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VIEWPOINT

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[THIS WEEK
Volume 125
No. 27]

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P.28 “We’re seeing growth. Across the country, we’re seeing cities embrace regional Mexican music, and Luis Coronel is heading that way as well.”

DAVID MARTINEZ, DEL RECORDS

GEAR

P.19 “I’m the one producer that sticks with Kanye through a whole project.”

MIKE DEAN

QUESTIONS ANSWERED

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Angel Del Villar (left) and Luis Coronel photographed at Del Records in Downey, Calif.

THE DEAL

P.10 “People will buy at the point of inspiration if you make it really easy for them.”

ANDREW FISHER, SHAZAM

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TOP LINE



Jay-Z attends Samsung's celebration of his *Magna Carta Holy Grail* release in Brooklyn on July 3. Inset: Jay-Z fetes his 12th RIAA platinum plaque with (from left) the RIAA's Jonathan Lamy, Mitch Glazier and Liz Kennedy.



DIGITAL

New Tools

Jay-Z's Samsung pact sets off a mini-storm in some circles, but the mogul comes out ahead as usual. Others are likely to follow

By Alex Pham and Andrew Hampp

Was Jay-Z able to rewrite the rules? ¶ The 43-year-old rapper instantly wholesaled 1 million copies at \$5 a pop of new album *Magna Carta Holy Grail* to Samsung, which gave away the music within a branded mobile app. It landed Jay-Z his 12th platinum award from the RIAA, which indeed created “new rules” to allow for this. In exchange, the consumer electronics giant had the privilege of associating with a global music icon. ¶ The partnership commanded almost unprecedented media attention, but days after the app's June 24 release, reports about users being turned off by its

requests for personal information stirred a privacy debate, followed by some download snafus on the day the free album was available.

Yet, the deal serves as an intriguing blueprint for such partnerships in the future, music and branding executives tell Billboard. The Jay-Z/Samsung pact was an exceptionally high-profile example of artist-brand relationships that have been deepening for years.

“As important as radio is, a client like McDonald's can reach, in one ad, an audience that would take the record companies weeks and months to reach at radio,” says Aaron Walton, co-founder of branding agency Walton Isaacson. “For the brand, what's more powerful than 1 million people sampling your brand at the push of a button? I think [the Jay-Z/Samsung partnership] can be duplicated.”

An album exclusive, both as a distribution and funding deal, “is something we've considered,” Budweiser Sports & Entertainment global director Camilo Durana says. “It's premature to commit to anything, but it's something that's certainly of interest.”

One reason for the hesitation is that the next attempt will seem less novel and, therefore, less likely to garner the buzz that *Magna Carta Holy Grail* received.

“Are we going to do the same thing? No. Why would I ever do that?” says Steve Stoute, CEO of multicultural ad agency Translation, which has worked with Jay-Z in the past but not on the Samsung deal. While the deal made sense for Jay-Z and Samsung, Stoute felt it's a tactic that can't be copied.

The deal directly involved Samsung chief marketing officer Todd Pendleton, Roc Nation's Jay Brown and John Meneilly, and Jay-Z himself.

Samsung declined to comment on whether the company felt it got its money's worth. It noted that the app has been downloaded 1.2 million times and that “very close” to, but not all of the 1 million free albums had been claimed as of July 8.

The publicity—both good and bad—has associated Samsung with a superstar music brand. And it's likely to do more such deals. As smartphone sales growth begins to slow, Samsung is working to differentiate itself as an entertainment brand that's not just about hardware, similar to rival Apple's transformation with the iPod and iTunes.

Last year, Samsung spent \$881 million on advertising, up 58% from a year earlier. The \$30 million that sources say was allocated to the Jay-Z deal would represent just 3% of an ad budget that's likely to touch \$1 billion this year.

That's not to say Samsung will continue to pour money into music. Brand partners' strategies can turn on a dime. Starbucks in 2007 launched its own label, Hear Music, in a 50/50 partnership with Concord Music and put out Paul McCartney's *Memory Almost Full*—his first release not on EMI. A year later, Starbucks ceded direct management of Hear to Concord to focus on its core business.

As for Jay-Z, neither perceived controversy over the app nor the giveaway appears to have dampened retail sales. He's on track to sell between 450,000 and 500,000 copies of *Magna Carta Holy Grail* in its first week. Sources say the album broke an iTunes pre-order record, racking up 89,000 sales in five days. ●

Additional reporting by Ed Christman.

Salaam Remi

LABELS

Majors' A&R Resurgence

Sony's new Salaam Remi imprint continues an investment in producer/songwriter talent
By Gail Mitchell



.biz

The Norwegian recording industry's streaming revenue rose 66% in the first half of 2013, and streaming now accounts for two-thirds of total music revenue in the region, up from 46% of total music sales in Norway last year. Overall, first-half music revenue was up 17% in Norway, while physical sales fell by 29% and music download revenue dropped 21%.

Producer/songwriter Salaam Remi has established his own label imprint group, Louder Than Life, with Sony Music, Billboard has learned exclusively. It's the latest move by a high-profile producer/songwriter to help drive major-label A&R strategy.

In addition to releasing projects under the Louder Than Life banner, Remi will issue projects through two subimprints: RemiFa Music and Flying Buddha Records. "[Sony chairman/CEO] Doug Morris has given me a great opportunity to incubate and market artists," Remi says of Louder Than Life.

Remi, whose extensive list of credits includes Amy Winehouse, Usher, Alicia Keys and Miguel, describes Louder Than Life as an artist development-focused imprint targeting youth and urban culture through multiple genres ranging from pop, hip-hop and R&B to jazz, blues and reggae.

The Grammy Award-nominated producer is among a growing group of hit songwriter/producers who have migrated to major labels' A&R executive ranks within the last several years. Those ranks include Def Jam executive VPs of A&R No I.D. and The-Dream and Motown senior VP of A&R Ne-Yo. Another such convert, Christopher "Tricky" Stewart, recently resigned from his post as Epic president of A&R after nearly two years, citing his desire to get back into the studio.

Lack of A&R development has long been a bone of contention among artists and producers. Remi's double roles as executive VP of A&R at Sony Music and now at the helm of his own artist development-focused label group underscores the majors' renewed commitment to A&R in the last couple of years.

One of the more high-profile A&R appointments occurred in July 2012 when Mike Caren—former executive VP of A&R for Atlantic and co-president of Elektra—was made president of worldwide A&R for Warner Music Group. Republic Records expanded its urban A&R department last year with two new VPs of

A&R: Tab Nkhereanye and Naim Ali McNair. In May, Michael "Sha Moey XL" Clervoise was named executive VP of urban A&R for Epic. More recently, former Atlantic VP of A&R Darralle Jones segued to Def Jam Recordings as executive VP, reporting directly to Karen Kwak, executive VP/head of A&R for Island Def Jam.

The strategy hopes to give promising artists the chance and tools to develop and nurture their talent with an ear toward creating careers versus one-hit wonders. More focus on artist development can also translate into boosting the ranks of sustainable artists whose music is more substantive instead of formulaic. And that connection also means a better return on investment in terms of building fan bases, touring, catalog and other revenue-generating ventures.

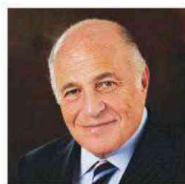
Remi's rollout begins with two initial releases. Up first is Mack Wilds, the R&B/hip-hop alter ego of actor Tristan Wilds ("The Wire," "90210"). Wilds' debut album, *New York: A Love Story* (RemiFa/Louder Than Life), is due in September. First single "Own It" is now available, written and produced by Ne-Yo and Remi. Flying Buddha's first project, due in July, will be from Australian four-piece "future soul" band Hiatus Kaiyote.

Remi declined to reveal financial terms or details about the length of his imprint group's initial contract with Sony. He will, however, continue in his role as executive VP of A&R and production at Sony Music Entertainment. In that position he has been involved in production work with artists across the Sony labels, including Jazmine Sullivan, Jennifer Hudson, Katherine McPhee, Jordyn Sparks, Treasure Davis, Mali Music, James Arthur and Ella Henderson.

"From RCA, Epic and Syco to Kemosabe and Columbia, I sit down with the heads of those labels to help with any artists they want me to look at," Remi says. ●



Artists. For a while now the industry has seemed to be more about the bean counters than the creators. But with this trend of producer/creative types being ushered into the executive ranks, artists should find kindred spirits who can understand and nurture their creative visions while keeping their eye on the bottom line.



Doug Morris. Championing sharp, young talent and giving them the tools to do their job could lead to more hits and a strengthening of the bottom line at Sony Music Entertainment. Salaam Remi is in good company with RCA CEO Peter Edge (a former A&R exec) and Epic chairman/CEO Antonio "L.A." Reid.

THE Action



SPANISH RADIO TOPS IN L.A.
Regional Mexican KLAX (97.9

La Raza) Los Angeles surged to No. 1 in the market during morning drive time in June, the first time a Spanish-language station has occupied the top spot. KLAX, owned by Spanish Broadcasting System, had a 5.2 share, beating out KFI-AM by 0.1, followed by KROQ and KILS. The station's morning show, "El Vacilon del Mandril" (El Mandril Party), is hosted by Ricardo "El Mandril" Sanchez, a former janitor known for his raucous program full of parodies, jokes and numerous guests.



SOUNDEXCHANGE SURGES
SoundExchange, the nonprofit performance rights

organization, paid out a record \$149 million to labels and artists in the second quarter, a year-over-year increase of 55%. In the last four quarters, SoundExchange, which collects royalties from digital music services including Internet and satellite radio operators like Pandora and SiriusXM, paid out \$523.9 million to rights holders. The organization collects a 4.9% administrative fee for its services.



MICROSOFT TO ENTERTAIN
Microsoft CEO Steve Ballmer

announced an ambitious plan to refocus the company around "deep entertainment experiences" in a widely distributed memo headlined "One Microsoft." The company will reduce its number of divisions in an effort to create a more harmonious and streamlined environment. Ballmer outlined a plan to double-down on tablets and Xbox, while striving to create "a single experience for everything in a person's life that matters."



APPLE GETS BOOKED
Apple wasn't playing fair when it conspired

with book publishers to raise the prices of e-books, according to a U.S. District Judge who ruled the tech giant's behavior ran afoul of antitrust laws. Executives at the highest level of the company joined with five major publishers to knock out Amazon's \$9.99 price point for e-books, the judge concluded, citing statements made by late Apple founder Steve Jobs himself. No damages have yet been determined. Apple remains defiant in the face of the ruling, promising to appeal. At trial, Apple senior VP of Internet software Eddy Cue's denial that the company colluded to fix prices was deemed "not credible."



Apple's Eddy Cue leaves federal court in New York on June 13.

DIGITAL

Sales, Likes & Shares

New data shows there's a link among BitTorrent use, social media and the likelihood of buying a song, but it's not the social players you'd think

By Glenn Peoples



Beats Electronics has been quietly seeking a carrier partner that will bundle its upcoming subscription service with cellphone or data plans. Beats has started discussions with a number of carriers, including AT&T, to bundle Beats music with their mobile services, according to sources. No deals have been struck, and negotiations are still in their exploratory stage.

As the music industry continues to debate where to place its bets with social media, the safe assumption has always been that the bigger you are, the better, so those discussions have focused on Twitter, Facebook and YouTube.

But new data from Musicmetric shows that consumer use of BitTorrent, often correctly cited as a tool of piracy, and Last.fm, last fashionable 10 years ago, have nearly twice the correlation with song sales as the big names of social media.

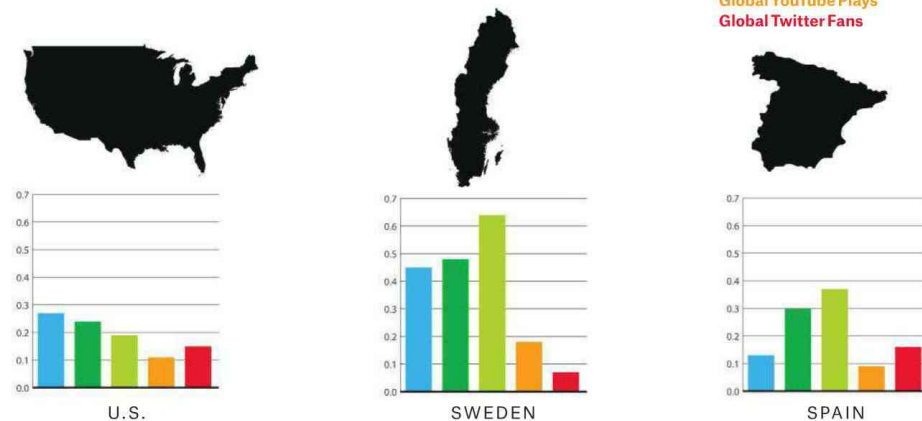
In other words, activity on BitTorrent and Last.fm has twice the relation to music sales as activity on Twitter, YouTube and Facebook, which aggregate some 2 billion users among them every month, according to comScore.

Spotify, which has faced plenty of criticism from some quarters for the supposedly small size of its royalty payments to artists, has the next-strongest correlation to sales. In fact, in Sweden, it's as high as 0.64. (A correlation coefficient of 1.0 is deemed perfect. In simplistic terms, a perfect correlation would mean every time someone listens to a song on Spotify, they buy it.)

But it's also worth noting that subscription services like Spotify have a high penetration rate in Sweden—they account for 90% of the country's digital revenue—and therefore reflect what's popular. Nearly all of Sweden's other coefficients are higher than those of other countries. Last.fm streams have a coefficient of 0.48, while global YouTube plays are low, at 0.18, but higher than that of other countries. The BitTorrent coefficient is a modest 0.45.

In the United States, sales are most correlated with, in order, local BitTorrent downloads, global Last.fm

HOW DIGITAL ACTIVITY CORRELATES WITH MUSIC SALES



Note: These figures are correlation coefficients. They are a measure of the correlation between two variables. Perfect correlation has a coefficient of 1. Source: Musicmetric

Top 10 Global BitTorrent Artists Of 2012

1	RIHANNA
2	FLO RIDA
3	ADELE
4	PITBULL
5	NICKI MINAJ
6	MAROON 5
7	DRAKE
8	KANYE WEST
9	DAVID GUETTA
10	COLDPLAY

Source: Musicmetric, IFPI

plays and Spotify streams. Sales are least correlated with global YouTube plays, Facebook fans and global SoundCloud plays (which weren't tallied for the charts above). If there's any lesson in these numbers, it's that some services are more closely connected than others to music purchasing.

Top 10 Global Album Sales Of 2012

1	ADELE	"21"
2	TAYLOR SWIFT	"RED"
3	ONE DIRECTION	"UP ALL NIGHT"
4	ONE DIRECTION	"TAKE ME HOME"
5	LANA DEL REY	"BORN TO DIE"
6	JUSTIN BIEBER	"BELIEVE"
7	PINK	"THE TRUTH ABOUT LOVE"
8	ROD STEWART	"MERRY CHRISTMAS, BABY"
9	RIHANNA	"UNAPOLOGETIC"
10	MUMFORD AND SONS	"ABEL"

Top 10 Global Track Sales Of 2012

1	CARLY RAE JEPSEN	"CALL ME MAYBE"
2	GOTYE	"SOMEBODY THAT I USED TO KNOW"
3	PSY	"GANGNAM STYLE"
4	FUN.	"WE ARE YOUNG"
5	MAROON 5	"PAYPHONE"
6	MICHEL TELÓ	"AI SE EU TE PEGO"
7	NICKI MINAJ	"STARSHIPS"
8	MAROON 5	"ONE MORE NIGHT"
9	FLO RIDA	"WHISTLE"
10	FLO RIDA	"WILD ONES"

That's not to say there's a high correlation between sales and the social media/torrent variables used by Musicmetric. The data doesn't offer clear-cut explanations for what online activity actually drives sales. But digital marketing managers who consider their roles to be drivers of music sales should consider that the number of Facebook or Twitter followers might be less important than your Last.fm scrobbles. ●

Bud Steps Up Music Push

Beer behemoth rolling out branded festivals in 85 countries

By Andrew Hampp

In 2012, Budweiser took a big chance on its inaugural Made in America festival, a two-day event in Philadelphia that eventually grossed \$5 million and attracted nearly 80,000 ticketholders, according to Billboard Boxscore. Now, the beer giant is expanding the same cultural marketing approach behind the program to 85 countries with Made for Music, its first global marketing platform in the concert space.

Made for Music is designed to give fans in dozens of international territories "unparalleled access" to unique experiences, says Steve Stoute, founder/CEO of Translation, the ad agency behind the initiative. "As the program develops, we'll be working with the team to figure out how it takes shape. Music is very elastic, so the program has to be fluid because [consumers have] evolving tastes."

The program will feature custom packaging on Budweiser products, a pair of TV ads directed by Mark Romanek, micro-site BudweiserMu-

sic.com and, later this month, exclusive giveaways supporting Jay-Z's Legends tour with Justin Timberlake. "Both Rihanna and Jay-Z have incredible stories that click perfectly with what Budweiser stands for, which is giving their best every day to pursue their dreams," Budweiser Sports & Entertainment global director Camilo Durana says. "Their stories amplified our point of view as a brand, which is why Jay and Rihanna were amazing artists to work with in this campaign."

Made for Music will also be a gateway for Budweiser to expand its footprint in emerging territories like China and Brazil, where the beer is being marketed as a premium lager. "We've had separate efforts locally in some of these territories, like Music Kingdom in China," Budweiser global advertising director Ricardo Marques says. "But this is the first time we are pulling all the countries together in one specific time frame with one look and feel and one set of content." ●

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Quincy Jones and daughter Rashida Jones,
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DIGITAL

Long Live The King

Michael Jackson's moves are brought back to life in 'ONE,' the Cirque du Soleil Vegas show that has already done \$10 million in pre-sales
By Alex Pham

Four years after his death, the King of Pop continues to generate money from live shows. The latest production, "Michael Jackson ONE," kicked off June 29 in Las Vegas before an audience that included Spike Lee, Justin Bieber, Neil Patrick Harris and members of Jackson's family.

It's too early to say whether "Michael Jackson ONE" can top the box-office performance of "Michael Jackson: The Immortal World Tour," the traveling arena show from Cirque du Soleil that has generated an estimated \$277.2 million from close to 2.6 million tickets sold since its premiere on Oct. 2, 2011, according to Billboard Boxscore. As of mid-June, "Immortal" ranked as the 11th-highest-grossing concert tour since Boxscore began collecting data in the early 1990s. It surpassed the Rolling Stones' 1997 *Bridges to Babylon* tour, which took in \$274 million, and is closing in on Madonna's *MDNA* tour, which grossed \$305 million last year to snatch the No. 10 spot. The show, along with a number of other financial deals, has helped pull Jackson's estate out of \$400 million in debts.



Cirque du Soleil performing "Thriller" during "Michael Jackson ONE."

So far, "ONE" is off to a good start, booking close to \$10 million in pre-sales, making it one of the most successful presales in Cirque du Soleil's 29-year history. Initial reviews have been positive, but comparisons will still be tough. While "Immortal" continues its tour in Asia at arenas that seat 13,000-18,000, "ONE" is a resident show at the Mandalay Bay Hotel Theatre, which seats just 1,804. But "ONE" will be performed more frequently, up to 10 times over five days each week.

Both shows were conceived at the same time in 2010 when representatives of the Jackson estate met with Cirque CEO Guy Laliberté in Montreal to discuss a collaboration, Jackson estate co-executor John Branca says. "Immortal" would be akin to a live band tour, while "ONE" would be more of a theatrical production. Both would capture different audiences in order to maximize ticket sales. It just so happened that "Immor-

tal" was the first show to be ready to roll.

"If you've seen one, you haven't seen the other," Branca says of the two shows.

Looking at the custom-built theater for "ONE," it's easy to see what caused the delay. The venue, which once housed "The Lion King," had to be torn apart and rebuilt to accommodate the technical aspects of the show. Each seat has three speakers: two in the headrest and one in the bottom cushion. In addition to the usual trapdoors of a Cirque show, the stage itself is made of a rubbery material that allows performers to bounce harmlessly off the floor. It also features 66 winches, 882 custom lighting fixtures, 26 projectors, 11 TV moni-

tors and a 40-foot-by-30-foot LED wall.

The show's central technical achievement, however, is an "illusion" of Jackson himself, created from archival footage of him dancing to the song "Man in the Mirror." The *trompe l'oeil* isn't a hologram, but a different technique that uses an array of mirrors. The effect is real enough as live Cirque performers share the stage, choreographed as backup dancers alongside Jackson's original footwork.

The show provided a break from the ongoing wrongful death trial for the Jackson family, many of whom turned out for the premiere. The civil case, which opened April 29 in Los Angeles, pits Jackson's mother and children against Anschutz Entertainment Group, the concert promoter that was coordinating Jackson's comeback concerts when the pop star died from a drug overdose in June 2009. ●

FTR

PUBLISHING

'Bridge' Crosser

Warner/Chappell takes a rare walk into TV with Ryan Bingham
By Phil Gallo

A story about YouTube artist Ali Brustofski in the July 6 issue misstated that YouTube partner network Fullscreen helped her broker deals when major-label acts sought YouTube artists to cover their songs. In fact, Sony/ATV set up the deals cited in the story.

A caption that ran in the July 6 issue misidentified Hit Me Music rapper Najee as independent hip-hop artist Shane Eli.

The Bridge," a 13-episode series that premiered July 10 on FX, introduced a new song from Ryan Bingham, his first music for film or TV since winning the Academy Award, Golden Globe and Grammy for his work on 2010's "Crazy Heart" movie.

Thirty seconds of Bingham's "Until I'm One With You" is the show's theme song, a rare moment in TV in which an outside singer/songwriter has been brought in to provide a new song with lyrics. So accustomed are networks and production companies to getting publishing rights that it took a fair amount of negotiation just to get the deal finalized.

"It reached a point in January where we almost walked away," says Warner/Chappell senior VP of film/

TV music creative Wendy Christiansen, who repped Bingham. "It's not like the old days where you get a demo budget. This is 'Go write and record [on spec],' so we have certain expectations about a fair deal.

"Every studio asks for the publishing but Ryan did the bulk of the work here and it had to be a win-win situation—it couldn't be lopsided. There has to be a willingness to take a different approach, to find the sweet spot to strike a deal."

Warner/Chappell and the production company behind "The Bridge," Shine America, have the publishing rights. Bingham retains the writer's share and has issued the track on his own label, Axster Bingham Records.

TV theme songs have largely become the domain of composers, and most themes with lyrics are licensed tracks—the Who's "Who Are You?" on "CSI," Jace Everett's "Bad Things" on "True Blood" and John Boutte's "Treme Song" on "Treme" are prime examples. A review of recent BMI and ASCAP TV awards reveals only three honorees out of nearly five dozen fit the profile of "The Bridge" and Bingham: Keb' Mo' on "Mike & Molly," Barenaked Ladies on "The Big Bang Theory" and Train on "The Biggest Loser." Not surprisingly, Shine America is the production company behind "Biggest Loser."

Bingham had a fan in "The Bridge" music supervisor John Bissell, who attended a Bingham showcase in August

Ryan Bingham at the series premiere of FX's "The Bridge" at Los Angeles' DGA Theater on July 8.



for his then-new album, *Tomorrowland*. Show-runner Ellwood Reid was Bissell's guest and, while the show was still little more than a script for a pilot, Reid thought Bingham had the right tone for the show's theme.

The "Bridge" team reviewed the music on Bingham's four studio albums, but decided that a meeting wherein Bingham could read the script and view photographs of the Texas-Mexico border region where the show is set would work better. Bingham, who spent formative years in Laredo, Texas, says, "I had the idea of writing a love song about the back and forth between the U.S. and Mexico and bridging them together. I worked at this conflict to create a message of peace and tranquility."

When he submitted a demo tape, both the song and the recording were approved. "It couldn't have been stopped anywhere along the line," Christiansen says.

Instead, it stands out in an area that's largely bland and forgotten. It's quite possible that the copyright ownership issue will pop up during negotiations of this sort, but "The Bridge" is seen as proof that compromise can lead to a situation that works for all parties. ●

MY Day

Gail Samuel

COO,
Los Angeles Philharmonic Assn.

Los Angeles Philharmonic Assn. COO Gail Samuel, a 20-year veteran of the organization who was promoted to the position last fall, is in the midst of a 90-concert summer season at Los Angeles' iconic Hollywood Bowl. As COO, Samuel oversees the operations of downtown Los Angeles' Walt Disney Concert Hall and the 18,000-capacity Bowl, which ranked fifth on Billboard's list of the top 10 highest-grossing amphitheaters of 2012. "I'll be at the Bowl probably four to five nights a week for the next 10 weeks," she says.

8:45 AM I dropped off my two young boys at camp and then headed to my office at the Hollywood Bowl.

9:30 AM Met with the Bowl programming team to discuss the current season's concerts—what's worked and hasn't worked so far.

10:30 AM Phone call with Eric Herz, senior talent buyer at Hewitt/Silva Presents, our lease concert promoter. They present about 16 lease events annually at the Bowl, including upcoming shows by Phish, John Mayer, Maroon 5 and Atoms for Peace.

11:00 AM Drove to a church in Hollywood to see blocking rehearsal for "Chicago: The Musical," which is coming up in two weeks. I stopped by to see how it's going and say hello to the cast, which includes Drew Carey, Lucy Lawless and Ashlee Simpson.

12:30 PM Lunch at Patina in the Walt Disney Concert Hall with Los Angeles Philharmonic president Deborah Borda. We caught up on budgeting for the coming year and details about the 10th anniversary of the Walt Disney Concert Hall, which we'll celebrate next fall.

3:00 PM Back to the Bowl for a weekly meeting with the Bowl operations team, which runs the venue. We touched on security issues, our new wine bar and some picnic tables and park benches we replaced around the venue this year.

4:30 PM Phone call with Tim O'Shea, president of Patina Restaurant Services, which runs the Bowl's food service operations.

5:30 PM Rushed home to have a crazed moment with my family before coming back to the Hollywood Bowl for the opening night of the Philharmonic classical series.

7:30 PM Back to the Bowl for the concert and post-performance reception at the new wine bar. I went backstage before the concert and said hello to conductor Michael Tilson Thomas, checked in with the operations team and then sat down to hear the concert.

11:15 PM I find it hard to go straight to bed after a concert, so I catch up with my husband, then turned on the television and fell asleep.

—Mitchell Peters



Gail Samuel
photographed
at the
Hollywood
Bowl in Los
Angeles.

The Deal

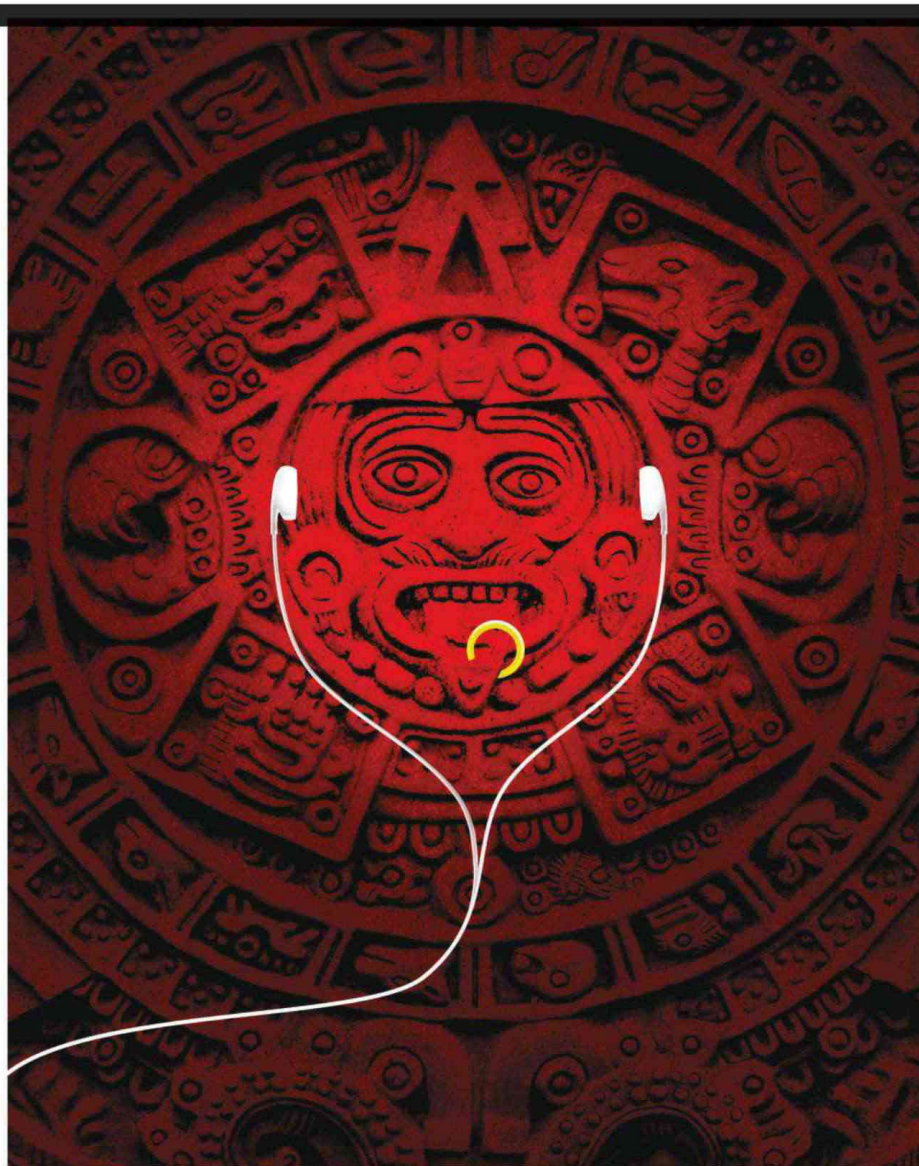
Shazam Gets Mexican Muscle

WHAT: Shazam has entered a strategic partnership with, and received an investment from, Mexican telecommunications company America Movil. Part of a conglomerate of companies owned by Mexican billionaire Carlos Slim Helu, America Movil has put \$40 million into the London-based company. Shazam is an audio-recognition service that uses a mobile phone's built-in microphone to identify music and other types of audio. It launched in 2002 as a paid service for phones that returned a song title in a text message. Now Shazam is a free service (a paid version is still available) that's a popular tool for identifying songs and accessing second-screen content on TV advertisements and programs.

WHY: Shazam executive chairman Andrew Fisher says that money wasn't the main motivation behind the deal. "The reality is we have a very strong balance sheet and we didn't necessarily need to do a fund raise. We've actually preserved a lot of the cash we raised in the last round." Instead, the deal allows Shazam, which already has 350 million users and 70 million monthly active users globally, to add a powerful partner. America Movil has operations throughout South America, Central America and Mexico, and can help Shazam add users and introduce new products in Latin America. Fisher says America Movil will help Shazam address a territory that lately has not been a predominant focus. Instead, the company has been concentrating on advertising and TV in North America and Western Europe.

WHO: America Movil is the largest component of the conglomerate built by Slim, Forbes' richest man in the world for the last four years. The company has operations throughout Latin America that cover fixed and mobile telephony, broadband and fixed-line Internet services and digital TV. Slim's investments also include mining, real estate and professional soccer teams. America Movil has subsidiaries in 16 countries and throughout Central and South America, as well as in Puerto Rico, the Dominican Republic, Mexico and the United States. The company ended March with 263 million wireless subscribers, 30 million landlines, 18 million broadband subscribers and 18 million pay TV subscribers. It has the most wireless subscribers in two burgeoning digital music markets, Mexico (71 million) and Brazil (66 million).

IF: A strategic partnership like this can make a big difference to artists, record labels and publishers. When a person uses an audio-recognition app to identify a song, the app returns a buy link along with such information as the artist and the song's name. If the partnership expands the uses of Shazam in Latin America, more people will buy digital music in burgeoning digital markets like Brazil and Mexico. Shazam is a major factor in global music downloads. Fisher says more than 500,000 tracks are sold through Shazam every day, and that rate is growing "almost 100% year on year," he says. "People will buy at the point of inspiration if you make it really easy for them." —Glenn Peoples



The deal allows Shazam, which has 350 million users globally, to add a powerful partner with operations throughout Latin America.



Labels and publishers. Easy discovery tools lead to reduced friction in purchasing and more revenue. A stronger Shazam in Latin America means more downloads in large markets that are relatively new to iTunes, like Brazil, 2012's 12th-largest digital music market, and Mexico, the 16th-largest one.



Competition. Although Google recently launched its own app and eMusic has offered one for years, audio identification is currently a two-horse race between Shazam and SoundHound. Carlos Slim Helu's America Movil partnership should increase distance between Shazam and its competitors.



TV and advertising. Shazam has expanded into TV and advertising in North America and TV in Western Europe. TV programmers and advertisers in Latin America could benefit from partnering with Shazam to give viewers second-screen content.

\$32M

2011 funding led by Kleiner Perkins, Institutional Venture Partners and DN Capital

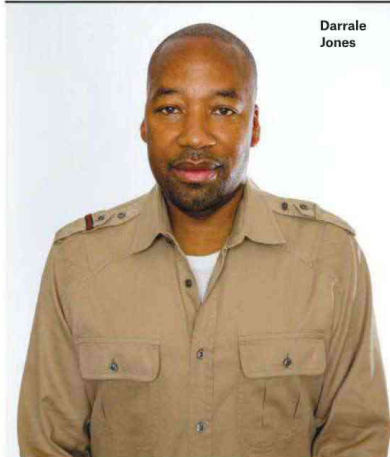
\$40M

America Movil's investment in Shazam

\$60B

America Movil's 2012 revenue

EXECUTIVE TURNTABLE



Darrale Jones

RECORD COMPANIES

After spending the past eight years as VP of A&R at **Atlantic Records**, where he worked with such acts as rapper Lupe Fiasco and supergroup TGT (Tank, Tyrese and Ginuwine), **Darrale Jones** joins **Def Jam Recordings** as executive VP of A&R. Based in New York, Jones will work closely with fellow Def Jam A&R executives No I.D. and The-Dream to scout

and develop new talent. "I've known The-Dream and No I.D. for a while," Jones says of the hitmaking producers, "so it's really trying to cultivate a team atmosphere so we all have one common goal, which is to break new artists and maintain the success of the artists who are already there and take them into a higher level." Jones says he's currently in the studio with artists Luke James and Reign.

Warner Music Group promotes **Elijah Seton** to senior VP of international strategy and operations for **Warner Recorded Music**. He was VP of the office of the CEO.

IFPI appoints Dr. **Richard Gooch** chief technology officer. He was director of technology.

Sony Masterworks promotes **Angela Barkan** to VP of media and artist development. She was senior director of marketing and media.

PUBLISHING

Disney Music Publishing in Nashville appoints **Patrick Clifford** VP of music publishing and A&R. He was VP of A&R at **Ten Ten Music Group**.

TOURING

AEG Facilities appoints **Tim Hassett** regional VP/GM of the Consol Energy Center in Pittsburgh. He was VP of concert halls and operations at **Lincoln Center for the Performing Arts** in New York.

—Mitchell Peters, exec@billboard.com

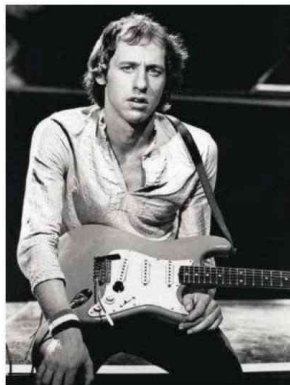


Warner Music Group owner Len Blavatnik is part of a group of investors that has put \$53 million into online shopping site the Fancy. The investment brings the value of the company, which had already attracted funding from Twitter and mobile payments company Square co-founder Jack Dorsey, to around \$600 million, according to reports.

Further Dealings

With the separation of **Downtown Records** from **Downtown Publishing** earlier this year, the label has built out its synchronization team, hiring Jennifer Pearce, Celeigh Chapman and Tarik Bradford to lead its synch efforts. Pearce, who previously was with Warner Bros. Records, will oversee commercial licensing, working with agencies, brands and other sponsors. Chapman, formerly with Columbia, will lead film, TV and videogame placements, while Bradford, also formerly with Warners, will focus on movie trailer synchs. "We worked collaboratively with publishing but when we bought back the record label we had to restructure to ensure the labels continue to get synch opportunities," Downtown Records co-owner Josh Deutsch says. "We have always reached a wide audience through games, movies and TV, so we built a new synch staff to have a fresh team culturally connect to the content. It's a big investment on our part," he adds, noting the label now has one dedicated person just focusing on trailers. ... **SiriusXM Radio** added 715,000 new subscribers in the second quarter, with its total base reaching more than 25 million as of midyear. Controlled by media mogul John Malone's **Liberty Media**, the satellite radio titan says the spike was a quarterly record since the Sirius-XM merger. "Strong automotive sales helped drive 15% growth in net additions over the second quarter of 2012 and set a post-merger record for quarterly net subscriber additions." SiriusXM also raised its full-year estimate for total net subscriber additions to 1.5 million from 1.4 million. "The new subscriber additions in the quarter have helped SiriusXM reach an exciting

Mark Knopfler in 1978.



new milestone that reflects the popularity and reach of SiriusXM programming and services," CEO Jim Meyer says. "The quarterly results bolster SiriusXM's leadership position in a dynamic audio entertainment marketplace as we continue our trend of strong, profitable growth." ... **Universal Music Group** has inked a worldwide deal with Grammy Award winner **Mark Knopfler** to release his next album, *Privateering*, on UMG's Verve Records on Sept. 10, after a career-spanning 35-year relationship with Warner Bros. His first double-album, *Privateering* was recorded at Knopfler's British Grove Studios in West London, and features regular collaborators Guy Fletcher (keyboards), Richard Bennett (guitar), Jim Cox (piano), Glenn Worf (bass), Mike McGoldrick (whistle, flute), John McCusker (fiddle) and Ian Thomas (drums). "I didn't want to leave too many songs on the shelf," Knopfler says. "With a great bunch of players, it's the same as a great group of actors reading a script from the page. The thing can come alive in ways it just never has before. This is the band I have been working toward my whole life."



Say No To Poverty

Timed around the annual United Nations General Assembly meeting in New York, the Global Citizen Festival will return for a second year to continue efforts of building a movement to end extreme poverty by 2030.

The festival will be held Sept. 28 in Central Park and will feature headliners Stevie Wonder, Kings of Leon, Alicia Keys and John Mayer. Similar to last year, 54,000



Global Poverty Project CEO Hugh Evans

people who participate in social action will be entered into a lottery to win free tickets and about 6,000 VIP tickets will be sold through Ticketmaster, with net proceeds going to charity.

"We want to encourage people who got involved last year to continue to take their involvement to a whole new level," says Hugh Evans, CEO of Global Poverty Project, the nonprofit that organizes and oversees the festival. He notes that the event's major themes this year are education, women's equality, global health and global partnerships.

Those who wish to qualify for free tickets can visit GlobalFestival.com and earn points through a variety of social actions, including watching videos, signing petitions and buying artist merchandise. The organization is also encouraging people to contact world leaders attending the U.N. General Assembly meeting and urge them to commit funds to education.

"We're asking world governments to commit and allocate at least 10% of their foreign aid budgets to basic education," Evans says. "So on [GlobalFestival.com] you're going to be able to email and call the offices of these world leaders."

In addition to streaming the festival, organizers are making it a global event by setting up "live sites" in a handful of cities around the world. "We're going to live-stream the concert in public locations where thousands of people can see it on a big screen," Evans says, adding that specific cities will be announced in the coming weeks. "And we'll have local performers at those live sites."

The event is presented by the Cotton On Foundation, and will be produced by AEG Live and Diversified Production Services. —Mitchell Peters

Think Tank

OP-ED BRUCE LAMPCOV

Love Thy Neighboring Rights

The U.S. music business and its artists are leaving millions of dollars on the table in neighboring rights. That must change



The music industry has faced many well-covered challenges during the two decades where the business has shrunk some 50%, so it's surprising that many U.S. artists are either unaware or indifferent to a steady stream of revenue from global neighboring rights.

In 1961, the Rome Convention established an internationally acknowledged performer's right to "equitable remuneration," thus creating a new royalty stream for artists known today as neighboring rights. When a recording is broadcast, played in public or streamed, it generates income, or neighboring rights, for the artist, session musicians and the label. This differs from the song copyright that generates royalties for composers.

For example, when the **Beatles** version of "Yesterday" is played on the radio, **John Lennon**, **Paul McCartney** and publisher Sony/ATV receive publishing royalties. However, neighboring rights royalties are also paid to Lennon, McCartney, **George Harrison** and **Ringo Starr** as the featured artists and EMI Records as the owner of the recording. These royalties can be substantial, and are distributed by local rights societies in the territory of exploitation, such as PPL (United Kingdom), SENA (Netherlands), GVL (Germany) and ACTRA (Canada). These societies are separate from song copyright societies like ASCAP, BMI and their international affiliates.

Session musicians are also eligible to collect neighboring rights royalties. For instance, **Eric Clapton** collects such royalties, along with the Beatles, for "While My Guitar Gently Weeps" for his contribution as the lead guitarist. Harrison collects the music copyright royalties as the composer. Fintage House estimates that there is potential neighboring rights income of some hundreds of millions of dollars for U.S. artists.

The Rome Convention provided that artists, band members and session musicians would be paid a royalty when the songs they performed on were played on the radio, whether or not they were composer. Had the United States been a signatory of the Rome Convention, artists like **Frank Sinatra**, **Ella Fitzgerald**, **Bing Crosby** and **Tony Bennett** would have been able to collect a royalty when their recordings aired on the radio. However, the United States didn't sign the treaty as it was against granting (unwaivable) rights to individual performers with respect to their artistic contributions at the time, thus excluding its citizens from the benefits of this substantial royalty stream when their records aired on European and Ca-

nadian radio stations. It's estimated that about half of the income available is still uncollected by U.S. artists.

