

Billboard

1949-2014
Memories of
Tommy Ramone

Robin Thicke
Ouch! How
his album went
so wrong

July 26, 2014 | billboard.com

The Passionate (and kinda pissed)

Tom Petty

At home with the icon
as he brings his ire
(watch out One Percent)
and outrage (sorry,
Catholic Church) to an
emotional new album

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28>

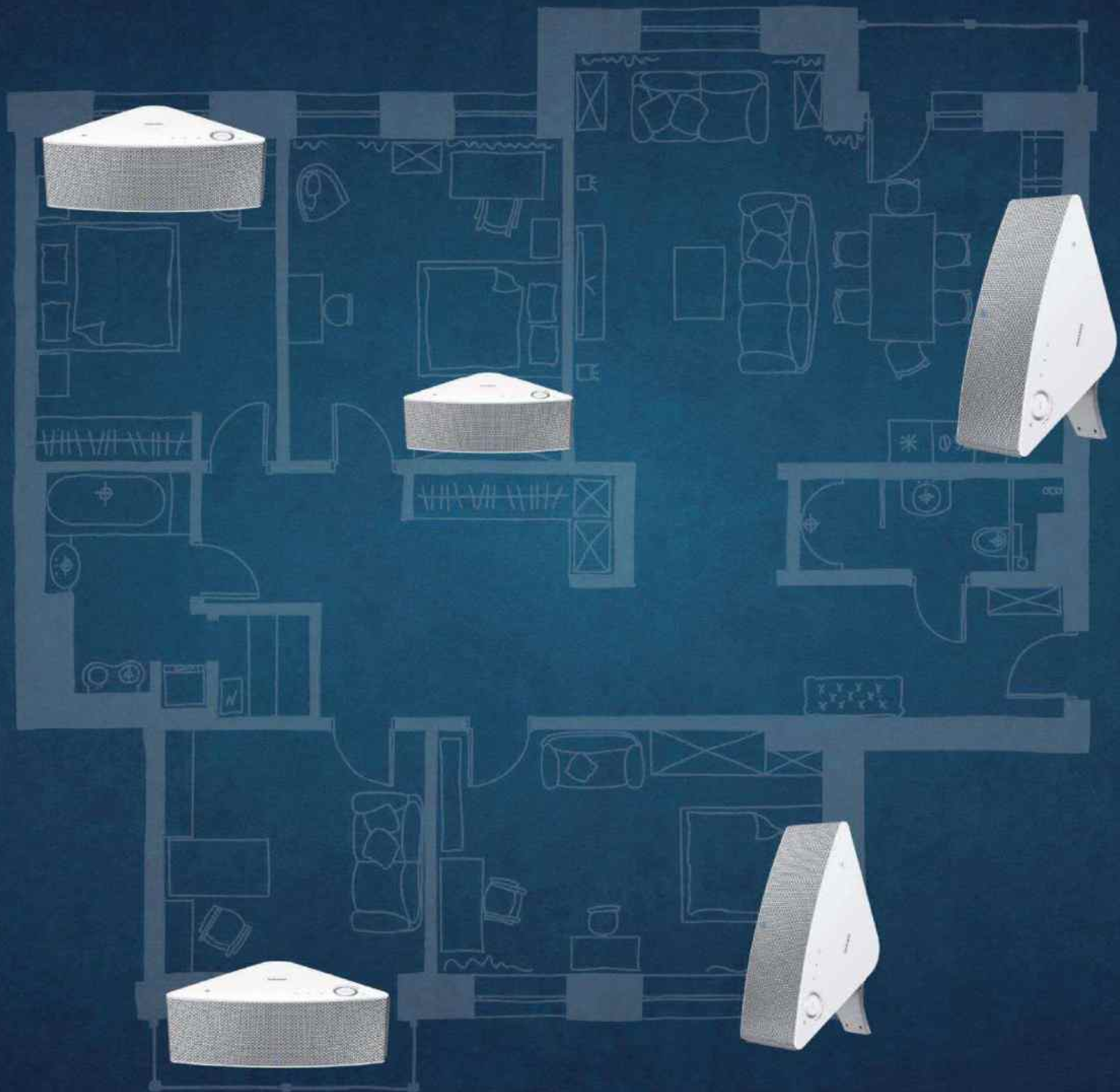


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billboard HOT 100

Magic's "Rude" knocks out Iggy Azalea's "Fancy" after a seven-week reign.



NOT SO 'FANCY': Magic's 'Rude' Rises To No. 1

Maybe this will finally impress the father in the song. Magic's "Rude," the Canadian pop/reggae group's tale of a groom-to-be who won't be denied despite his potential father-in-law's disapproval, rises 2-1 on the Billboard Hot 100. The song dethrones Iggy Azalea's "Fancy" (featuring Charli XCX) after seven weeks at No. 1. Still, the latter leads in the race for the title of this year's song of the summer (see page 3).

