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VIEWPOINT

3
AUGUST
2013

THIS WEEK
Volume 125
No. 29



Mike Knobloch photographed in Los Angeles.

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Illustration by Superexpresso

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VINODH BHAT



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TOP LINE

DIGITAL

Dual-Path Strategy

AT&T Acquisition Of Cricket's Muve
Doesn't Rule Out Beats Music Deal

By Alex Pham

Ian Rogers,
CEO of
Daisy Music
Project/
Beats Music



AT&T's proposed \$1.2 billion acquisition of Leap Wireless International, which includes the popular Muve Music service, doesn't appear to be hanging up the carrier's discussions for a distribution deal with other music services, including Beats Music, according to sources familiar with the talks. ¶ The No. 2 U.S. wireless operator is considering a branded tiered strategy that would see Cricket's Muve Music marketed to less affluent, prepaid subscribers, while Beats Music would target customers willing to pay a premium for their phone package. Executives knowledgeable with the discussions caution that no agreements have been reached, and that "all the carriers are talking to all the music services." ¶ Carriers have been exploring the economics of bundling deals as a way to attract and retain customers. Many have monitored Muve and its ability to help Cricket reduce churn, which in turn reduces user acquisition costs. ➔

[THE Action]



**WARNER/
PARLOPHONE
FORTIFY
LEADERSHIP**
Warner
Music's

acquisition of the Parlophone Label Group will see Christian Tattersfield lead the combined Warner Music U.K. business as co-chairman/CEO. Miles Leonard, whose tenure as head of A&R at Parlophone saw the rise of Coldplay, Gorillaz and Kylie Minogue, has assumed the role of co-chairman of the joint companies. Max Lousada will continue as chairman of Atlantic Records U.K. Meanwhile, Mandy Plumb and Kevin McCabe have been appointed senior VPs of marketing and media, respectively, for both companies.



**MSG PUT
ON NOTICE**

Madison
Square
Garden's

permit to operate at its historic home in New York's Penn Station will expire in 10 years, as determined by a vote of the New York City Council. The Garden's owners had hoped to be allowed to remain at the site in perpetuity, but opposition has come from groups who want the venue to relocate so Penn Station can be renovated. The train station, a major fulcrum in midtown Manhattan, is the busiest in the United States.



**KOBALT
SIGNS
DeGROW**

Kobalt
Music Group
has inked

an exclusive publishing deal with Gavin DeGraw to administer the platinum-selling singer/songwriter's new works worldwide. DeGraw, who broke through in 2004 with the smash single "I Don't Want to Be," has a new album forthcoming from RCA that will be included under the deal, as will its recently released new single "Best I Ever Had." Kobalt's sync team will work DeGraw's music to film, TV, advertising and other media.



**SIRIUSXM
TO THE
STRATOSPHERE**

SiriusXM posted soaring profits in second-quarter 2013, bringing in \$126 million on a record \$940 million in revenue. The big take marks a 12% increase from the same time period last year. The satellite radio company signed up its 25 millionth subscriber earlier this year, with total subscriptions up 9%. Booming car sales this summer have also boosted the service. More than 54 million vehicles on the road are now equipped with SiriusXM radio.



Gavin
DeGraw



ONE DIRECTION SOLD-OUT! JUNE 14, 2013. HIGHEST GROSSING DATE IN FLORIDA!

A special thanks to Richard Griffiths, Harry Magee, Will Bloomfield, Lisa Wolfe & Marco Gastel with Modest Management. Mitch Rose, Brian Manning and Alli McGregor with CAA and David Zedeck, Brad Wavra & Tara Traub with Live Nation.

South Florida's Ultimate Waterfront Sports & Entertainment Showplace.



AT&T continued from p. 4

Muve currently has 1.7 million paying users, making it one of the largest on-demand music services in the country alongside Spotify and Rhapsody.

Softbank, which is acquiring the nation's third-largest wireless operator, Sprint, had also put in a rejected \$8.5 billion bid for Universal Music Group (see story, page 10), suggesting how telecommunications companies can leverage content, especially music, to differentiate.

AT&T and Beats Music declined to comment. Leap Wireless spokesman Greg Lund says, "It's business as usual for Cricket and Muve until the deal closes."

AT&T has said it expects to close the transaction in six to nine months. Beats Music, founded by Interscope Geffen A&M chairman/CEO Jimmy Iovine with funding from Access Industries, has said it plans to launch late this year. The Santa Monica, Calif., company started to ramp up its hiring of engineers in late July to begin building the service, which is expected to offer a different take on music curation, thanks to Beats creative chief and Nine Inch Nails frontman Trent Reznor.

For music services, the key negotiating factor for any carrier distribution deal is the cost of free trial periods. While free trials lasting a month or more are seen as an effective means of garnering paying subscribers, music services still must pay royalties for every song played during the trial. As a result, the three main stakeholders—carriers, music services and rights owners—have been discussing ways to craft a solution that could spread the cost and the risk of any distribution deals among the parties involved, sources told Billboard.

One proposal is for carriers to guarantee a minimum number of paying subscribers, giving them incentives to push the music service at the sales level. Another is to have rights holders consider two-tiered licensing with a lower rate for free trial use and a higher rate for paid subscriptions.

"If there's a chance that carrier distribution can get music services to the mainstream, then there's an incentive for everyone at the table to get the economics right," says a music executive who declined to be named because he was not authorized to speak publicly on the matter.

Because such deals are still in their early stages, AT&T and Beats could sign a short-term, one-year deal to see how things play out, the executive says. Doing so wouldn't necessarily close any options for either party. AT&T and Beats already enjoy a close retail relationship. The carrier's stores stock Beats Electronics audio gear. And Beats returns the love by giving AT&T product exclusives. ●

.biz

The joint venture between Universal Music Group and XS Music Group has released its first digital compilations containing the catalogs of UMG's Blue Note Records and the Verve labels. The 11 releases by the US imprint include such legendary artists as Miles Davis and John Coltrane.

DIGITAL

Twerk It Up

Vine app comes of age as twerk mashups bump sales for 1-year-old song

By Alex Pham and Rauly Ramirez

Twitter's six-second videoclip app Vine had its first major hit as a promotional platform this week by helping a 15-month-old song go viral and rocket up Billboard's R&B/Hip-Hop Digital Songs.

The track, "Don't Drop That Thun Thun," released in April 2012 by Los Angeles-based group FINATTICZ, is enjoying an unexpected second wind in sales and streams, thanks to a perfect storm in social media.

Unbeknownst to the act and its label, eOne Music, the song was the soundtrack for a user-generated video posted July 9 on Vine, a video blogging platform that has a six-second limit. The clip shows five young women dressed in bikinis dancing provocatively to "Don't Drop That Thun Thun."

The video was tagged "Twerk Team," piggybacking off another hip-hop phenomenon, twerking, a dance mashup of twitching and jerking. A search for "twerking" on YouTube uncovers nearly 2.4 million results, including a video featuring Miley Cyrus twerking to "Wop" by J. Dash that got 1.7 million views.

Launched by Twitter in January, Vine has so far been mainly used by hobbyists to make clever visual clips but hasn't had a major role in music promotion, given the shortness of its clips. But like GIF files, the growing popularity is being driven by fans rather than labels and artists.

FINATTICZ are no doubt hoping that "Don't Drop

That Thun Thun" will be this summer's "Harlem Shake," which also exploded due to a viral video based on music by Baauer. The first "Twerk Team video" featuring the single was shared more than 108,000 times. As #dontdropthat and #thunthun bubbled to the top, thanks to a July 3 Vine update that let users see trending hashtags, the song got even more traction and spawned hundreds of response videos on Vine.

"It really took us by surprise," eOne Music head of digital marketing Chris Herche says.

The effect on sales was immediate. The week before the initial video went up, the group sold 4,000 copies of "Don't Drop That." The week after, sales spiked to 34,000. Last week, it sold 77,000 and moved to No. 5 on Billboard's R&B/Hip-Hop Digital Songs, up from No. 12 the week before. Through the week ending July 7, the song sold a total of 214,000 downloads in 14 months. In the last two weeks alone, it sold an additional 111,000.

Until recently, music marketers have regarded short-form videos largely as a promotional way to engage fans. Warner Bros. Records artist Jason Derulo is encouraging his followers to make Vine videos, giving away free six-second snippets of his songs just for that purpose. Most marketers didn't see them as a direct route to monetization, especially since there are no ads currently on Vine or Instagram, two of the most popular apps for recording and publishing micro-videos.

Herche thinks it's best not to try to engineer viral micro-videos as a way to bump sales. "More often than not, these things happen organically," he says. "You can attempt to start something yourself. But predominantly, the thing that makes them special is that they're real and not forced."

Instead, Herche feels music marketers should be on the alert for these grass-roots, socially-driven conflagrations in order to take advantage of them. "It's our responsibility as music marketers to make sure we're aware of what our fans do on social media and help amplify it."

Video has been used for years by artists to record behind-the-scenes glimpses or making-of videos to share with fans. The difference between such micro-video platforms as Vine, Viddy or Instagram Video, however, is speed.

"Before, there was at least a few hours' to a few days' time-lapse between recording and publishing," Herche says. "These apps have cut that time period down to where fans want to feel that they are in the moment with artists."

That means instant response is required to take advantage of the ultra-short-form social media platforms, which can dissipate as quickly as they pop up. "You have to be prepared to seize it when it happens," Herche says. ●



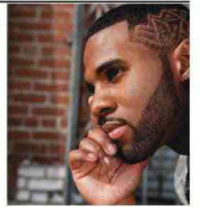
Stills from the Miley Cyrus twerk video that went viral (above); the FINATTICZ



Digital marketers. Short-form videos are demonstrating viral capabilities similar to YouTube videos. Vine's hashtag and new trending feature give marketers a way to monitor the pulse. The key in this instant gratification culture is to act quickly before the fad fades.



Artists and labels. Vine and Instagram are ad-free, but once they introduce ads, there could be revenue-sharing possibilities for videos that use copyrighted content. Artists like Jason Derulo use the platforms for promo by giving away music snippets timed exactly for Vine and Instagram.



FINATTICZ: MICHAEL TORRES; DERULO: DERRICK SANTINI

RETAIL

The Price Of Wax

While CDs and download sales struggle, vinyl's resurgence continues. But how do the costs (and profits) stack up?

By Glenn Peoples



Colombian superstar Shakira has been named "global ambassador" for the 3D White Collection from Oral-B and Crest. In her new role, Shakira will appear in the brand's new fall campaign, which includes print and TV advertising, public relations efforts and online properties.

Vinyl's resurgence is no secret. Sales are up 33% through July 15 after an 18% gain in 2012, according to Nielsen SoundScan. But less well-known are the high costs and the challenges in manufacturing and distributing vinyl records.

There's a long list of great things about vinyl. The vinyl record has brought back the enjoyment of collecting physical copies of music in a time when most music is either downloaded or streamed. The success of Record Store Day can be attributed in part to vinyl's analog characteristics: RSD special titles are limited, and the product and packaging can be memorable. Vinyl has helped sustain independent retail. In fact, some stores carry nothing but that format.

The resurgence is apparent in some recent sales numbers. Daft Punk's *Random Access Memories* moved 33,000 LPs, or 5% of its album copies, in its first eight weeks. Vampire Weekend's *Modern Vampires of the City* sold 21,000 LPs, or 7% of its copies, in nine weeks.

But getting vinyl into stores is a labor of love. Lacquer plates can break and delay a reorder. Once a job is moved off a press, another title takes its place in the rotation. The manufacturing of a single release has been known to interfere with production of other titles. Vinyl is a one-way product, which means retailers order conservatively because unsold inventory cannot be returned, and labels often order conservatively, too. Stock outages are common.

The consumer may not see these challenges, but ends up paying for vinyl's relatively high manufacturing cost. The cost of producing a standard vinyl LP is approximately \$3.50, about triple the cost of a CD in a Digipak. A 180-gram double-LP, without any fancy booklets or inserts, will cost about \$8.20. (These are typical numbers for an independent label.)

In this example, a label gets about the same profit

WHY VINYL IS MORE EXPENSIVE



HOW VINYL'S PROFIT MARGINS COMPARE WITH OTHER FORMATS



Source: Billboard research

The consumer may not see the challenges of selling vinyl, but ends up paying for the format's relatively high manufacturing cost.

margin—\$7, or close to it—from the single LP, double-LP, CD and digital album. A typical standard LP released by an indie label will have a retail price of \$16.98 and a wholesale cost of \$10.50, leaving a gross margin of \$7 for the label and \$6.48 for the retailer. An average 180-gram double-LP could sell for \$22.98 and have a wholesale cost of \$15, leaving gross margins of \$6.80 and \$7.98 for the label and retailer, respectively.

In contrast, the digital album is virtually all profit margin. A label will get \$6.99 from a digital album that costs \$9.99 (excluding distribution fees, which are lower for digital than physical items).

Digital formats also accrue other benefits. There are no manufacturing delays or shipping costs. Vinyl is heavy, and shipping "is ridiculous at the moment," according to one retailer. ●

Turntable Opens Sales Tills

Social music startup unveils virtual goods model

By Glenn Peoples

Social music service Turntable.fm debuted its first attempt at monetization. Called Turntable Gold, it gives subscribers a premium level of service with features not available to other users.

Turntable Gold is unique in that music fans are charged for virtual goods rather than access to music. Gold members get to insert "chat stickers," such as icons like a pink heart, and animated GIFs into chat. Premium avatars have animation when the Gold member is DJ'ing. Paying members also get exclusive laptop stickers.

The virtual goods retail model has worked in areas outside of music, notably in online videogames with brands like "World of Warcraft."

Launched in May 2011, Turntable.fm raised a \$7 million round that allowed it to follow the common strategy of first acquiring users and refining its product. Union Square Ventures led the round. Other investors include Jimmy Iovine, Troy Carter, Guy Oseary, Lyor Cohen,

Jimmy Fallon, Ashton Kutcher, former Myspace Music CEO Courtney Holt and Path CEO Dave Morin.

The service quickly won over fans with its unique take on social music: Listeners enter virtual rooms in which DJs take turns selecting songs for an online audience that's depicted by avatars. The listeners then vote for a song—thumbs up or thumbs down—and the DJs receive points based on their ability to please the crowd.

When it first launched, praise was universal, and Billboard named Turntable.fm the top music startup of 2011. But the momentum didn't last and the service was being called a fad before 2011 even finished.

Google search activity in the United States shows interest in Turntable.fm was 20 times greater in July 2011 than in June 2013. But the service has persisted. Now the industry will wait and see how this monetization plan works with listeners. ●

CHRISTIAN

Christian's Good Playbook

The niche sector is seeing some upheaval with artists switching labels even as top sellers outperform year-to-date sales

By Deborah Evans Price



After 30 years with Provident Music Group, Michael W. Smith is moving to Capitol Christian Music Group.

Christian music is experiencing one of its most significant shake-ups in recent years as artists and labels reassess relationships across the board in one of the music industry's traditionally stable niche genres.

Surprising news of Christian superstar Michael W. Smith's move to Capitol Christian Music Group after 30 years with Provident Music Group (Billboard.biz, July 18) was only the latest example of a Christian music icon looking to revitalize a career with a new label relationship.

Steven Curtis Chapman exited Capitol CMG's Sparrow label last year to sign with Provident Music Group and has a new studio album, *The Glorious Unfolding*, due Sept. 30. Meanwhile, Amy Grant has released her first album of all-new material in a decade, on Capitol CMG, after 30 years with Word Entertainment. The album, *How Mercy Looks From Here* (April 2), debuted at No. 1 on Top Christian Albums and No. 12 on the Billboard 200, her highest-charting album

TOP CHRISTIAN ALBUMS THROUGH JUNE 2013

1	Chris Tomlin, <i>Burning Lights</i> 220,000 COPIES
2	Alan Jackson, <i>Precious Memories Vol. 2</i> 187,000 COPIES
3	Tamela Mann, <i>Best Days</i> 133,000 COPIES
4	Various Artists, <i>WOW Hits 2013</i> 122,000 COPIES
5	Red, <i>Release the Panic</i> 120,000 COPIES

since 1997's *Behind the Eyes* peaked at No. 8. It has sold 63,000, according to Nielsen SoundScan.

"Obviously I watched that from afar to see what they were putting on the table," Smith says of Grant's new set. "I don't know how they could promote the record any more than they did."

As newer acts emerge, veteran ones remain hun-

gry for their piece of the pie. Capitol CMG president/CEO Bill Hearn says, "Our job in this day and age is to find the right songs that really impact culture . . . I think we can get Michael W. Smith back on the radio, and I don't think it has anything to do with age. It has to do with the songs, timing, positioning in the marketplace and the story around it."

Sales of Christian/gospel albums outsell dance/electronic and jazz combined. Though total Christian and gospel album sales for the first half of 2013 were 9.5 million, down 11% compared with the midyear point of 2012, the Christian market's decline in physical sales hasn't been as steep as in other genres, and there's slight growth in the digital realm, with digital album sales up 1% thus far in 2013.

Creative Trust's Jim Houser, who manages such artists as Chapman, Brandon Heath and Laura Story, observes, "There are bright spots. In Christian music, perhaps because our genre has always been a bit of a niche, we have the know-how to champion our artists and their music with smaller budgets and numbers."

Interestingly, though sales were down the first half of the year, the top five sellers of 2013 have all outsold their respective top five counterparts a year ago.

"The cycle of sales is very release-oriented, particularly in a market the size of ours," Provident Music Group president/CEO Terry Hemmings says. "I'm encouraged by the fact that those artists and those bigger records are performing as well or better than prior years, but the discouraging part is that it's harder to break new artists and harder to take an artist from a breakout point to A-level status." ●

Additional reporting by Keith Caulfield.

.biz

Pink Floyd has partnered with Imagem Music U.K. for its publishing. Pink Floyd Music Publishers struck an agreement where Imagem will administer the songs of David Gilmour, Nick Mason and Richard Wright in Pink Floyd's catalog. The works of Roger Waters remain with Warner/Chappell.

LABELS

A Priority For Capitol

Next-generation imprint will be producer-driven; focus on electronic, progressive urban music

By Gail Mitchell

Capitol Music Group (CMG) and Insurgency Music joined forces to relaunch the pioneering rap imprint Priority as CMG chairman/CEO Steve Barnett pursues an aggressive strategy to rebuild the storied label group from the ground up.

Priority, once home to names like N.W.A., Dr. Dre and Snoop Dogg (aka Snoop Lion), will now be a producer-driven label focusing on electronic and progressive urban music. Helming Priority as president is Insurgency Music co-founder and electronic music veteran Michael Cohen.

The Aug. 13 release of underground club track "Higher," by Just Blaze & Baauer featuring Jay Z, will formally signal Priority's relaunch. Simultaneously, Cohen also announced that producer Har-

ry Fraud's Surf School label has signed with Priority. Fraud's production credits include Rick Ross, Wiz Khalifa, French Montana and Mac Miller.

Appointed chairman/CEO of CMG last year, Barnett stated that his goal was to "help bring the tower back to its former glory," referring to Capitol's famous Hollywood, Calif., headquarters. The label behind such legends as the Beatles, the Beastie Boys, the Beach Boys, Frank Sinatra and many contemporary hit makers, from Katy Perry to David Guetta to Coldplay, has clocked success during the last several months with projects by Swedish House Mafia and Emeli Sandé. Also home to such stalwart label entities as Blue Note, Capitol recently welcomed Grammy Award-winning producer RedOne's 2101 Records to the fold.

Barnett's revival of the dormant Priority is in keeping with the executive's focus on embracing both Capitol's historic legacy and the next generation of music. Cohen notes, "There's a real energy building at Capitol."

Based in the historic tower, Priority will operate on a two-tier level. Releases will be distributed domestically through CMG's independent services division Caroline, as well as through the worldwide Universal Music Group system.

Citing Priority's defining role in Capitol's history, Barnett notes, "Priority was also a street label focusing on music that thrives outside the mainstream."

Baauer shot to fame with the viral video phenom and No. 1 single "Harlem Shake." He's among the artists managed under the Insurgency Music umbrella. Insurgency



Steve Barnett

comprises Complete Control Management and its associated Control Music Group management companies: United Management, Undocumented Management and Mixed Management.

"I don't come from the hip-hop world," Cohen acknowledges. "But Priority broke the mold in terms of bringing street-level music to the mainstream without any compromise. And the producer—who has always played a strong role in hip-hop—has become the focal point coming out of the global electronic music space."

Both Barnett and Cohen say that future releases could also involve Priority's rich catalog. Established in 1985, Priority Records helped bring West Coast rap to prominence with its who's-who roster and such distributed labels as Rap-a-Lot, Ruthless, Death Row and Roc-a-Fella. An early-'90s distribution deal with EMI eventually led to EMI fully owning Priority in 1998. After ceasing operations in 2004, Priority was initially relaunched in 2006, with Snoop Dogg appointed creative chairman in 2009.

Cohen's senior executive team includes chief marketing officer Josh Neuman; executive VPs Adrian Martinez, Simon White and Chris Gentry; and senior VPs of A&R Ben Persky and Mason Klein. ●

MY Day

Ken Parks
Chief Content Officer
Spotify

Ken Parks runs Spotify's U.S. operations and also oversees the digital music service's global relationships with music labels and publishers. The former EMI executive opened the Spotify office on Ninth Avenue in New York after leasing space from Island Records founder Chris Blackwell in 2010. He's currently making plans for a move to a larger space for the growing company.

5.00 AM **I'm an early riser**, which helps because I'm on the phone with Stockholm fairly often, which is six hours ahead. I usually have at least one call with our founder/CEO Daniel Ek before breakfast and then start plowing through email.

7.30 AM **Still reading emails on my train journey.**

9.00 AM **I have a meeting with a facilities manager to discuss** layouts for our new offices on 18th Street and Sixth Avenue.

9.30 AM **Huddle with my team.** We cover a bunch of different artist services, and we plan out the week ahead.

10.30 AM **Peter Mensch and Cliff Bernstein of Q Prime** come in to talk about upcoming releases and their priorities. They want to know more about what we're doing, and we need to understand what their artists want.

12.00 PM **I work out at the gym across the street.** I listen to playlists put together by my 14-year-old son, Jonathan, which keep me up to date.

1.00 PM **I grab a sandwich on my way back to the office and have a meeting with Jason Iley**, the new president of Roc Nation, and Sandy Smallens, our artist marketing manager, to discuss the streaming exclusive we had for Jay Z's *Magna Carta*. We're also the exclusive digital music partner for the Made in America festival.

2.00 PM **I have a phone call with Ash Pournouri, Avicii's manager**, talking about Avicii's new single "Wake Me Up" and how we can help promote it and the upcoming album.

3.00 PM **We have regular live sessions with artists** at our London and New York offices. Today in New York we have Portugal. The Man.

4.00 PM **I head across town to the Sony offices to meet with Dennis Kooker, president of Sony's digital business.** We talk about music for a while, but as usual we wind up discussing the [Philadelphia] Phillies.

5.00 PM **Head to the airport for a London flight** to meet with the Music Managers Forum to talk to artist managers about how the Spotify royalty payment system works and how to better work together to promote emerging artists. Clearly these meetings are not unrelated to recent events, but we've had a tremendous outpouring of support from artists and look forward to good discussions behind the scenes. —Yinka Adegoke



Ken Parks
photographed
at Spotify's
offices in
New York.

The Deal

Vivendi Rejects Softbank Bid For Universal Music

WHAT: Three months ago, Softbank, a Japanese Internet and telecommunications company, offered to buy Universal Music Group from Vivendi for \$8.5 billion and was turned down, even though the valuation exceeded analysts' expectations by \$1 billion-\$2 billion, it was revealed last week. The Softbank offer also surpassed the 7.6 times price of earnings before interest, taxes, depreciation and amortization that Citigroup realized through the separate sales of EMI Music Publishing and EMI recorded-music operations. With the \$8.5 billion bid and UMG's estimated EBITDA to hit about \$940 million on an annualized basis, that represents a nine-times multiple.

WHY: Vivendi turned it down, even though legions of shareholders think the company should divest its entertainment assets. Sanford C. Bernstein analyst Claudio Aspesi, who agrees that Vivendi should unload its media assets, reports that the company's share price only appreciated 2% on July 19, the day after the deal was disclosed in a news report. If the bid had become known before it was turned down, Aspesi suggests that the stock price would have appreciated by 20%. But sources in the Vivendi camp argue that its valuation should carry a premium to reflect its stature as the industry's market-share king. Further, they suggest that EMI traded at a discounted rate because strict financial restrictions imposed upon it by former owner Terra Firma left the company limping along.

WHO: Softbank is involved in all aspects of the Internet and telecommunications, both areas where content is important and becoming more vital. If it had captured a major music company, it could try to realize the hardware-content synergies that Sony Corp. did from 1988-1998 after it bought CBS Records by pushing new formats like the MiniDisc, before it started to lose its way as Internet piracy began to hurt. Softbank just completed a \$21.5 billion acquisition of distant No.3 U.S. wireless operator Sprint. Owning music assets could help differentiate its phone offerings in an increasingly commoditized and competitive business. Meanwhile, Vivendi just sold its 53% stake in Maroc Telecom for \$5.5 billion as it focuses on being a media and entertainment company. Without UMG as the anchor company, that strategy falls apart.

IF: If music companies can achieve these kinds of multiples, will Wall Street, investors, private equity and venture capital come flocking back and start investing in the music industry again? Perhaps. The rest of the music business shouldn't rush to think this is a definite sign the good times are back. UMG, with its 35%-plus market share in many territories, is a unique asset with a powerful role in the future of the wider entertainment business. —Ed Christman



Vivendi is focusing on being a media and entertainment company. Without Universal Music Group, that strategy falls apart.



Lucian Grainge. The Softbank offer shows that Lucian Grainge made the right play in championing the purchase of the EMI recorded-music operation. The entire music group just got offered a multiple higher than the 7.5-times multiple UMG paid for EMI.



Sony Music. If activist investor Daniel Loeb pushes Sony Corp. to spin off Sony Music Entertainment and its film business, it shows that there is at least one willing buyer ready to pay top price.



Vincent Bolloré. With the sale of the Maroc Telecom stake, it might be assumed that the pressure on Vivendi's board from activist investor Vincent Bolloré might cool off. But there's no guarantee of that, so there will likely be more Vivendi merger machinations coming soon.

\$940m Billboard estimate of UMG's 2013 EBITDA**\$8.5b** Softbank's offer to Vivendi for UMG**\$21.5b** Price Softbank is paying to take control of Sprint

EXECUTIVE TURNTABLE



Rigo "Riggs" Morales

RECORD COMPANIES

Atlantic Records appoints Rigo "Riggs" Morales VP of A&R and artist development. Based in New York and reporting to Atlantic chairman/CEO Craig Kallman, Morales is responsible for signing and developing new acts for the Atlantic roster. He'll also be working with many of the label's urban/crossover artists, including Wiz Khalifa, Lupe Fiasco, Tinie Tempah and newcomer Action Bronson. "Watching artists like Bruno Mars and fun. evolve into successes showed how serious [Atlantic] takes its artist development process," Morales says. "I'm excited to translate

that to the urban front." He also has his eye on finding new producers. "I'm a big fan of the up-and-coming producer," he says, "I don't go to the obvious." Prior to joining Atlantic, Morales spent the past 12 years as VP of A&R at Shady Records, where he worked on releases by Eminem, 50 Cent, Bad Meets Evil and the "8 Mile" soundtrack.

Universal Music Group taps **Carl Park** as senior VP of finance, East Coast Labels. He was VP.

Def Jam Recordings names **Don Cannon** VP of A&R. He is a DJ/producer.

PUBLISHING

Spirit Music Group promotes **Pete Shane** to senior VP of creative services. He was VP.

Big Deal Music names **Greg Gallo** creative director in Nashville. He was a partner at **Gallo & Landers Music**.

TV/FILM

CMT taps **Justin Wyatt** as VP of consumer insights and research. He was VP of primary research at **NBCUniversal**.

MANAGEMENT

Watchdog Management promotes **Darren Gilmore** to president/partner. He was executive VP.

—Mitchell Peters, exec@billboard.com

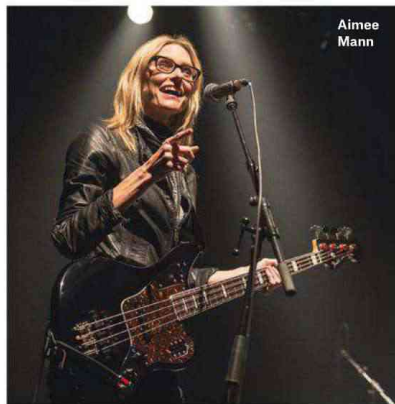


Univision Radio's longtime syndicated morning show "Píolin por la Mañana," featuring veteran radio personality Eddie Sotelo, has been canceled, according to a Univision Radio source. Univision officials declined to give any specifics surrounding Sotelo's departure.

Further Dealings

Beats Music—a new streaming service with financing from **Beats Electronics** and billionaire **Len Blavatnik's Access Industries**, among other investors—appears to be in the deep development stage. The Santa Monica, Calif., company, headed by **Ian Rogers**, has put up 13 job postings for engineers and designers based in San Francisco that will help build the service. The openings appear under a **BeatsMusic.com** domain name. In February **Beats Electronics** co-founder/CEO **Jimmy Iovine** projected a summer debut for **Beats Music**; in March, the company updated its launch time frame to "late 2013" as it works to refine the service's look and feel, as well as how it will meaningfully differentiate against such rivals as Spotify, Rhapsody, Muve Music, Slacker, Sony Music Unlimited, Xbox Music and Rdio. **Beats** also could land a cellphone carrier to distribute the service as a package bundled with voice and data plans. . . . Speaking of **Rdio**, the music subscription service is now a **Live Nation** sponsor, and will power audio streaming at **LiveNation.com**. The partnership jump-started last weekend at the **Faster Horses** country music festival, and will continue with the **Watershed Music Festival** next month. **Rdio** will also be a sponsor of

the **Sasquatch! Festival** in May. **Live Nation's** presence in country music gives **Rdio** an opportunity to gain visibility in front of the genre's fans. Recently, **Rdio** rose to No. 1 among free music apps in June in the United States after steadily ranking between No. 10 and No. 20 for much of the year. It has also hit No. 1 in Australia, Canada, the United Kingdom and Mexico. **Rdio's** partnerships with **Shazam** and **SoundHound** have helped drive growth, as have its partnerships with radio networks in Mexico, Canada



Aimee Mann

and Australia. . . **Aimee Mann** has filed a lawsuit claiming that she's being systematically robbed of digital royalties. In the cross hairs of the lawsuit is a company called **MediaNet**, a white label that serves more than 22 million songs to 40-plus music services including Yahoo Music, Playlist.com and eBay Digital Music Center. Mann is demanding statutory damages for willful copyright infringement of some 120 songs, which could amount to compensation as high as \$18 million. In 2003, Mann entered a license agreement with **MediaNet** (then known as **MusicNet**) that was scheduled to end in 2006, but had automatic two-year extensions unless terminated by either party. Mann's representative is said to have sent a termination notice in 2005. **MediaNet** CEO Frank Johnson said in response to the suit that the Mann claim was "without merit" and that "MediaNet has had a license for her music since December 2003. We have been paying royalties regularly to her agents on her behalf."

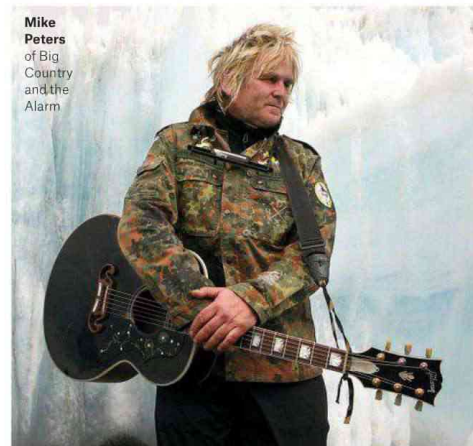
GOOD Works

Racing The Odds

Mike Peters, the frontman for U.K. bands the Alarm and Big Country, has been fighting cancer for 18 years. In the mid-'90s he went into spontaneous remission after being diagnosed with lymphoma. Ten years later he was diagnosed with leukemia.

"My ambition is to stay alive as long as I possibly can with the drugs I've got until the drugs that have the cure

Mike Peters of Big Country and the Alarm



come along," says Peters, who undergoes chemotherapy every two months while on tour with **Big Country**.

In the meantime, Peters is working to help save the lives of other cancer patients through the **Love Hope Strength** foundation, an organization he co-founded in 2006 with fellow cancer survivor **James Chippendale**, executive VP of entertainment insurance company **Doodson**. **LHS** has partnered with numerous tours and music festivals to set up on-site bone marrow registration drives where volunteers collect cheek-swab samples from concertgoers in an effort to find potential donors.

"More and more people are rallying around what we do and understanding the simplicity: People can come to a rock'n'roll concert and actually be a lifesaver," Peters says, noting that 600 matches have been found to date.

This summer, **LHS' "Get on the List"** campaign can be found at U.S. tour dates for **Robert Plant**, **Kenny Chesney**, **O.A.R.** and the **Under the Sun** tour, as well as the **Lollapalooza**, **Bumbershoot** and **Austin City Limits** festivals. Volunteers are also on hand collecting samples during every concert at **Red Rocks Amphitheatre** in **Morrison, Colo.**

"Knowing that each one of our gigs has the potential to save lives is very humbling," Plant says. "LHS is doing a great job out there in educating and raising awareness for this type of cancer. More people need to realize how simple and painless it is to get on the register and help save a life." —Mitchell Peters

Think Tank

SOUND AND VISION PHIL GALLO

Emmys Need A New Song

The time for music supervisors to receive award recognition is long overdue



Horror Story." On the film side, seemingly every element of HBO's **Liberace** tale "Behind the Candelabra" was honored except the music.

If the visual effects on "Boardwalk Empire" can be recognized, why not the work of music supervisor **Randall Poster** and bandleader **Vince Giordano**, whose research and recordings evoke the 1920s as much as the work of nominated art directors **Bill Groom**, **Adam Scher** and **Carol Silverman**?

It's time to push that category count to 100.

The Guild of Music Supervisors has actively lobbied the academy to secure an honor for music supervision, and by all accounts the idea continues to be discussed. There should not be that many hoops to jump through: The individual(s) who make the artistic decision to use a particular song would be entitled to the award.

It has been a decade since "The O.C." presented music on TV in a different light, and that model has expanded to the point where TV shows are now providing initial exposure for songs and acts. **The Lumineers**, **fun.** and **Icona Pop** owe their success to very early clearances; honoring the people who make those decisions feels logical and in line with the academy's decision five years ago to allow programs produced for the Internet into the competition.

The big story this year was the rise of Netflix, the first time a non-broadcast player took a seat at the big folks' table. By and large, though, the nominations played out as usual, with many major



A still from "Boardwalk Empire"; music supervisor **Randall Poster** (inset)

categories looking much as they did last year.

Music tends to have a more fluid role in TV—not every show can be "Glee."

A few seasons ago, "Mad Men" cutely used a tune at its conclusion, but in the last two seasons records from the 1960s have become characters that reflect a mind-set as much as the mod colors, high hemlines and pot smoking. Just as there are writers, actors and directors worthy of acknowledgement behind the team at Sterling Cooper & Partners, so, too, is there a worthy team setting their musical ambience. ●



TAKEAWAY: The nominations for Netflix seem to show the Emmys want to embrace change—so why don't music supervisors receive the same acknowledgment as costume and lighting designers?

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Applaud the Academy of Television Arts & Sciences for understanding that the Primetime Emmy Awards no longer need be determined by platform or time slot. This year's nominations reveal a welcome agnostic approach to TV in 2013: the recognition of series on Netflix, including nine nominations for "House of Cards" (two for the superb music by composer **Jeff Beal**); the dominance of "Top Chef" in multiple arenas; commercials; and portions of programs (**Beyoncé's** Super Bowl performance, for example).

Yet as one scans the 99 categories, even pausing to debate the relevance of makeup for a single-camera series (non-prosthetic) vs. makeup for a multicamera series or special (non-prosthetic), it feels that a key element in modern storytelling remains absent from the awards: music supervision.

Consider the vital roles music plays on HBO's "Girls" and "Treme," Showtime's "Shameless" and "Californication," AMC's "Mad Men," NBC's "Parenthood," the CW's "Hart of Dixie," nearly the entire slate of ABC Family series and the show that garnered the greatest number of nominations, FX's "American

LATIN NOTAS LEILA COBO

The Others

Should the Latin music industry confront lazy stereotypes and unfair perceptions from some elements of the populace at large, or just ignore them?



On July 16, **Marc Anthony** performed "God Bless America" during the 84th Major League Baseball All-Star Game at Citi Field in Queens. It was one of those vintage Anthony performances: emotional, flawless and distinctive. And it made perfect sense.

Anthony—born and raised in New York, the son of Puerto Rican parents—has for years been a go-to guy to sing patriotic songs at sporting events, with **Ryan Seacrest** calling his performance of the national anthem at the 2011 NBA finals one of the 10 best in history.

The July 16 performance would turn out to be just as notorious,

for very different reasons. It unleashed an avalanche of vitriol from viewers, upset that a "Mexican," a "spic," a "Spanish fuck," was singing "God Bless America."

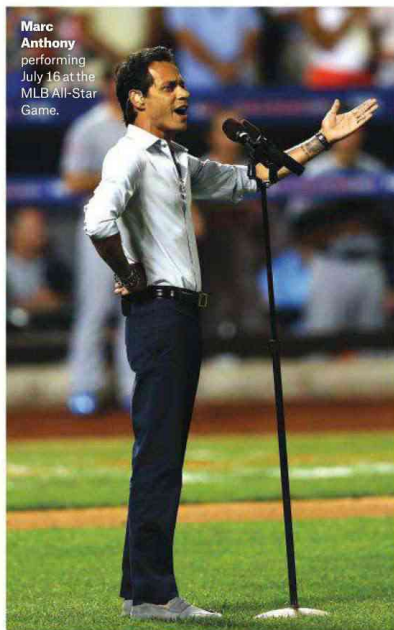
Among my favorites: "The guy singing 'God Bless America' makes a living singing songs in Spanish."

That there is deep anti-Hispanic sentiment in this country is no secret; one need only glance at the immigration debate to see the fissures. The media may tout the growing Latin numbers, Univision may tout the fact that it just beat all four major mainstream networks in the July sweeps, but the fact is, many people in this country find Latinos in general and Spanish-speakers in particular reprehensible. And this has serious implications for the promotion of Latin acts and Spanish-language music in this country.

A 2007 ABC poll found that while speaking Spanish in the United States is widespread and accepted by most Americans, fully one-third who experience the language difference are troubled by it.

That begins to explain why Latin labels and publicists have long grappled with how to get Latin acts on major mainstream shows, with little success. Even last February when the Grammys showcased **Juanes**—a Latin artist who makes a living singing in Spanish—they had him perform in English. The fact is, mainstream media gatekeepers are afraid viewers will change the channel if they hear something they don't understand.

This may all seem anachronistic in the face of **Jennifer Lopez's** stint as a judge on "American Idol" and **Shakira's** as a coach on "The Voice" and now, **Paulina Rubio's** appointment as a judge on "The X Factor." But Lopez is a big Hollywood star who has made the bulk of her living in English, and while Shakira and Rubio are foreigners



Marc Anthony performing July 16 at the MLB All-Star Game.

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OP-ED VINODH BHAT

Sinking The Pirates

How smartphones are helping beat music piracy in the world's fastest-growing market



The burgeoning legal music industry in India has, thus far, received little attention from the rest of the world. But for global players, there's a massive opportunity in this fast-growing market—one that numbers in the billions of dollars, as revenue barriers like piracy and lack of connectivity are removed. With a predicted 14.7% CAGR through 2016, according to PricewaterhouseCoopers, the Indian market will roughly double in the next five years. In fact, as online music continues to drive the industry, streaming continues to drive online engagement and mobile drives streaming, it's a fair assumption that the Indian music market will surpass the West in the near future in terms of consumer numbers. The 1.2 billion people in India and tens of millions in the Indian diaspora comprise the world's largest music-listening population.

Industry experts estimate that India's music industry could be worth \$8 billion globally. However, only \$250 million of that is legitimate, as 97% of revenue potential is lost to physical and digital piracy. This represents a major leap in piracy from 64% in 2008 and indicates that current legitimate services cannot keep up with demand, nor have they achieved product-market fit.

In the United States and Europe, labels slowed piracy's growth with aggressive litigation and legislation, while accessible, legal alternatives appeared. But in India, the fight has just begun. Piracy has a massive

who speak English with an accent, their blond tresses and light skin make them more palatable.

Beyond Anthony not "looking" American enough, what seemed to gall the haters was that someone who identifies as Latin would dare sing the national anthem. Just last month, 11-year-old Mexican-American **Sebastian de la Cruz** of San Antonio was vilified for his performance of the national anthem during the NBA finals.

Not that it justifies the onslaught, but de la Cruz wore his mariachi outfit for the event. Anthony, however, wasn't wearing ethnic garb, he wasn't speaking in Spanish, he wasn't singing with an accent; he was simply doing what he's done at least a half dozen times before sporting events.

The onslaught was so ferocious that the following day, in a TV interview, Anthony felt compelled to say something: "Let's get this straight," he said. "I was born and raised in New York. You can't get more New York than me."

What will it take to convince the public of this? For one, speaking up. While the media criticized the Twitter-bashing, few Latin acts did so, a major disappointment. Nor have we seen a coalition of Latin labels or publicists collectively ask for a change in how mainstream media books Latin talent. ●

TAKEAWAY: If Latin acts aren't willing to publicly stand up for their right to belong, no one else will do it for them.

impact on music revenue because few legal alternatives are available. Pirates have especially gained traction in digital music, where they have a 10-year head start.

In an attempt to circumvent illegal music trading, a local music label, Tips Industries, chose online music streaming service Saavn for an exclusive digital release of its biggest album this year, the soundtrack to Bollywood action film *Race 2*. With no pirated options available, the album set multiple streaming records.

If Indian consumers could access legal alternatives, would they use them? I believe the answer is yes.

Unlike the United States, India has neither the infrastructure nor distribution abilities to support physical sales—its opportunity instead lies in digital, and more specifically, mobile. IFPI estimates that digital music will account for 90% of India's sales in 2013, with physical music at just 10%. What the country lacks in physical infrastructure, it's making up in a rapid progression toward a mobile society.

But the mobile market in India can be tricky to navigate, especially for Western organizations accustomed to an evolution from Web to mobile. By and large, India skipped broadband and is poised to be the world's largest "mobile-first" society. That's why when the consumer-facing Saavn was introduced in 2011, it focused on mobile (Android first) and teamed with Facebook, allowing for a seamless social listening experience that promotes discovery of legal music.

It would be a huge mistake for the Western music and entertainment industries to ignore India's potential. Western music currently accounts for 4% of all streams on Saavn, and this is expected to grow to 10% by 2017. India is the second-largest English-speaking population in the world, a fact Western record labels like Sony and Universal Music Group have already recognized.

Digital channels have afforded extra ways for formerly "marginalized" content to reach the masses. There's a growing trend to make Western celebrities and content more relatable to the Indian audience. For example, take **Priyanka Chopra's** "Exotic" featuring **Pitbull** and "In My City" featuring **Will.i.am**, both produced by **RedOne** on Universal Desi Hits. And acts like **Lady Gaga**, **Metallica** and **Guns 'N Roses** have demonstrated a desire to engage more with Indian fans.

The future is bright in India. Rich in benefits for advertisers, mobile carriers, device manufacturers, labels and artists, digital music services like Saavn have the power to guide \$7.8 billion into the pockets of its rightful owners. India's music market is in need of disruption. It's time to create a legitimate reality for an industry poised to become a global superstar. ●

Vinodh Bhat is co-founder/CEO of Indian digital music service Saavn. He's also co-founder/principal of 212Media, a privately held venture development company. Follow him at @vbhat on Twitter.

THE BIG NUMBER

Predicted CAGR of the Indian music market through 2016



Singer/
actress
**Priyanka
Chopra**

QUESTIONS
Answered

Mike Knobloch

President of Film Music and Publishing
Universal Pictures

What did you wake up thinking about this morning? I have the devil and angel on each shoulder when I wake up—I start thinking about [work] and I also try to talk myself out of thinking about it so I can come to work with a fresh perspective. I thought first that I miss my kids, who are away at summer camp, and then about a particularly challenging film. I also realized I have to stop sleeping with my iPhone on my night table to get a better work-life balance.

Describe a lesson learned from a failure. You don't want to get too high with the highs, because we all know it's cyclical. We also don't want to get too low with the lows, so I think perspective is the ultimate lesson. I don't take for granted that I get to work in an environment where we not only get to take risks, but risks are encouraged. I am very aware that if you make the same mistakes twice and fail in the same way, then you're abusing the privilege of being able to take risks in a safe environment.

Who is your most important mentor, and what did you learn? My high school band teacher, Bill Riley, at Lynbrook High School [on Long Island]. He was just incredibly supportive and encouraging. He gave me the confidence to really want to pursue music, but he also helped me realize that you have to take it seriously and strive to be great, whether it's music or anything else. Among many other people who have taught me things and had an impact on my belief structure and professional life, I think a lot of it owes to my learning a lot from Bill Riley.

What will define your career in the coming year? We're still enjoying a great run [with "Pitch Perfect," "Les Misérables," "Fast & Furious 6" and "Despicable Me 2"], and for the next year, we need to make a sustainable version of what we've been doing. In the next year it's going to be important to push the envelope on soundtrack modes, both with the catalog and new projects, and in publishing interests, taking a proactive approach to licensing and exploiting the catalog.

Name a project you're not affiliated with that has most impressed you in the past year. I just saw [Morgan Neville's film] "20 Feet From Stardom." It was both an enjoyable experience and thought-provoking. Every song that I have listened to since has been a new experience—somebody was in here yesterday playing music and I instantly fixated on the background singers. The movie put a spotlight on something you otherwise take for granted, but it also proved that timeless theory in the movie business that a movie needs to tell a good story. It's just a well-made film about a subject that's near and dear to my heart, and as someone who gets to work on music-driven films, it was one that I loved every minute of.

Name a desert island album. My answer for today would have to be XTC's *Skylarking*. It was a tossup between that and *Black Sea*.
—Phil Gallo

"You don't want to get too high with the highs, because we all know it's cyclical."



Mike Knobloch photographed in his office in Los Angeles.



Age: 43

Favorite breakfast: "Scrambled eggs and fresh-squeezed orange juice."

First job: "Production assistant on the movie 'Father of the Bride.' When I set foot on the scoring stage with Alan Silvestri, the composer, at the podium, I had my heavens-parting-and-the-angels-singing experience."

Memorable moment: "I was honored to be asked to speak at a companywide town hall meeting among a couple other business unit leaders."

Advice to young industry executives: "There is a responsibility to innovate and not get into the business to do things the way they have always been done. It is a challenging time, but it's also exciting."



1 "My friends in marketing made this for me as my reward for closing a particularly challenging, high-stakes deal. It's my over-the-top badge of honor, and an irreverent reminder that anything's possible."

2 "I'm as much of a Luddite as I am a technophile. It's important to know and respect the analog roots of our digital machines."

3 "This was given to me by [composer/Devo co-founder] Mark Mothersbaugh. It's a self-portrait from his series of rugs. It's a cool piece and reminds me of what a multifaceted artist he is across various media. I'm a huge fan."

4 "These vintage keyboards are on my short list of all-time favorite instruments. They're just utterly classic. The guitars are all tied to movies I've worked on—except my wife's '68 Telecaster, another classic. Don't tell her I'm never giving it back."

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BACKBEAT

Cash Money And Republic 'Gang' Up

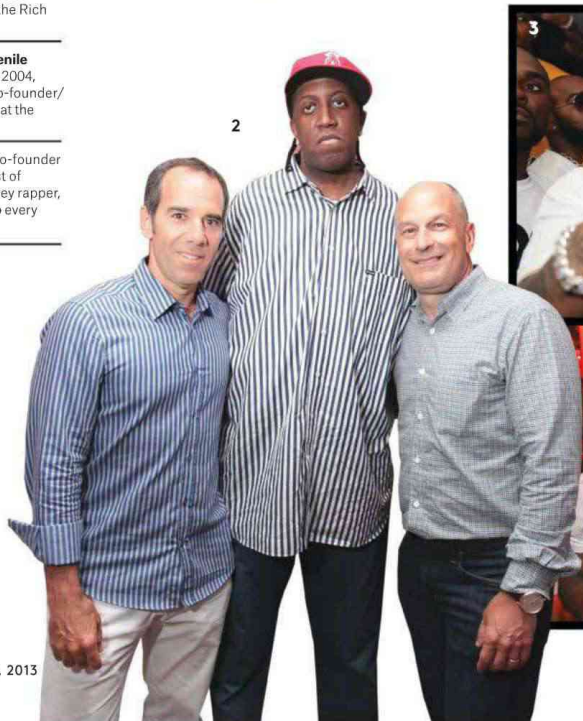
Lil Wayne, Birdman, Monte Lipman, Barry Weiss and other big names packed New York's Bagatelle to celebrate the Cash Money supergroup Rich Gang's self-titled album.

1 The gang's all here: Republic execs, Cash Money/Young Money bigwigs and a whole lot of friends crowded Bagatelle in New York for a raucous listening party for the *Rich Gang* compilation on the eve of its July 23 release. Here, DJ Khaled, Cash Money co-founder/co-CEO Bryan "Birdman" Williams and Republic Records CEO Monte Lipman (front row, from left) link up while Lil Wayne (in the blue hat), Bow Wow (white shirt) and Young Money president Mack Maine (yellow shirt) look on in the background.

2 Republic Records CEO Monte Lipman, Cash Money co-founder/co-CEO Ronald "Slim" Williams and chairman/CEO of Universal Music Group East Barry Weiss (from left) kept it business casual at the Rich Gang party.

