARCY/DECCA	The Blue Room	19	
10	13	BOB JAMES & DAVID SANBORN Okeh/Sony Masterworks	Quartette Humaine	8	
14	14	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM/DECCA	Somewhere	7	
16	15	CHRIS BOTTI COLUMBIA	Impressions	65	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS VARIOUS ARTISTS VERVE/VE	Verve Remixed: The First Ladies	1	
2	2	KOZ/ALBRIGHT/ABAIR/ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	5	
3	3	BONEY JAMES CONCORD	The Beat	14	
4	4	MAYSA SHANACHE	Blue Velvet Soul	4	
1	5	JOHN SCOFIELD LONGSOLO/EMARCY/DECCA	Uberjam Deux	2	
5	6	BWB HEADS UP/CONCORD	Human Nature	4	
6	7	KIM WATERS RED RIVER	My Loves	3	
8	8	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	18	
7	9	BILL FRISELL Okeh/Sony Masterworks	Big Sur	4	
9	10	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spirityouall	8	
23	11	KAT EDMONSON SPINNERETTE	Way Down Low	60	
10	12	PAUL HARCADISTE TRIPPIN' N' RHYTHM	Paul HARCADISTE: VII	21	
12	13	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	70	
15	14	BRIAN CULBERTSON VERVE/VE	Dreams	57	
NEW	15	NO BS! BRASS NO BS BRASS	Rva All Day	1	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS GOT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mind Abair & Richard Solor	9	
2	2	IN THE FLOW TRIPPIN' N' RHYTHM	Athena Rene	13	
3	3	DEEP IN THE WEEDS TAPPAN ZEE/OKEH/SONY MASTERWORKS	Bob James & David Sanborn	9	
5	4	MAN IN THE MIRROR HEADS UP/CMG	bwb	5	
8	5	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	7	
4	6	JUST WHAT YOU NEED SHANACHE	Brian Simpson	18	
12	7	SEASIDE DRIVE TRIPPIN' N' RHYTHM	Tim Bowman	4	
11	8	TIL THE END OF TIME SHANACHE	Chielmi Minucci & Special EFX	10	
7	9	OLD.EDU (OLD SCHOOL) SHANACHE	Euge Groove	16	
14	10	IT'S A PARTY IN HERE RED RIVER	Kim Waters	5	
6	11	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	14	
10	12	JUST KEEP HOLDING ON J & M	Jeanette Harris	15	
9	13	ALL I WANNA DO HEADS UP/CMG	Fourplay	16	
15	14	BLACK LION SHANACHE	Keiko Matsui	5	
16	15	UNFORGETTABLE CONCORD/CMG	George Benson Feat. Wynton Marsalis	6	