"We can't believe we got to No. 1," says Magic lead singer Nasri Atweh. "It's a great day."

"Rude" rebounds 2-1 for a second week atop Digital Songs with 185,000 downloads sold (up 3 percent) in the week ending July 13,

according to Nielsen SoundScan. It also pushes 4-2 on Radio Songs with a 9 percent surge to 152 million all-format audience impressions and 3-2 on Streaming Songs, up by 8 percent to 8.3 million U.S. streams, according to Nielsen BDS. The cut concurrently crowns the subscription services-based On-Demand Songs chart, climbing 2-1 (3.3 million on-demand streams, up 8 percent).

Meanwhile, Disclosure's "Latch" lifts 11-10 on the Hot 100, for the electronic duo's first top 10 and featured artist Sam Smith's second. (His own "Stay With Me" is at No. 5.) The action helps spur Smith's reign atop the newly launched multimetric Artist 100 chart (see page 70). —Gary Trust

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
2	2	1	#1 Rude ▲	A.MESSINGER (N.A.T.WE.H.A.MESSINGER,M.I.L.PELLIZZER)	MAGIC! LATIUM/RCA	1	12
1	1	2	Fancy ▲	THE INVISIBLE MENT (M.ROBERTS, JR. (A. KELLY,C.ATKINSON, G.ASTASIO),J.PEBWORTH,L.S.HAVEK,MCKENZIE,L.DYER,J.MILLS)	Iggy Azalea Featuring Charli XCX TURN FIRST/HUSTLE GANG/DEF JAM	1	19
3	3	3	Problem ▲	MAX.MARTIN,J.D.A.SHELLBACK (J.SALMANZADDI,MAX.MARTIN,S.KOTICHA,A.KELLY,A.GRANDE)	Ariana Grande Featuring Iggy Azalea REPUBLIC	2	11
4	4	4	Am I Wrong	WILL I.D.A.P. (N.SEREB,A.V.DERY)	Nico & Vinz WARNER BROS.	4	13
5	5	5	AG Stay With Me	I.N.A.P.E.S. (S.SMITH,L.NAPIER,W.PHILLIPS)	Sam Smith CAPITOL	5	14
6	6	6	Wiggle	A.XIDENT,J.R.EED,I.RYAN,I.SPARGUR (L.DESROULLEAU,K.FREDERIC, I.KASHER,HINDLIN,S.DOUGLAS,I.RYAN,I.SPARGUR,A.XIDENT,C.C.BROADUS JR.)	Jason Derulo Featuring Snoop Dogg BELUGA HEIGHTS/ WARNER BROS.	5	11
7	8	7	All Of Me ▲	D.TOZER,JOHN LEGEND (JOHN LEGEND,T.GAD)	John Legend G.O.O.B./COLUMBIA	1	40
13	9	8	Maps	BENNY BLANCO,R.BTEDDER (A.N.LEVINE,R.BTEDDER,B.LEVINA,MAUK,N.ZANCANELLA)	Maroon 5 222/INTERSCOPE	8	4
8	7	9	Summer ▲	C.HARRIS (CALVIN HARRIS)	Calvin Harris DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	7	17
11	11	10	Latch ▲	DISCLOSURE (H.LAWRENCE,G.LAWRENCE,S.SMITH,L.NAPIER)	Disclosure Featuring Sam Smith METHOD/PWR/CHERRYTREE/INTERSCOPE	10	17

MAGIC: CHAPMAN BARNHELMER

This week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data compiled by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are ranked as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See charts legend on billboard.com/hot100 for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
Nielsen
SoundScan
AIRPLAY/STREAMING DATA COMPILED BY
Nielsen
BDS

Billboard Hot 100

49

TIESTO
Wasted



You've been a recording artist since 2001 and a trance DJ since the late 1990s. How does it feel to have your biggest hit with "Wasted," featuring Matthew Koma? I never expected to have a crossover pop/indie-rock track like "Wasted." It's really nice to see. It says something about the whole genre and how EDM has blown up around the world, especially in America. Matthew has worked with a lot of other DJs already, and my label manager from Universal was like, "You should meet him, he's such a great songwriter." So I went to L.A. and we connected really well. He had a big influence on my album.

You've also been on the radio a lot this year with your remix of John Legend's Hot 100 chart-topper "All of Me." How did that come about?

That was a funny fluke. I first heard the song around Christmas, and it was my birthday on Jan. 17. I always wanted to make something for my birthday to give back to the fans, and I had this connection to the song about how I give all of me and they give me all of them. I messed around with it to give it more of an uplifting energy.