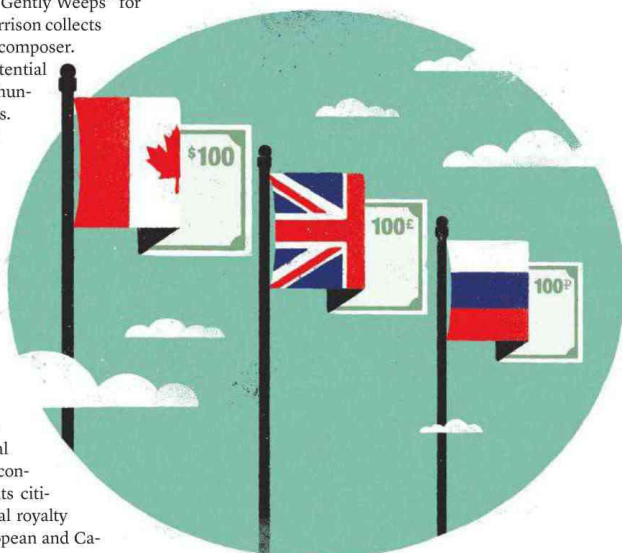
Fast-forward to the '90s. When the societies that were set up to license these rights to radio stations and collect the fees began paying performers directly, it became apparent that in some cases U.S. performers could qualify for neighboring rights income for performances outside the country. In addition, in 2000, the United States established a performance right similar to neighboring rights, but only for digital transmissions like satellite broadcasters (SiriusXM) and webcasters (Pandora).

Unfortunately, each territory had its own set of rules that made the process seem incomprehensible to most artists. In fact, most U.S. artists and their representatives weren't aware until recently of this royalty stream's earning potential. Worldwide radio hits could generate many hundreds of thousands of dollars if the qualification criteria is met, and catalog artists could have significant payments that have accumulated through the years.

With the help of neighboring rights agencies, as well as informed managers and lawyers, many U.S. artists are now benefiting from this income source. There are many aspects that artists should consider in order to secure maximum income for their royalties, but below are the most important ones:

- 1 Performances should be recorded in a "qualifying country." Most countries outside of the United States qualify, including Canada and Mexico.
- 2 Own your masters. Masters owners can collect in many cases, even if the owner is a U.S. company.
- 3 Sign to a foreign label. Some territories will pay U.S. performers if the label is based in a qualifying country.
- 4 Some territories now pay U.S. artists. Countries like Spain, Brazil, Russia and Hungary all pay such artists regardless of the country of recording. ◉

Bruce Lampcov is U.S. representative for Fintage House, a neighboring rights agency based in Leiden, the Netherlands.



LATIN NOTAS LEILA COBO

Latin's Alt Revival

The resurgence of alternative music is aiding a new route to market for some artists and labels



For a while there a decade ago, in the wake of the "Latin explosion" that spawned **Ricky Martin**, **Shakira** and **Marc Anthony**, it seemed like Latin alternative was the next trend in U.S. Latin music. A plethora of bands—**Café Tacvba**, **Molotov**, **Maná**—were not only media darlings but also top-selling acts, and every major Latin label had a healthy alternative department.

Then the thirst for Latin alternative declined, spurred by dwindling sales, lack of radio support and a scarcity of new, noteworthy acts. It didn't help that U.S. Spanish-language mass media was simply not receptive. While many labels kept Latin alternative acts on their rosters, increasingly fewer got signed.

Now, with the growing awareness of a younger, more bilingual U.S. population and with revenue streams coming from sources other than record sales, that trend seems to be shifting. For the first time in years, Latin alternative is not only hip but also increasingly commercially appealing.

"Latin alternative is a permanent niche," says **Luis Estrada**, managing director of Universal Music Latino and Machete, whose roster includes **Molotov**, **Café Tacvba** and **Zoé** as well as newcomer **La Santa Cecilia**. "As a label, we never shut the door on the music and our ears are always open. But it cycles, and sometimes it's more evident than others."

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ON THE ROAD RAY WADDELL

Coachella's Triumph

The festival's huge numbers again remind that the industry needs to be more forthcoming and transparent for mutual benefit



Billboard Boxscore's record grosses are destined to be broken, primarily because ticket prices go up. The exception may be **U2's** 360° mark of a \$736 million gross and 7.2 million in attendance, as no one had previously figured out how to make stadium capacities that large, and no one except **the Rolling Stones** has shown they could fill those capacities around the world if given the opportunity.

But the record Boxscore for a single engagement has been a tough nut to crack, though many have come close.

ILLUSTRATION BY SÉBASTIEN THIBAUT

EDITORIAL DIRECTOR
BILL WERDE

EDITORIAL
Editor JOE LEVY joe.levy@billboard.com
Deputy Editor Yinka Adegoke yinka.adegoke@billboard.com
Music Editor Evie Nagy evie.nagy@billboard.com
Managing Editor Chris Woods chris.woods@billboard.com
Special Features Editor Thom Duffy thom.duffy@billboard.com
Executive Director of Content and Programming
for Latin Music and Entertainment Leticia Cobo (Miami) leticia.cobo@billboard.com
Executive Director of Content and Programming
for Touring and Live Entertainment Ray Waddell (Nashville) ray.waddell@billboard.com
Senior Correspondents Ed Christman (Publishing/Retail) ed.christman@billboard.com;
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 andrew.hampp@billboard.com; Gail Mitchell (ES&S) gail.mitchell@billboard.com;
 Alex Pham (Digital) alex.pham@billboard.com
Senior Editorial Analyst Glenn Peoples glenn.peoples@billboard.com
Indie Reporter Meg Alper megalper@billboard.com
Correspondent Mitchell Peters mitchell.peters@billboard.com
Billboard En Español Editor Judy Cantor-Navas judy.cantor-navas@billboard.com
Copy Editor Christa Titus christa.titus@billboard.com
Associate Editor of Latin and Special Features Justine Aguila justine.aguila@billboard.com
Executive Assistant to the Editorial Director Emily White emilywhite@billboard.com
Contributing Editor, Billboard.biz Andy Genler andy.genler@billboard.com
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Contributors Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price,
 Tom Roland, Paul Sexton, Richard Smirke

BILLBOARD.COM
Editor M. TYE COMER mtye.comer@billboard.com
Managing Editor Jessica Lelkemann jessica.lelkemann@billboard.com
News Editor Matt Schermer matt.schermer@billboard.com
Features Editor Brad Wete bradwete@billboard.com
Associate Editor Erika Ramirez erika.ramirez@billboard.com
Assistant Editor Jason Lipshutz jason.lipshutz@billboard.com
Social Media Editor Sarah Maloy sarah.maloy@billboard.com
Editorial Assistant Chris Payne chris.payne@billboard.com
Director of Video, Los Angeles Hanon Roseenthal hanon.roseenthal@billboard.com
Director of Video, New York Alex Blumberg alex.blumberg@billboard.com
Country News Editor Chuck Daughpin chuck.daughpin@billboard.com
Fashion Editor Gregory Dell'Carpi Jr. gregory.dellcarpi@billboard.com
Director of Artist Relations Reg Gonzales reg.gonzales@billboard.com

DESIGN & PHOTOGRAPHY
Creative Director ANDREW HORTON andrew.horton@billboard.com
Photo Director Amelia Haverson amelia.haverson@billboard.com
Art Director Andrew Ryan andrew.ryan@billboard.com; Kate Glicksberg
Senior Designer Sandle Burke sandle.burke@billboard.com
Assistant Photo Editor Tawni Bannister tawni.bannister@billboard.com
Junior Photo Editor Jasmina Nunez jasmina.nunez@billboard.com

CHARTS & RESEARCH
Director of Charts SILVIO PIETROLUNGO silvio.pietrolungo@billboard.com
Associate Director of Charts Amelia Haverson amelia.haverson@billboard.com
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 Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Blues, Classical, Kid Audio, Video)
Chart Production Manager Michael Cusson
Associate Chart Production Manager Alex Vitoulis
Billboard Research Manager Gordon Murray gordon.murray@billboard.com

DIGITAL
Vice President of Product, Digital JEFFERSON doug.jefferson@billboard.com
Director, Product Development Caryn Rose
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ADVERTISING & SPONSORSHIP
Executive Director, East Coast Sales Bob Weil bob.weil@billboard.com
Director, Special Features & West Coast Sales Aki Kaneko aki.kaneko@billboard.com
East Coast Director of Sales Jason Kang jason.kang@billboard.com
East Coast Consumer Account Executive Aleandra Hartz aleandra.hartz@billboard.com
East Coast Consumer Account Executive Julian Holzer julian.holzer@billboard.com
Sponsorship/Business Development Manager Cebele Marquez cebele.marquez@billboard.com
Executive Director, Branded Entertainment & Integrated Partnerships
 Jay Goldberg jay.goldberg@billboard.com
West Coast Consumer Account Executive Danielle Weaver danielle.weaver@billboard.com
Nashville Lee Ann Photoglo laphotoglo@gmail.com (Labels);
 Cynthia Mellow cmellow@comcast.net (Touring)
Europe Frederic Fenouci frederic.fenouci@billboard.com
Managing Director/Latin Gene Smith gene.smith@genemsmithentertainment.com
Latin America/Miami Marcia Olivall marciaoivall@yahoo.com
Asia-Pacific/Australia Linda Matich lmatich@bpgpond.com.au
Classifieds/Pro Small Space Sales Jeffrey Serrette jeffrey.serrette@billboard.com
Japan Aki Kaneko aki.kaneko@billboard.com
Digital Account Manager Alyssa Convertini alyssa.convertini@billboard.com
Digital Account Manager Stephanie Hernandez stephanie.hernandez@billboard.com
Manager of Sales Analytics Mirna Gomez mirna.gomez@billboard.com
Executive Assistant/Advertising Coordinator Peter Lodola peter.lodola@billboard.com
Digital Sales Associate Gabrielle Ziegler gabrielle.ziegler@billboard.com

DIGITAL
Manager, Ad Ops Donna Delmas

MARKETING & CREATIVE SERVICES
Vice President, Marketing DOUG BACHELIS doug.bachelis@billboard.com
Director of Marketing Kerri Bergman kerri.bergman@billboard.com
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CIRCULATION COORDINATOR
Meredith Kahn
 Subscriptions: Call 800-848-1873
 (U.S. Toll Free); 845-267-3007 (International); or subscriptions@billboard.biz

CONFERENCES
Associate Director, Operations Juliet Dickel juliet.dickel@billboard.com
Operations Manager Elizabeth Hurst elizabeth.hurst@billboard.com
Marketing Manager Andrea Martin andrea.martin@billboard.com
Marketing Coordinator Taylor Johnson taylor.johnson@billboard.com

LICENSING
Vice President, Business Development & Licensing ANDREW MIN andrew.min@billboard.com
Director, Business Development & Licensing Diane Driscoll diane.driscoll@billboard.com
Manager, International Licensing & Sales Angeline Bieschke
Magazine Reprints Wright's Media 877-652-5295 or pgm@wrightsmedia.com

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

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

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La Santa Cecilia is part of a new wave of Latin alternative acts.

And now is a particularly visible time for the music. “It’s the first time in many years that I’ve felt there’s something brewing in the rock and alternative side,” says **Diana Rodriguez**, founder/CEO of music marketing firm Criteria Entertainment, whose roster includes rockers **Enrique Bunbury** and **Los Claxons**. “It’s a good moment for rock and alternative, not only because there’s good talent, but also new outlets opening up for them.”

Those outlets include a growing number of synch, licensing and branding opportunities as well as outlets like Spotify, Pandora, NPR and SiriusXM, which all allow a window for Latin alternative music that’s not available on commercial Latin stations.

is the fact that the term “Latin alternative” can encompass almost anything. It has a kind of genre neutrality that allows the music not to sound overly Latin or dance or anything particular, making it attractive to the mainstream.

An example is burgeoning Los Angeles-based band La Santa Cecilia, which played the local scene for several years before signing with Universal last year. Although record sales are modest, the group will be featured in new FX series “The Bridge” this summer, lead singer **Marisol “La Marisolui” Hernandez** has recorded with **Elvis Costello** on a few projects, and the band already has several big-name sponsors like Hyundai and Red Bull Panamerica. ●

Takeaway: In a splintering music business, the alternative Latin sound is opening doors with a range of nontraditional outlets.

The Boxscore for the 2013 Coachella Valley Music & Arts Festival at the Empire Polo Grounds in Indio, Calif., was a staggering \$67,208,033. Attendance was estimated at 180,000, an aggregate number that takes into account daily attendance, resulting in, essentially, six sold-out days. The ticket scale reported was \$349-\$799.

This year was the second in which Coachella expanded to a double play with identical lineups during the course of two weekends. It was a bold move by Goldenvoice founder/president **Paul Tollett**, whose reasoning, if not the actual execution, was simple: Meet demand.

Not only did Coachella blow up last year’s gross of \$47.3 million (which was the highest Boxscore of 2012 and highest ever for a festival), it also bears the distinction as the highest Boxscore ever reported, for anything. Historically, the big Boxscores went to long runs by superstar acts in large venues. The record that Coachella shattered was **Take That’s** \$61.7 million take from eight concerts at London’s Wembley Stadium in the summer of 2011, with attendance of 623,737.

The sheer magnitude of a \$67 million gross for Coachella seems an even bigger achievement when one considers that the festival couldn’t even pay its bills in the early days. But for Coachella supporter **Marc Geiger**, partner and contemporary music head at William Morris Endeavor, Coachella’s success isn’t “an unpredictable thing,” considering its place in popular culture and its move to two weekends. Geiger also notes that U.K. festival Glastonbury, which doesn’t report its numbers, might rival Coachella, with attendance estimated at 180,000. Likewise, the New Orleans Jazz & Heritage Festival would also probably boast some pretty impressive stats, if it would only clue

us in. Bonnaroo in Manchester, Tenn.—at one weekend but with attendance of 80,000-plus—once led the way in the United States, but it stopped reporting a few years back. I believe these festivals keep their numbers to themselves at least partially because they don’t want agents to see them and jack up the price of talent. Of course, experience tells me that the agents, as well as the rest of the industry, know how much these festivals are making. They’re pretty good at math.

In Billboard’s ongoing endeavor to track the history of live events and provide a credible record of achievement, non-reporters become irrelevant to a degree, and that probably matters little to them. But it matters to us, the industry and those who follow it. One thing we now know for sure, to take Geiger’s observation a bit further: Not only is Coachella’s historic run “not that unpredictable,” it’s also not unpredictable that festivals will now take ownership of the top Boxscore rung in the near future. Coachella will likely stay with the two-weekend setup, and is now entrenched as a cultural mainstay. More fests will follow its lead. For example, C3 Presents’ Austin City Limits Music Festival, while lower-priced than Coachella, has also expanded to two weekends, and C3 reports its numbers to Boxscore. Thank you, C3. Thank you, Paul Tollett. And thank you to all other Boxscore reporters. History will serve you well. ●

TAKEAWAY: Coachella is huge—you knew that. But the numbers—those you know because of Billboard Boxscore. Other festivals should report their numbers so a history of achievement takes shape.

THE BIG NUMBER

The Boxscore for Coachella 2013

\$67.2 MILLION

QUESTIONS
Answered

Kevin Wall
 Co-founder/CEO
 Control Room

What did you wake up thinking about this morning? The same thing I think about every day: the next big project I'm working on. There's a fear that some small factor might go wrong—a city might not give you a permit, there could be a hurricane, whatever. At some point a year ahead you're pitching to artists, pitching to sponsors; it's a minefield, almost like building a startup. I also think a lot about effecting change with some of our big global events, [like] achieving the big Millennium Development Goals from the United Nations to end poverty.

Describe a lesson you learned from failure. Don't let failure get in the way of making a decision. Lots of people are in fear of doing something different and they become immobilized. Take more than a second to make a decision. I learned to hire people who are smarter than me. I've also learned the better preproduction you do in the upfront the better chance you have of not failing.

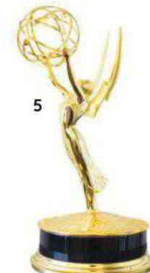
What will define your career in the coming year? The World Cup in Brazil next year. We can't talk publicly about any details yet.

Who is your most important mentor, and what did you learn? My parents, who gave me my first job DJ'ing at their roller skating rink in Fort Wayne, Ind. My 11 brothers and sisters all worked there. All my siblings have gone on to run their own businesses due to our parents' influence teaching us everything from accountability to customer service. Also Harvey Goldsmith. Most of what I've learned on the live-event side was through him. We've been close friends for 30 years and partners in various businesses. He never puts himself or his ego in front of learning a new experience. He's a gentle guy behind the scenes.

Name a project that you're not affiliated with that has most impressed you in the past year. Coachella. These guys have continued to build a great brand without compromising their principles. Beyond the economics of the business they still build a great festival. It's become one of the best festivals in the world. I know the guys from a distance, and I'm a big admirer of what they've done.

What's changed about your business sector that gives you hope for the future? Finally, younger, new promoters are entering the market. Whether they're in EDM or promoting live guitar bands, ultimately it's not the big national touring firms that make the business grow. Look at Chicago, Denver—the 60-year-old-plus promoters are starting to move aside. I'm also pleased about the return to live music at events rather than playing a track. Live music is about playing to the crowd.

Name a desert island album. *Led Zeppelin IV*. It's an album you can put on, get on the road and just drive. —Yinka Adegoke



Age: 61

Favorite breakfast: "Every day I have toast, almond butter and berries."

First job: "DJ'ing at 13 at family-owned Roller Dome in Fort Wayne, Ind."

Memorable moment: "The London Live 8 in Hyde Park in July 2005, as the director in the control room saying, 'London, are you on?'; then checking in with Berlin, Paris, Philadelphia and Moscow, and realizing 2 billion people were watching in 191 countries."

Advice for young executives: "Just show up every day. Half the success is showing up every day—lots of days you don't want to. If you do, stuff happens. It's just a matter of consistency."

Kevin Wall photographed at Control Room's offices in Los Angeles. At right is a guitar signed by artists who participated in the Live Earth event in 2007.

1 "A James Brown print from famed rock photographer Richard E. Aaron."

2 Interior of Wall's office.

3 Autographed poster for the Freddie Mercury Tribute Concert for AIDS Awareness held at London's Wembley Stadium in 1992.

4 "I've been a drummer since I was 10, and this reminds me of my childhood."

5 "An Emmy Award, for executive-producing Live 8 [in 2005]. It was the first-ever award for an interactive event."

Finally, new promoters are entering the market. Ultimately it's not big national firms that make the business grow.



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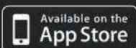
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BACKBEAT

Electric Essence

The 19th annual Essence Festival, also known as the Party With a Purpose, hit New Orleans last weekend, featuring performances from **Janelle Monáe**, **Beyoncé**, **Jill Scott** and other R&B mega-stars across three days and five stages

1 The queen: "Electric lady" **Janelle Monáe** looked regal during her Essence Festival set at the Mercedes-Benz Superdome on July 7.

2 Essence's **Cori Murray** hosted the Essence Day Party on July 6 at the W Hotel, where **Wale** performed after networking with Egami Consulting Group COO **Michael C. Warner** and KWL Enterprises' **Kevin Liles**. "I've been coming for 15 years now," Liles said of the Essence Festival, "and so much business gets done there." From left: Warner, Wale, Murray and Liles.

3 Essence's **Emil Wilbekin** (left) with **LL Cool J** at the Essence Festival on July 5, before LL's headlining set. "It's all fly, it's all class," LL assured the crowd while dancing with female fans onstage.

4 It's all love: Essence Communications president **Michelle Ebanks** toasted with **Estelle** and **Brandy** (from left) on July 6 at the festival.



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

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

“Kendrick Lamar is continuing the legacy of Compton. Believe me.” —Dr. Dre

Stars, Stripes And Soul

Diddy, Sony/ATV's Jody Gerson and Mariah Carey converged on L.A. for ASCAP's Rhythm & Soul Music Awards and the BET Experience, where Kendrick Lamar reigned supreme. Meanwhile, John Mayer and the Roots brought half a million revelers to the explosive Philly 4th of July Jam

1 Rolling deep: Producer Noah “40” Shebib, producer Mike WILL Made-It, Kendrick Lamar, Jermaine Dupri, Usher, Sean “Diddy” Combs and 2 Chainz (from left) at ASCAP's 26th annual Rhythm & Soul Music Awards on June 27 at the Beverly Hilton Hotel in Los Angeles. Shebib, Lamar, Usher and 2 Chainz all received top awards.

2 Sony/ATV's Walter Jones, Jody Gerson and Sam Taylor celebrate their publisher of the year win with ASCAP CEO John LoFrumento (from left) at the Rhythm & Soul Music Awards.

3 Passing the torch: Dr. Dre (right) presented protégé Kendrick Lamar with ASCAP's Vanguard Award.

4 Bright lights, big city: A crowd estimated at half a million turned out for the third annual Philly 4th of July Jam, where performances by Ne-Yo, Jill Scott, Hunter Hayes and others were capped by fireworks over the Philadelphia Museum of Art. The event aired live on VH1.

5 Brotherly love: Philadelphia city representative Desiree Peterkin Bell, ESM Productions' Scott Mirkin, Philadelphia Mayor Michael Nutter, SEFG's Shawn Gee and Live Nation's Geoff Gordon (from left) mingle backstage at the Philly 4th of July Jam, which was co-produced by Mirkin and Gee.

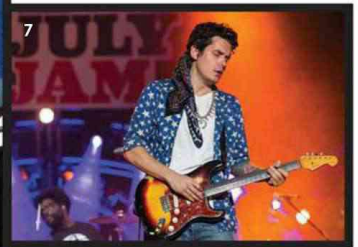
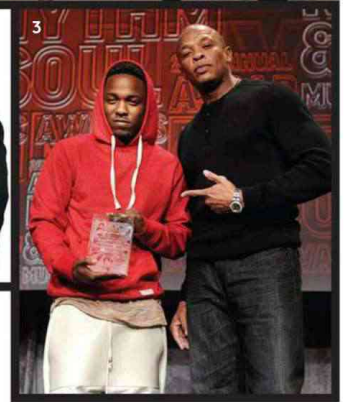
6 Top brass: Ahmir “Questlove” Thompson (in glasses) and the Roots, the house band at the Philly 4th of July Jam, go over their cues backstage.

7 Star-spangled: John Mayer wowed the Philly crowd with “Waiting on the World to Change” and other hits.

8 Power hour: BET CEO Debra Lee and BET International/Paramount Channel senior VP/GM Michael D. Armstrong celebrate a job well done at the BET Awards International Party, held June 28 in Los Angeles as part of the BET Experience.

9 Mariah Carey with BET president of programming and specials Stephen Hill at Los Angeles' Nokia Theatre on June 30.

10 Dapper Dans: Justin Timberlake, Charlie Wilson, Snoop Lion, BET's Stephen Hill and Pharrell Williams (from left) looked the part at the BET Awards. A tribute to Wilson, which featured him performing with Timberlake, Snoop and Williams, was the highlight of the evening.



INSTAGRAM US! #BACKBEAT



Tech heavy-hitters braved the heat for the J.P. Morgan Corporate Challenge on June 12 in New York.

@jaybirdcom @Bandsintown CEO Julien Mittelberg with Cellfish Founder/CEO Fabrice Sergent and ToneMedia VP of Technology Dan Barnett, participating in the 3.5-mile J.P. Morgan Corporate Challenge in Central Park on June 12.

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.



GO TIME TRAVEL ESSENTIALS

TALK

Sara Quin

@JessieWare
Chicago! Catch my Lollapalooza side show and my return to Lincoln Hall on 2nd August! Tix on sale NOW

@band-offhorses
BoH are playing a Lolla aftershow at the Metro on 8/3. Presale password is CRUEL-HANDS See you there?

@wayne-coyne
Yep... Lollapalooza creator Perry Farrell looking like a gangsta! <http://instagram.com/p/XZqqH4Rwud>

@teganand-sara
Last time we played @lollapalooza Sara got heat stroke. Needless to say we're bringing a hat and sunglasses for her this time. #sptf50

Heartthrob, Tegan & Sara's seventh studio album, arrived in January, but the folk-rock duo has been promoting its most accessible album to date since last August, with a winter North American headlining tour followed by international dates. "We're just out here like road dogs," says Sara Quin, who, along with twin sister Tegan, just began another stateside run on July 6, this time supporting fun., along with a slot at Lollapalooza on Aug. 4. It's nothing new for the pair: The Quins have been touring since releasing their debut album in 1999. Here are the travel must-haves Sara has picked up along the way. —**Jason Lipshutz**

MY TRAVEL PLAYLIST

The only time I listen to music on the road is when I'm falling asleep and don't want to listen to something like a podcast. A lot of times, it's anything without vocals: instrumental, soothing music. Right now, my playlist has a lot of **Four Tet**, Pantha du Prince and Caribou.

TRAVEL PODCAST

My favorite podcast of all time is "This American Life," so I always listen to that and "Fresh Air" with Terry Gross. I recently downloaded a bunch of episodes of Alec Baldwin's podcast ["Here's the Thing"]. Tegan and I are obsessing over his Kristen Wiig interview.

TRAVEL BAG I SWEAR BY

I just got a wonderful new backpack that I absolutely love from my girlfriend. It's an **APC backpack** that's great because it's perfect in the rain—I feel like it's made out of the material that tents are made of. Not even a bear can get into it.



ESSENTIAL TRAVEL CLOTHING

I have done a bad, bad thing to the leather jacket that I've been wearing—it's like a second skin. Every morning I wake up, put the jacket on top of whatever clothes I hate and think, "This makes my outfit look better." After this summer—because I probably will wear it all summer—I'll just burn it, because it already smells. It'll be like the end of "Terminator 2," where it has to be thrown into molten lava, because normal fire won't even be enough to get rid of it.

SCHEDULE STRATEGY

I'm so incapable of understanding iCal on my phone that I found one of those 1990s Day-Timers and just wrote everything out by hand and color-coded it.

SLEEP STRATEGY

Two things help me: One, alcohol; and two, earplugs. I do feel fairly fatigued touring, so usually by the end of the night after a show, I'll have a couple glasses of wine or some scotch, and I have these great earplugs that I got made that fit neatly in my eardrums. Then I just lay down and I'm done for the night. ●

Rituals

Lollapalooza

The ins and outs of Perry Farrell's legendary festival, now a three-day event in Chicago's Grant Park (Aug. 2-4)



GETTING THERE

I usually stick to the train for a huge event like this. Cabs are good too, but at certain times there might not be a lot around. —**Ardie Farhadieh**, marketing and media manager, Billions Corp.

Rent a bike. I've rented from Bike and Roll [bikeandroll.com/chicago] in the past. —**Tom Wironen**, artist manager

STAYING THERE

For convenience to the festival: The Blackstone Hotel [blackstonerenaisance.com] is a block away. For chic yet affordable: Public Hotel [publichotels.com]. —**Lisa Hickey**, marketing director, C3 Presents



Hard Rock Hotel [hardrockhotel-chicago.com]: beautiful rooms, historic building, a fun bar—and they do a great after-party too. —**Heathcliff Berru**, founder, Life or Death PR & Management

GOOD EATS

The Bongo Room [thebongoroom.com] has the most amazing variety of pancakes. —**Samantha Cox**, assistant VP of writer/publisher relations, BMI

Just thinking about roasted black bass with dandelion greens, fennel bread, bitter almond yogurt and caramelized chicken jus at Blackbird [blackbirdrestaurant.com] has my mouth watering. —**Tegan Quin**, Tegan & Sara



I plan trips to Chicago around meals at Longman & Eagle [longmanandagle.com]. That place is incredible. —**Nabil Ayers**, U.S. label manager, 4AD

DRINK UP

If you want a great tequila cocktail, Big Star [bigstarchicago.com] is the place to go. The food is good too. —**Tegan Quin**

I like to keep it classy at the Pump Room bar [pumproom.com]. —**Shelby Meade**, founder, Fresh and Clean Media

Three Aces [threeaceschicago.com]: great beer selection, fun rock'n'roll vibe, and a short cab ride from Grant Park.

—**Amy Butterer**, agent, Billions Corp.

SIDESHOW

The Chicago Architecture Foundation cruise [architecture.org] is really cool and will give you a unique view of the city. —**David Zonshine**, artist manager

It's been a dream of mine to catch a Cubs game. Also, check out Cloud Gate, aka the Bean, in Millennium Park [millenniumpark.org]. —**Mathieu Santos**, Ra Ra Riot

Jump into Lake Michigan—even though you might risk catching a disease.

—**Ardie Farhadieh**

BIZ HOT SPOT

I like Double Door [doubledoor.com] and Metro [metrochicago.com]. There's always lots of industry [people] hanging out there during Lolla. —**Bruce Solar**, senior VP, the Agency Group

The Foundation Room at the House of Blues [houseofblues.com] and the lobby of the W Hotel City Center [wchicagocitycenter.com]. —**Tom Windish**, founder, Windish Agency

The famous Chicago Music Exchange [chicagomusicexchange.com] is an absolute mecca of beautiful vintage instruments and amps.

—**Mathieu Santos**

MUST-SEE

Nine Inch Nails. They have been on hiatus for the last few years; with this being their first major show back, I expect them to be more powerful than ever. —**David Zonshine**

2 Chainz. I always sing along to his line "My chain hang to my dang-a-lang," from B.o.B's "Headband." It's so good. —**Kim Schifino**, Matt & Kim

SOMETHING SPECIAL

Everyone knows Lollapalooza. If you say you're playing there, anyone will know what you're talking about. And the setting is pretty spectacular too.

—**Mathieu Santos**
—**Colin Stutz**

Clockwise from far left: Mathieu Santos, exterior of the Hard Rock Hotel, Longman & Eagle's wild boar sloppy joe and Samantha Cox.



Gear

“You have to hear your song the rest of your life, so you might as well put the extra time in to make it perfect.”

Secret Weapon

Houston indie-rap alum Mike Dean has been Kanye West’s right-hand one-man band for the past decade



the average producer does.”

Before he was crafting hits for one of music’s biggest and most challenging pop stars, Dean cut his teeth producing and engineering regional hip-hop classics for Houston’s Rap-a-Lot Records in the ‘90s. His work mixing Scarface’s Jay-Z- and Beanie Sigel-featuring 2002 single “Guess Who’s Back,” which was produced by West, is what first put him on the Chicagoan’s radar. Now his unwavering focus, and an ability to take a song from production to mastering, net Dean work with marquee artists both in and out of West’s orbit. He co-produced and mixed two songs on Jay-Z’s just-released *Magna Carta Holy Grail*, put in work on Beyoncé’s forthcoming album and is also collaborating with next-gen rappers Travis\$ Scott, Big K.R.I.T. and Angel Haze.

At his Tribeca headquarters, where he splits his time when not on the road with West or at home in Texas, Dean invites artists he works with to let loose away from the formality and expense of a typical recording studio. He keeps his gear and instruments in a cozy white room with a \$10,000 Sony C800G mic by the door. “When we work, we do everything in here—I don’t use vocal booths,” Dean says. “We like to have the artist right by us so we can just talk.”

Dean employs a small collection of Korg and Moog synths and Fender Stratocaster guitars, all vintage, that he uses both while recording and, for the last three years, on tour with West, where performing the songs in front of an audience has informed his work in the studio.

“You get to see what works: what songs hit the speakers best, what songs make people jump around,” Dean says. “The guitar solos are usually the best part.”

—Reggie Ugwu



Mike Dean speaks in a low, gravelly register with short, direct sentences, like cargo pushed out of a pickup truck. It’s not a voice for cutting through in a crowd—but the Texas-born producer/engineer/multi-instrumentalist makes his presence felt nonetheless. Over eight albums and 10 years, he’s become Kanye West’s closest collaborator, evolving from mixing tracks for the then-ascendant rapper’s early mixtapes to co-producing each of the 10 songs on his most recent Billboard 200 chart-topper, *Yeezus*. Dean’s keyboard and guitar work is all over the album as well.

“I’m the one producer that sticks with Kanye through a whole project, usually,” Dean says from his sparsely ornamented Tribeca apartment-cum-recording studio. “When he’s working on his album, I won’t be working on, like, Drake or something. I concentrate on him. That’s why I usually get more than



Name: Mike Dean

Hometown: Houston

Big break: Caught Kanye West’s attention for his work mixing “Guess Who’s Back” in 2002, a song West produced for early Dean client Scarface.

Notables: Has engineering and production credits on every West album save *808s and Heartbreak*. Co-produced and mixed “Crown” and “Somewhereinamerica” from Jay-Z’s *Magna Carta Holy Grail*. Built his name working for Houston hip-hop pioneers UGK, Geto Boys and Z-Ro.

Bet you didn’t know: Dean plays the bassoon and is a classically trained pianist. He teetthed on Chopin and Beethoven as a child.

Up next: Producing and mixing for Beyoncé, Travis\$ Scott, Angel Haze, Freddie Gibbs and Big K.R.I.T.



1 Dean prefers Tannoy DMT 215 speakers, matching them with smaller, less expensive Yamaha and KRK units. “I believe in mixing on things that are more like what people have in clubs and at

their house instead of using \$30,000 speakers that nobody will ever get to listen to their music on,” he says. **2** Dean used these vintage Korg Juno synthesizers on West’s “Stronger” and “Good

Life.” He also takes them on the road. “The newer, imitation stuff doesn’t have enough balls to carry live.” **3** Dean’s neighbor is the artist Neil Grayson, who painted this portrait of him in his signature

“M.W.A.” hat. (Dean jokes that it stands for “Mexican Wrestling Assn.”) **4** Dean used this custom ‘90s model Fender Stratocaster for the guitar solo on *Yeezus*’ standout “Hold My Liquor.”



THE YEAR OF

DRAGON

F NS

Platinum sales, sold-out dates and a top five hit on the Hot 100—Imagine Dragons is the breakthrough band of 2013. Here's how the group rolled six-hour sets in Las Vegas casinos into unstoppable success
BY RAY WADDELL

PHOTOGRAPHS BY ANDY WILLISHER

DAN REYNOLDS IS KNOCKING BACK SOME POTATO WEDGES “somewhere in Denmark,” enjoying a rare moment of peace amid the frenetic pace as the band he fronts—Imagine Dragons—charges inexorably toward global rock’n’roll superstardom.

This is what momentum looks like. Released last September, the band’s debut album, *Night Visions*, bowed at No. 2 on the Billboard 200, passing the 1 million mark in June. (The album is currently at No. 4 on the chart, and has sold 1.1 million copies so far, according to Nielsen SoundScan.) “Radioactive” is the rock hit of the summer, logging a 19th week at No. 1 on Billboard’s Rock Airplay chart and sitting at No. 4 on the Billboard Hot 100 this week. “Radioactive” has sold 3.8 million downloads, with the band’s first single, “It’s Time,” moving another 2.6 million.

Even so, there’s a certain below-the-radar element to the group’s success. “They were selling out big venues across the U.S. before they even had ‘Radioactive,’ as big as that song is now,” Geffen Interscope A&M president/COO John Janick says. “It’s interesting because, until you have multiple hit records, sometimes people don’t realize how big a band really is.” If that’s the case, the recognition should be setting in right about now: This week, third single “Demons” maintains its No. 4 peak on Rock Airplay after 19 weeks and is No. 64 on the Hot 100. It has sold 782,000 downloads.

With any rock band’s success these days comes the added pressure of having to “save” the genre. “In a genre that many people thought was dying, these guys came in like a breath of fresh air,” says Nick Chappell, PD of WROX Norfolk, Va., one of the first stations in the country to spin “It’s Time.” “They are three singles deep into their debut album and are already a core artist for us,” he says. But frontman Reynolds comes across as anything but a self-styled savior. “We like to create big sounds,” he says. “We like the guitars to sound big. We want the drums to sound like cannons. A lot of people call it ‘anthemic,’ but I’d shy away from that because it sounds almost pompous.”

As he grinds it out at the European festivals, Reynolds is humble as he marvels at Imagine Dragons’ rise to platinum status and headlining dates. “Bands have asked me, ‘What do you attribute your success to?’ The two things I always say are one, we never said ‘no’ to anything,” Reynolds says. “We’d play birthday parties, weddings, casinos. We wanted to perform and create as much as possible.”

So what’s the second thing? “Vegas luck,” Reynolds says—which, for a group that rose out of the Las Vegas casinos, isn’t such a bad thing to have. “It’s a matter of biting at the apple as many times as possible. Then, hopefully, those doors will finally open up.”

Open up or be kicked down, because it’s not all luck. Imagine Dragons had a musical plan, and they aligned themselves with the people who could bring that plan to fruition. And as *Night Visions* continues to gain steam, the group is reaping the benefits of a solid foundation and a global vision, still in that one-chance-only position of playing to crowds for the very first time.

“This is what we live for as a band, playing to an audience that’s never seen us before,” Reynolds says. “That’s what we did for three years. As touring musicians, we tried to break new cities, where you played for maybe 20 people whose friends had told them about us. You just come out and give it everything you’ve got and try to win over the crowd. That’s even what we did in the casinos in the beginning.”

The band learned early on how to convert the uninitiated into fans, doing six-hour gigs—half covers, half originals—at places like Mandalay Bay, O’Sheas and Caesars Palace. Vegas native Reynolds met guitarist Wayne Sermon while attending Brigham Young University in Provo, Utah. Together with drummer Daniel Platzman, a friend of Sermon’s from Boston’s Berklee College of Music, and bassist Ben McKee they made Vegas home base. Playing casinos were hometown gigs, but not to hometown crowds. Vegas is a town of out-of-towners, and the band performed in front of new people every night. “That prepared us to go overseas, go out onstage and feel comfortable playing for people that aren’t singing every word, or know every song,” Reynolds says. “You can either have the crowd in the palm of your hand or you get bottled. It’s a scary thing, if you think about it.”

Imagine Dragons independently released three EPs and toured extensively before signing with Interscope or APA (Coda books the group in Europe and the United Kingdom), building a following one show at a time. Then, perhaps the luckiest thing of all happened: Reynolds received an email from Alex Da Kid (real name Alexander Grant), producer of massive hits for Dr. Dre (“I Need a Doctor”), B.o.B (“Airplanes”) and Eminem (“Love the Way You Lie”) and founder of label/publisher Kidinakorner. The email was to the point: “Yo, I dig your music. Wanna write?” (See story, page 23.)

Write they did, and what started out as a collaborative effort for other artists on Alex Da Kid’s roster soon became bigger—“big” being the operative word. “He complemented our sound, because we were so rhythmic, but we couldn’t get to the place we wanted to sonically,” Reynolds says. “We didn’t have the tech savvy to get the bass to hit hard enough and the snare to be big enough. Alex had that expertise to say, ‘Let’s EQ this and throw distortion on that.’ Sonically everything started to come together and sound big and a little more edgy. It was the perfect fit, and we all knew it.”

THE PLAN

Mac Reynolds entered the picture before Alex Da Kid, but he didn’t set out to be a manager. He had helped out his brother Robert, who manages the Killers, before going to law school at University of California, Los Angeles, and setting up shop at an L.A. entertainment law firm, where Imagine Dragons was a project. He clicked with the band and made his move, quitting his law gig and moving back to Vegas. Now Mac Reynolds’ steady hand at the wheel seems to be, like Alex Da Kid, the perfect fit for a band of deep thinkers.

“We tried early on to be really deliberate about the choices we made, which isn’t easy these days because it’s really hard to break,” Mac says. “But the guys were

really level-headed about it and in it for the long haul. We wanted to be smart about our choices, cultivate the music, do all the things a band needs to do to find itself. From a very early stage we all had that goal."

In addition to providing "honest feedback," Mac is clear on his role: "My job as manager is to preserve unity and direction," he says. "Their promise to each other is they would not take any shortcuts on the music. They haven't before and they don't want to now."

Dan Reynolds describes Imagine Dragons as "overly meticulous" in the early going. "We rented out an apartment together with the little bit of money we made from doing cover gigs, and we put a big wipe board on the wall, and everybody wrote down five albums that were their all-time favorites," he recalls. "And everyone in the band had to study those albums and learn them." On the list were Arcade Fire, the Beatles, Led Zeppelin, Harry Nilsson, 2Pac, Paul Simon and Muse, among others.

They "overthought" everything, including the band's name, which is an anagram of "a phrase that meant something to all of us," Reynolds says. The original phrase is still a secret. "As a musician, you're exposing yourself in so many different ways we thought it would be cool to have something the four of us hung on to," he says. "It seems like such a strange thing to start out with a secret we want to keep from everybody, but we just thought it would be nice to keep something to ourselves, and we've kept it to ourselves for four years."

When it's suggested that a Billboard cover story might be the ideal platform to finally reveal the origin of the band's name, Reynolds replies, "I haven't even told my mom, and she's bothered me about it since day one, so if I told you before I told my mom, she'd probably forsake me as her son."

One thing that Imagine Dragons was clear about from the beginning was its musical vision of fusing synthetic and electronic sounds with the raw and sometimes acoustic elements of rock, powered by heavy, thudding drums and basslines and a potpourri of rhythmic percussive elements. "I was a drummer for four years before I ever learned any other instrument, and it has found a way into my writing lyrically, and I'm a very percussive singer because of that," says Reynolds, who also plays a huge drum "like a madman" onstage, according to Alex Da Kid.

Manager and band were equally meticulous about making a decision as to their label partner. "We quickly became aware of the fact that the type of music we were doing felt like it belonged on radio, so at some stage a label partner is the best way to get there," Mac Reynolds says. "But at the same time, we believed in building as much of that on our own as we could, both because it would lead to a long career and also because we believed it would give us time to hone our craft."