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 BODY PARTY EPIC	Clara	8
5	2	BULLET AUBACIOUS	Rokelle Feat. Dave Aude	10
8	3	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	6
4	4	RELOAD REFINE/ASTRALWERKS/CAPITOL	Sebastian Ingrassio/Tommy Trash/John Martin	9
1	5	LIVE IT UP Z100/CAPITOL	Jennifer Lopez Feat. Pitbull	7
10	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	5
12	7	MAKE SOME NOISE GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape	8
15	8	LET'S JUST DANCE FOXY	d'Manti	8
26	9	#1 GG WOMAN'S WORLD WARNER BROS.	Cher	3
9	10	COME & GET IT HOLLYWOOD	Selena Gomez	7
22	11	NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DON'TOWN	Duke Dumont Feat. A.M*E	6
31	12	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	13
2	13	THIS IS MY GOODBYE POWER ONE RECORDS	Antoine Clamaran Feat. Fenja	11
20	14	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	5
13	15	HEART ATTACK HOLLYWOOD	Demi Lovato	12
6	16	U B THE BASS YOUNG & VICIOUS	Luciana	10
7	17	IT'S NOT OVER EARTHSONG	Chaka Khan Feat. LeCrae	9
23	18	STARS GLOBAL MUSIC BRAND	Kat DeLuna	5
21	19	MESSIAH OWSLA/INTERSCOPE	Monsta	8
14	20	EASY MOS/ANUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	9
27	21	NEED YOU NOW (HOW MANY TIMES) CUBR	Plumb	4
32	22	SOOTHE MY SOUL VENUSNOTE/NOTE/COLUMBIA	Depeche Mode	4
18	23	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	12
16	24	HEARTBEAT SUGAR HOUSE/MR. TAN MAN	Tony Moran VS Deborah Cooper	14
37	25	SKIRT PARLOPHONE	Kylie Minogue	2
17	26	AGAIN CITRUSONIC STEREOPHONIC	Jessica Sutta Feat. Kemal Golden	11
19	27	GOOD 4 IT EPIC	Wallpaper.	9
39	28	CITY OF DREAMS PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	4
30	29	EVERYBODY LOVES THE NIGHT RED FIRE/PEACE BISQUIT	Ultra Nate	7
24	30	IT'S OUR NIGHT J03	Jason Dottley	9
43	31	VOCAL K2	Pet Shop Boys	2
41	32	IF TIME RUNS OUT GLOBAL GROOVE	Duncan Morley	3
35	33	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	5
46	34	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	2
25	35	HEARTBREAKER CP/UNIVERSAL/IDMG	Mia Martina	8
47	36	I CHOOSE U ISLAND/IDMG	Timeflies	2
44	37	BE FREE WITH YOUR LOVE SVERIGE AMERICANO	Drop Out Orchestra Feat. Vinny Vero	3
38	38	THIS IS WHAT IT FEELS LIKE ARMIND/SARMADA	Armin van Buuren Feat. Trevor Guthrie	8
11	39	PEOPLE LIKE US EYRCA/SONY MUSIC	Kelly Clarkson	13
50	40	BONES EPIC	Ginny Blackmore	2
34	41	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	15
	42	SUMMER NIGHT IN JULY LAST GANG	Robbie Rivera & Kay	1
	43	ONE LAST KISS DIAMOND STONE	Irina Feat. Dave Aude	4
NEW	44	HEY NOW TEMPS DANCE/BIG BEAT/RRP	Martin Solweig & The Cataracs Feat. Kyle	1
45	45	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	11
NEW	46	I WILL CARRY YOU DI	Shara Strand	1
NEW	47	TAKE ME MUSICAL FREEDOM/PM&M/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	1
48	48	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	32
NEW	49	AWAKE GLOBAL GROOVE	Chris Cortes	1
NEW	50	YOU MAKE ME FEEL (MIGHTY REAL) 2013 FANTASY/CMG	Sylvester	1

Hits of the World

July 27
2013

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
3	1	WAKE ME UP! PRMO/ISLAND	Avicii	
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
4	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
2	4	LOVE ME AGAIN ISLAND	John Newman	
6	5	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
5	6	I LOVE IT RECORD COMPANY TEN/ATLANTIC/UNIVERSAL	Icona Pop Feat. Charli XCX	
NEW	7	RELOAD REFINE/VIRGIN	Sebastian Ingrassio/Tommy Trash/John Martin	
8	8	LET HER GO BLACK CROW/NETWEEK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
7	9	BANG BANG WILL.I.AM/INTERSCOPE	will.i.am	
12	10	TREASURE ATLANTIC	Bruno Mars	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	MAGNA CARTA... HOLY GRAIL ROCA-FELLA/ROC. NATION/UNIVERSAL	Jay Z	
5	2	TIME CAPITOL/UNIVERSAL	Rod Stewart	
7	3	ALL THE LITTLE LIGHTS BLACK CROW/NETWEEK	Passenger	
2	4	TO BE LOVED REPRISE/WARNER	Michael Buble	
1	5	BABEL GENTLEMAN OF THE ROAD/ISLAND/UNIVERSAL	Mumford & Sons	
3	6	LONG WAY DOWN COLUMBIA/SONY MUSIC	Tom Odell	
9	7	HOME BLACK BUTTER/ASYLUM/WARNER	Rudimental	
10	8	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
4	9	JAKE BUGG MERCURY/UNIVERSAL	Jake Bugg	
RE	10	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
3	2	PAPAOUTAI MOSEART	Stromae	
1	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
4	4	BELLA WOLFE	Maitre Gims	
5	5	WATCH OUT FOR THIS (BUMAYE) MAD ORIENT/DECAUSE	Major Lazer	
9	6	WAKE ME UP! PRMO/ISLAND	Avicii	
7	7	IMPOSSIBLE SYCO	James Arthur	
10	8	TREASURE ATLANTIC	Bruno Mars	
6	9	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
8	10	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon	