3 Water under the bridge: Rapper Juvenile (right), who left Cash Money bitterly in 2004, hung with his old boss, Cash Money co-founder/co-CEO Bryan "Birdman" Williams, at the Rich Gang party.

4 Scream and shout: Young Money co-founder Lil Wayne and Bow Wow (right), host of BET's "106 & Park" and a Young Money rapper, downed Skittles and rapped along to every word at the Rich Gang party.



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"The nerds who used to come here are probably feeling alienated all over again."

—Kirk Hammett

Metallica Kills 'Em All At Comic-Con

The West Coast saw **Metallica** rocking Comic-Con in San Diego, and **Dave Grohl** and **Paul McCartney** reuniting in Seattle. In Los Angeles, Grammy Camp passed down the wisdom, and in Chicago, alt favorites converged on the Pitchfork Music Festival.

1 Metallica's **Kirk Hammett** (left) and **James Hetfield** set San Diego ablaze with a secret show celebrating their new film "Metallica: Through the Never" at Comic-Con International on July 19 at the Spreckels Theatre.



2 The "Metallica: Through the Never" crew debuted excerpts from the movie, a mash-up of a concert doc and a fictional narrative film, at Comic-Con on July 19. "When fucking Metallica calls you, you go," director **Nimrod Antal** said of why he took the project on. From left: Metallica's **Lars Ulrich** and **James Hetfield**, actor **Dane DeHaan**, Antal, Metallica's **Kirk Hammett** and **Robert Trujillo**.



3 Alt-rock champs Weezer performed at a zombie-filled private party celebrating the 10th anniversary of the "Walking Dead" comic book series at Comic-Con on July 19. From left: Weezer's **Brian Bell**, "The Walking Dead" creator **Robert Kirkman**, Weezer's **Rivers Cuomo** and **Scott Shriner**.



4 Come as you are: **Dave Grohl** and **Paul McCartney** celebrated the return of their supergroup, Sirvana, as the surviving members of Nirvana—Grohl, **Krist Novoselic** and **Pat Smear**—performed with the Beatles legend for the encore of Macca's show at Safeco Field in Seattle on July 19.



5 Summer-school cool: Label and Grammy execs attended the wrap concert for this year's Grammy Camp L.A. at the El Rey Theatre on July 21. From left: Grammy Foundation and MusiCares VP **Scott Goldman**, Grammy Foundation executive education director **David Sears**, Grammy Foundation and MusiCares senior VP **Kristen Madsen**, Boardwalk Entertainment Group chief creative officer **Larry Wade** and Concord Music Group chief creative officer and Concord-Telarc Labels president **John Burk**.

6 Chicago fire: Bi23 publicist **Chris Werner** (center) posted up with rappers **Killer Mike** (left) and **E-I-P** before their set at the Pitchfork Music Festival in Chicago's Union Park on July 21. The three-day festival also featured Björk, R. Kelly and Belle & Sebastian.



7 From left: Singer **Julia Holter** (left), Ducktails and Real Estate guitarist **Matt Mondanile**, and Motormouthmedia "chief chick" **Judy Miller** caught shade at the Pitchfork Music Festival on July 20.

8 Warp Management's **Jeffrey Kaye** (left) and NXNE festival director **Chris Roberts** posed backstage at Pitchfork on July 20.

INSTAGRAM US! #BACKBEAT



Warner Bros. Records VP of top 40 promotion **David Dyer**, Z100 PD **Sharon Dastur**, Delta Rae singer **Brittany Holljes** and Warner Bros. Northeast regional promotion manager **Laurie LaMartina** (from left) flashed smiles at the Clear Channel Music Summit at the iHeartRadio Theater in New York on July 18, where Delta Rae performed for radio and label execs.

@davey_d So happy. Mind blowing day. @laurielamartina @brittanyholljes @sharondastur

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T & E Report

San Francisco
Outside Lands, Aug. 10-12



San Francisco's music history will likely always be pegged to the generation-defining **Haight-Ashbury** scene of the '60s, but it certainly didn't end there. Since 2009, the city's played host to what's rapidly becoming one of the must-see summer festivals: **Outside Lands** (Aug. 10-12, sfsoundlands.com). The festival's fifth year is its biggest yet, with headliners Paul McCartney and Nine Inch Nails, local legends Camper Van Beethoven and Bay buzz acts Midi Matilda and Thao & the Get Down Stay Down among the many acts gracing its stages. Outside Lands is set in beautiful **Golden Gate Park**, and "there's nothing better than seeing live music in a forest that's in the middle of a great metropolis," says **Bryan Duquette** of Another Planet Entertainment, which is co-producing the event with Superfly Presents and Starr Hill Presents. At press time, Outside Lands was sold out, but the festival will be broadcast by TuneIn, whose CEO, **John Donham**, vows to "bring Outside Lands to music fans" all over the world." Just east of the park is the Haight, which Goldenvoice VP **David Lefkowitz** says "still has Victorian homes, edgy shops and crazy characters." The Amoeba Music (amoeba.com) chain has a huge store in the Haight (see story, right), but co-owner **Joe Goldmark** says **the Mission/Valencia corridor** is the "most alive and organic neighborhood." Zeitgeist Management owner **Jordan Kurland** calls **Bernal Heights**, perched on a hill over the Mission, home. "It feels like its own urban village," he says.

STAY One of the most notorious rocker flops is the legendary **Phoenix Hotel** (jdvhotels.com), where the kitsch décor and funky poolside scene have drawn Moby, the Red Hot Chili Peppers and David Bowie. The



Philippe Starck-designed **Clift Hotel** (clifhotel.com) has hosted Cults, Matthew Dear, AraabMuzik and others for its summer performance series. For unapologetic luxury, stay at **Taj Campton Place** (tajhotels.com), where the likes of Steve Martin and Jennifer Lopez are often found.

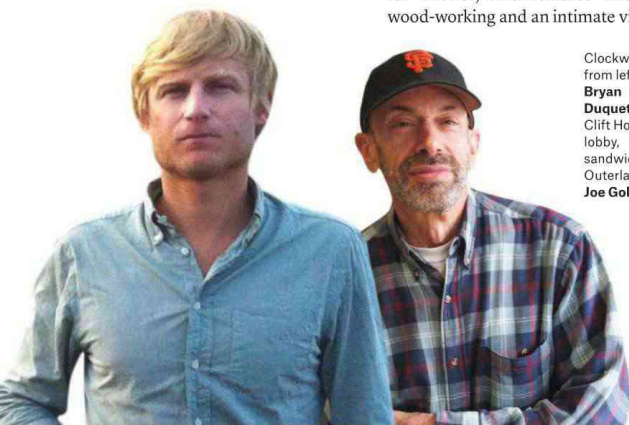
EAT San Fran gets touted as America's foodie Mecca, and Outside Lands makes it easy to sample the Bay's best with a huge menu of offerings from dozens of local eateries, breweries and wineries. Off festival grounds, singer **Thao Nguyen** recommends **Outerlands** (outerlandssf.com) for its "amazing" organic food and "beautiful" interior, which features "fine wood-working and an intimate vibe."

The Mission's Mexican food is some of the best in the world. "Get a burrito at **Papalote** (papalote-sf.com) on 24th Street as a guaranteed, can't-gorwong starting point," Camper Van Beethoven's **Victor Krumpfenacher** says. But when Noise Pop founder/producer **Kevin Arnold** is in the neighborhood, he heads to **Flour + Water** (flourandwater.com) and its new neighbor bar **Trick Dog** (trick-dogbar.com) "for the best craft drinks and insane Italian eats." The city's long-established Asian community continues to produce good restaurants: Lefkowitz favors **Marina District** institution **Betelnut** (betelnutrestaurant.com) for its "amazing pan-Asian



PLAY food." The Bay Area is noted for its historic venues, and Mother Hips' **Greg Loicono** gushes over the most famous: "Playing at **the Fillmore** [thefillmore.com] is always an incredible experience; you can feel the legend." Nguyen loves the **Great American Music Hall** (gamh.com) "because it's classic and beautiful inside." **Joey Bustus** of Soft White Sixties likes **the Independent** (theindependentsf.com), "one of the best-sounding venues around, and staff there is awesome." For getting your groove on, **Audrey Joseph**, producer/vice chair of the SF Entertainment Commission, hits **Ruby Skye** (rubyskye.com) in the South of Market neighborhood and "big dance clubs like **1015** [1015.com] and **City Nights** [sfclubs.com]." Live Nation talent buyer **Rose Kirkland** prefers **Monarch** (monarchs.com): "They have a great selection of local and world-famous DJs, and their sound system is the best I've heard." —**Ken Scrudato**

Clockwise from left: **Bryan Duquette**, Clift Hotel lobby, sandwich from Outerlands, **Joe Goldmark**



TALK

@Zedd17 Just saw that Paul McCartney is playing at Outside Lands too. Totally gonna hook that collab up!

@SaraBareilles San Francisco. Ahhhhhhhh. #lesigh

@JessieWare Yes! I am playing Outside Lands in SF this summer! I am coming back San Fran! Line up is ridiculous!

@MiloGreene San Francisco - We're playing a special Outside Lands after show on August 9th at Rickshaw Stop. Wild Belle will also join us.



GO TIME FAVORITE THINGS

San Francisco's Best Record Shops

The upswing in vinyl sales has been news during the last five years. But in San Francisco, the format never went out of style. A crate-digger's paradise, the city has long supported an outside number of renowned record stores. For help tracking the top vinyl vendors in the city by the Bay, we asked longtime San Francisco and acclaimed producer Dan "The Automator" Nakamura. With his sample-heavy beats for the Goril-



laz, Kasabian and his alt-hip-hop group Deltron 3030 (which is reuniting after 13 years to release its sophomore album, *Event II*, on Oct. 1 through Bulk Recordings), Nakamura arguably knows the ins and outs of his city's many record shops better than anyone.

—**Nick Williams**

Amoeba Music

1855 Haight St., amoeba.com

The sprawling San Francisco location of the noted Amoeba chain opened in 1997 in a former bowling alley in the Haight-Ashbury district, with **more than 24,000 square feet** filled with a massive collection. "The first time I went, I had two motives—to find old records for sampling and to find new music," Nakamura says. "Amoeba was the first [store] that did both at a high level. It's all things for everybody."

Aquarius Records

1055 Valencia St., aquariusrecords.org

The oldest independent record store in Frisco, Aquarius was founded in 1970 with the vow to only carry records beloved by staff members, who apparently have wide-ranging tastes, from punk to metal to reggae to psychedelica. "Amoeba and Aquarius have the most comprehensive selections," Nakamura says. "If you're really looking for something specific, those are the two to try first."

Grooves Inspiralled Vinyl

1797 Market St., 415-436-9933

Behind a flashy storefront comprising candy-colored vinyl, Grooves has an eclectic mix of genres—world music and classic rock are two specialties—and pricier obscure records. "It's **an incredible store for soundtracks and gospel records**," Nakamura says. "Every time I've gone, I left pleasantly surprised."

101 Music

1414 Grant Ave., 415-392-6369

At 101, you'll find a two-story audiophile haven: Upstairs features old and new music equipment, and downstairs houses a slightly disorganized but **immense collection of vintage vinyl for \$5 a pop**, with further discounts offered the more you buy. "It's like this weird junk store [with] tons of records," Nakamura explains. "You have to be serious to go in there. Devote a good hour or two to even start scratching the surface." ●

Gear

Man And The Machines

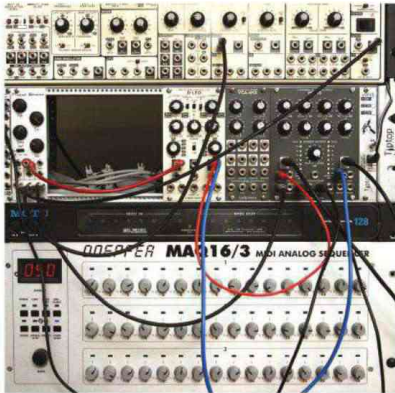
Composer Dave Porter and his synth-filled L.A. garage give 'Breaking Bad' its signature sound

Name: Dave Porter

Hometown: Studio City, Calif.

Paying dues: After finishing his studies at Sarah Lawrence College, Porter worked as an assistant engineer at Philip Glass' studio in New York.

Big break: Porter was hired as composer on TNT's "Saved" in 2006, a year after he worked as music editor on the final season of HBO's "Six Feet Under."



Dave Porter's studio may seem cramped, but the electronics that clutter the walls have a particular purpose: providing the score for the fifth and final season of AMC's acclaimed show "Breaking Bad," which premieres Aug. 11. "In these final eight [episodes], I was able to revisit some things from past episodes that I wanted to bring back musically," says Porter, who has scored the show since it started in 2008. "I didn't hold anything back. We went in with barrels blazing."

In the composer's 3-year-old space, a converted garage behind his home in Los Angeles' suburban Studio City neighborhood, Porter keeps an army of synthesizers at arm's length. He most recently replaced an ARP 2600 from the 1970s with the wholly analog Cwejman S1 MK2. A John Bowen Synth Design Solaris keyboard is another recent addition that will be featured heavily in the final season's score. "Breaking Bad" provided me an opportunity to get very deep into synths in a way some other project wouldn't," he says.

Most of the synthesizers are analog. "For me, they're all interesting and have their own colors," Porter says. To demonstrate, he sits at his main keyboard controller, showing off the early New Order sounds of a rack-mounted Voyetra 8 synth and, as a tease, an ominous tone left over from the final episode of "Breaking Bad."

Despite its small size, Porter often records live instruments in the studio with a Neumann microphone, supplementing his electronic work with session players on renaissance and ethnic instruments, various percussion pieces and, as "Breaking Bad" has grown darker in tone, more guitar. "It's about being spare in the grand scheme," he says. "For those 'walking in the desert' shots you need [to leave] a significant amount of space. When we have these very intense confrontations, the actors and writing are so strong that my job is not to point out anything specific; it's just to slowly ratchet up everything underneath these guys."

Porter wrapped the recording, mixing and editing of the "Breaking Bad" score in mid-July, and is expected to join a new series in the fall. His squad of synthesizers will inevitably have a big role in that score as well. "No matter what, technology will be a part of whatever I do as a composer," he says. "Even if I were writing for a string quartet, I would find a way to involve technology—just because it's my passion." —Phil Gallo

1 Porter prefers to go old school with analog synths and processors that he links via patch cords. "There is something fun and very creative about spending the time to dial it all in yourself," he says.

this when I was 15 with money from mowing lawns, and it will always be here," he says.

3 Porter picked up this 6-foot-long koto while studying in Japan. He uses it for one recurring cue in "Breaking Bad": whenever Walter White dons his Heisenberg hat.

2 Porter constantly upgrades and replaces gear, but this Juno-106 is a mainstay: "I bought

"What interests me about synthesizers is when they're frail, delicate, barely holding the pitch."



'It's Time To Make A Change That Will Last'

Closing in on his first year as president/COO of Interscope Geffen A&M, John Janick talks about moving from the boutique label world to the major leagues, and what a future record label should look like

BY GAIL MITCHELL



Let's go down memory lane first. Growing up, with the Napster/Internet era about to kick in, what was your music experience like?

I was a fan of all different types of music. But in high school, around 10th grade, I ended up going to a lot more smaller underground shows, more punk shows. My parents were great because they let me just go wherever I wanted to see shows. There was a scene, a vibe. I wanted to figure out a way to be a part of it.

I ended up buying records wholesale and selling them to kids in school. Basically, I was finding bands I thought were really interesting and trying to turn other people on to them. After doing that for a year, I thought, "Oh, I should start a label." The Internet was just coming in, but people weren't trading music online yet.

Then I began making compilations, going to artists from around the country. It was a way to get their music out to people. That was my first thing—in my senior year of high school, I started a record label doing that. I made a lot of mistakes but learned from the process, found distribution and figured out how to press the records. Then right when I went to college, I started Fueled by Ramen with my then-partner [Vinnie Fiorello].

What were the primary lessons you learned?

First, it's always about the artist. People sometimes have the mentality when they own a label or work in a company that when they sign an artist . . . I don't want to say they work for you. But for me it was always about wanting to partner with these talented people and do everything possible to expose their vision to a wider audience. That's why we ended up working with artists more closely on various things, whether it was their music, merchandise, music or publishing.

I learned about being nimble and adjusting to what's going on. What I did was all built on the Internet and grass-roots marketing. We had an entry when the barriers were taken down, and I was able to grow my label because we were able to use those things. But we didn't have a lot of money. So everything we did was trying to build a solid foundation off of touring, street marketing and online marketing. It was at a time when the Internet and Napster were causing people to steal or trade music. But we were using it as a way to expose music and build artists.

I also learned to never give up. Staying in college was my excuse for continuing to work with the label. Yet the label wasn't a place where I could make a decent living because we invested all the money we made back into the label. As an undergrad, I earned degrees in business management and finance with a minor in economics. When I was finished, Fueled was doing better but I still needed to keep investing into the label. So I went to grad school and got my MBA.

I was applying the finance, accounting and other elements I was learning while I was running the label. But I always wonder, if I'd have cut out college, would I have moved quicker and gotten to this place? And there were many times when I was like, "OK, is this going to work? We're based in Florida. People aren't paying attention. Do I have to get a real job?"

Early on we were lucky to work with Jimmy Eat World. We only put an EP out by them, but it was an act that lots of people were fans of. Then we signed Fall Out Boy. Panic! at the Disco and Gym Class Heroes. Paramore. It was all a momentum thing with important artists who made great albums. You went to their shows and saw kids singing lyrics to every song in their sets. You could tell it was something important to them.

And from there you relaunched the iconic Elektra label.

I was still running Fueled by Ramen, but at the same time I took the reins of running Elektra with Mike Caren [now president of worldwide A&R for Warner Music Group]. Elektra was celebrating its 50th anniversary. Knowing its history and being able to spend time with [founder] Jac Holzman was amazing. We took relaunching the label very seriously.

We had a great run for us only doing it four years. We signed Bruno Mars right out of the box. And CeeLo Green was on the label. Having them achieve the success they did that second year and get as many Grammy nominations as they did was exciting. I'd been in the Fueled by Ramen world, which meant everything to me. But being able to try something a little different and rework an iconic brand was great.

Given your successes, were you looking to take the helm at Interscope or did the opportunity fall into your lap?

I wasn't looking. I'd run into Jimmy [Iovine] here and there and had some interaction. I ended up meeting with him and we clicked. But I thought [the job] through for a long time. To this day I still care about the artists that I've worked with and the brands. To leave that was not an easy decision.

So what tipped the scale to yes?

First, the artists were so supportive. I ended up having a publishing company too, so I still work with a lot of them on that side. But what I thought made sense were a few things: One, the challenge. I thought it was the right time for me to try something like this. What I had been doing was more of a boutique thing. To be able to come into a company like this and work on every aspect with this great roster of both developing and breaking artists—it was an important challenge to take on. And I felt that since I'm a fairly young person, if this wasn't for me at the end of the day it would still be good for me to have that experience.

Another major factor was Jimmy. There's no one else in the business like Jimmy. Being able to work next to him and have him as a mentor—not many people get that kind of opportunity. And [Universal Music Group chairman] Lucian [Grainge] was very helpful in all this too. Working with both is a great opportunity.

How difficult was the transition?

I'd never run a major company like Interscope, where you have 200 employees and a roster of 100 artists. So I had to come in realizing I couldn't be a control freak. That was part of the challenge.

Another important thing that I didn't mention before relates to this: I had built something successful that I thought meant something to fans and artists. The way the music business is transitioning and the problems it's

No desk. That's the first thing you notice when you walk into John Janick's office in Santa Monica, Calif. Nine months into his new role as president/COO of Interscope Geffen A&M, the slender wunderkind works in a lean setting: two blue-and-white houndstooth-checked chairs facing an L-shaped sofa fronted by a slim, rectangular coffee table, on which sits a white writing pad and an Apple laptop. Two large speakers sit on their sides atop a built-in white credenza, separated by a flat screen.

"We're still working on it," Janick says as he glances around his office. "But it's coming together."

As is his first year at Interscope's helm. Tapped as IGA chairman/CEO Jimmy Iovine's heir apparent, the 35-year-old Janick stepped into the position last October (see his 40 Under 40 capsule on page 34). Between projects in the pipeline before he arrived (including Maroon 5, Kendrick Lamar, Imagine Dragons and Phillip Phillips) and after (Robin Thicke, One Republic), 2013 is shaping up to be a strong year for Interscope. Three No. 1 urban hits spun off from Lamar's critically acclaimed debut album. Imagine Dragons' breakthrough with a platinum album and a top five hit. Thicke's song of the summer, "Blurred Lines." Forthcoming albums by Lady Gaga and Eminem.

As Janick discusses all this, he's soft-spoken and unassuming, but the passion he has for artists and their work is always evident. He's an executive who's always been a music fan first, dating back to his days as a high school senior when he began making and selling his own compilation records. That evolved into co-founding indie upstart Fueled by Ramen in 1996 as a freshman attending the University of Florida. Fueled by Ramen signed Fall Out Boy, Panic! at the Disco, Paramore and fun., and in 2009 Janick took on simultaneous duties as co-president of the reactivated Elektra Records, which signed Bruno Mars, Ed Sheeran, CeeLo Green, and Marina & the Diamonds.

Asked what Janick's immediate impact has been, Iovine answers with one word: Clarity. "Efficiency is a real talent," Iovine says. "John knows how to read everyone's instincts and mine, which isn't always the easiest thing to do. It's a better company than it was before he got here."

"I manage the company from a different perspective now," concludes Iovine, to whom Janick reports. "I'm still here working every day, but there are some things the founder just can't do. So I brought in a strong guy. And I just didn't give John some A&R job. I gave him the ball."

Prior to outlining his plans for the coming week—attending shows on Wednesday (the 1975), Thursday (Skylar Grey) and three sets on Saturday (Phillip Phillips, Bruno Mars and Ellie Goulding)—Janick talked with Billboard about his transition from indie entrepreneur to major-label executive, lessons learned during the course of his career and his vision for Interscope Geffen A&M.

had, it's time to do something that is going to make a change that will last. That's what's important to me now. What I can do for the future of the business—that's what I wanted to be a part of. Coming in here, I didn't have the experience of, "Oh, this is how you're supposed to run a major label; this is what you're supposed to do."

I wanted to come in here fresh, for it to be exciting. That's what Interscope always was. That's why I was so attracted to it too. I'm an entrepreneur. Jimmy's an entrepreneur. I always signed acts that were a little left of center, that most people at the bigger companies wouldn't get. And these ended up being some of the biggest acts.

Interscope did this on a much larger scale than I ever did, with Dr. Dre, Eminem, Lady Gaga, Nine Inch Nails. All of them were so not down-the-middle and interesting. We have the best roster and one of the best staffs in the business. I knew all the pieces were here; the company was fine without me. But coming in and helping to tie all those things together with us all marching to the same beat, I felt that was the key. It's what a future record label should look like. It's not about signing a lot of artists. It's about being very focused on the artists you do sign.

What else was on your to-do list?

People would come to me and say, "What do you want to sign?" I said, "I want the best of everything." And I feel we're already getting a lot of that whether it's Kendrick Lamar, Schoolboy Q and Eminem on the hip-hop side, Zedd on the dance side, Imagine Dragons on the rock side, or Maroon 5 and Robin Thicke on the pop side.

Right now, we have five records in the top 10 on top 40: Maroon 5, Robin Thicke, Zedd, Ellie Goulding and Imagine Dragons. The company had a lot of these projects before I came in. We also have a lot of partners in this. For instance, there's Top Dawg Entertainment on Kendrick and Schoolboy Q, Alex da Kid's KIDinaKORNER with Imagine Dragons and Skylar Grey, Shady with Paul Rosenberg, Aftermath with Dr. Dre, Streamline [Lady Gaga], Octone with Maroon 5. Then there are managers like Jordan Feldstein [Maroon 5, Thicke]. Jimmy has always been good about bringing in people, whether producers or managers, doing partnerships with them and making this a real creative environment. It still lives that way.

So producer imprints are still a valuable resource?

You have to be very selective in how you do it. And every deal is different, so the economics need to make sense. You can't do it the way people used to because there was a lot of money flowing then. It's like how I built my label. It's not about what you're putting in your pocket right this minute. It's about building it into a business that's going to be profitable down the road.

There was a major staff change with the appointment of Joie Manda as president of urban music at Interscope. Will there be more executive additions or changes?

I came here on Oct. 1 and spent three months evaluating the company and making some changes on how we needed to operate. Those key things I sent out to the company at the top of the year. I came back from the break very focused on the simplest goal for this company: that it should be a destination for artists to want to sign to and for people to want to work at. It sounds really simple, but it checks off all your boxes when you really dig into it. If people want to work here, that means it's a creative environment, it's exciting, people are hitting their numbers and making their bonuses, are incentivized and like coming to work. If an artist wants to sign here, it's a creative environment, supportive. It's all about the artists, and you have a variety of music and people like the other artists on the roster.

I knew Joie; had worked on some things with him when I was at Warner. He's a great guy with great relationships. I believe in him as someone who's really going to help this company.

Gee Roberson exited as Geffen's chairman at the end of last year. Do you have anyone in mind yet to fill that vacancy?

No. I'm still figuring that out. Again, when it comes to just bringing in more creative people, it's always about making sure it's the right people.

How many artists comprise the rosters among the three labels?

I don't know off the top of my head, but it's definitely more focused now. I'd rather have fewer artists than have the hard conversations [later]. It's bad for the artist and label to have things that just kind of flounder around. So we're trying to be more selective in what we're doing and be hyper-focused on the artists we have.

That means some artists were cut?

Yes. Going through a transition like this, you have to pare things back.

Care to reveal any names?

No, I prefer not to.



From top: Jimmy Eat World; Janick hanging with Nate Ruess of fun. and Hayley Williams of Paramore, and hugging it out with the Academy Is and Fall Out Boy's Pete Wentz.

What new artists has the company signed?

We signed the 1975. That's a partnership with Vagrant and Dirty Head. Producer Rico Love's Division 1 has Tiara Thomas. Working with another important partner, Cherrytree, we picked up the U.K. duo Disclosure. And there's Tame Impala through Modular out of Australia. Priyanka Chopra just had her video for "Exotic" come out, and it had more than 5 million views and sold 20,000 singles in its first week.

What is your vision for IGA for the next three to five years? And where does it fit with where the industry is heading or needs to go?

There are two sides of the company: marketing and creative. On the marketing side, it's about making sure that the team is supported and we're feeding that pipeline with great music, breaking new artists and super-serving our big artists.

That's a key thing for me. I didn't have the luxury in my other posts of having catalog. I always had to break new artists. That's how I had to live. If I didn't break a new artist, I was screwed. I want to take that same mentality here. Fortunately, we do have catalog and big artists, but we also need to find those artists who are going to become our next Eminems, Lady Gagas and others.

Given artists' growing DIY, #newrules tenor, are 360 deals still viable?

When I'm thinking about building an artist who's going to last a long period of time, we can't just focus on pushing out singles and selling albums. You have to think about the bigger picture, so I think these kinds of deals are very important. In my previous job, we did a lot of that. And we do that here too. It makes sense because we're investing a lot into the artist. And again if we're firing on all cylinders, we should be helping artists build their touring, merchandise, publishing and other things.

Were you pleased by the sales for projects by Chief Keef, French Montana and No Doubt?

Chief Keef did well for us. I don't want to get into details too much; I was on the outside when that project happened. But I will say that for everything that was reported, what we did with Chief Keef made sense. He's a good artist who's done well for us.

Actually, all of these acts did. With streaming we'll end the year with close to 400,000-450,000 album equivalents for French Montana. No Doubt came out right before I came in, so I can't speak to that. But I've gotten to spend time with them. They're amazing career artists who are focused on what's next for them and will continue to make great music.

So the question must be asked: Have you heard any of Dr. Dre's Detox, and will it be released?

[Laughs] I have no idea. All I'll say is Dr. Dre's awesome, and it's great we have a partnership with him. But I haven't heard any of the music.

Overall, what trends are you hearing musically?

Everyone seemed to think rock was dead. I always thought that was bullshit. But it's now becoming about songs that really mean something and are heartfelt. That's what's working. And that may be why some of the rock works. Avicii just did a song with one of our artists, Aloe Blacc. "Wake Me Up" is the title, and it's one of the biggest-selling songs in the U.K. Blacc wrote the lyrics, sings the song and Avicii does his thing. It's a strong record with a great voice. And that's what fun was when I signed them. Nate Ruess is an amazing writer with an interesting voice who came up with an amazing sound.

And trends on the business side?

Obviously there's piracy and other issues. However, one key issue is finding things that people can connect with. I think as there are more options in terms of streaming and how you deliver music, those will hopefully help the business.

Digital track sales are decreasing more in the second quarter than the first. And digital album sales are slowing dramatically. Is the industry now having second thoughts about the possibility of streaming services cannibalizing digital sales?

A lot of people seem to be talking about that now. I know there have been studies in other territories where streaming has helped download sales. But the verdict is still out as to what it ends up doing. I think streaming is exciting and will be important. And as technology gets better, I think more people will be into streaming.

So as one of the youngest executives heading a major label at 35, what does this signal?

I work really hard, believe in what I do and am super-passionate. That Lucian and Jimmy would go outside the box and take a chance on a younger person . . . I take that as a challenge, because I want to make sure they look very smart. This is what people should be doing. There are so many talented people in this business now. ●

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EXECS ASCENDANT

READER NOMINATIONS DRIVE ELITE LIST OF YOUNG POWER PLAYERS

For the second year, Billboard turned to our readers to help us identify young executives under the age of 40 who are having the greatest impact in driving our business forward.

The decision in 2012 to expand our long-running Power Players special feature 30 Under 30 with a revised age criteria has allowed us to highlight the achievements of a greater number of established executives who, nonetheless, are still at a relatively early stage in their careers.

The change had another result: a surge in reader nominations when the call went out this spring on Billboard.biz. With the added exposure of this project on Twitter, we received more than 400 reader suggestions for execs to recognize.

Billboard editors then set about reviewing those nominations in detail, a process lasting several weeks. From those nominations,

we chose the executives for the 40 slots on this report. (Of course, there's also a natural evolution to this list. Happy belated 40th-birthday greetings to Joe Belliotti of Coca-Cola, Arturo Buenahora Jr. of olé music publishing, managers Troy Carter and Guy Oseary, Carson Daly of "The Voice," Gustavo Lopez of Universal Latin, Jim Lucchese of the Echo Nest, Jorge Meija of Sony/ATV, Adrian Moreira of RCA and Tom Windish of the Windish Agency—all 2012 40 Under 40 honorees.)

As always, we recognize that we could easily print a list of scores of accomplished young executives in our industry. But this year's selection represents the collective judgment of Billboard's editors.

We congratulate everyone nominated for this year's 40 Under 40 list, a roster that offers a promising sign of the depth of young executive talent in the music business. —*Thom Duffy*



Aaron Bay-Schuck

Senior VP of A&R, Atlantic Records
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@ABSATLANTIC

THRIVING A&R

It can take a long time to sign an artist. Even if the artist in question is Bruno Mars. Aaron Bay-Schuck, 31, who signed Mars to Atlantic four years ago, met him in 2005, "but it wasn't until 2009 that the label saw the vision," he says. That vision, and Bay-Schuck's persistence, paid off big time. Mars' second album, *Unorthodox Jukebox*, had sold 1.5 million copies since its December 2012 release, according to Nielsen SoundScan. The album debuted at No. 2 on the Billboard 200 and rose to the top spot 11 weeks later. "From the outside world, it looked like it happened quickly, but it really is an artist development success story in every way," Bay-Schuck says. "A&R at its best is about nurturing, and not dictating, who someone should be." A writer himself, Bay-Schuck is credited on Flo Rida's "Right Round," which has sold more than 5.5 million downloads in the United States, according to Nielsen SoundScan. Bay-Schuck, who was promoted to senior VP of A&R in September, has orchestrated successes for CeeLo's "F**k You," Travis McCoy's "Billionaire" and Plies featuring T-Pain's "Shawty," and has signed Fueled by Ramen's act Sublime With Rome, plus Francesco Yates, Trevor Jackson and, most recently, singer/songwriter Max Frost. A college grad recently asked Bay-Schuck whether A&R is a dying art. "In fact, it's more important than ever," he recounts. "There's so much out there . . . What makes a great A&R person is knowing the difference between very good—which there's a lot of—and great." —Cathy Applefeld Olson



Marcie Allen

Founder/president, MAC Presents
MACPRESENTS.COM
@MARCIEALLEN

ON A ROLL WITH THE STONES

In terms of both volume of deals and revenue, Marcie Allen, 39, is having her biggest year yet as an 18-year veteran of music sponsorships. But she didn't reach that milestone the easy way by booking an artist for a sponsor and letting another agency execute the deal. In the past 12 months alone, MAC Presents has helped activate a launch event for Green Day's *Uno!* release with Nokia Music, an interactive ticket giveaway between AT&T and Cher Lloyd, and pairings for client Citi with acts like Dave Grohl, Lady Antebellum and Queens of the Stone Age. Most notably, she brokered a deal for Citi to sponsor the official app for the Rolling Stones' recently wrapped U.S. tour, even getting the Stones to shout out the app onstage every night. "It's a really exciting time for the music industry because every day the industry is changing," Allen says. "We have to be forward-thinking—the days of the traditional music industry are gone." —Andrew Hampp



Evan "Kidd" Bogart

Co-founder, Boardwalk Entertainment Group/
M2V Entertainment/Vector-Boardwalk Management;
Songwriter/Producer/Executive Producer
THEBOARDWALKMUSICGROUP.COM
@EKIDBOGART

SPINNING GOLD

Evan "Kidd" Bogart, 35, is involved in so many projects (often with business partner Emanuel "Eman" Kiriakou) that learning to "work smart" has been his focus; there's no time for do-overs. In addition to his writing and/or producing work for such acts as Hollywood's R5 and Bridgit Mendler and M2V/Columbia Records' MKTO, he has been prepping the music for "Spinning Gold," the biopic about his late father, Neil Bogart, that stars Justin Timberlake. "The main cues have to be recorded before filming starts next year," says Bogart, the movie's executive music producer. His "pride and joy" has been seeing management clients like Boardwalk/Epic artist Wallpaper. earn a spot on the Vans Warped tour and Boardwalk/Hollywood Records act ZZ Ward headlining 1,000-seat venues and landing more than 30 synchs for songs like the triple A hit "Put Down the Gun." Wallpaper and Ward are the first two clients for Vector-Boardwalk Management, a new company formed by Bogart and Nashville-based Vector. Bogart also finds time to work with Boardwalk's stable of writers to create original music for "Life Flight," a Boardwalk-produced reality show that begins airing on TNT in January about Houston's Memorial Hermann-Texas Medical Center's air ambulance service. —Melinda Newman

Aaron Bay-Schuck
photographed
in Los
Angeles.



Scooter Braun

CEO, School Boy Records/SB Projects
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A PURPOSE TO EVERYTHING

It's been a busy 12 months for Scooter Braun and his clients: Justin Bieber landed his fifth No. 1 album, PSY's video for "Gangnam Style" became the most-watched clip in Internet history, and Arianna Grande launched her pop career with top 10 hit "The Way." Braun, 32, sees all of it as "being a part of great things. I look for new opportunities and never do anything for money. [Success] will come to you if you do the right thing." Braun, who also launched the *Wanted's* TV show on E! and has Grande's album on tap, is working on two world tours—one to introduce Tori Kelly and the other with Bieber. And he has connected philanthropy with each of his projects. Pencils of Promise, which his brother Adam oversees, has broken ground on 156 schools around the world, opening 123 thus far. "I had a barbecue on the Fourth of July with a bunch of artists and friends and employees, and I realized how much I like my company and how we do things," he says. "Everything has a purpose." —Phil Gallo

40
UNDER
40



Jay Brown

Co-founder/President, Roc Nation
ROCNATION.COM
@ROCNATION

MAKING NEW RULES

"We're true entrepreneurs, creating things we love," Jay Brown, 39, told *Billboard* earlier this year. "The challenge is to keep thinking outside the box." Roc Nation definitely takes that credo to heart. Year to date, the #newrules company broke ground with the Jay Z/Samsung *Magna Carta... Holy Grail* pact, signed a multiyear worldwide partnership with Universal Music Group, appointed Jason Iley president of Roc Nation Records and celebrated No. 1 releases by label acts J. Cole and the head man himself. While welcoming producer Timbaland and artist Kylie Minogue to its management roster, the burgeoning conglomerate—which also houses a music publishing division—launched Roc Nation Sports. Next: After summer stadium shows with Justin Timberlake, Jay Z will helm the second annual Made in America festival (Aug. 31-Sept. 1). —*Gail Mitchell*

Cortez Bryant & Gee Roberson

Co-CEOs, The Blueprint Group
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ARTIST EMPOWERMENT

The Blueprint Group, the management firm headed by co-CEOs Cortez Bryant, 34, and Gee Roberson, 39, is hotter than ever. Clients include Lil Wayne, Nicki Minaj, T.I., G-Eazy and producer/rapper Hit-Boy. Past-year highlights include world tours by Minaj and Drake; branding ventures with Beats by Dr. Dre (for Minaj and Wayne); lucrative deals with Pepsi and Mountain Dew (for Minaj and Wayne, respectively); Minaj's



"American Idol" stint, her E! TV special and the launch of her Pink Friday fragrance; the arrival of Hit-Boy on Blueprint Records; and building up Wayne's streetwear line Trukfit. Blueprint's film/TV division also boasts T.I.'s VH1 reality series "The Family Hustle." On tap: Wayne's current tour, and for Minaj more branding ventures, a film role and a new album. And look for T.I. to reveal which label he'll sign with for his next project. "We want Blueprint to help artists expand outside the music space," Bryant says. "As they develop their own brands, they're building equity and additional assets. If the music stops tomorrow, they'll still have those outlets." Roberson, who exited as Geffen chairman last year to head Blueprint Records, adds, "It means not being boxed in. We're pushing the culture forward." —*Gail Mitchell*

Rio Caraeff

CEO, Vevo
VEVO.COM
@RIOZILLA

GLOBAL VISION

Rio Caraeff, 38, built Vevo into a powerhouse—and himself into one of the most powerful people in the music business—by giving Americans computer and mobile access to popular music videos. Now his sights are set on TV and international growth. In the past year, Vevo has expanded its focus on larger screens and programming appropriate for leaning back. Vevo teams are making apps and services for TV and longform programming like original shows and "linear" channels that continuously stream content. In addition, Vevo will launch on at least six more TV platforms later this year. Generating revenue beyond the United States is another priority. Caraeff wants to expand Vevo from 12 to 20 countries by the end of the year. Revenue will follow: Vevo's non-U.S. revenue grew from less than 5% in 2010, its first year of operation, to 37% in 2012. Caraeff notes that about 50% of revenue will come from outside the States next year. "The biggest upside," he says, "is to figure out how to monetize international consumption." —*Glenn Peoples*

Brandon Creed

Manager, The Creed Co.
THECREEDCO.COM
@BRANDONCREED

MANAGING MARS

Brandon Creed, 36, made the acquaintance of Bruno Mars when he was an A&R executive at Epic and Mars was peddling songs and pushing to get signed. Though Creed admits he "wasn't 100% sure the artist thing was going to be a go," he saw enough potential to leave the label and become Mars' manager. Wise move. As Mars passes more milestones, Creed is particularly proud of the approach the management team has taken to the current album and tour campaign. "We've bucked a few trends," he says, from the choice of first single "Locked Out of Heaven" to *Unorthodox Jukebox* art to spending nine months promoting the album globally to launching a "bigger tour than some people thought we should have done." Creed cites a few standouts from the past year, such as Mars performing to the largest crowd of any act at the Houston Rodeo in March. "To see more than 75,000 people in the stadium and have Bruno, a Puerto Rican-Filipino kid from Hawaii, have the whole place singing his songs was one of the more overwhelming experiences." There was also Mars' performance at this year's Grammy Awards alongside Sting and his turn as host and performer on "Saturday Night Live" in October. "When Bruno goes on television it's extremely reactive," he says. So while Creed is quick to quash the rumors of Mars as judge on a singing competition show ("It's definitely not the right time"), he doesn't rule out a TV special. Creed's also expanding horizons for another act he manages, Grammy-nominated producers the Smeezingtons, who'll have a small voice part in "Rio 2," which also features Mars. —*Cathy Applefeld Olson*



Brandon Creed photographed in Los Angeles.



Mike Caren

President Of Worldwide A&R, Warner Music Group
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@MIKECAREN

CREATIVITY WORLDWIDE

Mike Caren, 36, who relaunched Elektra Records with fellow 40 Under 40 honoree John Janick in 2009, is now president of worldwide A&R for all Warner Music Group labels, including Atlantic and Warner Bros. Caren is focused on building WMG's global A&R network and expanding its Artist Publishing Group. He also launched Artist Partners, a creative-services division of the label group. In 2012, Caren had success with artists like Bruno Mars, whose *Unorthodox Jukebox* debuted at No. 1, and Flo Rida, who sold 37 million singles, according to Nielsen SoundScan. Caren also counts B.o.B and Ed Sheeran among his victories. He recruits and manages new teams, working "very carefully to maintain a minimum of 50% of my time to remaining creative." Caren's interested in balancing hit releases with personal attention to his artists and employees. "[I want] to attract the best and brightest executives, artists, songwriters and producers, build the most collaborative environment [and] scale resources to advance careers faster than anyone else," he says. —Emily Zemler

Bradford Cobb

Partner, Direct Management Group
DIRECTMANAGEMENT.COM

FULL-ON FOR KATY

When Direct Management Group co-founder Steve Jensen asked Bradford Cobb about career goals when Cobb joined the firm in June 1998, "I told him in five years I would like to sign a band, my first band, and that was the Go-Go's," recalls Cobb, 39, who met Jensen at the B-52's 25th-anniversary show in Athens, Ga., when Direct was handling the group. "The next goal was in 10 years, and that was to break a new artist, and that was Katy"—as in Perry, who Cobb brought into the firm after being introduced to her by producer/songwriter Glen Ballard. The 15-year goal? "I wanted an artist to become a superstar, and here we are in 2013 and I feel like Katy's reached that level." But you won't find Cobb taking sole credit for any of these achievements. "For me, it's really about the team," he explains. "Everyone [at Direct] works on all of the clients, and we build the right team for each artist." Cobb just laughs when asked about his 20-year goal, but he's clear about what will be occupying his time in the near future. "Katy came up to our office [in June] and said, 'I want to release a record this year!' So it's been full-on ever since." —Gary Graff

Jonathan Cohen

Music Booker, "Late Night With Jimmy Fallon"
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@BRAINFOJACOHEN

THE PERFECT BLEND

As music booker for NBC's "Late Night With Jimmy Fallon," Jonathan Cohen, 37, has to master balancing established acts whose names bring in eyeballs with cutting-edge artists who give the show bragging rights as a purveyor of music that fans need to know about right now. During the last year, the program found the perfect blend, showcasing acts like Macklemore & Ryan Lewis, Kacey Musgraves and Kendrick Lamar while snagging a late-night performance by Justin Timberlake for not just one, but five nights, this year's "most significant achievement," Cohen says. Other than a later "Saturday Night Live" booking, "[Fallon] was the only TV he did in conjunction with his new album release and really demonstrated how our show can be a major partner with artists who are launching big projects." Ratings for adults were up 33% over the same week in 2012 and 30% for teens, according to Nielsen. Cohen will focus on finding the same potent mix as host Fallon takes over "The Tonight Show" in early 2014. "My priority is to continue to hone our mix of superstar and up-and-coming acts. I want to build a strong foundation for our time-slot switch." —Melinda Newman

Alex Da Kid

Producer/Founder, KIDiNAKORNER
KIDINAKORNER.COM
@ALEXDAKID

IN THE ARTISTS' CORNER

After partnering with Interscope Geffen A&M in mid-2011 to launch his own label, KIDiNAKORNER, producer Alex Da Kid (B.o.B's "Airplanes," Eminem's "Love the Way You Lie") has found notable success with acts like Imagine Dragons and Skylar Grey. In 2012, the label's biggest hit came in the form of Imagine Dragons' debut album, *Night Visions*, which has since sold more than 1.2 million copies, according to Nielsen SoundScan. "When I sign artists, I really put my whole entire life on hold and focus 100% of myself into giving them the best shot of having a career," says Da Kid, 31. "So going from creating a small EP with Imagine Dragons to watching them sell out headlining tours all around the world in less than a year is truly an indescribable feeling." He recently produced and released Grey's debut album, *Don't Look Down*, and added Brooklyn band X Ambassadors, U.K. artist Jamie N Commons and singer/songwriter Candice Pillay to his roster. "Jamie is another situation where I just finished and put out a small EP," he says. "A few months later, we have some of the biggest icons in music and the film industry who want to help and embrace him. There is no better feeling than believing in an artist early and watching as the nonbelievers slowly change their minds." —Emily Zemler

Daniel Ek

CEO, Spotify
SPOTIFY.COM
@ELDSJAL

SPOTTING THE FUTURE

Daniel Ek, 30, is practically synonymous with the new digital music business. Five years after launch, Spotify, the on-demand music subscription service he co-founded, has expanded to 28 markets and has more than 6 million paid subscribers and 24 million-plus active users. Although not yet available in Japan, where subscription services are few, Spotify operates in 14 of the world's top 20 digital music markets. The service is improving its user experience as it globally expands. "Our No. 1 priority is fostering music discovery across all platforms," he says. It rolled out a Web-based player that augments discovery and purchased discovery startup Tunigo in May. The new ways of finding music and tracking artists have been an improvement over the social-based discovery of Spotify's early years. Ek says his biggest achievement in the past year is the growth in money paid to rights holders. "In the first four years since Spotify launched, we paid back \$500 million, and now we're on course to pay out \$500 million in 2013 alone." —Glenn Peoples

Mike Flynn

Senior VP Of A&R/Staff Producer, Capitol Music Group
CAPITOLRECORDS.COM
@JUSTMIKEFLYNN

A CAPITOL MOVE

After a decade at Epic, serving as producer and/or A&R rep for the Fray (2.7 million albums sold, according to Nielsen SoundScan), Sara Bareilles (1.8 million), Cher Lloyd (3.3 million song downloads) and others, Mike Flynn, 37, segued to Capitol Music Group in April to reunite with former Epic boss Steve Barnett, chairman/CEO of CMG. "I'm really proud to have been asked to be a part of rebuilding one of the most iconic labels in the world," Flynn says. While at Capitol, he's continuing his dual roles as producer/A&R executive, working with the label's roster as well as "searching the world to find artists that are special and can pave their own way." Flynn is savoring the experience of working at the most historic headquarters in the business. "I can walk around the building or studios here and bump into some of the best creatives in the business—Don Was, Ron Fair, T Bone Burnett, RedOne, Deadmau5." With Flynn's keen ear for talent, don't be surprised to see his name listed among such heavyweights. —Craig Rosen



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PETER GRAY AND BEN VAUGHN.



Matt Galle

President, Photo Finish Records; Agent, Paradigm; VP Of A&R, Interscope Records
PARADIMAGENCY.COM; PHOTOFINISHRECORDS.COM

TRIPLE THREAT

Matt Galle's influence has made him a powerhouse in the artist development realm. At Paradigm, he made his name as a career-building agent for such acts as Bruno Mars, Ke\$ha, My Chemical Romance, fun., Taking Back Sunday, Boys Like Girls and We the Kings, as well as recent Paradigm signings Timeflies and Austin Mahone. Galle, 35, is also the co-founder of New Jersey's Bamboozle Festival and, in 2006, he launched Photo Finish Records, which now boasts sales of more than 10 million singles and 1 million album equivalents, according to the label. Galle also co-manages Matt Squire (who has produced, engineered and/or written tracks for Ke\$ha, Demi Lovato, One Direction, Selena Gomez and others) and is a senior artist consultant for Island/Def Jam, to which he moved his Photo Finish imprint from Atlantic a year ago, and where he signed Timeflies. Galle says he always tries to treat everyone with respect. "Never get an ego and act like you are too cool for someone. The intern could turn into the CEO tomorrow. I try to listen to everyone's opinions and value them. Karma will work everything out in the end anyway." —Ray Waddell

Lukasz "Dr. Luke" Gottwald

Songwriter/Producer, Kemosabe Records/Prescription Songs
@THEDOCTORLUKE

DOCTOR'S ORDERS

The force continues to be with Lukasz "Dr. Luke" Gottwald. His triumphs during the past year include Ke\$ha's sophomore album, *Warrior*, and her *Deconstructed* EP, along with producing and songwriting contributions for Will.i.am, Leona Lewis, One Direction, Marina & the Diamonds, Cody Simpson and others. But Gottwald, 39, is even more proud of the strides he's taking with his Kemosabe label and Prescription Songs publishing company, the latter of which has grown through joint ventures with Diplo and Big Machine, among others. "We've got a lot more writers and staff and probably hired five new people this year," Gottwald says. Kemosabe, meanwhile, has hooked up with Sony Music's Ten Records, bringing Miley Cyrus, Becky G, Jessie J and Icona Pop under Gottwald's watchful eyes and ears. "I love finding new writers, new producers, new artists," says Gottwald, who produced Britney Spears' "Ooh La La" for the "Smurfs 2" companion album and is developing girl group GRL with Max Martin and Larry Rudolph. "I just want to do and achieve and make great things." —Gary Graff

Peter Gray

Senior VP Of Promotion, Warner Bros. Records
WARNERBROSRECORDS.COM
@GRUNZ

CROSS-FORMAT KUDOS

Peter Gray continues to lead Warner Bros. as a cross-format radio force. Among his successes has been a quiet yet effective relationship working Macklemore & Ryan Lewis to pop radio, yielding the Billboard Hot 100 chart-toppers "Can't Hold Us" and "Thrift Shop." The label had similar success with Atlas Genius' "Trojans," which went top five on Alternative and top 20 on Hot Rock Songs, but its greatest triumph at radio under Gray's direction was Muse's record-breaking run with "Madness," which topped the Alternative chart for 19 weeks, the longest-running chart-topper in the list's nearly 25-year history. It also crossed over to Mainstream Top 40 with a No. 23 peak while reaching No. 11 on Adult Top 40. That dominance has helped push Warner Bros. Records from No. 12 to No. 7 in chart share, according to Billboard's Mainstream Top 40 chart, which is powered by Nielsen BDS. Gray says, "It's a clear indication that our team is headed in the right direction." —Craig Rosen



Ethiopia Habtemariam

Executive VP/Head Of Urban Music, Universal Music Publishing Group;
SeniorVP, Motown Records
UMUSICPUB.COM, MOTOWN.COM
@HABERSMASHER

DUAL ROLE, SINGLE FOCUS

In her dual role, Ethiopia Habtemariam, 33, maintains one single focus: "Quality songwriters, producers and artists who will have careers for a long time. Nothing novelty," she says. Universal Music Publishing Group's urban division is having a hot year, thanks to Miguel (his own "Adorn" as well as work on Janelle Monáe's new album *The Electric Lady*) and chart successes penned by roster mates J. Cole (his No. 1 Billboard 200 album *Born Sinner*), Rock City (Miley Cyrus, Rihanna, Ciara) and Ester Dean (Selena Gomez). Another UMPG artist, Big Sean, will release his sophomore set on Aug. 27. Also on the roster: Def Jam singer/songwriter Jhené Aiko. Launching its revamp last November with Ne-Yo's *R.E.D.* (which debuted at No. 4 on the Billboard 200), Motown recently scored top 10 R&B album debuts with Chrisette Michele and India.Arie. Habtemariam is ramping up several forthcoming projects, including a Babyface and Toni Braxton duets album and one with Erykah Badu. Also on the Motown docket: projects by newcomers B. Smyth, Stacy Barthe (another UMPG urban roster member), Kevin Ross, BJ the Chicago Kid and Scotty Rebel. —Gail Mitchell

Ethiopia Habtemariam photographed in Los Angeles.