So rather than blindly pursuing a label deal, "we wanted to be able to tour properly and have a real structure in place before we were under the spotlight of public scrutiny," Mac says. "They were at a stage that when they met Alex and the team over at Inter-

Imagine Dragons performing at the Isle of Wight Festival on June 16, and greeting fans at the event for autographs (below).



scope, they felt like they had started to find themselves musically, felt like they had a proper base and felt like the folks at the label weren't intent on trying to change anything, but rather empower them and give them a free rein to create what they wanted."

Janick, who has been at Interscope for less than a year, inherited a project that was well on its way, though he had been observing the band from his previous post at Fueled by Ramen. "I could feel the momentum before I came to the company," he says. "And then I really felt it." He adds that there's plenty more to come from *Night Visions*. "They have at least another two singles on this album after 'Radioactive.' They should be an artist that's up for Grammys next year, and they have touring plans through the year. It feels like we're just getting started."

Crisp, atmospheric and mood-inducing, the songs on *Night Visions* are felt as much as they're heard. The band's studio alchemy is real and potent, but Imagine Dragons is first and foremost a band that connects from the stage. "The most important thing to us from the very beginning has been to be a live band," Reynolds says. "We really only put out the album as a tool to get people to come out and see us live. Word-of-mouth spreads, and you either become known as a strong live act or a weak live act, and people will come out to see you based on that."

Las Vegas provided the perfect launch pad, and Reynolds calls the city "the best-kept secret among musicians." Competing with the cacophony of slot machines and the megawatt lights of Flamingo Road played a huge role in the band's growth, and sets filled with covers provided a school of song craft. Just as important, tourists who saw Imagine Dragons would go back home with CDs in hand, providing

widespread distribution before the professionals came onboard. And playing six-hour gigs put the band well on its way to logging the stage time that Reynolds feels is necessary to achieve greatness.

"We are strong believers in the '10,000 hour rule'—that you need at least 10,000 hours on a stage performing before you're ever going to get anywhere special with a live show," Reynolds says. "We're still working every day to make it better."

Imagine Dragons' touring philosophy is simple: Go everywhere, and don't graduate to the bigger rooms just because you can. Demand has long exceeded supply for Imagine Dragons, both in terms of capacity and the number of available dates. "Our goal is not 'How do we sell the most tickets?'" Mac Reynolds says. "We're trying to take people who may have heard the music but don't know the band personally and get to know them. That's hard to do when you jump quickly to a big room. The cornerstone of what we're doing is the live shows. The guys love that more than anything else, and it's one thing we don't want to mess up—our relationship with fans, in person, out on the road."

The global presence that being part of the Universal Music Group family affords provides promotion opportunities all over the world, and the band's biggest fear is not being able to appear in all the territories where it feels Imagine Dragons can take hold in a big way. "The guys have been touring relentlessly to try and get it done," Mac Reynolds says. "What we're trying to do is treat every territory the way we treat our home territory in the States. There's no shortcut. Heaven forbid you don't spend that time, and you come back later and suddenly find out there wasn't really any touring fan base to build off there. Then it's too late."

International sales indicate that the global fan base is there, waiting to see Imagine Dragons live. "We've already sold 700,000 album equivalents outside of the U.S.," Janick says. "They're going to be a massive artist around the world, and by the time we're done we're going to sell at least 4 million album equivalents around the world, if not more."

The morning Mac Reynolds spoke to Billboard, he received an email notifying him of *Night Visions*' official platinum certification. "Everybody's over the moon about it," he says. "We know how hard it is to sell albums these days, especially for rock bands, so for us it's a massive accomplishment."

So what about all this "rock is dead" talk being tossed around? "If rock is dead," Mac says, "we're in trouble."

'VISIONS' OF THE FUTURE

Janick says the label's role as the band pounds the road is to "making sure every piece is covered—the right press and records at radio, the right synchs and brand partnerships." He emphasizes that the coming months will be about "the right TV looks going into Christmas, continuing to build their tour base and ending up with them walking home with some Grammys come February."

The synch opportunities have certainly been robust. "From the very beginning, in the early days, we got a lot of love from the creative community and our friends at ad agencies as well as brands for this



Team Imagine Dragons

ALBUM: *Night Visions*

LABEL: Interscope

RELEASE DATE: Sept. 4, 2012

MANAGEMENT: Mac Reynolds, Reynolds Management

PRODUCERS: Alex Da Kid (executive producer), Brandon Darner

PUBLISHER: Universal Music Publishing Group

BOOKING AGENTS: Corrie Christopher and Adam Brill, APA (United States); Coda (Europe, United Kingdom)

PUBLICITY: Hillary Siskind and Dennis Dennehy, Interscope

ATTORNEY: Robert Reynolds, Reynolds & Associates

SITE: ImagineDragonsMusic.com

TWEETS: @imaginedragons

band," Interscope senior VP of branded content and culture Jennifer Frommer says. "They've proven to be a very synch-able type of sound. It fits very well to pictures." The band has been hands-on in selecting the brands for each synch, and has a particular affinity toward technology, which is why Xbox ("It's Time"), Intel ("On Top of the World") and LeBron James' Power Beats headphones ("Radioactive") are among the biggest looks for the group. "They're comfortable in the tech space, and we're evaluating a couple of partnerships at the moment. It has to be the right fit," Frommer adds.

Despite the band's heavy touring schedule, Imagine Dragons will be rich with song material before the group heads into the studio to record a new album, whenever that may be. Dan Reynolds, 26, has been a prolific writer since he was 14 and continues to write as the band tours. "Writing was never work for me—it was always the greatest joy of my day, to write on my computer by myself," he says. "I've written hundreds, even thousands, of songs. I have demos on all my computers I've saved over the years. A lot of them are terrible and will never be heard by the public, but I've continued to do this, even on the road now. Almost every single day I'll write a demo, as does the rest of the band."

In fact, having enough material has never been a problem for Imagine Dragons. For the first record, the group had to narrow its material to 100 demos, then voted it down first to 50 and then the 20 it recorded for *Night Visions*. Then those songs were culled to the 11 on the final record (two more are bonus tracks). "I'm still writing every day overseas. I wrote a song yesterday," says Reynolds, who adds that the song has the working title of "The Ghost Intervention."

For all the success the group has enjoyed, the members of Imagine Dragons feel like something that's just getting started—a fact that hasn't seemed to fully sink in yet for Reynolds, who again harks back to Vegas luck.

"We've met so many great bands over the years on the road that deserve to be exactly where we are right now, that have worked just as hard as us, that are incredibly talented, that are doing things independently, that deserve to be here—and for one reason or another we just got lucky and things have gone our way," he says. "We try not to take a day for granted and to seize the moment, wake up and say, 'I'm in Denmark and I get to go play a festival tonight, and then I'm going to fly over and play Isle of Wight tomorrow, then fly to Asia.' How can you not be grateful for this?"



Bringing The Boom To Life

How Alex Da Kid and Imagine Dragons mixed studio programming and live dynamics into a signature sound

When Imagine Dragons frontman Dan Reynolds got the invite to write with producer Alex Da Kid, it didn't occur to him to say no.

Alexander Grant—aka Alex Da Kid, the 29-year-old producer and founder of KIDinaKORNER—is best-known for his work with such artists as Dr. Dre and Eminem, and Reynolds has always been a fan of hip-hop. "I was familiar with his production skills," Reynolds says. "I definitely thought, 'Well, this is a strange marriage. But what is it going to hurt if I go and write with him? Maybe I'll just learn from a great producer and walk away with that.'"

The writing sessions were originally intended to cook up songs for other artists. "I was working with U2 at the time," says Alex Da Kid, who heard one of the EPs Imagine Dragons had released on the band's own label and was impressed. "I just wanted some people to bounce ideas off of." But he'd never met anyone who could write as quickly as Reynolds. "He comes up with melodies instantly. It's insane."

In Imagine Dragons, Alex Da Kid had found the perfect vehicle for his sonic vision when he launched KIDinaKORNER more than two years ago. "As a producer I always wanted to blur the lines between genres," he says. "As a person that's who I am—my mom is white, my dad is black. I've grown up kind of in both environments. I've always liked different kinds of music. I wanted to be able to create a beat or a track and have it go to anybody on my label: a country act, a rock act, a hip-hop act. The boundaries would be destroyed."

Part of the conception of Imagine Dragons was as a very rhythmic band, and the producer amplified that aspect. "He helped them refine the percussive elements that were already inherent in what they were doing," Imagine Dragons manager Mac Reynolds says. "They shared the same vision for the music."

A promising rock band teaming with a producer known for hip-hop is the kind of shake-it-up move a lot of groups would only make well into their career, not out of the major-label gate. It was a risky move for all involved, and one that paid off—more than a million times over, one could say—in songs that connected as strongly on the radio as they did in live performance.

In retrospect it seems remarkably canny: a rock band makes tracks that can live on the radio in between Macklemore & Ryan Lewis and Miley Cyrus by hiring the producer of Eminem and Rihanna's "Love the Way You Lie." But in fact, the partnership thrived precisely

because it was organic, not calculated. "They found the work they did together made a lot of sense for both of them. It wasn't about trying to leverage to get to a new level in their business," Mac Reynolds says. "The guys had turned down label deals before. This was more about a real alignment of creative visions and excitement about the work they were doing together."

Leadoff single "It's Time" had been written and recorded by Imagine Dragons for its third independent EP, well before the KIDinaKORNER/Interscope connection. Conversely, Alex Da Kid says some of the beats that ended

up on the Imagine Dragons album were originally created for other artists. All agreed the music made for an Imagine Dragons album couldn't be far removed from what the band delivers onstage.

"During the making of a track we're thinking about how we can translate the bigness of the record onto the stage," Alex Da Kid says. "It's about the balance between the bigness of the program elements I put into tracks and how we can create that live, keeping that human element in it and not just having machines do it. That's always in the back of my mind." He adds that he and the band would spend weeks in the rehearsal studio making sure the sound would translate live—something he's done



Alex Da Kid (top), Skylar Grey (center), X Ambassadors



with KIDinaKORNER acts Jamie N Commons (a bluesy British singer who recently opened for Bruce Springsteen) and X Ambassadors (a Brooklyn quartet that impressed Dan Reynolds enough to recommend them to Alex Da Kid).

The producer says he knew that he and Imagine Dragons were on to a special sound, but admits he wasn't expecting it to connect on a mass scale so quickly. "My whole thing with the label was to try and build careers," he says. That includes KIDinaKORNER signing Skylar Grey, who co-wrote "Love the Way You Lie," and Candice Pillay, a co-writer on Rihanna's "Cockiness (Love It)." "I'm in it for the long haul. I'm not in it to try and make it within six months. But the speed at which this has taken off has definitely surprised me. I'm just glad that people seem to love it. That's very rewarding." —RW

Summer Slowdown

As track sales tumble and digital albums lose steam, the midyear Nielsen SoundScan numbers raise questions about streaming, consumer behavior and the future

By Ed Christman

If you're looking for relief in the sweltering summer months, then maybe the midyear Nielsen SoundScan numbers will offer some. But for most, the cooling trend they show will provoke concern, not comfort. Digital track sales are not just declining this year—the slowdown is accelerating. And digital albums—long a welcome area of growth—appear to have lost considerable momentum.

In first-quarter 2013, track sales declined a modest 1.3%, dropping from 361.3 million to 356.5 million. But in the second quarter, the decline more than doubled to 3.3%, tumbling by 11 million, from 336.7 million in second-quarter 2012 to 325.7 million. For the year to date as of June 30, digital track sales have declined 2.3% to 682.2 million units from the 698 million tracks scanned in the first half of 2012, according to SoundScan. The 15.8 million tracks that disappeared represent a loss of \$19.4 million at a blended retail list price of \$1.23 per track.

Meanwhile, digital album growth slowed considerably during the second quarter. In first-quarter 2013, digital albums rang up 10.4% in unit growth, but in the following three months that decelerated to a 1.9% increase, with scans totaling 28.3 million versus the 27.8 million units in the corresponding period last year. Overall, year-to-date digital album sales are up 6.3% to 60.8 million units from the 57.2 million units scanned during the first half of 2012.

IS CANNIBALIZATION AN ISSUE?

At the midyear point, 51 songs had scanned more than 1 million units, while 13

of those scanned 2 million units or more, led by the 5.6 million units garnered by “Thrift Shop” by Macklemore & Ryan Lewis featuring Wanz.

In contrast, while midway through last year two titles had accomplished the feat of scanning more than 5 million units—Gotye’s “Somebody That I Used to Know,” featuring Kimbra, and fun.’s “We Are Young,” featuring Janelle Monáe—only 47 titles hit the 1 million-unit mark, of which 13 exceeded 2 million scans.

The softness in track sales can be attributed to a 20 million-unit decrease in catalog sales. Current track sales actually grew slightly year over year, to 315.5 million from 311 million units. But catalog tracks fell to 366.7 million units from the 386.9 million that were scanned at the midyear point of 2012. (SoundScan defines any track 18 months past its earliest availability as a catalog title.) The category might be partially off simply because last year Whitney Houston’s death strongly drove digital track sales to 3.7 million units versus normal midyear sales of 700,000.

With track sales declining and digital album sales growth slowing, the industry is finally concerned that streaming may be cannibalizing downloads. But with existing analysis continuing to buttress the standard wisdom that streaming does no harm, industry data mavens are experimenting with other ways of evaluating the situation. “We have not yet been able to prove cannibalization is happening through any analysis, but this is far from saying it doesn’t exist,” one industry executive says. “We continue to study it.”

The problem may not be streaming, but the flattening of mobile device growth. Another executive says that many consumers are on their second and third devices and not loading them up as much as they did their first, which could also be affecting digital sales.

ALBUMS SOUND THE ALARM

So far, Justin Timberlake’s *The 20/20 Experience* is the best-selling album of 2013, with 2 million scans as of June 30. It is in fact the only million seller of the mid-year point; Bruno Mars’ *Unorthodox Jukebox* scanned 985,000 units in the first six months of this year (though its 2013 sales passed the million mark this week, and release to date it has moved 1.5 million). In 2012, only one album had scanned more than 1 million units by the year’s midway point, Adele’s *21*, which moved 3.7 million. One bright spot: After six months, 15 albums have scanned more than 500,000 units. Last year only 11 albums had done so.

But in another alarming turn of events, album sales continue to decline, with the configuration experiencing a 5.6% decrease to 142 million units year to date, down from the 150.5 million units that had been sold by the middle of 2012. That represents a decline of 5.6%. As with tracks, the decline accelerated in the second quarter with album sales falling 6.4%, versus the 4.9% decline at the end of first-quarter 2013 for the configuration.

THE BATTLE FOR MARKET SHARE

In the market-share game, Universal Music Group leads the industry with a 37.6% share in albums plus TEA (track-equivalent albums, whereby 10 tracks equal one album). That represents a seven-point percentage gain from the 30.1% it posted last year, before it completed its acquisition of the majority of EMI’s assets.

Sony Music Group comes in a strong second with 29.6%, up from the 28.9% it posted in the first half of 2012. Warner Music Group, which acquired the rest of EMI’s recorded-music assets—mainly the Parlophone assets—posted a gain, even though those assets aren’t yet included in its market share. WMG’s market share grew to 20.2% from the 18.4% it had in the first half of 2012.

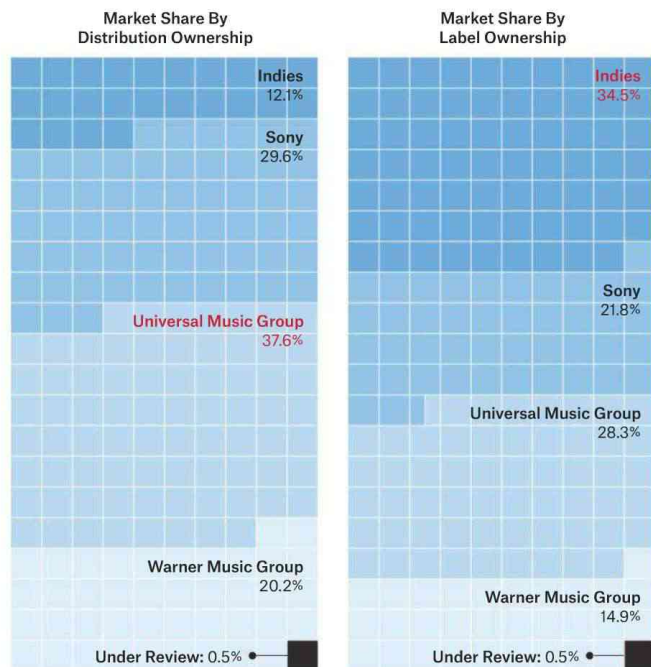
Independents, meanwhile, finished with 12.1%, down from 12.7%—but that’s only if you count market share by who owns the distributor. If you count market share by who owns the label, a dramatically different picture emerges. Indie’s album-plus-TEA market share comes in at 34.5%, based on a Billboard analysis of SoundScan data. That’s up from last year at the six-month point when indie market share using the same metrics stood at 32.9%. One element driving that growth could be the market-share shootout between Alternative Distribution Alliance and RED, which are both at or near their historic highs in share, thanks to their independent labels. In particular, Glassnote and Broken Bow, with Mumford & Sons and Jason Aldean, respectively, are boosting the Sony-owned RED, while Macklemore & Ryan Lewis helped drive the WMG-owned ADA’s share.

COUNTRY AND ROCK LEAD GENRE GROWTH

Album sales grew in country and rock, with the former up 0.4% to 19.5 million units and the latter up 0.3% to 52.3 million units in the first half of the year, compared with the first half of 2012. Latin suffered a 14.1% decline to 4.3 million units, gospel was down 10.9% to 9.5 million units, EDM slid 6.9% to 4.6 million units, and R&B, including rap/hip-hop, declined 4% to 23.7 million units.

Country led the charge in track growth, growing about 9 million units to 90.9 million units, up 11.1% from 81.8 million units. World music—which includes

ALBUMS-PLUS-TEA MARKET SHARE

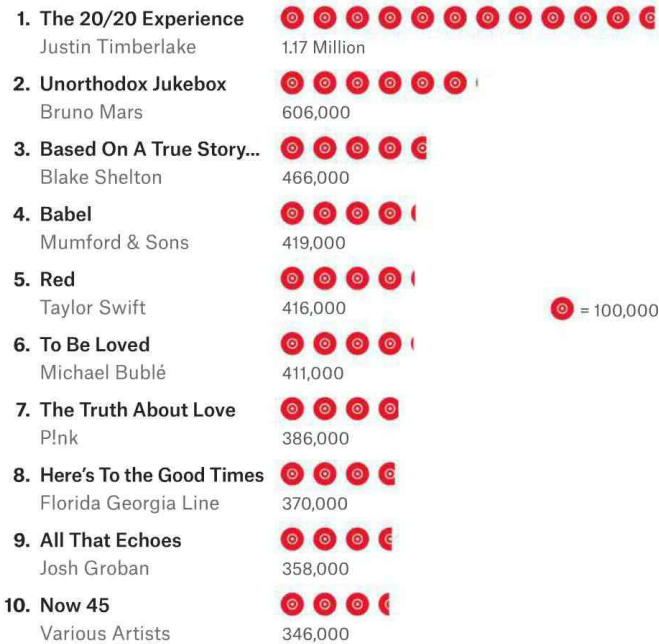


Source: Nielsen SoundScan

Billboard estimate based on Nielsen SoundScan data

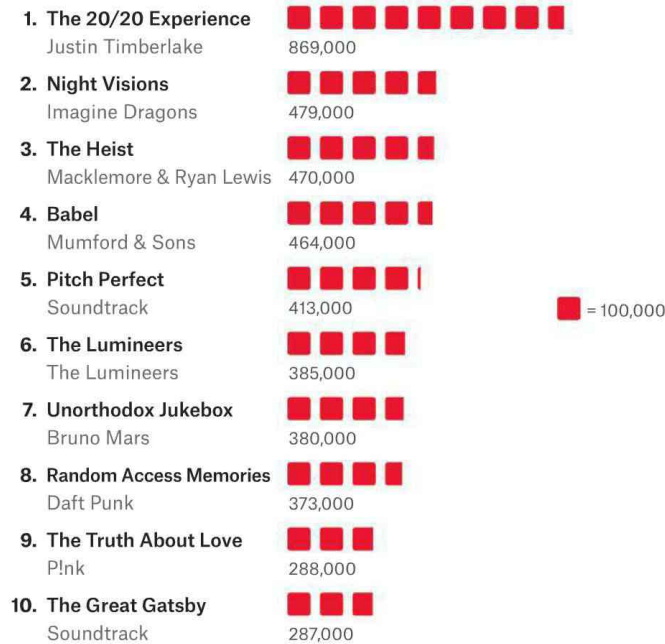
TOP 10 PHYSICAL ALBUMS

(Week Ending 6/30/2013)



TOP 10 DIGITAL ALBUMS

(Week Ending 6/30/2013)

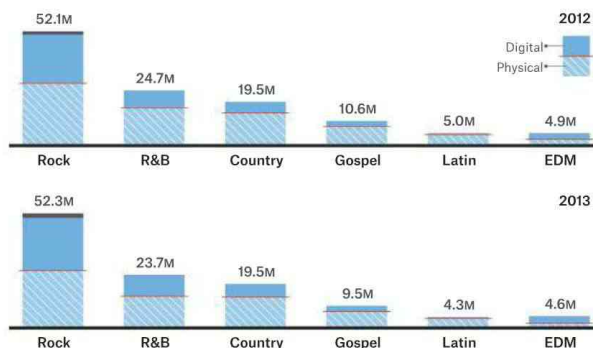


K-pop (and thus PSY) by SoundScan's definition—enjoyed the largest percentage gain, growing by 38.3% to 3.7 million units from 2.7 million units in the first half of 2012. Pop tracks suffered the biggest decline, falling to 140.3 million units, a 13.6% decline from the 162.3 million units the genre garnered in the first half of 2012.

For the first time, SoundScan has prepared a genre report that adds up to 100% and eliminates the double counting that its past genre reports contained. In album sales, rock comprised 33.9% of sales, more than double R&B/hip-hop's 16.1%; country comes in at 13.2%; and pop stands as the next-largest genre with 7.9% of album scans for the first half of 2013.

Rock is also the dominant genre in tracks, but its market share is 22.8%, and is closely followed by pop, which comprises 20.5% of track sales, and R&B/hip-hop, with 18.7% of sales. The only other genre to exceeds the 10% mark is country, at 13.3%. Meanwhile, blues and classical both sold more albums than tracks on a unit basis. Blues scanned 1.37 million album units and 1.36 million track units; classical scanned 3.7 million album units versus 3.3 million track units. ●

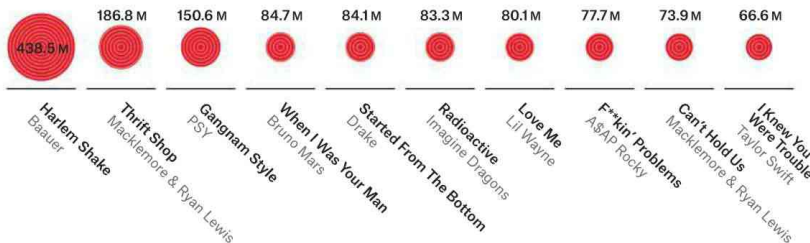
ALBUM SALES BY GENRE



TOP 10 DIGITAL SONGS



TOP 10 STREAMING SONGS



“We haven’t been able to prove cannibalization is happening. But this is far from saying it doesn’t exist.”

SOUNSCAN MIDYEAR REPORT

5 Things That Were Different A Year Ago

1. GOOGLE WAS LESS OF A REVENUE STREAM

Much has happened with Google in the last year to make the company more valuable to the music industry. Much of the activity has centered on Google-owned YouTube, although Google Play is becoming a more serious competitor in recorded audio.

Publishers have been making sure they get paid for views on YouTube. In April, Universal Music Publishing Group (UMPG) signed a licensing deal with YouTube that pays UMPG for performances in 127 countries in Europe, Asia, the Middle East and Africa. UMPG also struck licensing deals with multichannel networks Fullscreen and Maker that pay the publisher for cover songs and soundtracks or samples.

Independent songwriters and publishers are getting more tools, too. In June, a service called Audiam launched. It helps indie artists, labels, songwriters and publishers claim music used in user-generated videos.

Finally, Google Play has more than tripled its share of one major label's revenue to more than 3%, according to sources, and appears to be gaining traction with consumers. In addition, Google launched on-demand subscription service Google Play Music All Access in May.



2. TRACK SALES WERE STILL GROWING

Track sales were still on the rise nine years after the launch of iTunes in the United States. Through July 1, 2012, track sales were up 6% over the same period in 2011. They were up 11% a year before that.

But the U.S. download market has stalled and fallen into negative territory this year. Track sales were down 2.3% in the first half of 2013, representing a loss of 15.8 million units with a trade value of \$11 million-\$12 million.

The slight decrease in units and value—relative to the 682 million tracks sold year to date—is less important than what the decline means to the music industry. Nearly 10 years of reliable growth in digital downloads, which provide billions in annual revenue, is nearing an end. (Digital album sales are faring better but are also slowing.)

Track sales had experienced a slowdown before: Year-over-year track sales were in negative territory—down 0.3%—as late as November 2010. After the LimeWire peer-to-peer network shuttered in October, track sales rebounded and were in positive territory until early this year.

3. THERE WERE STILL FOUR MAJOR LABELS

The increasingly consolidated record business became even more so in the last year. Universal Music Group (UMG) gobbled up most of EMI Music's recorded-music assets after Citigroup shed the business it assumed from private equity firm Terra Firma. A consortium led by Sony/ATV took control of EMI Music Publishing.

UMG's acquisition found opposition from a range of competitors and some concern by the European Commission. But in the end, the EC allowed UMG to purchase most of EMI's recorded-music assets in September and critics were able to enjoy some rare sales of prized music product. To finalize the deal and address concerns about competition in Europe, UMG agreed to sell a number of EMI's businesses.

Thus, UMG's purchase resulted in spoils for the other majors as well as an indie. BMG Rights Management acquired the Mute Records back catalog and rock label Sanctuary. Warner Music Group added Parlophone Music Group, a business that spans Europe and includes the Chrysalis and Ensign labels. Sony Music acquired EMI's European rights to the *Now That's What I Call Music!* compilation series. But the bigger names didn't get everything: [PIAS] Music Group purchased indie marketing company Co-Op.

4. PUBLISHERS HADN'T PULLED DIGITAL RIGHTS FROM PROs

While EMI Music Publishing had pulled the digital rights for some of its catalog from ASCAP in May 2011, the trend gained momentum in the fall of 2012 when Martin Bandier's Sony/ATV, which had just acquired EMI Music Publishing, withdrew digital rights for the Sony/ATV catalog and the rest of the EMI catalog from ASCAP and BMI, beginning Jan. 1, 2013. In the fall of 2012, UMG and BMG Chrysalis



20.5%

POP TRACKS' MARKET SHARE IN THE FIRST HALF OF 2013



also began discussions with the two performing rights organizations (PROs) about withdrawing digital rights, and they subsequently pulled those rights on July 1. Meanwhile, Warner/Chappell, which also served notice that it might withdraw digital rights on July 1, has subsequently decided to wait until Jan. 1. Still on the horizon, Kobalt Music Group, led by Willard Ahdriz, will pull its digital rights on Oct. 1 from ASCAP, while UMPG says it will pull its digital rights from BMI on Jan. 1.

These large publishing companies believe they can negotiate higher rates than the PROs, whose negotiations are hampered by the consent decrees they have signed with the U.S. government.

5. POP MARKET SHARE COULDN'T BE ASCERTAINED

While Nielsen SoundScan tracked genre sales up until this year, it had never had a single report that definitively categorized titles by a singular genre. Rather, since titles can appear on multiple charts, they were counted in multiple genres in the SoundScan system.

Consequently, there was often overlap between R&B/hip-hop and rap; classical and soundtracks; rock and its subgenres, alternative and heavy metal; jazz; and new age. And gospel/Christian has subsets of country, rap, rock, Latin and other categories.

For the first time, SoundScan has instituted a report that eliminates the double-counting so that when sales of each genre are decided by total album and total track sales, it adds up to 100%.

As expected, rock leads the pack in albums at more than twice the size of R&B/hip-hop, 33.9% to 16.1%, with country coming in third at 13.2%. While pop is the fourth-largest category with 7.9% of album sales, in tracks, its sales strength commands a 20.5% market share—but comes in slightly behind rock, which tallied a 22.8% share. While rock retains a slight lead over pop, R&B/hip-hop isn't far behind at 18.7%.

Sales of rock tracks by acts including Skillet (top) tallied a bigger total than those by such pop stars as Bruno Mars. Left: Sony/ATV's Martin Bandier.

15.8 MILLION

THE AMOUNT TRACK SALES WERE DOWN IN THE FIRST HALF OF 2013

5 Things That Will Be Different A Year From Now

1. DIGITAL ALBUM SALES GROWTH WILL BE ALMOST ZERO

While a case can be made that track sales will grow thanks to iTunes Radio, some wonder if that vehicle will also drive album sales. As it is, the second quarter of 2013 marked the slowest growth that digital album sales have experienced since the format was first counted in 2003. And while some might argue that the larger the base, the smaller the percentage gain, that doesn't appear to be the case in this instance, which saw digital album sales growth fall from a 10.4% pace in the first quarter to a 1.9% increase in the second quarter.

Up until now, industry executives have been saying that streaming hasn't cannibalized download sales, but all of a sudden, everyone is taking a closer look at that possibility. Streaming is coming on strong in many markets and in some of them, the number of people streaming is almost equal to the number of people downloading. It's these markets, where industry analysts are focusing their attention and trying to determine if a tipping point has been reached, that can show if one is affecting the other.

In the meantime, digital track sales are down but industry executives believe iTunes Radio will help revive them—some wonder if the same will be true for albums. With more consumers streaming and digital radio getting a boost from Apple's new service, and without a tool to drive sales of digital albums like there is for digital tracks, it's conceivable that digital album sales will continue to slow next year. Then the question becomes, What can the industry do to revive digital album sales? And, considering all of the other digital activity going on, is it worth it to pursue a revival strategy? These are questions to wrestle with next year as the industry watches how streaming and Web radio develop and what kind of revenue they drive.

2. ITUNES RADIO WILL AFFECT TRACK SALES

Track sales have been sliding in the United States, but the launch of iTunes Radio in the fall will have an impact on the digital downloads people buy. The noninteractive Web radio service—think Tim Westergren's Pandora, not Daniel Ek's Spotify—will take a couple of unusual steps to entice listeners to buy tracks.

First, iTunes Radio, unveiled by Apple's Eddy Cue in June, will include a "buy" button that allows listeners to purchase the track currently being heard. Unlike popular services like Pandora and iHeartRadio, which provide links to iTunes and Amazon, iTunes Radio won't require the listener to travel to another site to complete the purchase. A more streamlined process should spur transactions.

Second, Apple will purposefully insert songs to entice purchases. iTunes Radio will play both promotional tracks—chosen editorially, and probably with input from labels—and songs from albums the listener hasn't yet completed (similar to iTunes' successful Complete My Album feature).

iTunes Radio could have a positive impact in its first market, the United States. But it could make a greater impact in other countries where Pandora's absence gives it less competition and an eager market.

3. EDM WILL BECOME BIG(GER) BUSINESS

EDM is on its way to Wall Street and an even bigger stage. With SFX Entertainment, Robert Sillerman is hoping to do with EDM what he did with concert promoters in the '90s: buy up similarly themed companies and sell off the entire package.

Sillerman sold SFX to Clear Channel in 2000 for \$4.4 billion, and Clear Channel later spun off that live events division into Live Nation. He did this on a smaller scale when his SFX Entertainment, a company that owned three radio stations, went public in 1993. Now Sillerman wants to take SFX public and raise \$175 million for further acquisitions, working capital and capital expenditures.

An initial public offering would create the first publicly traded company dedicated to the growing EDM movement and would solidify the genre's reputation as a long-term business rather than a passing trend. Live Nation, currently the only publicly traded concert promoter, has invested heavily in EDM. It acquired promoters HARD and Cream Holdings in 2012, and in May announced plans to purchase half of Electric Daisy Carnival promoter Insomniac. But Live Nation casts a wide net and doesn't focus solely on EDM.

4. ON-DEMAND SUBSCRIPTION SERVICE GROWTH WILL SLOW

Will Apple's entry into digital radio affect the booming streaming sector? Probably not for the long term, but it could for the short term. Apple, which already

has more than 40% of the music market, is preparing to launch iTunes Radio later this year—and it can bring to bear a legion of both iTunes customers and iPod/iPhone/iPad owners to the new service. Once the Apple audience tries iTunes Radio, it'll likely set off a period of consumer experimentation with the service as well as ignite further experimentation in comparing Pandora and iTunes Radio. Everything Apple does is big news, and it's a sure bet that the market-share shootout between Apple and Pandora will be prominently featured in business news for the first half of 2014. With hundreds of millions of people all of a sudden focused on digital radio, can subscription services sustain its until-now fast growth track? Next year will tell.

5. LABELS WILL BE EVEN MORE DEPENDENT ON APPLE AS ITS DOMINANCE GROWS

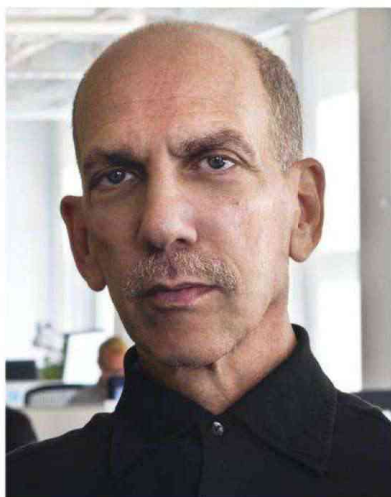
Whatever happens to streaming, one thing is certain: No. 1 is going to become an even bigger No. 1. While the new iTunes service will be largely dependent on advertising revenue, it has built-in minimums that will deliver plenty of money to labels.

Given iTunes' U.S. market share, it could add another 4%-6% of revenue on top of that, if it can keep its store's digital sales from falling. But Apple has more at stake than becoming an even more dominant music account for the labels. It's hoping that iTunes Radio will drive sales of its devices, particularly the iPhone, which lately has been losing share to Android devices. If its new service contributes to device sales, that could drive more engagement with Apple's music offerings, which would also flow back to the labels and publishers. —Glenn Peoples and Ed Christman

1.9%
GROWTH OF
DIGITAL ALBUM
SALES IN
SECOND-
QUARTER 2013

6%
PERCENT ITUNES
RADIO COULD ADD IN
MUSIC REVENUE

Nearly 10 years of reliable growth in digital downloads, which provide billions in annual revenue, is nearing an end.



SFX's
Robert
Sillerman
(left) and
Pandora's
Tim
Westergren

TAKING REGIONAL DIGITAL

Scouting future stars on YouTube, **DEL RECORDS** has helped move regional Mexican into the digital era. And the label's latest find may help capture the young bilingual, bicultural and cellphone-clutching teen demographic: 17-year-old high school junior Luis Coronel

BY JUSTINO ÁGUILA

Inside the Del Records offices in a Los Angeles suburb, two dozen staffers zigzag between rooms. It's nearly time for a live streaming broadcast with some of the label's biggest acts, including babyfaced Gerardo Ortiz, the clean-cut Regulo Caro and Nena Guzman, whose pink lipstick shines from across the room. Around the corner in the boss' office is the label's newest star—a lanky, brown-eyed 17-year-old high school junior named Luis Coronel.

The lights are extra bright, the makeup has been applied, and about 100 people, including fans and members of the press, are roaming the hallways. Outside, men in suits watch all the activity while security monitors record every inch within Del Records.

There's anxious anticipation as the streaming broadcast counts down to start time. In a two-hour window, online viewers will grow to about 100,000 during the Twitcam stream. But tucked away in his office, Del Records founder Angel Del Villar is all quiet confidence. When he steps out to check on the progress he often appears more like a big brother than the millionaire mogul of a flourishing label known for its narcocorridos—music whose themes focus on Mexican drug lords and cartels on the run. Del Villar is redefining the genre, using YouTube to scout for artists making waves in social media, and paving the way for new acts to attract a growing following among younger fans.

In October 2008, Del Villar launched his label, which has helped re-energize the controversial genre while also boldly establishing his place in music. He has catapulted his small business into a fast-growing and lucrative venture largely built around the 23-year-old Ortiz, a multimillionaire who the label owner calls “the King of Corridos.” The American-born Ortiz was raised in Mexico, where he landed a recording contract as a child. But Del Villar discovered him years later, when he'd moved back to the United States and was posting his own videos to YouTube. Within the first few years of his tenure at Del Records, Ortiz was already bringing in an estimated annual \$8 million-\$10 million, according to sources.

At 32, the Mexican-born Del Villar, who moved to the States as a child, has become a game-changer. His acts frequently tour and sell out small to midsize venues like the El Rodeo nightclub in Pico Rivera, Calif. During his first outing there a few years ago, Ortiz played to a packed room of 1,700 fans. On the sidewalk, about 500 people didn't get in, Del Villar recalls, adding that crowded clubs can usher in \$50,000-\$100,000 nightly.

The shows were followed by key promotional opportunities—including an Ortiz “Acceso Total” concert, which was taped in 2012 as part of a Walmart campaign giving the crooner exposure at select retail stores. Ortiz also sold out two concerts at the

Nokia Theatre in Los Angeles. Such a feat is rare within the genre for a young artist, and one he hopes to repeat in 2014.

“Angel has with me a lot of credibility,” says Nir Seroussi, GM of Sony Music U.S. Latin, Del Records' distributor. “He has not only an eye for scouting talent, but he also has the ability to use his network.”

For 2013, Del Villar decided to push harder. His main acts—Ortiz, Caro and Coronel—have been part of a 22-city tour called *Dos Mundos, Una Historia* (Two Worlds, One History) along with veteran groups Banda el Recodo and Banda los Recoditos. The combination of longtime acts and the new emerging voices of Del Records has shown to be a good move. At the first concert on Feb. 16 at the Anaheim (Calif.) Convention Center, the venue was sold out with 13,500 in attendance. In late April, the tour broke records, Del Villar says, with 23,000 fans filling up the San Jose (Calif.) Convention Center.

Del Records—which was recently split between Del Villar and his brother Luis in what is being called an amicable business move—also includes regional Mexican acts Los Chairez, Tra viezos de la Zierra, Revolver Cannabis, Jeovanni el Empresario and Banda Culiacancito. But after success with narcocorridos acts, Del Villar is making a concerted effort to expand his stable of performers into other genres within regional Mexican with more traditional corridos and romantic ballads.

Perhaps the most promising of those new artists is Coronel, a singer who, like Ortiz, was a YouTube discovery. The teen already came with a social media following that's gaining traction each day. Currently, he has more than 110,000 followers on Instagram, 82,000 likes on Facebook and 32,000 followers on Twitter.

A young bilingual, bicultural and cellphone-clutching teen demographic is positioned to serve Coronel well for the Sept. 3 release of his first album, *Con la Frente en Alto* (Head Held High). A marketing campaign will include social media, radio airplay, TV appearances, a tour and a publicity blitz that will introduce the young entertainer to audiences in the United States and Mexico.

Coronel has already been seen on Spanish-language shows through Estrella TV, one of the largest such networks in America. The singer has also appeared on cable network mun2, and his single “Mi Niña Traviesa” (My Naughty Girl) is getting airplay on KBUE (Que Buena) Los Angeles. Later this summer, Del Villar is teaming his new artist with Del Records' only female act, Nena Guzman. The pair is scheduled to travel to 25 venues in such cities as Los Angeles; El Paso, Texas; Chicago; Denver; and Tucson, Ariz.

Del Villar was convinced that Coronel was going to be his next big star when in early April he saw a video of the singer's sold-out

Angel Del Villar (left) with rising artist Luis Coronel.





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EXPRESS



Angel Del Villar at the Del Records offices in Downey, Calif.

show at La Cabaña Night Club in Phoenix, a small venue that was filled to its capacity of 800, most of them teens. “There was a line outside going around the building,” Coronel recalls. “The crowd was big.”

Two weeks after watching the clip, Del Villar signed Coronel, who’s taking online courses in addition to attending classes at a private school 15 hours per week in Tucson, his hometown.

The growing economic potential of the Latino market bodes well for Del Villar’s label. By 2015, the Hispanic purchasing power in the United States is expected to grow to \$1.5 trillion, according to the Selig Center for Economic Growth. Within Hispanic radio, regional Mexican is still the most prominent Spanish radio format and is expected to stay the leader for young Latinos, according to an Arbitron report. This young group is redefining the genre with strong ties to the Internet, their heavy use of cellphones (which they often use to download music) and their social media savvy. While Ortiz has been able to reach a demographic in their 20s, 30s and older, as seen at his concerts, Coronel is attracting a fan base barely in their teens.

Part of Del Villar’s marketing approach is to blanket the country with free sampler CDs—giving away about 20,000 each month. About a dozen employees ensure these discs are handed out anywhere from Mexican record shops to restaurants and concerts. While iconic and veteran voices of the genre including Vicente Fernandez, Joan Sebastian and Pepe Aguilar have been staples of Mexican music for decades, it is Del Villar’s hope that his artists are the answer for new generations. These fans enjoy traditional music through artists like Ortiz, but also appreciate the singer/songwriter’s ability to modernize his sound with subtle musical upgrades like flamenco.

Coronel’s new album will feature 14 songs, including four written by the teen. But it remains to be seen if his popularity continues to grow the way it has during this fever-pitch bubble.