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	MORE THAN A DREAM MERCURY/UNIVERSAL	Harrison Craig	
NEW	2	MAGNA CARTA... HOLY GRAIL ROCA-FELLA/ROC. NATION/UNIVERSAL	Jay Z	
1	3	CIRCUS IN THE SKY ILLUSIVE SOUNDS/UNIVERSAL	Bliss n Eso	
4	4	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	Pink	
RE	5	GREATEST HITS... SO FAR!!! LAPLACE/SONY MUSIC	Pink	
3	6	LIVE: GLORIOUS RUINS HILLSONG AUSTRALIA/SONY MUSIC	Hillsong	
NEW	7	THE BEGINNING AND THE END OF EVERYTHING IVY LEAGUE/UNIVERSAL	Josh Pyke	
5	8	A TRIPPLE A/POLYDOR/UNIVERSAL	Agnetha Faltskog	
6	9	THE GREAT COUNTRY SONGBOOK LIBERATION/SONY MUSIC	Troy Cassar-Daley & Adam Harvey	
10	10	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	GUREN NO YUMIYA PORY CANYON	Linked Horizon	
16	2	SA KANE WO NARASE UNIVERSAL MUSIC SIGMA	Dreams Come True	
83	3	BURNING UP RHYTHMZONE	EXILE TRIBE (Sandaime) / Soul Brothers VS GENERATIONS	
54	4	EGAO EPIC	Ikimono Gakari	
NEW	5	RAPPA RENSUYUTYU SONY	Mayu Watanabe	
30	6	TOMODACHI YORI DAJI NA HITO SONY	Ayame Goriki	
7	7	NATSUMI VICTOR	Aoi Yamasaki	
6	8	HOLD ME SONY	Tom Odell	
22	9	FOR YOU. NAVY/AVIC	Haji	
NEW	10	NIWAKA AME NIMO MAKEZU RI/OON	NICO Touches the Walls	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	HOCH 2 INDEPENDENZA/BMG	RAF 3.0	
NEW	2	#GEILON STYLEHEADS	MC Fitti	
3	3	MIT DEN GEZEITEN WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Santiano	
2	4	13 VERTIGO/UNIVERSAL	Black Sabbath	
5	5	BEI MEINER SEELE WAGDO	Xavier Naidoo	
RE	6	RAOP CHIMPERATOR	Cro	
7	7	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
8	8	NEW YORK, RIO, ROSENHEIM VERTIGO/UNIVERSAL	Sportfreunde Stiller	
1	9	LIEBE IST MEINE REBELLION WARNER	Frida Gold	
RE	10	THE BEST OF HELENE FISCHER CAPITOL/EMI/UNIVERSAL	Helene Fischer	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	MAGNA CARTA... HOLY GRAIL ROCA-FELLA/ROC. NATION	Jay Z	
1	2	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
4	3	NIGHT VISIONS KIDNARONER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
3	4	YEEZUS GL.O.B./ROCA-FELLA/DEF JAM/UNIVERSAL	Kanye West	
2	5	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
6	6	THE HEIST MACKLEMORE	Macklemore & Ryan Lewis	
12	7	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	Pink	
9	8	HERE'S TO THE GOOD TIMES REPUBLIC NASHVILLE/UNIVERSAL	Florida Georgia Line	
5	9	13 VERTIGO/REPUBLIC/UNIVERSAL	Black Sabbath	
NEW	10	SUMMER ANTHEMS 2013 UNIVERSAL	MC Mario	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	MISSING YOU TODAY CORE CONTENTS MEDIA	Davichi	
11	2	FALLING IN LOVE YG	2NE1	
NEW	3	U&I YMC ENTERTAINMENT	Ailee	
7	4	NONONO A LUBE ENTERTAINMENT	Apink	
2	5	MY LOVE CF E&L, INKING MUSIC/WORKS	Lee Seung Chul	
3	6	BAAAM AMOEBA CULTURE	Dynamic Duo (Feat. Muzie Of UV)	
31	7	RECIPE A LUBE NETWORK	Brown Eyed Girls	
NEW	8	FLY RAINBOW BRIDGE AGENCY, WA, GRAND LINE ENTERTAIN	GEEKS	
4	9	GIVE IT TO ME STARSHIP ENTERTAINMENT	SISTAR	
5	10	ALL RIGHT MYSTIC89	Lim Kim	

BRAZIL			
ALBUMS			
COMPILED BY APBD/NIELSEN			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	NO CORACAO DA JORNADA SONY MUSIC	Various Artists
	2	AS MELHORES ATE AQUI SOM LIVRE	Luan Santana
	3	CARROSEL REMIX VOL. 3 BUILDING RECORDS	Various Artists
	4	DEMI HOLLYWOOD/UNIVERSAL	Demi Lovato
1	5	MULTISHOW AO VIVO: 30 ANOS: VIDA QUE SEGUIU UNIVERSAL	Zeca Pagodinho
	6	13 VERTIGO/UNIVERSAL	Black Sabbath
	7	HOMENS E ANJOS SOM LIVRE	Fernando & Sorocaba
	8	SUNSET SOM LIVRE	Michel Telo
	9	SANDY UNIVERSAL	Sandy
RE	10	21 XL/COLUMBIA	Adele