ETHIOPIA HABTEMARIAM PHOTOGRAPH BY SAMI DRASIN

Way to go, Boss!

Congratulations to Daniel Ek for
making the 40 under 40.



40
UNDER
40



Benjy Grinberg

President/Founder, Rostrum Records
ROSTRUMRECORDS.COM
@BENJYBENJY

FAN CONNECTIONS

For indie hip-hop warrior Benjy Grinberg, 35, the past 12 months were about continued artist growth, powered as always by fan connections. "We can do all the marketing we want, but it really comes down to the direct relationship with the fans," he says. Grinberg, the president/founder of Rostrum Records, put out the follow-ups to two hit Rostrum albums: Wiz Khalifa's *O.N.I.F.C.* (2011's *Rolling Papers* has sold 837,000 copies, according to Nielsen SoundScan) and Mac Miller's *Watching Movies With the Sound Off* (2011's *Blue Slide Park* has sold 405,000 copies). *Movies* dropped on "Hip-Hop Super Tuesday"—when Kanye West and J. Cole also released their latest projects—and has sold more than 148,000 units. "As an indie, that was a feat," he says. He also put both artists—plus other Rostrum labelmates—back out for the second year on the Under the Influence tour. Now, Grinberg has signed Leon Thomas, star of Nickelodeon's "Victorious," in a joint venture with Columbia Records. He's "an incredible artist" and "now a Rostrum/Columbia artist," he adds. —*Kerri Mason*



Nathan Hubbard

CEO, Ticketmaster
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DIGITAL DUCATS

Ticketmaster CEO Nathan Hubbard, 38, is helping usher the world's most powerful ticketing company into the digital age. According to Live Nation, 14% of Ticketmaster sales in North America were purchased on mobile platforms in 2012, double the number from the previous 12 months. And in March, Live Nation for the first time sold more than 1 million tickets worldwide on mobile platforms, a trend the company



Todd Jacobs, Sara Newkirk Simon

Agent, William Morris Endeavor,
Partner, William Morris Endeavor
WMA.COM

ENDORSEMENTS & BRANDING

Agency mates Todd Jacobs, 33, and Sara Newkirk Simon, 36, have helped drive William Morris Endeavor's success in the past 12 months. As a celebrity endorsement agent, Jacobs has put together deals for Usher and Mercedes-Benz-AMG, André Benjamin (aka André 3000) and Gillette, and Janelle Monáe and CoverGirl. "In the next five years, brands are going to be the saviors of the music business to help these artists release their content, distribute their music and be true partners," he says. WME partner Sara Newkirk Simon is one of the highest-ranking executives in the talent firm's music group. In this role, she signs new clients, manages department initiatives and negotiates non-touring deals for artists. Most recently, Newkirk Simon brokered Usher's contract as a season-four coach on "The Voice," Pharrell Williams' equity partnership in Lique!el, Bruno Mars' voice appearance in "Rio 2" and Lady Gaga's upcoming film roles. But Newkirk Simon says the most rewarding part of her job is performing it with her team at WME. "Working with my colleagues is one million percent the most exciting thing," she says. "We have a great team of people who love to work together, sign together and service together." —*Mitchell Peters*



Ryan Harlacher, Laura Hutfless

Music Agent, Creative Artists Agency;
Music Sponsorship Agent, Creative Artists Agency
CAA.COM

ROCKIN' DEALS

Ryan Harlacher, 36, and Laura Hutfless, 31, are two of Creative Artists Agency's top young agents to watch. Harlacher has helped boost the firm's growth in the rock music touring space. As the responsible agent for such bands as Avenged Sevenfold, Shinedown, Slipknot and Godsmack, Harlacher also works on a team that helps book and produce festivals like Rockstar Energy Drink Mayhem Festival, Rockstar Energy Uproar Festival and Gigantour. "We're constantly trying to develop situations that create opportunities for our clients and the rock genre as a whole," says Harlacher, who also books Lou Reed, Chevelle and newcomers Dead Sara, Nightmare and the Cat, and Beware of Darkness; he says he's looking forward to a fall U.S. arena headlining tour with Avenged Sevenfold. CAA's music department has also helped broker 134 sponsorship deals with 100 different acts in the past 12 months—and they're not just with the agency's marquee names. Hutfless helped bring fresh faces to some of the country's biggest brands, from collaborating with Scooter Braun (see page 26) to bring Cody Simpson, Amber Riley and Tori Kelly into ConAgra Foods' program with Feeding America to pairing Big Time Rush with Kool-Aid to partnering Hunter Hayes with Pepsi as well as Country Financial for an exclusive song, "Light Me Up." Hutfless praises the work of her colleagues, observing, "This is the first year we've had folks who started with me get promoted and now they're agents. Finding success as a team with them has been amazing." —*Mitchell Peters and Andrew Hampp*



Laura
Hutfless
photographed
in Nashville.

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Nir Seroussi

Managing Director, Sony Music U.S. Latin
SONYMUSICLATIN.COM

CREATIVE PARTNERSHIPS

Nir Seroussi, 37, a Berklee College of Music grad who's also a songwriter, has been instrumental in signing marquee acts to Sony Music U.S. Latin since he was upped to his position in 2011. "Signing all these icons like Gloria Estefan, Prince Royce and Carlos Vives are the biggest accomplishments," Seroussi says. "We are in the business of content, and to be successful we need the best talent we can get." Seroussi joined Sony's Latin operation in Los Angeles in 2004 and was largely responsible for beefing up the company's regional Mexican roster, developing acts like Los Cuates de Sinaloa and more recently, Gerardo Ortiz. But his biggest impact has been in taking a more direct role in signing and developing acts and crafting successful release strategies for a string of No. 1s on Billboard's Top Latin Albums chart that in the past year include releases by Romeo Santos, Vives and Draco Rosa. Seroussi has also solidified Sony's route toward generating brand partnerships and developing original content for TV and multimedia. These include acting as executive producer of Romeo Santos' "The King Stays King—Sold Out at Madison Square Garden" DVD and a new deal with MundoFox and CineLatino to produce TV action/drama series based on corrido storylines and starring Sony Music artists. —Leila Cobo

Nir Seroussi
photographed
in Miami.



John Janick

President/COO, Interscope Geffen A&M
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@INTERSCOPE

NEWEST CHALLENGE

At 35, John Janick has accomplished more than many executives twice his age (see story, page 20). He founded indie Fueled by Ramen (Fall Out Boy, Paramore). Later he was handed the reins at Elektra (Bruno Mars, Ed Sheeran and fun., which won Grammys this year for best new artist and song of the year). Now, nine months into heading Interscope Geffen A&M, Janick has scored wins on the single and album fronts. The former includes multiplatinum hits by Will.i.am and Imagine Dragons; the latter includes Imagine Dragons' platinum album and Kendrick Lamar's gold-certified debut set. IGA's run continues this year with Zedd and Robin Thicke (who earned his first Billboard Hot 100 No. 1 with smash hit "Blurred Lines"), anticipated albums from icons Eminem and Lady Gaga, and new signings ranging from British alt-rock band the 1975 to R&B/hip-hop newcomer Tiara Thomas. "Now that I'm getting the feel for everything, what stands out for me is the great team we have and how healthy this company is," Janick says. "And that's what will make IGA even stronger in the years to come." —Gail Mitchell

Alexander Ljung

Founder/CEO, SoundCloud
SOUNDCLOUD.COM
@ALEXANDERLJUNG

RISING CLOUD

SoundCloud has grown into a near-ubiquitous platform for sound on the Internet. If you streamed audio in 2012—from a preview of Lou Reed's album with Metallica to bird recordings on a nature lover's blog—there's a good chance that SoundCloud hosted and streamed it. That impact earns Alexander Ljung, 31, a place on this list. His Berlin-based company, which has more than 100 employees and offices in London and San Francisco, keeps gaining momentum. The service has grown to 20 million-plus users—it's adding 1.5 million per month right now—after having just 1.2 million in the summer of 2010. In May it launched a redesign that adds social features and improves the comment system. That kind of growth has attracted serious investors. In January, the company announced an undisclosed round of funding led by venture capital heavyweight Kleiner Perkins Caufield & Byers and with the participation of GGV Capital. Mary Meeker, the former Morgan Stanley analyst and current partner at Kleiner Perkins, now sits on SoundCloud's board of directors. —Alex Pham

Richard Lom

VP, SBS Entertainment
SBSENTERTAINMENT.COM
@SBSEVENTS

LATIN TOURING FORCE

Richard Lom, 36, has worked in the music business from the ground up and found his calling at SBS Entertainment, the Miami-based concert promotion arm of SBS, where he was promoted to his current post a year ago. With his business savvy and entrepreneurial streak, Lom has been instrumental in growing the business under senior VP Lucas Piña, developing out-of-the-box ideas that have taken SBS Entertainment from being a radio company that produced one-off festivals to a full touring company. Most recently, Ricardo Arjona's 14-show tour sold more than 112,000 tickets and grossed nearly \$10 million, according to Billboard Boxscore. Lom just finished Carlos Vives' nine-city tour and is prepping for the upcoming September festival Calibash (18,000 tickets). Lom's innovations include the implementation of Black Friday door-buster ticket sales, making SBS perhaps the first touring company to offer such deals. "Since we're small, we can experiment and get a lot more creative, and we're constantly breaking the mold," he says. After selling 200,000 tickets in 2012, the 2013 year-end goal is to reach the 315,000-ticket milestone. —Leila Cobo



Jonathan Mayers

Partner, Superfly Presents
SUPERFLYPRESENTS.COM
@BONNAROO

SUPER PROMOTER

As a partner in Superfly Presents, Jonathan Mayers, 39, has seen the Bonnaroo Music & Arts Festival (produced by Superfly and AC Entertainment) ignite the explosion of the U.S. music festival scene (along with Coachella some 2,500 miles to the west). Superfly has also grown, from its roots as a local New Orleans promoter, to include the Superfly Marketing Group branding division and such events as Great Googa Mooga in Brooklyn and Outside Lands Music and Arts Festival at Golden Gate Park in San Francisco with Another Planet Entertainment. With Bonnaroo headliners including Paul McCartney, Tom Petty & the Heartbreakers and Jack Johnson, this year's festival once again sold out, moving more than 80,000 tickets. Not only has Bonnaroo become a cultural touch point with global significance, it's now considered a critical artist development play. But when asked which accomplishment he's most proud of, Mayers replies, "The partnership with my best friends, 16 years and counting." His credo? "Be inspired, take risks, push creative boundaries, and enjoy the ride." —Ray Waddell



Ryan McElrath

Senior VP Of Domestic Touring, Live Nation Entertainment
LIVENATION.COM
@LIVENATION

SHED MASTER

Ryan McElrath's efforts fuel the amphitheater system that is the backbone of the North American summer concert strategy for Live Nation, the world's largest promoter. Under McElrath, 38, this year are national tours by such acts as John Mayer, Maroon 5, Depeche Mode, Ke\$ha, Matchbox 20/Goo Goo Dolls, Def Leppard, Fleetwood Mac, Journey, Tom Petty & the Heartbreakers, Aerosmith, Zac Brown Band and Iron Maiden. According to Live Nation, tours produced by McElrath in the



Rick Mueller

President Of California, AEG Live/GoldenVoice
AEGLIVE.COM
@AEGLIVEEVENTS

BOOKING AND BUILDING BUSINESS

Besides booking concerts throughout California, Rick Mueller, 39, leads the charge on new business development for GoldenVoice, a division of AEG Live, the world's second-largest concert promoter. Among recent projects for Mueller are: a West Coast arena tour with Eric Church; a national tour with Avicii; a deal to operate and book Los Angeles' Shrine Auditorium; a Prescient Entertainment partnership to co-produce the Mountain Winery Concert Series in Saratoga, Calif.; and the launch of the inaugural BET Experience Festival at L.A. Live, a three-day event in partnership with BET Networks, as well as comedy and late-night shows at Club Nokia. Mueller came to AEG Live in 2011 from Live Nation, where he held a similar position. Prior to that, he learned the business in the independent ranks from the masters, before the live industry consolidation changed the touring landscape. "I'm proud to have worked at both GoldenVoice and Bill Graham Presents before the corporate consolidation started," Mueller says. "Getting to experience and learn the independent history of the concert business gave me an appreciation for what it meant to be a concert promoter," he says. His career philosophy is simple: "I just try to produce the best shows possible and keep the bands and fans coming back." —Ray Waddell

Robb McDaniels

Founder/CEO, INgrooves
INGROOVES.COM
@ROBBMCDANIELS

GROOVIN'

Since acquiring Fontana from Universal Music Group in 2012, Robb McDaniels, 39, has led the integration of the company into INgrooves, which now has 150 employees and distributes more than 200 labels. Besides adding physical distribution capabilities to the company's digital side, INgrooves has established marketing service capabilities with the creation of INresidence, which serves such acts as Mazzy Star, Big Black Delta, Kate Nash, Thievery Corporation and Primal Scream, and is just now launching a music publishing company. INgrooves also serves as the digital pipeline for UMG, so along the way last year, the company signed a deal with BMG Rights Management to distribute the Sanctuary and Mute catalogs that it acquired from UMG and began taking in EMI product that UMG acquired for digital delivery. And just to make sure McDaniels doesn't have any spare time, INgrooves expanded its product offering to include e-books, and has plans to open offices in Australia, Asia and Germany, in addition to its existing Los Angeles, Toronto, New York and London offices. —Ed Christman



Ron Perry

President, SONGS Music Publishing
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@THERONPERRY

SONG MAN

Since joining SONGS Music Publishing in 2004, Ron Perry, 34, has worked with founder/CEO Matt Pincus to build the company and its roster, and now oversees 300 writers. In first-quarter 2013, SONGS broke into Billboard's Top 10 Publisher's Rankings, thanks to a publishing stake in Kelly Clarkson's "Catch My Breath," Jonn Hart's "Who Booty" featuring Iamsu! and Florida Georgia Line's "Cruise" remix featuring Nelly. Other songwriters on the SONGS roster include Diplo, Devin Tailes, Marsha Ambrosius, Brian Lee, Chiodos, Matt Thiessen, Nelly, Q-Tip, Lacuna Coil, Morgan Kirby, the Devil Wears Prada, Jose Gonzalez and Bright Eyes' Conor Oberst. Pincus credits Perry with leading the company's push into diversified genres after starting out mainly signing rock songwriters. Perry now also manages the company's joint ventures, like its Nashville venture with Pat Higdon and his firm Patrick Joseph Music, which operates under the name PJM/SONGS. Beyond the company's front-line signings, Perry is also in charge of all contract negotiations, song-plugging activities and artist co-writes. —Ed Christman

Julie Pilat

Former Alternative Brand Manager, Clear Channel Media And Entertainment; Former Assistant PD/Music Director, KISS (102.7) Los Angeles

STAY TUNED

Recognition on the 40 Under 40 list is based on achievement in the preceding 12 months, and Julie Pilat, 36, concluded her eligibility year on a high note, as alternative brand manager for Clear Channel Media and Entertainment and assistant PD/music director for Los Angeles top 40 leader KISS (102.7)—and she then revealed she's taken a new position she'll announce this month. At KISS, Pilat helped launch such hit-makers as Nicki Minaj, Pitbull, the Lumineers, Macklemore & Ryan Lewis and Jason Derulo. Under Pilat, the station also launched "The Weekend Mixtape," which began as a live stream from her office before it evolved into a weekly broadcast with a live studio audience and performances. Pilat is ready to have a similar influence in the streaming space, an area that has been gaining her attention in recent years. "I grew up in radio and music," she says. "My new position will be like going to digital grad school." As Pilat says, "Through building community, curation and original content, the opportunities are endless in the streaming world for both fans and artists." —Craig Rosen

Benji Rogers

Co-founder/CEO, PledgeMusic
PLEGDEMUSIC.COM
@BENJIKROGERS

FULFILLING PLEDGES

At PledgeMusic, CEO/co-founder Benji Rogers, 39, helps artists use digital technology to create financially rewarding direct-to-fan relationships. Launched in London as a crowd-funding website in 2009, PledgeMusic has evolved into a powerful multiterritory platform that helps propel fan-financed albums up U.S. and international charts. "Fans are proving to labels this is a viable route to success," Rogers explains. A PledgeMusic campaign for U.K. metal act Bring Me the Horizon's *Sempiternal* album (RCA Records) spurred the record to No. 1 in Australia, No. 3 in the United Kingdom and No. 11 in the United States. A similar deal with Universal Canada for rock band Headstones saw the fan-funded *Love + Fury* (Frostbyte Media) debut at No. 7 in Canada. PledgeMusic itself is also making gains. With the average spend per pledge at \$57 in the United States and €39 (\$50) in Europe, the company's 15% commission led to a 176% growth in revenue in the last 18 months, it reports. New offices in Germany, Australia and Asia will soon join existing ones in London, New York, Los Angeles and Boston. —Juliana Koranteng

Aaron Rosenberg

Partner, Myman Greenspan Fineman Fox Rosenberg & Light
MYMANGREENSPAN.COM

CREATIVE COUNSEL

Aaron Rosenberg, 36, is an example of a new breed of young attorney—one that can see the big picture and be more entrepreneurial on behalf of his clients. Today's entertainment lawyer must think more broadly and be conversant in multiple business sectors, from advertising and consumer products to online streaming and mobile apps. By cultivating a wide spectrum of expertise, Rosenberg has amassed an impressive client list that includes Jennifer Lopez, Justin Bieber and Jessica Simpson. Rosenberg attributes his firm's success this past year to "expanding our clients' business from music brands to global brands." During the past year, he's hooked up Bieber with Adidas, Lopez with Verizon Wireless and Simpson with Weight Watchers. What's ahead? Rosenberg is already thinking about the next generation of entertainment attorneys. "Many young lawyers either lack the skills . . . or the access to the key contacts that form the basis of good power brokering in our business," he says. "Our firm has always taken a more organic approach to grooming the next generation, and I'm living proof of that." —Alex Pham

Bozoma Saint John

Cultural Branding Marketer, PepsiCo
PEPSI.COM
@SAINTBOZ

AMPLIFIED PRESENCE

At a time when brands are actually premiering major music content (see: Jay Z and Samsung), not just sponsoring concerts, Bozoma Saint John, 36, and Pepsi are helping lead the charge for the industry's new rules. As music's second-largest sponsor (with \$325.1 million spent on concerts and events in 2012, according to IEG), Pepsi this year has amplified its already massive presence at marquee events like the Super Bowl, the Grammy Awards, South by Southwest, CMA Festival, BET Experience, MLB All-Star Week, MTV's Video Music Awards and many more, adding monster tours like Beyoncé's Mrs. Carter World Tour and Hunter Hayes' fall outing with CMT along the way. Saint John cites Pepsi's dual role as a beverage and an entertainment company as an example of how it's become the "Voltron" of music. "We've pulled together so many different pieces of our business, whether it's our media investments or digital or our artist relationships, to build one big, magical experience for fans and consumers. That's what I'm most proud of." —Andrew Hampp

Ryan Seacrest

MC, "American Idol"; Founder/CEO, Ryan Seacrest Media;
Syndicated Radio Host
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@RYANSEACREST

STILL FUELED BY RADIO

Last year brought a great personal loss to Ryan Seacrest with the death in April 2012 of his mentor and colleague, Dick Clark. "Besides his work ethic and his tremendous focus on details, Dick told me early on that it was important to participate in the business, not just be in front of the camera," says Seacrest, 38. That seems to be working. That same month he expanded his deal with NBC to provide Olympics coverage from London and join "Today" as a special correspondent. This year Seacrest also re-upped with Fox to continue hosting "American Idol" and with Clear Channel for his nationally syndicated radio show. Seacrest the entrepreneur, meanwhile, partnered with Mark Cuban, AEG and Creative Artists Agency to launch AXS TV, a cable channel devoted to entertainment and pop culture, and expanded his TV production company. "American Idol" was "a game-changer for me," Seacrest says, but radio continues to fuel much of what he does. "It provides such an anchor to many of my other roles, given the audience, as well as the access to the tremendous talent that are involved in our daily and weekly shows," he says. —Phil Gallo





Emmanuel Seuge

Head Of Global Sports And Entertainment Marketing, Coca-Cola
COCA-COLA.COM
@MANUSEUGE

MUSIC, SPORTS AND CHARITY

Emmanuel Seuge, 38, has made a lot of in-roads between Coca-Cola and the music industry in 2013, from the introduction of app PlaceLists with Spotify and the expansion of its partnership with Music Dealers—companies in which Coke has a minority stake. But speaking to him in late June, his mind is already on 2014. Coke has kicked off a global music initiative that will unveil its next phase in September, leading in to the 2014 Winter Olympics in Russia, before traveling to the 2014 FIFA World Cup in Brazil. “We’ve learned a lot from our K’naan experience [in 2010], which was very successful in a lot of respects,” Seuge says. With \$236.8 million spent on U.S. music programs and platforms in 2012 alone, according to IEG, Coke is the industry’s third-largest sponsor, and arguably its most charitable. Publishing revenue from Coke’s version of K’naan’s “Wavin’ Flag” was donated to a clean-water charity of the artist’s choosing, and Seuge says the company is evaluating other opportunities for future publishing profits. —Andrew Hampp

Anne Stanchfield

Divisional Merchandise Manager/Lead Music Buyer, Target
TARGET.COM
@ANNESTANCHFIELD

20/20 VISION

In early January, just days into her new role as Target’s divisional merchandise manager of entertainment and lead music buyer, Anne Stanchfield, 36, sat in on a top-secret meeting that quickly yielded details on 2013’s biggest-selling album (so far). Justin Timberlake’s *The 20/20 Experience* was coming in March, and would Target (a longtime partner) want to be a part of it with two exclusive tracks? The answer was yes, and helped Target become the highly anticipated project’s No. 2 retailer (behind iTunes) in terms of sales. “It’s a lot of fun to be a part of a team that is building programs and partnerships that set Target apart and give people more of the music they love,” Stanchfield says. Target’s focus on rallying behind major releases has made the retailer top of mind during key periods, even as its market share has dipped in recent years with the continued decline of CD sales. Stanchfield teases even more exclusives to come. “We have an exciting second half of the year that includes a number of notable initiatives, including several new partnerships.” —Andrew Hampp

Tifanie Van Laar-Frever

Senior Buyer, Music; Walmart
WALMART.COM
@TIFANIELEE

MOVING THE NEEDLE

Now starting her third year overseeing Walmart’s music department, Tifanie Van Laar-Frever, 37, gets high scores from label executives who work with her for her knowledge of music and how to market it. Billboard estimates that Walmart has a 10% market share, making it the second-largest music merchant in America (after iTunes). While Walmart remains committed to its pricing message and is the master of high-velocity endcaps, some labels say its marketing focus has gained momentum, and that within the Walmart stores themselves, the music departments look 100% better than they did last year. Van Laar-Frever works with Anderson Merchandisers, which racks Walmart’s stores, often leaving the day-to-day buying and marketing decisions to the wholesaler’s team, label and distribution, executives say. But when something special comes along that can move the needle, a new marketing initiative or a major superstar release, Van Laar-Frever is quick to pick up the baton and run with it. While one label executive says she likes to work within the chain of command, they also note she’s great at delivering results for labels while getting the most out of the margin for Walmart. —Ed Christman



Ben Vaughn

Executive VP, Warner/Chappell Nashville
WARNERCHAPPELL.COM
@NASHVAUGHN

GROWING, SMARTLY

Here’s something that even Ben Vaughn doesn’t know about Ben Vaughn. He had been chosen for the 2012 40 Under 40 list—until we received a bounced-back email announcing he’d fallen victim to EMI layoffs last year. No matter. His rapid comeback at Warner/Chappell Nashville confirms our previous judgment. Vaughn, 37, has long known what his future held, so perhaps it’s not surprising that he has already led three of the most successful music publishers in Nashville. “I was raised to find what you love to do and figure out how to make money doing it,” says Vaughn, who moved to Nashville to attend Belmont University and at the age of 21 was named GM of Big Tractor Music. Thirteen years later he was tapped to be executive VP/GM for EMI Publishing Nashville, and in October 2012, Vaughn was appointed executive VP of Warner/Chappell Nashville. Since he’s been on the job at Warner/Chappell, Vaughn has been instrumental in signing Liz Rose (Taylor Swift), Derek George (Rascal Flatts), among others, as well as the extending the company’s publishing partnership with THIS Music. “Our goal is to grow, smartly,” Vaughn says, adding, “Opportunities abound. We’re getting pitched new music daily. The talent’s there, and fortunately we have a company that attracts talent.” —Ken Tucker

Ben Vaughn
photographed
in Nashville.

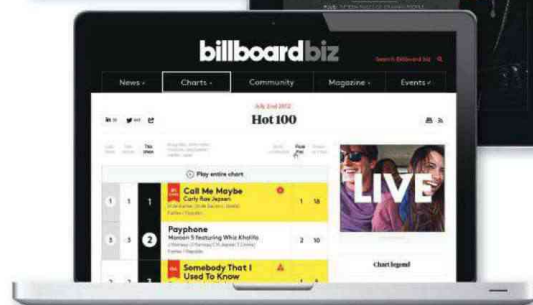
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All the hits, all the stars: **Christina Aguilera** at Z100 in 1999; **Michael Bublé** visits "Elvis Duran and the Morning Show" in April; launch PD **Scott Shannon** (with chimp) and friends; **Ed Sheeran** performs at Z100 in July; singer/actress **Anna Kendrick** in June with Z100 afternoon host **JJ** (clockwise from top left).

A HITMAKER LOOKS AHEAD

Z100 RESHAPES RADIO'S ROLE IN THE DIGITAL AGE

BY PAUL HEINE

T B

roadcasting from high atop the Empire State Building, WHZT New York—better-known as Z100—has set the bar for top 40 radio for the better part of three decades. As it marks its 30th anniversary on Aug. 2, it stands tall as a multimedia pop culture juggernaut that's helping reshape radio's role in the digital age.

From the "Morning Zoo" and the station's iconic jingles in the '80s to the epic contests and star-studded events it stages today, no modern-era top 40 outlet has been more copied or carries more heft.

The station has become a prototype for owner Clear Channel Media and Entertainment. Much of the national programming heard across its 850 radio stations had its genesis on Z100, from the Artist Integration program—which Z100 began in 1997 with Shania Twain—to the massive iHeartRadio Music Festival in Las Vegas, inspired by the station's Jingle Ball holiday concert.

Record company executives say its influence looms larger today than at any point in its history, due to an expanding online audience and a growing portfolio of digital assets. "With so many different channels to work with, the brand has grown into a much bigger pop culture driver than in the past," Republic Records executive VP Charlie Walk says.

And not just in New York, either—Z100 has become an international brand with influence far beyond that market. "Globally, people look to New York for what's big and cutting edge, and Z100 reflects the culture of the city in a way that transcends the format and the market," says Tom Poleman, Clear Channel Media and Entertainment president of national programming platforms. In 2006 Poleman named Sharon Dastur PD of Z100, and she presides over the station's multiplatform hitmaking power.

Palme Entertainment/Azoff Management president Richard Palmese says only two U.S. events would excite Sony Music's international division during his time at the company: being No. 1 on the Billboard Hot 100 or getting added at Z100. "Internationally, they have clout," Palmese says.

For recording artists, airplay on Z100 is akin to scaling Mount Everest. A young Madonna would trek to the station's Secaucus, N.J., studios to personally promote her music to the station's programmers, and one of the pop star's successors, Lady Gaga, also grew up listening to Z100.

Though the station's owners, programmers and personalities have changed through the years, its impact on the New York market and top 40 radio hasn't. "They completely understand pop culture, can identify hit records, have the foresight to embrace the right up-and-coming acts and have the megaphone to amplify their decisions," Columbia Records executive VP/GM Joel Klaiman says. "With all their platforms, they can make or break a career."

With a weekly on-air audience of 4.7 million, Z100 has almost always been No. 1 in its 18-34 target demographic since Arbitron began using the Portable People Meter to measure the New York market in 2008. In June, it posted a 9.9 share of the demo, 2.4 shares ahead of the No. 2 station. It's typically top three in the advertiser-coveted 25-54 cell. Z100 ranked as the country's third-highest-billing radio station last year, hauling in \$48.2 million in revenue, according to BIA Kelsey.

Programmer Scott Shannon, who launched Z100 on Aug. 2, 1983, set a high bar from the beginning. Changing its call letters to WHZT, which stood for "hits," Shannon built a zany, self-deprecating station persona with a P.T. Barnum flair, a cocky arrogance and young, hungry personalities. "I want you to leave deep footprints," he told the station's first airstaff.

Shannon changed the sound of morning radio with the "Morning Zoo" ensemble concept, a mash-up of Don McNeill's network radio "Breakfast Club" and TV's "Saturday Night Live." Current morning man Elvis Duran evokes



Z100 has set the pace for top 40 radio events and contests. Shown at a Z100 Jingle Ball launch event in 2012 are (from left): Clear Channel Media and Entertainment's **Tom Schurr**, **Jay Sean**, CCME's **Tom Poleman**, Cobra Starship's **Gabe Saporta**, Z100 PD **Sharon Dastur** and Cobra Starship's **Ryland Blackinton**. Below: In 1985, **Menudo** (featuring future superstar Ricky Martin, bottom left) was promoted by a Pepsi and Coca-Cola contest.



a different tone and attitude but uses a similar ensemble concept of personalities from different walks of life interacting with each other, listeners and guests on a fast-paced parade of topics.

Syndicated by Clear Channel's Premiere Radio Networks to more than 65 stations, "Elvis Duran and the Morning Show" reaches 5.7 million listeners a week. Z100's star power continues in mid-days with multi-hyphenate Ryan Seacrest. All of the station's other personalities—afternoon host JJ, night jock Mo' Bounce, late-night man Trey Morgan and overnighter Shelly Wade—are heard on scores of other Clear Channel top 40 stations.

Despite growing digital music competition, the station continues to carry the torch of the seminal top 40 AM stations of the '60s, like New York's WABC, KHJ Los Angeles and WLS Chicago. Z100 has the same cornerstones as those legendary top 40s—larger-than-life personalities, precise formatics, indelible imaging, flashy contests, pop culture cachet—but updated for today's marketplace. "It's a lot harder to do great radio today than it used to be," says Clear Channel senior VP of programming research and strategy Guy Zapoleon, a top 40 expert who has worked in the format since the '70s. "Listeners have shorter

attention spans. You have to be smarter, you have to deliver to the audience faster, and you have to have so many layers of social media to reach out to your listeners because radio and the audience have become so fragmented."

Even things Z100 didn't invent, like prank phone calls, it does better than just about any other station. Contest prizes are often things money can't buy, like Ke\$ha's car or lunch aboard Taylor Swift's family boat in Tennessee with Swift and her parents. "They never stop trying to outdo themselves. They're always pushing the edges, always looking for more and different ways to connect with the listeners," Zapoleon says.

Entering its 31st year, the gold standard of American top 40 shows no signs of losing its luster. "Z100 is what WABC and WLS were to programmers in the '60s and '70s," consultant Gary Berkowitz says. "Every top 40 programmer looks up to them." ●

Inside Radio senior editor Paul Heine has covered the radio industry for three decades. He previously held senior editorial positions at Radio & Records, Billboard Radio Monitor and FMQB. Follow him on Twitter at @HeineSight1.

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Z100 AT TAKEOFF

HOW A SCRAPPY TOP 40 STARTUP WENT FROM 'WORST TO FIRST'

It was a rocky start for what would become one of radio's most influential stations. When the summer Arbitron ratings came out for WHTZ (Z100) New York shortly after its sign-on on Aug. 2, 1983, the market's new "flamethrower" was blowing smoke instead of shooting fire.

PD/morning man Scott Shannon went on the air and read the ratings of each New York station in descending order. When he got to Z100 at the bottom of the list, he made a confession.

"I came here to do a job, and I suck," Shannon recalls saying as he cued up Bill Conti's "Gonna Fly Now (Theme From Rocky)." Then Shannon made a pledge: "We are going to unite and put the greatest radio station in America on the air," he said. "We are going from worst to first."

But with a bare-bones studio in the New Jersey outback and no marketing budget, Shannon needed help. He made listeners an offer: Mail a card or letter listing new listeners they recruited, and they'd receive a new Z100 flamethrower T-shirt. He also implored audience members to scrawl "Z100" on homemade signs, bed sheets, anything, and display them around town.

Aided by an audience who loved an underdog and a hungry, young airstaff, Z100 did, in fact, fly—all the way to the top. Within 73 days of its launch, it was the No. 1 station in the No. 1 market, posting a 6.2 share among listeners ages 12 and older in Arbitron's fall 1983 survey. Suddenly, the scrappy top 40 located in the swamps of Jersey was big news. New York's TV stations and newspapers ran stories about its improbable ratings victory. In an April 1984 cover story, New York magazine proclaimed Shannon "the wizard of pop radio." Even "Good Morning America" ran a national piece on the local station.

Copycats quickly followed. Stations across the country flew their programmers and morning personalities to New York to listen to the upstart.

"Hundreds of stations were ripping us off," says Shannon, who now co-hosts mornings at Cumulus Media's hot AC WPLJ New York. "Whatever we were doing wrong or right, it got copied." The "Zoo" became the hottest morning concept in radio.



Z100 was like "jackhammer radio. It didn't stop pounding," says **Scott Shannon**, its first PD.

While its "worst to first" saga sounds like a radio fairy tale, the reality is New York was waiting for a station exactly like Z100. Top 40 had gone radio silent in the market that spawned one of its most celebrated stations, WABC. The market void for a station that played the biggest hits from multiple genres was as wide as Broadway. Shannon and company reflected New York's high-octane energy and don't-mess-with-me swagger.

"Z100 was big, loud and braggadocio, but it was also humble, relatable and within reach," he says. "People understood our struggle."

The rapid-fire ratings triumph was no fluke. Z100 stayed on top for 17 of the next 20 quarterly Arbitron ratings periods. When it wasn't No. 1 it was No. 2.

Shannon says his inspirations for Z100 were WABC and pirate radio. Fresh from top 40 ratings victories in Tampa, Fla., and Washington, D.C., he set about building an '80s version of WABC. Fascinated since his youth by the pirate stations that pumped pop and rock into the United Kingdom from offshore ships, he wanted to convey that renegade vibe with a station that seemed to suddenly sign on out of nowhere.

For months before it launched, Shannon and music director Michael Ellis holed up at the Meadowlands Hilton in Hasbrouck Heights, N.J. They perfected the station's ultra-tight music rotations and performed dry runs. The format was all top 10

hits. Ballads were limited to one per hour. There weren't any jingles at first, little clutter and even fewer commercials.

"It was like jack-hammer radio; it didn't stop pounding," Shannon recalls. "I wanted it to mirror the feel of Times Square in New York."

Unable to find DJs in New York or other top markets that fit the brash station's sound, Shannon recruited talent from Oklahoma City, New Orleans and Tampa.

The station's impact was profound. "WABC and WNBC captured New York like no one else had, until Z100 came on the scene," says Palmese Entertainment/Azoff Management president Richard Palmese, who began promoting music to the station in the Shannon era. "There was an immediate reaction in the market. They could really move product and break artists."

Top 40 was entering a watershed music cycle when Z100, in the words of its most iconic ID, began "serving the universe from the top of the Empire State Building." From 1983 to 1985, the format rode a wave of massive hits from Michael Jackson, the Police, Prince, Madonna, Bruce Springsteen, Cyndi Lauper, Duran Duran and others, along with outsized soundtracks from "Flashdance" and "Footloose." Z100 planted its flag just as the swell was building and made an indelible mark.

—Paul Heine

ALTERNATIVE ASCENDS

SOUNDS OF THE '90S RESHAPE TOP 40

A middle-of-the-night adventure radically transformed the sound of WHTZ (Z100) New York.

In the fall of 1992, a group of the station's programmers showed up around 2 a.m. to test their hunch that the audience was ready for something new. The musical winds had shifted. Pop had gone soft. Bryan Adams and Celine Dion had replaced Michael Jackson and Prince on the playlist. Top 40 stations across the country, including Z100, were faltering in the ratings.

The late-night entourage included PD Steve Kingston, assistant PD Frankie Blue and afternoon host Elvis Duran, accompanied by MTV VP of programming Matt Farber. Duran went on the air and played songs by the Red Hot Chili Peppers, Depeche Mode and Pearl Jam, songs that listeners on New York's Long Island were familiar with from airplay on alternative WLIR but that no New York station was giving any significant exposure.

The station's phones exploded. Soon, a new weekend feature called "Planet

Z" was introducing more alternative music, which eventually started to occupy larger sections of Z100's playlist.

"We were going through a musical recession," says Kingston, who served as assistant PD under Scott Shannon and was upped to PD in late 1988 when Shannon left to launch a Los Angeles station. "There was a crisis in confidence in top 40."

But alternative music was thriving, fueled in part by the late-summer 1991 release of a pair of pivotal albums: Pearl Jam's *Ten* and Nirvana's *Nevermind*. New alt stations were sprouting up across the country—except in New York. Heritage rocker WNEW-FM remained focused on the classics.

Kingston and other top 40 programmers believed that integrating some of the biggest alternative hits into Z100's playlist could give it a much needed shot in the arm. The station still played Mariah Carey, Madonna and other pop records, but acts like Pearl Jam, Nirvana, Stone Temple Pilots, Foo Fighters, the Cranberries, Beck and Green Day now defined its new sound.

"We found the music that resonated with 20- to 30-year-old females that resided in New Jersey and on Long Island," Kingston says. "We scrubbed Michael Bolton and other titles and artists that top 40 shared with AC and created an exclusive musi-

cal position we could own, without sacrificing hit content or the top 40 legacy that was Z100. Other radio stations were changing format—we redefined and changed the top 40 format."

Z100 became New York's de facto alternative outlet. "Alternative hits were becoming big mainstream hits," Columbia Records executive VP/GM Joel Klaiman says. "Z100 was the outlet for them at the time." The station's ratings improved, but not to the level it enjoyed during the Shannon era.

By the mid-'90s, fragmentation and new competition were putting more pressure on Z100. Rhythmic top 40 was becoming a force, led by stations like Emmis Communications' WQHT (Hot 97), which went to No. 1 in New York in 1995.

The real kick in the teeth came in January 1996 when Infinity Broadcasting flipped classic rock WXRK (K-Rock) to alternative, giving New York a true modern rock outlet, anchored by Howard Stern in the mornings. From 1995 to 1996, Z100 lost more than one-third of its audience. Kingston split to program K-Rock.

Z100 was in need of a format change—or a miracle. In early 1996, hailing from top 40 KRBE Houston, a new PD named Tom Poleman arrived at Z100. He had plans to work that miracle.

—Paul Heine



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GUIDING THE FLAGSHIP

HOW CLEAR CHANNEL'S TOM POLEMAN SPREADS THE Z100 MAGIC

When Tom Poleman joined WHTZ (Z100) New York as PD in February 1996, the station was a shadow of its former self. Its alternative-leaning pop position had been co-opted by market rival WXRK's flip to alternative, and a newly launched dance-pop outlet that resurrected the fabled WKTU call letters was cornering the dial's feel-good position.

Ranked 18th with a 2.6 Arbitron share, new owner Chancellor Media was having serious discussions about blowing up the once mighty Z100 and starting over with a new format.

But Poleman had long dreamed of programming Z100. He says he "worshipped" the station while working in college radio at Cornell University in the mid-'80s and closely followed it as a young programmer in New Haven, Conn., and Houston.

"I pulled that playbook out of my head," he says. "The strategy was to blend the old with the new. We no longer hid from the past—we embraced it."

But the station's personalities were bailing from what appeared to be a sinking ship. Still, Poleman convinced afternoon host Elvis Duran to turn down an offer to join WKTU by giving him the Z100 morning show. He brought back personality Kid Kelly and filled other on-air openings with young, less experienced talent. He got rid of Z100's edgy positioning in exchange for big contests and fun promotions.

The music returned to variety-based top 40 just as the pop music cycle was improving. After a polarizing period of grunge and hip-hop, a fresh crop of boy bands like Backstreet Boys and 'N Sync were putting the pop back in the format.

Within two years, Z100's ratings doubled and the station returned to the top tier of New York radio. Poleman says, "We went from the brink of changing formats to being the most listened-to station in America again."

After rescuing Z100 from the ratings abyss by returning it to its top 40 roots, Poleman's current position has him spreading the station's magic far and wide.

As president of national programming platforms for Clear Channel Media and Entertainment, Poleman's marching orders are to leverage the company's assets to build content and capabilities that all of its 850 stations can take advantage of. A lot of times, that starts with Z100.

How does Z100 serve as the flagship station for Clear Channel's national programming strategy?

In virtually every strategy meeting we have for the company, Z100 is the prototype we look at, whether it's a new website mock-up, a contest or new features that we're adding to iHeartRadio. We constantly ask, "Is it big enough to run on Z100?" Or, "How can we come up with content that would sound amazing on Z100 but also work on all of our radio stations?" If it can connect there, it can connect anywhere. It's a pervasive brand throughout our culture.

In what ways do you use Z100 to create content that can be leveraged nationally?

We're fortunate that we get virtually every celebrity to roll through the radio station at one time or another. The national programming platforms are set up to leverage that content. We'll make a version of an interview that took place at Z100 that can run on all the other radio stations and live on our station websites and on iHeartRadio. The iHeartRadio Theater in Tribeca has been home to so many incredible performances, from Green Day to Jay-Z to Andrea Bocelli to whatever's hot. It's a great, intimate setup to capture that content and spread it across all of our station sites.

And Z100's Jingle Ball became the model for the iHeartRadio Music Festival?

About a week after [Clear Channel CEO] Bob Pittman started, he came to Z100's Jingle Ball with me, and we talked about how we could do more events like that and how we might create an event that all of our stations could be part of. A few months later we came up with the idea of the iHeartRadio Music Festival. We used the Jingle Ball model of having a turntable, where you can do quick set changes to create a show where 10-12 acts perform in one night. We just turbo-charged it over two nights. And instead of just booking the hot pop acts, we lined up the hottest acts from every genre: country, hip-hop, classic rock and pop." [This year's all-star lineup was announced July 15 and is detailed online at festival.iheart.com/].



At the 2008 Z100 Jingle Ball, **Katy Perry** greeted **Tom Poleman**, now president of national programming platforms for Clear Channel Media and Entertainment.

Talk about how Jingle Ball will evolve this year.

There will be 12 stations doing the Jingle Ball tour this year. It's the first time we're lacing them all together, so you'll get a similar experience from market to market. We have a brand that consumers can start to connect with around the country, and we can leverage it up so all our stations can send winners to the shows. We also create a consistent platform for advertisers to be integrated into. And when it's the main contest on Z100 and other radio stations for 10 weeks, it's a great marketing vehicle for artists. If our business is about music, we need to make pop culture events out of music. We should celebrate it and embrace it. [Clear Channel Entertainment Enterprises president] John Sykes cut a TV deal for Jingle Ball with the CW, who did the iHeartRadio Music Festival last year. We look at our content as multimedia content. We want advertisers to be able to use all of our assets, not only as an event but as a live broadcast that you can hear on the radio, watch on the station sites and see a day or two later on TV.

When Z100 morning host Elvis Duran started playing to a national audience, did you worry that it might hurt his local appeal?

Elvis and I were both very nervous as we started to roll out the show nationally that Z100 could potentially suffer in some way. That fear made Elvis a lot better. The ratings for New York went up as we added more markets because Elvis kept upping his game. It's the type of show that people don't always immediately understand. It takes time to get to know all the personalities and nuances. Ratings are about habitual daily listening and you get that when you have a personality that makes an emotional connection with the listeners. We hear it all the time on the air and see it in our research that people say they can't start their day without Elvis. One of the pivotal moments in the evolution of Z100 was when I was sitting in a focus group and I saw Elvis' content testing better than any song we could play. That's an asset your competition can never get and the sort of unique asset that we want to leverage heavily.

How much future growth do you see coming from digital?

You can't stop technology; you have to follow the consumer. Digital consumption is relatively small

but growing exponentially every day. We know we have to continue to feed that and have a model that is sustainable, to develop a [royalty] rate structure for playing the music that works for all of us.

Clear Channel has signed rights partnerships with 11 indie labels and one band. How is the company's royalty strategy evolving?

It's on track. The indie community is more progressive, a little more nimble and able to make decisions faster. But over the next couple of months we will do several similar deals and I wouldn't be surprised if it includes one of the majors soon, which is exactly what we were hoping for.

Are you close to signing one of the majors?

I think it's inevitable. I wouldn't say it's imminent. It could happen pretty soon. We're engaged in so many conversations on a regular basis with everybody that it's just a matter of time, a matter of hashing out the finer points.

Where do you place Z100 in the radio cosmos in terms of its impact and influence?

It's the North Star that guides a lot of ships. In the music industry, when you make it on Z100 you know you have a hit. I'd like to think that we've always been on the pulse of what's hot. We typically have more research than anyone else, more analytics. It's a station that has a reputation for being right in picking the hits, but also leading on songs once in a while. I think the magic that we've been able to make is having a super-high bar on the type of songs we play but still taking a chance from time to time.

How do you ensure that Z100 uses its power responsibly?

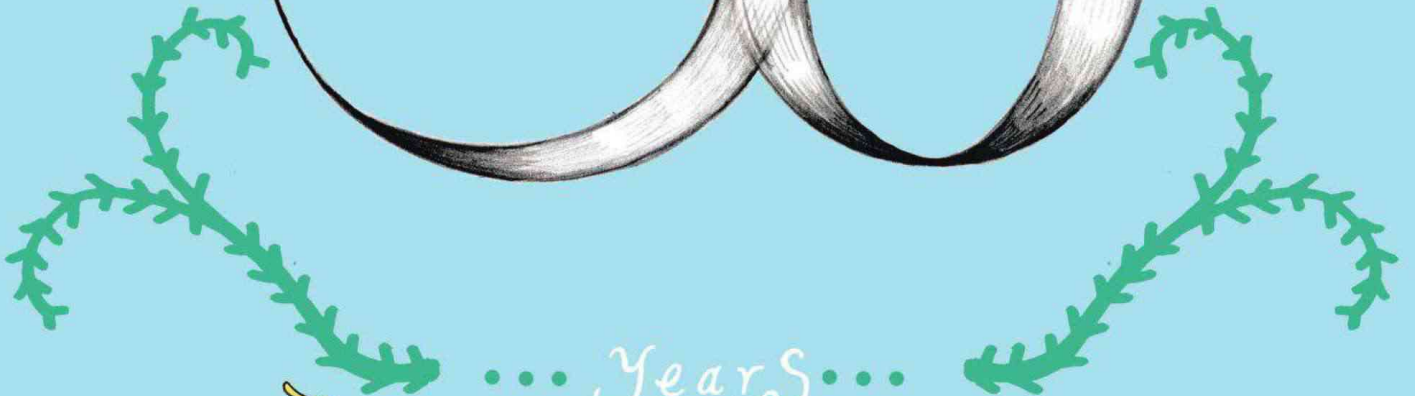
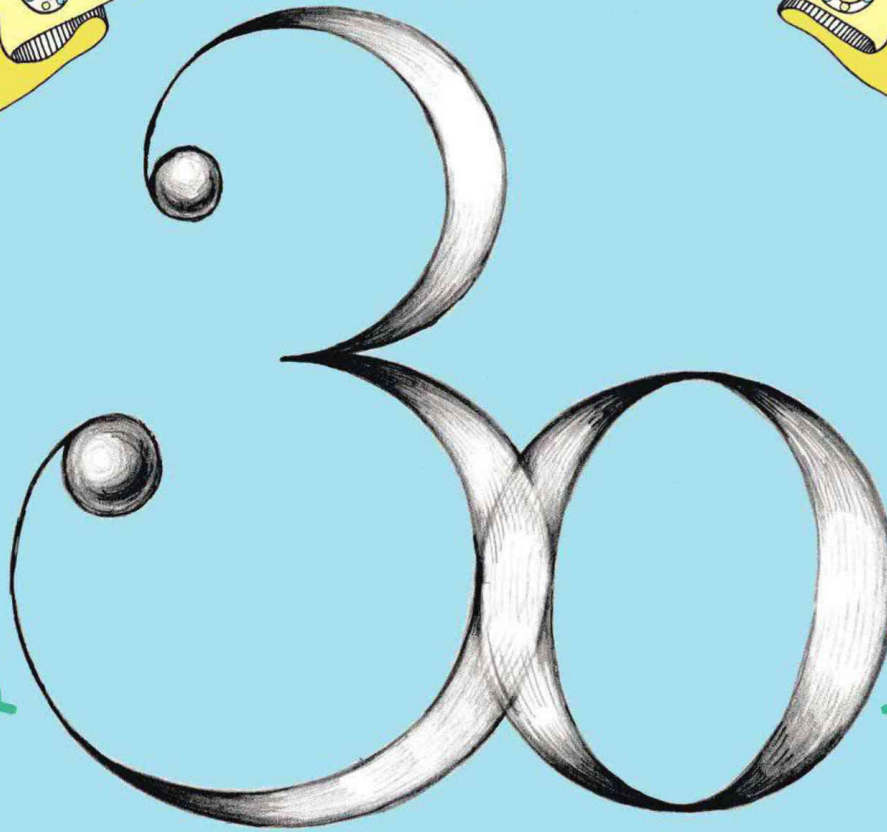
I have always told our staff that we need to look at our time at Z100 as a precious time and one that comes with responsibility. It's a brand that's bigger than any individual. You want to do it justice while you have control over the frequency. People that work there have a sense of pride and a sense of ownership. It has a special place in the hearts of the people that follow as well. It's a good role model for the industry in a lot of different ways. It's always a place where you want to be thinking out of the box and larger than life. You always want people to say, "How would Z100 do it?" That's the ultimate compliment.