“Luis is in a phase that he really doesn’t believe that this is happening to him,” Del Villar says during a poolside interview in an affluent suburb of Los Angeles, a place he calls his “therapy home” with a nearby view of the San Gabriel Mountains. “I tell him he’s blessed to have all these people following him.”

Coronel was originally signed to Empire Productions, a small label based in Arizona. Del Villar asked the company to be part of a deal that would place the teen singer in a 360 deal.

Scheduled to graduate from high school in 2014, Coronel has never released an album and has had relatively little or no radio or TV exposure. Yet in the last six weeks, “Mi Niña Traviesa” has racked up 1.3 million views on YouTube. (The clip takes advantage of Coronel’s age, featuring him as a loner on a school bus, daydreaming about dating the girl next door, who rides off in a Mercedes-Benz.)

The track, written by award-winning singer/songwriter Horacio Palencia, is No. 15 on Billboard’s Hot Latin Songs chart. It debuted at No. 29 on the Regional Mexican tally, jumping recently to No. 9. On Regional Mexican Digital Songs, it bowed at No. 1 and remains in the top five. It has sold 6,000 copies, according to Nielsen SoundScan.

Coronel is expected to record in English within the next year, according to Del Villar. The singer’s personal story is filled with triumphs, but also setbacks. Coronel first performed at a church at the urging of his mother when he was 4. But it wasn’t until his teens that he would exchange his comb for a real microphone by singing covers with the hopes of making some extra cash. Shortly after, his father died in an accident.

“My dad died in Mexico two years ago,” Coronel says. “I promised him that I would take care of the family. Now I’m able to give my mom a house after being without a place to live for eight months. My dreams are becoming a reality.”

Del Villar, who also lost his own father years ago, says Coronel’s story is relatable to not only him but also many of his followers. And the hope is that Coronel’s appeal can help drive the expansion of Del Records, just as the label hopes to grow his fan base. A recent tour with the long-established Banda el Recodo and Ortiz has helped Coronel find a new audience. “We’re seeing the growth in many regions,” Del Records booking agent David Martinez says. “Across the country we’re seeing cities embrace our type of music including [areas throughout] Texas. We believe that Luis is heading that way as well.”

After the live stream at Del Records, several dozen fans from Los Angeles were still outside trying to get a glimpse of their favorite singers. Sulma Gradilla, 22, made the trek with some friends just to meet Ortiz and Coronel.

“Luis has an amazing voice,” says Gradilla, who had just met the singer outside the Del offices as security hovered. “I keep track of all the Del Records artists on Facebook, Instagram and Twitter. Wherever they show up, I try to be there as well.”

For Del Villar, capturing the attention of a young Latino demographic and staying connected to them will be his biggest challenge as he expands his business in several ways, including the addition of production house Del Studios, a high-end facility for music videos. He also wants to produce TV shows and launch a chain of nightclubs, among other businesses. But first he’s betting on Coronel.

“This kid has what it takes,” Del Villar says enthusiastically. “As for me, I’m a very simple, humble and down-to-earth guy. I’m dedicated to my business. I’m making my dreams come true.”

Independent Spirit

Indie labels are at the heart of artist development for regional Mexican

While Del Records may be the regional Mexican indie du jour, the importance of independent labels to regional Mexican music is longstanding. Indies are the foundation of the music, the place where most artists in the genre get scouted, tested and developed before they hit the majors.

From Pedro Rivera’s Cintas Acuario—the label that gave light to Jenni and Lupillo Rivera—to powerhouse Disa, which was long owned by the Chavez family before it was bought by Univision (and is now part of Universal Music Latin Entertainment), the particularities of the regional Mexican business make it fertile ground for independent operators that for decades have signed acts to 360 agreements that include recording revenue, touring, management and sponsorships.

“Our company is divided in three areas: label, management and video production,” says Pepe Serrano, president/founder of Latin Power Music, the label that first signed tribal guarachero DJ act 3BallMITY and later America Sierra, among many others. Both acts were subsequently licensed to Fonovisa, which—in the case of 3BallMITY in particular—took them to international notoriety. But the initial scouting and A&R development came from Latin Power, which is based in Mexico and has offices in the United States.

While it’s common for many regional Mexican acts to start out on small labels and then seek major distribution and licensing deals through these same labels, regional Mexican music is so segmented that it also allows small labels to be self-sufficient within their respective niches.

“Regional Mexican music just fits the indie distribution model,” says Johnny Phillips, president of indie distributor Select-O-Hits, which distributes different genres of Latin music, including a healthy roster of regional Mexican product. “The artist generally owns the label, they believe their music is still viable, and most are fed up with majors for many reasons,” Phillips adds.

And because regional Mexican acts benefit from a vibrant touring circuit, they can see profits more quickly than acts in other genres.

The top-selling act on Billboard’s July 13 Regional Mexican Albums chart, for example, was La Maquina Norteña, a norteño band signed to indie Azteca Records, which, like Latin Power, boasts a recording division, talent agency, video production and a publishing company to which all of its artists are signed.

Azteca is also self-distributed, and like many indie regional Mexican labels, it negotiates directly with both one-stops that take their music to mom-and-pop retailers and with mass merchants like Walmart that carry their music in select stores, enough to make a big dent on the Billboard charts.

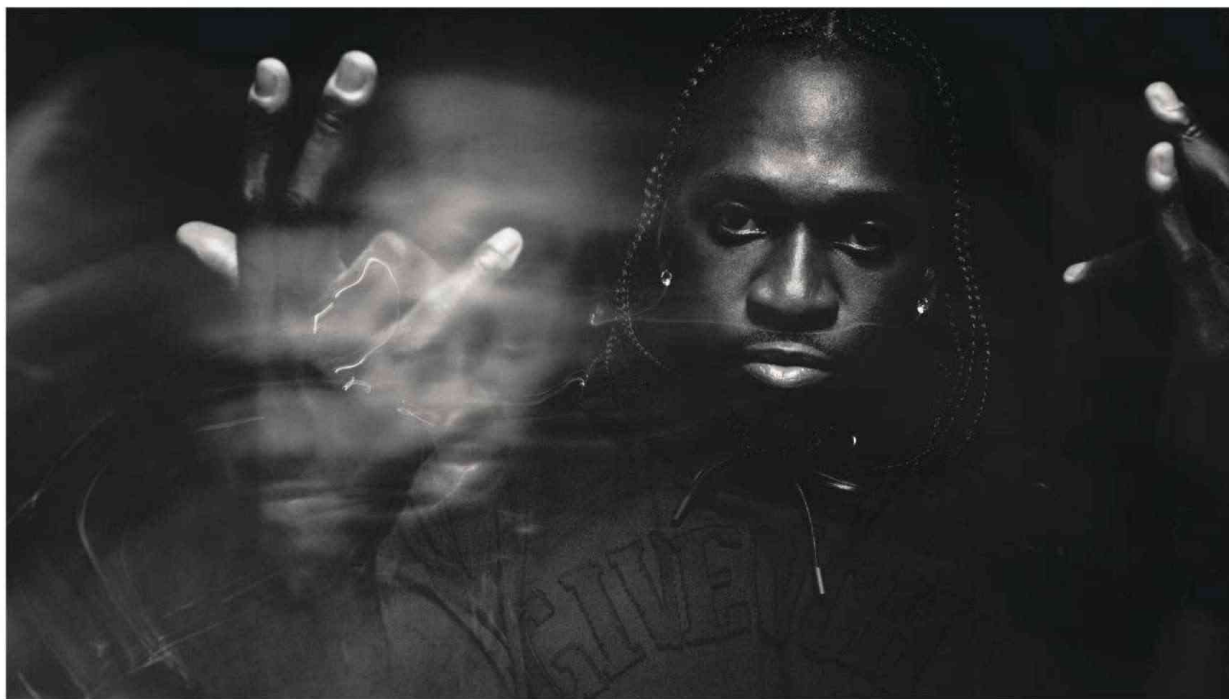
This week’s chart boasts Gerardo Ortiz at No. 4. He’s the artist who put Del Records on the map and who now releases on Del/Sony through his own Bad Sin Records.

At No. 9 is the late Chalo Sanchez with 15 *Exitazos* on venerable indie Musart/Balboa. At No. 10 is Javier Torres with *Mujeres Bravas* on indie Discos America, while Three Sound Records’ Carlos & Jose are at No. 12 with *Coleccion Diamante 20 Temas*.

“The most important aspect of being indie is we are quicker and more agile,” Latin Power’s Serrano says. “We can promote directly to radio and TV, but most important, we can quickly penetrate markets, be the first to discover new trends, and we have the luxury of taking risks and proposing new sounds, like we did with 3BallMITY.”

—Leila Cobo

MUSIC



THE BIG NUMBER

Sales of the Clipse's 2002 debut album, according to Nielsen SoundScan.

971K
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HIP-HOP

Pusha T Introduces Himself

A decade into his career, the Clipse rapper and Kanye West associate rolls out solo debut 'My Name Is My Name'

By Sowmya Krishnamurthy

ARTIST: Pusha T
ALBUM: *My Name Is My Name*
LABEL: G.O.O.D. Music/Island Def Jam
RELEASE DATE: August
MANAGEMENT: Steven Victor
PRODUCERS: Kanye West (executive producer), Pharrell, Hudson Mohawke, The-Dream, Joaquin Phoenix, Swizz Beatz, Rico Beats
PUBLISHING: Sony/ATV
BOOKING AGENT: ICM
TWITTER: @PUSHA_T

traded hip-hop for spiritual pursuits and began recording under the moniker No Malice. The Clipse's dormancy marked the possible end of Pusha T, until help came by way of Kanye West.

The superstar rapper/producer enlisted Pusha for 2010's emotive "Runaway," which hit No. 30 on the Hot R&B/Hip-Hop Songs chart. Pusha signed to West's G.O.O.D. Music, where he's proved to be a standout on tracks like "Mercy" (No. 1, Hot R&B/Hip-Hop Songs) from the multiplatinum *Cruel Summer*.

"The Clipse was a big brand and a big hurdle to get over," Pusha says. "When I first started laying verses [on my own], people were not receptive. I had to go super hard." He proved his worth with mixtapes including 2011's *Fear of God* and 2013's *Wrath of Caine*.

My Name Is My Name "is about Terrence for the first time," says Capricorn Clark, Pusha's creative director. The team is vehement about differentiating this debut from the G.O.O.D. fray. "He's with G.O.O.D. Music, yes, but Pusha is his own artist. He represents the streets," says Clark, who describes the album's target audience as ardent fans, "the D-Boys and the hipsters" who fell in love with the Clipse.

Lead single "Numbers on the Boards" is full of teeth-baring and drug double-entendres, over a stark West- and Don Cannon-helmed beat. There are flashes of introspectiveness, as he opens up about his brother on "40 Acres" and guilt over an incarcerated friend on "S.N.I.T.C.H." "I'm always asked questions about my brother, my family. I think I touched a lot on that. These are my truths," he says.

Guest features run the gamut from The-Dream and Pharrell to Young Jeezy and Kendrick Lamar (who lays a downright menacing verse on "Nose Talgia"). Still, this is Pusha's show and he remains deftly in control. The rapper says he was far from being laissez-faire when it came to collaborations. "It was a hard battle in working with [collaborators] in getting exactly what I wanted. It

was a tug of war the whole way until we were all happy."

Pusha says West "curated the whole album," all the way down to meticulously approving the artwork and wardrobe and editing the "Numbers on the Boards" music video for eight hours. "Nothing is too trivial to Kanye. He's 100% on top of it," Clark says.

West's whirlwind schedule coupled with Pusha taking his own time to record has delayed the release, but manager Steven Victor isn't concerned that it will affect its success. "If it takes a long time, it takes a long time," he says. "We're not really bound to a schedule that somebody else has determined for him."

Clark notes that the marketing focus is grounded in music with painstaking attention to West-influenced aesthetics. "Numbers on the Boards" was the first major activation and its dark video, by Parisian director So Me, and minimalist "No Artwork" cover made an impression to match the song. "He wanted his shit to look completely different than everyone else from G.O.O.D. Music," Victor says.

Additional visual content along the same lines is expected during the next several weeks, including a music video directed by Mason Ground (who shot West's "American Psycho" short) for new single "Who I Am" (featuring Big Sean and 2 Chainz). Also due is such lifestyle content as a 16-part video interview series shot in Jamaica with Noah Callahan-Bever of Complex and a socio-conscious dialogue about drugs with the cast of HBO drama "The Wire."

There are plans for a tour in September that may include 2 Chainz and Big Sean or Fabolous, who recently toured with Pusha for the *Life Is So Exciting* tour.

Pusha also recently opened his second retail store, Crème, in Virginia. Victor says there are fashion collaborations in the pipeline including talks with a major sportswear brand and a high-end Parisian line.

"There's just not a doubt in my mind that people will gravitate toward this album," Pusha says. "My fans are dialed in." ●

"I know that I'll be in front of people with this album," Pusha T says. "As long as I'm in front of people, I'm extremely happy." The road to solo success has been more than a decade in the making, but the rapper has his eyes set on the prize with his forthcoming debut, *My Name Is My Name*, due in August on Def Jam Records.

Born Terrence Thornton, Pusha and brother Malice broke out as the Clipse in the early 2000s with rugged tales of Virginia cocaine rap over irresistible beats by the Neptunes. The duo's 2002 debut, *Lord Willin'*, reached No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and has sold more than 971,000 copies, according to Nielsen SoundScan. Subsequent releases like *Hell Hath No Fury* (2006) and *Til the Casket Drops* (2009) further catapulted the Clipse's cult status.

The trajectory was derailed in 2011, when Malice

ARTIST: No Age
 ALBUM: *An Object*
 LABEL: Sub Pop
 RELEASE DATE: Aug. 20
 MANAGEMENT: none
 PRODUCER: self-produced
 PUBLISHING: Pay Dean/Pile of Paper (ASCAP)
 BOOKING AGENT: Sam Hunt, Windish Agency
 CHART HISTORY: *Nouns* (2008), No. 196 Billboard 200, No. 7 Heatseekers Albums, 31,000; *Everything in Between* (2010), No. 103 Billboard 200, No. 1 Heatseekers Albums, 18,000
 TWITTER: @NoAgeLA



CONTROLLER

Despite the throwback alt-rock jangle of Controller's self-titled debut EP, the New York-based band wasn't started in one of the members' suburban garages in 1994. It's the 2-year-old after-work project of four 30-something modern Mad Men: longtime friends working within New York's fast-paced media industry. "A big part of where the band legitimately came from is four guys spending so much time packaging and developing other brands," says bassist Josh Shabtai, a creative director at leading agency JWT. "Sixteen hours a day doing that for others—how do you apply the same creativity and rigor to yourselves?" Controller only has a handful of local gigs (at spots like Webster Hall and Mercury Lounge) and three songs to its name, recorded at Brooklyn's Bunker Studios by Black Keys engineer John Davis. But those tunes are all synth-friendly keepers—confidently guitar-driven singalongs, like lead track



"Kicking and Screaming," that recall radio staples by bands like Weezer, Everclear and the Killers. "We just wanted to do something that was bombastic, back to the heyday of bands that played songs you wanted to sing along to and couldn't stop," Shabtai says. The tracks could easily back an auto, travel or finance TV spot, targeting—and perhaps developed by—guys just like the band members.

—Kerri Mason

ROCK

Man-Made 'Object'

Experimental duo No Age makes new album on its own, from recording to packaging
 By Reggie Ugwu

After almost a full year of touring behind its third full-length album, 2010's *Everything in Between*, California experimental post-punk duo No Age was beaten, battered and on the verge of burning out. During the three years since they last recorded new music, members Dean Spunt and Randy Randall didn't lose their creative itch, but they found themselves questioning everything else about art and their relationship with the world as musicians. Spunt fixated on issues almost outlandish in their simplicity, like "What is a

song?" and "Why make an album?"

"I started to think a lot about making another record and what that means—all of the processes that are involved with the label and the manufacturer," Spunt says. "In a strange way I got really inspired to make the music after thinking about manufacturing it." The result is *An Object*, due Aug. 20 on Sub Pop.

Ever exemplars of the DIY spirit, Spunt and Randall resolved to handle as many aspects of physically creating their new album as possible, from designing and printing the packaging to die-cutting the labels that would go on each vinyl LP and CD. The band initially wanted to continue self-producing the records in perpetuity—an "unlimited edition"—but, after negotiations with Sub Pop, settled on an initial run of 5,000 LPs and 5,000 CDs.

"We were interested in the idea of an object that would be made by hand by two artists but end up in this global distribution system where it goes to Best Buy and Amazon," Spunt says. "I thought that juxtaposition would be really interesting for someone that bought the record."

As a piece of music *An Object* is no less experimental than the process by which it was manufactured. Spunt, known for his vehement and untrained drumming on previous No Age albums, abandoned his sticks altogether on several of the new songs, resorting to contact mics, bass and rigged speakers to create the percussive and rhythmic elements. The album

diverges from much of the propulsive, searching immediacy that defined *Everything in Between* and 2008 breakthrough *Nouns*, finding a more downbeat and impressionistic groove and matching it with home-made atmospherics.

"It was a little unnerving," says Tony Kiewel, A&R rep for the band at Sub Pop, about the unorthodox process. "I kept calling and asking them, 'Hey, you've got this recording fund. Is there anything I can do? Do you need me to reserve studio time? Do you need any gear?' And every time they were like, 'Aw, thanks a lot, man. No, we're cool. We've got it all under control.'"

Sub Pop received the album in March (Kiewel was relieved at what he calls a "far out" and "beautiful" final product) and slated it for an August release—following the label's all-hands Silver Jubilee festivities in July and just in time for a planned international tour that will carry the band into November. In keeping with the handmade theme of the album, the act will direct its own videos to go along with singles "C'mon Stimulation" and "No Ground."

No Age will also do in-studio sessions with radio stations including noncommercial KEXP Seattle as well as select, to-be-determined TV appearances. The band's fall touring dates will be booked largely at art museums and, in addition to Spunt playing his experimental percussive instruments, will feature a traveling sculptural and art component.

On *An Object*, No Age left imperfections in the recordings, including first-take or off-key vocals and off-time drums, to capture the raw, inchoate energy of the period when the members were first learning to play their instruments. Spunt is eager for that unrefined aesthetic to translate in everything from the packaging to the videos to the band's live performances.

"I never wanted to be in a rock band just to be in a rock band," he says. "We really pushed ourselves to our limits on this record, and there are moments where we fucked up. But that's totally OK. We're not virtuosos or anything. We just kind of lay it all out on the line." ●

"We were interested in the idea of an object that would be made by hand by two artists but end up in a global distribution system where it goes to Best Buy and Amazon." —DEAN SPUNT, NO AGE



Raymond Hernandez, WMGE Miami. *Carlos Vives, 'Bailar Contigo.'* Talk about a major comeback. Carlos tweaked his sound to be up to today's standards and has also helped put the pop/tropical sound back on the map for all Spanish-language formats.



Yandel, 'Hable de Ti.' It's the familiar sound, the familiar voice and the music blend that targets his fans with exact precision. As a duo or in solo form, Yandel continues to represent his genre as one of the top five most recognized voices and rhythms there has ever been in the Latin urban world.



Marc Anthony, 'Vivir Mi Vida.' In a time when salsa had lost its way, looking for a sort of rebranding—much like merengue went from mambo to merengue urbano—Marc maintained what he has always been and bam, an amazing response from listeners, fans and radio.

ARTIST: Tom Odell
 ALBUM: *Long Way Down*
 LABEL: RCA Records/In the Name Of
 RELEASE DATE: Sept. 17
 MANAGEMENT: Sam Eldridge, UROK Management
 PUBLISHER: Warner/Chappell Music
 BOOKING AGENTS: Marty Diamond, Paradigm (North America); Alex Hardee, Coda (Europe, United Kingdom)
 TWITTER: @tompeterodell

POP

Tom Odell Goes Global

The U.K. chart-topping, BRIT Award-winning pianist makes big moves to break stateside

By Richard Smirke

As a young child growing up in the historic English city of Chichester, Tom Odell can vividly remember the disappointment that he felt upon receiving his grandmother's gift of swimming lessons, as opposed to the piano tuition his elder sister had gotten. "I had already started playing the piano, so I was like, 'Why are you offering them to her?'" recalls the singer/songwriter, now 22. "So I asked my sister to swap. I made the right choice. I don't think I've got the build to be a swimmer," he adds with a smile.

Validation that he had made the right decision arrived June 30 when Odell's debut album, *Long Way Down* (Columbia/In the Name Of), debuted at No. 1 in the United Kingdom. (It also reached the top 10 in the Netherlands, Switzerland, Ireland and Belgium.) Almost six months earlier, the classically trained pianist was named the first male recipient of the BRIT Critics' Choice Award, previously won by Adele, Florence & the Machine, Ellie Goulding, Jessie J and Emeli Sandé. Following in their footsteps is a daunting prospect, Odell says, but it isn't one that he's shying away from.

"I never set out in music to sell loads of records. To me the most important pressure that I put on myself is to do great shows and write the best songs that I can. That will always outweigh any commercial pressure," says Odell, whose bruised falsetto and impassioned live performances have drawn comparisons to the late Jeff Buckley.

Now RCA Records is looking to build on Odell's breakthrough U.K. success with the Sept. 17 domestic launch of *Long Way Down*. Primarily recorded in London's Rak Studios, where the artist was joined by his now regular backing band, the 10-track album presents a winning



mix of melodic pop-rock anthems, raucous rockabilly and soulful, brokenhearted blues, with Odell's piano playing—which ranges from delicate jazz flourishes to exuberant pounding—at the heart of his appeal.

"Tom has absolutely risen to the occasion and to the pressure that the BRIT Critics' Choice [Award] can put on you," Columbia Records U.K. co-president Alison Donald says. "He can do joy and despair in a single song. The timelessness and strength of his music crosses a very big demographic."

Prior to entering the studio with producer Dan Grech-Marguerat (Keane, the Vaccines), Odell spent close to a year holed up in a tiny London room composing the songs that make up *Long Way Down*, which he describes as having "the feel and looseness of a 1970s record without sounding like one."

"I spent a long time trying to get that kind of feeling where the songs are led by the lyrics and led by the emotion," says Odell, who credits In the Name Of—the Sony Music-affiliated label founded by Lily Rose Cooper (formerly Lily Allen), which first discovered him—with allowing time for his songwriting to develop. ITNO subsequently teamed with Columbia Records U.K. and Sony Music's international departments for the global rollout of *Long Way Down*, which has generated a huge response

across Europe, according to Donald.

The domestic push, meanwhile, began in March with Odell's first North American trek, which included an appearance at noncommercial radio station KCRW Los Angeles' South by Southwest show. A second run of U.S. dates accompanied the April 30 release of the four-track *Songs From Another Love* EP, while Odell made his network TV debut on May 1 performing the EP's lead single, "Another Love," on CBS' "Late Show With David Letterman." The setup for *Long Way Down* received another major boost when "Can't Pretend"—a brooding piano anthem also on the EP—was featured in the TV trailer for HBO's "The Newsroom."

"The fact that so many big partners are buying in so early is a tribute to Tom's music," says RCA senior VP of marketing Aaron Borns, who adds that the majority of such supporters "have all been predicated on people seeing him live and realizing what a true artist he is. There's something about the fervor with which he plays that really sets him apart."

To capitalize on Odell's live pedigree, touring forms a key component of the campaign going forward, with the singer returning stateside for a five-date run beginning July 30. An appearance on TBS' "Conan" is booked for Aug. 1. The artist will also be in the market during *Long Way Down*'s street week when he heads out on his biggest U.S. tour to date, a 16-show coast-to-coast trek that includes concerts at New York's Irving Plaza (Sept. 21) and Los Angeles' El Rey Theatre (Oct. 9).

"To be able to make and perform music is such a joy," Odell says. "It's a ridiculous statement to make, but at the same time I can't help but be in awe and try and strive toward that kind of career." ●



FOXYGEN

Los Angeles-based rock duo Foxygen (Jonathan Rado and Sam France) will set out on a North American swing this summer supporting their critically praised sophomore LP, *We Are the 21st Century Ambassadors of Peace & Magic* (Jagjaguwar). Helping the act with its jaunt? High Road Touring agent Zachary Cepin, who believed the album would be a game-changer. "I already had the record for quite some time," he says, "and I knew it was fucking incredible."

ROUTING: Following the release of the record and a tour supporting Unknown Mortal Orchestra, Cepin focused on landing the duo a brief headlining run in the Northeast. For the summer swing, festivals were his main target, including the Pitchfork Music Festival (July 21, Chicago) and FYF (Aug. 25, Los Angeles). "We purposely didn't go after Lollapalooza or Coachella. We wanted to save those for next year." Foxygen will also hit Pygmalion Festival in Champaign, Ill. (Sept. 27), Midpoint in Cincinnati (Sept. 28) and Austin City Limits (Oct. 5-13).

AUDIENCE: Cepin used radio as a tool in determining which markets to include for club dates between festivals, focusing on maximizing the band's income by playing big enough rooms for it to be able to afford touring. "If they were smaller places with less money, then those dates would be less affordable for them," he says. Working with promoters and club owners, Cepin chose markets where demand was high. The group will hit Turner Hall in Milwaukee (July 28), the Hoxton in Toronto (Oct. 1) and Paradise in Boston (Oct. 3).

PROMOTION: With some dates co-promoted with AEG, Cepin used the company's promotional access to guarantee strong ticket sales. Foxygen still relies on social media and fans' word-of-mouth, with nearly all of the band's headlining dates selling out. "We haven't had a reason to go away and try to give away tickets just to try and create knowledge of the show," he says.

—Nick Williams

BOOKING AGENT: Zachary Cepin, High Road Touring

TOUR DATES: July 13-Oct. 13

"The fact that so many big partners are buying in so early is a tribute to Tom's music." —AARON BORNS, RCA RECORDS

Reviews

Elton John

"Home Again" (3:34)

PRODUCER: T Bone Burnett

WRITERS: Elton John, Bernie Taupin

PUBLISHERS: HST Publishing/
Cow Dog Music

Capitol



POP

John Goes 'Home Again'

At 66 and with countless honors, Elton John voices a fairly simple desire on the first single from *The Diving Board*, his first solo album in seven years. Of course, it's actually lyricist Bernie Taupin observing that "We all dream of leaving but wind up in the end/Spending all our time trying to get back home again." But, per usual, John's understated vocal makes it sound like his most heartfelt wish. The song offers a different kind of musical "home" for John—a stark arrangement

focused entirely on his voice and piano, with only a subtle, hollow drum giving the chorus a bit of muscular lift. It's a quiet and decidedly adult reflection, with satisfaction and the wisdom of experience, to seek solace that can only come from one's own roots. "Home Again" takes the Rocket Man back to Middlesex, England, but it also returns him to a stately, classic pop sound that his fans love. Plus, it makes for a nice end-of-the-night entry on any summer mixtape. —GG

The song returns John to a stately, classic pop sound that his fans love.



LIVE

ARTIST: Beyoncé

VENUE: Mercedes-Benz Superdome,
New Orleans

DATE: July 7

There's no mistaking that Beyoncé brought one of the biggest crowds to the Essence Music Festival with her closing-night performance. But because the festival is still attended by an older crowd, the energy levels for the show—which started around 11 p.m.—wasn't always up to her liking. "New Orleans, y'all are at a three right now and I'ma need you to get up to a 10,"

Beyoncé commanded at one point. Later, she cast herself as the Tinker Bell of Essence, thriving on the audience's applause and stopping and starting her appropriately named song "Why Don't You Love Me?" until she received a satisfactory volume level. Ostensibly on tour in support of 2011's *4*, Beyoncé kept any talk of presumed new material at a minimum. Still, by the time she closed with expected next single "Grown Woman," it was clear the next chapter of her musical career would be emphatically received. —AH

SINGLES

DANCE

AVICII

"Wake Me Up" (4:12)

PRODUCERS: Avicii, Ash Pournouri

WRITERS: various

PUBLISHER: not listed

PRMD/Island Records

On "Levells," Avicii transformed an Etta James sample into a crossover pop missile; on new single "Wake Me Up," the Swedish producer melds a stomping, folky acoustic riff and a biting Aloe Blacc vocal with his signature synth-infused flair. The result is one of the globe-trotting DJ's most unexpectedly delightful creations yet. —DH

HIP-HOP

BIG SEAN FEATURING
LIL WAYNE & JHENE
AIKO

"Beware" (3:56)

PRODUCERS: Key Wayne, No I.D.

WRITERS: various

PUBLISHERS: various

Def Jam Recordings

Despite Big Sean's ever-inviting vocal persona, there's moodiness and unrest in his heart.

"Beware," featuring Lil Wayne and Aiko, acts as the Detroit MC's manifesto on how to not be sucker-punched by a failed romance, and it's noticeably darker than what fans have come to expect. "The highs, the lows, it comes and goes/You say 'be real,' I try, I don't," he raps. —DH

ROCK

FRANZ FERDINAND

"Right Action" (3:04)

PRODUCERS: Joe Goddard,
Alexis TaylorWRITERS: Alex Kapranos, Nick
McCarthy, Robert HardyPUBLISHER: Universal Music
Publishing Group

Domino

Waiting for these Scots to write an EDM song and stop wearing skinny ties? Keep waiting: Four years after Franz

Ferdinand's last set, the stomping "Right Action" has arrived to assure fans that, even though "Take Me Out" is 9 years old, the band is still perfectly content composing danceable garage rock that turns on a dime. —CP

COUNTRY

ELI YOUNG BAND

"Drunk Last Night" (3:38)

PRODUCERS: Frank Liddell,
Justin NiebankWRITERS: Laura Veltz, Josh
OsbornePUBLISHERS: Warner-
Tamerlane Publishing (BMI),
Want a Fresh One Music/
Black River Entertainment
(ASCAP)

Republic Nashville

"I swear it's the last time every time"—that line from the Eli Young Band's latest single, the aptly titled "Drunk Last Night," nails that morning-after sting, but the song captures an emotional reflection rather than serving up a laundry list of mistakes. The stadium-quality production from Frank Liddell and Justin Niebank moves the band one step forward sonically, and with the group's genuine likability on display, the single is a mistake worth repeating. —JM

POP

VICTORIA JUSTICE

"Gold" (3:13)

PRODUCERS: The Struts, Peter
Thomas, Jason Weiss

WRITERS: various

PUBLISHERS: various

Columbia Records

Shortly after teen Nickelodeon actress Ariana Grande notched a mainstream hit with "The Way," her "Victorious" co-star, Victoria Justice, launched a breakout bid of her own. "Gold" shimmers with snare rolls and a 15-second rap interlude that lets Justice unfurl some attitude in an otherwise safe pop-rock cut. —JL

LEGEND
&
CREDITS

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

CONTRIBUTORS:

David Downs, Phil Gallo, Gary Graff, Andrew Hampp, Dan Hyman, Jason Lipshutz, Jill Menze, Gail Mitchell, Chris Payne, Emily Zemler

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


**MORE
STICKER-
BASED
APPS:**

Trapstarr:
An album cover creator that gives photos the sex-addled, hyper-capitalist visual style of trap music.

Farr Out!
Most of the App Store's sticker apps are Hello Kitty icons and cartoon hearts. Kristin Farr's Farr Out! channels such mirth but with cooler, lowbrow art-styled neon patterns.

CybrFM:
99centbrains coder-provocateur Franky Aguilar's app is a pocket photo editor that can create stickers out of anything.



The Snoopify app lets users dress up their photos with Snoop Lion-branded imagery.

APP

Free Snoopify Image App Has Sticking Power

Smartphone users in Japan have ignited a now-global market for "stickers"—small, cartoonish images shareable through texts and social networks. Asian tech company Line has made more than \$17 million with stickers in first-quarter 2013, according to reports. Facebook and Path have recently added the feature. And Snoop Lion's Snoopify, which launched in May, rakes in \$30,000 per week, according to the Wall Street Journal. Sticker hubs like Snoop Lion's Snoopify, and Major Lazer's similar Lazergram app, could be disregarded as juvenile, but they're also a lot of fun, and with photos becoming a premium form of online communication, artists can't afford to not commodify their imagery.

Developed by Bay Area app-maker 99centbrains in partnership with the Cashmere Agency and Upper Playground, the free Snoopify app pairs stickers (which are like rich emoticons) with a toy-like photo manipulation tool. Downloading the app on iOS takes

seconds. Launch the app, take a photo or use one from your library, sticker it, then share everywhere.

Snoopify comes pre-loaded with a free sticker pack, then 99centbrains upsells users on even cooler ones for 99 cents. Popular Snoopify stickers include a fist full of money, a cartoon Snoop head and a huge smoking cartoon joint—all of which work wonders to enhance humdrum photos. Meanwhile, the photo editing tool is surprisingly intuitive, and can accidentally teach the next generation of Photoshoppers about layers, flipping, cropping and other technical tools.

Upper Playground reports 400,000 active Snoopify users in the first month, and almost a quarter-million Instagram photos are hash-tagged #snoopify. It's all part of 99centbrain's two stated missions: "Offend old people" and "Bring brands to people's pocket in the least cheesiest way." With the success of Snoopify, the number of music-affiliated sticker apps may soon multiply. —DD



ROCK

Looking Sharpe

With lines like "We're all Jesus in disguise when we're high on love," it's safe to say frontman Alex Ebert, better-known as Edward Sharpe, and his crew haven't lost all of their hippie-leaning charm on the collective's

third outing. But Edward Sharpe & the Magnetic Zeros are nothing if not champions of free love and the carefree sounds of the '60s and '70s. Only this time the sizable group is embracing the bygone era with an extra dose of grit and soul. Goofy sound effects aside, the funky bassline anchoring "Let's Get High" is as catchy as it gets for these psych-folk rockers. And "In the Lion," while occupying its own strange jungle-inspired space, nonetheless feels like a fully formed production. But "Better Days" best showcases the group's newfound boost in confidence, a throwback that still feels modern, propelled by Ebert's gravely vocals and backed by a steady drum beat and echoing choir tying it all together. —JM



Edward Sharpe & the
Magnetic Zeros

Edward Sharpe & the
Magnetic Zeros

PRODUCER: Alex Ebert

Community Music

RELEASE DATE: July 23

ALBUMS

SOUNDTRACK
VARIOUS ARTISTS

*The Lone Ranger Wanted:
Music Inspired by the Film*

PRODUCERS: Gore Verbinski,
Bruce Witkin

Hollywood Records

RELEASE DATE: July 2

Five covers and nine originals—all newly recorded—veer toward rootsy elements, echoey images of the open West, trains and campfires found in the Disney film. A bluesy tone dominates with fiddler/singer Sara Watkins shining on her bare "Central and Union" and Dave Alvin sounding like he's lived inside Hank Williams' "Lonesome Whistle" for decades. —PG

R&B
JOE

Doubleback: Evolution of R&B

PRODUCERS: various

Massenburg Media/RED

RELEASE DATE: July 2

Joe underscores why he's a leading torchbearer for genuine R&B. Positioned skillfully between classic and contemporary influences, the crooner winds his way through stories about love, romance and sex, abetted by lush live instrumentation and a soulful tenor. "Love & Sex," featuring Fantasia, is the icing on this tasty treat. —GM

ROCK
TRANSPLANTS

In a Warzone

PRODUCERS: Transplants

Epitaph Records

RELEASE DATE: June 25

Supergroup Transplants (featuring members of Rancid and Blink-182) goes straight punk for its third album. Rancid frontman Tim Armstrong growls over raw numbers like "See It to Believe It" and "Any of Them," but recalls Rancid's midtempo melodic

tendencies on standout "Come Around." —EZ

GOSPEL
MAVIS STAPLES

One True Vine

PRODUCER: Jeff Tweedy

Anti-

RELEASE DATE: June 25

Like 2010's *You Are Not Alone*, Wilco's Jeff Tweedy again produces and handles most of the instruments on Staples' new album, which combines spiritual-leaning originals with covers of Low, Nick Lowe and Funkadelic. It's darker than its predecessor, but Staples sounds even more resilient and committed to her passion. —GG

ROCK
BRET MICHAELS

Jammin' With Friends

PRODUCERS: Bret Michaels,
Pete Evick

Poor Boy Records

RELEASE DATE: June 25

Michaels enlists some pals for his latest album of originals, covers and rerecordings. The results vary: Lil Jon, for example, kicks off "Nothing but a Good Time," and "The App Song" (featuring Jimmy Buffett) is about, well, an app. Loretta Lynn's country version of "Every Rose Has Its Thorn" is a welcome addition. —JM

NEW & NOTEWORTHY
THE ALLMAN BROTHERS BAND

Brothers and Sisters

PRODUCER: Bob Levenson

Universal Music Enterprises

RELEASE DATE: June 25

The Allmans' biggest commercial success came during a transition for the Southern rockers, an element amplified on this reissue. Chuck Leavell's piano became the chief foil to Dickey Betts' guitar, reshaping classics ("One Way Out" especially) and adding funk elements on "Southbound." —PG

.biz

"American Idol" season 10 winner Scotty McCreery is being sued by former manager Todd Cassetty. Cassetty filed suit against the singer in Davidson County, Tenn., claiming McCreery hasn't paid him for services rendered. McCreery has fired back with a statement, calling the claims "lies."



GOSPEL

Manning The Decks

Gospel star and actress Tamela Mann's sales soar after BET Awards performance
By Gail Mitchell

One of the more rousing audience receptions at the recent BET Awards—even before she sang one note—was given to Tamela Mann. Not exactly a household name, the gospel singer/songwriter nevertheless brought folks to their feet with a stirring rendition of her No. 1 single, "Take Me to the King."

Her performance also stirred up something else—a 56% sales spike for her fourth album, *Best Days*. The 2012 set jumps 111-66 on the Billboard 200. And it once again crowns the Gospel Albums chart, marking its 20th week in that position. This week's sales of 6,000 units bring total sales of *Best Days* to 278,000, according to Nielsen SoundScan. Meanwhile, "Take Me to the King," which debuted at No. 20 last June on Gospel Songs, has since claimed 25 weeks at No. 1 on that tally and nearly doubled that same reign (42 weeks) on Gospel Digital Songs.

Shocked and excited by the BET audience reaction, Mann says it feels good to finally "touch the surface after singing, touring and backgrounding with people" for more than 20 years. "The grass-roots work is paying off," she adds, "but touching people's hearts... that's my message, hope and inspiration."

Mann credits the resonating message of the Kirk Franklin-penned and -produced lead single—which relates to seeking God's guidance in trying times—for propelling *Best Days*. That and the foundation forged by TillyMann, the Dallas-based independent label operated by Mann, husband David and two of their five

children. The 8-year-old company's team includes distributor Central South Distribution and Nashville-based TKO Marketing. Among the early supporters of "Take Me to the King" were Radio One and syndicated radio personality/TV talk host Steve Harvey.

Also tied to the foundation is Mann's work as an actress, most notably as the character Cora Simmons in writer/producer Tyler Perry's plays and films, including "Diary of a Mad Black Woman" and "Madea's Big Happy Family." Cora—which Mann attributes to helping her cross over—is also a regular character on Perry's TBS TV series "Meet the Browns," where Mann co-stars with her husband as Leroy Brown.

Enlisted by Franklin to join his group the Family before landing her first role in the stage play "He Say... She Say... But What Does God Say?," Mann didn't record her first album until she was 38. Beginning with 2005's *Gotta Keep Movin'* (which has sold 103,000), her catalog includes 2007's *The Live Experience* (27,000) and the 2009 Dove Award-winning album *The Master Plan* (153,000). As the fourth-biggest-selling gospel album of 2012, *Best Days* is currently 2013's biggest-selling gospel set and third-biggest seller within the combined contemporary Christian/gospel market. Such stats, including selling more units with each release, mean the majors have come calling.

"I've had four big knocks within the last six months," Mann says. "We'd have to make sure it's the right thing after asking the question, 'What can you offer me that I haven't done for myself?' I just try to keep it moving."

Indeed she is. With the recent McDonald's Inspiration Celebration Gospel tour and a performance on BET's July 7 "Sunday Best" season-six premiere behind her, Mann is busy deciding her next single. Also in the works: *Best Days* is being repackaged with two new songs, and she hopes to begin recording a 2014 album in the fall. On the TV front, the Manns are shopping a lifestyle and cooking show, "Hanging With the Manns," and just shot a pilot for a reality show, "Mann & Wife." Mann, who appeared in the film "Sparkle," has two upcoming faith-based films with her husband, "Ultimate Life" and "In the Meantime." She will also be a first-time judge for Verizon's *How Sweet the Sound* competition. Now in its sixth year, the competition kicks off Sept. 27 in New Orleans. ●

Tamela Mann's *Best Days* is currently the best-selling gospel album of 2013.

THE Numbers

Ciara

With her self-titled fifth studio album set to debut next week, the R&B songstress is enjoying impressive gains on both of her singles. On Billboard's Hot R&B/Hip-Hop Songs chart, "Body Party" reaches a new peak (No. 7) while follow-up "I'm Out," featuring Nicki Minaj, starts at No. 16, her highest debut yet.

↑ 53%
33K

"Body Party" posts its biggest digital sales week yet with 33,000 downloads, according to Nielsen SoundScan. The song's previous best was 29,000 (May 11). On R&B/Hip-Hop Digital Songs, the Mike WiLL Made It-produced cut catapults 23-8 to mark Ciara's first top 10 hit on the list.

↑ 24%
116K

Online buzz for Ciara's new album, fueled by the debut of the Vevo video for "I'm Out" (June 30), spurred the addition of 116,000 new fans to her Facebook and Twitter platforms, a 24% increase over the previous week.

↑ 233%
6.5M

"Body Party" and "I'm Out," have received 6.5 million streams total during the charting week. The combined 233% increase in activity, driven by each song's Vevo video, pushes both titles into the top 10 of the Streaming Songs chart.