ITALY			
ALBUMS			
COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	STECA UNIVERSAL	Moreno
	2	SIG. BRAINWASH - L'ARTE DI ACCONTENTARE EPIC/SONY MUSIC	Fedez
	3	MAX 20 WARNER	Max Pezzali
	4	BACKUP 1987-2012: IL BEST MERCURY/UNIVERSAL	Jovanotti
	5	SCHIENA UNIVERSAL	Emma
	6	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk
	7	#PRONTOACORRERE RCA/SONY MUSIC	Marco Mengoni
	8	GIOIA ULTRASUONI	Moda
NEW	9	THE WEIGHT OF YOUR LOVE PIAS	Editors
RE	10	THE 2ND LAW HELIUM-3/WARNER	Muse

SPAIN			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
	2	CERO SONY MUSIC	Dani Martin
	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
	4	LIVE YOUR LIFE CASABLANCA/REPUBLIC	MIKA
	5	LET HER GO BLACK ECHO/EMBASSY OF MUSIC/SONY MUSIC	Passenger
	6	QUIEN TRINCECA/EMI	Pablo Alboran
	7	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon
	8	MAL DE AMORES UNIVERSAL	Juan Magan
RE	9	HOY TENGO GANAS DE TI UNIVERSAL	Alejandro Fernandez / Christina Aguilera
	10	MORE THAN FRIENDS BLANCO Y NEGRO	Inna Feat. Daddy Yankee

IRELAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
	1	WAKE ME UP! PRMD/ISLAND	Avicii
	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
	3	LOVE ME AGAIN ISLAND	John Newman
	4	LA LA LA NAUGHTY BOY/BELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
	6	EVERYTHING HAS CHANGED BIG MACHINE/MERCURY	Taylor Swift Feat. Ed Sheeran
	7	SO GOOD TO ME FRENCH EXPRESS/MINISTRY OF SOUND	Chris Malinchak
	8	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
	9	TREASURE ATLANTIC	Bruno Mars
	10	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo

Boxscore

July 27
2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER		
1	\$5,288,256 (€4,046,009) \$182.98/\$65.35	BON JOVI, CHRISTINA STÜRMER, BAYERN 3 OLYMPIASTADION, MUNICH MAY 18	64,284 SELLOUT	UNITED CONCERTS		
2	\$4,800,870 (€3,668,441) \$327.17/\$75.90	BON JOVI, CHRISTINA STÜRMER, MAKEMAKES KRIEHL RACE COURSE, VIENNA MAY 17	50,513 SELLOUT	NOVA MUSIC ENTERTAINMENT		
3	\$4,616,246 (€3,468,436) \$165.24/\$97.95	BON JOVI, THE CORONAS, BRESSIE, HAM SANDWICH SLANE CASTLE, SLANE, IRELAND JUNE 15	45,094 SELLOUT	MCD		
4	\$4,067,566 (€2,665,596) \$190.74/\$38.15	BON JOVI, OF KINGS AND CAPTAINS, JAMES WALSH ETHAD STADIUM, MANCHESTER, U.K. JUNE 8	41,501 SELLOUT	AEG LIVE U.K.		
5	\$3,788,512 (€2,504,190) \$104.36/\$52.18	BON JOVI, THESE REIGNING DAYS STADIO SAN SIRO, MILAN JUNE 29	51,531 SELLOUT	LIVE NATION		
6	\$3,713,393 (24,881,216 KRONA) \$233.12/\$70.89	BON JOVI, VIKTOR & THE BLOOD STOCKHOLMS STADIUM, STOCKHOLM MAY 24	31,947 SELLOUT	LIVE NATION		
7	\$3,596,330 (€2,358,900) \$144.84/\$53.36	ERIC CLAPTON ROYAL ALBERT HALL, LONDON MAY 17-18, 20-21, 23-24, 26	33,374 SEVEN SELLOUTS	3A ENTERTAINMENT		
8	\$3,572,843 (€2,707,561) \$242.80/\$78.86	BON JOVI, CHRISTINA STÜRMER RHEINENERGIESTADION, KÖLN, GERMANY JUNE 22	42,476 SELLOUT	UNITED CONCERTS		
9	\$3,477,918 (13,270,108 FRANCS) \$212.71/\$50.52	BON JOVI, THE FIRES STADE DE SUISSE, BERN, SWITZERLAND JUNE 30	28,868 SELLOUT	GOOD NEWS PRODUCTIONS		
10	\$3,378,335 (5,067,502 LEVA) \$92.67/\$46	BON JOVI, D2 VASIL LEVSKI NATIONAL STADIUM, SOFIA, BULGARIA JUNE 27	47,266 SELLOUT	EUROPEAN CONCERT AGENCY		
11	\$3,347,583 (19,563,275 KRONER) \$342.23/\$131.16	BON JOVI KOENIG, BERGEN, NORWAY MAY 22	22,024 SELLOUT	LIVE NATION		
12	\$3,218,718 (10,364,271 ZLOTY) \$108.70/\$30.75	BON JOVI, IRA PGE ARENA, GDANSK, POLAND JUNE 19	31,167 SELLOUT	NOVA		
13	\$3,218,037 (€2,111,142) \$190.54/\$34.30	BON JOVI, OF KINGS AND CAPTAINS, THE ENEMY VILLA PARK, BIRMINGHAM, U.K. JUNE 9	35,413 SELLOUT	AEG LIVE U.K.		
14	\$3,158,064 (17,637,892 KRONER) \$178.15/\$26.86	BON JOVI, JENS MARNI PARKEN STADIUM, COPENHAGEN JUNE 6	31,078 SELLOUT	LIVE NATION		
15	\$3,109,136 (€2,351,172) \$198.36/\$117.69	BON JOVI, JONNE AARON RATINAN STADIUM, TAMPERE, FINLAND MAY 26	22,595 SELLOUT	LIVE NATION		
16	\$2,873,947 (56,004,144 KORUNY) \$246.97/\$80.30	BON JOVI, SUPPORT LESBIENS EDEN ARENA, PRAGUE JUNE 24	27,386 SELLOUT	NOVA CONCERTS		
17	\$2,667,533 (15,589,060 KRONER) \$342.23/\$68.45	BON JOVI TELENOR ARENA, OSLO MAY 21	17,657 SELLOUT	LIVE NATION		
18	\$2,612,563 (€1,702,493) \$191.82/\$38.36	BON JOVI, OF KINGS AND CAPTAINS, THE FUTUREHEADS STADIUM OF LIGHT, SUNDERLAND, U.K. JUNE 13	41,649 SELLOUT	AEG LIVE U.K.		
19	\$2,575,716 (€1,976,743) \$182.42/\$49.51	BON JOVI, CHRISTINA STÜRMER CANSTÄTTER WASEN, STUTTGART JUNE 21	26,522 SELLOUT	UNITED CONCERTS		
20	\$2,567,847 (€1,968,453) \$384.83/\$76.97	BON JOVI, BRASS WIRES ORCHESTRA PARQUE DA BELA VISTA, LISBON JUNE 26	28,804 SELLOUT	EVERYTHING IS NEW		
21	\$2,367,351 (€1,550,614) \$190.84/\$38.17	BON JOVI, OF KINGS AND CAPTAINS, KIDS IN GLASS HOUSES CARDIFF CITY STADIUM, CARDIFF, U.K. JUNE 12	29,171 SELLOUT	AEG LIVE U.K.		
22	\$2,112,720 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JULY 2-3, 5-6	15,456 16,706 FOUR SHOWS ONE SELLOUT	CONCERTS WEST/AEG LIVE		
23	\$1,998,785 (€1,498,309) \$186.76/\$42.69	BON JOVI, CHRISTINA STÜRMER WALDBÜHNE, BERLIN JUNE 18	22,967 SELLOUT	UNITED CONCERTS		
24	\$1,963,150 (€1,278,825) \$107.46/\$92.11	ROD STEWART LG ARENA, BIRMINGHAM, U.K. JUNE 19-20	22,338 TWO SELLOUTS	AEG LIVE		
25	\$1,922,705 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JUNE 25-26, 29-30	15,050, 6,699 FOUR 15,000 ONE SELLOUT	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT		
26	\$1,899,677 (432,746,483 FORINTS) \$118.13/\$39.11	DEPECHE MODE PUSKÁS FERENC STADIUM, BUDAPEST MAY 21	33,200 SELLOUT	LIVE NATION		
27	\$1,797,985 (6,185,070 LEI) \$113.81/\$35.32	DEPECHE MODE NATIONAL ARENA, BUCHAREST, ROMANIA MAY 15	34,729 35,400	LIVE NATION		
28	\$1,752,446 (6,378,904 SHEKELS) \$313.19/\$57.14	DEPECHE MODE HARBORON PARK, TEL AVIV MAY 7	19,325 SELLOUT	SHUKI WEISS		
29	\$1,689,470 (€1,126,277) \$80.87/\$50.64	MARK KNOPFLER, RUTH MOODY ROYAL ALBERT HALL, LONDON MAY 27/JUNE 1	26,710 SIX SELLOUTS	KENNEDY STREET ENTERPRISES, 3A ENTERTAINMENT		
30	\$1,573,932 \$199/\$50/\$79/\$50	BET EXPERIENCE: BEYONCÉ, MELANIE FIONA STAPLES CENTER, LOS ANGELES JUNE 28	14,045 SELLOUT	GOLDENVOICE/AEG LIVE		
31	\$1,573,200 (€1,024,860) \$104.38/\$75.21	ROD STEWART ODYSSEY ARENA, BELFAST JUNE 26-27	16,006 TWO SELLOUTS	AIKEN PROMOTIONS, AEG LIVE		
32	\$1,551,294 (€1,189,097) \$47.62/\$18.92	BON JOVI, THE REBELS ESTADIO VICENTE CALDERON, MADRID JUNE 27	43,677 SELLOUT	DOCTOR MUSIC PRODUCTIONS		
33	\$1,533,860 \$199/\$50/\$89/\$50/\$50	FLEETWOOD MAC STAPLES CENTER, LOS ANGELES JULY 3	14,057 14,772	LIVE NATION		
34	\$1,430,201 \$149/\$45	FLEETWOOD MAC PHILIPS ARENA, ATLANTA JUNE 10	14,172 SELLOUT	LIVE NATION		
35	\$1,264,155 (€942,770) \$115/\$90	ROD STEWART O2 ARENA, LONDON JULY 11	14,443 SELLOUT	AEG LIVE		