—Paul Heine

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DIGITAL DISCOVERIES

Z100 PD SHARON DASTUR LEADS MULTIPLATFORM TEAM OF STAR-FINDERS

As it enters a fourth decade of playing “all the hits,” WHTZ (Z100) New York has more avenues to connect music with fans than ever. No longer limited by the current music slots on its broadcast signal, Z100’s playground now encompasses the Web, social media, HD digital radio, iHeartRadio and live events.

“As a programmer, you think about how to maximize those tools to make your terrestrial station even bigger and more essential for what the audience comes to you for,” says Sharon Dastur, who joined Z100’s programming department in 1996 and was promoted to PD in 2006.

Digital platforms have made the brand a more potent driver of pop culture. “When you talk to Sharon about music, it’s a programming and 360-degree marketing conversation,” Republic Records executive VP Charlie Walk says. “It involves so much more than just playing the record.”

The model for what later became Clear Channel’s Artist Integration Program originated at Z100 in 1997 out of a desire to give early exposure to acts that the station’s programmers felt passionately about but weren’t ready to put into current rotation. Promotional ads spotlighting a new act directed listeners to Z100.com to see and hear more of the artist’s music. By 2006 there was an entire HD radio side channel devoted to new acts, Z100 New Music HD2.

Those early experiments have evolved into a fully integrated portfolio, as rising pop star Austin Mahone recently experienced. Mahone world-premiered his new single “What About Love” (Chase Records/Republic) on June 7 to a syndicated audience of 5.7 million (according to Clear Channel) on the Z100-based “Elvis Duran and the Morning Show.” He returned later in the day to blow “the 5 o’clock whistle” with afternoon host JJ, then spent an hour on-air chatting up night jock Mo’ Bounce. Mahone was later escorted downstairs to the iHeartRadio Theater where a couple of hundred screaming girls (and some guys) took in a live performance, streamed on the Web and repurposed as digital content for Clear Channel’s roughly 80 other top 40 stations.

It was Duran who first tipped Dastur to Mahone, while hosting Springale Ball at sister station WIOQ (Q102) Philadelphia in May 2012. The morning host sent Dastur a text after witnessing near pandemonium break out among Mahone fans at a backstage meet-and-greet for the then-unsigned teen singer. By the time the label played Dastur the RedOne-produced “What About Love” a year later, Mahone was a YouTube sensation.

“Once we knew he had a song that would be a game-changer, we decided to do something we’ve never done before,” Dastur says of Mahone taking over the station.

Mahone is only the latest example of how Z100 uses equal parts emotion and science to suss out the hits. Dastur, music director Jagger (who goes by the single-name moniker professionally) and assistant music director Trey Morgan study digital single sales, scour social media and analyze internal research in a constant quest for what’s next. Listener requests sent through Twitter that were fueled by their “X Factor” performances led to the station adding One Direction and Little Mix.

“Social media gives us an early gauge,” Dastur says. “It’s great seeing that early passion and excitement from the audience for someone before you even know about them.”

Z100 takes the lead on some acts and follows on others. In August 2005, Jay-Z and Island Def Jam executives played Dastur and then-PD Tom Poleman “Pon De Replay” from a then-unknown Rihanna, prior to its release as a single. Dastur immediately drove a copy of the Caribbean-inspired jam to the station’s Jersey City, N.J., studios and put it on the air. In another example, early Z100 airplay for Katy Perry’s 2008 breakthrough “I Kissed a Girl” spurred other top 40 stations to overcome their fears about the song’s lyrics.

“When they commit to an artist early on, it sets the tone for their career,” Republic’s Walk says. “When they play an artist later on, it puts on the official stamp that it’s a certified hit.”

During the past 30 years, Z100 has played a pivotal role in establishing the careers of Mariah Carey, Duran Duran, Whitney Houston, Sean “Puffy” Combs, Celine Dion, Incubus, Alicia Keys, Kings of Leon, Shakira, Colbie Caillat, Nicki Minaj, Calvin Harris, Gotye, Jessie J and Taylor Swift, along with comeback records from Santana and Enrique Iglesias.



Meet-and-greets: At top, from left: Nick Noonan and Amy Heidmann of pop duo Karmin celebrate their album release with Z100 PD Sharon Dastur and morning host Elvis Duran in May. At bottom, from left: Duran and Dastur welcome Ariana Grande and Gary Spangle to “Elvis Duran and the Morning Show” in March.

The station’s airplay last summer of Ed Sheeran helped set the stage for one of 2012’s biggest breakthroughs. Folkly ballad “The A Team” was ill-suited for more rhythmic-leaning top 40s but fit Z100’s pop-friendly palette. When other Clear Channel top 40 outlets saw how it was lighting up Z100’s music research—the company allows its stations to access each other’s local research—it helped Atlantic Records cross over the record from adult top 40 to top 40.

“We felt like we were sharing the word with everyone that the song could work on any station,” Dastur says.

By December, the singer/songwriter was on a Jingle Ball bill with One Direction opening, Justin Bieber closing and Swift in the middle. Accompanied only by his guitar, Sheeran’s emotional rendition of “The A Team” brought shrieks from the crowd that rivaled those generated by the headliners.

“After he got offstage, I said, ‘Ed, I’m not blowing smoke—you had louder screams,’” Dastur recalls telling Sheeran.

The passion Dastur and her team exude for music has made fans throughout the music industry. “What has really impressed me is the loyalty they’ve earned from the recording artists,” Azoff Management president Richard Palmese says. “When I have a new artist that I want to introduce, Z100 is one of the top stations I go to because they are so welcoming and supportive.”

Dastur has become one of radio’s most vocal new-music supporters. “It’s not just my job, it’s my passion,” she says. Labels are keen to play music for Dastur early, hoping her zeal will become contagious. Lava Records president Jason Flom played her tracks from Jessie J a year before the British singer’s CD was released stateside. Dastur pronounced her a superstar and offered to champion the project.

She had a similar reaction after hearing a handful of tracks from one of Island Records’ most promis-

ing new pop artists, Nikki Williams, and turned Duran on to the project. When Williams came to New York she performed “Glowing” on Duran’s show—not the dance-pop arrangement heard on the record but a stripped-back reading with piano and violin accompaniment.

“The listener reaction we got was, ‘What a voice. Oh, my God, I’m buying the single right now,’” Dastur says. “Those are the kinds of moments that help us spread the word about artists we’re passionate about.”

The ability to put a face on an artist through in-studio performances, interviews and contests helps Z100 stand apart from a growing pack of digital jukeboxes like Pandora and Spotify. It’s a product differentiator the station plays up with slogans like, “All the hits and the stars that make them.”

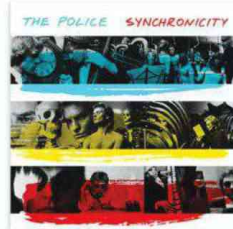
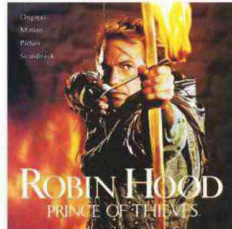
Community involvement is another way Z100 continues to thrive amid growing digital competition. The station received praise for how it aided victims of Hurricane Sandy last year, rallying listeners to bring needed supplies to station-sponsored drives in the areas most affected by the storm. More than a decade earlier, Z100 stopped playing music for an entire week to help listeners cope with the aftermath of the 9/11 terrorist attacks. “Our DJs were pretty much therapists—the comfort zone to the tri-state area,” Dastur says. “They had a natural ability to know what to say when people called in to tell their stories.”

A lot has changed in Dastur’s 17 years at Z100, from music trends and the competition to how content is distributed and the way audiences are measured. But the essential mission remains the same: connecting with the audience and staying true to the brand.

“Technology is constantly changing and we have to go along with it,” Dastur says. “There are so many ways to put the Z100 brand out there. That’s what makes being in radio and media so exciting to me.”

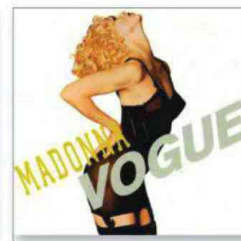
—Paul Heine

Z100'S MOST-PLAYED SONGS (1983-2013)



YEAR	TITLE	ARTIST
1983	"Every Breath You Take"	The Police
1984	"When Doves Cry"	Prince & the Revolution
1985	"Careless Whisper"	Wham! Featuring George Michael
1986	"On My Own"	Patti LaBelle & Michael McDonald
1987	"Always"	Atlantic Starr
1988	"One More Try"	George Michael
1989	"I'll Be There for You"	Bon Jovi
1990	"Vogue"	Madonna
1991	"(Everything I Do) I Do It for You"	Bryan Adams

Source: WHIZ (Z100) New York



Z-100 BUCKET LIST

- ✓ FASTEST STATION TO #1 IN NY RADIO HISTORY!
- ✓ HAS BROKEN THOUSANDS OF ARTISTS!
- ✓ SOME OF THE BEST AIR STAFFS EVER!
- ✓ ATTEMPTED TO BE A MODERN ROCK/POP STATION (ADD TO NEVER DO THAT AGAIN LIST)
- ✓ CREATED ONE OF THE GREATEST RADIO FESTIVALS OF ALL TIME WITH "JINGLE BALL"!
- ✓ FINALLY BECAME A REAL NYC STATION WHEN MOVED FROM SECAUCUS AND JERSEY CITY!
(LOVE THE TUNNELS...NOT)
- ✓ JUST 4 PDS AND 4 NYC MAYORS IN LAST 30 YEARS!
- ✓ BECAME THE STATION EVERYONE CONSISTENTLY MODELED THEMSELVES AFTER SETTING
THE BAR FOR RADIO AROUND THE WORLD!
- ✓ CONGRATULATIONS Z-100 AND TO ALL OF THE PEOPLE PAST AND PRESENT WHO HAVE
MADE IT THE "GREATEST STATION IN THE NATION"!

CONGRATULATIONS Z-100!...FROM OUR TOWER TO YOURS...CHEERS FOR THE NEXT 30 YEARS!



MOST-PLAYED SONGS (CONTINUED)



Kelly Clarkson poses backstage at the 2004 Z100 Jingle Ball at New York's Madison Square Garden.

YEAR	TITLE	ARTIST	SPINS
1992	"One"	U2	1,388
1993	"Two Princes"	Spin Doctors	2,272
1994	"Hey Jealousy"	Gin Blossoms	1,853
1995	"Better Man"	Pearl Jam	2,453
1996	"Spiderwebs"	No Doubt	1,366
1997	"You Were Meant for Me"	Jewel	1,458
1998	"Torn"	Natalie Imbruglia	1,857
1999	"Kiss Me"	Sixpence None the Richer	1,520
2000	"There You Go"	P!nk	1,627
2001	"Hanging by a Moment"	Lifehouse	1,834
2002	"Heaven"	DJ Sammy & Yanou featuring Do	2,171
2003	"Bring Me to Life"	Evanescence	1,412
2004	"Yeah"	Usher featuring Ludacris & Lil Jon	1,661
2005	"Behind These Hazel Eyes"	Kelly Clarkson	2,336
2006	"Everytime We Touch"	Cascada	1,953
2007	"The Way I Are"	Timbaland featuring Keri Hilson	1,793
2008	"Forever"	Chris Brown	1,909
2009	"My Life Would Suck Without You"	Kelly Clarkson	1,921
2010	"Airplanes"	B.o.B featuring Hayley Williams	2,085
2011	"Till the World Ends"	Britney Spears	2,114
2012	"Stronger (What Doesn't Kill You)"	Kelly Clarkson	1,878
2013 (through June 5)	"Sweet Nothing"	Calvin Harris featuring Florence Welch	1,523

Source: Nielsen BDS

H A P P Y
30TH

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HOW TOP 40 RADIO CHANGED WITH Z100

RIDING A FORMAT'S CYCLES TO SUCCESS

BY SEAN ROSS

Most histories of WHTZ (Z100) New York start with the city's one-time top 40 powerhouse WABC flipping to the news/talk format in May 1982. While that change was emblematic, top 40 had been dormant for a while in New York. WABC really had been an AC station for a year or so, struggling to compete with WNBC, which was a top 40 chart reporter but in actuality was an adult top 40 station. On FM, where top 40 had never really gotten a foothold, WXLO (99X) had gone adult top 40, then R&B/hip-hop. WPIX tried to fill the void for less than a year.

By the time Z100 launched in August 1983, top 40's comeback was well underway nationally. The excitement was strong enough that longtime rocker WPLJ had segued to top 40 as well, and even WNBC tried it on AM for a few months. Equally symbolic holes for the format in St. Louis, Houston and elsewhere had been plugged. KIIS Los Angeles, which later would become Z100's sister station, was on its way to a 10 share in the ratings and a 30-year dynasty of its own.

In 1983, Z100 wasn't the driver of top 40's comeback, but its final confirma-

tion. But there were key moments in Z100's history during the next 30 years that did directly influence the format's fortunes.

1993: From the perspective of the early '90s, top 40's early-'80s format crisis looks like a relative hiccup. WPLJ has gone adult top 40. Z100, by following the Michael Bolton/Amy Grant/Rod Stewart soft pop of the era, may as well have. Its ratings have been in decline since 1989. Buffeted by the simultaneous rise of hip-hop, country and alternative, top 40 is disappearing from market after market. In some instances, two top 40 stations in a market depart the format in quick succession.

In some markets, heritage top 40 stations switch to alternative outright. During the spring, under PD Steve Kingston, Z100 becomes something else. The AC music is phased out in favor of alternative crossovers—which at that point still include Spin Doctors and Depeche Mode, not just Pearl Jam and Red Hot Chili Peppers. The result is an MTV-like mix of active records from all genres. For the rest of the year, Z100 is easily the most exciting station in the top 40 format.

If Z100 had stopped there, with a mix that ranged from OMD to Onyx, it might have been an interesting reinvention for top 40. But nationally, the format continues to be plagued by a loss of stations and a lack of commonality between those still comprising the top 40 chart. Meanwhile, as the "new rock revolution" spreads, Z100 moves to block the launch of a full-fledged, full-signal alternative sta-

tion. A few pop titles remain, but by 1995, Z100 is primarily alternative, and so are a number of stations around the country that had followed its lead.

1996: Just as its predecessor did in 1978, the launch of a new WKTU shakes up the market. WKTU isn't exactly top 40; it plays a variety of rhythmic pop going back to the '70s. But it's confirmation that New York wants something brighter and more fun than the increasingly aggressive alternative format. Under new PD Tom Poleman, Z100 begins a gradual transition back to full-fledged top 40.

Unlike WKTU, ratings results for Z100 aren't immediate. In the fall of 1996, the station is at its lowest share ever. There are continuing rumors of a format or PD change. But even before the numbers kick in, it's easier to hear Z100 coming out of radios around the market again. Then in early 1997, a three-year wave of pure-pop product begins with the success of Spice Girls and Hanson that eventually makes the mega-stardom of Backstreet Boys and 'N Sync possible. Combined with the return of hip-hop crossovers from Puff Daddy and the Notorious B.I.G. and continued strong alternative/pop product, it's a great moment for Z100 and the format overall. By the spring of 1998, Z100 has its best ratings in nearly a decade.

In the late '90s and early '00s, Z100's new owner, Clear Channel, has success around the country by launching new top 40s that combine aggressive rotations with an emphasis on hip-hop and rhythmic

**ROSS
ON RADIO
BY SEAN ROSS**

THE OLDER YOU GET, THE BETTER YOU SOUND.

HAPPY ANNIVERSARY,



crossovers. At the same time, online music research gives a hipper, more active audience a greater voice in the music process at Z100 and many other stations. As the template for top 40 changes and PDs become wary of teen pop, the format takes a harder, more aggressive turn.

2004: As has happened in each of the previous decades, the '00s begin with a fallow period for the format. Top 40 has become the "me too" hip-hop format, while major group owners are aggressively launching R&B/hip-hop stations around the country. That includes Clear Channel, which gives Z100 a new sister station, WWPR (Power 105).

About 18 months after Power's launch, Z100 takes a determinedly poppier turn, working in more mainstream product, even when there's not much available. At the outset, it means listeners can hear both 50 Cent's "P.I.M.P." and Matchbox 20's "Bright Lights" on Z100. As in 1996, however, a change on the pop music landscape is imminent. In early 2006, Kelly Clarkson's "Since U Been Gone" signals another pop resurgence. And while "American Idol" is often credited with ratifying the shift to pop center, Z100's groundwork can't be denied.

2009: Top 40's latest resurgence has led to the launch of second stations in multiple markets and a revised version of Clear Channel's late-'90s strategy for insurgent stations—not quite as aggressive on hip-hop, but very focused on rhythmic pop. When CBS brings that formula to New York's WXRK (92.3 Now), Z100 is a very mainstream, adult-friendly top 40, capable of playing "Iris" by Goo Goo Dolls in middays. The new station attacks Z100 on-air, trying to reposition it as old and soft.

For a moment, it looks like Z100 will become more rhythmic and engage directly with the new station. Then, a surprise. WKTU, now a sister station, segues from rhythmic AC to a more top 40 approach to block the new station. Z100 continues to play "all the hits." The move is good for WKTU, which will trade the top 40 lead with Z100 for a few years, but it keeps the format dominance within the family and 92.3 Now never gets close.

2013: With a new decade, format observers are expecting top 40 to fall victim to another down cycle. So far, they're still waiting. By now, programmers are better-equipped to resist the vicissitudes of the format. Also, Arbitron's new Portable People Meter measurement system seems to reward those formats that service



Nikki Williams visits "Elvis Duran and the Morning Show" in May.

a wide demographic, especially top 40's mother/daughter coalition. Hip-hop, the genre blamed for previous "extreme" cycles, isn't prominent enough in pop culture to force any top 40 station away from the pop center.

Yet, each time the available product shifts, the whispers start again. Does the success of Mumford & Sons, the Lumineers and other triple A crossovers represent a new doldrums? Does the excitement about EDM signal a move to the extreme phase?

As of June, in Arbitron's 6-plus ratings, Z100 is No. 4 in the market, ahead of WKTU and far ahead of 92.3 Now. The latter station is trying to find a lane by being aggressive on EDM, and on new music in general. EDM has a significant presence on

Z100—represented by strong support for recent titles from Zedd, Krewella, Calvin Harris and Nikki Williams. But those songs play alongside Anna Kendrick's folk hit from "Pitch Perfect" and newer titles from Paramore and Labrinth that are hardly ratified by every top 40 station.

As it has been for much of the last 30 years, Z100 remains a top 40 success story. It wins with adults, but doesn't pander to them—another maneuver that top 40 had difficulty with at the beginning of previous decades. It is an established brand whose longevity has never stopped it from remaining relevant. And while there's no reason to believe that a down cycle is imminent, Z100 has been through enough ups and downs to suggest that no down cycle would be permanent either. ●

AMAZING

Z100
newyork

HOLLYWOOD
RECORDS

MUSIC

ROCK

Kathleen Hanna Gets Her Due

With the Julie Ruin's new album, an acclaimed documentary and more, the pioneering riot grrrl proudly steps into a new spotlight
By Andrew Hampp



Kathleen Hanna is about to open her latest ASCAP check, in hopes that it can relieve some of the damage done to her bank account lately. She's just self-financed and self-produced *Run Fast*, due Sept. 3 on TJR Records, her second album under the name the Julie Ruin and first with a band under the moniker.

"It's like winning an Oscar," she says as she peels open the envelope. "Let's see if I got \$17 or \$400."

Sure enough, the amount turns out to be on the higher end of the spectrum—likely thanks to “blanket cable” airings of TV shows and films (including “Dirty Girl” and “The Quiet”) that featured songs from her most commercially successful band, Le Tigre. In the right context, the songs on *Run Fast* could very well add to those checks someday. It's a fiercely melodic, blisteringly paced collection of rockabilly and doo-wop-influenced punk pop, reuniting Hanna with Bikini Kill's Kathi Wilcox on bass and featuring Kenny Mellman of New York cabaret duo Kiki & Herb on keys. (Drummer Carmine Covelli and guitarist Sara Landeau round out the quintet.)

Throughout, Hanna's signature wail pierces riotous, post-feminist anthems like “Oh Come On,” “Girls Like Us” and “Ha Ha Ha.” On the latter she calls an unnamed peer (Courtney Love, maybe?) “more histrionic than historical” and declares, “If anti-you means anti-us/I guess we just bit the dust.” Such statements are what Hanna grappled with the most while making the record as she assessed what it means to be a riot grrrl in 2013, both privately and in a new documentary, “The Punk Singer,” which made the film festival circuit earlier this year.

“I spent a good deal of my 20s and even my 30s thinking about the idea that we can be a community that disagrees with each other, but we can still agree on one thing and work on that,” she says over lunch in Manhattan's Chelsea neighborhood.

Revisiting Julie Ruin, which originated as a solo act for an album of the same name in 1998, is the latest in a series of projects Hanna has embarked upon after recovering from a battle with Lyme disease that nearly cost her her voice, which she chronicles in “The Punk Singer.” In addition to the film, Hanna has compiled a book, “The Riot Grrrl Collection,” for New York University and hosted a series of lectures on the scene for the school.

“Part of my whole resurgence, or whatever, is when I was younger I would say, ‘No, I'm not gonna take credit

ARTIST: The Julie Ruin
ALBUM: *Run Fast*
LABEL: TJR Records/Dischord
RELEASE DATE: Sept. 3
MANAGEMENT: self-managed
PRODUCER: self-produced
BOOKING AGENT: Eric Dimenstein, Ground Control Touring
PUBLISHING: Babe Anderson (ASCAP)
CHART HISTORY: Le Tigre, *This Island* (2004), No. 130 Billboard 200, 95,000; Le Tigre, *Feminist Sweepstakes* (2001), No. 43 Top Independent Albums, 57,000
TWITTER: @thejulieruin, @kathleenhanna

for anything,” Hanna says. “And I still believe that any success I've ever had has been because of the friends and other people I work with. But I also worked my ass off and never made any money. So now I'm like, ‘Fuck it.’ I wanna step up and say, ‘Actually, I do deserve that.’ I'm done with all that sort of female volunteerist shit. Like, ‘I'll just be the candy striper and never the doctor.’ Now it's like, ‘Actually, I'm kind of the doctor.’”

Hanna's musical legacy was sturdy enough to make *Run Fast* a top priority for the record's sole collaborator, James Murphy (DFA, LCD Soundsystem), who mixed “Just My Kind,” a disarmingly sweet love song dedicated to Hanna's husband, Beastie Boys' Adam “Ad-Rock” Horowitz. “I had no time at all when she called me, I wasn't in the country, and she wanted to do some mixing,” Murphy recalls. “I got off a plane, ran to a studio and worked with her every waking hour I could. I only got to give a song to them, but I was quite happy with it. She's someone I would do anything for. It's nice when someone is that much of a badass but also incredibly sweet and concerned.”

Now 44, Hanna is pleased to see that her audience has started to grow with her; some of the usual suspects come to her shows, as they did when the Julie Ruin played its first gig in June at a Pitchfork-curated showcase during Brooklyn's Northside Festival. “I was in my 30s with Le Tigre, and there was a point where I was like, ‘Are all my fans in their teenage years?’” she says. “What if I grow up and the audience all stays the same?” But I looked around and it was women's studies professors, some twentysomethings.”

Hanna hasn't been on the road with any project since 2005, which is why Ground Control Touring cofounder Eric Dimenstein thinks there will be plenty of demand for the Julie Ruin's first tour, which kicks off the same day the album is released at New York's Bowery Ballroom and includes eight more stops, culminating at Austin's Fun Fun Fun Fest Nov. 8-10. “She toured great with Le Tigre, and the audience is definitely still there,” Dimenstein says. “We think after a few warm-up dates there will be demand well into 2014.”

THE BIG NUMBER

Sales of Bikini Kill's 1992 self-titled EP

211K

ARTIST: Alabama
 ALBUM: *Alabama & Friends*
 LABEL: Show-Dog Universal
 RELEASE DATE: Aug. 27
 MANAGEMENT: Fletcher Foster, Red Light Management
 PRODUCERS: Alabama, Mark Wright, Fletcher Foster
 PUBLISHING: Sony/ATV
 BOOKING AGENT: Blake McDaniels, Creative Artists Agency
 CHART HISTORY: Hot Country Songs: Between 1977-2011, Alabama placed 80 songs on the chart, including 33 No. 1s. The band scored a still-unprecedented string of 21 consecutive No. 1s (counting only nonseasonal singles) from August 1980 to April 1987. Top Country Albums: Alabama has charted 42 titles, including 24 top 10s and 11 No. 1s.
 TWITTER: @TheAlabamaBand



KORI WITHERS
 Last things first. Yes, Kori Withers is the daughter of soul/pop icon Bill, but she's determined to craft her own lasting impression. Withers co-wrote "Live Like a Warrior" from Matisyahu's 2012 album *Spark Seeker*, and she's since paired her lilting vocals with legend Booker T. Jones on "Watch You Sleeping," from the latter's Concord release *Sound the Alarm*. The Los Angeles-based ASCAP artist has performances in New York, at South by Southwest and, most recently, L.A.'s El Rey Theatre for Jones' *Sound the Alarm* promo concert under her belt. Of the younger Withers and her own soul/pop brand, Jones told *Billboard.com* (June 4), "Kori is very expressive. She's her own person; a beautiful singer." Adept at piano and guitar, Withers grew up loving '50s musicals and '70s-era singer/songwriters. She's also a world music fan who earned a master's in musical theater writing at New York University's Tisch School



of the Arts. Like her dad, Withers' creative quest is straightforward: Make people feel something. "If you don't have at least 30 seconds of interesting material, there's no reason to keep pushing," she says. "A good song needs to elicit some kind of reaction." Unlike her dad, who Withers says pretty much likes to write alone, she's more focused on collaborating. Upcoming plans include attending Guda Music's songwriting camp in Berlin. "Despite cultural differences, people can still get in a room and come out with a song," Withers says. —Gail Mitchell

COUNTRY

Country Reboot

Chart-dominating legends Alabama target digital-age fans with star-studded tribute album, two new songs

By Chuck Dauphin

From August 1980 through April 1987, every RCA non-seasonal single released by Alabama topped the *Billboard* country charts—a streak of 21 consecutive No. 1 records. The Country Music Hall of Fame members added another 12 chart-toppers through to 2011's "Old Alabama" with Brad Paisley. Several of those clas-

sics will see new life on upcoming album *Alabama & Friends*, due Aug. 27 on Show Dog-Universal and featuring Alabama staples recorded in collaboration with today's biggest stars.

With the band reuniting for a tour this year, lead singer Randy Owen says the members embraced a tribute album because "we've been so blessed to have had a number of hits, and all these songs to sing. To have these young kids who like our songs want to participate in a project like this is very special."

According to Fletcher Foster, GM of Red Light Management in Nashville, there had been ongoing conversations about how to get the band together again in the studio. "We had talked about several different concepts," he says. "This was a way to go in and refresh their catalog."

Among the artists on *Alabama & Friends* are Jason Aldean, Kenny Chesney and Rascal Flatts. One particular cut that Owen can't wait for fans to hear is Luke Bryan's take on the band's 1981 classic "Love in the First Degree."

"Luke visited a show in South Alabama—he and his wife and some of the writers came out," Owen says. "He was gracious enough to come out and sing with us. It was very enjoyable."

For his part, Bryan says that working with the group was a no-brainer. "When I was asked to be a part of the Alabama project, I didn't even hesitate," he says. "Their music has influenced and defined who I am as an artist."

Bill Kennedy, Show Dog-Universal VP of sales, marketing and digital, says the label plans to take the album directly to the fans of the collaborating artists. "A lot of the tribute records have been promoted in the traditional sense, with an emphasis on existing fan bases that shop at Target or Walmart," he says. "I think in this case, it's going to be completely different because it's a marketing project and not a radio-driven project. With that said, we're going to have to get to the fan bases of those artists that have cut these songs." He adds that the label plans to be very aggressive through Facebook, Google, YouTube and Pandora.

Kennedy says the digital marketing plan has two objectives. "You're capitalizing on the large fan bases of these artists, and you're also introducing the songs of the band to a digital audience. It really didn't exist when they were selling their records."

As for radio, Foster says discussions are still taking place about whether to release an "event single" or to highlight several tracks from the set to raise awareness of the project. However, plans are to eventually release "That's How I Was Raised"—one of two new Alabama tracks on the album—to radio.

According to both Foster and Kennedy, none of the artists needed a lot of persuasion to sign up for the project. Jamey Johnson was one such act that jumped at the chance to add his touch to "My Home's in Alabama."

"I am proud to be an Alabamian," Johnson says. "I am a proud fan of Alabama. As the song aptly states, my home's in Alabama. Thanks to them, I can scratch another one off my bucket list." ●

"You're capitalizing on the large fan bases of these newer artists and introducing Alabama's songs to a digital audience that didn't exist when they were selling their records." —BILL KENNEDY, SHOW DOG



John Perry, Will Chicago, Five Finger Death Punch, "Lift Me Up." Guest Rob Halford from Judas Priest is a bonus. This band knows how to bring it when it comes to face-melting rock these days. We just moved it to power rotation; it exudes so much energy. It's hard not wrap your station around a band like this.



Rival Sons, "Keep on Swinging." This band blew us away in a recent studio performance. Great song, great musicians and a scary talented singer in Jay Buchanan, who reminds me of a young Robert Plant. The hook is one of those that gets stuck in your head for days.



Papa Roach, "Leader of the Broken Hearts." The whole *Connection* album is great. Jacoby Shaddix has found his voice again, and the band wrote some killer tunes this time around. "Leader" is an awesome summer power ballad with a great melody. I'm sure we'll be in heavy rotation on this song soon.

ARTIST: Franz Ferdinand
 ALBUM: *Right Thoughts, Right Words, Right Action*
 LABEL: Domino
 RELEASE DATE: Aug. 27
 MANAGEMENT: Cerne Canning, Red Light Management
 PRODUCERS: Various
 PUBLISHING: Universal Music Publishing
 BOOKING AGENTS: Marty Diamond, Paradigm Talent Agency (North America); Mike Greek, Creative Artists Agency (Europe)
 CHART HISTORY: *Franz Ferdinand* (2004), No. 32 Billboard 200, 1.1 million; *You Could Have It So Much Better* (2005), No. 8 Billboard 200, 390,000; *Tonight: Franz Ferdinand* (2009), No. 9 Billboard 200, 150,000; "Take Me Out" (2004), No. 3 Alternative Songs; "No You Girls" (2009), No. 7 Alternative Songs
 TWITTER: @Franz_Ferdinand

ROCK



Making Things 'Right'

Four years after its last, disappointing release, Franz Ferdinand mounts an effort to return to breakout glory
 By Mark Sutherland

Glasgow, Scotland, dance-rock act Franz Ferdinand is back with its first album in four-and-a-half years—but singer/guitarist Alex Kapranos admits the comeback almost didn't happen.

"I met up with [bassist] Bob [Hardy] before we started this record and had a very forthright conversation," says Kapranos from Scotland the day after compatriot Andy Murray's historic Wimbledon win. "I said we should either make a record because we want to enjoy making one, or we shouldn't make one at all. It shouldn't be through obligation or financial motivation. It should be because you want to be with those three other guys, making music that makes you feel alive."

After two years promoting 2009's commercial disappointment *Tonight: Franz Ferdinand*, the band returned home "sick of touring" and with personal relationships at a low ebb. But after working on other projects, Franz Ferdinand regrouped and, eventually, rediscovered its mojo via the eclectic cast assembled for its fourth album, *Right Thoughts, Right Words, Right Action*, due Aug. 27 on Domino.

Despite the disparate nature of such collaborators as Alexis Taylor and Joe Goddard from British electronic act Hot Chip, Björn Ytling from Swedish indie-folkers Peter Dinklage and John, and Norwegian synth wunderkind Todd Terje, Kapranos insists they are all kindred spirits.

"All of their music has a real humanity and quirkiness to it," he says. "We're a freaky bunch, so it was nice to get into the studio with some other freaks... in the best possible way."

In contrast to *Tonight*, which was created in lengthy, groove-based jam sessions, *Right Thoughts* was largely recorded live in short, sharp and spontaneous bursts. In the process, everyone is confident the rejuvenated band—guitarist/keyboardist Nick McCarthy and drummer Paul Thomson complete the lineup—has recaptured the form that created huge breakout success for its 2004 self-titled debut. And indeed the new album—much more guitar-orientated than *Tonight*, despite the dance credentials of its collaborators—crackles with Franz's strongest songs since then. Standout tracks include the swinging (in every sense—it's about "suburban car key parties") "Brief Encounters" and the Beatles-esque "Fresh Strawberries," featuring Veronica Falls' Roxanne Clifford.

Franz Ferdinand sold 1.1 million copies, according to Nielsen SoundScan, and while its follow-up, 2005's *You Could Have It So Much Better*, scanned 390,000, *Tonight* only moved 150,000, something manager Cerne Canning attributes to a lack of radio play.

"We did have exposure," says Canning, citing an Apple iPod Touch ad synch for final single "No You Girls." "But the first two records had massive worldwide radio songs. This album sounds fresh and exciting, and we feel very confident about the depth of the record."

Hypnotic lead single "Right Action" debuted on Billboard's July 20 Alternative airplay chart at No. 39, and is also picking up spins at triple A. Its video—which reteams the band with Jonas Odell, director of the video for 2004 No. 3 Alternative hit "Take Me Out"—racked up a half-million views in its first week online. The band appeared on "Late Show With David Letterman" on July 22, and will visit "Conan" on July 29.

But because it's been a few years since the last album, the band has had to come to grips with new realities, from social networking to streaming, both of which were much less significant in 2009.

"The challenge this time around is that everyone's portal of discovery has changed," Domino U.S. GM Kris Gillespie says. "We're definitely not taking anything for granted. But they're very skilled communicators when it comes to social media."

Franz Ferdinand has released several humorous online videos (including an album trailer showing the band leaping out of bed, as if waking from a four-year slumber), which Canning says have helped boost its social media stats in recent weeks. (It now has more than 1.3 million Facebook likes and 137,000 Twitter followers.)

Back in the real world, the group—which has been on the road since 2012 and has already premiered every song from the album live—has extensive touring plans to reflect its global fan base. It kicks off a month-long North American tour in October, with further dates booked in Japan, Australia and across Europe, including headlining the U.K.'s Bestival festival on Sept. 5. South American shows will follow.

Canning predicts a third consecutive top 10 U.S. album, and while Kapranos professes to be unconcerned about rescaling the commercial heights of Franz Ferdinand's debut, he does hope the new record makes a similar impression.

"All I know is, at the moment I'm particularly enjoying being in a band with those three other guys," he says with a smile. "My favorite thing is when people come up in parts of the world you never thought you'd be in and say, 'Oh man, you have no idea what an impact your record had on me.' You do literally become the soundtrack to somebody's life—and that still blows my mind." ●



GOODIE MOB
 Legendary Atlanta-based hip-hop outfit Goodie Mob has announced its first nationwide tour since 2009—featuring all four original members CeeLo, Big Gipp, Khujo and T-Mo—in anticipation of its forthcoming LP *Age Against the Machine*, out Aug. 27 via the Right Records/Primary Wave. Helping the act organize its jaunt is William Morris Endeavor agent Brian Ahern. "Having been gone for a couple years, to rebirth something like this with a new tour is very special and a great opportunity for all of us."

ROUTING: Anchoring the tour with a hometown finale appearance at ONE MusicFest in Atlanta, (Sept. 14), Ahern worked in reverse to fill out the rest of the dates. "We looked at where their ticket-selling history was, in addition to both record sales and previous airplay, to make sure we got to where the fans were, then we routed backwards from there." To create buzz for the tour, Ahern worked to make it a hot ticket in each market, reaching the in-demand clubs in each.

AUDIENCE: Ahern depended on the group's legacy to engage fans and increase ticket sales. "This is a rebirth, if you will, of Goodie Mob and a comeback with hot new material." Hitting a mix of clubs and theaters, the foursome will touch down in Washington, D.C., at the 9:30 Club (Aug. 24) before swinging through the Fillmore in San Francisco (Aug. 29), House of Blues in Chicago (Sept. 3) and the State Theatre in St. Petersburg, Fla. (Sept. 7).

PROMOTION: Liaising with management and the Right Records/Primary Wave, Ahern helped to ensure that local promoters were doing their jobs to market the tour properly for each date. "There is some promotion at the local level whether [the label is involved] or otherwise, but there is no, to my knowledge, national promotion." With an active CeeLo-aided social network, Goodie Mob worked to maximize ticket sales via its social platforms. "I've seen CeeLo pretty active on Twitter and whatnot. They're pushing their stuff online."
 —Nick Williams

BOOKING AGENT: Brian Ahern, William Morris Endeavor

TOUR DATES: Aug. 24-Sept. 14

"The challenge this time around is that everyone's portal of discovery has changed. We're definitely not taking anything for granted." —KRIS GILLESPIE, DOMINO RECORDS

Reviews

Krewella
 "Live for the Night" (3:28)
 PRODUCER: Cash Cash
 WRITERS: various
 PUBLISHERS: various
 Krewella/Columbia



DANCE

Krewella's Lively 'Night'

Flag-raising synths and fiery vocals fuel the latest single from EDM whiz kids Krewella, with singers Jahan and Yasmine Yousaf earnestly channeling various best-selling pop divas and producer Kris "Rain Man" Tindl piecing together another intense arrangement. On this song from the group's debut LP (out this fall via Krewella/Columbia), the threesome hits the ground running with a robotic vocal that morphs into the hook "I live for the night" within the first 10 seconds. With lyrics like, "If

you bleed that red blood, dance until you get enough" and "I'm gonna rage 'til the dawn, all nighter," Krewella's motives are clear: This is dance club pandering, and it does its job, no matter how shamelessly. A filthy half-time drop at the 2:13 mark might be enough to conjure another hit, after the surprise top 40 success of Krewella's previous single, "Alive." "Live for the Night" could be the single that quickly elevates the Krew above one-hit-wonder status. —NW

Krewella's motives are clear: This is dance club pandering, and it does the job, no matter how shamelessly.



LIVE

ARTISTS: Justin Timberlake and Jay Z
 VENUE: Yankee Stadium, the Bronx
 DATE: July 19

The game of catch. It's simple, tossing a ball back and forth. But the game gets plenty tricky when it's hit records being slung from star to star, as they were between Justin Timberlake and Jay Z on a clammy Friday night at Yankee Stadium for the first of two sold-out shows. Clearly, they were up to the task. The duo (and their respective bands: the Tennessee Kids and the Roc Boys) spent much time paired onstage seam-

lessly weaving singles like Jay's "I Just Wanna Love U (Give It 2 Me)" and Timberlake's "Rock Your Body," or "Big Pimpin'" with "Tunnel Vision." They also made the best of their solo moments—JT shimmied and let his falsetto soar during "My Love," while Jay thanked fans for making his latest release, *Magna Carta . . . Holy Grail*, "the No. 1 album in the motherfucking country" by bringing Alicia Keys onstage for "Empire State of Mind." No doubt, their pitches were awesome. Not one ball was dropped. —BW

SINGLES

COUNTRY

DANIELLE BRADBERRY

"The Heart of Dixie" (3:30)

PRODUCER: Brett James

WRITERS: Brett James, Troy Verges, Caitlyn Smith

PUBLISHERS: various

Big Machine Records

There's no denying the Dixie Chicks' "Wide Open Spaces" vibe of "The Heart of Dixie," the debut single from latest "Voice" winner Bradberry. As the youngest artist, and first country act, to win the singing competition, the 16-year-old steps out strong with an inspiring song that nods to genre trailblazers like the Chicks and Carrie Underwood while displaying the distinct country identity of its vocalist. —JM

ROCK

KINGS OF LEON

"Supersoaker" (3:50)

PRODUCER: Angelo Petraglia

WRITERS: Kings of Leon

PUBLISHERS: various

RCA

Following the overwhelming success of the singles "Use Somebody" and "Sex on Fire" in 2009, Kings of Leon released an album, 2010's *Come Around Sundown*, that was accessible but a bit too saccharine. Three years later, the Tennessee rockers return with a single that's bruising, disheveled and less self-conscious—all in all, an encouraging sign for the quartet's next set. —JL

POP

LORDE

"Royals" (3:10)

PRODUCER: Joel Little

WRITERS: Ella Yelich "Lorde" O'Connor, Joel Little

PUBLISHERS: Copyright Control/EMI April Music (ASCAP)

Lava

Among the most promising artists in the new class of female alt-pop

singers is 16-year-old Lorde, whose "Royals" is already a hit in her native New Zealand and just cracked the outer reaches of the Billboard Hot 100. The sultry salute to the simple life crystallizes the euphoria of early-2000s Nep-tunes production with its minimal bass thump and finger snaps. —CP

POP

JUSTIN TIMBERLAKE

"Take Back the Night" (5:55)

PRODUCERS: Timbaland, Justin Timberlake, Jerome "J-Roc" Harmon

WRITERS: various

PUBLISHER: Universal Music Publishing Group

RCA

Funky and tight where recent hits like "Mirrors" and "Suit & Tie" were a little too languid, Justin Timberlake's "Take Back the Night" is armed with a melody that recalls Michael Jackson's "Don't Stop 'Til You Get Enough." Timberlake again relies upon the dexterity of Timbaland and protégé J-Roc to create a production that's both retro and singular. —AH

HARD ROCK

AVENGED SEVENFOLD

"Hail to the King" (5:06)

PRODUCER: Mike Elizondo

WRITER: Avenged Sevenfold

PUBLISHERS: various

Warner Bros.

Avenged Sevenfold layers so many guitar tracks on "Hail to the King" that one might believe another six-stringer had joined the band's two-guitar lineup. With drummer Arin Ilejay now replacing the late Jimmy "the Rev" Sullivan, the strong focus on ear-pleasing hooks was likely drafted to complement Ilejay's stripped-down style. "Hail" effectively reinforces Avenged Sevenfold's brand of accessible hard rock that doesn't get too dirty for radio. —CT

LEGEND
&
CREDITS

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

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Springsteen On DVD

"Bruce Springsteen and the E Street Band: London Calling—Live in Hyde Park" (Sony): This film was shot at London's 2009 Hard Rock Calling festival.

"Wings for Wheels: The Making of *Born to Run*" (Columbia): Thom Zimny's 2005 Grammy-winning documentary.

"Blood Brothers" (Sony): A rewarding look at the 1995 sessions when Springsteen and the E Street Band reunited to make their first studio recording in 11 years.



FILM

Born Again Through Bruce

To be a fan of Bruce Springsteen is to use his persona and music as a guidepost for life—that's the takeaway from the personal testimonials revealed in the crowd-sourced documentary "Springsteen & I." The rock icon's passion, dedication and sense of right and wrong resonate deeply around the globe, with connections made through his music, chance encounters and concerts. Not surprisingly, there is a large population getting through life with Springsteen's assistance. The charming "Springsteen & I" consists of fans filming themselves talking about the bard of New Jersey—in many cases reducing their analysis to three words—as well as riveting, decades-spanning concert clips, from early black-and-white footage of a performance of "Growing Up" to a 2012 London festival appearance. There are tales (and, in three cases, footage) of Springsteen's personal benevolence, but in most cases the stories are simple homages to the life-changing

moment when each individual encountered and embraced the Springsteen magic. The audience for this documentary—done in a way to suggest honesty rather than sycophancy—will see themselves in the faces of these fans, whether it's a grown man crying after talking about the music or a young Asian woman—a truck driver with a master's degree—offering an eloquent assessment of how Springsteen makes her feel like part of America's backbone. With his narrative construction, director Baillie Walsh demonstrates how that sense of amazement has been felt among Springsteen's followers for decades, and in many cases is being handed down from one generation to the next. A collection of fans saying "thank you" provides a tear-welling conclusion, but the coda—a performance of "Born to Run" stitched together from performances over the course of 37 years—should make anyone watching the film say thanks as well. —PG

"Springsteen & I"

DIRECTOR: Baillie Walsh

PRODUCERS: Ridley Scott Associates, Mr. Wolf

DISTRIBUTOR: NCM Fathom Events

FEATURING: Bruce Springsteen, dozens of Springsteen fans

THEATRICAL SHOWINGS: July 22, July 30

RUNNING TIME: 105 minutes



ROCK

Staying Civil

The Civil Wars ramp up the harder textures, melodic hooks and lyrical despair in the follow-up to their 2011 Grammy-winning debut, *Barton Hollow*. Charged with the emotional drama of an acrimonious split, John Paul White and Joy Williams alternate expressing disappointment with disillusion, heartbreak and hope. Although the band is likely kaput, Columbia is working with an impressive effort. Charms of the bare-bones *Barton Hollow* inform *The Civil Wars*, especially on the heartbreaking duet "Disarm," the emotional centerpiece of the album, and two ballads of note—the ode to loneliness "Dust to Dust" and "Tell Mama"—which benefit from cascading electric guitar and mandolin, instrumental touches that add grit to the peppy "Oh Henry." Commercial appeal exists in "Same Old Same Old," a gentle pas de deux, and the uptempo acoustic number "From This Valley." —PG



The Civil Wars

The Civil Wars

PRODUCER: Charlie Peacock

Sensibility Music/Columbia Records

RELEASE DATE: Aug. 6

ALBUMS

POP

SELENA GOMEZ

Stars Dance

PRODUCERS: various

Hollywood Records

RELEASE DATE: July 23

Gomez grows up considerably on her first proper solo album, stepping away from the pop-rock of the Scene and into clubland groove on tracks like "Slow Down," "Undercover" and "B.E.A.T." Inquiring minds will dig into the album, listening closely to "Love Will Remember," Gomez's wistful rumination on her relationship with Justin Bieber. —GG

POP

CODY SIMPSON

Surfers Paradise

PRODUCERS: various

Atlantic Records

RELEASE DATE: July 16

These beach-ready songs recall artists like Jack Johnson and Jason Mraz, pairing sunny melodies with crooning lyrics about love and its accompanying emotions. Simpson's teen appeal threads throughout: "Summertime of Our Lives" is a sweet whistling ballad, and single "Pretty Brown Eyes" is a full-fledged pop anthem. —EZ

LATIN

MARC ANTHONY

3.0

PRODUCERS: Sergio George, Marc Anthony

Sony Music Latin

RELEASE DATE: July 23

The anthemic dance hit "Vivir Mi Vida" doesn't define 3.0. The album is vintage Anthony salsa fare. Pulsating and dynamic, it's also romantic to the core; every track here works as a ballad. Driving it is Anthony's unparalleled voice, sounding as good as ever, and more soulful as well. —LC

DANCE

PET SHOP BOYS

Electric

PRODUCER: Stuart Price

x2/Kobalt Label Services

RELEASE DATE: July 16

Can synth-pop pioneers still be relevant in today's EDM world? The Pet Shop Boys make their case here, carefully blending contemporary club sonics with the duo's inherent pop melodicism, along with a characteristically eyebrow-raising cover (Bruce Springsteen's "The Last to Die"). It ain't Skrillex, but it won't chase anybody off the dancefloor, either. —GG

AVANT-GARDE

DAVID LYNCH

The Big Dream

PRODUCERS: David Lynch, Dean Hurley

Sacred Bones Records

RELEASE DATE: July 16

Like 2011's *Crazy Clown Time*, much of *The Big Dream* has the ethereal and dreamy quality we associate with a good Lynch film. Besides sounding tighter and more assured than its predecessor, *The Big Dream* shows more of Lynch's gritty side on "Star Dream Girl" and "Say It." —GG

R&B

MAYER HAWTHORNE

Where Does This Door Go

PRODUCERS: various

Republic Records

RELEASE DATE: July 16

Hawthorne takes his soulfulness remarkably serious on his third album, *Where Does This Door Go*. It's a sultry collection of throw-back R&B numbers that veers from the pulsating midtempo standout "The Innocent" to bluesy single "Her Favorite Song." It's easy to picture these vintage tunes being played in a slinky, dim nightclub. —EZ

.biz

Amnesty International says that 100-plus musicians are calling for the release of the jailed members of Russian punk act Pussy Riot. Adele, U2, Madonna, Radiohead, Bruce Springsteen and Paul McCartney are among those who signed the open letter.