+ 50-60K

Ciara's album should open at No. 2 on the Billboard 200 next week. Industry sources forecast sales of 50,000-60,000—a significantly larger start than that of her last release, 2010's *Basic Instinct*, which debuted and peaked at No. 44. It bowed with 37,000 and fell off the chart after eight weeks. It has sold 116,000 total. —Keith Caulfield, William Gruger and Raully Ramirez



Tame Impala's hit "Elephant" has landed synchs for BlackBerry Z10 and HBO's "Girls."

Grand Entrance

He has no label, manager or publicist, but singer/songwriter Steve Grand has a viral hit. His self-funded music video for "All-American Boy"—whose gay-themed story is loosely based on the out artist's life—drew 600,000 YouTube views in its first week (July 2-8). The clip quickly garnered attention from BuzzFeed, the Associated Press and ABC's "Good Morning America."

Ex Factor

After placing third on Fox's "The X Factor" last year, Fifth Harmony is translating its TV exposure to radio interest, as its kiss-off anthem "Miss Movin' On" (Syco/Epic) is approaching *Mainstream Top 40*. The quintet—Ally Brooke, Camila Cabello, Normani Hamilton, Dinah-Jane Hansen and Lauren Jauregui—originally auditioned for the show as soloists before becoming a group under the tutelage of mentor Simon Cowell. Fifth Harmony is touring the United States through August, ahead of its debut album, which is expected later this year.

The Write Stuff

As he preps his first album for Mercury, accomplished singer/songwriter/musician Chris Stapleton's first solo single, "What Are You Listening To," is gaining momentum just under the Country Airplay chart. Stapleton has written or co-written hits for Kenny Chesney ("Never Wanted Nothing More"), Darius Rucker ("Come Back Song") and George Strait ("Love's Gonna Make It Alright"), among others. He formerly sang lead for bluegrass band the SteelDrivers and founded rock group the Jompson Brothers.

Making His 'Way'

Atlanta rapper Rich Homie Quan heats up *Mainstream R&B/Hip-Hop* as "Type of Way" leaps 36-27 in its second week. The MC scored a local hit in 2008 but was arrested and jailed shortly after. Upon his release in 2011, he signed with Atlanta label Loyalty Over Royalties but was back in limbo when its CEO, Tezzy, was murdered that December. Quan (still just 23) is now signed to Thinkitsagame, also home to Trinidad James.

Reporting by Keith Caulfield, Wade Jessen, Rauli Ramirez and Gary Trust.

ROCK

'Elephant' Stomps Up Airplay Charts

Tame Impala single breaks rock radio mold months after album release

By Chris Payne

Australian psych-rock band Tame Impala has cracked rock radio with the bluesy, fuzzy rocker "Elephant." Though it was conceived long before the sessions for the group's October 2012 sophomore album, *Lonerism* (Modular), the one-time sound-check staple made it onto the band's Billboard 200 breakthrough, which debuted at No. 34 and has sold 119,000 copies, according to Nielsen SoundScan. "Elephant" now rises 20-18 on Alternative and 32-29 on Rock Airplay and is up 18% in plays, according to Nielsen BDS.

An early trendsetter was alternative WWCD Columbus, Ohio, which first played "Elephant" on Oct. 11, three months after it was serviced to college and noncommercial radio. (The station has now

played it more than 500 times.) Distributor INgrooves Fontana enlisted radio consultant Karen Glauber, who has overseen the indie success of acts like Arcade Fire and the Lumineers, to work the single to commercial radio. (Glauber is also president of Hits magazine.) It was one of WWCD's biggest callout records of the year, and at the urging of station PD Lesley James, Glauber took on the hard-rocking song, despite its divergence from current radio trends.

"Modern rock has been so pop-leaning," Glauber says. "Ever since Foster the People and Passion Pit, it's been that dance-y, pop sound that's done extraordinarily well."

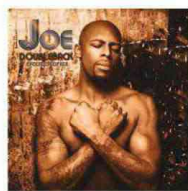
On March 26, XETRA-FM (91X) San Diego became the first big alternative station to add it to its rotation. That same month, "Elephant" scored synchs in a BlackBerry Z10 TV ad and the season finale of HBO's "Girls." In April, a performance at Coachella bolstered Tame Impala's reputation as a pivotal indie-rock act.

The tipping point came when Los Angeles' foremost rock station took a chance. KROQ music director Lisa Worden says the song has been getting great response since the station added it three weeks ago. "We get lots of lots of inquiry on what it is when it gets played," she says. "There's still a place for guitars on alternative radio."

With the band's fan base already well-engaged, Glauber is now focused on converting the mainstream audience, primarily through digital single sales, which have more than doubled in the L.A. market since KROQ hopped onboard.

"There's a bigger hit on the record to come—"Feels Like We Only Go Backwards," Glauber says. The kaleidoscopic song, which tests the higher reaches of frontman Kevin Parker's vocals, is Glauber's next priority. "My goal is that it becomes a big enough hit that they can have another hit, and another hit," she says. ●

Battle Plan: Joe



R&B titan Joe's 10th album, *Doubleback: Evolution of R&B*, debuts at No. 6 on the Billboard 200 with 31,000 sold, according to Nielsen SoundScan.

6 MONTHS AGO	1 MONTH AGO	RELEASE WEEK	NEXT UP
<p>To gear up single "I'd Rather Have Love," manager Kedar Massenburg brought Joe's new sound to key programmers, including WBLS New York OM Skip Dillard, who solidified the new material's potential. The record first shipped in February to programmers and adult R&B panels, gaining positive feedback for radio play. "Having RED Distribution as our partner and having a team there in-house was key," Massenburg says. Earning slots on Singersroom.com and Target's "You Heard It Here First," Joe upped his social presence—including attention from Hype Williams, who filmed the music video, which debuted in early April.</p>	<p>Getting iTunes placements, as well as organizing packages for every major outlet to make the LP stand out, proved paramount. "We gave Target two exclusive tracks, Best Buy one exclusive track, so we were able to make sure we had a presence in all the retail arenas," Massenburg says. Sitting down with retailers directly, he was able to convince them of the album's potential for success on a personal level. With the efforts of "stachemedia, publicist Shirronda Sweet and RED executive VP of urban Wendy Washington, Joe earned valuable placements on "The Wendy Williams Show," "Good Day New York" and "NY1," as well as an array of blogs.</p>	<p>Coordinating a Best Buy in-store performance, as well as various TV appearances, Massenburg and team helped maximize Joe's presence at the national level. "We were already No. 7 on [Billboard's] Adult R&B chart, and in terms of radio it was important to make sure that we had national TV and cable." Coordinating a ticker ad on Joe's album, they upped the profile of his album release party at posh venue Stage 48 in New York (July 2), produced by WBLS, Massenburg Media and Singersroom. Joe even earned celebrity endorsements, including tweets from Nick Cannon and Nene Leakes from "The Real Housewives of Atlanta."</p>	<p>Currently on tour in Africa, Joe plans to keep spreading his <i>Doubleback</i> R&B gospel to fans in Europe in October and Japan in November. He's also negotiating a tour with fellow R&B artist Jaheim. "I'm trying to work on that for September. But he's definitely doing 12 dates a month as we speak, hitting most major cities," says Massenburg, who also helped launch the careers of major neosoul stars Erykah Badu and D'Angelo. "He's going to be busy for the rest of the year. I don't want to give too much away. I don't want people to use my blueprint." —Nick Williams</p>

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CHARTS

IMAGINE DRAGONS' *NIGHT VISIONS* SALES THIS WEEK
36,000
 ⬆️ 23%

COMBINED SALES OF THE BILLBOARD 200 THIS WEEK
1.4 MILLION
 ⬆️ 15.5%

RAP ALBUM SALES YEAR TO DATE
12.1 MILLION
 ⬆️ 0.7%

OVER THE COUNTER KEITH CAULFIELD

J. Cole's No. 1 Jump Leads Historic Week

For the first time, the top three albums on the Billboard 200 are rap titles for a third straight week



While J. Cole's *Born Sinner* was initially blocked from No. 1 on the Billboard 200, he celebrates his second No. 1 album this week. In its third week on the chart, *Born Sinner* rises 2-1 with 58,000 sold (down 32%, according to Nielsen SoundScan).

The set spent its first two weeks at No. 2—first stuck behind an also-debuting *Yeezus* from Kanye West, and then lodged behind *Wale's The Gifted* a week ago. To date, *Born Sinner* has sold 439,000 copies, surpassing the cumulative sum of its original competition, *Yeezus* (431,000). The latter holds at No. 3 this week with 39,000 (down 40%). *Wale's* album falls a rung to No. 2 with 50,000 (down 68%).

Albums rarely climb to No. 1, as opposed to debuting in that slot. Since the chart started using more exact SoundScan sales data on May 25, 1991, the vast majority of No. 1 albums were chart-toppers because they debuted there. It's unusual for an album to rise to the top, as most titles have their best sales weeks during their debut frame. And many albums cannot sustain momentum after their debut—at least not enough to compete with newer albums.

Since SoundScan started powering the chart, 583 albums have reached No. 1. Of those, only 13% (76 titles) did not debut at No. 1, including *Born Sinner*.

It's even more rare for a rap album to ascend to No. 1. Of the 76 ascenders, just 13 were rap efforts. That number shrinks to 10 if you remove three albums that debuted a week early on the chart due to sales generated by street-date transgressions. Those titles then jumped to No. 1 in their second week—where they likely would have debuted had it not been for retail-

ers breaking street date.

The last rap set to climb to No. 1 was *Nicki Minaj's Pink Friday*, which waited patiently for its turn in the penthouse: It rose to the top in its 11th chart week on the tally dated Feb. 19, 2011.

Slow Sales: With just 58,000 sold at No. 1, this is the sixth-smallest sales week for the top-selling album in the SoundScan era—and the smallest sum at No. 1 in nearly a year. The last time a chart-topper moved fewer copies in a week was on the Aug. 4, 2012, chart, when *Zac Brown Band's Uncaged* sold 48,000 in its second week at No. 1. The all-time smallest sales week at No. 1 occurred on the Feb. 12, 2011, chart, when *Amos Lee's Mission Bell* debuted atop the list with just 40,000 sold.

History-Making Week: For the first time in Billboard 200 history, the top three albums on the chart are rap titles for the third straight week.

J. Cole's *Born Sinner* is No. 1, followed by *Wale's The Gifted* and *Kanye West's Yeezus*. A week ago, the order was: *Wale*, *Cole* and *West*. And, the week before that: *West*, *Cole* and *Mac Miller* (with *Watching Movies With the Sound Off*).

There have been two previous times where for two consecutive weeks the top three albums were rap projects. It last happened on the July 13-20, 2002, charts, when *Nelly's Nellyville*, *Eminem's The Eminem Show* and *Nas' God's Favorite* ruled at Nos. 1-3 (July 13), followed by *Nelly*, *Eminem* and the compilation *Irv Gotti Presents the Inc* (July 20). Before that, it happened on Oct. 17-24, 1998. *Jay-Z's Vol. 2... Hard Knock Life* led in both weeks, with *OutKast's Aquemini* and *A Tribe Called Quest's The Love Movement* rounding out the top three on Oct. 17. The next week, *Lauryn Hill's The Miseducation of Lauryn Hill* and *Bizzy Bone's Heaven's Movie* were Nos. 2 and 3.

Speaking Of Jay-Z... His latest album, *Magna Carta Holy Grail*, should easily top next week's Billboard 200. Industry sources forecast the set to debut with 475,000-500,000 sold. It will give *Jay-Z* his lucky 13th No. 1, extending his record for the most chart-toppers among solo artists.

If he tops the list—which is pretty much all but certain—he'll mark another bit of chart history: It will be the first time that four different rap albums have consecutively spent their debut week at No. 1. We last had three in a row between Sept. 3-24, 2011. That's when *Jay-Z* and *Kanye West's Watch the Throne*, *the Game's The R.E.D. Album* and *Lil Wayne's Tha Carter IV* all consecutively spent their initial weeks at No. 1. 🎧



American Music

As the country had a (Yankee Doodle) dandy time celebrating independence over the July 4 holiday weekend, consumers made holiday-appropriate songs their soundtrack. Lee Greenwood's "God Bless the U.S.A." is the top-selling single (23,000, up 532%) for the Nielsen SoundScan tracking week ending on July 7, followed by Neil Diamond's new "Freedom Song (They'll Never Take Us Down)" (22,000 in its first week) and Miley Cyrus's "Party in the U.S.A." (18,000, up 72%). Next up: Katy Perry's "Firework" (14,000, up 59%); Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" (12,000, up 208%); and Bruce Springsteen's "Born in the U.S.A." (12,000, up 358%).

—Gary Trust

THE BIG NUMBER

13

Since Nielsen SoundScan began powering the Billboard 200 in May 1991, only 13 rap albums have ascended to No. 1, as opposed to debuting there. That sum includes the new No. 1, J. Cole's *Born Sinner*.



Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	Weekly Unit Sales		
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,857,000	2,017,000	24,413,000
Last Week	4,974,000	2,129,000	25,214,000
Change	-2.4%	-5.3%	-3.2%
This Week Last Year	5,800,000	2,534,000	25,888,000
Change	-16.3%	-20.4%	-5.7%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

	Overall Unit Sales		
	2012	2013	CHANGE
Albums	156,255,000	146,848,000	-6.0%
Digital Tracks	723,907,000	706,604,000	-2.4%
Store Singles	1,779,000	1,699,000	-4.5%
Total	881,941,000	855,151,000	-3.0%
Album w/TEA*	228,645,700	217,508,400	-4.9%

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

Digital Track Sales

2012	723.9 Million
2013	706.6 Million

Sales by Album Format

	2012	2013	CHANGE
CD	94,257,000	80,906,000	-14.2%
Digital	59,737,000	62,800,000	5.1%
Vinyl	2,216,000	2,965,000	33.8%
Other	44,000	177,000	302.3%

Sales by Album Category

	2012	2013	CHANGE
Current	76,911,000	74,323,000	-3.4%
Catalog	79,344,000	72,525,000	-8.6%
Deep Catalog	63,368,000	58,350,000	-7.9%

Current Album Sales

2012	76.9 Million
2013	74.3 Million

Catalog Album Sales

2012	79.3 Million
2013	72.5 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 7, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Hot 100

July 20, 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 AG BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	12
2	2	2	GET LUCKY T.BANGALTER,G.D.HOMEM-CHRISTO (T.BANGALTER,G.D.HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲	2	12
5	3	3	WE CAN'T STOP MIKE WILL MADE-IT-P-NASTY (M.L.WILLIAMS II,P.R.SLAUGHTER,T.THOMAS,T.THOMAS,M.KYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		3	5
3	4	4	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	45
4	6	5	CRUISE J.MOI (B.KELLEY,HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	40
6	5	6	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	22
7	7	7	MIRRORS TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,J.E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	21
8	8	8	TREASURE THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,L.LEVINE,R.BROWN)	Bruno Mars ATLANTIC		8	8
9	9	9	COME & GET IT STARGATE (E.DEAN,M.SERIKSEN,T.E.HERMANSEN)	Selena Gomez HOLLYWOOD	▲	6	13
17	13	10	CUPS (PITCH PERFECT'S WHEN I'M GONE) C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BACKETT,H.TUNSTALL,BEHRENS,J.FREEMAN)	Anna Kendrick UME/REPUBLIC	●	10	28
<p>The ascent is the fourth-longest to the top 10 for a woman in the Hot 100's nearly 55-year history, bested only by Carrie Underwood's "Before He Cheats" (38 weeks, 2007), Faith Hill's "This Kiss" (30, 1998) and Hill's "The Way You Love Me" (29, 2000). Unlike the pure-pop "Cups," Underwood and Hill reached the top tier with crossovers from country to pop audiences.</p>							
10	11	11	JUST GIVE ME A REASON J.BASKER (PINK,J.BASKER,N.RUESS)	P!nk Feat. Nate Ruess RCA	▲	1	21
11	10	12	THE WAY H.MONEY (H.D.SAMUELS,A.STREETER,A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	15
14	14	13	CLARITY ZEDD (A.ZASLAVSKY,MATTHEW KOMA,P.ROBINSON,SKYLAR GRAY)	Zedd Featuring Foxes INTERSCOPE	●	13	16
28	16	14	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		14	17
22	18	15	LOVE SOMEBODY R.B.TEDDER,N.ZANCANELLA (A.LEVINE,R.B.TEDDER,N.ZANCANELLA,N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		15	7
<p>After never sending more than two songs from an album into the Hot 100 Airplay top 10, the band's <i>Overexposed</i> has now yielded four such hits. Its latest single bounds 12-9 with an 18% gain to 75 million impressions.</p>							
12	12	16	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	7	23
16	17	17	#BEAUTIFUL MIGUEL,M.CAREY,HAPPY PERRY (M.J.PIMENTEL,M.CAREY,PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/DMG		15	9
13	15	18	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/DMG	●	13	22
23	21	19	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	●	19	21
24	23	20	I NEED YOUR LOVE C.HARRIS (C.HARRIS,E.GOULDING)	Calvin Harris Feat. Ellie Goulding CHERRYTREE/DECONSTRUCTION FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA		20	12
25	22	21	THE OTHER SIDE AMMO,M.JOHNSON (L.DESROULLEAUX,M.JOHNSON,J.COLEMAN)	Jason Derulo BELLUGA HEIGHTS/WARNER BROS.		21	12
15	20	22	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	●	12	15

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
18	19	23	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/DMG	▲	3	22
21	24	24	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	40
38	34	25	SG BODY PARTY MIKE WILL MADE-IT-P-NASTY (C.P.HARRIS,N.WILBURN,CASH,J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE,JR.,J.TERRY)	Ciara EPIC		25	11
19	25	26	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN		19	13
33	30	27	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Feat. Future & Rick Ross ROCKY ROAD		27	13
30	27	28	CRASH MY PARTY J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	18	13
20	26	29	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,L.LEVINE,A.WYATT)	Bruno Mars ATLANTIC	▲	1	29
27	28	30	BAD T.THOMAS,K.CAMP (O.AKINTIMEHIN,T.THOMAS)	Wale Featuring Tiaara Thomas Or Rihanna MAYBACK/ATLANTIC	●	21	21
43	32	31	SAFE AND SOUND R.MERCHANTS,SIMONIAN (R.MERCHANTS,SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		31	10
26	29	32	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	15	22
36	31	33	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		31	18
44	37	34	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVELAKE,A.GORLEY)	Randy Houser STONEY CREEK		34	9
39	36	35	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	30	44
46	41	36	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	3	57
42	33	37	BITCH, DON'T KILL MY VIBE SOUNWAVE (K.DICKWORTH,M.SPEARS,BRAUN,VINDAL,L.LYRIE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		32	20
40	40	38	RICH AS F**K T.MINIS,N.SEETHARAM (D.CARTER,T.EPPS,T.WILLIAMS,N.SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		38	16
54	45	39	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN		39	7
37	42	40	NO NEW FRIENDS (SFTB REMIX) BO-104,N.SHEBIB (M.MAHLEDA,A.GRAHAM,W.L.ROBERTS II,D.CARTER,M.SAMUELS,N.SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		37	11
45	44	41	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	▲	6	22
31	39	42	FEEL THIS MOMENT A.MESSENGER,M.HUTCHER,L.HARRIS,K.A.PREZ,C.PEREZ,J.A.FRIEL,K.PHILLIPS,K.A.MESSENGER,J.A.MORAZO,L.VARGAS,C.AGUILERA,P.WAHTAAR,N.HARVEY,M.FURHOLMEN)	Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA	▲	8	24
55	48	43	DONE. D.HUFF (B.PERRY,N.PERRY,J.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	43	17
48	47	44	SUIT & TIE TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,S.C.CARTER,J.HARMON,J.E.FAUNTLEROY II,T.STUART,J.WILSON,C.STILL)	Justin Timberlake Featuring Jay Z RCA	▲	3	26
57	50	45	TAPOUT DETAIL (D.CARTER,B.WILLIAMS,J.A.PREYAN,D.T.MARAJ,N.WILBURN,CASH,N.C.FISHER)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		45	9
60	51	46	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUGH)	Kip Moore MCA NASHVILLE	●	46	16
35	43	47	HIGHWAY DON'T CARE B.GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,M.IRWAN,J.P.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	22	19
34	38	48	HEART ATTACK M.MALLAN,L.EVIGAN (M.MALLAN,L.EVIGAN,S.DOUGLAS,N.WILLIAMS,A.PHILLIPS,D.LOVATO)	Demi Lovato HOLLYWOOD	▲	10	19
59	53	49	CRAZY KIDS DR.LUKE,BENNY BLANCO,CIRKUT (K.SEBERT,W.ADAMS,L.GOTTWALD,B.LEVIN,H.WALTER)	Ke\$ha Feat. will.i.am Or Juicy J KEMOSABE/RCA		49	6
<p>HOT SHOT DEBUT</p>							
		50	I'M OUT ROCK CITY/THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC		50	1
		51	SEE YOU AGAIN M.BRIGHT (C.JUNDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		51	10
		52	BEAT IT SEAN KINGSTON,NIC NAC (K.ANDERSON,O.AKIN,D.L.U.BALDING,J.THOMAS)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELLUGA HEIGHTS/EPIC		52	11

LEGEN

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 (Oró).

△ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numerical noted with Platinum symbol indicates album's multi-platinum level.

Digital Songs Charts

● RIAA certification for 500,000 paid downloads (Gold).

▲ RIAA certification for 1 million paid downloads (Platinum). Numerical noted with platinum symbol indicates song's 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)


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The Billboard 200

July 20
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
2	2	1	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	3
-	1	2	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	2
1	3	3	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus		1	3
10	8	4	GG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions		2	44
			<p>The album sells 36,000 this week (up 23%) and climbs to its highest rank since its debut at No. 2 on Sept. 22, 2012. The band played ABC's "Good Morning America" on July 5.</p> 				
8	6	5	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		5	31
		6	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		6	1
6	5	7	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	7
15	12	8	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	39
11	13	9	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox		1	30
12	15	10	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	15
-	4	11	SKILLET ATLANTIC/AG	Rise		4	2
9	17	12	JUSTIN TIMBERLAKE RCA	The 20/20 Experience		1	16
38	20	13	SOUNDTRACK UME	Pitch Perfect		3	37
5	10	14	BLACK SABBATH VERTIGO/REPUBLIC	13		1	4
13	18	15	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	7
		16	RELIENT K MONO VS STEREO	Collapsible Lung		16	1
7	16	17	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes		7	73
		18	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins		18	1
			<p>On Christian Albums, the Australian Hillsong church, which includes Hillsong United, has now notched 12 top 10 albums. This one, from the church band (as opposed to its youthful offspring group, Hillsong United), bows at No. 3 with 15,000.</p> 				
4	11	19	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	3
24	25	20	PINK RCA	The Truth About Love		1	42
-	7	21	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		7	2
21	21	22	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	9
3	14	23	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		24	PRETTY LIGHTS 8 MINUTES 20 SECONDS	A Color Map Of The Sun		24	1
18	24	25	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	4
32	34	26	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	8
86	26	27	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers		18	275
23	27	28	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	9
25	31	29	THE LUMINEERS DUALTONE	The Lumineers		2	66
36	30	30	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel		1	41
33	29	31	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	12
40	33	32	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		2	37
31	28	33	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	11
76	39	34	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon		4	33
47	36	35	ADELE XL/COLUMBIA	21		1	124
			<p>As the set spends its 121st week in the top 40, it creeps closer to the Nielsen SoundScan-era record for the most weeks spent in the top 40, set by Shania Twain's <i>Come on Over</i> (127). It's a record that 21 seems likely to break.</p> 				
43	46	36	MAROON 5 ABM/OCTONE/IGA	Overexposed		2	54
28	32	37	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	9
44	45	38	TAYLOR SWIFT BIG MACHINE/BMLG	Red		1	37
		39	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		39	1
35	40	40	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	8
45	43	41	DEMI LOVATO HOLLYWOOD	Demi		3	8
42	49	42	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	15
16	42	43	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	15
34	35	44	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	6
39	47	45	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	10
58	48	46	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die		2	75
51	53	47	FUN. FUELED BY RAMEN	Some Nights		3	72
48	52	48	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	9
-	9	49	AUGUST BURNS RED SOLID STATE	Rescue & Restore		9	2
49	50	50	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	14

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
54	59	51	FANTASIA 19/RCA	Side Effects Of You		2	11
27	38	52	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		12	4
80	69	53	JASON ALDEAN BROKEN BOW/BMG	Night Train ▲		1	38
37	51	54	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	4
64	64	55	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	100
26	44	56	QUEENS OF THE STONE AGE MADADOR	...Like Clockwork		1	5
77	79	57	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	172
61	65	58	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado ●		2	43
-	19	59	AMON AMARTH METAL BLADE	Deceiver Of The Gods		19	2
59	61	60	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic ▲		1	33
-	37	61	THE BEATLES APPLE/CAPITOL	1	11	1	143
63	56	62	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	16
79	73	63	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	34
69	60	64	ED SHEERAN ELEKTRA	+	●	5	56
55	68	65	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	13
119	111	66	TAMELA MANN TILLYMANN	Best Days		14	43
88	71	67	VARIOUS ARTISTS SIDEMED/UMNY	Vans Warped Tour '13: 2013 Tour Compilation		63	5
50	57	68	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	142
60	62	69	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲		1	102
66	72	70	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	66
30	125	71	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets ▲		19	63
71	76	72	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party ●		1	18
73	81	73	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom		2	22
104	86	74	LORDE LAVA/REPUBLIC	The Love Club (EP)		74	4
NEW		75	IRATION 3 PRONG	Automatic		75	1
126	144	76	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ▲		10	268
52	63	77	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		4	7
RE-ENTRY		78	SOUNDTRACK LOST HIGHWAY/MERCURY/IDJMG/UME	O Brother, Where Art Thou? ▲		1	110
				A temporary price cut to \$3.99 in the Amazon MP3 store (and \$7.99 at iTunes) goesos the album by 271% to 5,000 sold. It hadn't moved that much in a week since Christmas 2006.			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
75	84	79	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away ▲		1	62
-	197	80	PS MICHAEL JACKSON MJJ/EPIC	Number Ones ▲		13	161
				His greatest-hits set rallies with a 108% sales gain (moving 5,000 for the week) after a boffo digital haul. It sold 4,000 downloads (up 177%) after two new boxed sets were released in the iTunes store.			
106	99	81	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	40
62	87	82	THE NATIONAL 4AD	Trouble Will Find Me		3	7
-	153	83	BEASTIE BOYS DEF JAM/UME	Licensed To Ill ▲		1	104
93	92	84	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One ●		11	33
53	75	85	SLEEPING WITH SIRENS RISE	Feel		3	5
56	77	86	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	6
87	96	87	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash ▲		5	125
90	95	88	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	13
195	104	89	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson ▲		53	73
RE-ENTRY		90	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul ●		5	25
				Venue sales of the album pump its gain, as it jumps by 149%. With 4,000 sold, it's the album's best frame since the sales week that ended April 21 (6,000). <i>Rebel Soul</i> also recently reached 500,000 in total sales, marking his eighth Atlantic album—out of eight—to hit a half-million.			
136	123	91	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	25
-	23	92	QUEENSRYCHE CENTURY MEDIA	Queensryche		23	2
70	93	93	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	4
124	112	94	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show ▲		1	124
116	135	95	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton ●		18	102
92	101	96	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●		1	52
98	97	97	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●		3	86
-	41	98	ISAAC CARREE DOOR 6	Reset		41	2
-	91	99	NATALIE COLE VERVE/VG	Natalie Cole En Espanol		91	2
99	107	100	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	22



Del Rey's Radio Hit

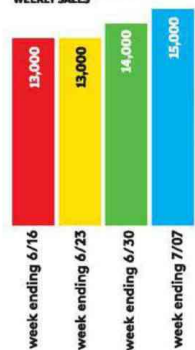
After two years of building buzz and steady sales, **Lana Del Rey** has seemingly found her first mainstream radio hit. "Summertime Sadness," from *Born to Die*, has unexpectedly become a dance hit. Thanks in part to a remix by **Cedric Gervais**, the uptempo reworking has helped drive the song to No. 6 on Dance/Mix Show Airplay, where it sits with a bullet.

The cut is on the verge of debuting on the Mainstream Top 40 airplay chart as well. It earned 542 detections at top 40 monitored stations in the week ending July 7—a 259% gain over the previous week. (The No. 40 title on Mainstream Top 40 this week tallied 732 spins.) The overall all-format Hot 100 Airplay audience for "Summertime Sadness" is growing too: It stands at 5.9 million (up 70% in the week ending July 9).

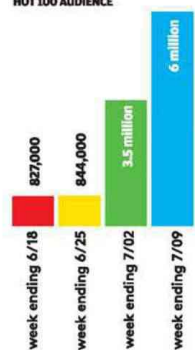
The airplay pickup is helping the song's sales. Through the week ending July 7, the tune sold 15,000 downloads (up 5%)—its best week yet. Meanwhile, *Born to Die* spends its 75th consecutive frame on the Billboard 200 (48-46 with 7,000; down 7%). Its total sales stand at 674,000.


—Keith Caulfield

"SUMMERTIME SADNESS" WEEKLY SALES



"SUMMERTIME SADNESS" WEEKLY HOT 100 AUDIENCE



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
180	177	145	ALICIA KEYS RCA	Girl On Fire	●	1	32
173	162	146	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	42
167	170	147	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	54
107	142	148	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	13
RE-ENTRY	149	149	KENNY CHESNEY BNA/SMN	Greatest Hits II	▲	3	92
148	169	150	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS		6	7
141	165	151	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA/UMe		▲	60	124
RE-ENTRY	152	152	PRINCE AND THE REVOLUTION WARNER BROS.	Purple Rain (Soundtrack)	◆	97	80
108	149	153	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	33
68	127	154	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	4
RE-ENTRY	155	155	THE STEVE MILLER BAND CAPITOL	Greatest Hits 1974-78	◆	18	24
96	141	156	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	83
170	161	157	LEE BRICE CUBB	Hard 2 Love		5	61
132	152	158	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	58
-	66	159	WE AS HUMAN HEAR IT LOUD/ATLANTIC/AG	We As Human		66	2
RE-ENTRY	160	160	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus		160	2
133	173	161	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	8
-	126	162	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		126	2
46	122	163	THE LONELY ISLAND REPUBLIC	The Wack Album		10	4
NEW	164	164	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)		164	1
<p>After the band scored a minor rock hit with "Sex" in June (No. 35 on Alternative), its fourth EP starts with 3,000. It also bows at No. 42 on Top Rock Albums. The four EPs, the first released last August, preview the group's self-titled debut full-length, due Sept. 9. —Keith Caulfield</p>							
							
174	176	165	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	131
154	120	166	EMELI SANDE CAPITOL	Our Version Of Events		28	34
150	157	167	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMe	NOW That's What I Call A Country Party		31	9
-	180	168	MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	185
RE-ENTRY	169	169	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection Geffen/UMe			67	62
177	192	170	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA/UMe		▲	109	59

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	174	171	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	138
151	167	172	VOLBEAT VERTIGO/PUBLIC	Outlaw Gentlemen & Shady Ladies		9	13
142	146	173	ZEDD INTERSCOPE/IGA	Clarity		38	5
95	133	174	THE-DREAM RADIO KILLA/DEF JAM/IDJMG	IV Play		16	6
-	80	175	BRET MICHAELS POOR BOY	Jammin' With Friends		80	2
164	185	176	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	41
-	172	177	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	52
152	155	178	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	34
20	90	179	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS	Ice On The Dune		20	3
RE-ENTRY	180	180	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	157
78	114	181	SHE & HIM MERGE	Volume 3		15	9
185	175	182	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	15
-	150	183	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	4
-	67	184	MAVIS STAPLES ANTI-/EPITAPH	One True Vine		67	2
143	163	185	SOUNDTRACK POLYDOR/REPUBLIC	Les Miserables	●	1	29
182	183	186	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	24
74	103	187	BOARDS OF CANADA WARP	Tomorrow's Harvest		13	4
200	132	188	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	145
91	195	189	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	843
RE-ENTRY	190	190	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG	Extended Versions		82	25
149	159	191	KE\$HA KEMOSABE/RCA	Warrior		6	27
125	166	192	KID CUDI REPUBLIC	Indicud		2	12
RE-ENTRY	193	193	JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	The Black Album	▲	1	59
RE-ENTRY	194	194	THE DRIFTERS ATLANTIC/FLASHBACK/RHINO	All-Time Greatest Hits		166	7
-	154	195	TRAIN COLUMBIA	California 37		4	48
NEW	196	196	COMMODORES The Best Of The Commodores: 20th Century Masters The Millennium Collection MOTOWN/UMe		●	196	1
RE-ENTRY	197	197	GUNS N' ROSES Geffen/UMe	Appetite For Destruction	◆	1	153
RE-ENTRY	198	198	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	24
RE-ENTRY	199	199	TOM PETTY AND THE HEARTBREAKERS MCA/UMe	Greatest Hits	◆	5	168
RE-ENTRY	200	200	FITZ AND THE TANTRUMS DANGERBIRD/ELEKTRA	More Than Just A Dream		26	5



Q&A

fun.

Your tour seems like a victory lap for *Some Nights*. What have you seen like a victory lap for *Some Nights*. do you have on its success? Nate Ruess: It's crazy and as equally stressful as it is enjoyable. We had been expanding at a nice rate since we started, but then this whole thing happened and everything just changed drastically. We never thought we'd get nominated for a Grammy. Playing "Saturday Night Live" felt like an attainable, ultimate goal. But having a No. 1 hit song or whatever else has come with it, none of that stuff ever felt attainable as a group of people who wanted to make music and do it in a realistic manner.

Can you hone in on what made *Some Nights* work so well?

Andrew Dost: On a lot of the first album [2009's *Aim and Ignite*], we were kind of feeling each other out and finding the chemistry between the three of us. I love our first album and I'm still very proud of it, but on [*Some Nights*] we were finally learning to write the songs we're sort of built to write.

"Why Am I the One" is the latest single. Will there be another?

Jack Antonoff: No. We might continue to make videos for stuff, but we're not going to service another song to radio. As far as that's all concerned, we're done. The album has had an incredible life, and we're looking toward the next thing.

With confidence, or feeling more neurotic?

Antonoff: [Laughs] It'll be a combination, and my hope and assumption is the combination will sort of bring us back to zero. With *Some Nights*, we made the album we wanted to make and we weren't thinking about anything else besides that. It just happened to have hit singles and be really successful. So the greatest lesson we learned is we should do what we want, and that will have the best chance of being successful. —Gary Graff

Hot 100 Breakout

July 20
2013

billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8
1	2	MIRRORS RCA	Justin Timberlake	15
3	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	11
5	4	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	13
4	5	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	16
7	6	COME & GET IT HOLLYWOOD	Selena Gomez	12
6	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	19
10	8	TREASURE ATLANTIC	Bruno Mars	8
12	9	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	7
8	10	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	33
13	11	CLARITY INTERSCOPE	Zedd Feat. Foxes	11
9	12	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	19
14	13	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	11
11	14	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	22
18	15	I NEED YOUR LOVE CHERRYTREE/CONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	9
21	16	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	5
19	17	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	12
15	18	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	16
24	19	CUPS (PITCH PERFECT'S WHEN I'M GONE) UMF/REPUBLIC	Anna Kendrick	8
16	20	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	12
17	21	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	19
23	22	DONE. REPUBLIC NASHVILLE	The Band Perry	16
27	23	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	16
29	24	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	13
20	25	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	24
32	26	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	6
30	27	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	14
26	28	HO HEY DUALTONE	The Lumineers	39
33	29	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	10
28	30	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	18
39	31	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	7
22	32	BEAT THIS SUMMER ARISTA NASHVILLE	Brad Paisley	16
41	33	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	4
35	34	BODY PARTY EPIC	Ciara	8
34	35	MORE THAN MILES VALORY	Brantley Gilbert	19
25	36	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	10
44	37	DON'T YA ATLANTIC/WMN	Brett Eldredge	7
38	38	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	26
43	39	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	10
31	40	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen	15
40	41	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	9
42	42	NO NEW FRIENDS (SFB REMIX) DI (Khaled Feat. Drake, Rick Ross & Lil Wayne) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Dre, Rick Ross & Lil Wayne	8
36	43	BOYS 'ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton	14
47	44	LITTLE BIT OF EVERYTHING HIT RECORDS/CAPITOL NASHVILLE	Keith Urban	6
46	45	ALL OVER THE ROAD MERCURY NASHVILLE	Easton Corbin	8
37	46	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	13
45	47	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	23
NEW	48	HOLY GRAIL ROC NATION	Jay-Z Feat. Justin Timberlake	1
62	49	WE CAN'T STOP RCA	Miley Cyrus	2
55	50	POINT AT YOU VALORY	Justin Moore	7

HOT DIGITAL 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	12
2	2	WE CAN'T STOP RCA	Miley Cyrus	5
3	3	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	48
4	4	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	35
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	12
6	6	TREASURE ATLANTIC	Bruno Mars	7
7	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	19
10	8	CUPS UMF/REPUBLIC	Anna Kendrick	23
8	9	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	10
9	10	COME & GET IT HOLLYWOOD	Selena Gomez	13
14	11	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	7
12	12	BOYS 'ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends	15
18	13	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	9
13	14	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
19	15	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	20
16	16	MIRRORS RCA	Justin Timberlake	19
11	17	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	22
17	18	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	20
15	19	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	13
20	20	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	15
22	21	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	22
23	22	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	12
28	23	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	6
24	24	I NEED YOUR LOVE CHERRYTREE/CONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	10
25	25	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	13
26	26	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	40
30	27	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	8
27	28	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	18
32	29	SAIL RED BULL	AWOLNATION	49
29	30	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	22
39	31	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	4
36	32	DON'T YA ATLANTIC/WMN	Brett Eldredge	5
34	33	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	6
35	34	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	19
21	35	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	13
48	36	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	17
41	37	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	4
33	38	WAKE ME UP! PRIMO/ISLAND/IDJMG	Avicii	2
38	39	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	27
54	40	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	17
NEW	41	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	1
37	42	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	4
NEW	43	PARKING LOT PARTY CURB	Lee Brice	1
40	44	22 BIG MACHINE/REPUBLIC	Taylor Swift	21
43	45	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	23
50	46	DEMONS KIDNAKORNER/INTERSCOPE	Imagine Dragons	9
53	47	IT GOES LIKE THIS VALORY	Thomas Rhett	4
49	48	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	5
51	49	GET YOUR SHINE ON REPUBLIC NASHVILLE	Florida Georgia Line	23
RE	50	BODY PARTY EPIC	Ciara	2

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 WE CAN'T STOP RCA	Miley Cyrus	5
2	2	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	26
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8
4	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	12
8	5	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	13
5	6	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	26
7	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	19
NEW	8	I'M OUT EPIC	Ciara Feat. Nicki Minaj	1
6	9	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	15
22	10	BODY PARTY EPIC	Ciara	11
9	11	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	26
10	12	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	13
13	13	CUPS (PITCH PERFECT'S WHEN I'M GONE) UMF/REPUBLIC	Anna Kendrick	14
12	14	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	18
11	15	COME & GET IT HOLLYWOOD	Selena Gomez	13
21	16	HARLEM SHAKE JEFFREY'S/MAD DECENT/WARNER BROS.	Baauer	21
15	17	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	19
16	18	SAIL RED BULL	AWOLNATION	26
14	19	MIRRORS RCA	Justin Timberlake	16
19	20	TREASURE ATLANTIC	Bruno Mars	5
24	21	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	8
18	22	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	21
17	23	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	23
23	24	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	13
20	25	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	18
25	26	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	23
26	27	22 BIG MACHINE/REPUBLIC	Taylor Swift	16
29	28	CLARITY INTERSCOPE	Zedd Feat. Foxes	7
34	29	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	13
30	30	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	26
35	31	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	21
5	32	I NEED YOUR LOVE CHERRYTREE/CONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	6
33	33	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	3
27	34	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	14
32	35	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	21
28	36	HEART ATTACK HOLLYWOOD	Demi Lovato	18
44	37	WOP STEREOPHANE	J. Dash	6
36	38	CALL ME MAYBE 604/UNIVERSAL	Carly Rae Jepsen	26
41	39	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	4
37	40	NO NEW FRIENDS (SFB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Dre, Rick Ross & Lil Wayne	6
38	41	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	14
39	42	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	20
RE	43	HO HEY DUALTONE	The Lumineers	20
NEW	44	DON'T THINK THEY KNOW RCA	Chris Brown Feat. Aaliyah	1
NEW	45	WITHOUT ME RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	1
43	46	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	14
NEW	47	FEDS WATCHING DEF JAM/IDJMG	2 Chainz Feat. Pharrell	1
40	48	BOYS 'ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends	9
NEW	49	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	1
NEW	50	AIN'T WORRIED ABOUT NOTHING COKE BOYS/BAD BOY/INTERSCOPE	French Montana	1

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or single releases (including reissues) with sales activity for the first time. 1,279 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day. 7 days a week. **HOT DIGITAL SONGS:** The week's most popular current songs across all genres, ranked by digital sales activity as compiled by Nielsen SoundScan. **STREAMING SONGS:** The week's top streamed songs and on-demand songs and tracks on leading digital platforms, including iTunes, Amazon.com, Google Play, and Google+ Play. **WEEK-END SPIN:** The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or single releases (including reissues) with sales activity for the first time. 1,279 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day. 7 days a week. **HOT DIGITAL SONGS:** The week's most popular current songs across all genres, ranked by digital sales activity as compiled by Nielsen SoundScan. **STREAMING SONGS:** The week's top streamed songs and on-demand songs and tracks on leading digital platforms, including iTunes, Amazon.com, Google Play, and Google+ Play. **WEEK-END SPIN:** The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or single releases (including reissues) with sales activity for the first time. 1,279 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day. 7 days a week.