Bon Jovi Rocks Europe

Bon Jovi (above) dominates this week's Boxscore with 22 concerts reported from the European leg because of the legendary band's legacy. We Can tour. After jaunts through North America and two cities in South Africa during the winter and spring, the European leg launched May 14 with a packed stadium in the Bulgarian capital Sofia. Performances followed in 14 more countries on the continent through the end of June. Four of the shows were at German venues including the No. 1 Boxscore of the week, the May 18 concert at Munich's Olympic Stadium. The event drew a sellout crowd of 64,284 with \$5.3 million in revenue, the top-grosser among the European dates and second-highest since the tour began in February. Only the May 11 stadium date in Johannesburg grossed more with sales of \$9 million from 65,000-plus seats sold.

In this week's special feature focusing on the touring industry at the midway point (see page 35), Bon Jovi earns another No. 1, topping the list of 25 top-grossing tours of the year. During the period of eligibility for the midway report (Nov. 1-May 31), the Because We Can tour's overall gross totaled \$93.5 million from 44 sold-out shows, taking the top spot in a tight race for No. 1. —Bob Allen

CODA

Trend Report: Biggest Streaming Movers

THIS WEEK WE LOOK AT THREE WEEKS' WORTH OF DATA, HIGHLIGHTING THE TOP PERCENTAGE GAINERS OF THE WEEK THAT ALSO GAINED IN THE PREVIOUS TWO WEEKS