DANCE

Pet Project

Pet Shop Boys' first independent release after three decades on a major is their most successful in years

By Richard Smirke

After 28 years with EMI, British electro-pop duo Pet Shop Boys is enjoying a stellar start to its newfound life outside the major-label system.

Electric, the band's 12th studio album and first on its own x2 imprint (via Kobalt Label Services), enters the Billboard 200 at No. 26 with 11,000 first-week sales, according to Nielsen SoundScan, surpassing the 7,000 units its predecessor *Elysium* moved upon its release 10 months ago and landing Pet Shop Boys their highest domestic chart entry in nearly 20 years.

In the United Kingdom, *Electric* debuted at No. 3—the duo's highest chart position since 1995's *Alternative*. The positive critical response to *Electric*, which was produced by Grammy Award winner Stuart Price (Madonna, the Killers) and finds the veteran act returning to its EDM roots, has been equally impressive.

"I think this is the best-reviewed album we have ever had," says vocalist Neil Tennant, who formed Pet Shop Boys in 1981 alongside keyboardist Chris Lowe. The two have sold more than 50 million records worldwide, according to their manager, Angela Becker.

"When you look back to the 1980s, people assume that albums like *Actually* [1987] and *Introspective* [1988] got amazing reviews, but they didn't. They all got slagged off horrendously," Tennant recalls with a chuckle.

Ironically, it was a negative review of *Elysium* that helped inspire *Electric*'s upbeat, dancefloor-oriented direction, the 59-year-old singer says. "We read an iTunes review from a fan saying, 'We want Pet Shop Boys to be more banging.' We were quite amused

by their anger, but also we thought, 'Well, they have got a point.' So we have this annoyed fan to thank for quite a lot, really."

The decision to leave the duo's long-term label home, EMI (it was on Astralwerks in the United States), was not taken quite so lightly, however. With much of *Electric* written at the same time as *Elysium*, Tennant says that the album "could have quite easily come out on EMI" and that the act was "in discussion with them all throughout" its production.

The choice to instead partner with Kobalt Label Services was made only after observing the global success of Nick Cave & the Bad Seeds' *Push the Sky Away*, which KLS released in March. It debuted in the top four in 18 countries and gave the band its highest-ever chart placing in the States (No. 29). "At that point, we thought, 'Yeah, let's go with Kobalt,'" says Tennant, praising the company's "fresh approach to selling our music."

"Once we started talking, it became apparent that we were a really good fit for what they wanted to do," KLS managing director Paul Hitchman says. "Working in partnership with the artist means that we're very much working to the same agenda. That lends a certain power and energy to the release."

To generate early interest in the campaign, *Electric*'s pulsating, Giorgio Moroder-like opening instrumental "Axis" was made available for purchase on April 30, accompanied by a suitably euphoric strobe-lit video.

"Musically this record was very up and very dancefloor-orientated, and we wanted to play to the strength of that," says Hitchman, who credits a visual-led online marketing push and solid retail support with boosting sales. Touring will also play a big role going forward, with the U.S. leg of the *Electric* world tour beginning Sept. 12 at the Fillmore Miami Beach at the Jackie Gleason Theater, before wrapping Oct. 12 at Los Angeles' Shrine Auditorium.

"We set out to make an album that defied the laws of working within contemporary pop," *Electric* producer Stuart Price says. "We just went, 'Let's have fun on every track.' And people have really responded to that."

"It was a great, experimental way of working that brought out the best in all of us," says Tennant, calling the nine-track record the first in a planned trilogy. "We completely maintain the right to do whatever we want to do." ●

THE Numbers

Imagine Dragons' "Radioactive"

Pet Shop Boys will start the U.S. leg of their *Electric* world tour on Sept. 12.

21 WEEKS

"Radioactive" links a 21st week at No. 1 on Rock Airplay, breaking the record for the longest reign dating back to the Nielsen BDS-based chart's June 20, 2009, inception. Foo Fighters' "Rope" ruled for 20 weeks from its debut the week of March 12, 2011.

26

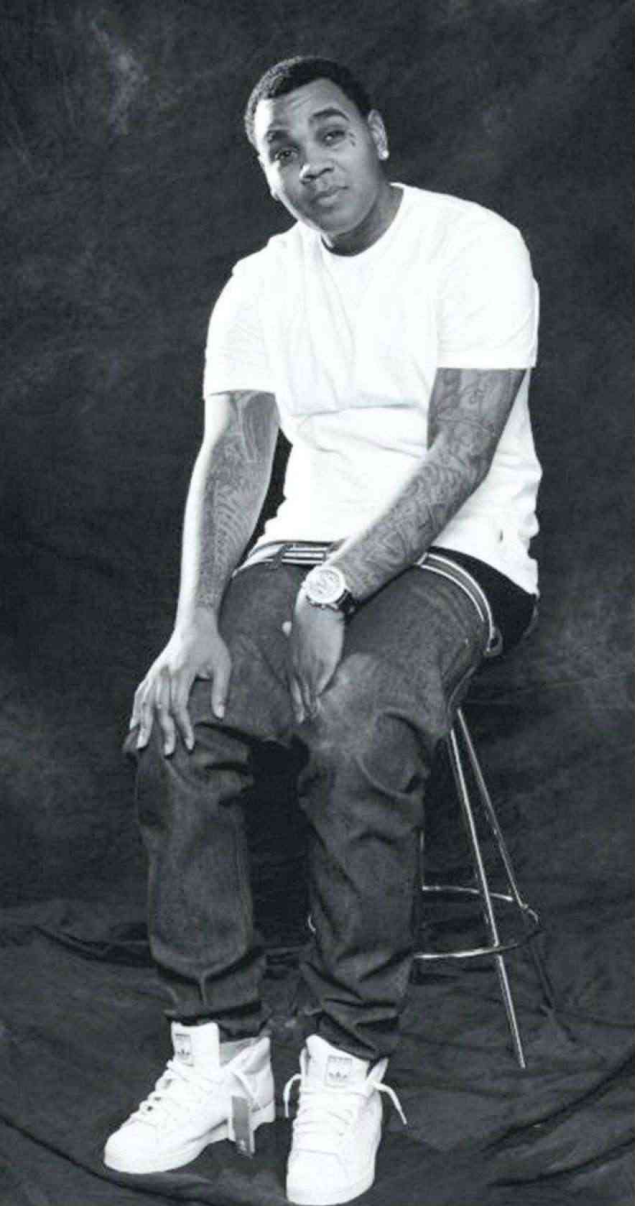
Reinforcing its lengthy journey to multiformat radio acceptance, "Radioactive" debuts at No. 26 on Adult Contemporary—46 weeks after it debuted on Alternative. The song continues to ripen at other formats, pushing 5-2 on Adult Top 40, bulleting at No. 3 on Mainstream Top 40 and, in its fifth week, rising 14-13 on Triple A.

4.6M

"Radioactive" logs its best streaming week so far: 4.6 million U.S. streams, according to BDS. The sum eclipses the song's previous high point of 4.5 million (April 13).

9M

With 257,000 in total digital song sales this week, according to Nielsen SoundScan, the band's cumulative song sales leap past 9 million. With 6.6 million sold in 2013, Imagine Dragons are the only act with two of the year's 10 best-selling rock songs: "Radioactive" (No. 1; 3.8 million) and previous single "It's Time" (No. 9; 1.1 million). —Keith Caulfield, William Gruger and Gary Trust



HIP-HOP

Gates' Groundswell

Rapper Kevin Gates scores strong debut thanks to buzz that began during prison sentence

By Erika Ramirez

When Kevin Gates stepped out of jail in 2011, he was surprised to discover that his fan base had spilled beyond the borders of his hometown of Baton Rouge, La.

The 27-year-old had toyed with rapping but didn't take it seriously until freed from a three-year prison stint for drug and firearm charges. He is now managed by Young Money Entertainment and owns a label, Bread Winners Association, partnered with Atlantic Records. His first album, *Stranger Than Fiction*, debuts this week at No. 37 on the Billboard 200 with 8,000 copies sold, according to Nielsen SoundScan.

"Rap was more of a release for me, a journal," Gates says. "I suffer from deep depression, so my only release is music. I didn't know I had the following I had. Once I came home from jail, that's when I saw my following and that's when I took it serious."

Before jail, the rapper had released four mixtapes, earning a grass-roots following that drove his *I Don't Know What to Call It Vol. 1* mixtape to No. 1 on the Heatseekers-South Central chart, attracting the respect of many, including Lil Wayne.

Gates' following moved from word-of-mouth on the streets to YouTube, where 64% of teens now listen to music, according to Nielsen's "Music 360" report. Gates and his team previewed 10 of 14 of the tracks off *Stranger Than Fiction* on his YouTube channel (40,000 subscribers since February 2012) a day before its iTunes release on July 16.

"The focus wasn't to sell so many records," Atlantic Records online marketing manager Rahim Wright says. "We were trying to get the music out there and show that there is a market that enjoys Gates' music and will buy it."

The videos have brought more than 1.15 million views to his YouTube channel since their debut, a 103% increase in the amount of traffic Gates normally gets in a given week. Each video was viewed roughly 40,000 times.

On Twitter, Gates' mentions also increased the week of release. More than 15,000 people tweeted about him the week ending June 21, a 93% increase over his normal weekly average of mentions. (His handle is @Kevin_Gates.)

"People are going to find the music either way, by whatever means, so why not just give it to them ourselves and also give them notifications, reminders, links to purchase the music they're enjoying?" Wright asks. "We trust that people will support." ●



'Replay' For The First Time

After two years of starring in "Shake It Up" on the Disney Channel, Zendaya is breaking out on her own. The singer/actress "Replay" debuts at No. 42 on the Pop Digital Songs chart with 12,000 sold, according to Nielsen SoundScan, and serves as the lead track from her forthcoming Hollywood Records debut album. Zendaya has previously released songs on multiple "Shake It Up" soundtracks; they have sold a combined 550,000 downloads.

Wolannin's New 'Guy'

Whitney Wolannin inks her longest Adult Contemporary chart run, as "Wrong Guy (I Did It This Time)" (TopNotch) bullets at No. 17 in its 21st week. Wolannin arrived with "Honesty," which reached No. 23 during a 20-week chart run last year. Long before she performed at the 2012 Summer Olympics in London and opened for such acts as the Beach Boys, "I was pretending to be Janet Jackson at a very young age," she says. "There's video proof of this. [But] it's sealed in a vault, so don't even think about it."

Super Start

Fortuna la Super F's "Trago Amargo" bubbles under the Tropical Airplay chart. The catchy bachata track is gaining traction across radio and online, with its music video drawing 70,000 worldwide Vevo views in its first month. The 21-year-old Dominican singer/songwriter is signed to EVT Music/Sony Music Latin and is working on his first studio album. Recognition from his peers has already come in the form of a collaboration with Latin Grammy Award winner Nacho.

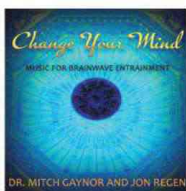
Something From 'Nothing'

Christian pop singer/songwriter Ryan Stevenson is on tour supporting his debut single, "Holding Nothing Back." The Idaho-based artist gained early experience playing for youth groups and on mission trips in his teens, then as a duo with fellow Christian artist Paul Wright. Signed to TobyMac's Gotee imprint, Stevenson is touring solo this summer before joining Audio Adrenaline for dates in October and November.

Reporting by Keith Caulfield, Wade Jessen, Amaya Mendizabal and Gary Trust.

Kevin Gates describes rapping as "a release" for him that helps alleviate depression.

Battle Plan: Jon Regen & Mitch Gaynor



Musician Jon Regen joined forces with sonic crystal therapy expert and oncologist Dr. Mitch Gaynor for *Change Your Mind*, which tops the New Age chart and enters the Billboard 200 at No. 67.

4 MONTHS AGO

Dr. Mitch Gaynor partnered with Jon Regen—a songwriter and onetime Billboard contributor—after treating Regen's father's cancer in 2012. His goal was to craft meditative music to help patients manage stress and pain, and promote healing. On March 26, Gaynor reached out to Regen, and they began recording *Change Your Mind* that same day. Using Gaynor's quartz crystal singing bowls and Regen's mini keyboard, they finished recording overnight. Mastered by Chris Athens on April 5, the album was on iTunes April 10—a mere 15 days after it materialized. "The energies were so resonant—the way we look at music, the way we compose music, it's in such harmony," Gaynor says.

RELEASE WEEK

Patients of Gaynor's were responding extremely well to the album, which inspired the duo to record two more, *Uplift* (April 19) and *Peaceful Sleep* (May 1). "He would play the bowls and he would sing melodic fragments to me, which I would interpret and embellish. Then he would leave and I would finish the tracks," Regen explains. Working through a DIY team at DPM Records, owned by Regen's manager Steven Rosen, his lawyer Larry Katz and investor Marty Halpern, they coordinated the iTunes placement within one week of mastering, as well as placements for the other two.

2 WEEKS AGO

Gaynor appeared on a July 15 episode of "The Dr. Oz Show" talking about sonic therapy. SoundCloud clips from *Change Your Mind* appeared on the show's website, steadily increasing stream numbers, with each peaking at more than 60,000. That night, Regen checked the iTunes charts as a joke. "The album had reached No. 10 along with Daft Punk, Kanye West, Jay Z... and then we went to No. 4," he says. "We heard Gaynor was going to be on 'Dr. Oz,' so we tried to get the stuff up beforehand." Regen and Gaynor hoped a \$5.99 price would entice more consumers. The album sold 6,000 for the chart week, according to Nielsen SoundScan.

NEXT UP

Leveraging the exposure, Regen and Gaynor will release a fourth LP, *Tranquility*, soon. "We're talking to publicists, to people who can get the project the visibility it deserves," Regen explains. He also plans to continue working with Gaynor, in addition to his solo material. "We're just trying to harness the goodwill that's been leaved on us, for me to continue making the music I want to make, and for Mitch and I to continue this collaboration." Gaynor adds, "[With] all of the negative energy in the world, you're going to be like a piano that's not tuned. The same thing happens energetically to people. Everybody needs tuning." —Nick Williams

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OVER THE COUNTER KEITH CAULFIELD

Jay Z Rules Again; 'Teen Beach' Bows

Jay's 'Magna Carta' gives rap a fifth straight week atop the Billboard 200



As expected, **Jay Z's** *Magna Carta* . . . *Holy Grail* holds at No. 1 for a second week on the Billboard 200, selling 129,000 copies, according to Nielsen SoundScan (down 76%). The set debuted atop the list last week with 528,000.

As *Magna Carta* . . . *Holy Grail* retains its crown, it's the first rap album in nearly two years to spend two weeks at No. 1. The last rap album to rack up two weeks in the penthouse was **Lil Wayne's** *Tha Carter IV*, which led the Billboard 200 charts dated Sept. 17 and Sept. 24, 2011.

With a second week atop the list, Jay Z now totals 23 weeks at No. 1 during his career. Since the chart started using SoundScan data on May 25, 1991, only four acts have spent more time at the top: **Garth Brooks** (51 weeks), **Eminem** (29 weeks), **Adele** and **Taylor Swift** (24 each).

Further, after only two weeks on sale, *Magna Carta* . . . *Holy Grail* has shifted 658,000 copies, making it the 11th-biggest album of the year. The album's title track, "Holy Grail," features the artist behind the year's top-selling set: **Justin Timberlake**, who continues to rule with *The 20/20 Experience* (2.1 million).

Magna Carta . . . *Holy Grail* easily blocks the arriving **Sara Bareilles**, who bows at No. 2 with *The Blessed Unrest*, selling 68,000 copies. The singer/songwriter's last full-length studio album, 2010's *Kaleidoscope Heart*, debuted at No. 1 with a start of 90,000.

Following Bareilles is the latest *Kidz Bop* album, *Kidz Bop 24*, entering at No. 3 with 62,000. The popular series—which mostly consists of child-friendly covers of hit songs—has now logged 17 top 10 albums. A No. 1 title still eludes the franchise, which launched in 2001 with the first *Kidz Bop* album. All of the numbered *Kidz Bop* titles—except for volumes 1-6 and 17—have debuted in the top 10.



The *Kidz Bop* series has sold a total of 13.8 million albums and currently owns 18 of the top 100 best-selling kids albums of the SoundScan era (1991-present). The highest-ranked of the bunch is the first *Kidz Bop* album, with 959,000 (No. 29 on the top 100 list).

Teen Scene: The "Teen Beach Movie" soundtrack surfs in at No. 8 with 25,000, following the much-watched premiere of its companion Disney Channel film. According to the Disney Channel, the movie's July 19 bow earned 8.4 million total viewers, making it the most-watched TV movie this year.

"Teen Beach Movie" is the first non-sequel TV movie soundtrack to debut in the top 10 on the Billboard 200 since the July 5, 2008, chart. That week, Disney Channel's first "Camp Rock" soundtrack bowed at No. 3. The new album wasn't initially forecast to arrive in the top 10, but once the TV movie hit the airwaves, consumers rushed to digital retail to snap up its soundtrack. The set was originally on course for a start of around 10,000. By the time Saturday hit—the day after the movie bowed—those estimates were greatly revised.

It's likely that "Teen Beach Movie" will remain in the top 10 for a second week, and possibly rise on the tally. The album follows earlier top 10-charting Walt Disney Records TV movie/series soundtracks like the various "Hannah Montana" albums, "Jump In!," "The Cheetah Girls 2" and of course, the wildly successful "High School Musical" series.

Could "Teen Beach Movie" turn into the next "High School Musical" franchise? Disney can only hope. The surprise success of "High School Musical" spawned the ninth-biggest-selling soundtrack of the SoundScan era (4.9 million copies), two sequels, a spinoff TV movie and a plethora of merchandise.

And Next Week . . . **Selena Gomez**, who just celebrated her 21st birthday on July 22, has another reason to party: She's likely to earn her first No. 1 album next week.

Industry sources say her fourth studio set, *Stars Dance*, should debut atop the Billboard 200 with 90,000-100,000 copies sold in the week ending Sunday, July 28.

If it debuts with more than 78,000, it will mark Gomez's largest sales week yet. Her last album, 2011's *When the Sun Goes Down* (credited to **Selena Gomez and the Scene**), arrived with a career-high week of 78,000.

Other albums heading for sizable bows next week include **Marc Anthony's** 3.0, **Rich Gang's** self-titled album, **We Came As Romans' Tracing Back Roots** and **Edward Sharpe & the Magnetic Zeros'** self-titled set. **O**



Let's Hear It For The Boy (Bands)

Two eminent boy bands round out the Mainstream Top 40 chart this week. Jonas Brothers begin at No. 39 with "First Time." The song previews the trio's first studio album since 2009. Meanwhile, at No. 40, One Direction enters with "Best Song Ever," which ushers in the group's forthcoming third studio album, as well as "This Is Us," its 3-D film due in theaters on Aug. 29. With sources projecting digital sales of 300,000 and massive streams expected by the end of its first full week, the song is likely to blast into the Billboard Hot 100's top five next week. —Gary Trust

THE BIG NUMBER



So far this year, we've had 23 new No. 1s on the Billboard 200 (sets that weren't already No. 1 in 2012). A year ago at this point, due mostly to the dominance of Adele's 21, there were just 16 new No. 1s.



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MARKET WATCH

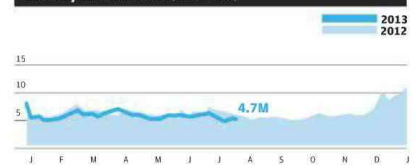
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,707,000	2,034,000	22,793,000
Last Week	4,984,000	2,197,000	22,781,000
Change	-5.6%	-7.4%	0.1%
This Week Last Year	5,360,000	2,180,000	24,515,000
Change	-12.2%	-6.7%	-7.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

	2012	2013	CHANGE
Overall Unit Sales			
Albums	167,173,000	156,539,000	-6.4%
Digital Tracks	773,487,000	752,178,000	-2.8%
Store Singles	1,932,000	1,818,000	-5.9%
Total	942,592,000	910,535,000	-3.4%
Album w/TEA*	244,521,700	231,756,000	-5.2%

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

Digital Track Sales

2012	773.5 Million
2013	752.2 Million

Sales by Album Format

	2012	2013	CHANGE
CD	100,463,000	86,171,000	-14.2%
Digital	64,286,000	67,031,000	4.3%
Vinyl	2,375,000	3,148,000	32.5%
Other	49,000	189,000	285.7%

Sales by Album Category

	2012	2013	CHANGE
Current	82,316,000	79,229,000	-3.8%
Catalog	84,857,000	77,309,000	-8.9%
Deep Catalog	67,733,000	62,226,000	-8.1%

Current Album Sales

2012	82.3 Million
2013	79.2 Million

Catalog Album Sales

2012	84.9 Million
2013	77.3 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 21, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

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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	14
 <p>The song claims the Hot 100's Airplay Gainer award for an unprecedented eighth week (all consecutively). Seven songs had previously worn the badge for seven weeks (consecutive or not) since the award's 1985 origin, including Bruno Mars' "When I Was Your Man" in February-April.</p>							
3	3	2	SG WE CAN'T STOP MIKE WILL, MADE-IT, P-NASTY (M.L.WILLIAMS II,P.R.SLAUGHTER, T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		2	7
 <p>Fueled heavily by a fifth week atop Streaming Songs (10.1 million U.S. streams, up 37%), the track equals Cyrus' best Hot 100 rank. Her "Party in the U.S.A." peaked for three weeks at No. 2 in 2009.</p>							
4	4	3	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	47
2	2	4	GET LUCKY Daft Punk Feat. Pharrell Williams T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS)	DAFT LIFE/COLUMBIA	▲	2	14
 <p>During the 20 years that the Rhythmic and Alternative airplay charts have co-existed, "Get Lucky" is the first song to reach the top five on both rankings. Only four tracks in that span have reached the top 10 on both charts, a feat last accomplished by Gotye's "Somebody That I Used to Know" last year.</p>							
8	7	5	TREASURE THE SMEEZINGTONS (BRUNO MARS,PLAWRENCE II,L.LEVINE,B.BROWN)	Bruno Mars ATLANTIC		5	10
6	5	6	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton R.LEWIS (B.HAGGERTY,R.LEWIS)	MACKLEMORE/ADA/WARNER BROS.	▲	1	24
5	6	7	CRUISE Florida Georgia Line Featuring Nelly J.MOI (B.KELLEY,H.HUBBARD,J.K.MO,C.RICE,I.RICE)	REPUBLIC NASHVILLE/REPUBLIC	▲	4	42
-	8	8	HOLY GRAIL Jay Z Feat. Justin Timberlake T.NASH,TIMBALAND,JROC (S.C.CARTER,J.TIMBERLAKE,T.NASH, T.V.MOSLEY,J.HARMON,K.DWILSON,K.COBBAN,D.GROH,K.WOJNOSIELIC)	ROCA-FELLA/ROC NATION		8	2
 <p>Following its debut, the track slides 3-4 on Hot Digital Songs (166,000 downloads sold, down 15%) but builds 16-8 on Streaming Songs (3.4 million, up 63%) and 47-40 on Hot 100 Airplay (31 million impressions, up 19%).</p>							
10	10	9	CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN, D.BLACKETT,H.TUNSTALL-BEHRENS,J.FREEMAN)	UME/REPUBLIC	●	9	30
7	9	10	MIRRORS Justin Timberlake TIMBALAND (J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,I.J.FAUNTILEROV II)	RCA	▲	2	23
14	11	11	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT) MACKLEMORE/SUB POP/ADA/WARNER BROS.		▲	11	19
15	14	12	LOVE SOMEBODY Maroon 5 R.B.FEODER,N.ZANCANELLA (A.LEVINE, R.B.FEODER,N.ZANCANELLA,N.MOTTE)	ARM/OCTONE/INTERSCOPE		12	9
13	13	13	CLARITY Zedd Feat. Foxes ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GRAY)	INTERSCOPE	●	13	18
12	15	14	THE WAY Ariana Grande Feat. Mac Miller H.MONEY (H.D.SAMUEL,S.A.STREETER, A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.G.RUSSELL)	REPUBLIC	▲	9	17
9	12	15	COME & GET IT Selena Gomez STARGATE (E.DEAN,M.S.ERISENTE,E.HERMANSSEN)	HOLLYWOOD	▲	6	15
31	19	16	SAFE AND SOUND Capital Cities R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	LAZY HOOKS/CAPITOL		16	12

LEGEND

- ▲ Bullets indicate titles with greatest weekly gains.
- Album Charts**
 - Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
 - ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
 - ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
 - Latin albums certification for physical shipments & digital downloads of 50,000 units (ORO).
 - ▲ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- Digital Songs Charts**
 - RIAA certification for 500,000 paid downloads (Gold).
 - ▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multi-platinum level.
- Awards**
 - HG (Heatseeker Graduate)
 - PS (Pacemaker for largest % album sales gain)
 - GG (Greatest Gainer for largest volume gain)
 - DG (Digital Sales Gainer)
 - AG (Airplay Gainer)
 - SG (Streaming Gainer)

Publishing song index available on billboard.com/biz. Visit billboard.com/biz for complete rules and explanations.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
11	16	17	JUST GIVE ME A REASON P!nk Feat. Nate Ruess J.BHASKER (PINK,J.BHASKER,N.RUESS)	P!nk RCA	▲	1	23
21	20	18	THE OTHER SIDE Jason Derulo AMMO,M.JOHNSON (J.DESROULLEAUX,M.JOHNSON,J.COLEMAN)	BELUGA HEIGHTS/WARNER BROS.	●	18	14
20	17	19	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding C.HARRIS (C.HARRIS,E.GOULDING)	CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	●	17	14
27	29	20	U.O.E.N.O. Rocko Featuring Future & Rick Ross NOT LISTED (NOT LISTED)	ROCKY ROAD		20	15
16	18	21	I LOVE IT Icona Pop Featuring Charli XCX P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	RECORD COMPANY TEN/BIG BEAT/RRP	▲	7	25
26	25	22	I WANT CRAZY Hunter Hayes D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	ATLANTIC/WMN		19	15
19	21	23	POWER TRIP J. Cole Featuring Miguel J.L.COLE (J.COLE,H.LAWS)	ROC NATION/COLUMBIA	▲	19	23
24	28	24	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz R.LEWIS (B.HAGGERTY,R.LEWIS)	MACKLEMORE/ADA/WARNER BROS.	▲	1	42
18	24	25	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) Fall Out Boy B.WALKER (FALL OUT BOY,B.WALKER,J.HILL)	DECAYDANCE/ISLAND/IDJMG	●	13	24
33	32	26	GONE, GONE, GONE Phillip Phillips G.WATTENBERG (D.FURHMANN,T.CLARK,G.WATTENBERG)	19/INTERSCOPE		26	20
25	22	27	BODY PARTY Ciara MIKE WILL, MADE-IT, P-NASTY (C.P.HARRIS,N.WILBURN CASH, J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE, JR.,R.TERRY)	EPIC		22	13
34	34	28	RUNNIN' OUTTA MOONLIGHT Randy Houser D.GEORGE (D.DAVIDSON,J.K.LOVE,LACE,A.GORLEY)	STONEY CREEK	●	28	11
28	26	29	CRASH MY PARTY Luke Bryan J.STEVENS (R.CLAWSON,A.GORLEY)	CAPITOL NASHVILLE	▲	18	15
23	27	30	STAY Rihanna Featuring Mikky Ekko M.EKKO,L.PARKER (M.EKKO,L.PARKER)	SRP/DEF JAM/IDJMG	▲	3	24
29	31	31	WHEN I WAS YOUR MAN Bruno Mars THE SMEEZINGTONS (BRUNO MARS,PLAWRENCE II,L.LEVINE,A.WYATT)	ATLANTIC	▲	1	31
22	30	32	BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends S.HENDRICKS (R.RAKINS,D.DAVIDSON,C.WISEMAN)	WARNER BROS. NASHVILLE/WMN	●	12	17
30	33	33	BAD Wale Featuring Tiara Thomas Or Rihanna T.THOMAS,K.CAMP (D.AKINTIMHIN,T.THOMAS)	MAYBACK/ATLANTIC	●	21	23
35	36	34	SAIL AWOLNATION A.BRUNO (A.BRUNO)	RED BULL	▲	30	46
-	88	35	DG DON'T DROP THAT THUN THUN! The FINATTCZ T.WILLIAMS (J.DUNN,A.BROWN, M.ABDUL-BAHAMAT,T.WILLIAMS)	THE FINATTCZ/KNOXOUT/EONE		35	2
32	35	36	WAGON WHEEL Darius Rucker F.ROGERS (B.DYLAN,K.SECOR)	CAPITOL NASHVILLE	▲	15	24
17	23	37	#BEAUTIFUL Mariah Carey Featuring Miguel MIGUEL,M.CAREY,HAPPY PEREZ (M.I.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS)	ISLAND/IDJMG		15	11
54	40	38	ROUND HERE Florida Georgia Line J.MOI (R.CLAWSON,C.TOMPKINS,THOMAS RHETT)	REPUBLIC NASHVILLE		38	6
-	47	39	TAKE BACK THE NIGHT Justin Timberlake TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE, T.V.MOSLEY,J.HARMON,J.E.FAUNTILEROV II)	RCA		39	2
49	41	40	CRAZY KIDS Ke\$ha Feat. will.i.am Or Juicy J DR.LIKE,BENNY BLANK,CORINNY (K.SECRET, W.ADAMS,L.GOTTWALD,D.SLEVIN,H.WALTER)	KEMOSABE/RCA		40	8
46	42	41	HEY PATTY GIRL Kip Moore B.JAMES (K.MOORE,D.COUCH)	MCA NASHVILLE	●	41	18
39	37	42	DON'T YA Brett Eldredge C.DESTEFANO (B.ELDREDGE,C.DESTEFANO,A.GORLEY)	ATLANTIC/WMN		37	9
36	38	43	HO HEY The Lumineers R.HADLOCK (W.SCHULTZ,J.FRAITES)	DUALTONE	▲	3	59
51	46	44	SEE YOU AGAIN Carrie Underwood M.BRIGHT (C.UNDERWOOD,D.H.HODGES,H.LINDESEY)	19/ARISTA NASHVILLE		44	12
45	48	45	TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj DETAI (D.CARTER,B.WILLIAMS,J.A.PREYAN, O.T.MARAJ,N.WILBURN CASH,N.C.FISHER)	YOUNG MONEY/CASH MONEY/REPUBLIC		45	11
-	72	46	SUMMERTIME SADNESS Lana Del Rey E.HAYNIE,R.NOWELS (L.DEV. REY,R.NOWELS)	POLYDOR/INTERSCOPE		46	2

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 SALES DATA COMPILED BY
 n Nielsen
 BDS
 THE WEEK'S MOST POPULAR CURRENT ALBUMS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO BROADCASTING SYSTEMS (RBS). SALES DATA AS COMPARED BY NIELSEN BDS. STREAMING AND DOWNLOADING ACTIVITY DATA BY OTHER METRICS TRACKED BY NIELSEN BDS.
 *GUEST ARTISTS LISTED IN PARENTHESES. **GUEST ARTISTS LISTED IN PARENTHESES. ***GUEST ARTISTS LISTED IN PARENTHESES. ****GUEST ARTISTS LISTED IN PARENTHESES. *****GUEST ARTISTS LISTED IN PARENTHESES.

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43	45	47	DONE. D.HUFF (R.PERRY,N.PERRY,J.DAVIDSON,J.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	43	19
53	51	48	REDNECK CRAZY J.CATINO,J.KING (L.P.KEAR,M.RIVIN,C.TOMPkins)	Tyler Farr COLUMBIA NASHVILLE		48	8
38	43	49	RICH AS F**K T.MINUS,N.SEETHARAM (D.CARTER, T.EPPS,T.WILLIAMS,N.SEETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		38	18
63	52	50	RIGHT NOW D.GUETTA,STARDATE,N.ROMERO,G.TUINFORT (D.GUETTA,M.S.EIKSEN, T.E.HERMENSEN,S.SMITH,N.NASH,R.FENTY,G.H.TUINFORT,N.ROTTEVEEL)	Rihanna Featuring David Guetta SRP/DEF JAM/IDJMG		50	5
87	55	51	WOP M.WESE, SR. (L.DASH)	J. Dash STEREOfAME	●	51	7
68	59	52	WAKE ME UP! AVICII,A.POURNOURI (T.BERGLING,A.POURNOURI,A.LOE BLACC)	Avicii PRMD/ISLAND/IDJMG		52	4
40	49	53	NO NEW FRIENDS (SFTB REMIX) BO-1DA,N.SHEBIB (D.M.KHALED,A.GRAHAM, M.L.ROBERTS) (D.CARTER,M.SAMUELS,N.SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		37	13
56	53	54	JUMP RIGHT IN K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,J.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		53	13
62	62	55	LITTLE BIT OF EVERYTHING N.CHAPMAN,K.URBAN (B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE		55	9
58	61	56	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		56	5
60	57	57	ALL OVER THE ROAD C.CHAMBERLAIN (C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY NASHVILLE		57	11
HOT SHOT DEBUT		58	THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC/BIG MACHINE		58	1
64	63	59	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		59	18
-	39	60	TOM FORD TIMBALAND,JROC (S.C.CARTER,TV.MOSLEY,J.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		39	2
66	66	61	HEY GIRL D.HUFF (R.AKINS,A.GORLEY,C. DESTEFANO)	Billy Currington MERCURY NASHVILLE		61	9
NEW		62	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY		62	1
90	74	63	ROYALS J.LITTLE (E.Y'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		63	3
52	58	64	BEAT IT SEAN KINGSTON,WIC MAC (G.LANDERSON, O.AKIN,OLU,N.BALDING,C.J.THOMAZ)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		52	13
79	75	65	IT GOES LIKE THIS M.KNOX (R.AKINS,S.HAYSIP,I.ROBBINS)	Thomas Rhett VALORY		65	6
77	73	66	WHAT ABOUT LOVE REDONE,JIMMY JOKER (N.KHAT,L.THORNHELD, AJ JUNIOR,B.HAJIJ,M.MOUPONDO,R.STARCHILD,A.MAHONE)	Austin Mahone CHASE/REPUBLIC		66	6
72	69	67	BUBBLE BUTT MAJOR LAZER,KHAN (TULPENTZ,D.TAYLOR, BRIND MARS,M.ANGUYEN-STEVENS,MYSTIC)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		67	6
NEW		68	MISS JACKSON B.WALKER (B.JUNIE,B.WALKER, J.SINCLAIR,A.SALEM,I.OLO,A.GOOSE)	Panic! At The Disco Feat. LoLo DECAYDANCE/FUELED BY RAMEN/RRP		68	1
76	76	69	AIN'T WORRIED ABOUT NOTHING RICO LOVE,EARL AND E (RICO LOVE, E.HOOD,E.GOULDY,H.K.KHARBOUCH)	French Montana COKE BOYS/BAD BOY/INTERSCOPE		69	5
80	71	70	COUNTING STARS R.B.TEDDER,N.ZANCANELLA (R.B.TEDDER)	OneRepublic MOSLEY/INTERSCOPE		32	5
91	82	71	BRAVE M.ENDERT (S.BAREILLES,L.ANTONOFF)	Sara Bareilles EPIC		61	6
-	98	72	ACAPPELLA M.JOHNSON (A.HEIDEMANN,N.NOONAN,M.JOHNSON,S.HOLLANDER)	Karmin EPIC		72	2
-	64	73	F**CKWITHMEYOUKNOWIGOTIT BO-1DA,VINYLZ (S.C.CARTER, M.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		64	2
61	68	74	ANYWHERE WITH YOU J.MOL,R.CLAWSON (B.HAYSIP,D.L.MURPHY,YEARY)	Jake Owen RCA NASHVILLE	●	46	18
50	44	75	I'M OUT ROCK CITY,THE CO-CAPTAINS (T.THOMAS,T.THOMAS,O.T.MARRAJ,C.P.HARRIS)	Ciara Featuring Nicki Minaj EPIC		44	3
71	67	76	PARKING LOT PARTY J.STONE,L.BRICE (L.BRICE,T.HOMAS RHETT,R.AKINS,L.LAIRD)	Lee Brice CURB		67	4

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-	90	77	NIGHT TRAIN M.KNOX (N.THASHER,M.DULANEY)	Jason Aldean BROKEN BOW		77	3
82	80	78	POINT AT YOU J.S.STOVER (R.COPPERMAN,R.AKINS,B.HAYSIP)	Justin Moore VALORY		78	8
69	79	79	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOLS,P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		69	14
NEW		80	MADE IN THE USA J.JEBERG (J.JEBERG,J.EVIGAN,C.CHORUS,B.PERKINS,D.LOVATO)	Demi Lovato HOLLYWOOD		80	1
94	54	81	OOH LA LA DR. LUKE,AMMO,CIRKUT (J.GOTTWALD,J.COLEMAN, H.WALTER,B.MCKEE,J.KASHER HINDLIN,OLA BLANC,F.HALL)	Britney Spears KEMOSABE KIDS/KEMOSABE/RCA		54	5
67	85	82	FEDS WATCHING P.L.WILLIAMS (T.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		67	3
NEW		83	HAIL TO THE KING M.LEZONDO (M.SANDERS,B.HANER JR,Z.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.		83	1
57	70	84	BEAT THIS SUMMER B.PAISLEY (B.PAISLEY,C.DUBOIS,L.LAIRO)	Brad Paisley ARISTA NASHVILLE		46	19
NEW		85	MISS MOVIN' ON THE SUSPEX (J.EVIGAN,L.ROBBINS,J.MICHAELS,M.ALLAN)	Fifth Harmony SYCO/EPIC		85	1
				Highlighted in Billboard's Bubbling Under column two issues ago, the quintet translates its exposure on Fox's "The X Factor" last year to its first Hot 100 hit. The cut starts on Hot Digital Songs at No. 46 (37,000) while drawing 489,000 streams in the chart's tracking week.			
92	96	86	BENEATH YOUR BEAUTIFUL LABRINTH,DA DIGGLAR (T.MCKENZIE,M.POSNER,A.E.SANDE)	Labrinth Feat. Emeli Sande SYCO/RCA		86	6
70	77	87	PEOPLE LIKE US G.KURSTIN (M.KABIR,J.MICHAEL,B.DALY)	Kelly Clarkson 19/RCA		65	10
88	86	88	PLAY HARD D.GUETTA (D.GUETTA,G.H.TUINFORT, FRIESTERER,A.THOMAS,C.SMITH,S.MOLIN,E.KALBERG)	David Guetta Feat. Ne-Yo & Akon WHAT A MUSIC/ASTRALWERKS/CAPITOL		64	8
96	97	89	SWEATER WEATHER J.PILBROW (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [REVEAL]/COLUMBIA		89	6
95	93	90	GOODBYE TOWN P.WORLEY,LADY ANTEBELLUM (O.HAYWOOD,C.KELLEY,H.SCOTT,J.P.KEAR)	Lady Antebellum CAPITOL NASHVILLE		90	4
NEW		91	WILDFIRE J.MAYER,W.DAS (J.MAYER)	John Mayer COLUMBIA		91	1
98	99	92	HEADBAND DI MUSTARD (B.R.SIMMONS, JR.,D.MCFARLANE, T.EPPS,C.MONTGOMERY II,S.COZZI,GRIFFIN,M.ADAM)	B.o.B Featuring 2 Chainz REBELROCK/GRAND HUSTLE/ATLANTIC		65	6
93	89	93	RUN AND BEAUTIFUL R.NOWELS (J.LOEL REY,R.NOWELS)	Lana Del Rey WATERTOWER/POLYDOR/INTERSCOPE	●	22	13
59	78	94	HERE'S TO NEVER GROWING UP M.JOHNSON (A.LAVIGNE,M.JOHNSON,C.KROEGER,D.H.HODGES,J.KASHER HINDLIN)	Avril Lavigne EPIC	▲	20	15
83	94	95	GENTLEMAN PSY (P.JAI-SANG,G.HYOD)	PSY SILENT/SCHOOLBOY/REPUBLIC		5	15
89	95	96	LOVEHATE THING S.DEV,S.TOKLEY,STONE (A.KINTEMEHN,S.DEV,S.WILLIAMS,E.PRICE)	Wale Featuring Sam Dew MAYBACH/ATLANTIC		89	3
NEW		97	AW NAW J.STROUD (C.YOUNG,C. DESTEFANO,A.GORLEY)	Chris Young RCA NASHVILLE		97	1
NEW		98	TYPE OF WAY L.CARTER (D.LAMAR)	Rich Homie Quan RICH HOMIEZ/THIRTYSEVEN		98	1
75	87	99	FINE CHINA ROCCSTAR,PK (C.M.BROWN,A.STREETER,L.YOUNGBLOOD,G.DEGEDDINGSZE,E.BELLINGER)	Chris Brown RCA		31	16
RE-ENTRY		100	STILL INTO YOU J.MELDA-JOHNSON (H.WILLIAMS,TYORK)	Paramore FUELED BY RAMEN/RRP		83	2
			The song debuted at No. 83 the week of April 27, when <i>Paramore</i> arrived on the Billboard 200 at No. 1 (the band's first) with 80% of its chart points owed to sales. As it rises 33-27 on Mainstream Top 40 and 34-31 on Adult Top 40, its split is now 45% sales, 31% airplay and 24% streaming. —Gary Trust				

I'LL LIE, CHEAT, I'LL BEG AND BRIBE. TO MAKE YOU WELL, TO MAKE YOU WELL.

"GONE, GONE, GONE"
—PHILLIP PHILLIPS

Q&A
Phillip Phillips



"Gone, Gone, Gone" has been a successful follow-up to "Home." Were you worried about whether it would make the grade?
Yeah, definitely, man. "Home" had done so much and it was just a big song, so I feel truly blessed. I couldn't really make decisions for people if they were going to like the song or not. I had to let the song do its own thing, and it's done very well, so I'm thankful for everybody liking it.

What was it like to watch "American Idol" after being on it yourself?
Honestly, I didn't get to watch any of it except the last episode. "Idol" wasn't my type of thing, really, ever. But I'm so thankful for it, 'cause it's gotten me where I am today. And the little bit I got to see this past year was very interesting.



Are you starting to think about your next album yet?
I'm definitely thinking next year. I'm always writing music, and I'm gonna do a lot more towards the end of the year, so we'll see what happens. I want to show a little bit more of me than *The World From the Side of the Moon* did, because we only had three weeks to do that album. I'm really proud of the album, and I feel like it does show a lot of me in it, but I want to show more.

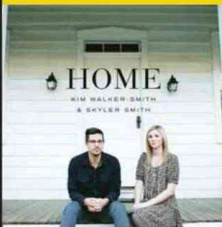
—Gary Graff

The Billboard 200

August 3
2013

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	1	1	#1 JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail ▲	1	2	
	HOT SHOT DEBUT	2	SARA BAREILLES EPIC	The Blessed Unrest	2	1	
	NEW	3	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24	3	1	
	NEW	4	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations	4	1	
5	4	5	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times ●	4	33	
4	5	6	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Night Visions ▲	2	46	
1	3	7	J. COLE ROC NATION/COLUMBIA	Born Sinner	1	5	
	NEW	8	SOUNDTRACK WALT DISNEY	Teen Beach Movie	8	1	
12	13	9	GG JUSTIN TIMBERLAKE RCA	The 20/20 Experience ▲	1	18	
	NEW	10	CODY SIMPSON ATLANTIC/AG	Surfers Paradise	10	1	
10	14	11	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	17	
8	10	12	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist ●	2	41	
9	11	13	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox ▲	1	32	
7	9	14	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories	1	9	
2	7	15	WALE MAYBACH/ATLANTIC/AG	The Gifted	1	4	
	NEW	16	MATT NATHANSON VANGUARD/WELK	Last Of The Great Pretenders	16	1	
	NEW	17	SICK PUPPIES DRILL DOWN/CAPITOL	Connect	17	1	
3	6	18	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	1	5	
13	12	19	SOUNDTRACK UME	Pitch Perfect ●	3	39	
-	2	20	CIARA EPIC	Ciara	2	2	
15	15	21	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers	2	9	
17	16	22	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ●	7	75	
22	18	23	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46	3	11	
20	22	24	P!NK RCA	The Truth About Love ▲	1	44	
			 As the album spends its 44th consecutive week in the top 40 on the Billboard 200, it ties 2008's <i>Funhouse</i> for her second-longest run in the top 40. Only her sophomore album, <i>Missundaztood</i> , spent a longer time in the region: 64 weeks in 2001-03.				
11	17	25	SKILLET ATLANTIC/AG	Rise	4	4	
	NEW	26	PET SHOP BOYS X2	Electric	26	1	
			The veteran pop/dance duo returns with its 17th charting set (see story, page 56), and highest-ranking effort since 1993's <i>Very</i> debuted and peaked at No. 20. Only three PSB albums have charted higher than <i>Electric</i> : <i>Very</i> , 1987's <i>Actually</i> (No. 25) and 1986's <i>Please</i> (No. 7).				

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART	
	NEW	27	RONALD ISLEY RI TOP TEN/EONE	This Song Is For You	27	1		
14	19	28	BLACK SABBATH VERTIGO/REPUBLIC		13	1	6	
33	29	29	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	13	
	NEW	30	MAYER HAWTHORNE REPUBLIC	Where Does This Door Go		30	1	
34	34	31	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon ●	4	35		
38	30	32	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲	1	39		
41	47	33	PS DEMI LOVATO HOLLYWOOD	Demi	3	10		
31	39	34	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	14	
	NEW	35	PHILIP H. ANSELMO & THE ILLEGALS HOUSECORE	Walk Through Exits Only		35	1	
30	25	36	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲	1	43		
	NEW	37	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Stranger Than Fiction		37	1	
36	44	38	MAROON 5 A&M/OCTONE/JGA	Overexposed ▲	2	56		
35	32	39	ADELE XL/COLUMBIA		21	10	1	126
28	28	40	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	11	
29	38	41	THE LUMINEERS DUALTONE	The Lumineers ▲	2	68		
50	48	42	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	16	
23	24	43	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	5	
43	26	44	ONEREPUBLIC MOSLEY/INTERSCOPE/JGA	Native		4	17	
19	23	45	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	5	
47	51	46	FUN. FUELED BY RAMEN	Some Nights ▲	3	74		
	NEW	47	KIM WALKER-SMITH & SKYLER SMITH JESUS CULTURE	Home		47	1	
			 Walker-Smith nets her second No. 2 album on the Christian Albums chart, as <i>Home</i> starts with 8,000. It's stuck behind Skillet's reigning <i>Rise</i> (11,000; down 17%). Walker-Smith notched her first runner-up set earlier this year with <i>Still Believe</i> (No. 2, Feb. 2).					
46	45	48	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die ●	2	77		
53	40	49	JASON ALDEAN BROKEN BOW/BBMG	Night Train ▲	1	40		
6	21	50	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		6	3	
25	31	51	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	6	
32	41	52	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city ●	2	39		

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 P!NK: ANDREW MCFEIKSON; FET SHOP BOYS: FELLE CREPIN; SIMPSON: HARVEY SMITH

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
45	46	53	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	12
63	56	54	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	36
40	42	55	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	10
54	50	56	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	6
27	33	57	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers ◆	The Wailers		18	277
64	35	58	ED SHEERAN ELEKTRA	+ ●		5	58
74	52	59	LORDE LAVA/REPUBLIC	The Love Club (EP)		52	6
68	69	60	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	144
67	64	61	VARIOUS ARTISTS Vans Warped Tour '13: 2013 Tour Compilation	SIDEONE/DUMMAY		61	7
55	49	62	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	102
42	53	63	LIL WAYNE I Am Not A Human Being II	YOUNG MONEY/CASH MONEY/REPUBLIC		2	17
70	54	64	OF MONSTERS AND MEN My Head Is An Animal ●	REPUBLIC		6	68
26	37	65	VAMPIRE WEEKEND Modern Vampires Of The City	XL		1	10
37	43	66	SOUNDTRACK The Great Gatsby: Music From Baz Luhrmann's Film	WATERTOWER/INTERSCOPE/IGA		2	11
NEW		67	DR. MITCH GAYNOR AND JON REGEN Change Your Mind: Music For Brainwave Entrainment	DRM MUSIC		67	1
21	36	68	INDIA.ARIE SongVersation	SONG BIRD/MOTOWN/IDJMG		7	4
-	8	69	SKYLAR GREY Don't Look Down	KIDINAKORNER/INTERSCOPE/IGA		8	2
NEW		70	COURT YARD HOUNDS Amelita	COLUMBIA		70	1
				The second album by the duo—Dixie Chicks' Martie Maguire and Emily Robison—starts with far less (5,000) than its first release: Its self-titled 2010 debut launched at No. 7 with 61,000. All three Chicks have charted this year, following singer Natalie Maines' arrival with her solo debut, <i>Mother</i> (No. 17, May 25).			
62	75	71	KACEY MUSGRAVES Same Trailer Different Park	MERCURY NASHVILLE/UMGN		2	18
NEW		72	DEFEATER Letters Home	BRIDGE NINE		72	1
52	27	73	CHRISSETTE MICHELE Better	MOTOWN/IDJMG		12	6
48	57	74	PISTOL ANNIES Annie Up	RCA NASHVILLE/SMN		5	11
NEW		75	MAYDAY! Believers	STRANGE/RBC		75	1
58	68	76	LITTLE BIG TOWN Tornado ▲	CAPITOL NASHVILLE/UMGN		2	45
69	72	77	ERIC CHURCH Chief ▲	EMI NASHVILLE/UMGN		1	104
57	66	78	MUMFORD & SONS Sigh No More ▲	GENTLEMAN OF THE ROAD/GLASSNOTE		2	174

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
60	63	79	RIHANNA SRP/DEF JAM/DJMG	Unapologetic ▲		1	35
RE-ENTRY		80	JASON ISBELL Southeastern	SOUTHEASTERN/THIRTY TIGERS		23	5
				Following Isbell's interview on NPR's "Fresh Air" (July 17), the album jets back onto the list with a 126% gain. The profile was repeated as part of the "Fresh Air Weekend" program on July 20.			
79	76	81	CARRIE UNDERWOOD Blown Away ▲	19/ARISTA NASHVILLE/SMN		1	64
72	71	82	LUKE BRYAN Spring Break... Here To Party ●	CAPITOL NASHVILLE/UMGN		1	20
56	59	83	QUEENS OF THE STONE AGE ...Like Clockwork	MATADOR		1	7
RE-ENTRY		84	VARIOUS ARTISTS Mele O Hawaii: Songs Of Hawaii	SONY/BMG CMG/HEAR/STARBUCKS		63	6
				Starbucks' restocking of this 2011 compilation prompts its best sales week (4,000, up from essentially no units the previous week) since the week ending April 3, 2011. Perhaps unsurprisingly, more total copies of the album have been sold in Honolulu (7,000) than in any other U.S. city.			
44	58	85	JOHN FOGERTY Wrote A Song For Everyone	VANGUARD/WELK		3	8
-	20	86	DONELL JONES Forever	CANDYMAN/EONE		20	2
140	116	87	THE NEIGHBOURHOOD I Love You.	REJOLVE/COLUMBIA		39	13
84	81	88	KELLY CLARKSON Greatest Hits: Chapter One ●	19/RCA		11	35
73	77	89	TIM MCGRAW Two Lanes Of Freedom	BIG MACHINE/DMG		2	24
104	91	90	ONE DIRECTION Up All Night ▲	SYCO/COLUMBIA		1	71
NEW		91	JJ LAWHORN Original Good Ol' Boy: O.G.O.B.	AVERAGE JONES		91	1
51	67	92	FANTASIA Side Effects Of You	19/RCA		2	13
93	109	93	HEZEKIAH WALKER Azusa: The Next Generation	RCA INSPIRATION/RCA		30	6
126	111	94	KATY PERRY Teenage Dream ▲	CAPITOL		1	142
85	80	95	SLEEPING WITH SIRENS Feel	RISE		3	7
66	84	96	TAMELA MANN Best Days	TILLYMANN		14	45
128	65	97	MINDLESS BEHAVIOR All Around The World	STREAMLINE/CONJUNCTION/INTERSCOPE/IGA		6	8
18	60	98	HILLSONG Live: Glorious Ruins	HILLSONG/SPARROW/CAPITOL CMG		18	3
96	92	99	ZAC BROWN BAND Uncaged ●	ROAR/SOUTHERN GROUND/ATLANTIC/AG		1	54
87	87	100	JOHNNY CASH The Legend Of Johnny Cash ▲	LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI		5	127



Simpson Strikes Top 10

At age 16, **Cody Simpson** (above) nabs his first top 10 album on the Billboard 200, as *Surfers Paradise* splashes in at No. 10. The set—his fourth overall release and second full-length—bows with 24,000, according to Nielsen SoundScan, marking his largest sales week yet.