What's next for EDM as a genre? Which trend will we be talking about six months from now? The deep house movement is getting big. In the U.K. you have No. 1 hits from groups like Disclosure, who are the leader of the pack, but you're also starting to see artists like Robin Schulz. This track "Bullit" by [French DJ-producer] Watermat is going to be huge. It's the kind of music you'd listen to at home or in your car. —Andrew Hampp



11
FLORIDA GEORGIA LINE
Dirt

FGL's debut is the highest by a country duo in the Hot 100's history. On Hot Country Songs, the single, the first from the duo's upcoming second LP, blasts 40-1 (see page 82).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
		11	Dirt	J.MOI (J.FROMPKINS,R.CLAWSON)	Florida Georgia Line REPUBLIC NASHVILLE	11	1
10	12	12	Happy ▲	P.L.WILLIAMS (P.L.WILLIAMS)	Pharrell Williams BACKLOT/COLUMBIA	1	28
20	17	13	Chandelier	J.SHATKIN,G.KURSTIN (S.K.FURLER,J.SHATKIN)	Sia MONKEY PUZZLE/RCA	13	10
9	10	14	Turn Down For What ▲	DI SNAKE,J.SMITH (J.H.SMITH,W.GRIGAHOCINE,M.BRESSO)	DI Snake & Lil Jon COLUMBIA	4	29
12	13	15	Dark Horse ▲	DR.LUKE,MAX MARTIN,CIRKUT (J.HOUSTON,L.GOTTWALD,S.J.HUBSON,MAX MARTIN,H.WALTER)	Katy Perry Feat. Juicy J CAPITOL	1	43
26	20	16	Boom Clap	P.BERGER,S.GRASLUND (C.AITCHISON,P.BERGER,F.BERGER,S.GRASLUND)	Charli XCX FOX/ATLANTIC/RRP	16	6
18	19	17	Love Runs Out	R.BTEDDER (R.BTEDDER,B.KUTZLE,A.BROWN,Z.FILKINS,E.FISHER)	OneRepublic MOSLEY/INTERSCOPE	17	10
15	14	18	Classic ▲	E.KIRIAKOU,A.GOLDSTEIN (E.KIRIAKOU,E.K.BOGARLA,GOLDSTEIN,L.ROBBINS)	MKTO COLUMBIA	14	22
	15	19	Break Free	ZEDD,MAX MARTIN (A.ZASLAVSKI,MAX MARTIN,S.KOTECHA)	Ariana Grande Feat. Zedd REPUBLIC	15	2
14	18	20	Ain't It Fun ●	I.MELDAL-I.HOHNSENT,YORK (H.WILLIAMS,T.YORK)	Paramore FUELED BY RAMEN/RRP	10	20