Hip-Hop Hooray

R&B/hip-hop tracks make some impressive moves on Streaming Songs as all six debuts on the chart are of that genre, as well as the ranking's Greatest Gainer.

First, "I'm Out," the second single from the just-released self-titled album by **Clara** (below), debuts at No. 8. Clara has claimed the last two top 10 entries on the list as her "Body Party," which jumps 22-10, debuted at No. 10 in May. The debut of "I'm Out" was fueled by the June 30 release of the track's official Vevo video, which gave the title its 3.5 million U.S. YouTube streams for the week (see story, page 36).

The large leap by "Body Party" into the top 10 is accompanied by the chart's top gainer nod as the track received 3 million U.S. streams, a 53% increase in activity over the previous week. The majority of the track's streams comes from Vevo on YouTube, but among the subscription services that contribute to the chart, Cricket's Muve Music (7.3%) is the leader. That's notable since Spotify (6.7%) normally leads among those specific data providers.

Further down the list, **Fantasia** posts her first Streaming Songs entry as "Without Me" debuts at No. 45 (1.3 million U.S. streams), right below **Chris Brown's** "Don't Think They Know" (featuring **Aaliyah**) at No. 44 (1.3 million). "Feds Watching" by **2 Chainz**, "Crooked Smile" by **J. Cole** and "Ain't Worried About Nothin'" by **French Montana** (all at or near 1.2 million streams) also debut at Nos. 47, 49 and 50, respectively. —*William Gruger*



Social/Streaming

July 20
2013
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST MYPAGE	WKS. ON CHART
	1	#1 DJ BL3ND WWW.MYSPACE.COM/BLENDZVZ	129
3	2	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	73
4	3	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	32
8	4	FLOSSTRADOMUS WWW.MYSPACE.COM/FLOSSTRADOMUS	20
24	5	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	27
14	6	UMEK WWW.MYSPACE.COM/DJUMEK	88
11	7	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA	125
12	8	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	116
13	9	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	20
10	10	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	86
18	11	PORTA WWW.MYSPACE.COM/PORTA	125
16	12	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	81
6	13	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	84
15	14	PITTY WWW.MYSPACE.COM/BANDAPITTY	114
23	15	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICLOWNDES	15
5	16	NOISIA WWW.MYSPACE.COM/DENOSIA	128
7	17	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	112
39	18	AMANDA LEAR WWW.MYSPACE.COM/BEINLEA	16
31	19	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	11
22	20	RIVA STAR WWW.MYSPACE.COM/RIVASTARR	6
28	21	FOBIA WWW.MYSPACE.COM/FOBIAPICIAL	17
29	22	SAM TSUI WWW.MYSPACE.COM/SAMTSUI	29
33	23	TRISTEZA WWW.MYSPACE.COM/TRISTEZA	6
41	24	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	107
37	25	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	126
RE	26	FELGUK WWW.MYSPACE.COM/FELGUK	47
44	27	KENY ARKANA WWW.MYSPACE.COM/KENYARKANA	9
RE	28	PAN-POT WWW.MYSPACE.COM/PANPOT	14
36	29	GORGOROTH WWW.MYSPACE.COM/GORGOROTH	6
RE	30	SALVA WWW.MYSPACE.COM/SALVABEATS	11
34	31	ROHFF WWW.MYSPACE.COM/ROHFFOFFICIAL	18
RE	32	FELIX CARTAL WWW.MYSPACE.COM/FELIXCARTAL	18
RE	33	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	105
RE	34	TENSSNAKE WWW.MYSPACE.COM/TENSSNAKE	4
RE	35	MIGHTY MOUSE WWW.MYSPACE.COM/WEAREMIGHTYMOUSE	2
RE	36	MAREK HEIMMANN WWW.MYSPACE.COM/MAREKHEIMMANN	114
RE	37	BEFORE YOU EXIT WWW.MYSPACE.COM/BEFOREYOUEXIT	13
26	38	STAR SLINGER WWW.MYSPACE.COM/STARSLINGERMUSIC	78
38	39	ARTY WWW.MYSPACE.COM/ARTYLIVE	8
42	40	ORPHANED LAND WWW.MYSPACE.COM/ORPHANEDMYPAGE	2
RE	41	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	117
45	42	BORGORE WWW.MYSPACE.COM/BORGORE	96
RE	43	JORIS VOORN WWW.MYSPACE.COM/JORISVOORN	3
20	44	SKA-P WWW.MYSPACE.COM/SKAP	11
46	45	SKREAM WWW.MYSPACE.COM/SKREAMUK	33
NEW	46	MR OIZO WWW.MYSPACE.COM/OIZO2000	1
RE	47	CASPA WWW.MYSPACE.COM/CASPADIBSTEP	4
RE	48	THESE NEW PURITANS WWW.MYSPACE.COM/THESENEWPURITANS	3
RE	49	KIM PETRAS WWW.MYSPACE.COM/KIMHILINLEIN	4
50	50	GESAFFELSTEIN WWW.MYSPACE.COM/GESAFFELSTEINI	2

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	137
2	2	TAYLOR SWIFT BIG MACHINE	137
4	3	BEYONCE PARKWOOD/COLUMBIA	136
3	4	RIHANNA SOPHIE/IM/IDJMG	137
5	5	JUSTIN TIMBERLAKE RCA	108
29	6	PSY YG/SCHOOLBOY/REPUBLIC	46
7	7	JENNIFER LOPEZ ISLAND/IDJMG	123
8	8	BRUNO MARS ATLANTIC	126
RE	9	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	2
10	10	PINK RCA	101
9	11	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE	136
6	12	ONE DIRECTION SYCO/COLUMBIA	86
14	13	PITBULL MR. 305/PARADIS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	135
17	14	MILEY CYRUS HOLLYWOOD	65
28	15	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	7
13	16	WILL.I.AM INTERSCOPE	27
16	17	KATY PERRY CAPITOL	137
11	18	DAVID GUETTA WHAT A MUSIC/CASTRALWORKS/CAPITOL	137
12	19	ADELE XL/COLUMBIA	127
18	20	ARIANA GRANDE REPUBLIC	33
24	21	SELENA GOMEZ HOLLYWOOD	135
19	22	BRITNEY SPEARS RCA	134
20	23	DEMI LOVATO HOLLYWOOD	127
21	24	MAROON 5 A&M/OCTONE	76
23	25	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	136
41	26	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	137
22	27	SHAKIRA SONY MUSIC LATIN/EPIC	136
25	28	CHRISTINA AGUILERA RCA	39
15	29	MICHAEL JACKSON M&I/EPIC	127
26	30	MACKLEMORE & RYAN LEWIS MACKLEMORE	25
30	31	AVRIL LAVIGNE EPIC	134
NEW	32	AMY WINEHOUSE REPUBLIC	1
33	33	KELLY CLARKSON RCA	23
37	34	BOB MARLEY TUFF GONG/ISLAND/UMG	78
31	35	LADY GAGA STREAMLINE/RONIN/VE/INTERSCOPE	137
27	36	LINKIN PARK MACHINE SHOP/WARNER BROS.	137
35	37	DAFT PUNK DAFT LIFE/COLUMBIA	33
32	38	THE BLACK EYED PEAS INTERSCOPE	129
36	39	MARIAH CAREY ISLAND/IDJMG	33
49	40	WIZ KHALIFA ROSTRUM/ATLANTIC	127
34	41	ALICIA KEYS RCA	83
44	42	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	123
38	43	COLDPLAY CAPITOL	128
40	44	AUSTIN MAHONE CHASE/REPUBLIC	20
47	45	FLO RIDA PGE/ISLAND/ATLANTIC	63
46	46	CARLY RAE JEPSEN GG4/SCHOOLBOY/INTERSCOPE	49
RE	47	ROBIN THICKE STAR TRAK/INTERSCOPE	3
39	48	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	81
NEW	49	CIARA EPIC	1
42	50	THE BEATLES APPLE/CAPITOL	55



PSY: 3 Billion Served

PSY (above) receives a spike in the rankings on the Social 50, ascending 29-6 onto the chart's leaderboard as his YouTube channel hits a major milestone. During the charting week PSY's channel broke the 3 billion views mark, becoming the fifth channel ever to cross the threshold. **Rihanna** and **Justin Bieber** are the only other artists whose channels have received as many views. The accomplishment came with a surge in overall weekly streams as PSY posts 69 million plays, up 93% from the previous week, according to data measurement service Next Big Sound.

Meanwhile, "Gangnam Style" crosses the 1.7 billion plays mark, rapidly on its way to becoming the first YouTube clip to reach 2 billion views.

Taylor Swift, who holds at No. 2 on Social 50, receives a boost in her overall score resulting from the July 3 release of the "Red" music video. The colorful clip premiere leads to a 136% increase in overall views to her YouTube channel and a 22% improvement in Facebook fan additions, increasing by 278,000.

Other notable chart moves include **Amy Winehouse**, who debuts at No. 32 after it was announced July 3 that an exhibit in her honor will open at the London Jewish Museum. Also making a debut at No. 49 is **Clara**, who enters largely due to the release of her "I'm Out" video (see chart, page 46). —*William Gruger*

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	19	
2	2	MIRRORS RCA	Justin Timberlake	13	
3	3	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	21	
5	4	LOVE SOMEBODY ASM/OCTONE/INTERSCOPE	Maroon 5	9	
6	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	15	
4	6	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	20	
9	7	CRUISE REPUBLIC/NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	13	
8	8	PEOPLE LIKE US 19/RCA	Kelly Clarkson	12	
11	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	9	
7	10	NEXT TO ME CAPITOL	Emeli Sande	26	
12	11	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	11	
13	12	TREASURE RCA	Bruno Mars	8	
17	13	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	4	
15	14	BRAVE EPIC	Sara Bareilles	10	
14	15	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	24	
18	16	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	8	
16	17	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	17	
19	18	RED HANDS COLUMBIA	Walk Off The Earth	16	
20	19	COME & GET IT HOLLYWOOD	Selena Gomez	9	
23	20	SHOULD'VE GONE TO BED HOLLYWOOD	Plain White T's	11	
22	21	OUR SONG EMBLEM/ATLANTIC	matchbox twenty	12	
24	22	BRUISES COLUMBIA	Train Feat. Ashley Monroe	6	
21	23	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne	12	
25	24	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	10	
34	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	2	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) SWEATER WEATHER R/EVOLVE/COLUMBIA	The Neighbourhood	30	
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	34	
3	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	14	
4	4	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	45	
5	5	HARLEM RCA	New Politics	22	
6	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	11	
7	7	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	5	
10	8	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	21	
8	9	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	22	
14	10	IF SO WARNER BROS.	Atlas Genius	15	
15	11	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	4	
9	12	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	16	
16	13	ROYALS LAVA/REPUBLIC	Lorde	4	
12	14	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	16	
11	15	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	22	
17	16	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	16	
19	17	TRYING TO BE COOL LOYALTY/GLASSNOTE	Phoenix	7	
20	18	ELEPHANT MODULAR	Tame Impala	8	
18	19	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	16	
21	20	BABEL GENTLEMEN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	7	
23	21	KING & LIONHEART REPUBLIC	Of Monsters And Men	8	
22	22	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	14	
38	23	GG POMPEII VIRGIN/CAPITOL	Bastille	2	
27	24	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	6	
25	25	MIRACLE MILE DOWNTOWN	Cold War Kids	14	

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	41	
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	27	
3	3	SWEATER WEATHER R/EVOLVE/COLUMBIA	The Neighbourhood	25	
4	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	19	
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	11	
6	6	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	5	
8	7	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	21	
7	8	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	42	
18	9	TRENCHES G&G/FONE	Pop Evil	16	
9	10	HARLEM RCA	New Politics	20	
10	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	22	
15	12	I'LL FOLLOW YOU ATLANTIC	Shinedown	21	
12	13	ROYALS LAVA/REPUBLIC	Lorde	4	
11	14	STONE CAPITOL	Alice In Chains	14	
16	15	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	48	
13	16	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	16	
17	17	MADNESS HELIUM 3/WARNER BROS.	Muse	46	
14	18	THE HANGMAN'S BODY COUNT VERTIGO/REPUBLIC	Volbeat	16	
19	19	OUT OF TIME STONE TEMPLE PILOTS	Stone Temple Pilots	7	
25	20	IF SO WARNER BROS.	Atlas Genius	7	
22	21	LIFT ME UP PROSPECT PARK	Five Finger Death Punch Feat. Rob Halford	8	
21	22	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	4	
20	23	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	16	
26	24	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	14	
23	25	RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	14	



Fly, Robin, Fly (Zedd, Too)

Robin Thicke blasts 4-1 on Mainstream Top 40 with "Blurred Lines," featuring T.I. and Pharrell, the chart's Greatest Gainer. The leap is the largest to the top since **Iyaz** also jumped 4-1 with his first leader, "Reply" (Dec. 26, 2009). Reaching the summit in its eighth week, "Lines" ties **Justin Timberlake's** "Mirrors" (June 1) for the fastest flight to No. 1 this year. "Lines" is the first No. 1 at the format for Thicke, who peaked at No. 27 in his sole prior appearance with "Lost Without U" in 2007. ("Lost" spent 15 weeks atop Adult R&B.) It's likewise **Pharrell's** first No. 1. His second-highest-charting Mainstream Top 40 hit? The song at No. 3: **Daft Punk's** "Get Lucky," on which he guests. T.I. nets his third No. 1 and first since "Live Your Life," featuring **Rihanna**, led for two weeks in 2008-09. "Lines" also spends a second week at No. 1 on Rhythmic and zooms 17-13 as the Greatest Gainer for a third consecutive week on Adult Top 40.

DJ/producer **Zedd** (above) and featured act **Foxes** each score their first Mainstream Top 40 top 10, as "Clarity" lifts 11-9. Zedd reached No. 36 in his first (and only other) visit last year with "Spectrum." **Pop Evil** likewise lands its first top 10 on Rock Airplay, as "Trenches" vaults 16-9. The song spends a second week at No. 1 on Active Rock (see Billboard.biz).

Meanwhile, **Bruno Mars** earns his 10th Rhythmic top 10, as "Treasure" rises 12-10.

—Gary Trust

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	13	
3	2	DONE. REPUBLIC/NASHVILLE	The Band Perry	19	
5	3	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	22	
7	4	HEY POUTY GIRL MCA/NASHVILLE	Kip Moore	27	
2	5	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley	19	
9	6	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	13	
8	7	MORE THAN MILES VALORY	Brantley Gilbert	38	
10	8	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	21	
4	9	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	27	
11	10	DON'T YA ATLANTIC/WMN	Brett Eldredge	38	
12	11	SEE YOU AGAIN 19/ARISTA/NASHVILLE	Carrie Underwood	15	
13	12	ALL OVER THE ROAD MERCURY	Easton Corbin	27	
14	13	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL/NASHVILLE	Keith Urban	8	
15	14	POINT AT YOU VALORY	Justin Moore	17	
16	15	GOODBYE TOWN CAPITOL/NASHVILLE	Lady Antebellum	9	
17	16	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	20	
18	17	HEY GIRL MERCURY	Billy Currington	18	
19	18	PIECES MCA/NASHVILLE	Gary Allan	22	
22	19	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line	8	
20	20	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA/NASHVILLE	Kenny Chesney	6	
21	21	PARKING LOT PARTY CURB	Lee Brice	11	
23	22	EASY WARNER BROS./WMN	Sheryl Crow	20	
27	23	NIGHT TRAIN BROKEN BOW	Jason Aldean	7	
24	24	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	40	
25	25	IT GOES LIKE THIS VALORY	Thomas Rhett	11	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) POWER TRIP ROC/NATION/COLUMBIA	J. Cole Feat. Miguel	19	
2	2	BODY PARTY EPIC	Ciara	15	
4	3	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	13	
3	4	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	22	
6	5	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DiJ Khaled Feat. Drake, Rick Ross & Lil Wayne	12	
10	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	5	
5	7	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	16	
7	8	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	12	
8	9	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	17	
9	10	ADORN BYSTORM/BLACK ICE/RCA	Miguel	55	
12	11	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	10	
11	12	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	11	
14	13	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	27	
19	14	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	7	
20	15	THE ONE STREAMLINE/EPIC	Tamar Braxton	9	
17	16	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	25	
15	17	FIRE WE MAKE STREAMLINE/EPIC	Alicia Keys Duet With Maxwell	20	
13	18	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	30	
18	19	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	29	
29	20	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/BAD BOY/INTERSCOPE	French Montana	5	
16	21	LOVEEEEEEE SONG SRP/DEF JAM/IDMG	Rihanna Feat. Future	29	
22	22	FINE CHINA RCA	Chris Brown	14	
23	23	AGE AIN'T A FACTOR ATLANTIC	Jaheim	9	
24	24	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	18	
21	25	READY DESERT STORM/DEF JAM/IDMG	Fabulous Feat. Chris Brown	23	

RHYTHMIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 (1 WKS) BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10	
4	2	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	12	
2	3	MIRRORS RCA	Justin Timberlake	14	
5	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	11	
3	5	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	17	
6	6	POWER TRIP ROC/NATION/COLUMBIA	J. Cole Feat. Miguel	19	
8	7	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	7	
7	8	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	16	
9	9	BEAT IT BELLUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	12	
12	10	TREASURE ATLANTIC	Bruno Mars	8	
10	11	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	9	
14	12	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DiJ Khaled Feat. Drake, Rick Ross & Lil Wayne	9	
13	13	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC/RRP	B.o.B Feat. T.I. & Juicy J	16	
11	14	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	15	
15	15	BODY PARTY EPIC	Ciara	10	
18	16	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	6	
20	17	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	5	
17	18	THE OTHER SIDE BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	10	
19	19	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	13	
23	20	CROOKED SMILE ROC/NATION/COLUMBIA	J. Cole Feat. TLC	4	
16	21	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	20	
22	22	I NEEDED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ATLANTA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	5	
24	23	CLARITY INTERSCOPE	Zedd Feat. Foxes	4	
25	24	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	7	
21	25	FINE CHINA RCA	Chris Brown	14	

Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 10 WKS. CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	56	
2	2	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	15	
3	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	●	14	
4	4	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	26	
5	5	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	●	14	
6	6	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	19	
10	7	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line	●	7	
9	8	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	14	
8	9	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	22	
11	10	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	●	12	
24	11	PARKING LOT PARTY CUBB	Lee Brice	●	7	
14	12	IT GOES LIKE THIS VALORY	Thomas Rhett	●	8	
12	13	SEE YOU AGAIN 19/ATLANTIC	Carrie Underwood	●	11	
13	14	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	▲	32	
17	15	HEY GIRL MERCURY	Billy Currington	●	10	
15	16	LITTLE BIT OF EVERYTHING RED/REPUBLIC/NASHVILLE	Keith Urban	●	8	
16	17	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore	●	20	
19	18	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	27	
23	19	ALL OVER THE ROAD MERCURY	Easton Corbin	●	15	
20	20	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley	●	18	
22	21	DONE. REPUBLIC/NASHVILLE	The Band Perry	●	17	
21	22	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	●	22	
7	23	DRUNK LAST NIGHT REPUBLIC/NASHVILLE	Eli Young Band	●	2	
RE	24	GOD BLESS THE USA MCA/NASHVILLE/CAPITOL/NASHVILLE/CUBB	Lee Greenwood	●	6	
27	25	JUMP RIGHT IN SOUTHERN GROUND/ATLANTIC/19/WM	Zac Brown Band	●	13	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 10 WKS. DANZA KUDURO WARS/ORBANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	151	
2	2	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	●	11	
3	3	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean	●	183	
4	4	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	165	
5	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	●	39	
6	6	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	129	
7	7	ZUMBA ORBANATO/MACHETE/UMLE	Don Omar	●	45	
11	8	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull	●	51	
9	9	HEROES INTERSCOPE/UMLE	Enrique Iglesias	●	183	
10	10	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & P-Tain MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-Tain	●	53	
15	11	AI SE EU TE PEGO PANTALLAN/RGE/SONY MUSIC LATIN	Michel Telo	●	67	
8	12	HOY TENGO GANAS DE TI ALDARON FERNANDEZ/CRISTINA AGUILERA UNIVERSAL MUSIC LATIN/UMLE	Aldaron Fernandez/Cristina Aguilera	●	9	
17	13	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon	●	147	
13	14	LA PREGUNTA NELFLOW	J Alvarez	●	50	
12	15	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata	●	144	
16	16	SUERTE EPIC/SONY MUSIC LATIN	Shakira	●	181	
19	17	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull	●	140	
21	18	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	●	9	
22	19	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar	●	164	
27	20	HASTA QUE SALGA EL SOL ORBANATO/MACHETE/UMLE	Don Omar	●	62	
14	21	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher	●	97	
25	22	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	●	40	
23	23	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	181	
18	24	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin	●	181	
28	25	SUAVENTE SONY DISCOS/SONY MUSIC LATIN	Elvis Crespo	●	176	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 13 WKS. RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	50	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK FALL OUT BOY DECAYDANCE/ISLAND/IDMIG	Imagine Dragons	●	22	
4	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	●	18	
3	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	●	27	
5	5	SAIL RED BULL	AWOLNATION	▲	118	
6	6	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	31	
9	7	HO HEY DUALTON	The Lumineers	▲	61	
11	8	ROYALS LAVA/REPUBLIC	Lorde	●	4	
7	9	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	20	
12	10	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	64	
10	11	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	11	
13	12	HOME 19/INTERSCOPE	Phillip Phillips	▲	59	
26	13	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock	●	21	
24	14	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	20	
14	15	CARRY ON FUELED BY RAMEN/RRP	fun.	▲	36	
17	16	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	▲	48	
18	17	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	●	19	
16	18	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	75	
19	19	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	●	7	
29	20	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	●	13	
20	21	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	72	
8	22	DROPS OF JUPITER (TELL ME) AWARE/COLUMBIA	Train	●	88	
27	23	LET HER GO BLACK CROW/NETTWERK	Passenger	●	5	
RE	24	BORN IN THE USA COLUMBIA	Bruce Springsteen	●	3	
28	25	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz	●	79	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 7 WKS. GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	12	
2	2	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	25	
3	3	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	▲	24	
4	4	I NEED YOUR LOVE DISPERITY/OCCASIONAL/RYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	18	
5	5	WAKE ME UP! PRMO/ISLAND/IDMIG	Avicii	●	2	
NEW	6	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	●	1	
6	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	32	
8	8	BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	●	7	
9	9	TITANIUM WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	81	
11	10	RIGHT NOW SRP/DEF JAM/IDMIG	Rihanna Feat. David Guetta	●	16	
7	11	THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	●	16	
10	12	PLAY HARD WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	●	13	
12	13	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	26	
13	14	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	49	
NEW	15	TAKE ME MUSICAL FREEDOM/PRM-AM/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	●	1	
15	16	GLOWING CHAMELEON/ISLAND/IDMIG	Nikki Williams	●	12	
14	17	ALIVE KREWELLA/COLUMBIA	Krewella	●	22	
16	18	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull	●	9	
17	19	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Bauer	●	22	
18	20	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	39	
19	21	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	43	
31	22	WOMAN'S WORLD WARNER BROS.	Cher	●	3	
29	23	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	120	
22	24	MIDNIGHT CITY M83/MUTE/CAPITOL	M83	▲	90	
25	25	I LOVE IT NEW MUSIC MASTERS	New Music Masters	●	2	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 6 WKS. BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	▲	15	
2	2	CAN'T HOLD US MACKLEMORE & RYAN LEWIS Feat. Ray Dalton MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	21	
3	3	SAME LOVE MACKLEMORE & RYAN LEWIS Feat. Mary Lambert MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	●	32	
4	4	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel	●	9	
5	5	THRIFT SHOP MACKLEMORE & RYAN LEWIS Feat. Wanz MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	45	
10	6	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	●	21	
12	7	BAD WAVE MAYBACH/ATLANTIC	Tiara Thomas Or Rihanna	●	22	
23	8	BODY PARTY EPIC	Ciara	●	12	
NEW	9	GET LIKE ME REPUBLIC	Nelly Feat. Nicki Minaj & Pharrell	●	1	
20	10	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	●	3	
6	11	WE OWN IT (FAST & FURIOUS) DEF JAM/IDMIG	2 Chainz & Wiz Khalifa	●	7	
11	12	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	●	16	
9	13	BITCH, DON'T KILL MY VIBE TOP DAWG/AFFIRMAT/INTERSCOPE	Kendrick Lamar	●	20	
13	14	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	●	10	
15	15	SUITS & TIES RCA	Justin Timberlake Feat. Jay Z	▲	25	
NEW	16	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	●	1	
17	17	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	22	
18	18	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Rick Ross & Lil Wayne	●	12	
14	19	NEXT TO ME CAPITOL	Emeli Sande	▲	22	
19	20	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	●	12	
21	21	U.O.E.N.O. ROCKA Feat. Future & Rick Ross ROCKA ROAD	U.O.E.N.O. Feat. Future & Rick Ross	●	12	
RE	22	FEDS WATCHING DEF JAM/IDMIG	2 Chainz Feat. Pharrell	●	3	
32	23	HEADBAND REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz	●	7	
NEW	24	LEVELS MAYBACH/ATLANTIC	Meek Mill	●	1	
16	25	DON'T THINK THEY KNOW RCA	Chris Brown Feat. Aaliyah	●	3	

CLASSICAL™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 1 WK. OLD SKIN MERCURY CLASSICS/DECCA	Olafur Arnalds & Amor Dan	●	1	
2	2	RADIOACTIVE MADISON GATE	Pentatonix & Lindsey Stirling	●	12	
1	3	CRYSTALLIZE BRIDGETONE	Lindsey Stirling	●	42	
3	4	TIME TO SAY GOODBYE NEMO STUDIO/ADMEDIA CLASSICS	Sarah Brightman & Andrea Bocelli	●	183	
4	5	YOU RAISE ME UP 143/REPRISE/WARNER BROS.	Josh Groban	●	183	
RE	6	STARS AND STRIPES FOREVER COUNTRYDOWN	Jack Livingston Marching Band	●	5	
RE	7	THE STARS AND STRIPES FOREVER COKER & MCCREE	United States Marine Band	●	5	
5	8	A THOUSAND YEARS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	●	60	
6	9	ELEMENTS BRIDGETONE	Lindsey Stirling	●	42	
RE	10	THE STAR SPANGLED BANNER COKER & MCCREE	United States Air Force Band	●	3	
RE	11	TCHAIKOVSKY: 1812 OVERTURE SMITH & CO.	London Symphony Orchestra (Richter)	●	3	
NEW	12	WILLIAM TELL OVERTURE LEGACY INTERNATIONAL	London Philharmonic Orchestra	●	1	
NEW	13	STAR SPANGLED BANNER H.D. SINGLES	National Anthem	●	1	
7	14	SHADOWS BRIDGETONE	Lindsey Stirling	●	37	
10	15	THE PRAYER EPIC	Celine Dion With Andrea Bocelli	●	174	
12	16	TURANDOT, ACT III: NESSUN DORMA! LONDON/DECCA CLASSICS	Luciano Pavarotti	●	152	
9	17	BETHOVEN: BAGATELLE IN A MINOR "FUR ELSE" (NO. 9) X5	Jas. Janor Piskaron	●	159	
NEW	18	YOU'RE A GRAND OLD FLAG ALTIMISSIMO!	United States Air Force Band & Lowell Gumb	●	1	
RE	19	THE MARINES' HYMN COKER & MCCREE	United States Marine Band	●	6	
RE	20	1812 OVERTURE (OP. 49) BFM DIGITAL	Philharmonia Slavonica (Adolph)	●	2	
14	21	SUITE FOR SOLO CELLO NO. 1 SONY CLASSICAL/SONY MASTERWORKS	Yo-Yo Ma	●	176	
RE	22	1812 OVERTURE (FINALE) READER'S DIGEST	London Philharmonic Orchestra (Gerhardt)	●	2	
NEW	23	THE STAR SPANGLED BANNER ALTIMISSIMO!	United States Coast Guard Band & Lewis Buckley	●	1	
20	24	TO WHERE YOU ARE 143/REPRISE/WARNER BROS.	Josh Groban	●	163	
23	25	BETHOVEN'S 5 SECRETS MASTERWORKS/SONY MASTERWORKS	The Piano Guys/Lyceum Orchestra	●	60	

Launch Pad

July 20
2013
billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 NEW STARLITO GRIND HARD	Cold Turkey	1	1
21	37	2	GG THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/GA	IV (EP)	2	7
NEW		3	BIG HOODOO PSYCHOPATHIC	Crystal Skull	3	1
19	18	4	PASSENGER BLACK CROWN/NETTWERK	All The Little Lights	4	31
NEW		5	JOHN SCOFIELD LONGSOLO/EMARCY/DECCA	Uberjam Deux	5	1
NEW		6	PARTYNEXTDOOR DVO SOUND	PARTYNEXTDOOR	6	1
NEW		7	JON CONNOR ALL VARSITY	Unconscious State	7	1
2	8	8	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMGM	Waiting For The Dawn	2	3
16	16	9	KREWELLA KREWELLA	Play Hard (EP)	2	30
37	29	10	BASTILLE VIRGIN/CAPTOL	Haunt (EP)	1	6
10	12	11	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	24
NEW		12	HUNTRESS NAPALM	Starbound Beast	12	1
25	20	13	DEAFHEAVEN DEATHWISH	Sunbather	2	4
NEW		14	OWEN POLYVINYL	L'ami Du Peuple	14	1
NEW		15	A GREAT BIG PILE OF LEAVES TOPSHELF	You're Always On My Mind	15	1
-	14	16	CARLA BRUNI TEKEMA/BARCLAY/VERVE/VG	Little French Songs	4	4
NEW		17	EDITORS PIAS	The Weight Of Your Love	17	1
NEW		18	J BOOG WASH HOUSE	Live Up! (EP)	18	1
22	23	19	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	8
NEW		20	OLIVA AFM	Raise The Curtain	20	1
-	45	21	AFFIANCE BULLET TOOTH	The Campaign	7	4
-	5	22	SMITH WESTERNS MOM + POP	Soft Will	5	2
35	33	23	LAURA MVULA COLUMBIA	Sing To The Moon	3	11
RE-ENTRY		24	BRANDON & LEAH EAR FEESH	Cronies (EP)	24	3
-	15	25	JILLETTE JOHNSON WIND-UP	Water In A Whale	15	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
NEW		26	CHANCE THE RAPPER MTC	Acid Rap	26	1
11	24	27	MAYSA SHANACHE	Blue Velvet Soul	11	3
23	21	28	NEW POLITICS RCA	A Bad Girl In Harlem	1	7
NEW		29	LEWIS WATSON WARNER MUSIC UK	Four More Songs (EP)	29	1
-	4	30	BALLYHOO! RIGHT COAST	Pineapple Grenade!!	4	2
NEW		31	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	31	1
6	6	32	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6	3
27	25	33	LORD HURON IAMSOUND	Lonesome Dreams	3	39
5	13	34	BWB HEADS UP/CONCORD	Human Nature	5	3
-	19	35	DELTA RAE SIRE/WARNER BROS.	Carry The Fire	11	25
NEW		36	SEBADOH JOYFUL NOISE	Secret - EP	36	1
RE-ENTRY		37	JOHNNYSWIM BIG PICTURE	Heart Beats (EP)	14	2
-	11	38	YELLOWJACKETS MACK AVENUE	A Rise In The Road	11	2
-	2	39	BOSNIAN RAINBOWS SARGENT HOUSE	Bosnian Rainbows	2	2
12	47	40	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	10	6
-	36	41	CITIZEN RUN FOR COVER	Youth	6	3
NEW		42	AUTOPSY PEACEVILLE	Headless Ritual	42	1
RE-ENTRY		43	THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk	3	3
RE-ENTRY		44	ZOMBY 4AD	With Love	34	2
-	1	45	WILLIE NILE RIVER HOUSE/LOUD & PROUD	American Ride	1	2
-	43	46	KIM WATERS RED RIVER	My Loves	43	2
RE-ENTRY		47	LENNY COOPER AVERAGE JOES	Mud Dynasty	4	8
-	17	48	BRONZE RADIO RETURN BRONZE RADIO RETURN/DIGSIN	Up, On & Over	17	2
15	35	49	BILL FRISELL DREK/SUNSTONE/SONY MASTERWORKS	Big Sur	15	3
RE-ENTRY		50	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos	28	6

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 NEW REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	11
4	2	WAKE ME UP! PRIMO/ISLAND/IDMGM	Avicii	2
3	3	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	6
2	4	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	5
5	5	IT GOES LIKE THIS VALORY	Thomas Rhett	8
6	6	WOP STEREOFAME	J. Dash	14
9	7	ROYALS LAVA/REPUBLIC	Lorde	3
7	8	BENEATH YOUR BEAUTIFUL IN/REVOLVE/COLUMBIA	Labrinth Feat. Emeli Sande	7
8	9	SWEATER WEATHER TR/REVOLVE/COLUMBIA	The Neighbourhood	17
10	10	GLOWING CHAMELEON/ISLAND/IDMGM	Nikki Williams	8
12	11	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	5
15	12	TAKE ME TO THE KING TILLYMANN	Tamela Mann	15
11	13	BLOWIN' SMOKE MERCURY NASHVILLE	Kacey Musgraves	5
13	14	THE ONE STREAMLINE/EPIC	Tamar Braxton	6
20	15	TYPE OF WAY RICH HOMIEZ/THINKS/AGAME	Rich Homie Quan	2
14	16	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B., Kendrick Lamar & Kris Stephens	11
NEW	17	LEVELS MAYBACK/ATLANTIC	Meek Mill	1
22	18	BELLAS FINALS: PRICE TAG / DON'T YOU FORGET ABOUT ME... UME	The Borden Bellas	13
16	19	RED HANDS COLUMBIA	Walk Off The Earth	2
21	20	LIKE WHAAAT! DIAMOND LANE	Problem Feat. Bad Lucc	2
NEW	21	OUTTA MY HEAD RIGGER PICTURE	Craig Campbell	1
19	22	HELLO, MY NAME IS SPARROW/CAPTOL CMG	Matthew West	3
25	23	LET HER GO BLACK CROWN/NETTWERK	Passenger	2
23	24	OUT OF MY LEAGUE DANGERBIRD/ELECTRA/ATLANTIC	Fitz And The Tantrums	2
18	25	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	8

REGIONAL HEATSEEKERS #1 ALBUMS™



The Associated Press recently proclaimed that former first lady of France **Carla Bruni** is "back in pop star mode." By the looks of the Heatseekers Albums chart, that declaration is true. After she made some promotional appearances in the United States, Bruni's fourth album, *Little French Songs*, returned to Heatseekers last week. The April release sold more than 1,000 copies last issue (up 38%), and moves nearly 1,000 this week. That represents the set's second- and third-biggest weeks so far.

—Keith Caulfield

EAST NORTH CAROLINA		
1	FOREVER CAME CALLING	CONTENDER
2	BIG HOODOO	CRYSTAL SKULL
3	THE 1975	IV (EP)
4	REAL FRIENDS	PUT YOURSELF BACK TOGETHER
5	CITIZEN	YOUTH
6	YOUNG LONDON	INSTINCTS
7	SET IT OFF	CINEMATICS
8	MR. CRIMINAL	LAST OF A DYING BREED
9	HANDS LIKE HOUSES	GROUND DWELLER
10	PASSENGER	ALL THE LITTLE LIGHTS

SOUTH ATLANTIC		
1	STARLITO	COLD TURKEY
2	THE 1975	IV (EP)
3	THIEVING BIRDS	GOLD COAST
4	BIG HOODOO	CRYSTAL SKULL
5	PARTYNEXTDOOR	PARTYNEXTDOOR
6	KEVIN GATES	THE LUCA BRASI STORY
7	PASSENGER	ALL THE LITTLE LIGHTS
8	BOB SCHNEIDER	BURDEN OF PROOF
9	KREWELLA	PLAY HARD (EP)
10	JAVIER TORRES	MUJERES BRAVAS 20 CORRIDOS