Simpson's previous high—both in terms of sales and position—was logged with his first chart entry, 2011's *Coast to Coast* EP. It debuted and peaked at No. 12 with nearly 24,000. The following year, his debut full-length set, *Paradise*, reached No. 27 in its premiere frame (15,000).

A hefty 70.3% of first-week sales of *Surfers Paradise* were downloads (17,000). It has the largest share of digital sales of all the albums in this week's top 10. The second-largest share belongs to **Sara Bareilles'** new *The Blessed Unrest* at No. 2, with 70% downloads (48,000 of 68,000).

The lead single from *Surfers Paradise*, "Pretty Brown Eyes," is percolating under the Mainstream Top 40 airplay chart. For the week ending July 21, the song garnered 468 plays at 54 monitored stations (a 24% gain). The Australian teen, who has 5.2 million Twitter followers and 688,000 YouTube subscribers, has tallied 7.1 million views for the official video for "Pretty Brown Eyes." —Keith Caulfield



Shelton's First Million-Seller

This week, **Blake Shelton's** *Red River Blue* becomes his first million-selling album.

The set, which re-enters the Billboard 200 at No. 194 with a little more than 2,000 sold for the week (up 12%), according to Nielsen SoundScan, just creeps past the 1 million mark. The July 2011 release became his first No. 1 on the Billboard 200, when it debuted at the top slot.

Red River Blue spawned four hit singles on the Country Airplay chart, all of which reached No. 1: "Honey Bee," "God Gave Me You," "Drink on It" and "Over."

In other good news for Shelton, his current album, *Based on a True Story*... is his fastest-selling release yet. In its 17 chart weeks, it has sold 763,000 copies. Comparatively, *Red River Blue*, his last studio set, moved just 381,000 in its first 17 weeks.

Based on a True Story also outsells his greatest-hits package, *Loaded: The Best of Blake Shelton* (753,000), to become his fourth-biggest-seller to date. His latest set's current single, "Mine Would Be You," debuts at No. 42 on the Country Airplay chart this week—his 33rd charting effort.

—Keith Caulfield

BLAKE SHELTON'S ALBUM SALES HISTORY



Blake Shelton (2001)
The Dreamer (2003)
Blake Shelton's Barn & Grill (2004)
Pure BS (2007)
Starcin' Fires (2008)
Hillbilly Bone (EP) (2010)
All About Tonight (EP) (2010)
Red River Blue (2010)
Cheers, It's Christmas (2011)
Based on a True Story (2013)

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
65	85	101	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	15
183	86	102	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	6
156	117	103	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	85
97	96	104	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	88
	NEW	105	ROBERTO TAPIA FONOVIS/AUMLE	Lo Mejor de Roberto Tapia		105	1
103	95	106	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	100
143	124	107	BRING ME THE HORIZON EPITAPH	Sempiternal		11	16
86	90	108	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	8
113	107	109	RANDY HOUSER STONE CREEK/BBMG	How Country Feels		11	23
	NEW	110	SOUNDTRACK NICKELODEON/LEGACY	The Legend Of Korra: Original Music From Book One		110	1
				<p>The Nickelodeon animated program sees its first soundtrack start with 3,000, good enough for a No. 5 bow on the Soundtracks chart. The series, which premiered last year, returns for its second season in September.</p>			
112	106	111	PARAMORE FUELED BY RAMEN	Paramore		1	15
83	93	112	BEASTIE BOYS DEF JAM/UMF	Licensed To Ill	▲	1	106
98	127	113	ISAAC CARREE DOOR 6	Reset		41	4
100	97	114	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	24
115	110	115	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	32
88	105	116	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	15
59	94	117	AMON AMARTH METAL BLADE	Deceiver Of The Gods		19	4
195	171	118	TRAIN COLUMBIA	California 37	●	4	50
90	61	119	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul	●	5	27
119	99	120	SOUNDTRACK UMF	Pitch Perfect: More From Pitch Perfect (EP)		99	4
61	115	121	THE BEATLES APPLE/CAPITOL		1	1	145
				<p>With 12.221 million sold, it's only 8,000 units away from passing Backstreet Boys' <i>Millennium</i> to become the fourth-largest-selling album of the Nielsen SoundScan era (1991-present). As <i>1</i> is selling about 3,000 copies a week, while <i>Millennium</i> is moving less than 1,000 weekly, the achievement should come quickly.</p>			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
123	131	122	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	241
125	55	123	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	33
132	130	124	ALABAMA SHAKES ATO	Boys & Girls	●	6	64
114	119	125	ERIC CLAPTON THE BEST OF ERIC CLAPTON: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION CHRONICLES/POLYDOR/UMF			66	94
76	120	126	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	270
	RE-ENTRY	127	MICHAEL JACKSON MJJ/EPIC	Number Ones	▲	13	162
106	113	128	LITTLE MIX SYCO/COLUMBIA	DNA		4	8
144	114	129	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	▲	2	141
89	104	130	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲	53	75
	NEW	131	TIG NOTARO SECRETLY CANADIAN	Live (EP)		131	1
127	125	132	AWOLNATION RED BULL	Megalithic Symphony		84	89
95	122	133	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	104
82	100	134	THE NATIONAL 4AD	Trouble Will Find Me		3	9
	NEW	135	ROBERT RANDOLPH & THE FAMILY BAND DARE/BLUE NOTE	Lickety Split		135	1
134	123	136	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	50
110	128	137	A\$AP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	27
77	78	138	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		4	9
81	98	139	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	42
				<p>The R&B singer's second album is on course to top the cumulative sales of his debut set in about a month. <i>Kaleidoscope Dream</i> is currently at 449,000 sold, while his first set, <i>All I Want Is You</i>, stands at 454,000. With 190,000 sold this year, the former is RCA's seventh-biggest album of 2013.</p>			
39	88	140	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		39	3
91	73	141	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	27
-	103	142	PRESERVATION HALL JAZZ BAND LEGACY	That's It!		103	2
178	149	143	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	36
109	126	144	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲	52	190
-	199	145	SOUNDTRACK WATERTOWER	Pacific Rim		145	2

SHELTON: COURTESY OF WARNER MUSIC; NASHVILLE: MICHAEL; TIMOTHY; SACENTIS; SELEY; CHARLES; BARBERS

THE WEEK'S TOP-SELLING ALBUMS: ARTISTS AND ARTISTS' NAMES LISTED IN ALL-CAPS; ALBUMS LISTED IN ALL-CAPS; CHARTS LISTED IN ALL-CAPS; SALES DATA COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS.ORG FOR COMPLETE LISTINGS AND REPRODUCTION RIGHTS. © 2013. REPRODUCTION RIGHTS RESERVED.

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	181	146	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits ▲	6	111	
The singer's only greatest-hits album (barring a ballads collection) was released in 1998 and has proven to be a remarkably consistent seller. Of its 772 weeks on sale, it has fallen below 1,000 in weekly sales only 28 times. Of its 3.5 million total sales, 60,000 have been logged this year.							
-	101	147	THE WEEKND XO/REPUBLIC	Trilogy ▲	4	34	
150	172	148	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS	6	9	
138	139	149	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven ●	4	101	
111	135	150	KID ROCK LAVA/AG	Cocky ▲	3	129	
173	132	151	ZEDD INTERSCOPE/IGA	Clarity	38	7	
158	141	152	KIP MOORE MCA NASHVILLE/UMGN	Up All Night	6	60	
49	79	153	AUGUST BURNS RED SOLID STATE	Rescue & Restore	9	4	
157	136	154	LEE BRICE CURB	Hard 2 Love	5	63	
141	162	155	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes	109	10	
171	163	156	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake ▲	2	140	
147	138	157	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲	98	56	
176	143	158	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ●	35	43	
102	118	159	FALLING IN REVERSE EPITAPH	Fashionably Late	17	5	
165	161	160	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲	1	133	
186	168	161	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free	1	26	
177	133	162	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲	1	54	
-	102	163	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	102	2	
105	129	164	SNOOP LION BERNANE SOUND SYSTEM/BLE/MAD DECENT/VICE/RCA	Reincarnated	16	10	
146	156	165	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions	74	44	
NEW	166	166	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family	166	1	
The husband-and-wife duo claims its fifth entry on Top Country Albums (No. 31), while also starting at No. 6 on Christian Albums. The new set is the pair's first release through Gaither/Capitol Christian. —Keith Caulfield							
124	121	167	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead	45	43	
RE-ENTRY	168	168	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat ●	5	73	
151	150	169	LYNYRD SKYNYRD MCA/UMG	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection ▲	60	126	
142	145	170	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II	5	17	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
153	167	171	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming	14	35	
-	148	172	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes	1	22	
168	137	173	MICHAEL JACKSON EPIC/LEGACY	Thriller ◆	1	187	
182	170	174	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	17	
172	165	175	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	15	
170	173	176	THREE DOG NIGHT MCA/UMG	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection ▲	109	61	
191	182	177	KE\$HA KEMOSABE/RCA	Warrior	6	29	
-	188	178	ROB ZOMBIE ZODIAC SWAN/T-BUY/UMG	Venomous Rat Regeneration Vendor	7	10	
130	147	179	GEORGE JONES SONY MUSIC CMG	Super Hits ▲	56	13	
-	153	180	JOHN MAYER COLUMBIA	Born And Raised ●	1	26	
139	146	181	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975 ◆	60	145	
RE-ENTRY	182	182	JOHN MAYER AWARE/COLUMBIA	Continuum ▲	2	122	
135	144	183	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲	1	190	
198	185	184	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)	10	26	
RE-ENTRY	185	185	BON JOVI ISLAND/IDJMG	Greatest Hits ●	5	54	
94	151	186	EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Eminem Show ◆	1	126	
161	169	187	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	12	10	
NEW	188	188	MARIA BAMFORD COMEDY CENTRAL	Ask Me About My New God!	188	1	
-	176	189	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones	7	15	
180	194	190	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership ▲	7	159	
RE-ENTRY	191	191	JIMMY BUFFETT MCA/UMG	Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s) ▲	100	31	
162	177	192	VARIOUS ARTISTS TOP TOP	Sergio George Presents: Salsa Giants	126	4	
RE-ENTRY	193	193	NEIL DIAMOND COLUMBIA/LEGACY	The Very Best Of Neil Diamond: The Studio Recordings	45	37	
RE-ENTRY	194	194	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue ▲	1	102	
NEW	195	195	EVERFOUND WORD-CURB/WARNER-CURB	Everfound	195	1	
RE-ENTRY	196	196	FLEETWOOD MAC WARNER BROS.	Greatest Hits ▲	14	45	
RE-ENTRY	197	197	PIERCE THE VEIL FEARLESS	Collide With The Sky	12	10	
RE-ENTRY	198	198	TENTH AVENUE NORTH REUNION/PLG	The Struggle	9	12	
RE-ENTRY	199	199	HANK WILLIAMS JR. CURB	Greatest Hits, Vol. 1 ▲	101	24	
RE-ENTRY	200	200	FOREIGNER ATLANTIC/RHINO	No End In Sight: The Very Best Of Foreigner	132	11	



Q&A Ronald Isley

So what did you have in mind for your new album, *This Song Is for You*?
To make it make history. To make it win Grammys. To make it special, just legendary ... I want this album to show all the young people what I have supposedly done. We first started by saying we didn't want any album fillers. We wanted it to be 12 songs that any of them could be released as a single.

Your latest single, "My Favorite Thing," is a collaboration with Kem. How did that come about?
Oh, I've been knowing him from when his career first started. We did shows together on the road and became friends that way, and we'd been talking. He's more like Marvin Gaye and Luther Vandross when it comes to his music; he's one of the new people that really knows music the way you should do it, and he's very particular in everything he does. It took nine months to write that song. We wanted a special song to do together, and that song is a smash, man.

There's certainly plenty of, er, romantic inclinations in these songs. After all this time, how do you keep that up, as it were?
You have to feel what you're doing. I feel everything that I do—especially in the love-making songs. That's what I'm all about!

—Gary Graft

Hot 100 Breakout

August 3
2013

billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
4	3	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	15
3	4	MIRRORS RCA	Justin Timberlake	17
7	5	LOVE SOMEBODY A&M/OTONE/INTERSCOPE	Maroon 5	9
6	6	TREASURE ATLANTIC	Bruno Mars	10
5	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	18
9	8	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
12	9	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	7
8	10	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	21
13	11	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	13
16	12	CUPS (BITCH PERFECT'S WHEN I'M GONE) UMF/REPUBLIC	Anna Kendrick	10
11	13	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line Feat. Nelly	35
14	14	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FYB/EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	11
19	15	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	8
10	16	COME & GET IT HOLLYWOOD	Selena Gomez	14
17	17	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	24
15	18	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icونا Pop Feat. Charli XCX	21
18	19	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	18
23	20	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips	15
25	21	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore	16
26	22	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	9
22	23	DONE. REPUBLIC/NASHVILLE	The Band Perry	18
24	24	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	18
20	25	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	14
28	26	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	12
21	27	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	14
30	28	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	6
35	29	SEE YOU AGAIN MARBISTA/NASHVILLE	Carrie Underwood	12
34	30	DON'T YA ATLANTIC/WMN	Brett Eldredge	9
31	31	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas	20
32	32	HO HEY DUALTONE	The Lumineers	41
27	33	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	26
37	34	WE CAN'T STOP RCA	Miley Cyrus	4
39	35	BODY PARTY EPIC	Ciara	10
42	36	TAKE BACK THE NIGHT HIT MEDICAL/CAPTOL/NASHVILLE	Justin Timberlake	2
36	37	LITTLE BIT OF EVERYTHING HIT MEDICAL/CAPTOL/NASHVILLE	Keith Urban	8
29	38	MY SONGS KNOW WHAT YOU DID IN THE DARK DECA/DANCE/ISLAND/IDMG	Fall Out Boy	21
38	39	ALL OVER THE ROAD MERCURY/NASHVILLE	Easton Corbin	10
47	40	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	3
40	41	NO NEW FRIENDS (SFB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Dre, Rick Ross & Lil Wayne	10
46	42	POINT AT YOU VALORY	Justin Moore	9
39	43	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	11
51	44	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line	4
43	45	BOYS 'ROUND HERE WARNER BROS./NASHVILLE/WMN	Blake Shelton	16
44	46	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	17
50	47	GOODBYE TOWN CAPITOL/NASHVILLE	Lady Antebellum	6
53	48	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	6
41	49	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley	18
60	50	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	3

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	14
2	2	WE CAN'T STOP RCA	Miley Cyrus	7
4	3	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	37
3	4	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	2
5	5	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line Feat. Nelly	50
6	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
8	7	CUPS UMF/REPUBLIC	Anna Kendrick	25
7	8	TREASURE ATLANTIC	Bruno Mars	9
9	9	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	12
10	10	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	21
14	11	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	8
11	12	LOVE SOMEBODY A&M/OTONE/INTERSCOPE	Maroon 5	9
12	13	CLARITY INTERSCOPE	Zedd Featuring Foxes	15
NEW	14	THE HEART OF DIXIE REPUBLIC/BIG MACHINE	Danielle Bradbery	1
50	15	DON'T DROP THAT THUN THUN! THE FINATTICZ	The FINATTICZ	2
13	16	COME & GET IT HOLLYWOOD	Selena Gomez	15
16	17	MIRRORS RCA	Justin Timberlake	21
25	18	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	14
18	19	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	15
15	20	BOYS 'ROUND HERE WARNER BROS./NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends	17
19	21	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	22
21	22	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	17
43	23	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	2
24	24	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FYB/EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	12
23	25	MY SONGS KNOW WHAT YOU DID IN THE DARK DECA/DANCE/ISLAND/IDMG	Fall Out Boy	24
20	26	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icونا Pop Feat. Charli XCX	22
NEW	27	MISS JACKSON DECA/DANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. LoLo	1
22	28	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	24
31	29	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	10
32	30	SAIL RED BULL	AWOLNATION	51
29	31	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line	6
30	32	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips	20
33	33	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	8
28	34	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	15
17	35	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	11
NEW	36	WILDFIRE COLUMBIA	John Mayer	1
34	37	TAKE BACK THE NIGHT RCA	Justin Timberlake	2
36	38	WAKE ME UP! PRMO/ISLAND/IDMG	Avicii	4
NEW	39	HAIL TO THE KING WARNER BROS.	Avged Sevenfold	1
40	40	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	6
35	41	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	42
51	42	ACAPELLA EPIC	Karmin	2
38	43	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	6
47	44	IT GOES LIKE THIS VALORY	Thomas Rhett	6
52	45	ROYALS LAVA/REPUBLIC	Lorde	3
NEW	46	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	1
39	47	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	24
37	48	DON'T YA ATLANTIC/WMN	Brett Eldredge	7
46	49	DEMONS KIDINKORNER/INTERSCOPE	Imagine Dragons	11
66	50	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	5

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 WE CAN'T STOP RCA	Miley Cyrus	7
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
3	3	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	28
6	4	I.O.E.N.O. ROCKO/ROCK	Rocko Feat. Future & Rick Ross	15
4	5	RADIOACTIVE KIDINKORNER/INTERSCOPE	Imagine Dragons	28
5	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
7	7	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	17
16	8	HOLY GRAIL ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	2
8	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	21
9	10	CUPS (BITCH PERFECT'S WHEN I'M GONE) UMF/REPUBLIC	Anna Kendrick	16
11	11	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	15
12	12	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	28
10	13	BODY PARTY EPIC	Ciara	13
NEW	14	RED NOSE BLACK MONEY	Sage The Gemini	1
14	15	TREASURE ATLANTIC	Bruno Mars	7
19	16	HARLEM SHAKE JEFFREY'S/MAD DELENT/WARNER BROS.	Baauer	23
13	17	COME & GET IT HOLLYWOOD	Selena Gomez	15
17	18	WOP STEREOfAME	J. Dash	8
18	19	SAIL RED BULL	AWOLNATION	28
15	20	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	20
21	21	MIRRORS RCA	Justin Timberlake	18
25	22	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	25
23	23	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	21
22	24	CLARITY INTERSCOPE	Zedd Feat. Foxes	9
NEW	25	MADE IN THE USA HOLLYWOOD	Demi Lovato	1
24	26	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	23
21	27	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	15
20	28	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	10
29	29	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	20
26	30	TOM FORD ROCA-FELLA/ROC NATION	Jay Z	2
31	31	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FYB/EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	8
37	32	TAP OUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	5
NEW	33	DON'T DROP THAT THUN THUN! THE FINATTICZ	The FINATTICZ	1
42	34	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	23
35	35	I'M OUT EPIC	Ciara Feat. Nicki Minaj	3
33	36	F*CKWITHMEYOUKNOWGOTT ROCA-FELLA/ROC NATION	Jay Z Feat. Rick Ross	2
38	37	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icونا Pop Feat. Charli XCX	16
34	38	22 BIG MACHINE/REPUBLIC	Taylor Swift	18
48	39	WAKE ME UP! PRMO/ISLAND/IDMG	Avicii	2
46	40	CALL ME MAYBE 604/UNIVERSAL	Carly Rae Jepsen	28
30	41	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	25
43	42	F*CKIN PROBLEMS ASAP ROCKY Feat. Drake, 2 Chainz & Kendrick Lamar	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	28
40	43	MY SONGS KNOW WHAT YOU DID IN THE DARK DECA/DANCE/ISLAND/IDMG	Fall Out Boy	16
41	44	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	23
49	45	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	2
NEW	46	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	1
RE	47	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	6
RE	48	DEMONS KIDINKORNER/INTERSCOPE	Imagine Dragons	6
44	49	HEART ATTACK HOLLYWOOD	Demi Lovato	20
50	50	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	6

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 songs receiving widespread airplay and/or sales activity for the first time. 1,2,3: Top three songs. STREAMING SONGS: The week's top streamed songs and on-demand songs and digital sales, ranked by total on-demand streams and digital sales, as compiled by Nielsen SoundScan. HOT DIGITAL SONGS: The week's top downloaded songs and digital sales, ranked by total digital sales, as compiled by Nielsen SoundScan. CHART HISTORY: The week's chart history, as compiled by Nielsen SoundScan. CHART HISTORY: The week's chart history, as compiled by Nielsen SoundScan. CHART HISTORY: The week's chart history, as compiled by Nielsen SoundScan.

Twerk Triumph

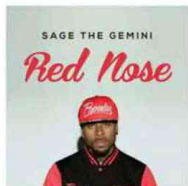
Two tracks debut on Streaming Songs this week due to their popularity in fan-made twerking videos.

First up, Bay Area rapper Sage the Gemini's hit "Red Nose" debuts at No. 14 with more than 2.5 million U.S. streams for the week. Similar to Baauer's "Harlem Shake," the majority of the song plays come from user-submitted videos of people twerking to the song rather than the track's official Vevo video.

On R&B/Hip-Hop Digital Songs, "Red Nose" debuts at No. 46 with a 9% increase to 11,000 downloads while "Gas Pedal," another Sage the Gemini track, debuts at No. 30 with a 212% increase to 17,000 downloads (the chart's highest debut). On Hot R&B/Hip-Hop Songs, "Red Nose" is the Hot Shot Debut (No. 22), while "Gas Pedal" opens at No. 36.

The FiNaTtIzC debut on Streaming Songs at No. 33 with 1.5 million U.S. streams (up 161%) for "Don't Drop That Thun Thun!" The twerking track's rise in popularity is due to its use as the background track on a host of Vine videos, most incorporating the #TwerkTeam hashtag. The clip movement has since crossed to YouTube as well. While aided by its streaming surge, "Thun Thun" thunders 88-35 on the Billboard Hot 100 as the chart's Digital Gainer, posting a 124% sales gain to 77,000 downloads. On Digital Songs, the track leaps 50-15.

—William Gruger



Social/Streaming

August 3
2013
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	MYSPACE PAGE	
22	1	#1 TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALENORMOUSEXTINCTDINOSAURS	29
	2	DJ BL3ND	WWW.MYSPACE.COM/BL3NDZZY	131
1	3	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	86
3	4	FLOSSTRADAMUS	WWW.MYSPACE.COM/FLOSSTRADAMUS	22
5	5	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/DEATHCREW77	118
10	6	NOISIA	WWW.MYSPACE.COM/DENOISIA	130
6	7	PITTY	WWW.MYSPACE.COM/BANDAPITTY	116
4	8	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	75
8	9	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	114
9	10	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	88
11	11	PORTA	WWW.MYSPACE.COM/PORTA	127
7	12	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES	34
15	13	SUNGHA JUNG	WWW.MYSPACE.COM/SUNGSUNGH	127
13	14	YANN TIENSEN	WWW.MYSPACE.COM/YANNTIENSENINPROGRESS	94
20	15	UMEK	WWW.MYSPACE.COM/DJUMEK	90
12	16	BONDAN PRAKOSO & FADEZBLACK	WWW.MYSPACE.COM/BONDANFADEZBLACK	83
18	17	JESSICA LOWNDES	WWW.MYSPACE.COM/JESSICALOWNDES	17
19	18	HEFFRON DRIVE	WWW.MYSPACE.COM/HEFFRONDRIVE	29
RE	19	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	79
RE	20	KARNIVOOL	WWW.MYSPACE.COM/KARNIVOOL	2
34	21	GORGOROTH	WWW.MYSPACE.COM/GORGOROTH	8
21	22	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI	31
30	23	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	128
17	24	IWAN RHEON	WWW.MYSPACE.COM/IWANRHEON	22
14	25	LOS HERMANOS	WWW.MYSPACE.COM/LOSERHERMANOS	55
27	26	MAPS & ATLASES	WWW.MYSPACE.COM/MAPSANDATLASES	13
32	27	TRISTEZA	WWW.MYSPACE.COM/TRISTEZA	8
29	28	FOBIA	WWW.MYSPACE.COM/FOBIAOFFICIAL	19
28	29	ARTY	WWW.MYSPACE.COM/ARTYLIVE	10
24	30	METRONOMY	WWW.MYSPACE.COM/METRONOMY	115
23	31	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI	42
42	32	DARKTHRONE	WWW.MYSPACE.COM/OFFICIALDARKTHRONE	8
37	33	FINNTROLL	WWW.MYSPACE.COM/OFFICIALFINNTROLL	9
16	34	AMORPHIS	WWW.MYSPACE.COM/AMORPHIS	27
33	35	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL	54
25	36	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	61
RE	37	SKA-P	WWW.MYSPACE.COM/SKAP	12
RE	38	ROHFF	WWW.MYSPACE.COM/ROHFFOFFICIAL	19
NEW	39	THE TWELVES	WWW.MYSPACE.COM/TWELVES	1
26	40	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	101
39	41	SKREAM	WWW.MYSPACE.COM/SKREAMUK	35
NEW	42	THE AGONIST	WWW.MYSPACE.COM/THEAGONIST	1
40	43	AMANDA LEAR	WWW.MYSPACE.COM/BEINLEA	18
36	44	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	76
35	45	OOMPH	WWW.MYSPACE.COM/OOMPH	23
RE	46	SANTA RM	WWW.MYSPACE.COM/SANTARM	2
43	47	BORGORE	WWW.MYSPACE.COM/BORGORE	98
48	48	KENY ARKANA	WWW.MYSPACE.COM/KENYARKANA	11
RE	49	K.FLAY	WWW.MYSPACE.COM/KFLAY	12
49	50	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	107

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	
1	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJG	139
17	2	DEMI LOVATO	HOLLYWOOD	129
12	3	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	138
3	4	RIHANNA	SRP/DEF JAM/IDJG	139
2	5	MILEY CYRUS	HOLLYWOOD	67
10	6	ONE DIRECTION	SYCO/COLUMBIA	88
6	7	JENNIFER LOPEZ	ISLAND/IDJG	125
4	8	TAYLOR SWIFT	BIG MACHINE	139
7	9	JUSTIN TIMBERLAKE	RCA	110
8	10	BRITNEY SPEARS	RCA	136
5	11	BEYONCE	PARKWOOD/COLUMBIA	138
14	12	KATY PERRY	CAPITOL	139
11	13	PITBULL	MR. 305/PARADIS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	137
19	14	ARIANA GRANDE	REPUBLIC	35
9	15	BOB MARLEY	TUFF GONG/ISLAND/UMI	80
15	16	PINK	RCA	103
24	17	MICHAEL JACKSON	A&J/EPIC	129
13	18	ADELE	XL/COLUMBIA	129
20	19	DAVID GUETTA	WHAT A MUSIC/ASTRALwerks/CAPITOL	139
21	20	SHAKIRA	SONY MUSIC LATIN/EPIC	138
16	21	BRUNO MARS	ATLANTIC	128
32	22	MACKLEMORE & RYAN LEWIS	MACKLEMORE	27
22	23	CHRISTINA AGUILERA	RCA	41
26	24	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	138
25	25	MAROON 5	AM/OCTONE	78
29	26	AVRIL LAVIGNE	EPIC	136
23	27	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	139
27	28	WILL.I.AM	INTERSCOPE	29
34	29	THE BLACK EYED PEAS	INTERSCOPE	131
18	30	SELENA GOMEZ	HOLLYWOOD	137
38	31	MARIAH CAREY	ISLAND/IDJG	35
39	32	ALICIA KEYS	RCA	85
35	33	KELLY CLARKSON	R/IRCA	25
30	34	LINKIN PARK	MACHINE SHOP/WARNER BROS.	139
31	35	LADY GAGA	STREAMLINE/RONLIVE/INTERSCOPE	139
43	36	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/REPUBLIC	83
47	37	ROBIN THICKE	SRP/DEF JAM/INTERSCOPE	5
37	38	AUSTIN MAHONE	CHASE/REPUBLIC	22
33	39	COLDPLAY	CAPITOL	130
49	40	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	51
RE	41	BRIDGIT MENDLER	HOLLYWOOD	3
36	42	THE BEATLES	APPLE/CAPITOL	57
40	43	CHRIS BROWN	RCA	132
50	44	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	109
46	45	FLO RIDA	RCA/UMI/AMERICA	65
41	46	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	125
RE	47	TYGA	YOUNG MONEY/CASH MONEY/REPUBLIC	8
28	48	PSY	YG/SCHOOLBOY/REPUBLIC	48
48	49	DAFT PUNK	DAFT LIFE/COLUMBIA	35
44	50	CIARA	EPIC	3



Lovato Hits Social 50 High

Demi Lovato (above) makes a 15-position leap to No. 2 on the Social 50 chart, prompted by the July 17 release of the official Vevo video for "Made in the USA." The title garnered 8.8 million worldwide views during the charting week, helping to contribute to the more than 17 million plays her Vevo channel received (a 92% increase), according to online analytics provider Next Big Sound. Lovato's ascension is also aided by the addition of 656,000 fans across Twitter, Facebook and Instagram, a 46% increase over the previous week. She additionally received 241,000 visitors (up 21%) to her Wikipedia page.

"Made in the USA" is the second single from her fourth album, *Demi*, which debuted at No. 3 on the Billboard 200 in the June 1 issue, the same week she posted her previous best Social 50 peak (No. 4). The first video released from that set, "Heart Attack," was the catalyst for Lovato's first top 10 residency on Social 50, when she rose 17-8 on the April 27 chart after receiving 8 million overall plays across Vevo and YouTube.

Singer/actress **Bridgit Mendler** re-enters at No. 41 following heavy social media activity around her 2013 summer tour, which kicked off in mid-June. Throughout dates in California and Texas, she's kept her audience engaged on Instagram, where she's received a boost in fan acquisition. This past week, she gained 107,000 new fans on the platform, contributing to a 37% rise in that metric.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	9
3	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	2
2	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	46
7	4	WE CAN'T STOP RCA	Miley Cyrus	6
4	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
6	6	F*CKWITHMEYOUKNOWGIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	2
8	7	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	24
5	8	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	2
12	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	25
11	10	CLARITY INTERSCOPE	Zedd Feat. Foxes	13
10	11	OCEANS ROC-A-FELLA/ROC NATION	Jay Z Feat. Frank Ocean	2
32	12	WAKE ME UP! PMBD/ISLAND/IDMG	Avicii	2
9	13	PICASSO BABY ROC-A-FELLA/ROC NATION	Jay Z	2
17	14	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	14
20	15	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	10
27	16	TREASURE ATLANTIC	Bruno Mars	6
24	17	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	16
13	18	SOMEWHERE IN AMERICA ROC-A-FELLA/ROC NATION	Jay Z	2
28	19	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	40
26	20	MIRRORS RCA	Justin Timberlake	18
34	21	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	19
14	22	F.U.T.W. ROC-A-FELLA/ROC NATION	Jay Z	2
19	23	BLACK SKINHEAD G.O.O.D./ROC-A-FELLA/DEF JAM/IDMG	Kanye West	5
16	24	CROWN ROC-A-FELLA/ROC NATION	Jay Z	2
35	25	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	28
NEW	26	ROYALS LAVA/REPUBLIC	Lorde	1
36	27	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	16
30	28	MY SONGS KNOW WHAT YOU DID IN THE DARK DEJAYDANCE/ISLAND/IDMG	Fall Out Boy	2
18	29	PART II (ON THE RUN) ROC-A-FELLA/ROC NATION	Jay Z Feat. Beyonce	2
37	30	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	16
15	31	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	9
46	32	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	9
42	33	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	22
41	34	YOUNG AND BEAUTIFUL WATER TOWER/POLYDOR/INTERSCOPE	Lana Del Rey	10
47	35	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	24
21	36	HEAVEN ROC-A-FELLA/ROC NATION	Jay Z	2
40	37	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	20
29	38	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	49
39	39	COME & GET IT HOLLYWOOD	Selena Gomez	13
23	40	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	32
38	41	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	3
43	42	SAIL RED BULL	AWOLNATION	67
25	43	BBC ROC-A-FELLA/ROC NATION	Jay Z	2
22	44	BEACH IS BETTER ROC-A-FELLA/ROC NATION	Jay Z	2
RE	45	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	31
49	46	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	18
RE	47	HO HEY DUALTONE	The Lumineers	53
NEW	48	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	1
RE	49	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	11
RE	50	22 BIG MACHINE/REPUBLIC	Taylor Swift	9

RAP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	16
2	2	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	15
6	3	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	2
3	4	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	16
4	5	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	16
NEW	6	RED NOSE BLACK MONEY	Sage The Gemini	1
7	7	WOP STEREOPHAME	J. Dash	9
5	8	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	16
8	9	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	16
9	10	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
11	11	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	15
10	12	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	2
15	13	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	7
NEW	14	DON'T DROP THAT THUN THUN! THE FINATTICZ/EKONE	The FINATTICZ	1
13	15	F*CKWITHMEYOUKNOWGIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	2

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 WE CAN'T STOP RCA	Miley Cyrus	6
NEW	2	MADE IN THE USA HOLLYWOOD	Demi Lovato	1
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11
2	4	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	49
5	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	24
4	6	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	15
9	7	WAKE ME UP! PMBD/ISLAND/IDMG	Avicii	3
7	8	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	14
10	9	COME & GET IT HOLLYWOOD	Selena Gomez	12
8	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
12	11	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPTOL	Naughty Boy Feat. Sam Smith	4
11	12	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	34
13	13	MIRRORS RCA	Justin Timberlake	19
16	14	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	14
14	15	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPTOL	David Guetta Feat. Ne-Yo & Akon	11

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	BEAZYTYMES
2	GUNZ FOR HIRE
3	DIRECT
4	ASTRONOMYV
5	OSTBLOCKSCHLAMPEN
6	IAMNOBODI
7	NAXXOS
8	WHITESQUARE
9	EXIGE
10	KEVIN CHARM
11	LUKE MANDALA
12	KID KAMILLION
13	ZOOFUNCTION
14	ALEX KENTUCKY
15	NORA EN PURE

Radio Airplay

August 3
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	14
7	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	18
6	5	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	13
4	6	COME & GET IT HOLLYWOOD	Selena Gomez	15
5	7	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	18
10	8	TREASURE ATLANTIC	Bruno Mars	10
11	9	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	10
12	10	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	14
8	11	MIRRORS RCA	Justin Timberlake	17
9	12	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	17
14	13	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	15
15	14	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	7
16	15	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	9
17	16	WE CAN'T STOP RCA	Miley Cyrus	7
18	17	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	7
20	18	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	6
21	19	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	11
30	20	GG TAKE BACK THE NIGHT RCA	Justin Timberlake	2
22	21	OOH LA LA KEMOSABE KIDS/KEMOSABE/RCA	Britney Spears	5
24	22	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams	13
27	23	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	5
23	24	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	16
28	25	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	9

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	14
2	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	22
5	3	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	14
3	4	HO HEY DUALTONE	The Lumineers	29
6	5	CATCH MY BREATH 19/RCA	Kelly Clarkson	30
4	6	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	25
7	7	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	20
9	8	GG GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	13
8	9	TRY RCA	P!nk	29
10	10	MIRRORS RCA	Justin Timberlake	9
13	11	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	23
16	12	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	6
14	13	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	24
15	14	CARRY ON FUELED BY BAMBEN/RRP	fun.	20
18	15	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	4
19	16	TREASURE ATLANTIC	Bruno Mars	4
17	17	WRONG GUY (I DID IT THIS TIME) TOPNOTCH	Whitney Wolanin	21
22	18	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	4
21	19	HOME AGAIN MERCURY/CAPTOL	Elton John	2
23	20	BRAVE EPIC	Sara Bareilles	4
26	21	PEOPLE LIKE US 19/RCA	Kelly Clarkson	7
20	22	TEMPTED ORGANICA	Margo Rey	9
24	23	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	16
25	24	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
RE	25	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	2

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services. RAP STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. MAINSTREAM TOP 40: The week's most popular current songs across various formats, ranked by radio airplay, streaming, and on-demand play. ADULT CONTEMPORARY: The week's top adult contemporary songs, ranked by radio airplay, streaming, and on-demand play. YOUTUBE: The week's top YouTube videos, ranked by views. CHARTS: The week's top charts, ranked by sales, streaming, and on-demand play. CHARTS: The week's top charts, ranked by sales, streaming, and on-demand play. CHARTS: The week's top charts, ranked by sales, streaming, and on-demand play.

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 LOVE SOMEBODY J&M/OCTONE/INTERSCOPE	Maroon 5	11	
5	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	17	
1	3	MIRRORS RCA	Justin Timberlake	15	
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	23	
2	5	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	21	
9	6	GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	6	
7	7	CUPS (PITCH PERFECT'S WHEN I'M GONE) UMF/REPUBLIC	Anna Kendrick	11	
6	8	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	15	
8	9	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	22	
11	10	TREASURE ATLANTIC	Bruno Mars	10	
12	11	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	13	
14	12	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	10	
10	13	PEOPLE LIKE US J9/RCA	Kelly Clarkson	14	
13	14	BRAVE EPIC	Sara Bareilles	12	
15	15	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	19	
16	16	RED HANDS COLUMBIA	Walk Off The Earth	18	
17	17	COME & GET IT HOLLYWOOD	Selena Gomez	11	
21	18	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	4	
18	19	BRUISES COLUMBIA	Train Feat. Ashley Monroe	8	
19	20	OUR SONG EMBLEM/ATLANTIC	matchbox twenty	14	
20	21	SHOULD'VE GONE TO BED HOLLYWOOD	Plain White T's	13	
23	22	BEST I EVER HAD RCA	Gavin DeGraw	4	
29	23	TRUE LOVE RCA	Plnk Feat. Lily Allen	2	
22	24	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	12	
24	25	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	6	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 SWEATER WEATHER IR/REVOLVE/COLUMBIA	The Neighbourhood	32	
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	36	
3	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	16	
4	4	HARLEM RCA	New Politics	24	
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13	
6	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	47	
9	7	ROYALS LAVA/REPUBLIC	Lorde	6	
7	8	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	7	
10	9	IF SO WARNER BROS.	Atlas Genius	17	
8	10	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	23	
11	11	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	6	
12	12	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	24	
15	13	ELEPHANT MODULAR	Tame Impala	10	
22	14	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	2	
17	15	TRYING TO BE COOL LOVALITE/GLASSNOTE	Phoenix	9	
13	16	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	18	
14	17	DIANE YOUNG XL/BEGGARS GROUP	Vampire Weekend	18	
16	18	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	18	
18	19	POMPEII VIRGIN/CAPITOL	Bastille	4	
19	20	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	9	
20	21	KING & LIONHEART REPUBLIC	Of Monsters And Men	10	
23	22	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	8	
21	23	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	16	
24	24	FKARND LAW	Pepper	8	
28	25	HURRICANE CREEP CITY/COLUMBIA	MS MR	11	

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	43	
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	29	
4	3	SWEATER WEATHER IR/REVOLVE/COLUMBIA	The Neighbourhood	27	
3	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	21	
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13	
10	6	ROYALS LAVA/REPUBLIC	Lorde	6	
7	7	HARLEM RCA	New Politics	22	
12	8	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	2	
6	9	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	7	
9	10	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	23	
8	11	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	44	
11	12	MADNESS HELIUM-3/WARNER BROS.	Muse	48	
NEW	13	GG HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	1	
16	14	IF SO WARNER BROS.	Atlas Genius	9	
13	15	TRENCHES G&G/EONE	Pop Evil	18	
20	16	OUT OF TIME STONE TEMPLE PILOTS	Stone Temple Pilots	9	
15	17	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMG	Fall Out Boy	24	
17	18	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	6	
18	19	THE HANGMAN'S BODY COUNT VERTIGO/REPUBLIC	Volbeat	18	
23	20	LIFT ME UP PROPECT PARK	Five Finger Death Punch Feat. Rob Halford	10	
22	21	ELEPHANT MODULAR	Tame Impala	5	
NEW	22	SUPERSOAKER RCA	Kings Of Leon	1	
14	23	STONE CAPITOL	Alice In Chains	16	
26	24	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	8	
28	25	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	8	



Maroon 5 Ties Adult Top 40 Record

Maroon 5 (above) ties the mark for the most No. 1s in the 17-year history of Billboard's Nielsen BDS-based Adult Top 40 chart, as "Love Somebody" rises 3-1. The song is the group's eighth leader on the list.

The band equals the No. 1 output of Plnk, who notched her eighth chart champ with "Just Give Me a Reason" (featuring Nate Ruess) in May. Maroon 5 also ties Plnk's mark for the most consecutive Adult Top 40 No. 1s, with each act now riding an active streak of five leaders.

Plnk could pass Maroon 5 in both categories with new single "True Love" (featuring Lily Allen), which bounds 29-23 in its second week. "Somebody" concurrently climbs 11-9 on Mainstream Top 40, where it's Maroon 5's 11th top 10. (As on Adult Top 40, the group's prior four singles have all reigned.)