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION PRODUCER (SONGWRITER)	Artist	Peak Position	Weeks On Chart
45	31	21	Shower	DR.LUKE,CIRKUT (R.M.GOMEZ,L.GOTTWALD,I.HOMAS,I.HOMAS,H.WALTER)	Becky G KEMOSABE/RCA	21	6
23	22	22	Loyal	Feat. Lil Wayne & French Montana Or Too Short Or Tyga NIC NAC (N.BALDING,M.KRAGIC,M.BROWN,J.GRIFFIN,R.BRACKINS,D.CARTER,K.HANBOUCH,S.COXX,D.ANNI,COLLUM,BETHA,S.COMBESC,WALLACE,I.A.SHAWA,P.UHLID,M.ANGIBETTE)	Chris Brown RCA	9	26
33	25	23	Bailando	Feat. Descemer Bueno & Gente de Zona C.PAUCAR (E.M.I.GLESIAS,D.KAMBAIAH,D.MARTINEZ BUENO,A.DELGADO,R.M.MARTINEZ)	Enrique Iglesias UNIVERSAL MUSIC/LATINO/REPUBLIC/UMLE	23	11
43	28	24	American Kids	B.CANNON,K.CHESEY (R.CLAWSON,S.MCANALLY,L.LAIRD)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	24	4
31	21	25	Na Na ●	DI MUSTARD (I.NEVERSON,D.MCFARLANE,S.HLOOKOFF)	Trey Songz SONGBOOK/ATLANTIC	21	25
26	29	26	Counting Stars ●	R.BTEDDER,N.ZANCANELLA (R.BTEDDER)	OneRepublic MOSLEY/INTERSCOPE	2	56
40	36	27	2 On	DI MUSTARD,REDWINE,DI MARLEY WATERS (T.KACHINGWE,R.BRACKINS,D.MCFARLANE,I.REDWINE,B.WATERS,Q.M.HANLEY,S.PHENIGUES,I.RAMI)	Tinashe Feat. Schoolboy Q RCA	27	10
29	30	28	Pompeii ▲	M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	5	48
36	33	29	Drunk On A Plane	R.COPPERMAN (C.TOMPKINS,J.KEAR,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	29	9
21	24	30	Talk Dirty ▲	R.REED (J.DESROULEAUX,I.EPPS,E.FREDERIC,I.VIGAN,S.DOUGLAS,C.KAPLAN,I.MUSKAT,YOSEF)	Jason Derulo Feat. 2 Chainz BELUGA HEIGHTS/WARNER BROS.	3	30
38	38	31	Come With Me Now ●	KONGOS (J.KONGOS)	KONGOS TOKOLOSH/EPIC	31	15
60	51	32	Rather Be	J.PATTERSON,G.CHATTO (J.NAPIER,J.PATTERSON,N.MARSHALL)	Clean Bandit Feat. Jess Glynne BIG BEAT/RRP	32	5
30	27	33	Beachin' ●	J.MOI (J.HOUSTON,I.MNITE,J.ROBBINS)	Jake Owen RCA NASHVILLE	26	16
17	26	34	Not A Bad Thing ▲	TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,I.V.MOSLEY,J.HARMON,J.E.FAUNTROY II)	Justin Timberlake RCA	8	20
35	40	35	Believe Me	VINYLZ,B.OHIDA (D.CARTER,A.GRAHAM,M.SAMUELS,A.HERNANDEZ)	Lil Wayne Feat. Drake YOUNG MONEY/REPUBLIC	26	7
46	44	36	Bartender	N.CHAPMAN,LADY ANTEBELLUM (C.KELLEY,D.HAYWOOD,H.SCOTTL,CLAWSON)	Lady Antebellum CAPITOL NASHVILLE	36	8
28	32	37	Me And My Broken Heart ●	BENNY BLANCO,STEVE MAC (B.LEVIN,A.MALK,S.MCCUTCHEON,W.A.HECTOR,R.HOMAS)	Rixton SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE	14	16
37	43	38	Really Don't Care	C.FALK,RAMI (C.FALK,R.YACOUR,S.KOTECHA,D.LOVATO)	Demi Lovato Feat. Cher Lloyd HOLLYWOOD	37	6
34	41	39	This Is How We Roll ▲	J.MOI (B.KELLEY,T.HUBBARD,C.SVINDELL,L.BRYAN)	Florida Georgia Line Featuring Jason Derulo & Luke Bryan REPUBLIC NASHVILLE/REPUBLIC	15	23
49	47	40	I Don't Dance	L.BRICE (L.BRICE,R.HATCH,D.DAVIDSON)	Lee Brice CURB	40	13
16	23	41	Sing ●	P.L.WILLIAMS (E.SHEERAN,P.L.WILLIAMS)	Ed Sheeran ATLANTIC	13	14
50	46	42	Yeah	T.BROWN,M.I.CONES (B.SIMPSON,A.GORLEY)	Joe Nichols RED BOW	42	12
		NEW	Bo\$\$	R.REED,LONDON,DAYLIGHT (E.FREDERIC,I.HOUSE,T.PARKS,G.LEWIS,J.SPARGUR,D.K.YRIAKIDES)	Fifth Harmony SYCO/EPIC	43	1
27	35	44	Let It Go ▲	K.ANDERSON-LOPEZ,R.LOPEZ (K.ANDERSON-LOPEZ,R.LOPEZ)	Idina Menzel WALT DISNEY	5	33
41	34	45	Pills N Potions	DR.LUKE,CIRKUT (J.T.MARAJ,E.DEAN,L.GOTTWALD,H.WALTER)	Nicki Minaj YOUNG MONEY/REPUBLIC	24	8
32	39	46	Play It Again ▲	I.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	14	18
19	42	47	Somethin' Bad	Feat. Carrie Underwood F.LIDDELL,C.AINLAY,G.WORF (C.DESTEFANO,BRETT JAMES,PRISCILLA RENE)	Miranda Lambert RCA NASHVILLE	19	8
39	45	48	Best Day Of My Life ▲	SHP.GOODMAN,A.ACCEITA (Z.BARNETT,L.SHELLEY,D.RUBIN,M.SANCHEZ,M.GOODMAN,S.ACCEITA)	American Authors DIRTY CANVAS/ISLAND/REPUBLIC	11	35
53	52	49	Wasted	MATTHEW KOMA,TIESTO,DISCO FRIES (MATTHEW KOMA,I.M.VERWEST,N.AUDINOL,HUGHES)	Tiesto Feat. Matthew Koma MUSICAL FREEDOM/PNEAM/CASABLANCA/REPUBLIC	49	6
51	50	50	Who I Am With You	I.STROUD (M.GREEN,I.SELLERS,P.JENKINS)	Chris Young RCA NASHVILLE	48	12