Country

July 20
2013

billboard

HOT COUNTRY SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 CRUISE (J.MOI) (B.KELLEY/HUBBARD/J.MOOR/RICE/J.RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	50		
2	2	2	BOYS 'ROUND HERE (S.HENDRICKS) (R.AKINS/D.AVIDSON/C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	2	16		
3	3	3	I WANT CRAZY (D.HUFF/A.HAYES) (H.HAYES/L.MCKENNA/J.VERGES)	Hunter Hayes ATLANTIC/WMN		3	14		
5	4	4	CRASH MY PARTY (J.STEVENS) (R.J.ANGUS/J.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	2	14		
4	5	5	WAGON WHEEL (F.ROGERS) (B.DYK/ANJ.SECOR)	Darius Rucker CAPITOL NASHVILLE	●	1	26		
7	6	6	AG RUNNIN' OUTTA MOONLIGHT (D.GEORGE) (D.DAVIDSON/J.K.LOVE/LACE/J.GORLEY)	Randy Houser STONEY CREEK		6	24		
11	8	7	DON'T YA (C.DESTEFANO) (B.ELDREDGE/C.DESTEFANO/J.GORLEY)	Brett Eldredge ATLANTIC/WMN		7	22		
12	10	8	DONE. (D.HUFF) (R.PERRY/V.PERRY/J.DAVIDSON/L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	8	17		
14	11	9	HEY PRETTY GIRL (B.JAMES) (K.MOORE/D.COUCH)	Kip Moore MCA NASHVILLE	●	9	23		
6	7	10	HIGHWAY DON'T CARE (B.GALL/MORE) (T.MCGRAW) (B.WARREN/M.RYAN/J.P.FEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	4	22		
10	12	11	SEE YOU AGAIN (M.BRIGHT) (C.UNDERWOOD/D.HODGES/K.LINSEY)	Carrie Underwood 3195BETA NASHVILLE		9	13		
15	14	12	REDNECK CRAZY (L.TORRELL/LIVING) (J.P.KERR/J.BROWN/C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE		12	18		
21	17	13	ROUND HERE (J.MOI) (B.CLAWSOON/C.TOMPKINS/THOMAS BRETT)	Florida Georgia Line REPUBLIC NASHVILLE		13	12		
16	15	14	JUMP RIGHT IN (K.STEGALL/Z.BROWN) (Z.BROWN/M.DURRETTE/L.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		14	18		
9	9	15	BEAT THIS SUMMER (B.PAISLEY) (B.PAISLEY/C.DUBOIS/L.LAIRD)	Brad Paisley ARISTA NASHVILLE		9	18		
17	18	16	ALL OVER THE ROAD (C.CHAMBERLAIN) (C.CHAMBERLAIN/J.GORLEY/W.KIRBY)	Easton Corbin MERCURY		16	23		
8	13	17	ANYWHERE WITH YOU (J.MOI/R.CLAWSON) (B.HAYS/BL.MURPHY/L.YEARY)	Jake Owen RCA NASHVILLE	●	7	24		
18	19	18	LITTLE BIT OF EVERYTHING (N.CHAPMAN/K.URBAN) (B.WARREN/B.WARREN/K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		17	8		
13	16	19	GET YOUR SHINE ON (J.MOI) (C.HUBBARD/B.KELLEY/L.AWSON/C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	5	38		
25	21	20	HEY GIRL (D.HUFF) (B.AKINS/J.GORLEY/C.DESTEFANO)	Billy Currington MERCURY		19	11		
31	27	21	DG PARKING LOT PARTY (J.STONE) (L.BRICE) (L.BRICE) (TOMAS RHETT) (R.AKINS/L.LAIRD)	Lee Brice CUBB		21	9		
19	20	22	MAMA'S BROKEN HEART (F.LIDDELL/C.AIN) (B.G.WORF) (B.CLAWSOON/M.CANALLY/K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE	●	2	28		
24	22	23	MORE THAN MILES (D.HUFF) (L.EDDIE) (B.GILBERT)	Brantley Gilbert VALORY		21	29		
28	24	24	IT GOES LIKE THIS (M.KNOX) (B.AKINS/B.HAYS/L.P.ROBBINS)	Thomas Rhett VALORY		24	8		
26	26	25	POINT AT YOU (J.S.STOVER) (B.COPPERMAN/R.AKINS/B.HAYS/SLIP)	Justin Moore VALORY		25	16		
32	28	26	GOODBYE TOWN (P.WORLEY/LADY ANTEBELLUM) (D.HAYWOOD/C.KELLEY/H.SCOTT/J.P.FEAR)	Lady Antebellum CAPITOL NASHVILLE		26	8		
35	29	27	EASY (S.CROOK/N.JEBBANK) (S.CROOK/C.DUBOIS/J.TROT)	Sheryl Crow WARNER BROS./WMN		27	17		
37	32	28	AW NAW (J.STROUB) (C.YOUNG/C.DESTEFANO/J.GORLEY)	Chris Young RCA NASHVILLE		28	7		
33	30	29	PIECES (J.JOYCE) (G.ALLAN/D.BLACKMON/S.BURTON)	Gary Allan MCA NASHVILLE		29	16		
-	37	30	NIGHT TRAIN (M.KNOX) (H.WRASHER/M.DULANEY)	Jason Aldean BROKEN BOW		26	5		
-	43	31	SG RED (D.HUFF/N.CHAPMAN/T.SWIFT) (T.SWIFT)	Taylor Swift BIG MACHINE	●	2	20		
34	31	32	BLOWIN' SMOKE (K.MUSGRAVES/L.LAIRD/S.MCANALLY) (K.MUSGRAVES/L.LAIRD/S.MCANALLY)	Kacey Musgraves MERCURY		31	13		
38	35	33	WHEN I SEE THIS BAR (B.CANNON/K.CHESENEY) (K.CHESENEY/GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		33	4		
36	34	34	YOUR SIDE OF THE BED (J.OYCE) (M.CKENNA/K.FAIRCHILD/SCHAPMAN/P.SWEET/J.WESTBROOK)	Little Big Town CAPITOL NASHVILLE		34	14		
-	23	35	DRUNK LAST NIGHT (F.LIDDELL/J.HENK) (L.VELTZ/J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE		23	2		
-	36	36	DRINKS AFTER WORK (PETH) (H.HAYES/L.AIRD/S.DEAN)	Toby Keith SHOW DOG/UNIVERSAL		36	2		
42	40	37	OUTTA MY HEAD (K.STEGALL/M.ROVEY) (C.SWINDELL/M.R.CARTER/B.KINNEY)	Craig Campbell BIGGER PICTURE		37	15		
44	39	38	SUNNY AND 75 (D.GEORGE/M.J.CONES) (M.DULANEY/J.SELLERS/P.JENKINS)	Joe Nichols RED BOW		38	4		
46	41	39	COULD IT BE (C.WORSHAM/R.JYNDALL) (C.WORSHAM/R.JYNDALL/M.DODSON)	Charlie Worsham WARNER BROS./WAR		39	11		
39	38	40	1994 (M.KNOX) (THOMAS RHETT/L.LAIRD/B.DEAN)	Jason Aldean BROKEN BOW		10	20		
45	42	41	CAROLINA (N.V) (P.ARMALÉE/R.BEATO)	Parmalee STONEY CREEK		41	12		
-	44	42	BRUISES (ESPONAGE) (P.MONAHAN/E.LIND/A.BORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH		42	10		
-	49	43	SEE YOU TONIGHT (F.ROGERS) (S.MCCREERY/J.GORLEY/Z.CROWELL)	Scotty McCreery 19INTERSCOPE/MERCURY		28	9		
41	45	44	WASTING ALL THESE TEARS (D.HUFF) (M.CHAPMAN) (B.GALL/SWYK/C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE		7	5		
50	48	45	CHILLIN' IT (NOT LISTED) (C.SWINDELL/S.MINOR)	Cole Swindell COLE SWINDELL		42	6		
-	33	46	TIE IT UP (S.MCANALLY) (S.MCANALLY/J.ARRISON/J.OSBORNE)	Kelly Clarkson 19RCA/COLUMBIA NASHVILLE		33	2		
-	50	47	THE BOOZE CRUISE (J.COPLAN) (BLACKJACK BILLY) (N.BILLINGS) (J.COPLAN/C.JONES)	Blackjack Billy BIB		47	2		
43	46	48	WHATEVER SHE'S GOT (C.AIN/LAY/F.LIDDELL/G.WORF) (L.ROBBINS/J.M.NITE)	David Nail MCA NASHVILLE		43	3		
RE-ENTRY	49	49	BETTER (B.CHANCEY) (S.TROUDS) (S.MITH) (C.CAMERON) (D.BERG) (D.BRYANT)	Maggie Rose RPM		49	2		
RE-ENTRY	50	50	DRIVIN' AROUND SONG (D.HUFF) (C.WISEMAN/R.CLAWSOON/C.TOMPKINS)	Colt Ford Featuring Jason Aldean AVERAGE JOES		45	3		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 GG FLORIDA GEORGIA LINE	Here's To The Good Times REPUBLIC NASHVILLE/BMG	●	31				
2	2	BLAKE SHELTON	Based On A True Story ... WARNER BROS./WMN		15				
4	3	DARIUS RUCKER	True Believers CAPITOL NASHVILLE/UMGN		7				
3	4	HUNTER HAYES	Hunter Hayes ATLANTIC/WMN	●	91				
5	5	VARIOUS ARTISTS	NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UMG		4				
6	6	LADY ANTEBELLUM	Golden CAPITOL NASHVILLE/UMGN		9				
8	7	TAYLOR SWIFT	Red BIG MACHINE/BMG	▲	37				
NOT RATED	8	VARIOUS ARTISTS	Mud Digger 4 AVERAGE JOES		1				
7	9	GEORGE STRAIT	Love Is Everything MCA NASHVILLE/UMGN		8				
9	10	KENNY CHESNEY	Life On A Rock BLUE CHAIR/COLUMBIA NASHVILLE/SMN		10				
11	11	PISTOL ANNIES	Annie Up RCA NASHVILLE/SMN		9				
10	12	THE BAND PERRY	Pioneer REPUBLIC NASHVILLE/BMG		14				
17	13	JASON ALDEAN	Night Train BROKEN BOW/BMG	▲	38				
14	14	LUKE BRYAN	Tailgates & Tanlines CAPITOL NASHVILLE/UMGN	▲	100				
15	15	LITTLE BIG TOWN	Tornado CAPITOL NASHVILLE/UMGN	●	43				
12	16	KACEY MUSGRAVES	Same Trailer Different Park MERCURY/UMGN		16				
16	17	BRAD PAISLEY	Wheelhouse ARISTA NASHVILLE/SMN		13				
13	18	ERIC CHURCH	Chief EMI NASHVILLE/UMGN	▲	102				
18	19	LUKE BRYAN	Spring Break... Here To Party CAPITOL NASHVILLE/UMGN	●	18				
19	20	TIM MCGRAW	Two Lanes Of Freedom BIG MACHINE/BMG		22				
20	21	CARRIE UNDERWOOD	Blown Away REPUBLIC NASHVILLE/SMN	▲	62				
21	22	ERIC CHURCH	Caught In The Act: Live EMI NASHVILLE/UMGN		13				
23	23	ZAC BROWN BAND	Uncaged ROAR/SOUTHERN GROUND/ATLANTIC/AG	●	52				
22	24	MIRANDA LAMBERT	Four The Record RCA NASHVILLE/SMN	●	88				
25	25	RANDY HOUSER	How Country Feels STONEY CREEK/BMG		24				
27	26	BRANTLEY GILBERT	Halfway To Heaven VALORY/BMG	●	166				
26	27	ALAN JACKSON	Precious Memories: Volume II AC/EMI NASHVILLE/UMGN		15				
30	28	LEE BRICE	Hard 2 Love CUBB		63				
28	29	KIP MOORE	Up All Night MCA NASHVILLE/UMGN		63				
29	30	VARIOUS ARTISTS	NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/UMG		9				
31	31	GARY ALLAN	Set You Free MCA NASHVILLE/UMGN		24				
32	32	LEANN RIMES	Spitfire CUBB		5				
34	33	JAKE OWEN	Barefoot Blue Jean Night RCA NASHVILLE/SMN		97				
33	34	SOUNDTRACK	Nashville: The Music Of Nashville Season 1: Volume 2 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG		9				
40	35	THE MAVERICKS	In Time VALORY/UMGN		19				
36	36	EMSTON CORBIN	All Over The Road MERCURY/UMGN		42				
24	37	DANIELLE BRADBERRY	The Voice: The Complete Season 4 Collection REPUBLIC		3				
38	38	AARON LEWIS	The Road REPUBLIC/WMN		34				
42	39	COLT FORD	Declaration Of Independence AVERAGE JOES		49				
39	40	THOMPSON SQUARE	Just Feels Good STONEY CREEK/BMG		15				
35	41	LOCASH COWBOYS	LoCash Cowboys AVERAGE JOES		3				
43	42	GEORGE JONES	Country: George Jones SONY MUSIC CMG		10				
37	43	TRACE ADKINS	Love Will... SHOW DOG/UNIVERSAL		8				
58	44	PS EMMYLOU HARRIS & RODNEY CROWELL	Old Yellow Moon NONESUCH/WARNER BROS.		19				
45	45	LIONEL RICHIE	Tuskegee MERCURY/UMGN	▲	67				
47	46	SOUNDTRACK	Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG		30				
52	47	TOBY KEITH	Hope On The Rocks SHOW DOG/UNIVERSAL		36				
51	48	TRACE ADKINS	10 Great Songs CAPITOL NASHVILLE/CAPITOL		65				
44	49	RASCAL FLATTS	Changed BIG MACHINE/BMG	●	66				
46	50	JANA KRAMER	Jana Kramer ELEKTRA NASHVILLE/WMN		57				



Moore And More

Kip Moore (above) claims his third top 10 on Hot Country Songs with "Hey Pretty Girl," which rises 11-9. He previously competed in the upper tier with "Beer Money," which rolled to No. 7 last December, and "Something 'Bout a Truck," which spent two weeks at No. 1 a year ago. Concurrently, "Girl" reaches a new peak at No. 4 on the Country Airplay tally.

Also noteworthy on the latter chart, newcomer Brett Eldredge scores his first top 10 with "Don't Ya," which steps 11-10. It lifts 8-7 on Hot Country Songs.

Following the July 3 music video premiere for "Red," the title track from Taylor Swift's fourth studio album swipes the Streaming Gainer nod (684,000 streams, according to Nielsen BDS) and leaps 43-31 on Hot Country Songs. The song flies 34-29 on Country Airplay and adds Greatest Gainer stripes (7.7 million audience impressions, up 5%).

Florida Georgia Line dominates Hot Country Songs for a 19th cumulative week with "Cruise," marking the most weeks at No. 1 since Leroy Van Dyke's "Walk On By" ruled for 19 weeks in 1961-62. With 193,000 downloads sold during the Nielsen SoundScan tracking week, "Cruise" also logs its 20th cumulative week at No. 1 on Country Digital Songs. (The remix with rapper Nelly accounts for two-thirds of the sum.) Total sales for "Cruise" stand at 4.7 million. It also reaches a new peak at No. 7 on Adult Top 40 and spends a third week at its No. 7 peak on Mainstream Top 40. "Cruise" is one of three tracks by the duo in the Hot Country Songs' top 20: Prior radio single "Get Your Shine On" drops 16-19, while "Round Here," the pair's current country radio track, jumps 17-13. —Wade Jensen

MOORE: STEPHEN SHIFFED

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS OR SONGS REISSUED WITHIN AN ANNUAL AND SAME ANNUITY FOR THE FIRST TIME. TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED ALBUMS OR REISSUED WITHIN AN ANNUAL AND SAME ANNUITY FOR THE FIRST TIME. © 2013 NIELSEN BDS. ALL RIGHTS RESERVED.

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Rock

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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 AG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	41
2	2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B. WALKER (L. FALL OUT BOY, WALKER, J. HILL)	Fall Out Boy DECADANCE/ISLAND/IDJMG	●	22
5	4	3	DG SAFE AND SOUND B. MERCHANT, S. SIMONIAN, J. MERCHANT, S. SIMONIAN	Capital Cities LAZY HOURS/CAPITOL	▲	24
3	3	4	GONE, GONE, GONE G. WATTENBERG (D. F. HARMON, M. C. CLARK, G. WATTENBERG)	Phillip Phillips 19/INTERSCOPE	▲	33
4	5	5	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	61
6	6	6	SG HO HO HEY R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUATONE	▲	64
8	8	7	IT'S TIME B. DARNER, IMAGINE DRAGONS (D. REYNOLDS, W. SERMON, B. MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	70
9	9	8	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	40
7	7	9	LEGO HOUSE J. GOSLING (E. SHEERAN, J. GOSLING, G. LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC	▲	37
13	12	10	ROYALS J. LITTLE (E. Y. CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC	▲	5
11	10	11	YOUNG AND BEAUTIFUL R. NOWELS (L. DEL REY, R. NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	▲	11
12	11	12	SWEATER WEATHER J. P. BROW (L. J. J. THE PRO, Z. ABELS, J. FREEDMAN)	The Neighbourhood IRVING/COLOMBIA	▲	24
20	13	13	SUMMERTIME SADNESS Lana Del Rey POLYDOR/INTERSCOPE	Lana Del Rey POLYDOR/INTERSCOPE	▲	12
17	16	14	ON TOP OF THE WORLD ALEX DA KID (IMAGINE DRAGONS, B. SERMON, B. MCKEE, A. GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	40
18	15	15	STILL INTO YOU J. MELDA-JOHNSON (H. WILLIAMS, J. YORK)	Paramore FUELED BY RAMEN/RRP	▲	13
14	14	16	MOUNTAIN SOUND J. KING (B. HILMARS DOTTIR, R. THORHALSSON, A. R. HILMARS DOTTIR)	Of Monsters And Men REPUBLIC	▲	42
19	17	17	RED HANDS T. SALTER, G. LUMINATI, WALK OFF THE EARTH (G. NICASSIO, S. BLACKWOOD, R. MARSHALL, T. SALTER)	Walk Off The Earth COLUMBIA	▲	17
22	23	18	LET HER GO L. VALLE, R. M. ROSENBERG (M. ROSENBERG)	Passenger BLACK CROW/NETWERK	▲	16
15	18	19	STUBBORN LOVE R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUATONE	▲	40
21	21	20	OUT OF MY LEAGUE T. HOFER (M. F. PATRICK, R. S. G. KING, J. KARNES, J. RIZZIMAN, J. WOODS)	Fitz And The Tantrums DANGERBROS/ELEKTRA/ATLANTIC	▲	11
16	19	21	BREEZEBLOCKS C. ANDREW (L. W. WANG, L. UNGER, H. AMITONG, S. SANBURY, GREEN, C. ANDREW)	alt-J INFECTIOUS/CANVASBACK/ATLANTIC	▲	23
36	28	22	POMPEII M. C. REID, D. SMITH (D. SMITH)	Bastille VIRGIN/CAPITOL	▲	8
28	20	23	CAME BACK HAUNTED T. REZNIKOR, A. ROSS, A. MOULDER (T. REZNIKOR)	Nine Inch Nails THE NULL CORPORATION/COLUMBIA	▲	5
23	24	24	HARLEM J. SINCLAIR (D. BOYD, S. HANSEN, L. SINCLAIR, A. M. VIOLA, J. L. PROCHUR, P. OCHS, P. OCHS, J. D. OCHS, S. WADEN)	New Politics ATLANTIC	▲	10
27	26	25	I'LL FOLLOW YOU R. CAVALLO (B. SMITH, E. BASS, D. BASSETT)	Shinedown ATLANTIC	▲	14
10	22	26	PAPER DOLL J. MAYER, D. WAS (J. MAYER)	John Mayer COLUMBIA	▲	3
42	37	27	TRENCHES JOHNNY K. (L. P. KAKATY, D. BASSETT)	Pop Evil GAG/EGE	▲	5
29	27	28	WE WON'T BE SHAKEN J. INGRAM (R. BOYLS, SMITH, C. BROWN, R. ROSENBAUM)	Building 429 ESSENTIAL/PLG	▲	11
37	33	29	WAYS TO GO R. RABIN (G. OUPLOVE)	Grouplove CASABLANCA/ATLANTIC	▲	4
25	25	30	DIANE YOUNG R. B. MANGU, J. A. RECHTSHAID (B. B. MANGU, L. E. KOENIG)	Vampire Weekend XL/REGGAE'S GROUP	▲	16
32	29	31	LIFT ME UP Five Finger Death Punch Featuring Rob Halford PROSPECT PARK	Five Finger Death Punch PROSPECT PARK	▲	8
31	30	32	UP IN THE AIR S. LILLYWHITE, J. LETO (J. LETO)	Thirty Seconds To Mars IMMORTAL/VIRGIN/CAPITOL	▲	16
38	34	33	CASTLE OF GLASS R. RUBIN, A. SHINODA (LINKIN PARK)	Linkin Park MACHINE SHOP/WARNER BROS.	▲	14
34	35	34	SAN FRANCISCO L. HADLOCK, M. WONG, S. JOSEPH, D. H. HAN, K. E. L. S. GONGOR, J. HOGAN, D. APPS, B. MUMFORD, V. C. E. HAN	The Mowgli's PHOTOFEST/ISLAND/IDJMG	▲	16
45	38	35	KING & LIONHEART OF MONSTERS AND MEN, A. MARSSON (B. HILMARS DOTTIR)	Of Monsters And Men REPUBLIC	▲	9
26	32	36	REBEL BEAT S. WATTENBERG (L. REZNIKOR, G. WATTENBERG)	Goo Goo Dolls WARNER BROS.	▲	18
24	36	37	I GOT YOU M. CALDATO, M. (L. JOHNSON)	Jack Johnson BRUSH FIRE/REPUBLIC	▲	4
35	31	38	ALIVE E. S. C. ANDREW (E. S. C. ANDREW, L. STEEL, L. LITTLE, M. G. P. HAYES, L. S. G. BOY)	Empire Of The Sun THE SLEEPY JACKSONS/TWINS/CAPITOL	▲	6
43	39	39	THE HANGMAN'S BODY COUNT R. CAGGIANO, VOLBEAT, J. HANSEN (M. POULSEN, VOLBEAT)	Volbeat VERTIGO/REPUBLIC	▲	12
49	43	40	THE PHOENIX B. WALKER (FALL OUT BOY)	Fall Out Boy DECADANCE/ISLAND/IDJMG	▲	14
46	46	41	STONE N. BASKULINECZ, ALICE IN CHAINS (L. CANTRELL)	Alice In Chains CAPITOL	▲	6
-	47	42	IF SO NOT LISTED (NOT LISTED)	Atlas Genius WARNER BROS.	▲	2
		43	TENNIS COURT NOT LISTED (NOT LISTED)	Lorde LAVA/REPUBLIC	▲	1
		44	TIPTOE IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	17
		45	STOMPA S. GING (S. RYDER, J. BETTIS)	Serena Ryder SERENADER SOURCE/CAPITOL	▲	11
RE-ENTRY		46	NATIONAL ANTHEM E. HAYNE (L. DEL REY, P. PARKER, THE NEKUS)	Lana Del Rey POLYDOR/INTERSCOPE	▲	7
RE-ENTRY		47	SICK OF IT H. BENSON (J. L. COOPER, S. STEVENS)	Skillet ATLANTIC/WORD-CURB	▲	2
50	49	48	THE HIGH ROAD D. GIL MORE (THREE DAYS GRACE, B. STOCK, D. GIL MORE, C. TOMPKINS)	Three Days Grace RCA	▲	19
NEW		49	ELEPHANT K. PARKER (K. PARKER, J. WATSON)	Tame Impala MODULAR	▲	1
RE-ENTRY		50	HOLDING ON TO YOU L. WELLS (J. JOSEPH, M. G. LEON, C. HAMMOND, R. HILL, D. HUNTER, L. VERRETT, G. T. LER, J. L. LINGHAM)	Twenty One Pilots FUELED BY RAMEN/RRP	▲	14

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
2	1	#1 GG IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	44	
1	2	SKILLET ATLANTIC/AG	Rise	▲	2	
4	3	BLACK SABBATH VERTIGO/REPUBLIC	13	▲	4	
	4	RELIENT K MONO JVS STEREO	Collapsible Lung	▲	1	
12	5	VAMPIRE WEEKEND DUATONE	Modern Vampires Of The City	▲	8	
10	6	THE LUMINEERS DUATONE	The Lumineers	▲	66	
9	7	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	41	
8	8	FALL OUT BOY DECADANCE/ISLAND/IDJMG	Save Rock And Roll	▲	12	
14	9	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	▲	33	
11	10	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film	▲	9	
13	11	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone	▲	6	
16	12	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	▲	75	
17	13	FUN. FUELED BY RAMEN	Some Nights	▲	72	
3	14	AUGUST BURNS RED KIDINAKORNER/INTERSCOPE/IGA	Rescue & Restore	▲	2	
15	15	QUEENS OF THE STONE AGE MADADOR	...Like Clockwork	▲	5	
28	16	PS MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	168	
5	17	AMON AMARTH METAL BLADE	Deceiver Of The Gods	▲	2	
20	18	ED SHEERAN ELEKTRA	+ (Plus)	▲	56	
23	19	VARIOUS ARTISTS SIREONE/DUMMY	Years Wasted Tour '13: 2013 Tour Compilation	▲	5	
24	20	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	▲	66	
31	21	THE NATIONAL 4AD	Trouble Will Find Me	▲	7	
25	22	SLEEPING WITH SIRENS RISE	Feel	▲	5	
26	23	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here	▲	6	
RE	24	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	▲	25	
7	25	QUEENSRÛYCHE CENTURY MEDIA	QueensrÛyche	▲	2	
22	26	FALLING IN REVERSE EPI/TAP	Fashionably Late	▲	3	
43	27	PARAMORE FUELED BY RAMEN	Paramore	▲	13	
37	28	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave	▲	29	
6	29	ATTILA ARTERY/RACOR & TIE	About That Life	▲	2	
RE	30	PHOENIX LOUJAY/GLASSNOTE	Bankrupt!	▲	9	
45	31	AWOLNATION RED BULL	Megalithic Symphony	▲	87	
27	32	SIGUR ROS XL	Kveikur	▲	3	
40	33	MEGADETH T-BOWLIME	Super Collider	▲	5	
35	34	ALABAMA SHAKES ATO	Boys & Girls	▲	63	
34	35	GOO GOO DOLLS WARNER BROS.	Magnetic	▲	4	
44	36	HALESTORM ATLANTIC/AG	The Strange Case Of...	▲	38	
42	37	THE NEIGHBOURHOOD IRVING/COLOMBIA	I Love You.	▲	10	
39	38	BRING ME THE HORIZON EPI/TAP	Sempiternal	▲	14	
50	39	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS	▲	7	
41	40	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern	▲	4	
21	41	WE AS HUMAN HEAR IT LOUD/ATLANTIC/AG	We As Human	▲	2	
NEW	42	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	▲	1	
49	43	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	▲	13	
29	44	BRET MICHAELS POOR BOY	Jammin' With Friends	▲	2	
32	45	EMPIRE OF THE SUN THE SLEEPY JACKSONS/ATLANTIC/AG	Ice On The Dune	▲	3	
36	46	SHE & HIM MERGE	Volume 3	▲	9	
46	47	CAPITAL CITIES LAZY HOURS/CAPITOL	In A Tidal Wave Of Mystery	▲	3	
47	48	TRAIN COLUMBIA	California 37	▲	48	
RE	49	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)	▲	24	
RE	50	FITZ AND THE TANTRUMS DANGERBROS/ELEKTRA	More Than Just A Dream	▲	4	



Christian Rockers Return

Relient K (above) scores its highest placement on Top Rock Albums in more than six years, as *Collapsible Lung* debuts at No. 4 with 16,000 copies sold, according to Nielsen SoundScan. The Ohio band, celebrating its 15th anniversary this year, last ranked higher with *Five Score and Seven Years Ago*, which launched at No. 3 (with 64,000) the week of March 24, 2007.

On Alternative Albums (see Billboard.biz), the new set marks Relient K's best rank, as it opens at No. 3. The act had previously bowed and peaked at No. 4 with its last studio album, 2009's *Forget and Not Slow Down* (which began with 34,000). *Collapsible Lung* concurrently enters the Billboard 200 at No. 16, and Christian Albums at No. 12, marking the group's 10th top 10 on the latter list.

Another act that straddles secular and Christian rock to great effect, Skillet returns to Hot Rock Songs at No. 47 with "Sick of It." The song first spent a week on the chart (No. 22, April 27) upon its release as a digital single. Having since been promoted as the lead radio track from *Rise* (No. 2 on Top Rock Albums), it re-enters thanks in part to its continued build on Active Rock, where it bullets at No. 13 in its 12th week. "We just stir it up... in the skillet," lead singer John Cooper says of the band's musical recipe. "People love that joke." —Gary Trust

July 20
2013

billboard

HOT LATIN SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 DG AG VIVIR MI VIDA <small>(LAFONTE/GEORGE J. LOPEZ/MIAMI J. UBERAL/BERNARDINO WOLFF/STEFANO CARLINO) SONY MUSIC LATIN</small>	Marc Anthony		1	11		
8	5	2	EL RUIDO DE TUS ZAPATOS <small>(F.CAMACHO/TIRADO (L.SCHAVEZ/ESPINOZA)</small>	La Arrolladora Banda el Limón de Rene Camacho		2	6		
4	4	3	LIMBO <small>(SALDANA/G.RIVERA/RIVERA/AJALA/E.PALACIOS/G.RIVERA/LIVERA/TAPIA/SALDANA)</small>	Daddy Yankee EL CARTEL/CAPITOL LATIN		1	38		
3	2	4	Y TE VAS <small>(LIRABDO/CASAPARRA/E.MUNOZ/P.AROCHA)</small>	Banda Carnaval DISA/UMLE		2	19		
2	3	5	DAMASO <small>(G.BRITZ/G.BRITZ)</small>	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		2	20		
6	7	6	ZUMBA <small>(ORFANATO MUSIC GROUP (W.O.L.LANDRON/C.RAMOS/R.MENDEZ/R.CASILLAS) ORFANATO/MACHETE/UMLE)</small>	Don Omar		2	36		
5	6	7	LA PREGUNTA <small>(A.LOZADA ALGAIN (J.D.ALVAREZ/A.LOZADA ALGARIN/N.DIAZ)</small>	J Alvarez NELFLOW		5	35		
7	9	8	TE ME VAS <small>(S.GEORGE/G.R.ROJAS (G.R.ROJAS/G.GOMEZ/D.AVILA JR.)</small>	Prince Royce TOP STOP		2	26		
14	12	9	TE PERDISTE MI AMOR <small>(G.R.ROJAS/G.GOMEZ (G.R.ROJAS/G.GOMEZ/J.L.CHACON)</small>	Thalia Featuring Prince Royce SONY MUSIC LATIN		4	21		
12	8	10	ALGO ME GUSTA DE TI <small>(L.AO/NEEL/C.FRAY (L.LIBRERA/LUNA/LYSEGUILA/MALAVE/L.A.DENIEL/C.E.ORTIZ/M.W.C.BROWN) MACHETE/UMLE)</small>	Wisin & Yandel Featuring Chris Brown & T-Pain		1	49		
13	11	11	TE AMO (PARA SIEMPRE) <small>(R.MARTINEZ/R.J.MUNOZ (R.J.MUNOZ)</small>	Intocable GOOD/UMLE		4	24		
11	14	12	SG ROMPE LA CINTURA <small>(L.FERRER/MORAN/RODRIGUEZ/LOPEZ/RODRIGUEZ/SANCHEZ/DEPUE/LOPEZ/RODRIGUEZ/LOPEZ)</small>	Alexis & Fido		8	19		
9	10	13	EL COCO NO <small>(F.CAMACHO/TIRADO (M.GUZMAN)</small>	Roberto Junior y Su Bandeno ASA/UMLE		8	22		
16	15	14	MI NINA TRAVIESA <small>(A.DEL VILLAR/H.PALENCIA/ESNEROS/FERRA)</small>	Luis Coronel IDEL		14	5		
27	17	15	LA FORY FAY <small>(L.ALVAREZ (C.STRADA)</small>	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE		15	5		
21	21	16	MORE <small>(URBA/ROME (K.VAZQUEZ/R.PINA)</small>	Zion, Jory y Ken-Y PINA		16	27		
15	18	17	LA MEJOR DE TODAS <small>(A.LIZARRAGA/L.LIZARRAGA (L.L.DIAZ)</small>	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE		8	32		
17	16	18	INCONDICIONAL <small>(S.GEORGE/G.R.ROJAS (G.R.ROJAS/S.GEORGE/D.SANTACRUZ)</small>	Prince Royce TOP STOP		2	62		
30	26	19	MI RAZON DE SER <small>(F.CAMACHO/TIRADO (M.PALENCIA/ESNEROS)</small>	Banda Sinaloense M5 de Sergio Lizarraga DISA/UMLE		19	7		
18	20	20	PUNO DE DIAMANTES <small>(J.LIBRENO (L.LIBRENO/V.M.A.PEREZ)</small>	Duelo LA BONITA		18	12		
33	22	21	BAILAR CONTIGO <small>(A.CASTRO/C.VIVES (C.VIVES/A.CASTRO)</small>	Carlos Vives GAIRA/WK/SONY MUSIC LATIN		21	3		
10	13	22	LLEVAME CONTIGO <small>(J.MUN (A.SANTOS)</small>	Romeo Santos SONY MUSIC LATIN		2	40		
23	25	23	Y AHORA RESULTA <small>(J.G.GAVIOLA/M.GAVIOLA (A.ROSARIO)</small>	Voz de Mando DISA/UMLE		4	38		
47	31	24	BE MY BABY <small>(S.GEORGE (J.BARRY/E.GREENWICH/P.SPECTOR)</small>	Leslie Grace TOP STOP		24	3		
24	24	25	REHABILITADO <small>(M.QUINTERO LARA (M.QUINTERO LARA)</small>	Los Tucanes de Tijuana FONOVISA/UMLE		24	7		
19	19	26	LA NOCHE DE LOS 2 <small>(DADDY YANKEE (R.AYALA/A.GIBO)</small>	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL LATIN/UMLE		19	3		
40	30	27	HABLE DE TI <small>(NOT LISTED (NOT LISTED)</small>	Yandel YSUMMA		27	4		
32	28	28	EL BUENO Y EL MALO <small>(A.VALEZ/A.VALEZ/OSUNA)</small>	Colimilo Norteno Featuring Banda Tierra Sagrada DISA/UMLE		28	6		
42	32	29	HOY TENGO GANAS DE TI <small>(P.ARAMON (J.M.GALLARDO VERA)</small>	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATIN/UMLE		29	4		
22	23	30	SIN TI <small>(D.ESQUIVEL/CHINO & NACHO (L.MIRANDA PEREZ/M.J.MENDOZA/DONATTI)</small>	Chino & Nacho MACHETE/UMLE		21	10		
26	27	31	LA ORIGINAL <small>(LIZARRAGA OSUNA (Y.HENRIQUEZ)</small>	La Original Banda el Limón de Salvador Lizarraga LUZ/VENEMUSIC		18	20		
28	29	32	POR QUE EL AMOR MANDA <small>(J.SERRANO MONTOYA (A.SERRA/E.NEGRETE/RINCON)</small>	America Sierra Featuring 3BallMTY FONOVISA/UMLE		27	17		
35	35	33	ME GUSTAS MUCHO <small>(CODIGO FN (L.CUEN)</small>	Codigo FN FONOVISA/UMLE		33	4		
-	36	34	A LA BASURA <small>(A.TORRES FLORES (F.HUERTA/C.RAZO)</small>	El Trono de Mexico FONOVISA/UMLE		34	2		
29	33	35	COMO UN HURACAN <small>(NOT LISTED (M.ARELLANES/FAUSTO)</small>	Los Huracanes del Norte GARMEX		29	14		
34	37	36	NO SOY UN HOMBRE MALO <small>(E.LECHE/RYHENRIQUEZ/JIMENEZ)</small>	Hector Acosta "El Torito" D.A.M./VENEMUSIC		29	20		
38	38	37	EL AMOR MANDA <small>(D.SANTISTEBAN/C.ROPEZ (J.L.ROMA)</small>	María Jose SERFRACK		26	13		
31	34	38	TU OLOR <small>(TITO EL BAMBINO/L.BERRIOS NEVES (TITO "EL BAMBINO" L.BERRIOS NEVES/L.FORTIZ RIVERA/C.LORTIZ) ON PRESENTE)</small>	Tito "El Bambino" El Patron ON PRESENTE		20	18		
-	40	39	ZAPATITO ROTO <small>(HAZE (J.L.VALLE/E.ROSA/CINTRON/X.CALDERON/E.VAZQUEZ)</small>	Plan B Featuring Tego Calderon PINA		39	2		
45	46	40	SE ACABO EL AMOR <small>(NOT LISTED (L.ALVAREZ SOTO MAJOR FERNANDEZ)</small>	J Alvarez ON TOP FLOW/IMPERIO NAZZA/STOUD OUT		40	5		
37	42	41	BORRACHO DE AMOR <small>(LOS BUITRES DE CULIACAN SINALOA (M.HERNANDEZ)</small>	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN		35	9		
39	44	42	FRIO, FRIO <small>(J.L.GUERRA SEJAS (L.GUERRA SEJAS)</small>	Juan Luis Guerra Featuring Romeo Santos CAPITOL LATIN/UMLE		16	14		
		43	YO TE LO DIJE <small>(NOT LISTED (J.A.COSRIO BALVIN)</small>	J Balvin CAPITOL LATIN/UMLE		43	1		
48	45	44	DAME TU AMOR <small>(J.HERNANDEZ (L.HERNANDEZ)</small>	Larry Hernandez SONY/FONOVISA/UMLE		38	11		
-	41	45	QUE DIOS BENDIGA <small>(J.SEBASTIAN (J.SEBASTIAN)</small>	Joan Sebastian FONOVISA/UMLE		26	13		
		46	ME ENAMORE <small>(R.TAPIA (R.TAPIA)</small>	Roberto Tapia FONOVISA/UMLE		46	1		
43	43	47	CON LA CARA EN ALTO <small>(D.ORTEGA RUIZ (J.RAMIREZ/H.D.PAZ/D.ORTGALL/GARCIA)</small>	Reik SONY MUSIC LATIN		43	4		
49	49	48	PARA CELEBRAR <small>(S.GEORGE (S.GEORGE/J.L.PILOTO)</small>	Sergio George Presents Salsa Giants TOP STOP		48	3		
46	47	49	JUNTO AL AMANECER <small>(NOT LISTED (NOT LISTED)</small>	J Alvarez NELFLOW		37	10		
-	50	50	A MI ME PASA IGUAL <small>(NOT LISTED (NOT LISTED)</small>	Los Elegidos ANA BARBARA		50	2		

TOP LATIN ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 3 WKS	NATALIE COLE Natalie Cole En Español		2				
2	2	VARIOUS ARTISTS Sergio George Presents Salsa Giants			2				
4	3	LESLIE GRACE Leslie Grace			2				
		4	BELINDA Catarsis		1				
		5	FIDEL RUEDA Lo Mejor de Fidel Rueda		1				
		6	VICTOR MANUEL Me Llamare Tuyo		2				
		7	JUAN LUIS GUERRA 440 Asondeguerra Tour		8				
		8	GG JENNI RIVERA La Misma Gran Señora		30				
		9	VARIOUS ARTISTS Las Bandas Románticas de América 2013		24				
		10	CARLOS VIVES Corazon Profundo		11				
		11	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		15				
		12	IL VOLO Mas Que Amor		13				
		13	MANA Exiliados Es La Bahía: Lo Mejor de Mana		45				
		14	ROMEO SANTOS Formula: Vol. 1		87				
		15	VICENTE FERNANDEZ Hoy		9				
		16	INTOCABLE En Peligro de Extinción		14				
		17	DUERO Libre Por Naturaleza		9				
		18	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico		68				
		19	CHALINO SANCHEZ 15 Exitazos		7				
		20	JAVIER TORRES 20 Corridos		16				
		21	ANDREA BOCELLI Pasion		23				
		22	ENIGMA NORTENA Con Banda y Tololoche		2				
		23	CARLOS Y JOSE Colección Diamante 20 Temas		7				
		24	PRINCE ROYCE # 1's		33				
		25	JULION ALVAREZ Y SU NORTEÑO BANDA Tu Amigo Nada Mas		17				

LATIN AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 3 WKS	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	11				
2	2	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limón de Rene Camacho	7					
3	3	Y TE VAS DISA/UMLE	Banda Carnaval	18					
4	4	TE ME VAS TOP STOP	Prince Royce	25					
5	5	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	33					
6	6	ROMPE LA CINTURA COEXISTENCE/WILD DODZ	Alexis & Fido	19					
7	7	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	30					
8	8	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	23					
9	9	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	21					
10	10	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	18					
11	11	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	38					
12	12	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	3					
13	13	PUNO DE DIAMANTES LA BONITA	Duelo	12					
14	14	LA FORY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	7					
15	15	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	8					
16	16	HABLE DE TI YSUMMA	Yandel	4					
17	17	SIN TI MACHETE/UMLE	Chino & Nacho	12					
18	18	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	7					
19	19	MI NINA TRAVIESA DEL	Luis Coronel	4					
20	20	LA ORIGINAL LUZ/VENEMUSIC	La Original Banda el Limón de Salvador Lizarraga	18					
21	21	BE MY BABY TOP STOP	Leslie Grace	3					
22	22	LIVE IT UP Z101/CAPITOL	Jennifer Lopez Feat. Pitbull	7					
23	23	COMO UN HURACAN GARMEX	Los Huracanes del Norte	14					
24	24	A LA BASURA FONOVISA/UMLE	El Trono de Mexico	5					
25	25	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	2					



Leslie Grace Joins Elite Few

Bachata singer Leslie Grace climbs 4-3 on Top Latin Albums with her self-titled set to become the highest-charting tropical album by a female artist since Gloria Estefan topped the list with 90 Millas in 2007. The 18-year-old also joins a group of only five females to crack the top three with a tropical set in the chart's 20-year history. The others: Celia Cruz (2003), Omara Portuondo (2000) and Olga Tañón (1996).

Last year, Grace made history as the youngest female to reach No. 1 on Latin Airplay with her smash "Will U Still Love Me Tomorrow." Current single "Be My Baby" leaps 31-24 on Hot Latin Songs with a 14% increase in radio airplay to more than 4 million audience detections, according to Nielsen BDS.

In her second week on the chart, Natalie Cole holds the No. 1 slot on Top Latin Albums with her first Spanish-language set, Natalie Cole en Español. The album, produced by Billboard Latin music producer of the decade Rudy Perez, comprises romantic Latin standards and was inspired by her father, Nat "King" Cole, and his legacy of bilingual recordings. Debuting at No. 4 on Top Latin Albums, Belinda notches her highest spot on the chart with fourth studio album Catarsis. The 12-track set is her first release on Universal Music Latin Entertainment, and includes collaborations with Pitbull and fellow Mr. 305 artist Vein. The Mexican pop singer/composer was recently named one of the top three judges for new MundoFox reality show "El Factor X."