STREAMING DATA COURTESY OF NIELSEN BDS

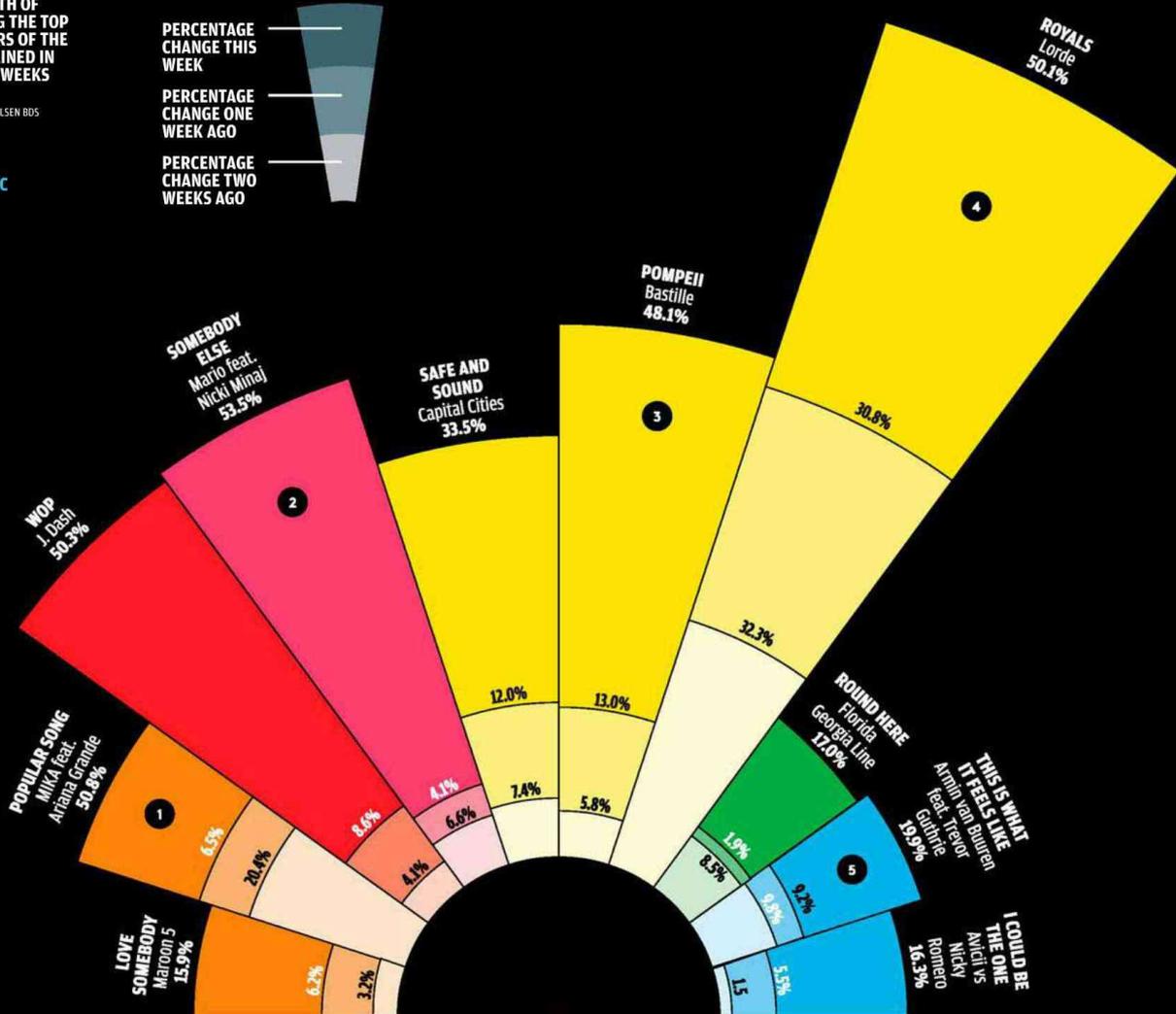
KEY TO GENRE
 DANCE/ELECTRONIC
 RAP
 ROCK
 POP
 R&B
 COUNTRY

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1
MIKA featuring **ARIANA GRANDE**
 This week: 601,000
 Last week: 521,000
 Two weeks ago: 489,000
 The show tune-turned-pop single that reworks "Popular" from the musical "Wicked" (which celebrates its 10th anniversary on Broadway in October) drew 601,000 U.S. streams last week (up 15%), according to Nielsen BDS. While the song was first released last fall, the version with Ariana Grande, which arrived in the spring, accounts for 91% of its total sales (96,000, according to Nielsen SoundScan).

2
MARIO featuring **NICKI MINAJ**
 This week: 506,000
 Last week: 329,000
 Two weeks ago: 316,000
 Mario's comeback single receives a huge boost from the release of its video on Vevo on July 9, which accounts for 59% of the song's 506,000 overall U.S. streams this week. On R&B/Hip-Hop Airplay, the Polow Da Don-produced cut rises 27-24 with a 16% lift to 9.8 million listener impressions.