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
57	59	51	A Sky Full of Stars		Coldplay	10	11
55	55	52	We Dem Boyz		Wiz Khalifa	52	13
58	60	53	Studio Schoolboy Q	Feat. BJ The Chicago Kid		53	6
54	57	54	Whiskey In My Water		Tyler Farr	52	16
42	54	55	Love Never Felt So Good		M.Jackson & J.Timberlake	9	11
68	68	56	Come Get It Bae		Pharrell Williams	56	8
59	57	57	Habits (Stay High)		Tove Lo	57	7
22	37	58	Birthday		Katy Perry	17	14
67	62	59	River Bank		Brad Paisley	59	10
44	48	60	My Eyes	Feat. Gwen Sebastian	Blake Shelton	39	11
62	63	61	Or Nah	Feat. Wiz Khalifa & DJ Mustard	Ty Dolla \$ign	48	17
63	64	62	Meanwhile Back At Mama's	Feat. Faith Hill	Tim McGraw	62	7
65	70	63	Main Chick	Featuring Chris Brown	Kid Ink	63	9
71	68	64	We Are Tonight		Billy Currington	64	12
-	97	65	Black Widow		Iggy Azalea Feat. Rita Ora	65	2
NEW		66	You & I (Nobody In The World)		John Legend	66	1
78	66	67	No Mediocre		T.I. Feat. Iggy Azalea	58	4
64	69	68	Girls Chase Boys		Ingrid Michaelson	64	14
NEW		69	Try	NOT LISTED (NOT LISTED)	Colbie Caillat	69	1
77	76	70	Dare (La La La)		Shakira	53	8
88	78	71	Don't Tell 'Em		Jeremih Feat. YG	71	3
52	56	72	She Looks So Perfect		5 Seconds Of Summer	24	15
88	86	73	Leave The Night On		Sam Hunt	73	3
73	71	74	Where It's At (Yep, Yep)		Dustin Lynch	71	10
76	74	75	Work		Iggy Azalea	54	11
61	67	76	Trumpets		Jason Derulo	56	7
56	61	77	Cut Her Off		KCamp Feat. 2 Chainz	49	14
74	73	78	Tennis Court		Lorde	71	16
72	65	79	Good Kisser		Usher	65	10
68	72	80	Who Do You Love?		YG Feat. Drake	54	18

Summer's Top Songs, So Far



2
IGGY AZALEA
Fancy

Iggy Azalea's "Fancy" (featuring Charli XCX) departs the Billboard Hot 100's summit (1-2) but remains in the lead for the honor of Billboard's top summer song. At the season's midway mark, the single tops the Songs of the Summer chart, viewable on Billboard.com. The 10-position running tally tracks the biggest titles based on cumulative performance on the Hot 100 from Memorial Day through Labor Day, a 14-week span. With seven weeks down, Azalea also ranks second on Songs of the Summer with her feature on Ariana Grande's "Problem." New Hot 100 leader "Rude" by Magic looks like the closest challenger to "Fancy," ranking at No. 3. John Legend's "All of Me" (No. 4) and Nico & Vinz's "Am I Wrong" (No. 5) round out the Songs of the Summer top five. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
83	80	81	I'm Ready		AJR	80	6
75	75	82	Trophies		Young Money Feat. Drake	50	19
84	83	83	Ready Set Roll		Chase Rice	83	7
NEW		84	All About That Bass		Meghan Trainor	84	1
92	89	85	Riptide		Vance Joy	85	3
81	87	86	Don't		Ed Sheeran	46	5
NEW		87	Cool Kids		Echosmith	87	1
85	85	88	Song About A Girl		Eric Paslay	85	6
88	90	89	V. 3005		Childish Gambino	88	6
80	81	90	Move That Doh		Future Feat. Pharrell, Pusha T & Casino	46	18
84	93	91	Hope You Get Lonely Tonight		Cole Swindell	91	4
-	84	92	Foreign		Trey Songz	84	2
-	16	93	Amnesia		5 Seconds Of Summer	16	2
91	91	94	Small Town Throwdown		Brantley Gilbert Feat. Justin Moore & Thomas Rhett	91	5
NEW		95	Fight Night		Migos	95	1
95	95	96	I Got A Car		George Strait	89	7
86	88	97	Chainsaw		The Band Perry	86	9
RE-ENTRY		98	She Twerkin		Ca\$h Out	98	2
NEW		99	Dust		Eli Young Band	99	1
NEW		100	Sunshine & Whiskey		Frankie Ballard	100	1



43
FIFTH HARMONY
Bo\$\$

The girl group lands its highest Hot 100 rank and best sales week (75,000) with the first single from its upcoming debut full-length. Its prior entry, last year's "Miss Movin' On," peaked at No. 76, selling 37,000 in its best frame.



87
ECHOSMITH
Cool Kids

Highlighted in Billboard's "Tomorrow's Hits" column nine months ago, the sibling quartet enters the Hot 100. The breezy pop-rock song bullets on Adult Top 40 (No. 29) and Mainstream Top 40 (No. 38).