With the ascent, the band ties the Black Eyed Peas for the most top 10s among groups in the chart's 20-year archives. Among groups, the Backstreet Boys and 'N Sync are next with nine top 10s apiece. Rihanna leads all acts with 23 top 10s. —Gary Trust

ARTISTS WITH THE MOST ADULT TOP 40 NO. 1S 1996-2013



COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 DONE. REPUBLIC NASHVILLE	The Band Perry	21	
3	2	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	24	
1	3	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	15	
4	4	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	29	
5	5	GG RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	23	
6	6	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	15	
7	7	DON'T YA ATLANTIC/WMN	Brett Eldredge	40	
8	8	SEE YOU AGAIN ISHARISTA NASHVILLE	Carrie Underwood	17	
11	9	LITTLE BIT OF EVERYTHING LIT RED/CAPITOL NASHVILLE	Keith Urban	10	
9	10	ALL OVER THE ROAD MERCURY	Easton Corbin	29	
12	11	POINT AT YOU VALORY	Justin Moore	19	
16	12	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	10	
13	13	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	11	
14	14	HEY GIRL MERCURY	Billy Currington	20	
15	15	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	22	
17	16	PARKING LOT PARTY CURB	Lee Brice	13	
18	17	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	8	
21	18	NIGHT TRAIN BROKEN BOW	Jason Aldean	9	
20	19	EASY WARNER BROS./WMN	Sheryl Crow	22	
22	20	IT GOES LIKE THIS VALORY	Thomas Rhett	13	
23	21	COULD IT BE WARNER BROS./WAR	Charlie Worsham	28	
25	22	AW NAW RCA NASHVILLE	Chris Young	11	
24	23	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	42	
26	24	RED BIG MACHINE	Taylor Swift	6	
35	25	SOUTHERN GIRL BIG MACHINE	Tim McGraw	4	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
4	1	#1 GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	7	
1	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	21	
2	3	BODY PARTY EPIC	Ciara	17	
3	4	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	24	
5	5	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	15	
10	6	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	19	
6	7	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Khaleel Feat. Drake, Rick Ross & Lil Wayne	14	
7	8	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	14	
12	9	WITHOUT ME FANTASIA Feat. Kelly Rowland & Missy Elliott	13		
9	10	BITCH, DON'T KILL MY VIBE TOP DAWG/GAFFERBATH/INTERSCOPE	Kendrick Lamar	18	
8	11	ADORN BYSTORM/BLACK ICE/RCA	Miguel	57	
11	12	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	12	
13	13	THE ONE STREAMLINE/EPIC	Tamar Braxton	11	
18	14	AIN'T WORRIED ABOUT NOTHIN COKE BOYS/RAD BOY/INTERSCOPE	French Montana	7	
14	15	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	9	
15	16	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	27	
22	17	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	5	
20	18	FEDS WATCHING DEF JAM/IDMG	2 Chainz Feat. Pharrell	5	
16	19	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	22	
19	20	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	31	
23	21	AGE AIN'T A FACTOR ATLANTIC	Jaheim	11	
28	22	A COUPLE OF FOREVERS MOTOWN/IDMG	Christette Michele	16	
24	23	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	7	
17	24	WE STILL IN THIS B**** REBELROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J	29	
21	25	LOVE AND WAR STREAMLINE/EPIC	Tamar Braxton	32	

TRIPLE A™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 RECOVERY XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE	Frank Turner	18	
1	2	RED HANDS COLUMBIA	Walk Off The Earth	20	
5	3	I GOT YOU BRUSH FIRE/REPUBLIC	Jack Johnson	6	
8	4	ROYALS LAVA/REPUBLIC	Lorde	7	
4	5	SAN FRANCISCO PHOTO FINISH/ISLAND/IDMG	The Mowgli's	22	
3	6	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	21	
9	7	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	20	
10	8	IF I LOVED YOU SIRE/WARNER BROS./ADA	Delta Rae	11	
6	9	I'M ALIVE (LIFE SOUNDS LIKE) BOO BOW WALK/CAPITOL	Michael Franti & Spearhead	15	
12	10	PAPER DOLL ACROBAT/YANGUARD	John Mayer	4	
13	11	MISSION BELLS SERENADE SOURCE/CAPITOL	Matt Nathanson	17	
7	12	STOMPA SERENADE SOURCE/CAPITOL	Serena Ryder	20	
14	13	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	5	
11	14	HEARTBEAT KOPECKY FAMILY BAND/ATO	Kopeccky Family Band	15	
15	15	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	11	
16	16	KING & LIONHEART REPUBLIC	Of Monsters And Men	8	
18	17	365 DAYS THE BOARDWALK/HOLLYWOOD	ZZ Ward	7	
17	18	BRAND NEW EPIC	Sara Bareilles	12	
20	19	THE CEILING WARNER BROS.	The Wild Feathers	14	
19	20	RUMBLE AND SWAY KIDINAKORNER/INTERSCOPE	Jamie N Commons	15	
22	21	BLEEDING OUT DESCENDANT	The Lone Bellow	7	
23	22	IF SO WARNER BROS.	Atlas Genius	6	
21	23	BETTER DAYS COMMUNITY/VAGRANT	Edward Sharpe And The Magnetic Zeros	4	
26	24	THE ONE THAT GOT AWAY SENSIBILITY/COLUMBIA	The Civil Wars	5	
25	25	LIGHTNING BOLT MERCURY/IDMG	Jake Bugg	14	

Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #12 WKS CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	58	
NEW	2	THE HEART OF DIXIE REPUBLIC/BIG MACHINE	Danielle Bradbery		1	
3	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		16	
2	4	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	17	
4	5	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	▲	28	
7	6	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	21	
6	7	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line		9	
5	8	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	▲	16	
9	9	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr		14	
12	10	IT GOES LIKE THIS VALORY	Thomas Rhett		10	
8	11	DON'T YA ATLANTIC/WMN	Brett Eldredge		16	
14	12	HEY GIRL MERCURY	Billy Currington		12	
13	13	SEE YOU AGAIN 19/ARISTA/NASHVILLE	Carrie Underwood		13	
11	14	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	24	
15	15	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore	●	22	
17	16	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL/NASHVILLE	Keith Urban		10	
22	17	NIGHT TRAIN BROKEN BOW	Jason Aldean		5	
10	18	PARKING LOT PARTY CURB	Lee Brice		9	
18	19	ALL OVER THE ROAD MERCURY	Easton Corbin		17	
16	20	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	▲	34	
20	21	DONE. REPUBLIC/NASHVILLE	The Band Perry	●	19	
23	22	AW NAW RCA/NASHVILLE	Chris Young		8	
19	23	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	29	
21	24	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	●	24	
28	25	JUMP RIGHT IN SOUTHERN GROUND/ATLANTIC/RRP	Zac Brown Band		15	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		13	
NEW	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		1	
2	3	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	153	
5	4	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		41	
3	5	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	167	
4	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		185	
7	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandra Fernandez / Christina Aguilera		51	
13	8	LA PREGUNTA NELFLOW	J Alvarez		12	
6	9	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	131	
NEW	10	HABLE DE TI Y/SUMMA	Yandel		1	
8	11	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		47	
9	12	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		53	
10	13	HEROE INTERSCOPE/UMLE	Enrique Iglesias		185	
35	14	BE MY BABY TOP SHOP	Leslie Grace		3	
12	15	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-9		55	
NEW	16	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin		1	
11	17	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		11	
RE	18	ME LLAMARE TUYO KIRBY/SONY MUSIC LATIN	Victor Manuel		4	
17	19	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		42	
43	20	INCONDICIONAL TOP SHOP	Prince Royce		70	
15	21	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Ten		69	
19	22	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		99	
RE	23	ME PUEDEN PEDIR LO QUE SEA WARNER LATINA	Marcos A Duetto Con Eliza Gonzalez		6	
18	24	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		149	
NEW	25	TU Y YO WARNER LATINA	Maite Perroni		1	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	52	
2	2	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		20	
6	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey		9	
3	4	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMIG	Fall Out Boy	●	24	
NEW	5	MISS JACKSON DECAYDANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo		1	
5	6	SAIL RED BULL	AWOLNATION	▲	120	
4	7	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		29	
NEW	8	WILDFIRE COLUMBIA	John Mayer		1	
NEW	9	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		1	
8	10	ROYALS LAVA/REPUBLIC	Lorde		6	
7	11	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		33	
NEW	12	SUPERSOAKER RCA	Kings Of Leon		1	
9	13	HO HEY DUALTONE	The Lumineers	▲	63	
11	14	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	66	
18	15	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		15	
19	16	SWEATER WEATHER IREVOLVE/COLUMBIA	The Neighbourhood		21	
10	17	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	22	
13	18	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	13	
15	19	HOME 19/INTERSCOPE	Phillip Phillips	▲	61	
17	20	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	77	
16	21	LET HER GO BLACK CROW/NETTWERK	Passenger		7	
20	22	I WILL WAIT GENTLEMAN OF THE ROAD/RED/CLASSNOTE	Mumford & Sons	▲	50	
22	23	CARRY ON FUELED BY RAMEN/RRP	fun.	▲	38	
12	24	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock		23	
24	25	POMPEII VIRGIN/CAPITOL	Bastille		3	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	14	
2	2	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	27	
4	3	I NEED YOUR LOVE OSPREY/DECONSTRUCTION/EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	20	
3	4	I LOVE IT RECORD COMPANY/TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	▲	26	
5	5	WAKE ME UP! PRMO/ISLAND/IDMIG	Avicii		4	
8	6	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	34	
6	7	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		9	
7	8	RIGHT NOW SRP/DEF JAM/IDMIG	Rihanna Feat. David Guetta		18	
10	9	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon		15	
9	10	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	83	
15	11	GLOWING CHAMELEON/ISLAND/IDMIG	Nikki Williams		14	
14	12	SCREAM & SHOUT will.i.am & Brinyne Spears	will.i.am & Brinyne Spears	▲	28	
13	13	#THATPOWER will.i.am & Justin Bieber	will.i.am Feat. Justin Bieber		18	
16	14	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	51	
NEW	15	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha		1	
17	15	ALIVE KREWELLA/COLUMBIA	Krewella	●	24	
18	17	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	45	
21	18	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	133	
19	19	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	41	
20	20	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Bauer		24	
23	21	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull		11	
22	22	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) WATERTOWER/INTERSCOPE	Reggie D'Yeg & Gooch		11	
12	23	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella		3	
24	24	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	122	
25	25	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	▲	92	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 #1 WKS BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		17	
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		2	
3	3	SAME LOVE MACKLEMORE & RYAN LEWIS Feat. Mary Lambert MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		34	
4	4	CAN'T HOLD US MACKLEMORE & RYAN LEWIS Feat. Ray Dalton MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	23	
12	5	DON'T DROP THAT THUN THUN! THE FINATICZ/KNOCKOUT/EONE	The FINATICZ		2	
5	6	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel		11	
8	7	TAKE BACK THE NIGHT RCA	Justin Timberlake		2	
9	8	THRIFT SHOP MACKLEMORE & RYAN LEWIS Feat. Wanz MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	47	
7	9	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		2	
14	10	WOP STEREOPHANE	J. Dash	●	6	
11	11	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	▲	23	
13	12	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	●	24	
15	13	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		3	
17	14	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		12	
19	15	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	27	
36	16	VERSACE QUALITY CONTROL	Migos		2	
10	17	F*CKWITHMEYOUKNOWGIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross		2	
18	18	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		18	
26	19	HEADBAND REBEL/ROC/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		9	
16	20	BODY PARTY EPIC	Ciara		14	
20	21	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		5	
6	22	I'M OUT EPIC	Ciara Feat. Nicki Minaj		2	
27	23	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross		14	
23	24	WE OWN IT (FAST & FURIOUS) DEF JAM/IDMIG	2 Chainz & Wiz Khalifa		9	
25	25	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Khelz Feat. Drake, Rick Ross & Lil Wayne		14	

KID™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 #1 WKS CRUISING FOR A BRUSIN' WALT DISNEY	Ross Lynch, Grae Phipps And Jason Egan		1	
NEW	2	FALLING FOR YA WALT DISNEY	Grace Phipps		1	
NEW	3	LIKE ME WALT DISNEY	Ross Lynch, Maia Mitchell, Grae Phipps, Spencer Lee And Cast		1	
NEW	4	SURF'S UP WALT DISNEY	Ross Lynch, Maia Mitchell And Cast		1	
NEW	5	CAN'T STOP SINGING WALT DISNEY	Ross Lynch And Maia Mitchell		1	
NEW	6	MEANT TO BE WALT DISNEY	Ross Lynch, Maia Mitchell, Grae Phipps, Spencer Lee And Garrett Clayton		1	
NEW	7	24/7 SEVEN NICKLEODEON/COLUMBIA	Big Time Rush		6	
NEW	8	SURF CRAZY WALT DISNEY	Spencer Lee, Keely Hawkes And Cast		1	
NEW	9	OXYGEN WALT DISNEY	Maia Mitchell		1	
3	10	Y.M.C.A. BACK LOT MUSIC	The Minions		3	
5	11	WHEN CAN I SEE YOU AGAIN? WALT DISNEY	Owl City		38	
NEW	12	I LOVE IT RAZOR & TIE	Kidz Bop Kids		1	
12	13	TAKE A HINT NICKLEODEON/COLUMBIA	Victorious Cast Feat. Victoria Justice & Elizabeth Gillies		73	
4	14	I SWEAR BACK LOT MUSIC	The Minions		3	
6	15	PART OF YOUR WORLD WALT DISNEY	Jodi Benson		88	
9	16	CONFETTI FALLING NICKLEODEON/COLUMBIA	Big Time Rush		6	
NEW	17	SCREAM & SHOUT RAZOR & TIE	Kidz Bop Kids		1	
7	18	WINDOWS DOWN NICKLEODEON/COLUMBIA	BTR		54	
8	19	UNDER THE SEA WALT DISNEY	Samuel E. Wright		82	
10	20	LIKE NOBODY'S AROUND NICKLEODEON/COLUMBIA	Big Time Rush		11	
NEW	21	I KNEW YOU WERE TROUBLE RAZOR & TIE	Kidz Bop Kids		1	
13	22	I SEE THE LIGHT WALT DISNEY	Mandy Moore & Zachary Levi		135	
NEW	23	HO HEY RAZOR & TIE	Kidz Bop Kids		1	
NEW	24	SURF CRAZY FINALE WALT DISNEY	Teen Beach Movie Cast		1	
21	25	NOT A LOVE SONG WALT DISNEY	Ross Lynch		43	

Launch Pad

August 3
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HEATSEEKERS ALBUMS™							HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART	2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
-	22	1	#1 LIVE GG TIG NOTARO SECRETLY CANADIAN	Live (EP)	1	14	RE-ENTRY	26	26	CITIZEN RUN FOR COVER	Youth	6	4
-	2	2	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	2	2	2	17	27	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	IV (EP)	2	9
-	1	3	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	1	2	NEW	28	28	JSTALIN AND THE WORLD'S FRESHEST FRESH IN THE FLESH/LIVE WIRE	Miracle & Nightmare On 10th Street: Deluxe Edition	28	1
HOT SHOT DEBUT		4	MARIA BAMFORD COMEDY CENTRAL	Ask Me About My New God!	4	1	NEW	29	29	POKEY LAFARGE POKEY LAFARGE/THIRD MAN	Pokey LaFarge	29	1
NEW		5	DAVID LYNCH BORNING/SUNDAY BEST/SACRED BONES	The Big Dream	5	1	-	42	30	FIT FOR A KING SOLID STATE/CAPTOL CMG	Creation/Destruction	3	5
NEW		6	TONY LUCCA 232	With The Whole World Watching (EP)	6	1	RE-ENTRY	31	31	SET IT OFF EQUAL VISION	Cinematics	4	3
NEW		7	SMALLPOOLS RCA	Smallpools (EP)	7	1	-	39	32	NEW YEARS DAY CENTURY MEDIA	Victim To Villain	32	4
NEW		8	RL GRIME FOOK'S GOLD	High Beams (EP)	8	1	-	47	33	CROWN THE EMPIRE RISE	The Fallout	1	20
10	5	9	BASTILLE VIRGIN/CAPTOL	Haunt (EP)	1	8	27	28	34	MAYSA SHANACHE	Blue Velvet Soul	11	5
4	8	10	PASSENGER BLACK CROWN/NETTWERK	All The Little Lights	4	33	34	36	35	BWB HEADS UP/CONCORD	Human Nature	5	5
8	6	11	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMG	Waiting For The Dawn	2	5	32	38	36	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6	5
NEW		12	JASON CASSIDY ABLAKE/SMITH	Keep It Country	12	1	RE-ENTRY	37	37	BLACK STAR RIDERS NICULAR BLAST	All Hell Breaks Loose	5	4
-	4	13	BATTLECROSS METAL BLADE	War Of Will	4	2	NEW	38	38	CISCO ADLER BANANABEAT	Mahalo (EP)	38	1
NEW		14	HIEROGLYPHICS HIEROGLYPHICS IMPERIUM	The Kitchen	14	1	RE-ENTRY	39	39	PLANETSHAKERS PLANETSHAKERS/INTEGRITY/PIG	Limitless	8	3
9	12	15	KREWELLA KREWELLA	Play Hard (EP)	2	32	12	41	40	HUNTRESS NAPALM	Starbound Beast	12	3
NEW		16	SAN CISCO RCA	San Cisco	16	1	RE-ENTRY	41	41	BALLYHO! RIGHT COAST	Pineapple Grenade!!	4	3
NEW		17	BECKY G KEMOSABE/RCA	Play It Again (EP)	17	1	RE-ENTRY	42	42	THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk	3	4
19	15	18	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	10	35	35	43	DELTA RAE SIRE/WARNER BROS.	Carry The Fire	11	27
-	3	19	BUTCHER BABIES CENTURY MEDIA	Goliath	3	2	-	9	44	TRAMPLED UNDER FOOT TEARL/C/CONCORD	Badlands	9	2
31	43	20	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	20	3	NEW	45	45	ANNA VON HAUSSWOLFF OTHER MUSIC	Ceremony	45	1
NEW		21	INFECTED MUSHROOM DIM MAK	Friends On Mushrooms: Vol. 2	21	1	1	14	46	STARLITO GRIND HARD	Cold Turkey	1	3
11	13	22	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	26	NEW	47	47	RICH HOMIE QUAN RICH HOMIEZ/THINKSAGAME	Still Goin In	47	1
33	31	23	LORD HURON JAMSOUND	Lonesome Dreams	3	41	22	48	48	SMITH WESTERNS MOM + POP	Soft Will	5	4
RE-ENTRY		24	JOHNNYSWIM BIG PICNIC	Heart Beats (EP)	14	3	13	27	49	DEAFHEAVEN DEATHWISH	Sunbather	2	6
NEW		25	TROUBLE FRW	The Distortion Field	25	1	RE-ENTRY	50	50	JAVIER TORRES DISCOS AMERICA	20 Corridos	28	7

HEATSEEKERS SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
2	1	#1 LIVE WOP STEREORAMA	J. Dash	16		
3	2	WAKE ME UP! PRIMO/ISLAND/IDMG	Avicii	4		
NEW	3	THE HEART OF DIXIE REPUBLIC/BIG MACHINE	Danielle Bradbery	1		
6	4	ROYALS LAVA/REPUBLIC	Lorde	5		
7	5	IT GOES LIKE THIS VALORY	Thomas Rhett	10		
5	6	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	7		
4	7	BUBBLE BUTT Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT/SECRETLY CANADIAN/WARNER BROS.		8		
NEW	8	HAIL TO THE KING WARNER BROS.	Avged Sevenfold	1		
NEW	9	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	1		
9	10	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	9		
10	11	SWEATER WEATHER TRIVOLVE/COLUMBIA	The Neighbourhood	19		
15	12	TYPE OF WAY RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	4		
12	13	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	7		
13	14	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams	10		
14	15	THE ONE STREAMLINE/EPIC	Tamar Braxton	8		
24	16	VERSACE QUALITY CONTROL	Migos	2		
17	17	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens	13		
21	18	POMPEII VIRGIN/CAPTOL	Bastille	2		
16	19	BLOWN' SMOKE MERCURY NASHVILLE	Kacey Musgraves	7		
RE	20	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	2		
NEW	21	SHABBA A\$AP Worldwide/POLO GROUNDS/RCA	A\$AP Ferg Featuring A\$AP Rocky	1		
19	22	LIKE WHAAAT! DIAMOND LANE	Problem Feat. Bad Lucc	4		
20	23	LET HER GO BLACK CROWN/NETTWERK	Passenger	4		
18	24	TAKE ME TO THE KING TILLYMANN	Tamela Mann	17		
22	25	RED HANDS COLUMBIA	Walk Off The Earth	4		

REGIONAL HEATSEEKERS #1 ALBUMS™



NOTARO

The deluxe release of comedian **Tig Notaro's Live** helps push the EP 22-1 on Heatseekers Albums (3,000; up 256%), marking its first week atop the chart. The deluxe box (with bonus material) arrives eight months after the set's initial release in November 2012. The stand-up's live set was recorded last summer, and instead of telling expected jokes, Notaro made light of her recent pain: She had just been diagnosed with cancer.

—Keith Caulfield

SOUTH CENTRAL		
1	JASON CASSIDY	KEEP IT COUNTRY
2	PRESERVATION HALL JAZZ BAND	THAT'S IT!
3	NU-BLU	TEN
4	GREGORY ALAN ISAKOV	THE WEATHERMAN
5	KEVIN GATES	THE LUCCA BRASI STORY
6	TIG NOTARO	LIVE (EP)
7	FIT FOR A KING	CREATION/DESTRUCTION
8	STARLITO	COLD TURKEY
9	TONY LUCCA	WITH THE WHOLE WORLD WATCHING (EP)
10	MARIA BAMFORD	ASK ME ABOUT MY NEW GOD!

PACIFIC		
1	TIG NOTARO	LIVE (EP)
2	DAVID LYNCH	THE BIG DREAM
3	MARIA BAMFORD	ASK ME ABOUT MY NEW GOD!
4	JSTALIN AND THE WORLD'S FRESHEST	MIRACLE & NIGHTMARE ON 10TH STREET
5	HIEROGLYPHICS	THE KITCHEN
6	GREGORY ALAN ISAKOV	THE WEATHERMAN
7	PASSENGER	ALL THE LITTLE LIGHTS
8	RL GRIME	HIGH BEAMS (EP)
9	SMALLPOOLS	SMALLPOOLS (EP)
10	BASTILLE	HAUNT (EP)

R&B/Hip-Hop

August 3
2013
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 7 WKS. AG BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	1	17
2	2	2	CAN'T HOLD US R.L.EWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	▲	1 35
35	3	3	HOLY GRAIL JAY Z (JAY Z)	Jay Z Featuring Justin Timberlake ROCK-A-FELLA/ROC NATION		3 3
3	4	4	SAME LOVE R.L.EWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/WARNER BROS.		3 30
8	9	5	U.O.E.N.O. (NOT LISTED) (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD		5 16
5	5	6	POWER TRIP J.COLE (J.COLE,R.LEWIS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	5 23
6	8	7	THRIFT SHOP R.L.EWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/WARNER BROS.	▲	1 42
7	6	8	BODY PARTY MIKE WILL MADE (P.HARRIS,NORIBUN,CASIL,CAMERON,J.L.WILLIAMS (P.R.SAUGHTER,MARIONE,R.J.ATERY))	Ciara EPIC		6 16
9	10	9	BAD T.THOMAS,K.CAMP (L.AKIN,TIMMERHIN,T.HOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACK/ATLANTIC	●	5 24
-	33	10	DG SG DON'T DROP THAT THUN THUN! C.WILLIAMS (DUNN,A.SHOEN,M.ABDEL-RAHMAN,L.WILLIAMS)	The FINATTICZ THE FINATTICZ/ROCK NATION	10	2
4	7	11	#BEAUTIFUL MIGUEL (L.CAREY,HAPPY PEREZ (M.J.PIMENTEL,L.CAREY,N.HARRELL))	Mariah Carey Featuring Miguel ISLAND/IDJMG		3 12
-	14	12	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,Z.J.MOSLEY,L.HARMON,J.E.FAUNTLETON II)	Justin Timberlake RCA		12 2
15	15	13	TAP OUT L.COLE (L.COLE,R.LEWIS,J.A.PRIEVAW,O.T.MARALIN,N.BURN,CASIN,C.FOWNER)	Rich Gang YOUNG MONEY/CASH MONEY/REPUBLIC		13 12
11	12	14	RICH AS F**K F.MINUS (M.SETHARAM,C.CARTER,C.EPPS,C.WILLIAMS,N.SETHARAM)	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC		11 18
-	20	15	WOP M.WIESE, SR. (J.DASH)	J. Dash STEREORAMA	●	14 22
14	18	16	SUIT & TIE TIMBALAND,TIMBERLAKE,ROC (L.TIMBERLAKE,Z.J.MOSLEY,C.CARTER,H.MONTY,FRONTLEROY II,T.J.STUART,J.WILSON,C.STEAL)	Justin Timberlake Featuring Jay Z RCA	▲	2 28
12	16	17	NO NEW FRIENDS (SFB REMIX) R.HADJIMANTEL,R.MIKEL,ELIZABETH ROBERTS (C.CARTER,T.SAMUELS,SHEBIB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne THE BEYONCIE MONEY/CASH MONEY/REPUBLIC		9 14
19	22	18	CROOKED SMILE J.L.COLE (L.COLE,A.M.SMITH,K.E.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROC NATION/COLUMBIA		18 6
13	19	19	STARTED FROM THE BOTTOM M.ZOBIER (C.GRAHAM,W.COLEMAN,N.SHEBIB,B.SANFILIPPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	▲	2 24
10	17	20	BITCH, DON'T KILL MY VIBE KENDRICK LAMAR (KENDRICK LAMAR,LESLIE BRUNO,JOHN DORRILL,KEVIN SCHMIDT)	Kendrick Lamar TOP DAWG/ATLANTIC/INTERSCOPE		9 39
-	11	21	TOM FORD TIMBALAND,ROC (C.CARTER,T.J.MOSLEY,L.HARMON)	Jay Z ROC-A-FELLA/ROC NATION		11 2
			HOT SHOT DEBUT			
			RED NOSE SAGE THE GEMINI (D.WOODS)	Sage The Gemini BLACK MONEY	22	1
17	21	23	BEAT IT SEAN KINGSTON, NIC NAC (K.ANDERSON,G.AKIN,DOLLIN,N.BALDING,C.L.THOMAS)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		17 14
18	23	24	LOVE ME MIKE WILL MADE (L.CARTER,C.GRAHAM,WILSON) (CASH,M.WILLIAMS,R.HADJIMANTEL)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		4 27
25	26	25	BUBBLE BUTT MAJOR LAZER (DUB PEARL) (DUB PEARL,MAJOR LAZER) (DUB PEARL,MAJOR LAZER)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAG DOGENT/SECRET GARDEN/WARNER BROS.		25 6
28	27	26	AIN'T WORRIED ABOUT NOTHING RICO LOVE (RICO LOVE,E.HOOD,E.GODDY (L.K.KHARBOUCH))	French Montana COKE BOYS/BOY/INTERSCOPE		26 9
-	24	27	F**CK WITH ME UNKOWINGOTIT BOI-1DA,DJNINZ (C.C.CARTER,K.SAMUELS,A.HERNANDEZ,W.L.ROBERTS II)	Jay Z Feat. Rick Ross ROC-A-FELLA/ROC NATION		24 2
16	13	28	I'M OUT RICKY COTTE (C.D.CAPTAINS (T.THOMAS,T.HOMAS,O.T.MARALIN,P.HARRIS))	Ciara Featuring Nicki Minaj EPIC		13 3
24	28	29	HOW MANY DRINKS? S.SHEM (M.J.PIMENTEL,S.SHEM,R.NICHOLS,P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		24 15
22	31	30	FEDS WATCHING P.L.WILLIAMS (C.EPPS,P.L.WILLIAMS)	2 Chainz Featuring Pharrell DEF JAM/IDJMG		22 5
34	37	31	HEADBAND MIGUEL (MIGUEL,R.SIMMONS,R.J.MCARLON,C.MCINTYRE,B.SCOCK,GRIFIN,J.MADAM)	B.o.B Featuring 2 Chainz REBEL/ROCK/ATLANTIC		21 9
32	36	32	LOVEHATE THING S.D.EVANS (S.D.EVANS,C.CARTER,T.HOMAS,S.D.EVANS,WILLIAMS,E.PRICE)	Wale Featuring Sam Dew MAYBACK/ATLANTIC		30 8
39	49	33	TYPE OF WAY L.CARTER (L.CARTER)	Rich Homie Quan RICH HOMIEZ/THINKTSAGAME		33 5
27	32	34	FINE CHINA ROCCSTAR,P.K. (C.M.BROWN,A.STREETER,L.YOUNG,BOOD,G.DEGEDDINGS,E.E.BELLINGER)	Chris Brown RCA		10 16
31	39	35	WE OWN IT (FAST & FURIOUS) THE FUTURE (T.EPPS,C.L.THOMAS,Z.SCHWARTZ,I.KHAJADOURIAN,B.S.ISAAC)	2 Chainz & Wiz Khalifa DEF JAM/IDJMG		4 9
NEW		36	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Featuring Jam\$u BLACK MONEY		36 1
26	41	37	WITHOUT ME M.HONEY (M.HONEY,S.SAMUELS,B.BARRING,A.S.LAMBERT,M.J.LLOYD)	Fantasia Feat. Kelly Rowland & Missy Elliott RCA		26 10
29	42	38	DON'T THINK THEY KNOW WELMUS (M.KUGH (L.R.QUINTER,M.N.SAMMONS,B.BUSH,J.OHAIKER,J.D.BROCK,K.ELEVER,H.ROBINSON)	Chris Brown Featuring Aaliyah RCA		29 5
33	35	39	BLACK SKINHEAD KANYE WEST (KANYE WEST,CAROLINA AUSTIN,KEVIN CROWLEY,KEVIN ROBERTS,KEVIN ROBERTS)	Kanye West ROCKAWAY/ATLANTIC		21 5
30	40	40	HIGH SCHOOL BOI-1DA,F.MINUS (O.T.MARALIN,C.CARTER,M.SAMUELS,WILLIAMS)	Nicki Minaj Featuring Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC		20 17
-	30	41	OCEANS P.L.WILLIAMS (C.CARTER,C.BREDAUX,P.L.WILLIAMS)	Jay Z Featuring Frank Ocean ROC-A-FELLA/ROC NATION		30 2
38	48	42	THE ONE KE ON THE TRACK (C.WARD,S.L.JONES,T.BRAXTON,L.A.DANIEL,S.I.MTUME)	Tamar Braxton STREAMLINE/EPIC		34 9
NEW		43	VERSACE (NOT LISTED) (NOT LISTED)	Migos QUALITY CONTROL		43 1
44	44	44	SOMEBODY ELSE POLY D (A.DONNAN,K.E.L.EWIS,B.BETHA,W.TYLER,M.BARRETT,M.WILLIAMS,O.T.MARALIN,E.S.MITH)	Mario Featuring Nicki Minaj RCA		44 4
-	29	45	PART II (ON THE RUN) TIMBALAND,JROC (C.CARTER,L.E.FAUNTLETON II,T.J.MOSLEY,L.HARMON)	Jay Z Featuring Beyonce ROC-A-FELLA/ROC NATION		29 2
RE-ENTRY		46	BEWARE (NOT LISTED) (NOT LISTED)	Big Sean Featuring Lil Wayne & Jhene Aiko G.O.O.D./DEF JAM/IDJMG		31 2
42	50	47	MEMORIES BACK THEN KE-NOE (B.SIMMONS, JR.,K.DUCKWORTH,C.HARRIS, JR.,J.MCCANN,S.M.JORDAN)	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens HUSTLE GANG		30 13
RE-ENTRY		48	WORK CHAZZ FLY BEATS (B.BROWN,S.PUGH,R.MAYERS,N.WILLIAMS,KHARRADO,MOHAMED)	A\$AP Ferg A\$AP WORLDWIDE/POLO GROUNDS/RCA		30 9
-	34	49	PICASSO BABY TIMBALAND,JROC (C.CARTER,T.J.MOSLEY,L.HARMON,A.YOUNG)	Jay Z ROC-A-FELLA/ROC NATION		34 2
NEW		50	SHABBA SNUGSWORTH (D.BROWN,S.SAMUEL,M.WASHINGTON,R.MAYERS,J.G.LEWIS)	A\$AP Ferg Featuring A\$AP Rocky A\$AP WORLDWIDE/POLO GROUNDS/RCA		50 1

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 7 WKS. JAY Z	Magna Carta... Holy Grail ROC-A-FELLA/ROC NATION	▲	2	
2	2	ACE HOOD	Trials & Tribulations WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		1	
3	3	J. COLE	Born Sinner ROC NATION/COLUMBIA		5	
7	4	GG JUSTIN TIMBERLAKE	The 20/20 Experience RCA	▲	19	
6	5	MACKLEMORE & RYAN LEWIS	The Heist MACKLEMORE	●	41	
5	6	WALE	The Gifted MAYBACK/ATLANTIC		4	
4	7	KANYE WEST	Yeezus G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG		5	
2	8	CIARA	Ciara EPIC		2	
NEW	9	RONALD ISLEY	This Song Is For You RI TOP TEN/EPIC		1	
NEW	10	MAYER HAWTHORNE	Where Does This Door Go REPUBLIC		1	
NEW	11	KEVIN GATES	Stranger Than Fiction BREAD WINNERS ASSOCIATION/ATLANTIC/AG		1	
11	12	MAC MILLER	Watching Movies With the Sound Off ROSTIRM		5	
10	13	KELLY ROWLAND	Talk A Good Game REPUBLIC		5	
9	14	JOE	Doubleback: Evolution Of R&B S&S/MASSENBURG		3	
14	15	KENDRICK LAMAR	good kid, m.A.A.d.city TOP DAWG/ATLANTIC/INTERSCOPE/IGA	●	39	
15	16	LIL WAYNE	I Am Not A Human Being II YOUNG MONEY/CASH MONEY/REPUBLIC		17	
13	17	INDIA.ARIE	SongVersation SONG BIRD/MOTOWN/IDJMG		4	
12	18	CHRISTETE MICHELE	Better MOTOWN/IDJMG		6	
NEW	19	MAYDAY!	Believers STRANGE/RBC		1	
16	20	RIHANNA	Unapologetic SRP/DEF JAM/IDJMG	▲	35	
8	21	DONEL JONES	Forever CANDYMAN/EPIC		2	
18	22	FANTASIA	Side Effects Of You EPIC/RCA		13	
17	23	MINDLESS BEHAVIOR	All Around The World STREAMLINE/CONJUNCTION/INTERSCOPE/IGA		19	
22	24	A\$AP ROCKY	Long.Live.A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA		27	
19	25	FRENCH MONTANA	Excuse My French COKE BOYS/BAD BOY/INTERSCOPE/IGA		9	
20	26	MIGUEL	Kaleidoscope Dream BYSTORM/BLACK ICE/RCA		42	
21	27	THE WEEKND	Trilogy XO/REPUBLIC	▲	36	
24	28	TYGA	Hotel California YOUNG MONEY/CASH MONEY/REPUBLIC		15	
25	29	EMELI SANDE	Our Version Of Events CAPIVIA		59	
23	30	CHARLIE WILSON	Love, Charlie P.MUSIC/RCA		25	
30	31	ALICIA KEYS	Girl On Fire RCA	●	35	
27	32	VARIOUS ARTISTS	Hits Of The 90's PLATINUM COLLECTION/TURN UP THE MUSIC/ROCKY ENTERTAINMENT		8	
NEW	33	LIL WYTE/JELLY ROLL	No Filter PHOENIX/US		1	
33	34	KID CUDI	Indicud REPUBLIC		14	
31	35	T.I.	Trouble Man: Heavy Is The Head GRAND HUSTLE/ATLANTIC/AG		31	
32	36	2 CHAINZ	Based On A T.R.U. Story DEF JAM/IDJMG	●	49	
35	37	WIZ KHALIFA	O.N.I.F.C. ROSTIRM/ATLANTIC/AG		33	
34	38	FRANK OCEAN	Channel Orange DEF JAM/IDJMG	●	54	
29	39	MAVIS STAPLES	One True Vine ANTI-EPITAPH		4	
37	40	CHIEF KEEF	Finally Rich GLORY BOYZ/INTERSCOPE/IGA		31	
28	41	THE-DREAM	IV Play RADIO KILLA/DEF JAM/IDJMG		8	
39	42	MGK	Lace Up EST19XX/BAD BOY/INTERSCOPE/IGA		41	
38	43	SOUNDTRACK	Project X WATERMOWER		73	
44	44	TYLER, THE CREATOR	Wolf GOD FUTURE		16	
NEW	45	HIEROGLYPHICS	The Kitchen HIEROGLYPHICS IMPERIVM		1	
40	46	FUTURE	Pluto A-&J/FREEB&B/EPIC		66	
45	47	NICKI MINAJ	Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY/REPUBLIC	▲	68	
42	48	MEEK MILL	Dreams And Nightmares MAYBACK/WARNER BROS.		38	
41	49	ORIGINAL BROADWAY CAST RECORDING	Motown: The Musical MOTOWN/LAME		7	
26	50	TONY TOUCH	The PieceMaker3: Return Of The 50 MC's TOUCH ENTERTAINMENT/RED RIVER		2	



Hood's Biggest Debut

Ace Hood (above) posted his biggest debut yet on Top R&B/Hip-Hop Albums as *Trials and Tribulations* opens at No. 2 with 34,000 copies, according to Nielsen SoundScan. His last release, 2011's *Blood, Sweat + Tears*, was his previous best entrance at No. 3 with 26,000 copies. The current set's impressive opening is mainly attributed to the success of lead single "Bugatti," featuring **Future** and **Rick Ross**. The **Mike WILL** Made-It-produced cut spent five weeks in the top 10 of Hot R&B/Hip-Hop Songs (No. 9 peak) and is on the verge of crossing a million downloads, with 934,000 sold to date. Meanwhile, **Ronald Isley** scores his first top 10 album as a solo artist with *This Song Is For You*, opening at No. 9 with 10,000 copies. This is only the veteran crooner's third chart appearance as a solo act. As a member of the **Isley Brothers**, he posted 19 top 10 titles including nine chart-toppers. The lead single from *This Song Is For You*, titled "Dinner and a Movie," sits at its current peak of No. 12 on Adult R&B airplay, his best showing since his featured turn on **Patti LaBelle's** "Gotta Go Solo" (No. 1 in 2005). **Mayer Hawthorne** returns to the top 10 of Top R&B/Hip-Hop Albums for a second time as *Where Does This Door Go* enters at No. 10 (10,000 copies). His 2011 release, *How Do You Do*, debuted and peaked at No. 8 with 8,000 first-week copies. Hawthorne enlists **Kendrick Lamar** for the set's current single, "Crime," and will be setting out on a headlining tour in September. —*Raully Ramirez*

SONGS DATA COMPILED BY NICKELSON. THE WEEK'S MOST POPULAR CURRENT RELEASE HIP-HOP SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SAYS DATA AS COMPILED BY NIELSEN SOUNDSCAN AND TRACKING ACTIVITY BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE RATED AS CURRENT IF THEY ARE NEWLY RELEASED (HITS); SONGS RECEIVED AN IMPROVED RATING AND/or AIRPLAY ACTIVITY FOR THE FIRST TIME. 5 THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE RATED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR RATED IN THE BILLBOARD 200 TOP 100. SEE CHARTS. LEGEND ON PAGE 74. © 2013 NIELSEN. ALL RIGHTS RESERVED.

R&B/Rap

August 3
2013
billboard

R&B 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 BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	17		
3	2	2	BODY PARTY MIKE WILLIAMS (P.NASTY (C.PHARRIS,N.WUBIN,CASH/CAMERON,M.J.BILLIAMS (P.R.S.AUGHER,ZE.MAHONE, R.J.TERRY))	Clara EPIC		2	17		
2	3	3	#BEAUTIFUL MIGUEL (M.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,N.PEREZ,B.DAVIS))	Mariah Carey Featuring Miguel ISLAND/IDJMG		2	12		
-	5	4	TAKE BACK THE NIGHT TIMBALAND, J.TIMBERLAKE, JROC (J.TIMBERLAKE, T.V.MOSLEY, V.HARMON, J.E.FAUNT/ERO II)	Justin Timberlake RCA		4	2		
4	6	5	SUIT & TIE TUMBLAND, J.TIMBERLAKE, JROC (J.TIMBERLAKE, T.V.MOSLEY, V.HARMON, J.E.FAUNT/ERO II, T.SUJATHA/RUSON, S.TEAL)	Justin Timberlake Featuring Jay Z RCA		1	28		
6	7	6	BEAT IT SEAN KINGSTON, A.I.C. NAC (K.ANDERSON, O.AKIN, O.L.U.N.BALDING, C.L.HOMAS)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		5	14		
5	4	7	I'M OUT ROCK CITY/VE CO-OPS/ANTS (T.THOMAS, T.THOMAS, D.MARAJ, C.P.HARRIS)	Clara Featuring Nicki Minaj EPIC		4	3		
8	9	8	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL, S.REMI, R.NICHOLS, P.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		8	16		
10	10	9	FINE CHINA ROCKSTAR, P.K. (C.M.BROWN, A.STREET, J.YOUNG, B.OOD, G.DEGGEDING, SEZE, E.BELLINGER)	Chris Brown RCA		3	16		
9	11	10	WITHOUT ME H-MONEY (H.D.SAMUELS, B.BARRING, A.S.LAMBERT, K.STEWART, M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott 19/RCA		9	11		
11	12	11	DON'T THINK THEY KNOW MEL.MUS (H.HOUGH, H.R.WOOTER, M.N.SIMMONS, B.BUSH, J.WALKER, J.D.BUCK, K.LEVY, B.H.ROBINSON)	Chris Brown Feat. Aaliyah RCA		9	5		
12	14	12	THE ONE KE ON THE TRACK (C.WARD, S.JONES, T.BRAXTON, L.A.DANIELS, J.MTUME)	Tamar Braxton STREAMLINE/EPIC		10	11		
13	13	13	SOMEBODY ELSE POLOU DA DON, TYLER (J.JONES, B.BETHA, W.TYLER, M.BARRETT, C.WILLIAMS, O.T.MARAJ, L.SMITH)	Mario Featuring Nicki Minaj RCA		13	8		
14	15	14	FIRE WE MAKE ALICIA KEYS, POPCAKUD (ALICIA KEYS, A.WANSEL, W.FELDER, G.CLARK, JR.)	Alicia Keys Duet With Maxwell RCA		11	16		
21	19	15	I LUV THIS SH*T KNOCKOUTHEAD (A.ALSINA, S.MILLION, R.JEANTY, S.IRVING, H.C.MASSA, N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		15	7		
23	17	16	A COUPLE OF FOREVERS POPOKAWUD (A.WANSEL, J.GARBLE, L.A.HUFF, F.M.PAYNE, J.FELDER)	Christette Michele MOTOWN/IDJMG		16	5		
16	16	17	DIRTY LAUNDRY T.NASH (T.NASH, K.ROLAND, C.MCKINNEY)	Kelly Rowland REPUBLIC		14	9		
22	20	18	AGE AIN'T A FACTOR NOT LISTED (NOT LISTED)	Jaheim ATLANTIC		16	7		
-	24	19	V.S.O.P. POPOKAWUD (P.BENAE, A.WANSEL, W.FELDER, L.PETERS, W.JEFFREY, K.BOYLE, E.POWELL)	K. Michelle ATLANTIC		19	3		
19	21	20	BEST OF ME L.MOZE (L.A.HAMILTON, L.MOZE)	Anthony Hamilton MISTER'S MUSIC/RCA		16	15		
17	22	21	LOSE TO WIN H-MONEY (H.D.SAMUELS, A.MARTIN, F.GOLDE, D.LAMBERT, W.ORANGE)	Fantasia 19/RCA		13	19		
NEW		22	BELONG TO THE WORLD NOT LISTED (NOT LISTED)	The Weeknd XO/REPUBLIC		22	1		
24	25	23	ALL THE TIME T.M.ROBERTS (J.FELTON, M.O'BRIEN, M.ROBERTS, D.CARTER)	Jeremih Feat. Lil Wayne & Natasha Mosley DEF JAM/IDJMG		17	13		
18	23	24	I'D RATHER HAVE A LOVE NOT LISTED (NOT LISTED)	Joe 563/MASSENBURG		18	6		
RE-ENTRY		25	GIVE IT 2 U DR. LUKE, C.INKUT (B.THICKE, K.DUCKWORTH, A.ADAMS, L.GOTTHALD, H.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE		20	2		

RAP 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 CAN'T HOLD US R.LEWIS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		1	24		
-	2	2	HOLY GRAIL T.NASH (MIGUEL, JROC, C.CARTER, J.TIMBERLAKE, T.V.MOSLEY, V.HARMON, C.SUN, J.COBBAN, J.AVON/SID)	Jay Z Featuring Justin Timberlake RCA/ATLANTIC		2	2		
2	3	3	SAME LOVE R.LEWIS (B.HAGGERTY, R.LEWIS, M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		2	12		
5	6	7	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Futura & Rick Ross ROCKY ROAD		4	15		
3	4	5	POWER TRIP J.L.COLE (J.COLE, R.LAWS)	J. Cole Featuring Miguel RCA NATION/COLUMBIA		3	23		
4	5	6	THRIFT SHOP R.LEWIS (B.HAGGERTY, R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		1	42		
6	7	7	BAD T.THOMAS, K.CAMP (O.AKIN, T.MEHIN, T.HOMAS)	Wale Feat. Tiara Thomas Or Rihanna MAYBACK/ATLANTIC		3	22		
-	24	8	DON'T DROP THAT THUN! T.WILLIAMS (J.DUNN, A.BROWN, M.ABDUL, R.HAMMANT, T.WILLIAMS)	The FINATTCZ THE FINATTCZ/KNOCKOUT/EPIC		8	2		
12	10	9	TAPOUT BEGAL (D.CARTER, B.WILLIAMS, J.A.PRYAN, J.LAMAR, L.NORTON, BURN, CASH/C.N.P/SID)	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		9	11		
8	9	10	RICH AS F**K T.MUNIS, S.SETHARAM (D.CARTER, T.EPSS, W.WILLIAMS, N.SETHARAM)	Lil Wayne Featuring Z Chaiuz YOUNG MONEY/CASH MONEY/REPUBLIC		8	18		
-	15	11	WOP M.WESE, SR. (J.DASH)	J. Dash STRANGE/RBC		11	5		
11	13	12	FEEL THIS MOMENT A.PURVIS (MIGUEL, R.COLE, C.CARTER, J.TIMBERLAKE, T.V.MOSLEY, V.HARMON, C.SUN, J.COBBAN, J.AVON/SID)	Pitbull Feat. Christina Aguilera REPUBLIC		3	26		
9	11	13	NO NEW FRIENDS (SFB REMIX) B.DA SHERB (A.KHAYY, S.GHANNAM, R.ROBERTS (D.CARTER, M.SAMUELS, SHERB)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne RE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		8	13		
14	16	14	CROOKED SMILE J.L.COLE (J.COLE, M.SMIT, K.LEWIS, P.WHITFIELD)	J. Cole Featuring TLC RCA NATION/COLUMBIA		14	5		
10	14	15	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM, M.COLEMAN, M.SHEBIB, B.SANTU, P.PPO)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		2	24		
7	12	16	BITCH, DON'T KILL MY VIBE SOUNDWAVE (K.DUCKWORTH, M.SPEARS, B.BAILEY, V.DANIEL, L.LYXIE, S.SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		7	29		
-	8	17	TOM FORD TIMBALAND, JROC (S.CARTER, J.TIMBERLAKE, J.HARMON)	Jay Z RCA-A-FELLA/ROC NATION		8	2		
NEW		18	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY		18	1		
13	17	19	LOVE ME MIKE WILLIAMS (E.A.CARTER, A.GRAHAM, N.WUBIN, CASH/CAMERON, M.J.BILLIAMS (P.R.S.AUGHER, Z.MAHONE, R.J.TERRY))	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		3	27		
18	19	20	BUBBLE BUTT MADON, L.A.SANNA (TREN, P.TZ, D.M. (GRONIN, MARS, J.ANGEN, S.BENSON, M.SYD)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD DECENT SECRETY (CANADIAN) WARNER BROS.		18	6		
19	20	21	AIN'T WORRIED ABOUT NOTHIN RICKI LOVE/EAR. AND E.ROCKI LOVE, E.HOOKI LOVE/SHARROUCHI	French Montana COKE BOYS/ROAD BOV/INTERSCOPE		19	7		
-	18	22	F**CK WITH ME KNOWING GOTIT BOI-1DA, VINYLZ (S.C.CARTER, M.SAMUELS, A.HERNANDEZ, M.L.ROBERTS)	Jay Z Feat. Rick Ross RCA-A-FELLA/ROC NATION		18	2		
16	23	23	FEDS WATCHING P.L.WILLIAMS (T.EPSS, P.L.WILLIAMS)	Z Chaiuz Featuring Pharrell DEF JAM/IDJMG		16	3		
RE-ENTRY		24	HEADBAND B.MOYER (B.S.MARX, P.DUMAR, J.AZEP, S.CANTONMERY, B.SCOFF, P.P.P.AZAM)	B.o.B Featuring Z Chaiuz REPUBLIC/GRAND THEATRE/ATLANTIC		17	6		
RE-ENTRY		25	GENTLEMAN P.SY (P.SY, J.MAN, K.HYND)	PSY SILENT/SCHOOL BOYS/REPUBLIC		3	14		

R&B ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
2	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience		18				
1	2	CIARA EPIC	Clara		2				
NEW	3	RONALD ISLEY RI TOP TEN/EPIC	This Song Is For You		1				
NEW	4	MAYER HAWTHORNE REPUBLIC	Where Does This Door Go		1				
5	5	KELLY ROWLAND REPUBLIC	Talk A Good Game		5				
4	6	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		3				
7	7	INDIA, ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		4				
6	8	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		6				
8	9	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		28				
3	10	DONELL JONES CANDYMAN/EPIC	Forever		2				
9	12	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		19				
11	13	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		28				
12	14	THE WEEKND XO/REPUBLIC	Trilogy		28				
14	15	EMELI SANDE CAPITOL	Our Version Of Events		28				
13	16	CHARLIE WILSON P.MUSIC/RCA	Love, Charlie		25				
18	17	ALICIA KEYS RCA	Girl On Fire		28				
15	18	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		6				
19	19	FRANK OCEAN DEF JAM/IDJMG	Channel Orange		28				
17	20	MAVIS STAPLES ANTI-/EPTAPH	One True Vine		4				
16	21	THE DREAM RADIO KILLA/DEF JAM/IDJMG	IV Play		8				
20	22	ORIGINAL BROTHERHOOD CAST RECORDING MOTOWN/TIME	Motown: The Musical		7				
21	23	SOUNDTRACK COLUMBIA	20 Feet From Stardom: Music From The Motion Picture		2				
RE	24	BOOKER T STAX/CONCORD	Sound The Alarm		3				
23	25	TARISA RCA			28				

RAP ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 JAY Z RCA-A-FELLA/ROC NATION	Magna Carta... Holy Grail		2				
NEW	2	ACE ROO THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		1				
2	3	J. COLE RCA NATION/COLUMBIA	Born Sinner		5				
5	4	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		41				
4	5	WALE MAYBACK/ATLANTIC/AG	The Gifted		4				
3	6	KANYE WEST G.O.O.D./RCA-A-FELLA/DEF JAM/IDJMG	Yeezus		5				
NEW	7	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Stranger Than Fiction		1				
6	8	MACKILLER ROSTBRUM	Watching Movies With The Sound Off		5				
7	9	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		39				
8	10	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		17				
NEW	11	MAYDAY! STRANGE/RBC	Believers		1				
11	12	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		27				
9	13	FRENCH MONTANA COKE BOYS/ROAD BOV/INTERSCOPE/IGA	Excuse My French		9				
10	14	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		3				
13	15	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		35				
12	16	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		15				
NEW	17	LIL WYTE/JELLY ROLL PHIXIUS	No Filter		1				
20	18	KID CUDI REPUBLIC	Indicud		14				
18	19	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		31				
17	20	THE LONELY ISLAND REPUBLIC	The Wack Album		6				
19	21	Z CHAIUZ DEF JAM/IDJMG	Based On A T.R.U. Story		49				
21	22	WIZ KHALIFA ROSTBRUM/ATLANTIC/AG	O.N.I.F.C.		33				
24	23	CHIEF KEEF GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		31				
RE	24	COLT FORD AVERAGE JOES	Declaration Of Independence		31				
RE	25	MGK EST19XX/BAD BOY/INTERSCOPE/IGA	Lace Up		35				

Robin Reigns; Migos Debuts

As **Robin Thicke's** "Blurred Lines," featuring **T.I.** and **Pharrell**, posts a 10th week atop R&B Songs, it also reaches the top of R&B/Hip-Hop Airplay for the first time (see page 69). The 4-1 jump marks Thicke's third chart-topper on the list after 2007's "Lost Without You" (11 weeks) and 2010's "Sex Therapy" (two weeks). Digitally, "Blurred" crosses 3.5 million downloads despite dropping 11% to 340,000 this week, according to Nielsen SoundScan. It's now in its eighth week atop R&B/Hip-Hop Digital Songs (see page 70).

Rocko's "U.O.E.N.O.," featuring **Future** and **Rick Ross**, breaks into the top five of Rap Songs (6-4) and Hot R&B/Hip-Hop Songs (9-5) for the first time. On the latter chart, "U.O.E.N.O." becomes the first independently promoted single to reach the region since **Fat Joe's** "Another Round," featuring **Chris Brown**, peaked at No. 5 in May 2012. The song's lift is primarily due to its 23% rise to 4.7 million streams, according to Nielsen BDS, and its longevity is partly tied to the innumerable freestyles and remixes recorded by such hip-hop heavyweights as **Wiz Khalifa**, **Lil Wayne** and **Kendrick Lamar**.

Atlanta's newest rap sensation **Migos** (below) enters Hot R&B/Hip-Hop Songs at No. 43 with its breakout hit "Versace." The ode to the luxury brand reached 7.7 million listeners in the July 17-22 tracking period and sold 25,000 downloads, a 62% increase. The digital number should rise next week with the release of the **Drake**-assisted remix that broke the song on a national level.