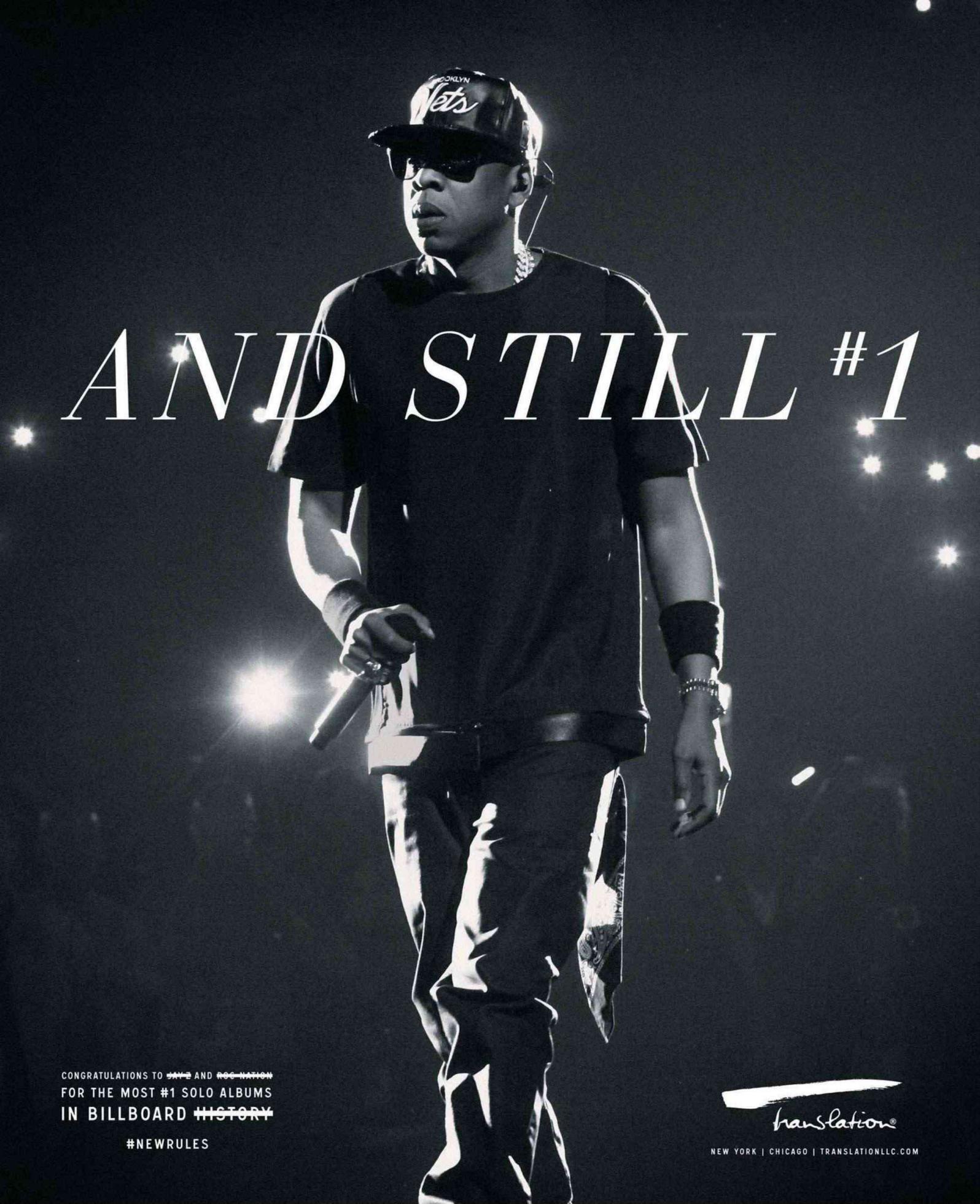
3
BASTILLE
 This week: 472,000
 Last week: 319,000
 Two weeks ago: 282,000
 U.K. rock act Bastille continues to soar with "Pompeii," from its May EP *Haunt*. The track, which burns into the top 20 of Alternative Songs in just its third chart week (23-18), sees the majority of its streams come from on-demand subscription service Spotify (74% this week), which is not uncommon for rock tracks.

4
LORDE
 This week: 780,000
 Last week: 520,000
 Two weeks ago: 398,000
 Lorde posts the largest cumulative three-week streaming percentage gain among the songs highlighted above (113.2%) with "Royals," which is the top debut on Rock Streaming Songs (viewable on Billboard.com/biz) and barrels into the top 10 of Alternative Songs (13-9, see page 69).

5
ARMIN VAN BUUREN featuring **TREVOR GUTHRIE**
 This week: 306,000
 Last week: 255,000
 Two weeks ago: 232,000
 The Dutch DJ, who has appeared on the Billboard charts since 2004, is enjoying his third top 10 on Dance/Mix Show Airplay with this track (No. 4). The song features vocals by Trevor Guthrie, who scored a top 10 hit ("Faded") on the Mainstream Top 40 chart in 2000 with his band SoulDecision.

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