BILLBOARD.COM: CHRIS WOOD; COLDPLAY: JONATHAN OLLEY; WIZ KHALIFA: JEFFREY M. HARRIS; SCHOOLBOY Q: JEFFREY M. HARRIS; TYLER FARR: JEFFREY M. HARRIS; M.JACKSON & J.TIMBERLAKE: JEFFREY M. HARRIS; PHARRELL WILLIAMS: JEFFREY M. HARRIS; TOVE LO: JEFFREY M. HARRIS; KATY PERRY: JEFFREY M. HARRIS; BRAD PAISLEY: JEFFREY M. HARRIS; BLAKE SHELTON: JEFFREY M. HARRIS; TY DOLLA \$IGN: JEFFREY M. HARRIS; TIM MCGRAW: JEFFREY M. HARRIS; KID INK: JEFFREY M. HARRIS; BILLY CURRINGTON: JEFFREY M. HARRIS; IGGY AZALEA: JEFFREY M. HARRIS; JOHN LEGEND: JEFFREY M. HARRIS; T.I.: JEFFREY M. HARRIS; INGRID MICHAELSON: JEFFREY M. HARRIS; COLBIE CAILLAT: JEFFREY M. HARRIS; SHAKIRA: JEFFREY M. HARRIS; JEREMIH: JEFFREY M. HARRIS; 5 SECONDS OF SUMMER: JEFFREY M. HARRIS; SAM HUNT: JEFFREY M. HARRIS; JASON DERULO: JEFFREY M. HARRIS; KCAMP: JEFFREY M. HARRIS; LORDE: JEFFREY M. HARRIS; USHER: JEFFREY M. HARRIS; YG: JEFFREY M. HARRIS; AJR: JEFFREY M. HARRIS; YOUNG MONEY: JEFFREY M. HARRIS; CHASE RICE: JEFFREY M. HARRIS; MEGHAN TRAINOR: JEFFREY M. HARRIS; VANCE JOY: JEFFREY M. HARRIS; ED SHEERAN: JEFFREY M. HARRIS; ECHOSMITH: JEFFREY M. HARRIS; ERIC PASLAY: JEFFREY M. HARRIS; CHILDISH GAMBINO: JEFFREY M. HARRIS; FUTURE: JEFFREY M. HARRIS; COLE SWINDELL: JEFFREY M. HARRIS; TREY SONGZ: JEFFREY M. HARRIS; 5 SECONDS OF SUMMER: JEFFREY M. HARRIS; BRANTLEY GILBERT: JEFFREY M. HARRIS; MIGOS: JEFFREY M. HARRIS; GEORGE STRAIT: JEFFREY M. HARRIS; THE BAND PERRY: JEFFREY M. HARRIS; CASH OUT: JEFFREY M. HARRIS; ELI YOUNG BAND: JEFFREY M. HARRIS; FRANKIE BALLARD: JEFFREY M. HARRIS.

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- Conan O'Brien



“This song pushes it into your head that you’re awesome just as you are.”

—15-year-old Vine sensation Shawn Mendes on how teenagers can relate to his hit “Life of the Party”

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ON THE COVER

Tom Petty photographed by Joe Pugliese on June 26 in Malibu. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

Shawn Mendes photographed July 9 at Industria in New York. For an exclusive interview and behind-the-scenes video, go to Billboard.com and Billboard.com/ipad.