—Raully Ramirez



REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arroladora Banda El Limon de Rene Camacho	9	
2	2	Y TE VAS DISA/UMLE	Banda Carnaval	24	
4	3	GG LA FORY FAY FONOVISA/UMLE	Julian Alvarez y Su Norteno Banda	12	
5	4	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	16	
9	5	MI NINA TRAVIESA DEL	Luis Coronel	8	
3	6	PUNO DE DIAMANTES LA BONITA	Duelo	20	
6	7	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	30	
7	8	LA ORIGINAL LUZ/VERVE MUSIC	La Original Banda El Limon de Salvador Lizarraga	25	
11	9	ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN	12	
8	10	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	36	
12	11	A LA BASURA FONOVISA/UMLE	El Trono de Mexico	11	
10	12	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	24	
13	13	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	7	
15	14	ME ENAMORE FONOVISA/UMLE	Roberto Tapia	4	
16	15	A MI ME PASA IGUAL ANA BARBARA	Los Elegidos	8	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	12	
2	2	TE ME VAS TOP STOP	Prince Royce	27	
3	3	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	39	
6	4	HABLE DE TI Y SUMMA	Yandel	6	
4	5	ZUMBA ORFAMATO/MACHETE/UMLE	Don Omar	35	
8	6	BE MY BABY TOP STOP	Leslie Grace	8	
9	7	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	6	
10	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	9	
5	9	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce	23	
7	10	LA PREGUNTA HELIFLOW	J Alvarez	29	
11	11	SIN TI MACHETE/UMLE	Chino & Nacho	16	
12	12	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	22	
13	13	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	42	
16	14	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	6	
15	15	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez/Christina Aguilera	6	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	12	
2	2	PARA CELEBRAR TOP STOP	Sergio George Presents Salsa Giants	6	
3	3	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	20	
6	4	TE GUSTA JDK	Grupo Treo Feat. Elijah King	12	
5	5	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	6	
11	6	SIN TI MACHETE/UMLE	Chino & Nacho	20	
9	7	BE MY BABY TOP STOP	Leslie Grace	7	
4	8	MI FAVORITA MAYMIVA	Renzo	16	
14	9	BAILAR CONTIGO GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	5	
10	10	I'LL BE THERE (ALLI ESTARE) UNIVERSAL MUSIC LATIN/UMLE	Arthur Hanlon Feat. Carlos Rose	10	
7	11	LABIOS DE PURPURA PAL RUFFLO/PL	Charlie Cruz	10	
8	12	ZUMBA ORFAMATO/MACHETE/UMLE	Don Omar	31	
12	13	QUE PENA HART/MINIVA	Juan Esteban	14	
24	14	CAE LA NOCHE SUEÑOS	Kalimete	3	
18	15	BESAS TAN BIEN SALVAENTE	Farruko	8	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia	1	
NEW	2	LOS INVASORES DE NUEVO LEON SERCA	Amistades	1	
3	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	26	
2	4	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	32	
4	5	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Solo Out: En Vivo Desde El NOKIA Theatre L.A. Live	17	
RE	6	LA MAQUINARIA NORTENA AZTECA	Vives En Mi	2	
1	7	FIDEL RUEDA FONOVISA/UMLE	Lo Mejor de Fidel Rueda	3	
5	8	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico	63	
10	9	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	8	
8	10	DUELO LA BONITA	Libre Por Naturaleza	11	
11	11	JAVIER TORRES DISCOS AMERICA	20 Corridos	18	
7	12	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	11	
6	13	INTOCABLE GOOD/UMLE	En Peligro de Extincion	16	
NEW	14	VARIOUS ARTISTS FONOVISA/UMLE	Los Cassettes de Don Cheto	1	
12	15	LOS YONIC'S ZAMACONA DISCOS AMERICA	20 Megaexitos Romanticos	7	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS NATALIE COLE VERVE/VE	Natalie Cole En Espanol	4	
2	2	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	13	
5	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	25	
3	4	IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	15	
4	5	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	47	
7	6	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	43	
6	7	BELINDA CAPITOL LATIN/UMLE	Catarsis	3	
8	8	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	9	
12	9	VARIOUS ARTISTS AIR DISCOS	Directo Al Corazon	7	
13	10	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	25	
9	11	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	26	
11	12	AMERICA SIERRA FONOVISA/UMLE	El Amor Manda	8	
17	13	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	15	
16	14	CAMILO SESTO VERSE	20 Grandes Exitos	47	
15	15	LOS ANGELES NEGROS AIR DISCOS	30 Exitos	5	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 1 WKS VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	4	
3	2	LESLIE GRACE TOP STOP	Leslie Grace	4	
2	3	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamare Tuyo	4	
4	4	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	10	
NEW	5	MARC ANTHONY SONY MUSIC LATIN	3.0	1	
5	6	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	90	
6	7	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	35	
7	8	PRINCE ROYCE TOP STOP/PL	Phase II	67	
8	9	ROMEO SANTOS SONY MUSIC LATIN	The Kings Stays King: Sold Out At Madison Square Garden	38	
NEW	10	GRUPO NICHE THE ENTITY	Tocando El Cielo Con Las Manos	1	
14	11	RUBEN BLADES/SEIS DEL SOL ARIEL RIVAS	Todos Vuelven: Live	36	
13	12	EDDIE SANTIAGO UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	9	
9	13	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	35	
10	14	FRANKIE RUIZ UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	9	
11	15	HECTOR ACOSTA "EL TORITO" D.K.M./VERVE MUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	48	

Jazz/Classical/World

August 3
2013

billboard

TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 10 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	14	
2	2	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	2	
3	3	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	6	
4	4	NATALIE COLE VERVE/VE	Natalie Cole En Espanol	4	
6	5	TONY BENNETT/DAVE BRUBECK RCA/COLUMBIA/LEGACY	Bennett/Brubeck: The White House Sessions, Live 1952	8	
5	6	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	7	
7	7	TONY BENNETT GOOD	As Time Goes By: Great American Songbook Classics	24	
8	8	HARRY CONNICK, JR. COLUMBIA	Smokey Mary	13	
9	9	YELLOWJACKETS MACK AVENUE	A Rise In The Road	4	
11	10	DIANA KRALL VERVE/VE	Glad Rag Doll	43	
14	11	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM/DECCA	Somewhere	8	
10	12	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	8	
15	13	CHRIS BOTTI COLUMBIA	Impressions	66	
22	14	TERENCE BLANCHARD BLUE NOTE	Magnetic	8	
19	15	GREGORY PORTER MOTEMA	Be Good	71	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 1 WKS GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	1	
2	2	KOZ/ALBRIGHT/ABAIR/ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	6	
3	3	BONEY JAMES CONCORD	The Beat	15	
4	4	MAYSA SHANACHE	Blue Velvet Soul	5	
6	5	BWB HEADS UP/CONCORD	Human Nature	5	
1	6	VARIOUS ARTISTS VERVE/VE	Verve Remixed: The First Ladies	2	
5	7	JOHN SCOFIELD LONGSOLO/EMARCY/DECCA	Uberjam Deux	3	
NEW	8	THE ARISTOCRATS BONG!	Culture Clash	1	
7	9	KIM WATERS RED RIVER	My Loves	4	
9	10	BILL FRIESEL OREN/SONGTONE/SONY MASTERWORKS	Big Sur	5	
11	11	KAT EDMONSON SPINNERETTE	Way Down Low	61	
12	12	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	Paul Hardcastle: VII	22	
10	13	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spirityouall	9	
8	14	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	19	
RE	15	JOSE JAMES BLUE NOTE	No Beginning No End	24	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 1 WKS GOTT TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz Feat. Gerald Albright, Mind Abair & Richard Solor	10	
3	2	DEEP IN THE WEEDS TAPPAN ZEE/OREN/SONY MASTERWORKS	Bob James & David Sanborn	10	
2	3	IN THE FLOW TRIPPIN' 'N' RHYTHM	Athena Rene	14	
5	4	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	8	
4	5	MAN IN THE MIRROR HEADS UP/CMG	bwb	6	
10	6	IT'S A PARTY IN HERE RED RIVER	Kim Waters	6	
8	7	TIL THE END OF TIME SHANACHE	Chielmi Minucci & Special EFX	11	
7	8	SEASIDE DRIVE TRIPPIN' 'N' RHYTHM	Tim Bowman	5	
11	9	ONE STEP AHEAD TRIPPIN' 'N' RHYTHM	Darren Rahn	15	
6	10	JUST WHAT YOU NEED SHANACHE	Brian Simpson	19	
15	11	UNFORGETTABLE CONCORD/CMG	George Benson Feat. Wynton Marsalis	7	
14	12	BLACK LION SHANACHE	Keiko Matsui	6	
12	13	JUST KEEP HOLDING ON J & M	Jeanette Harris	16	
16	14	WE CHILL CLUTMOR	Lin Rountree	5	
13	15	ALL I WANNA DO HEADS UP/CMG	Fourplay	17	

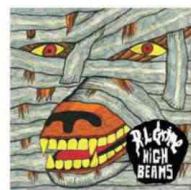
Dance/Electronic

August 3
2013
billboard

DANCE/ELECTRONIC SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART	
1	1	1	#1 GET LUCKY (T.BANGALTER, G. DE HONEM-CHRISTO, T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk Featuring Pharrell Williams	DAFT LIFE/COLUMBIA	▲	1	14	
2	2	2	AG CLARITY ZEDD (A.ZASLAVSKI, MATTHEW HENRY, K.P.ROBINSON, SKYLAR GRAY)	Zedd Featuring Foxes	INTERSCOPE	●	2	28	
4	3	3	I NEED YOUR LOVE CALVIN HARRIS (C.HARRIS, A.MARAR)	Calvin Harris Featuring Ellie Goulding	ROCNATION/INTERSCOPE/COLUMBIA	●	3	28	
3	4	4	I LOVE IT ICONA POP (P.BERGER, C.LATCHCHIN, L.EKLOW)	Icona Pop Featuring Charli XCX	RECORD COMPANY/TEN/BIG BEAT/REP	▲	1	28	
6	5	5	RIGHT NOW Rihanna (R.ROBERTSON, J.RODGERS, J. WILLIAMS)	Rihanna Featuring David Guetta	RECORD COMPANY/TEN/BIG BEAT/REP	●	5	28	
8	7	6	SG WAKE ME UP! AVICII (A.POURNOURI, T.BEGLING, L.POURNOURI, ALICE BLACC)	Avicii	PRIMO/ISLAND/UMG	●	6	4	
5	6	7	FEEL THIS MOMENT Pitbull (PITBULL, J.RODGERS, J. WILLIAMS)	Pitbull Featuring Christina Aguilera	RECORD COMPANY/TEN/BIG BEAT/REP	▲	1	28	
9	8	8	BUBBLE BUTT Major Lazer (M.LAZER, J.RODGERS, J. WILLIAMS)	Major Lazer Feat. Bruno Mars, Tyga & Mystic	RECORD COMPANY/TEN/BIG BEAT/REP	●	8	12	
7	9	9	SCREAM & SHOUT will.i.am (W.A.D.A.M.S., J.MARTENS, J.BAPSTISTE)	will.i.am & Britney Spears	WILL.I.A.M./INTERSCOPE	▲	1	28	
12	10	10	PLAY HARD David Guetta (D.GUETTA, R.ROBERTSON, J.RODGERS, J. WILLIAMS)	David Guetta Featuring Ne-Yo & Akon	RECORD COMPANY/TEN/BIG BEAT/REP	●	9	23	
11	11	11	GENTLEMAN PSY (P.JAI-SANIG, G.HYUN)	PSY	SILENT/SCHOOLBOY/PUBLIC	●	1	15	
15	14	12	DG GLOWING Nikki Williams (N.WILLIAMS, J.RODGERS, J. WILLIAMS)	Nikki Williams	RECORD COMPANY/TEN/BIG BEAT/REP	●	12	18	
10	12	13	#THATPOWER will.i.am (W.A.D.A.M.S., L.EBROV, J.LIBBER)	will.i.am Featuring Justin Bieber	WILL.I.A.M./INTERSCOPE	●	3	18	
13	15	14	LIVE IT UP Jennifer Lopez (J.LOPEZ, J.RODGERS, J. WILLIAMS)	Jennifer Lopez Featuring Pitbull	RECORD COMPANY/TEN/BIG BEAT/REP	●	11	11	
16	17	15	RELOAD Sebastian Ingresso/Tommy Trash/John Martin (S.INGROSSO, T.CRASH, S.INGROSSO, L.LINIS, TROMA, J.BAPSTISTE, J.PONTARE)	Sebastian Ingresso/Tommy Trash/John Martin	RECORD COMPANY/TEN/BIG BEAT/REP	●	15	10	
17	19	16	THIS IS WHAT IT FEELS LIKE Armin van Buuren (A.VAN BUUREN, B.DO GOEIJ, A.VAN BUUREN, B.DO GOEIJ, L.VAUGHAN, J.GUTHRIE, J.EWBANK)	Armin van Buuren Feat. Trevor Guthrie	ARMIND/ARMADA	●	16	15	
18	20	17	LOSE YOURSELF TO DANCE Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk Feat. Pharrell Williams	DAFT LIFE/COLUMBIA	●	16	9	
14	18	18	LIVE FOR THE NIGHT Krewella (KASH, K.LINCOLN, J.P.MARHOFF, J.MARHOFF, S.FRISCH, A.DITTEL, B.ROSE, J.O'DONOGHUE)	Krewella	KREWELLA/COLUMBIA	●	14	3	
-	16	19	EXOTIC Priyanka Chopra (P.CHOPRA, BESH)	Priyanka Chopra Featuring Pitbull	DEBS HITS/INTERSCOPE	●	16	2	
22	21	20	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) Fergie (F.FERGIE, T-POP & GOODROCK)	Fergie, T-POP & GoodRock	RECORD COMPANY/TEN/BIG BEAT/REP	●	12	11	
20	22	21	DOIN' IT RIGHT Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk Featuring Panda Bear	DAFT LIFE/COLUMBIA	●	17	9	
21	24	22	WOMAN'S WORLD Cher (C.HARRIS, A.MARAR)	Cher	WARNER BROS.	●	16	5	
23	23	23	INSTANT CRUSH Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk Featuring Julian Casablancas	DAFT LIFE/COLUMBIA	●	20	9	
RE-ENTRY	24	24	HIGHER GROUND R.BIRCHARD, L.F.PIERRE II (R.BIRCHARD, L.F.PIERRE II)	TNGHT	LUCKYME/WARP	●	18	6	
HOT SHOT DEBUT	25	25	TAKE ME HOME Cash Cash (CASH, C.HARRIS, A.MARAR)	Cash Cash Featuring Bebe Rexha	RECORD COMPANY/TEN/BIG BEAT/REP	●	25	1	
RE-ENTRY	26	26	THINKING ABOUT YOU Calvin Harris (C.HARRIS, A.MARAR)	Calvin Harris Featuring Ayra Marar	ROCNATION/INTERSCOPE/COLUMBIA	●	26	6	
24	25	27	FALL DOWN will.i.am (W.A.D.A.M.S., J.MARTENS, J.BAPSTISTE)	will.i.am Featuring Miley Cyrus	WILL.I.A.M./INTERSCOPE	●	11	14	
27	26	28	BULLET Rokelle (R.ROKELLE, L.CAPORASO, N.CLOUCE, J.EMELSON)	Rokelle Featuring Dave Audé	RECORD COMPANY/TEN/BIG BEAT/REP	●	26	6	
40	31	29	NEED U (100%) Duke Dumont (D.DUMONT, G.SABBA, J.JOSSEMA)	Duke Dumont Featuring A*M'E	BLAZE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	●	29	4	
33	30	30	LATCH Disclosure (D.CLOUSE, G.LAWRENCE, G.LAWRENCE, S.SMITH, J.NAPHER)	Disclosure Featuring Sam Smith	PMI/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE	●	30	6	
31	28	31	CITY OF DREAMS Dirty South & Alesso (D.SOUTH, A.ALESSO)	Dirty South & Alesso Feat. Ruben Haze	PHAZING/ASTRALWERKS/CAPTOL	●	28	4	
-	39	32	ANIMALS Martin Garrix (M.GARRIX)	Martin Garrix	SPINNIN'	●	32	2	
35	34	33	MAKE SOME NOISE Inaya Day & DJ Escape (I.DAY, J.KONAS, C.COLTON)	Inaya Day & DJ Escape	GLOBAL MEDIA/ELECTRIC KINGDOM	●	33	5	
26	27	34	GIVE LIFE BACK TO MUSIC Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk	DAFT LIFE/COLUMBIA	●	18	9	
38	35	35	LET'S JUST DANCE d'Manti (J.REMY, D.DAMON, A.A.ROELANTS, P.J.GREDDIS)	d'Manti	FOXY	●	35	4	
-	13	36	D.A.N.C.E. Justice (JUSTICE, E.KIGLE, N.DEROSNY, J.CHATON)	Justice	ED BANGER/BECAUSE/VICE/DOWN TOWN/REP	●	13	2	
28	33	37	GIORGIO BY MORODER Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk	DAFT LIFE/COLUMBIA	●	22	9	
19	29	38	TAKE ME Tiesto (T.IESTO, F.JAM/IDJAM)	Tiesto Featuring Tyler England	MUSICAL FREEDOM/PM/AM/CASABLANCA/REPUBLIC	●	19	3	
48	41	39	STARS Kat DeLuna (KAT DELUNA, J.RODGERS)	Kat DeLuna	GLOBAL MUSIC BRAND	●	39	3	
29	32	40	EASY Mat Zo & Porter Robinson (M.ZO, P.ROBINSON, M.ROGERS, S.MUSTO)	Mat Zo & Porter Robinson	MOS/ANUNABE/ASTRALWERKS/CAPTOL	●	29	11	
32	38	41	CONTACT Daft Punk (T.BANGALTER, G. DE HONEM-CHRISTO, J.RODGERS, J. WILLIAMS)	Daft Punk	DAFT LIFE/COLUMBIA	●	24	9	
39	43	42	NUCLEAR (HANDS UP) Zombi (Z.LJENKIN, J.LJENKIN)	Zombi	NEVER SAY DIE	●	39	3	
34	36	43	ATMOSPHERE Kaskade (K.KASKADE, J.BARNSON, B.RADDON, F.BARNSON, K.N.PYPER, M.STEVENS)	Kaskade	ULTRA	●	24	6	
NEW	44	44	SKIRT Kylie Minogue (K.MINOQUE)	Kylie Minogue	PUBLIC/IMP	●	44	1	
25	37	45	THIS IS MY GOODBYE Antoine Clamaran (A.CLAMARAN, L.CERF, A.CLAMARAN, J.GARINET)	Antoine Clamaran Featuring Fenja	POWER (ONE ROCK)	●	25	8	
43	46	46	ONE MINUTE Krewella (KASH, K.LINCOLN, J.P.MARHOFF, J.MARHOFF, S.FRISCH, A.DITTEL, B.ROSE, J.O'DONOGHUE)	Krewella	KREWELLA/COLUMBIA	●	34	20	
44	47	47	EXPERTS SkisM (S.KIS, M.PETASIS)	SkisM	NEVER SAY DIE	●	44	3	
-	42	48	HEY NOW Martin Solveig & The Cataracs (M.SOLVEIG, T.CATARACS)	Martin Solveig & The Cataracs Featuring Kyle	TEMPS D'AVANCE/BIG BEAT/REP	●	36	3	
41	49	49	WALK IN THE FIRE Dirtyphonics (D.PHONICS, J.LJENKIN, J.LJENKIN, J.CORRALES, J.C.E.BARRANGER, T.DESROUILLER, J.LJONKIL, J.CORRALES)	Dirtyphonics	DIH MAK	●	41	3	
30	40	50	U B THE BASS Luciana (L.CRYDEN, N.CLOW, L.CAPORASO, C.RYDEN)	Luciana	YOUNG & VICIOUS	●	30	6	

DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART				
1	1	#1 DAFT PUNK	Random Access Memories		10				
NEW	2	PET SHOP BOYS	Electric		1				
4	3	LINDSEY STIRLING	Lindsey Stirling		44				
3	4	ZEDD	Clarity		37				
10	5	DAVID GUETTA	Nothing But The Beat	●	98				
2	6	CALVIN HARRIS	18 Months		38				
8	7	EMPIRE OF THE SUN	Ice On The Dune		5				
NEW	8	RL GRIME	High Beams (EP)		1				
6	9	TIESTO	Club Life Vol 3: Stockholm		5				
5	10	MUSICAL FREEDOM	A Color Map Of The Sun		3				
14	11	WILL.I.A.M.	#willpower		13				
9	12	DISCLOSURE	Settle		7				
11	13	BOARDS OF CANADA	Tomorrow's Harvest		6				
16	14	MARINA AND THE DIAMONDS	Electra Heart		54				
12	15	KREWELLA	Play Hard (EP)		31				
NEW	16	INFECTED MUSHROOM	Friends On Mushrooms: Vol. 2		1				
15	17	ICONA POP	Iconic (EP)		25				
7	18	VARIOUS ARTISTS	Mr. 305 Ft Pitbull & Friends: International Takeover		2				
20	19	VARIOUS ARTISTS	Now That's What I Call A Workout 2		5				
25	20	FLO RIDA	Wild Ones		55				
RE	21	ATOMS FOR PEACE	Amok		17				
23	22	JAMES BLAKE	Overgrown		12				
21	23	SWEDISH HOUSE MAFIA	Until Now		39				
17	24	BOB MARLEY AND THE WAILERS	Legend: Remixed		4				
RE	25	VARIOUS ARTISTS	Now That's What I Call Party Anthems		49				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14					
2	2	I NEED YOUR LOVE CHERRYTREE/INTERSCOPE	Calvin Harris Feat. Ellie Goulding	18					
3	3	CLARITY INTERSCOPE	Zedd Feat. Foxes	26					
5	4	SUMMERTIME SADNESS POLYDOR/REPUBLIC	Lana Del Rey	7					
4	5	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	14					
6	6	WAKE ME UP! PRIMO/ISLAND/UMG	Avicii	4					
8	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	7					
7	8	RELOAD RECORD COMPANY/TEN/BIG BEAT/REP	Sebastian Ingresso/Tommy Trash/John Martin	8					
6	9	I LOVE IT RECORD COMPANY/TEN/BIG BEAT/REP	Icona Pop Feat. Charli XCX	23					
16	10	TAKE ME MUSICAL FREEDOM/PM/AM/CASABLANCA/REPUBLIC	Tiesto Feat. Tyler England	5					
15	11	ATMOSPHERE MOS/ANUNABE/ASTRALWERKS/CAPTOL	Kaskade	4					
12	12	IF I LOSE MYSELF MOS/ANUNABE/ASTRALWERKS/CAPTOL	OneRepublic	9					
10	13	RIGHT NOW SFF/REP JAM/IDJAM	Rihanna Feat. David Guetta	9					
19	14	LIVE FOR THE NIGHT KREWELLA/COLUMBIA	Krewella	2					
13	15	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	15					
20	16	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPTOL	Empire Of The Sun	5					
18	17	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	4					
24	18	RADIOACTIVE KIDMARONER/INTERSCOPE	Imagine Dragons	3					
25	19	LEAVING YOU JAM/IDJAM	Audien Feat. Michael S.	13					
RE	20	THE OTHER SIDE BELLEGA HEIGHTS/WARNER BROS.	Jason Derulo	4					
17	21	COME & GET IT HOLLYWOOD	Selena Gomez	9					
22	22	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	11					
11	23	HEY NOW TEMPS D'AVANCE/BIG BEAT/REP	Martin Solveig & The Cataracs Feat. Kyle	6					
23	24	EASY MOS/ANUNABE/ASTRALWERKS/CAPTOL	Mat Zo & Porter Robinson	12					
21	25	TREASURE ATLANTIC	Bruno Mars	5					



Grime Time

RL Grime, back from a touring stint with **Baauer**, enjoys his first Billboard chart action as his *High Beams* EP debuts at No. 8 on Dance/Electronic Albums with 2,000 copies sold, according to Nielsen SoundScan. Grime, known for his remix of **Kanye West's** "Mercy," carries his unique trap/hip-hop/dance style throughout the five-track EP, out on **A-Trak's** Fool's Gold.

Electro house group **Cash Cash** hooks up with **Black Cards** vocalist **Bebe Rexha** to the tune of 10,000 downloads for "Take Me Home," which is the Hot Shot Debut on No. 25 on Dance/Electronic Songs and starts at No. 15 on Dance/Electronic Digital Songs. A harder, festival-friendly remix by duo **Alexa Guesta & Yan Kings** aids sales for the group's first Billboard chart action in three years.

Avicii rejuvenates Dance/Electronic Songs with "Wake Me Up!" (7-6), which claims the Streaming Gainer award with a 19% spike to 1.4 million plays, 66% of which come from Spotify. The track moves 32-12 on the subscription service-based On-Demand Songs chart. The rare folk-inflected EDM song, driven by uncredited vocals from **Aloe Blacc**, also moves 59-52 on the Hot 100 and is new on Dance Club Songs at No. 39. "Wake Me Up!" hails from Avicii's forthcoming studio album *True*, due Sept. 17.

Kylie Minogue's string of Dance Club Songs smashes continues as her latest, "Skirt," rises 25-17 in only its third week. (Her last six consecutive chart entries all hit No. 1.) "Skirt" also marks Minogue's first time on the 8-month-old Dance/Electronic Songs chart, where it debuts at No. 44. **Tiesto** picks up his fourth top 10 on Dance/Mix Show Airplay with "Take Me" (16-10). Featuring vocals from **Kyler England**, the song rests at No. 38 on Dance/Electronic Songs, after debuting at No. 19 two weeks ago. —Gordon Murray

SALES DATA COMPILED BY NIELSEN BDS
DANCE/ELECTRONIC SONGS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY: WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY: WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY: WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC SONGS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS: WEEK-END PERIOD CURRENT DANCE/ELECTRONIC ALBUMS—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS. WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY: WEEK-END PERIOD CURRENT DANCE/MIX SHOW AIRPLAY—BASED BY THE BILLBOARD 200 AIRPLAY CHARTS.

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	7
9	2	GG WOMAN'S WORLD WARNER BROS.	Cher	4
6	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	6
2	4	BULLET AUDACIOUS	Rokelle Feat. Dave Aude	11
12	5	RIGHT NOW SRP/VEV J&M/IDJMG	Rihanna Feat. David Guetta	14
7	6	MAKE SOME NOISE GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape	9
8	7	LET'S JUST DANCE FOXY	d'Manti	9
5	8	LIVE IT UP 210L/CAPTOL	Jennifer Lopez Feat. Pitbull	8
4	9	RELOAD REFUNE/ASTRALWERKS/CAPITOL	Sebastian Ingrosso/Tommy Trash/John Martin	10
11	10	NEED U (100%) BLASE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*E	7
1	11	BODY PARTY EPIC	Clara	9
14	12	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	6
18	13	STARS GLOBAL MUSIC BRAND	Kat DeLuna	6
10	14	COME & GET IT HOLLYWOOD	Selena Gomez	8
21	15	NEED YOU NOW (HOW MANY TIMES) CUBB	Plumb	5
22	16	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	5
25	17	SKIRT PARLOPHONE	Kylie Minogue	3
13	18	THIS IS MY GOODBYE POWER ONE ROCKS!	Antoine Clamaran Feat. Fenja	12
16	19	U B THE BASS YOUNG & VICIOUS	Luciana	11
17	20	IT'S NOT OVER EARTHSONG	Chaka Khan Feat. LeCrae	10
28	21	CITY OF DREAMS PHAZING/ASTRALWERKS/CAPITOL	Dirty South & Alesso Feat. Ruben Haze	5
20	22	EASY MIS/AMJUN/BEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	10
19	23	MESSIAH DWSLA/INTERSCOPE	Monsta	9
34	24	WHERE YOU ARE YOUNG MONEY/CASH MONEY/REPUBLIC	Jay Sean	3
31	25	VOCAL X2	Pet Shop Boys	3
27	26	GOOD 4 IT EPIC	Wallpaper.	10
32	27	IF TIME RUNS OUT GLOBAL GROOVE	Duncan Morley	4
36	28	I CHOOSE U ISLAND/IDJMG	Timeflies	3
23	29	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	13
29	30	EVERYBODY LOVES THE NIGHT BLU FIRE/PEACE BISQUIT	Ultra Nate	8
26	31	AGAIN CITRUSONIC STEREOPHONIC	Jessica Sutta Feat. Kemal Golden	12
33	32	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	6
37	33	BE FREE WITH YOUR LOVE SVERIGE AMERICANO	Drop Out Orchestra Feat. Vinny Vero	4
42	34	SUMMER NIGHT IN JULY LAST GANG	Robbie Rivera & Kay	2
30	35	IT'S OUR NIGHT J03	Jason Dottley	10
47	36	TAKE ME MUSICAL FREEDOM/PK&M/CASABLANCA/REPUBLIC	Tiesto Feat. Kyler England	2
35	37	HEARTBREAKER EPIC/UNIVERSAL/IDJMG	Mia Martina	9
44	38	HEY NOW TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Feat. Kyle	2
40	39	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	1
40	40	BONES EPIC	Ginny Blackmore	3
46	41	I WILL CARRY YOU DI	Shara Strand	2
15	42	HEART ATTACK HOLLYWOOD	Demi Lovato	13
38	43	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	9
24	44	HEARTBEAT SUGAR HOUSE/AMR. TAN MAN	Tony Moran VS Deborah Cooper	15
49	45	AWAKE GLOBAL GROOVE	Chris Cortes	2
50	46	YOU MAKE ME FEEL (MIGHTY REAL) 2013 FANTASY/CMG	Sylvester	2
NEW	47	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	1
NEW	48	SCREAM FOR LOVE N.A.T.	Natali Yura	1
43	49	ONE LAST KISS DIAMOND STONE	Irina Feat. Dave Aude	5
NEW	50	TREASURE ATLANTIC	Bruno Mars	1

Hits of the World

August 3
2013

billboard

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

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
2	3	LOVE ME AGAIN ISLAND	John Newman	
4	4	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
5	5	BANG BANG WILL.I.AM/INTERSCOPE	will.i.am	
7	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
3	7	RELOAD REFUNE/VIRGIN	Sebastian Ingrosso/Tommy Trash/John Martin	
NEW	8	COME & GET IT HOLLYWOOD	Selena Gomez	
NEW	9	JACK DIRTYBIRD/ATLANTIC	Breach	
8	10	LET HER GO BLACK CROW/NETWERK	Passenger	

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

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
2	2	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
NEW	3	ROYALS UNIVERSAL	Lorde	
3	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
4	5	WE CAN'T STOP RCA	Miley Cyrus	
NEW	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
5	7	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons	
NEW	8	ACAPPELLA EPIC	Karmin	
NEW	9	BURN POLYDOR	Ellie Goulding	
NEW	10	RIPTIDE LIBERATION	Vance Joy	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	UTSUKUSHI INAZUMA AVEK-F/MORE	SKE48	
43	2	LOVELETTER POLY CANYON	Aiko	
1	3	GUREN NO YUMIYA POLY CANYON	Linked Horizon	
9	4	FOR YOU. NAVITAWAVE	Haji	
NEW	5	PEACE TO HIGHLIGHT VICTOR	Southern All Stars	
31	6	HIKOKI GUMO EMI	Yumi Matsuyota	
18	7	IT'S TIME UNIVERSAL	Imagine Dragons	
4	8	EGAO EPIC	Ikimono Gakari	
54	9	HANABI EMI	AI	
7	10	NATSUMI VICTOR	Aoi Yamasaki	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
3	3	WHATEVER CHIMPERATOR	Cro	
5	4	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
4	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
6	6	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	
7	7	POMPEII VIRGIN	Bastille	
8	8	APPLAUS, APPLAUS VERTIGO	Sportfreunde Stiller	
RE	9	IMPOSSIBLE SYCO	James Arthur	
9	10	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	

CANADA				
BILLBOARD CANADIAN HOT 100				
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	
3	3	WE CAN'T STOP RCA/SONY MUSIC	Miley Cyrus	
7	4	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii	
4	5	TREASURE ATLANTIC/WARNER	Bruno Mars	
5	6	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS./WARNER	Jason Derulo	
9	7	SAME LOVE MACKLEMORE & RYAN LEWIS Feat. Mary Lambert	Macklemore & Ryan Lewis Feat. Mary Lambert	
10	8	RADIOACTIVE KIDNAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
6	9	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA/SONY MUSIC	Armin van Buuren Feat. Trevor Guthrie	
14	10	WHAT I WOULDN'T DO SERENADER SOURCE/UNIVERSAL	Serena Ryder	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
3	1	U&I YMC ENTERTAINMENT	Ailee	
4	2	NONONO A CUBE ENTERTAINMENT	Apink	
43	3	DESTINY WOLLEUM ENTERTAINMENT	Infinite	
54	4	IT'S RAINING YG ENTERTAINMENT	Kang Seung Yoon	
NEW	5	SHADOW CUBE ENTERTAINMENT	Beast	
1	6	MISSING YOU TODAY CORE CONTENTS MEDIA	Davichi	
2	7	FALLING IN LOVE YG	2NE1	
5	8	MY LOVE CJ E&M, JINBONE MUSIC/WORKS	Lee Seung Chul	
18	9	BE OK MUSIC WORKS	Yu Seong Eun (Feat. Baechigi)	
6	10	BAAAM AMOEBA CULTURE	Dynamic Duo (Feat. Muzie Of UV)	

NOTES: THE WORLD ALBUMS OF THE WEEK'S MOST POPULAR MUSIC: INCLUDE THE U.S. BILLBOARD 200. THE NEW PROSPECTIVE CONCEPTS AS REPORTED BY PROMOTERS, OWNERS, MANAGERS AND BOOKING AGENTS. EXECUTIVES SHOULD BE SUBMITTED TO STOP AT THE BILLBOARD. DANCE CLUB SONGS: THE WEEK'S MOST POPULAR SONGS PLAYED IN DANCE CLUBS, COMPILED FROM REPORTS FROM A NATIONAL SAMPLE OF CLUB DISCO. CHARTS: (TOP 100) COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL. (U.S. BILLBOARD 200) COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL. (U.S. BILLBOARD 200) COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL. (U.S. BILLBOARD 200) COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL.

SWEDEN				
DIGITAL SONGS				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	Artist	
	1	WAKE ME UP! POSTIVA/PRMD/ISLAND	Avicii	
3	2	AM I WRONG 5 STAR/EMI	Envy	
2	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
6	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
5	5	UNDRESSED ARISTOTRACKS/SONY MUSIC	Kim Cesarion	
4	6	MISS DECIBEL STATE CROWN/EMI	Medina	
10	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
9	8	EN ANNAN VARLD MARM/UNIVERSAL	Stiftelsen	
RE	9	ONLY TEARDROPS SONY MUSIC/UNIVERSAL	Emmelie de Forest	
RE	10	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	

FINLAND				
DIGITAL SONGS				
COMPILED BY GFK				
LAST WEEK	THIS WEEK	TITLE	Artist	
	1	WAKE ME UP! POSTIVA/PRMD/ISLAND	Avicii	
4	2	CLOUDS SONY MUSIC	Redrama Feat. A.J. McLean	
3	3	LEVIKSET REPEE WARNER	Sini Sabotage Feat. VilleGalle	
8	4	JOSSI LISA/WARNER	Cheek Feat. Jukka Poika	
5	5	JENNY STUDIO KILLERS/WARNER	Studio Killers	
6	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
NEW	7	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
7	8	ENKELI WARNER	Tuomas Kauhanen Featung Vainovaino	
9	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
2	10	MAAILMA ON TEHTY MEITA VARTEN RATAS	Haloo Helsinki!	

PORTUGAL				
DIGITAL SONGS				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	Artist	
	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	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
4	4	I FOLLOW RIVERS LL RECORDINGS/WARNER	Lykke Li	
NEW	5	WAKE ME UP! POSTIVA/PRMD/ISLAND	Avicii	
6	6	LOVE ME AGAIN ISLAND	John Newman	
5	7	ON TOP OF THE WORLD KIDINAKORNE/INTERSCOPE	Imagine Dragons	
7	8	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
8	9	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	
NEW	10	HAPPY BACK LOT MUSIC	Pharrell Williams	

MEXICO				
AIRPLAY				
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE	Artist	
2	1	EL RUIDO DE TUS ZAPATOS DISA/UNIVERSAL	La Arrolladora Banda el Limón de Rene Camacho	
1	2	GET LUCKY DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams	
3	3	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell	
4	4	I LOVE IT RECORD COMPANY TEN/BIG BEAT/WARNER	Icona Pop Feat. Charli XCX	
5	5	TE PERDISTE MI AMOR SONY MUSIC	Thalia Feat. Prince Royce	
13	6	MI ULTIMO DESEO DISA/UNIVERSAL	Banda Los Recoditos	
14	7	JUST GIVE ME A REASON RCA/SONY MUSIC	P!nk Feat. Nate Ruess	
6	8	MI BELLO ANGEL ASL/DISA/UNIVERSAL	Los Primos MX	
7	9	HOY TENGO GANAS DE TI UNIVERSAL	Alejandro Fernandez / Christina Aguilera	
10	10	SIN TI SONY MUSIC	Samó	

Boxscore

August 3
2013

billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
	\$8,822,335 \$99/\$69/\$47	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE LINCOLN FINANCIAL FIELD, PHILADELPHIA JULY 19-20	101,277 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
2	\$5,001,410 (133,365,340 KRONA) \$108.68/\$67.45	IRON MAIDEN, SABATON, VOODOO SIX FRIENDS ARENA, SOLNA, SWEDEN JULY 13	55,531 SELLOUT	LIVE NATION SWEDEN
3	\$4,718,518 \$99.50/\$69.50/\$49.50	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE HENZ FIELD, PITTSBURGH JULY 6	56,047 SELLOUT	THE MESSINA GROUP/AEG LIVE
4	\$4,670,011 \$99.50/\$79.50/ \$54.50/\$46.50	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE METLIFE STADIUM, EAST RUTHERFORD, N.J. JULY 13	52,399 SELLOUT	THE MESSINA GROUP/AEG LIVE
5	\$3,234,710 (1,700,158,500 WON) \$218.38/\$52.41	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL OLYMPIC PARK GYMNASIUMS ARENA, SEOUL JULY 10-14	32,367 66,800 SEVEN SHOWS	CIRQUE DU SOLEIL, MAST ENTERTAINMENT AND MEDIA
6	\$1,975,910 (13,409,820 KRONA) \$102.41/\$87.67	IRON MAIDEN, VOODOO SIX MALMO STADIUM, MALMO, SWEDEN JULY 10	21,431 SELLOUT	LIVE NATION SWEDEN
	\$1,911,340 (€1,472,844) €72.15/€36.08	IRON MAIDEN, SABATON, GHOST, VOODOO SIX OPEN AIR AN DER KÖPPEL-ARENA, OBERHAUSEN, GERMANY JULY 6	26,500 SELLOUT	WIZARD PROMOTIONS
8	\$1,598,910 (€1,209,978) €83.29/€70.04	IRON MAIDEN, VOODOO SIX FESTHALLE, FRANKFURT JUNE 11-12	23,392 23,853 TWO SHOWS ONE SELLOUT	WIZARD PROMOTIONS
9	\$1,517,020 (€1,163,232) \$72.51	IRON MAIDEN, VOODOO SIX, GHOST, SABATON OPEN AIR ARENA, SINGEN, GERMANY JUNE 29	22,251 23,000	WIZARD PROMOTIONS
10	\$1,246,101 (€971,959) \$160.26/€29.49	DEPECHE MODE TERRA VIBE PARK, ATHENS MAY 10	26,283 SELLOUT	BIG STAR PROMOTION
11	\$1,243,009 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER WELLS FARGO CENTER, PHILADELPHIA JULY 17	15,065 SELLOUT	AEG LIVE
12	\$1,198,890 (€914,913) \$77.31	IRON MAIDEN, VOODOO SIX ZIGGO DOME, AMSTERDAM JUNE 25	15,507 15,756	MOJO CONCERTS
13	\$1,198,621 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER UNITED CENTER, CHICAGO JULY 9	14,574 SELLOUT	AEG LIVE
14	\$1,180,960 (€903,510) \$88.23/€66.66	IRON MAIDEN, VOODOO SIX PALAIS OMNISPORTS BERCY, PARIS JUNE 5	16,530 SELLOUT	NOUS PRODUCTIONS
15	\$1,174,214 (£764,960) \$107.45/€92.10	ROD STEWART MOTORPOINT ARENA, SHEFFIELD, U.K. JUNE 23	11,494 SELLOUT	AEG LIVE
16	\$1,165,407 \$99.50/\$49.50	BET EXPERIENCE: SNOOP DOGG, KENDRICK LAMAR, J. COLE & OTHERS STAPLES CENTER, LOS ANGELES JUNE 29	14,943 SELLOUT	GOLDENVOICE/AEG LIVE
17	\$1,148,356 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER QUICKEN LOANS ARENA, CLEVELAND JULY 13	15,084 SELLOUT	AEG LIVE
18	\$1,148,023 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER FIRST NAGARA CENTER, BUFFALO, N.Y. JULY 15	14,789 SELLOUT	AEG LIVE
19	\$1,141,555 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER AMERICAN AIRLINES CENTER, DALLAS JULY 3	13,945 SELLOUT	AEG LIVE
20	\$1,124,993 (114,651,342 PESOS) \$40.55	CAIFANES PALACIO DE LOS DEPORTES, MEXICO CITY JUNE 22-23	27,746 29,742 TWO SHOWS	OCESA-CIE
21	\$1,103,893 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER MGM GRAND GARDEN, LAS VEGAS JUNE 28	13,362 SELLOUT	AEG LIVE
22	\$1,101,544 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER NATIONWIDE ARENA, COLUMBUS, OHIO JULY 12	14,002 SELLOUT	AEG LIVE
23	\$1,091,325 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER BANKERS LIFE FIELDHOUSE, INDIANAPOLIS JULY 10	14,088 SELLOUT	AEG LIVE
24	\$1,090,542 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER CENTURYLINK CENTER, OMAHA JULY 6	14,109 SELLOUT	AEG LIVE
25	\$1,082,050 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER HP PAVILION, SAN JOSE JUNE 26	12,996 SELLOUT	AEG LIVE
26	\$1,081,965 (95,883,750 DINAR) \$100.54/€30.37	DEPECHE MODE USCE PARK, BELGRADE, SERBIA MAY 19	27,398 SELLOUT	LIVE NATION
27	\$1,071,438 \$99.75/€78.75/€39.75	ZAC BROWN BAND, LEVI LOWREY MEADOWBROOK, GILFORD, N.H. JULY 6-7	13,965 TWO SELLOUTS	IN-HOUSE
28	\$1,040,329 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER WELLS FARGO ARENA, DES MOINES, IOWA JULY 7	13,108 SELLOUT	AEG LIVE
29	\$1,032,636 \$95/\$45	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER XL CENTER, HARTFORD JULY 18	12,404 SELLOUT	AEG LIVE
30	\$1,022,453 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER PEPSI CENTER, DENVER JUNE 30	12,885 SELLOUT	AEG LIVE
31	\$1,019,967 \$129.50/€99.50	BET EXPERIENCE: R. KELLY, NEW EDITION, THE JACKSONS STAPLES CENTER, LOS ANGELES JUNE 30	14,058 SELLOUT	GOLDENVOICE/AEG LIVE
32	\$1,015,610 (€1,070,274 CANADIAN) \$84.93/€27.99	ONE DIRECTION, 5 SECONDS OF SUMMER BELL CENTRE, MONTREAL JULY 4	14,279 SELLOUT	LIVE NATION, EVENKO
33	\$1,001,309 \$99.50/€99.50	ONE DIRECTION, 5 SECONDS OF SUMMER BRIDGESTONE ARENA, NASHVILLE JUNE 19	13,452 SELLOUT	LIVE NATION
34	\$973,740 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY JULY 2	12,209 SELLOUT	AEG LIVE
35	\$971,655 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES INVERHEND MUSIC CENTER, CINCINNATI JUNE 28	26,410 SELLOUT	THE MESSINA GROUP/AEG LIVE



Swift No. 1 In Stadiums

Taylor Swift owns three of the top four Boxscores with ticket sales reported from U.S. stadium performances for her *Red* tour. Topping the list is a two-night engagement at Philadelphia's Lincoln Financial Field with 101,277 tickets moved for both sold-out concerts. The two-show stint on July 19-20 was the country star's second headlining turn at the home venue of the NFL's Philadelphia Eagles. Her *Speak Now World Tour* in 2011 also played at the stadium with a sell-out crowd that drew more than 51,000 fans. Rounding out this week's charted shows are sold-out performances at Heinz Field in Pittsburgh and MetLife Stadium in East Rutherford, N.J. (No. 3 and No. 4, respectively).

Following last summer's two-month trek through North American cities, veteran metal band **Iron Maiden** resumed its Maiden England World Tour with a European leg beginning in late May. Seven dates from this summer's run land on the chart, including the week's No. 2 concert, a July 13 sold-out stadium event in Stockholm. Overall box-office revenue from the tour now tops \$33 million since launching last summer in Charlotte, N.C. This summer's leg runs through early August, with jaunts in North and South America scheduled for the fall.

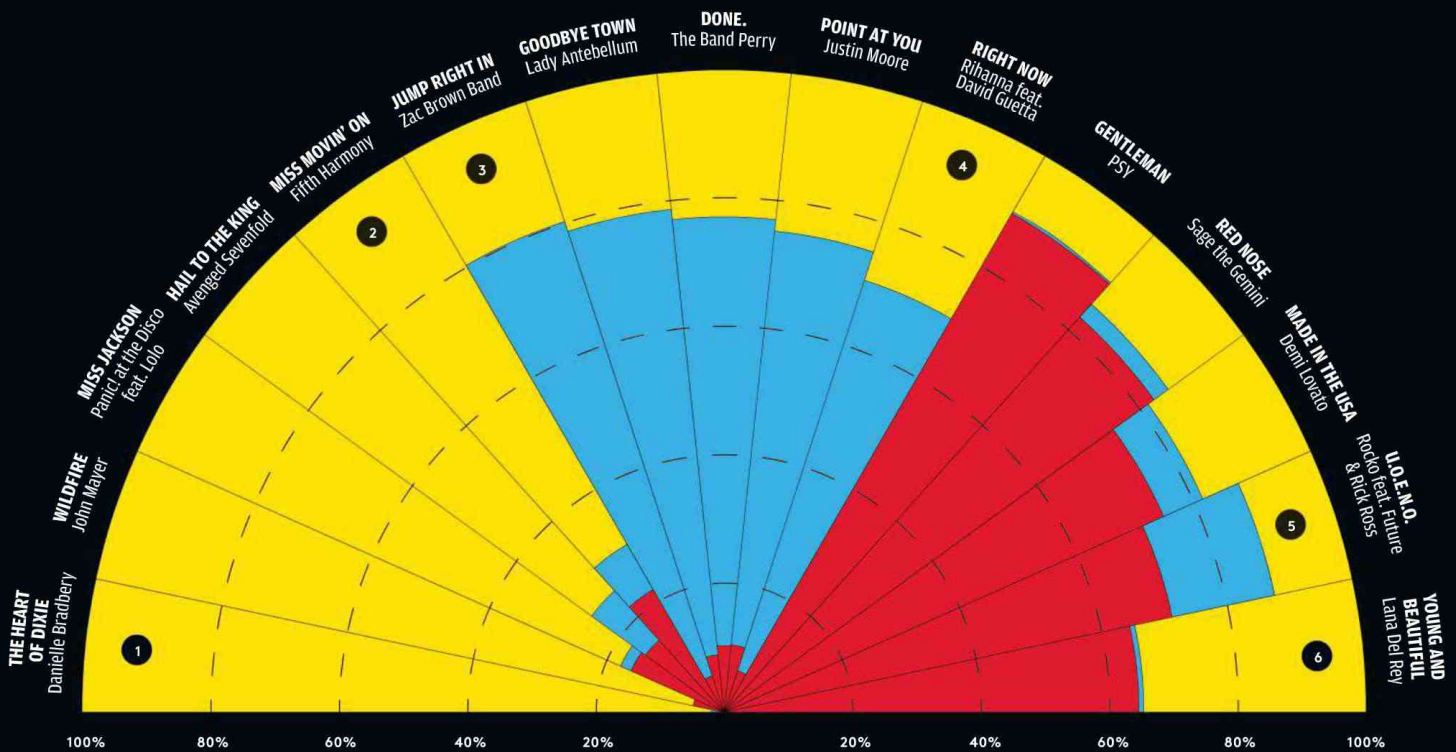
—Bob Allen

CODA

This Week's Trend Report: Billboard Hot 100 Songs By Streams, Airplay & Sales

SALES
AIRPLAY
STREAMS

This week Billboard looks at the current Hot Billboard 100 and which of its songs are powered more by sales, airplay or streaming points. Those three data elements are weighted, and then blended together, for Billboard to arrive at the Hot 100's overall ranking. The below graphic shows the six songs with the greatest percentage of points in either sales, airplay or streams.



1
DANIELLE BRADBERRY
Sales: 98%
Airplay: 2%
Streams: 0%
The latest winner of "The Voice" doesn't have much of a voice on radio yet, as her single starts at No. 58 on the Hot 100 thanks to out-of-the-gate sales (a 78,000 debut, according to Nielsen SoundScan). The song rises 60-55 on the Country Airplay chart.

2
FIFTH HARMONY
Sales: 70%
Airplay: 8%
Streams: 22%
The debut single from the "X Factor" group arrives on the Hot 100 this week at No. 85, largely due to its first-week sales (37,000). The song is growing at top 40 radio and was a couple hundred spins away from reaching the Mainstream Top 40 chart this week.

3
ZAC BROWN BAND
Sales: 20%
Airplay: 74%
Streams: 6%
While the song rises to No. 2 on the Country Airplay chart this week, it has yet to crack the 75-titles-deep Hot Digital Songs chart (17,000 sold this week). Although the band's first nine Country Airplay top 10s all made the download tally, two of its last three have not, as this track joins "No Hurry" (No. 2 Airplay peak in June 2012) as sales outsiders.

4
RIHANNA FEATURING DAVID GUETTA
Sales: 29%
Airplay: 64%
Streams: 7%
The third pop radio single from Rihanna's *Unapologetic* album is charting mostly due to airplay, as its streams and sales are lagging behind. The lack of an official music video and the album's continued absence from Spotify are hurting the track's streaming points on the chart. (Only remixes are available on Spotify.) In its seventh week on the Mainstream Top 40 chart, it rises 18-17.

5
ROCKO FEATURING FUTURE & RICK ROSS
Sales: 13%
Airplay: 16%
Streams: 71%
An array of remixes of the track on YouTube is helping the song reach new heights on the Hot 100, as it climbs 29-20 this week. While it steps only 64-61 on Hot 100 Airplay, it rises 6-4 on Streaming Songs thanks to its various YouTube-loaded incarnations, which account for 91% of the song's 4.6 million streams.

6
LANA DEL REY
Sales: 34%
Airplay: 1%
Streams: 65%
While Del Rey's current single—and surprise airplay hit—"Summertime Sadness" grows, previous cut "Young and Beautiful" spends its 13th week on the chart. Lifted from "The Great Gatsby" soundtrack, the song never took off at radio, but remains popular with streaming services. (Spotify accounts for 53% of its 1.2 million plays.) The track stands as Del Rey's best-selling song to date with 611,000 downloads sold.



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