-Amaya Mendizabal

SALES DATA COMPILED BY
nielsen BDS
SOUNDSCAN

nielsen BDS
SOUNDSCAN

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS GG EL RUIDO DE TUS ZAPATOS La Armadora Banda El Limon de Reser Contratos DISA/UMLE		7
2	2	Y TE VAS Banda Carnaval DISA/UMLE		22
4	3	LA MEJOR DE TODAS Banda El Recodo de Cruz Lizarraza FONOVISA/UMLE		34
5	4	TE AMO (PARA SIEMPRE) Intocable GOOD/UMLE		28
3	5	DAMASO Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		22
6	6	PUNO DE DIAMANTES Duelo LA BONITA		18
7	7	LA FORY FAY Julion Alvarez y Su Norteno Banda FONOVISA/UMLE		10
9	8	REHABILITADO Los Tucanes de Tijuana FONOVISA/UMLE		14
10	9	MI NINA TRAVIESA DEL Luis Coronel		6
8	10	LA ORIGINAL La Original Banda El Limon de Salvador Lizarraza LUZ/VEVEMUSIC		23
11	11	COMO UN HURACAN Los Huracanes del Norte GARMEX		24
16	12	A LA BASURA El Trono de Mexico FONOVISA/UMLE		9
14	13	Y AHORA RESULTA Voz de Mando DISA/UMLE		42
13	14	ME GUSTABAS Hnos. Vega Jr. DISCOS SABINAS		32
12	15	ME GUSTAS MUCHO Codigo FN FONOVISA/UMLE		10

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 1 WKS GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	10
2	2	TE ME VAS Prince Royce TOP STOP		25
3	3	LIMBO Daddy Yankee EL CARTEL/CAPITOL LATIN		37
5	4	ZUMBA Don Omar ORFANATO/MACHETE/UMLE		33
6	5	LA PREGUNTA J Alvarez NELFLOW		27
9	6	TE PERDISTE MI AMOR Thalia Feat. Prince Royce SONY MUSIC LATIN		21
4	7	ROMPE LA CINTURA Alexis & Fido COEXISTENCE/WILD DOGZ		20
12	8	HABLE DE TI Yandel Y2SUMA		4
10	9	FEEL THIS MOMENT Pitbull Feat. Christina Aguilera MR. 305/PELO GROUNDWATER, P.L.A.		24
13	10	BAILAR CONTIGO Carlos Vives GAIRA/WK/SONY MUSIC LATIN		4
7	11	SIN TI Chino & Nacho MACHETE/UMLE		14
8	12	LLEVAME CONTIGO Romeo Santos SONY MUSIC LATIN		40
11	13	GET LUCKY Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		7
18	14	GG BE MY BABY Leslie Grace TOP STOP		6
19	15	HOY TENGO GANAS DE TI Alejandro Fernandez/Christina Aguilera UNIVERSAL MUSIC LATIN/UMLE		4

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 1 WKS GG VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	10
2	2	ROMPE LA CINTURA Alexis & Fido COEXISTENCE/WILD DOGZ		18
4	3	PARA CELEBRAR Sergio George Presents Salsa Giants TOP STOP		4
11	4	LABIOS DE PURPURA Charlie Cruz PAL RIBFO/LP		8
3	5	MI FAVORITA Renzo MAYIMBA		14
6	6	ZUMBA Don Omar ORFANATO/MACHETE/UMLE		29
7	7	TE GUSTA Grupo Treo Feat. Elijah King J&K		10
13	8	ANDO POR LAS NUBES Victor Manuelle RTVAI/SONY MUSIC LATIN		4
5	9	TE ME VAS Prince Royce TOP STOP		26
8	10	QUE PENSA Juan Esteban HART/MINVA		12
9	11	SIN TI Chino & Nacho MACHETE/UMLE		18
14	12	BAILAR CONTIGO Carlos Vives GAIRA/WK/SONY MUSIC LATIN		3
10	13	BE MY BABY Leslie Grace TOP STOP		5
19	14	UNA MUJER COMO YO Olga Tanon MIA MUSA		7
12	15	I'LL BE THERE (ALI ESTARE) Arthur Hanson Feat. Karlos Rose UNIVERSAL MUSIC LATIN/UMLE		8

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WKS FIDEL RUEDA FONOVISA/UMLE	Lo Mejor de Fidel Rueda	1
2	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	30
4	3	VARIOUS ARTISTS Las Bandas Romanticas de America 2013 DISA/UMLE		24
3	4	GERARDO ORTIZ Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live BAD SIN/DEL/SONY MUSIC LATIN		15
6	5	VICENTE FERNANDEZ Hoy SONY MUSIC LATIN		9
9	6	INTOCABLE En Peligro de Extincion GOOD/UMLE		14
8	7	DUELO Libre Por Naturaleza LA BONITA		9
11	8	EL TRONO DE MEXICO Lo Mejor de El Trono de Mexico FONOVISA/UMLE		61
14	9	CHALINO SANCHEZ 15 Exitazos MUSART/BALBOA		6
12	10	JAVIER TORRES 20 Corridos DISCOS AMERICA		16
5	11	ENIGMA NORTENA Con Banda y Tololoche FONOVISA/UMLE		2
20	12	CARLOS Y JOSE Coleccion Diamante 20 Temas THREE SOUND		7
16	13	JULION ALVAREZ Y SU NORTEÑO BANDA Tu Amor Nada Mas FONOVISA/UMLE		17
13	14	LARRY HERNANDEZ Aca Entre Nos MENDIETA/FONOVISA/UMLE		5
10	15	JOAN SEBASTIAN 13 Celebrando El 13 FONOVISA/UMLE		15

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 2 WKS NATALIE COLE VERVE/VEG	Natalie Cole En Espanol	2
2	2	BELINDA CAPITOL LATIN/UMLE	Catarsis	1
2	3	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	11
3	4	IL VOLO RENTON/GATICA/OPERA BLUE/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	13
5	5	MANA Exiliados Es La Bahia: Lo Mejor de Mana WARNER LATINA		45
4	6	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	23
6	7	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	41
9	8	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	24
8	9	JULIO IGLESIAS 1: Greatest Hits COLUMBIA/LEGACY		13
11	10	FRANKIE J UNIVERSAL MUSIC LATIN/UMLE	Faith, Hope y Amor	6
17	11	LOS ANGELES NEGROS AIR DISCOS	30 Exitos	3
12	12	VARIOUS ARTISTS 40 Boleros Con Trio INTERNATIONAL MUSIC TREASURES		7
16	13	CAMILO SESTO 20 Grandes Exitos VERSE		45
7	14	DRACO ROSA SONY MUSIC LATIN	Vida	16
10	15	AMERICA SIERRA El Amor Manda FONOVISA/UMLE		6

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	2
3	2	LESLIE GRACE TOP STOP	Leslie Grace	2
2	3	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llámame Tuyo	2
4	4	JUAN LUIS GUERRA 440 Asondeguerra Tour CAPITOL LATIN/UMLE		8
5	5	ROMEO SANTOS Formula: Vol. 1 SONY MUSIC LATIN		88
6	6	PRINCE ROYCE # 1's TOP STOP/SONY MUSIC LATIN		33
8	7	PRINCE ROYCE Phase II TOP STOP/AG		65
7	8	ROMEO SANTOS The King Stays Kings: Sold Out At Madison Square Garden SONY MUSIC LATIN		36
11	9	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	33
12	10	EDDIE SANTIAGO Iconos: 25 Exitos UNIVERSAL MUSIC LATIN/UMLE		7
10	11	FRANKIE RUIZ Iconos: 25 Exitos UNIVERSAL MUSIC LATIN/UMLE		7
19	12	VARIOUS ARTISTS I Love Bachata 2013 PLANET		19
13	13	TOMMY OLIVENCIA Iconos: 25 Exitos UNIVERSAL MUSIC LATIN/UMLE		7
9	14	HENRY SANTOS My Way VENEMUSIC/ARTISTAL MUSIC LATIN/UMLE		2
16	15	VARIOUS ARTISTS Bachateame Mama! VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE		8

Jazz/Classical/World

July 20 2013
billboard

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 11 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	12
2	2	NATALIE COLE Natalie Cole En Espanol VERVE/VEG		2
3	3	HARRY CONNICK, JR. Every Man Should Know COLUMBIA		4
4	4	TONY BENNETT/DAVE GROBESCK Bennett/Buback: The White House Sessions, Live BR2 BHM/COLUMBIA/LEGACY		6
6	5	GEORGE BENSON Inspiration: A Tribute To Nat King Cole GEORGE		5
5	6	YELLOWJACKETS A Rise In The Road MACK AVENUE		2
7	7	CECILE MCLORIN SALVANT Womanchild MACK AVENUE		6
8	8	TONY BENNETT As Time Goes By: Great American Songbook Classics CONCORD		22
RE	9	HARRY CONNICK, JR. Smokey Mary COLUMBIA		11
9	10	BOB JAMES & DAVID SANBORN Quartette Humaine Okeh/Sony Masterworks		7
10	11	DIANA KRALL Glad Rag Doll VERVE/VEG		41
11	12	MADELEINE PEYROUX The Blue Room PENNYWELL/EMARCY/DECCA		18
14	13	STEVE TYRELL It's Magic: The Songs Of Sammy Cahn NEW EAGLE/CONCORD		8
12	14	KEITH JARRETT/GARY PEACOCK/JACK DEJONNETTE Somewhere ECM/DECCA		6
RE	15	SOUNDTRACK The Great Gatsby: Jazz Recordings WATER TOWER		5

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WKS JOHN SCOFIELD LONGSOUND/FARCY/DECCA	Uberjam Deux	1
1	2	KOZ/ALBRIGHT/ABAIR/ELLIOT Dave Koz And Friends: Summer Horns CONCORD		4
3	3	BONEY JAMES The Beat CONCORD		13
4	4	MAYSA Blue Velvet Soul SHANACHEE		3
2	5	BWB Human Nature HEADS UP/CONCORD		3
6	6	KIM WATERS My Loves RED RIVER		2
5	7	BILL FRISELL Okeh/Songtime/Sony Masterworks	Big Sur	3
13	8	ANDRE WARD Caution QUEEN OF SHEBA/HUSH/ORPHEUS		17
7	9	BOBBY MCFERRIN Spirityouall MASTERWORKS/SONY MASTERWORKS		7
9	10	PAUL HARCCASTLE Paul Harccastle: VII TRIPPIN' N' RHYTHM		20
24	11	MARION MEADOWS Whisper LESTER 2/SHANACHEE		19
16	12	ESPERANZA SPALDING Radio Music Society MONTUNO/HEADS UP/CONCORD		69
8	13	EUGE GROOVE House Of Groove SHANACHEE		41
11	14	PAT METHENY Tap: John Zorn's Book Of Angel's: Vol. 20 TZADIK/NONESUCH/WARNER BROS.		7
10	15	BRIAN CULBERTSON Dreams VERVE/VEG		56

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WKS GOTT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mind Abair & Richard Elliot	8
1	2	IN THE FLOW ATHENA RENE TRIPPIN' N' RHYTHM		12
4	3	DEEP IN THE WEEDS Bob James & David Sanborn TAPPAN ZEE/OKEH/SONY MASTERWORKS		8
5	4	JUST WHAT YOU NEED Brian Simpson SHANACHEE		17
8	5	MAN IN THE MIRROR bwb HEADS UP/CMG		4
7	6	ONE STEP AHEAD Darren Rahn TRIPPIN' N' RHYTHM		13
3	7	OLD EDU (OLD SCHOOL) Euge Groove SHANACHEE		15
12	8	CAN'T WE ELOPE Yellowjackets MACK AVENUE		6
6	9	ALL I WANNA DO Fourplay HEADS UP/CMG		15
11	10	JUST KEEP HOLDING ON Jeanette Harris J & B		14
10	11	TIL THE END OF TIME Chieffi Minucci & Special EFX SHANACHEE		9
15	12	SEASIDE DRIVE Tim Bowman HEADS UP/CMG		3
9	13	BLACK PEARL Marion Meadows SHANACHEE		21
13	14	IT'S A PARTY IN HERE Kim Waters RED RIVER		4
18	15	BLACK LION Keiko Matsui SHANACHEE		4

Dance/Electronic

July 20
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	#1 GET LUCKY	Daft Punk Featuring Pharrell Williams	12
3	3	2	AG CLARITY	Zedd Featuring Foxes	26
2	2	3	I LOVE IT	Icona Pop Featuring Charli XCX	26
4	4	4	I NEED YOUR LOVE	Calvin Harris Featuring Ellie Goulding	26
5	5	5	FEEL THIS MOMENT	Pitbull Featuring Christina Aguilera	26
11	7	6	DG RIGHT NOW	Rihanna Featuring David Guetta	26
8	6	7	SCREAM & SHOUT	will.i.am & Britney Spears	26
-	12	8	SG WAKE ME UP!	Avicii	2
12	11	9	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic	10
6	8	10	#THATPOWER	will.i.am Featuring Justin Bieber	16
9	10	11	GENTLEMAN	PSY	13
13	14	12	PLAY HARD	David Guetta Featuring Ne-Yo & Akon	21
14	15	13	LIVE IT UP	Jennifer Lopez Featuring Pitbull	9
-	-	14	LIVE FOR THE NIGHT	Krewella	1
15	16	15	GLOWING	Nikki Williams	16
24	20	16	RELOAD	Sebastian Ingrosso/Tommy Trash/John Martin	8
25	22	17	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie	13
18	17	18	LOSE YOURSELF TO DANCE	Daft Punk Feat. Pharrell Williams	7
-	-	19	TAKE ME	Tiesto Featuring Kyler England	1
21	19	20	DOIN' IT RIGHT	Daft Punk Featuring Panda Bear	7
16	35	21	WOMAN'S WORLD	Cher	3
23	24	22	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT)	Fergie, Ti-P & GooRock	9
22	21	23	INSTANT CRUSH	Daft Punk Featuring Julian Casablancas	7
28	25	24	FALL DOWN	will.i.am Featuring Miley Cyrus	12
30	28	25	THIS IS MY GOODBYE	Antoine Clamaran Featuring Fenja	6
26	26	26	GIVE LIFE BACK TO MUSIC	Daft Punk	7
37	33	27	BULLET	Rokelle Featuring Dave Aude	4
27	27	28	GIORGIO BY MORODER	Daft Punk	7
31	30	29	EASY	Mat Zo & Porter Robinson	9
38	32	30	U B THE BASS	Luciana	4
-	47	31	CITY OF DREAMS	Dirty South & Alesso Featuring Ruben Haze	2
33	31	32	CONTACT	Daft Punk	7
36	38	33	LATCH	Disclosure Featuring Sam Smith	4
35	34	34	ATMOSPHERE	Kaskade	4
47	41	35	MAKE SOME NOISE	Inaya Day & DJ Escape	3
29	23	36	HOLD ON	NERVO	11
32	40	37	HEARTBEAT	Tony Moran VS Deborah Cooper	10
-	43	38	LET'S JUST DANCE	d'Manti	2
-	-	39	NUCLEAR (HANDS UP)	Zombey	1
-	46	40	NEED U (100%)	Duke Dumont Featuring A*M*E	2
-	-	41	WALK IN THE FIRE	Dirtyphonics	1
40	39	42	AGAIN	Jessica Sutta Featuring Kemal Golden	4
45	45	43	ONE MINUTE	Krewella	18
-	-	44	EXPERTS	Skism	1
34	37	45	GET UP (RATTLE)	Bingo Players Feat. Far East Movement	19
44	44	46	BANG BANG	will.i.am	9
-	-	47	COME & GET IT	Krewella	8
-	-	48	STARS	Kat DeLuna	1
-	49	49	IT'S OUR NIGHT	Jason Dottley	2
-	-	50	TIDAL WAVE	Sub Focus Featuring Alpines	1

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 DAFT PUNK	Random Access Memories	8
NEW	2	PRETTY LIGHTS	A Color Map Of The Sun	1
2	3	TIESTO	Club Life Vol 3: Stockholm	3
6	4	ZEDD	Clarity	35
7	5	LINDSEY STIRLING	Lindsey Stirling	42
4	6	EMPIRE OF THE SUN	Ice On The Dune	3
5	7	BOARDS OF CANADA	Tomorrow's Harvest	4
8	8	CALVIN HARRIS	18 Months	36
9	9	DISCLOSURE	Settle	5
3	10	BOB MARLEY AND THE WAILERS	Legend: Remixed	2
11	11	DAVID GUETTA	Nothing But The Beat	96
NEW	12	THOUSAND FOOT KRUTCH	Metamorphosis: The End Remit. Vol. II (EP)	1
15	13	KREWELLA	Play Hard (EP)	29
14	14	WILL.I.AM	#willpower	11
12	15	ICONA POP	Iconic (EP)	23
17	16	MARINA AND THE DIAMONDS	Electra Heart	52
20	17	SWEDISH HOUSE MAFIA	Until Now	37
16	18	VARIOUS ARTISTS	Now That's What I Call A Workout 2	3
19	19	FLO RIDA	Wild Ones	53
18	20	KNIFE PARTY	Haunted House (EP)	10
23	21	DEADMAU5	Album Title Goes Here	41
21	22	VARIOUS ARTISTS	Now That's What I Call Party Anthems	48
13	23	3OH3	Omens	3
22	24	MAJOR LAZER	Free The Universe	12
10	25	HARDWELL	Hardwell Presents: Revealed: Volume 4	3

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 GET LUCKY	Daft Punk Feat. Pharrell Williams	12
2	2	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding	16
3	3	CLARITY	Zedd Feat. Foxes	24
5	4	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie	12
4	5	I LOVE IT	Icona Pop Feat. Charli XCX	21
6	6	SUMMERTIME SADNESS	Lana Del Rey	5
8	7	RELOAD	Sebastian Ingrosso/Tommy Trash/John Martin	6
13	8	BURRED LINES	Robin Thicke Feat. T.I. & Pharrell	5
9	9	CANT HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	13
10	10	IF I LOSE MYSELF	OneRepublic	7
14	11	HEY NOW	Martin Solveig & The Cataracs Feat. Kyle	4
12	12	COME & GET IT	Selena Gomez	7
11	13	SWEET NOTHING	Calvin Harris Feat. Florence Welch	37
7	14	ALIVE	Krewella	43
16	15	RIGHT NOW	Rihanna Feat. David Guetta	7
22	16	SAFE AND SOUND	Capital Cities	2
18	17	WAKE ME UP!	Avicii	2
23	18	ALIVE	Empire Of The Sun	3
25	19	TAKE ME	Tiesto Feat. Kyler England	3
17	20	EASY	Mat Zo & Porter Robinson	10
21	21	ATMOSPHERE	Kaskade	2
19	22	TIDAL WAVE	Sub Focus Feat. Alpines	9
20	23	TREASURE	Bruno Mars	3
NEW	24	RADIOACTIVE	Imagine Dragons	1
RE	25	THE OTHER SIDE	Jason Derulo	3



Q&A

Plumb

"Need You Now (How Many Times)" became your first top 10 on Christian Songs. Does it feel different from other tracks you've recorded?
Very different. The bottom fell out of my personal life. My husband and I were on the verge of divorce. It was the darkest, most rock-bottom place I've ever been. But, God never left and didn't let me down for one second. "Need You Now" was birthed out of how God doesn't grow tired of our need for him. As he began to put the pieces of my marriage back together, we really made something beautiful out of the ash. We reconciled and it's so much better than it's ever been. He's in the business of second chances.

From Christian to AC to uncommon musical versatility.

I'm not one to walk into a session and say, "Let's write a pop hit." I just know how to express what I'm feeling and I know when something sounds good. If I love it, I just have to believe someone else will. My dad, though, is not into my dance stuff. When fans of my dance songs hear that they go, "What?"

Your new single, the optimistic "One Drop," is the Greatest Gainer on Christian Songs. What's its origin?

Matt Bronleewe and I wrote it for a commercial campaign. They wanted something hopeful, something summer-y. We came up with a theme of "by ourselves we're good, but together we really make a great team." By the way, that campaign went away... So, just for the record, we didn't lose. And we have a great song. —Gary Trust

SALES DATA COMPILED BY
nielsen
BDS
nielsen
SoundScan

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 LIVE IT UP Z100/CAPITOL	Jennifer Lopez Feat. Pitbull	6	
2	2	THIS IS MY GOODBYE POWER ONE ROCKS!	Antoine Clamaran Feat. Fenja	10	
6	3	BODY PARTY EPIC	Ciara	7	
4	4	RELOAD REFINE ASTRALWERKS/CAPITOL	Sebastian Ingrassio/Tommy Trash/John Martin	8	
5	5	BULLET AUBACIOUS	Rokelle Feat. Dave Aude	9	
7	6	U B THE BASS YOUNG & VICIOUS	Luciana	9	
9	7	IT'S NOT OVER EARTHSONG	Chaka Khan Feat. LeCrae	8	
13	8	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	5	
1	9	COME & GET IT HOLLYWOOD	Selena Gomez	6	
19	10	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	4	
10	11	PEOPLE LIKE US 10/BCA/SONY MUSIC	Kelly Clarkson	12	
17	12	MAKE SOME NOISE GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape	7	
8	13	HEART ATTACK HOLLYWOOD	Demi Lovato	11	
11	14	EASY MOSA/AMUNABEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	8	
20	15	LET'S JUST DANCE FOXY	d'Manti	7	
16	16	HEARTBEAT SUGAR HOUSE/MR. TAN MAN	Tony Moran VS Deborah Cooper	13	
14	17	AGAIN CITRUSONIC STEREOPHONIC	Jessica Sutta Feat. Kemal Golden	10	
15	18	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	11	
18	19	GOOD 4 IT EPIC	Wallpaper.	8	
25	20	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	4	
23	21	MESSIAH OWSLA/INTERSCOPE	Monsta	7	
26	22	NEED U (100%) BLAZE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*E	5	
30	23	STARS GLOBAL MUSIC BRAND	Kat DeLuna	4	
22	24	IT'S OUR NIGHT J03	Jason Dottley	8	
28	25	HEARTBREAKER CF/UNIVERSAL/IDMG	Mia Martina	7	
43	26	GG WOMAN'S WORLD WARNER BROS.	Cher	2	
32	27	NEED YOU NOW (HOW MANY TIMES) CUBB	Plumb	3	
27	28	SURRENDER CARRILLO	Bouvier & Barona Feat. Abigail	12	
24	29	WHAT YOU ARE SYBASONIC	Bex	13	
31	30	EVERYBODY LOVES THE NIGHT BLU FIRE/PEACE BEISQUIT	Ultra Nate	6	
44	31	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	12	
36	32	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	3	
29	33	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	10	
21	34	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	14	
34	35	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	4	
12	36	HOLD ON ASTRALWERKS/CAPITOL	NERVO	13	
NOT SHOT YET	37	SKIRT DARK OPTICINE	Kylie Minogue	1	
35	38	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	7	
40	39	CITY OF DREAMS PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	3	
33	40	HANDS UP AUGMENTER/NINETHAVE	Keenan Cahill And Electrovamp	11	
42	41	IF TIME RUNS OUT GLOBAL GROOVE	Duncan Morley	2	
41	42	ONE LAST KISS DIAMOND STONE	Irina Feat. Dave Aude	3	
NEW	43	VOCAL Y2	Pet Shop Boys	1	
50	44	BE FREE WITH YOUR LOVE SVERIGE AMERICANO	Drop Out Orchestra Feat. Vinny Vero	2	
39	45	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	10	
NEW	46	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	1	
NEW	47	I CHOOSE U ISLAND/IDMG	Timeflies	1	
46	48	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	31	
47	49	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	7	
NEW	50	BONES EPIC	Ginny Blackmore	1	

Hits of the World

July 20 2013

billboard

EURO					
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
19	2	LOVE ME AGAIN ISLAND	John Newman		
8	3	WAKE ME UP! PRMO/ISLAND	Avicii		
3	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
2	5	I LOVE IT RECORD COMPANY TEN/ATLANTIC/UNIVERSAL	Icona Pop Feat. Charli XCX		
4	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith		
5	7	BANG BANG WILL.I.AM/INTERSCOPE	will.i.am		
6	8	LET HER GO BLACK CROW/NETWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger		
11	9	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon		
7	10	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo		

UNITED KINGDOM					
SINGLES COMPILED BY THE OFFICIAL UK CHART CO.					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	LOVE ME AGAIN ISLAND	John Newman		
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
1	3	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX		
3	4	BANG BANG WILL.I.AM/INTERSCOPE	will.i.am		
5	5	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith		
NEW	6	LIGHTERS (THE ONE) SYCO	Gabz		
6	7	LET HER GO BLACK CROW/NETWERK	Passenger		
7	8	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo		
NEW	9	LOST & NOT FOUND MERCURY	Chase And Status Feat. Louis M'ttrs		
8	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		

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

AUSTRALIA					
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	WAKE ME UP! PRMO/ISLAND	Avicii		
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
10	3	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic		
7	4	WE CAN'T STOP RCA	Miley Cyrus		
NEW	5	TRUE LOVE RCA	P!nk Feat. Lily Allen		
3	6	PARACHUTE SONY MUSIC	Timomatic		
6	7	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons		
4	8	WILD LAVA/REPUBLIC	Jessie J Feat. Dizzee Rascal & Big Sean		
5	9	DEAR DARLIN' SYCO/EPIC	Olly Murs		
8	10	RESOLUTION MATT CORBY/UNIVERSAL	Matt Corby		

JAPAN					
JAPAN HOT 100 COMPILED BY HANSHIN/SOUNDSCAN JAPAN/PLANTECH					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
67	1	GIRLS RULE SONY	Nogizaka46		
NEW	2	AHEAD UNIVERSAL	Vamps		
10	3	DEAR ANGIE (ANATA HA MAKENAI) ASKETCH	Mariya Takeuchi		
58	4	TAISETSU NA MONO HA KIMI IGAI MATARANAKUTE ASKETCH	Flumpool		
NEW	5	GENJO DESTRUCTION SONY	SPYAIR		
51	6	HOLD ME SONY	Tom Odell		
61	7	NATSUMI VICTOR	Aoi Yamasaki		
38	8	DIAMOND IN YOUR HEART CUTTING EDGE	Tokyo Ska Paradise Orchestra		
72	9	BURNING LOVE EMI	Che'Nelle		
NEW	10	KOYOMI NO UE DEHA DECEMBER VICTOR	Ameyoko Jyogakuen Geino Course		

GERMANY					
SINGLES COMPILED BY MEDIA CONTROL					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	WHATEVER CHIMPERATOR	Cro		
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		
NEW	3	WAKE ME UP! PRMO/ISLAND	Avicii		
2	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
3	5	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic		
RE	6	POMPEII VIRGIN	Bastille		
5	7	APPLAUS, APPLAUS VERTIGO	Sportfreunde Stiller		
4	8	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		
NEW	9	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith		
9	10	LIEBE IST MEINE REBELLION WARNER	Frida Gold		

CANADA					
BILLBOARD CANADIAN HOT 100 COMPILED BY NIELSEN SOUNDSCAN/NIELSEN BDS					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell		
2	2	GET LUCKY DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams		
4	3	WE CAN'T STOP RCA/SONY MUSIC	Miley Cyrus		
5	4	TREASURE ATLANTIC/WARNER	Bruno Mars		
3	5	CAN'T HOLD US MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Ray Dalton		
6	6	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA/SONY MUSIC	Armin van Buuren Feat. Trevor Guthrie		
7	7	COME & GET IT HOLLYWOOD/UNIVERSAL	Selena Gomez		
8	8	MIRRORS RCA/SONY MUSIC	Justin Timberlake		
9	9	JUST GIVE ME A REASON RCA/SONY MUSIC	P!nk Feat. Nate Ruess		
10	10	RADIOACTIVE KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons		

KOREA					
KOREA K-POP HOT 100 COMPILED BY BILLBOARD KOREA					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	MISSING YOU TODAY CORE CONTENTS MEDIA	Davichi		
2	2	MY LOVE CJ E&M, JINGOE MUSICWORKS	Lee Seung Chul		
10	3	BAAAM AMOREBA CULTURE	Dynamic Duo (Feat. Muzie Of UV)		
1	4	GIVE IT TO ME STARSHIP ENTERTAINMENT	SISTAR		
3	5	ALL RIGHT MYSTICSP	Lim Kim		
6	6	IS IT POPPIN? CUBE ENTERTAINMENT	4Minute		
NEW	7	NONONO A CUBE ENTERTAINMENT	Apink		
4	8	LOVE LOVE LOVE CJ E&M	Roy Kim		
7	9	FEMALE PRESIDENT DREAM ENTERTAINMENT	Girl's Day		
22	10	HOT WINGS AMOREBA CULTURE	Dynamic Duo (Feat. Hyolyn Of Sistar)		

NOTES: THE WEEK-END OVERVIEW OF THE WEEK'S MOST POPULAR MUSIC ARTISTS IN THE U.S. IS BASED ON THE TOP 100 (GROSSING) CONCERTS AS REPORTED BY PROMOTORS, VENUES, MANAGERS AND BOOKING AGENTS. EXECUTIVES SHOULD BE SUBMITTED TO STOP. ALL OTHER ARTISTS LISTED IN THESE CHARTS ARE BASED ON THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCOS. CHARTS ARE BASED ON THE WEEK'S MOST POPULAR MUSIC ARTISTS IN THE U.S. IS BASED ON THE TOP 100 (GROSSING) CONCERTS AS REPORTED BY PROMOTORS, VENUES, MANAGERS AND BOOKING AGENTS. EXECUTIVES SHOULD BE SUBMITTED TO STOP. ALL OTHER ARTISTS LISTED IN THESE CHARTS ARE BASED ON THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCOS.

BELGIUM				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist	
	1	FORMIDABLE MOSAERT	Stromae	
	5	WAKE ME UP! PRMD/ISLAND	Avicii	
	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
	2	PAPAOUTAI MOSAERT	Stromae	
	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
	9	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding	
	7	J'ME TIRE WATL8	Maitre Gims	
	10	VANDAAG DELICEUSE	Bakermat	
	8	POMPEII VIRGIN	Bastille	

NORWAY				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist	
	4	WAKE ME UP! PRMD/ISLAND	Avicii	
	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
	2	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
	3	AM I WRONG 5 STAR/EMI	Envy	
	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
	5	VANNSKI SKY MUSIC/UNIVERSAL	DJ Broiler	
	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
	6	UNCOVER RECORD COMPANY TEN/EPIC	Zara Larsson	
	9	FATHERS EYES ECCENTRIC/SONY MUSIC	Ask Embla	
	10	BOMBO ECCENTRIC/SONY MUSIC	Adelen	

GREECE				
ALBUMS COMPILED BY CYTA				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist	
	2	I AGAPI DYNAMONEI HELLADISC/COBALT	Michalis Hatzigiannis	
	1	TI ORA THA VGOUME MINOS/EMI/UNIVERSAL	Elena Paparizou	
	4	MINOS SUMMER 2013 MINOS/EMI/UNIVERSAL	Various Artists	
	3	ALKOOLIKES OI NYHTES MINOS/EMI	Pantelis Pantelides	
	5	ENNOITAI MINOS/EMI	Nikos Oikonomopoulos	
	7	PROTASEIS CABALT/UNIVERSAL	Nikos Vertis	
NEW	7	ISLAND 13 MINOS/EMI/UNIVERSAL	Various Artists	
	6	13 VERTIGO/UNIVERSAL	Black Sabbath	
NEW	9	EASY 97.2: SOFT MUSIC MINOS/EMI/UNIVERSAL	Various Artists	
	8	I TRIPLA MINOS/EMI	Haris Alexiou	

AUSTRIA				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE (IMPRINT/LABEL)	Artist	
	2	WAKE ME UP! PRMD/ISLAND	Avicii	
	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
	9	POMPEII VIRGIN	Bastille	
	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
	10	WHATEVER QUIMPEDATOR	Cro	
	3	APPLAUS, APPLAUS VERTIGO	Sportfreunde Stiller	
	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
	8	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
	5	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	
	7	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	

Boxscore

July 20
2013

billboard

CONCERT GROSSES						
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER		
	VENUE DATE					
1	\$10,276,800 (€7,776,879) \$85.89/\$55.50	VASCO ROSSI STADIO OLIMPICO, TORINO, ITALY JUNE 9-10, 14-15	144,046 148,393 FOUR SHOWS	LIVE NATION ITALIA		
2	\$9,245,276 \$600/\$250/\$150/\$70	THE ROLLING STONES WELLS FARGO CENTER, PHILADELPHIA JUNE 18, 21	29,894 TWO SELLOUTS	CONCERTS WEST/AEG LIVE		
3	\$8,498,440 (€6,440,991) \$79.17/\$59.37	VASCO ROSSI STADIO RENATO DALL'ARA, BOLOGNA, ITALY JUNE 22-23, 26	123,316 123,391 THREE SHOWS	LIVE NATION ITALIA		
4	\$5,577,375 \$600/\$250/\$150/\$71.11	THE ROLLING STONES TD GARDEN, BOSTON JUNE 12, 14	24,277 TWO SELLOUTS	CONCERTS WEST/AEG LIVE		
5	\$7,287,630 (\$7902,780 AUSTRALIAN) \$140.63/\$103.65	PINK, THE KIN PERTH ARENA, PERTH, AUSTRALIA JUNE 25-26, 28-29	58,587 FOUR SELLOUTS	LIVE NATION		
6	\$6,742,868 (24,560,895 SHELKES) \$823.61/\$94.72	BARBRA STREISAND, CHRIS BOTTI, JASON GOULD, ROSLYN KIND BLOOMFIELD STADIUM, TEL AVIV JUNE 20, 22	27,566 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, S2BN ENTERTAINMENT, SHUKI WEISS		
7	\$6,417,017 (€4,854,345) \$654.35/\$125.58	BARBRA STREISAND, CHRIS BOTTI, JASON GOULD, ROSLYN KIND ZIGGO DOME, AMSTERDAM JUNE 6, 10	24,682 TWO SELLOUTS	LIVE NATION GLOBAL TOURING, S2BN ENTERTAINMENT, MOJO CONCERTS		
8	\$5,785,660 (€4,485,008) \$161.25/\$64.50	BRUCE SPRINGSTEEN & THE E STREET BAND STADE DE FRANCE, PARIS JUNE 29	61,867 SELLOUT	GÉRARD DROUOT PRODUCTIONS		
9	\$5,332,840 (€4,159,615) \$128.21/\$51.28	DEPECHE MODE STADE DE FRANCE, PARIS JUNE 15	67,103 SELLOUT	LIVE NATION, INTERCONCERTS		
10	\$5,113,262 (€3,988,344) \$92.31/\$67.95	DEPECHE MODE OLYMPIASTADION, BERLIN JUNE 9	66,388 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
11	\$4,956,599 (€3,866,147) \$96.15/\$67.95	DEPECHE MODE OLYMPIASTADION, MUNICH JUNE 1	62,976 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
12	\$4,529,226 \$600/\$250/\$150/\$71.15	THE ROLLING STONES VERIZON CENTER, WASHINGTON, D.C. JUNE 24	14,404 SELLOUT	CONCERTS WEST/AEG LIVE		
13	\$4,310,940 (\$19,665,628 NEW TAIWAN DOLLARS) \$262.18/\$36.61	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL TAIPEI ARENA, TAIPEI, TAIWAN JUNE 28-30	38,359 50,545 FIVE SHOWS	CIRQUE DU SOLEIL, UNITED DAILY NEWS GROUP, GOLD MEDIA GROUP		
14	\$4,013,227 (13,852,698 FRANCS) \$156.25/\$81.25	DEPECHE MODE STADE DE SUISSE, BERN, SWITZERLAND JUNE 7	39,241 SELLOUT	GOOD NEWS PRODUCTIONS		
15	\$3,974,410 (\$4,169,949 CANADIAN) \$106.27/\$41.04	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE B.C. PLACE STADIUM, VANCOUVER JUNE 29	41,142 SELLOUT	THE MESSINA GROUP/AEG LIVE		
16	\$3,792,609 (\$1,959,205 KRONER) \$120.03/\$73.40	DEPECHE MODE PARKEN STADION, COPENHAGEN JUNE 13	40,725 SELLOUT	LIVE NATION		
17	\$3,693,793 \$325/\$125/\$59/\$29	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES HERIZ FIELD, PITTSBURGH JUNE 22	49,043 51,186	THE MESSINA GROUP/AEG LIVE		
18	\$3,533,609 (€2,756,215) \$96.15/\$71.79	DEPECHE MODE MTECH ARENA, HAMBURG JUNE 17	44,128 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
19	\$3,466,135 (€2,703,585) \$92.31/\$70.51	DEPECHE MODE RED BULL ARENA, LEIPZIG JUNE 11	43,816 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
20	\$3,409,644 (€2,638,633) \$155.06/\$47.81	BRUCE SPRINGSTEEN & THE E STREET BAND BORUSSIA STADION, MÜNCHENGLADBACH, GERMANY JULY 5	34,050 37,800	MAREK LIEBERBERG KONZERTAGENTUR		
21	\$3,307,759 (10,098,000 RUBLES) \$451.13/\$45.11	DEPECHE MODE LUDOMOTIV STADIUM, MOSCOW JUNE 22	27,886 SELLOUT	SAV ENTERTAINMENT		
22	\$3,295,523 (€2,570,508) \$96.15/\$75.64	DEPECHE MODE COMMERZBANK ARENA, FRANKFURT JUNE 5	40,950 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
23	\$3,175,430 (\$3,305,115 CANADIAN) \$100.40/\$33.15	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE INVESTORS GROUP FIELD, WINNIPEG, MANITOBA JUNE 22	33,061 SELLOUT	THE MESSINA GROUP/AEG LIVE		
24	\$3,115,860 (13,030,797 FRANCS) \$169.63/\$48.83	BRUCE SPRINGSTEEN & THE E STREET BAND STADE DE GENEVE, GENEVA, SWITZERLAND JULY 3	22,391 40,000	GOOD NEWS PRODUCTIONS		
25	\$2,928,368 (23,895,480 HRYVNIYA) \$194.85/\$29.41	DEPECHE MODE NSC OLYMPISKY, KIEV, UKRAINE JUNE 29	36,562 38,640	SAV ENTERTAINMENT		
26	\$2,891,300 (€2,255,214) \$92.31/\$67.95	DEPECHE MODE MERCEDES-BENZ ARENA, STUTTGART JUNE 3	36,225 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR		
27	\$2,770,364 (92,114,000 RUBLES) \$300.75/\$54.14	DEPECHE MODE SKR ARENA, ST. PETERSBURG, RUSSIA JUNE 24	22,502 SELLOUT	PMI CORPORATION		
28	\$2,765,196 (€2,127,079) \$137.80/\$71.05	ROD STEWART RDS ARENA, DUBLIN JUNE 29	25,653 SELLOUT	AIKEN PROMOTIONS, AEG LIVE		
29	\$2,728,471 (€2,044,825) \$667.16/\$93.40	BARBRA STREISAND, CHRIS BOTTI, JASON GOULD, ROSLYN KIND O2 WORLD, BERLIN JUNE 15	11,929 SELLOUT	LIVE NATION GLOBAL TOURING, S2BN ENTERTAINMENT, PETER RIEGER KONZERTAGENTUR		
30	\$2,624,674 (€2,034,385) \$96.76/\$70.96	BRUCE SPRINGSTEEN & THE E STREET BAND ESTADIO MUNICIPAL EL MOLINON, GIRON, SPAIN JUNE 26	30,571 SELLOUT	BIG TOURS		
31	\$2,459,429 (€1,850,220) \$664.45/\$66.45	BARBRA STREISAND, CHRIS BOTTI, JASON GOULD, ROSLYN KIND LAMESS ARENA, SOUL, GERMANY JUNE 12	2,889 SELLOUT	LIVE NATION GLOBAL TOURING, S2BN ENTERTAINMENT, PETER RIEGER KONZERTAGENTUR		
32	\$2,379,870 (\$2,500,380 CANADIAN) \$99.46/\$42.83	TAYLOR SWIFT, ED SHEERAN, JOEL CROUSE REXALL PLACE, EDMONTON, ALBERTA JUNE 25-26	25,663 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE		
33	\$2,307,566 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER STAPLES CENTER, LOS ANGELES JUNE 24-25	27,994 TWO SELLOUTS	AEG LIVE		
34	\$2,273,594 \$179/\$126/\$85/\$59	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES COLUMBUS CREW STADIUM, COLUMBUS, OHIO JUNE 29	27,971 SELLOUT	THE MESSINA GROUP/AEG LIVE		
35	\$2,066,297 (€1,617,112) \$115.38/\$51.28	DEPECHE MODE STADION PASSENY, BRATISLAVA, SLOVAKIA MAY 25	29,112 SELLOUT	LIVE NATION		



Rossi Rocks

Veteran singer/songwriter **Vasco Rossi** earns the No. 1 Boxscore ranking with a \$10.3 million gross from four performances in Torino, Italy, at Stadio Olimpico, the host stadium of the 2006 Winter Olympics. Torino was one of only two destinations on the Italian artist's brief tour, dubbed *Live Kom 013*. Rossi also played three nights in Bologna during the two-city trek that spanned two-and-a-half weeks in June. With the multimillion-dollar gross from the Torino engagement, the tour joins the **Rolling Stones'** 50 & Counting trek, **Bruce Springsteen's** *Wrecking Ball* tour and **Cirque du Soleil's** "Michael Jackson The Immortal" production as the only tours that have topped \$10 million in ticket sales at a single venue so far in 2013.

Depeche Mode lands 13 concerts on the chart with box-office stats reported from its *Delta Machine* tour that launched in May. Revenue already tops \$60 million from performances in the first 23 cities on the tour. The top grosser among this week's chart showings is a sellout at Stade de France in Paris (No. 9). With 67,103 tickets sold, revenue topped €4.1 million (\$5.3 million). The run is booked through next March with legs mapped out in North America and Europe.

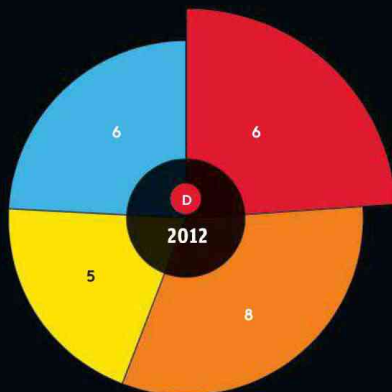
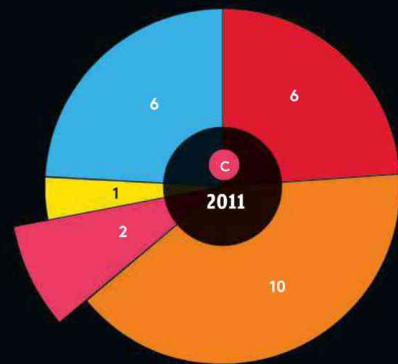
—Bob Allen

CODA

Trend Report: Genre Comparison Of The Top-Selling Midyear Digital Songs

THIS WEEK WE COMPARE THE GENRES OF THE 25 BEST-SELLING DIGITAL SONGS THROUGH NIELSEN SOUNDSCAN'S MIDYEAR POINT OF 2013, AS WELL AS THE FOUR YEARS PREVIOUS. 2013'S MIDYEAR CONCLUDED WITH THE SALES WEEK THAT ENDED JUNE 30.

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



2009

A

Only one Latin title graces any tally of the 25 best-selling midyear songs of the past five years: Pitbull's crossover bilingual smash "I Know You Want Me (Calle Ocho)." The now-superstar has since followed the tune with a number of pop and dance cuts, and three of them are included in the top 25 midyear report. In 2013, his dance song "Feel This Moment" (featuring Christina Aguilera) was the No. 17 midyear cut (1.8 million sold).

2010

B

So far in 2013, the highest-ranked dance song is "Scream & Shout" by Will.i.am and Britney Spears, which is this year's overall No. 11 best seller. It's the lowest-ranked dance song at the midyear point since 2010, when Lady Gaga's "Telephone" (featuring Beyoncé) was No. 15. It was one of just three dance songs among the top 25 in 2010. This year, there are six, including Icona Pop ("I Love It," No. 13) and Baauer ("Harlem Shake," No. 19).

2011

C

R&B songs made a comeback in 2013, with two core R&B tracks not only reaching the top 25 but hitting the top 10: Justin Timberlake's "Suit & Tie" is No. 8 with 2.6 million, and Robin Thicke's "Blurred Lines" is No. 10 with 2.4 million. A year ago at this point there weren't any R&B cuts in the top 25, a drop from two in 2011: Cee Lo Green's "F**k You (Forget You)," which was No. 3, and Jeremih's "Down on Me," which was ranked No. 17.

2012

D

Last year, while six rap songs were featured in the midyear top 25, the highest-ranked (and only one in the top 10) was Flo Rida's "Wild Ones" (No. 9). This year, thanks to Macklemore & Ryan Lewis, there are two rap cuts in the 2013 midyear top 25: "Thrift Shop" (No. 1 with 5.6 million) and "Can't Hold Us" (No. 6 with 3.1 million). This is the first year a rap song has been the top seller at midyear since 2008, when Flo Rida's "Right Round" was tops with 3.5 million.

2013

E

Two country songs rank among the midyear top 25 in 2013. It's the first time this has occurred since 2009. This year, Florida Georgia Line's crossover smash "Cruise" is No. 7 (3.1 million), and Darius Rucker's core country cut "Wagon Wheel" is No. 18 (1.8 million). In 2009, Miley Cyrus' "The Climb" (No. 10, 1.9 million) and Taylor Swift's "Love Story" (No. 11, 1.9 million) were the two country tracks that reached the top 25.

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