PHOTOGRAPHED BY BLOSSOM BERKOFSKY

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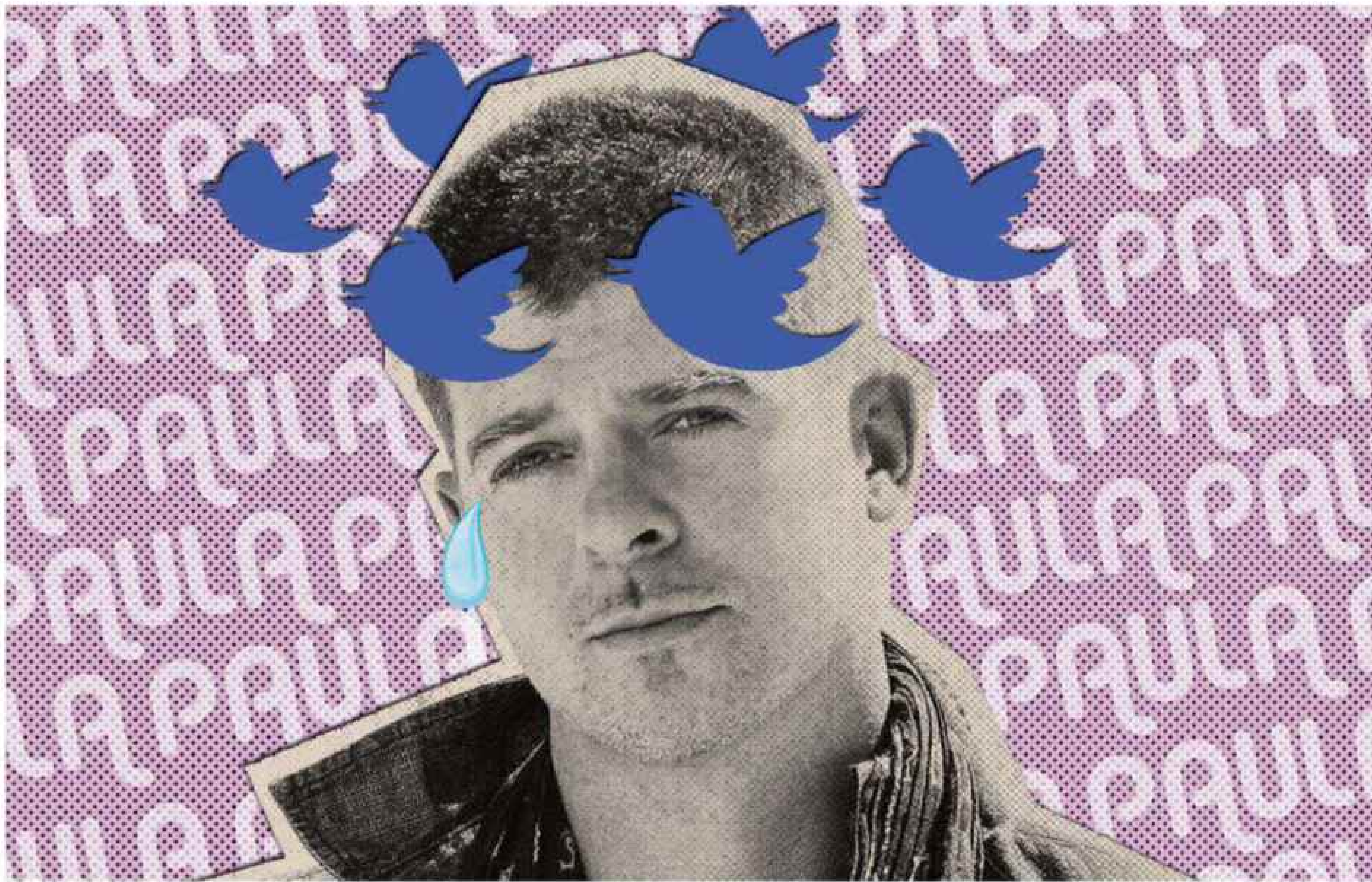
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AND THE FLOP OF THE YEAR IS...ROBIN THICKE

THE DESPERATE ROLLOUT OF 'PAULA' — WHICH INCLUDED A DISASTROUS TWITTER Q&A, CREEPY TV PERFORMANCES AND AN INCOHERENT PROMOTION PLAN — TOOK THE SINGER FROM HERO TO ZERO

BY ANDREW HAMPP

R

Remember summer 2013, when **Robin Thicke**, 37, was riding high with "Blurred Lines," the longest-charting No. 1 of the season? Its accompanying album became his first Billboard 200 No. 1, with sales of 177,000 copies in its first week, according to Nielsen SoundScan.

What a difference a year makes. *Paula*, his hastily released July 2 follow-up album and brazen plea to win back estranged wife **Paula Patton**, has quickly become the year's most high-profile flop. In the United States, the album debuted at No. 9, selling 24,000 copies out the gate, an 86 percent drop-off from *Blurred Lines*' debut. On the July 26 chart, the set tumbles to No. 42 with

sales of 7,000 — a 72 percent plunge.

While it's easy to forget the mid-dling sales of Thicke's pre-"Blurred" life (2007's *The Evolution of Robin Thicke* sold 20,000 in its *Billboard* (and bow), it's also startling to see the momentum he built grind to such a halt. *Blurred Lines* topped the charts in 15 countries, but *Paula* barely cracked 150 copies in Australia, landing it at No. 207 on ARIA's album charts.

How did things go so sour so fast for Thicke? A dramatic turn in public opinion, stemming from residual controversy surrounding the lyrics to "Blurred Lines" and a racy performance with **Miley Cyrus** at the 2013 MTV Video Music

Awards, got the ball rolling. His Feb. 24 separation from Patton, 38, amid allegations of cheating, followed by heavily scrutinized performances of *Paula* singles "Get Her Back" and

"Forever Love" at the Billboard Music Awards and BET Awards, respectively, didn't exactly endear him to fans. But it was a live Twitter Q&A-turned-hatefest hosted by VH1 on July 1 that ultimately may have done him in. Among the questions submitted with the hashtag #AskThicke: "What rhymes with 'hug me'? Is it ... 'I'm a poor excuse for a man'?"

"If an artist is going through a difficult time, that's not the moment to make yourself available

'PAULA' GETS PUMMELED



Canada
550 copies sold



United Kingdom
530 copies sold



Australia
158 copies sold

Based on sales from July 1 through July 12

THE OVER UNDER



The Night That Changed America, CBS' Grammy salute to The Beatles, nabbed six Emmy noms. **Ken Ehrlich**'s company produced the special; he is up for a writing award.



Broadway's *Holler If Ya Hear Me*, featuring the music of **Tupac Shakur**, closed July 20, one month after opening. It barely earned \$1 million from all 38 performances.



Live Nation CEO **Michael Rapino** celebrated a robust live music market as shares hit \$25.28 on July 2, a 59 percent increase over the previous 12 months.

for more difficulty,” says PR veteran **Diana Baron**, whose clients include **Avicii** and the **Michael Jackson** estate. “Twitter is public. It becomes all about the questions, not the answers.”

If *Paula* as a concept seems ill-advised, that may be because Thicke seemed to take the project into his own hands. He wrote, co-produced, self-financed and recorded the album within three weeks, ditching co-writes with A-list hitmakers **Pharrell** and **Dr. Luke**, who made *Blurred Lines* a multiformat smash. The album was then announced five weeks before release, barely offering enough time for a proper setup (an insider maintains that since singles weren’t pushed to top 40 radio, Interscope’s expectations were pragmatically low; the label would not comment). “In terms of the commercial piece, it feels more like a mixtape,” says a source privy to the *Paula* plans. “It was kind of a one-off, his way of saying, ‘This was very personal to me, and it’s out there now.’”

Baron suggests Thicke be “quiet for a minute,” then “find one person to give an exclusive interview.” The insider maintains a proper follow-up to *Blurred Lines* could come sooner than later. “Robin’s always about what’s next. He’ll move on with his career relatively quickly.”

HOW TO AVOID A TWITTER DISASTER

Exposure has to take a back seat to timing and circumstances, say experts

1 Avoid direct interaction on social media during controversy

Case in point: Chris Brown’s no-interview policy didn’t hurt sales of his last two post-Rihanna albums, 2011’s *F.A.M.E.* and 2012’s *Fortune*. Both topped the *Billboard* 200.

2 Don’t rouse the haters – rally your followers

“A loyal fan base will overshadow the negative,” offers Daddy Yankee publicist Mayna Nevarez.

3 Control your publicity stunt

“One negative tweet can trigger a snowball of criticism,” says Dominic Moriarty, head of social at London digital marketing agency Passion Digital. “We’d never recommend risking a backlash.” —*Leila Cobo*



Garth Brooks Bulk\$ Up

With a Sony deal secured and a global tour soon to launch, does the country singer still carry the cachet of a worldwide superstar?

BY ED CHRISTMAN

Garth Brooks’ July 10 reveal of a new deal with Sony Music (an album on Pearl/RCA Nashville is due around Black Friday, and will be sold digitally on his own site, sidestepping iTunes) and an upcoming global tour had tongues wagging: Does he still carry the clout of a country superstar? “Our listeners say they’d buy tickets today,” says **Bruce Logan**, vp country programming for CBS Radio. (Only one date, Sept. 4 in Illinois, has been announced so far.) Adds **Kris Daniels**, PD of KCYE

Las Vegas: “A lot’s changed, but he is Garth Brooks. If the music is country and hip, it’ll be a slam dunk.”

That’s what Sony’s CEO is counting on. According to sources, **Doug Morris** pulled out all the stops to land the deal, beating Big Machine, whose CEO, **Scott Borchetta**, says, “Ultimately, the deals Garth wants to strike aren’t aligned with what Big Machine has to offer.”

Such a gargantuan launch is justified for an artist who has sold 134 million albums worldwide (his latest, 2007’s *Ultimate Hits*, sold 2.5 million, according to Nielsen

SoundScan), but if it’s the industry’s confidence Brooks, 52, is seeking, he may have his work cut out for him. “I don’t know if he can do it anymore,” confides one senior label executive. “Radio will play him in the beginning, because it won’t want to miss out on promotions for show tickets, but will the play sustain?” Clear Channel executive vp **Clay Hunnicutt**, who oversees country programming, says that’s missing the point. “The twentysomethings know the legend of Garth Brooks but haven’t had the full-on Garth experience. Now, they’ll get that.”

Midyear Market Share: Indies Tip The Scale

Universal Music Group leads so far in 2014, but factoring in distribution widens the gap

BY ED CHRISTMAN

Do the three major labels “misrepresent” their market-share figures to extract a disproportionate amount of copyright-related revenue from the marketplace? So claimed Secretly Group co-founder **Darius Van Arman** to a June 24 Congressional committee considering legislation on copyright law, noting that industry leader Universal Music Group touts the total amount of music it distributes, not owns. By *Billboard*’s estimate, based on Nielsen SoundScan data, so far in 2014, UMG tallies 28.2 percent market share via wholly owned or joint ventures, but factor in distribution for indie labels like Concord and Fat Possum and a stake in distributor INgrooves, and market share rises to 38.3 percent. Rather than signing with major-owned distributors like RED and Alternative Distribution Alliance, some indie labels, like the Beggars Group, have the clout to retain digital distribution of their own and may choose to let an indie trade group like Merlin negotiate on their behalf with digital music services.

Sam Smith's Spotify Gamble: Did It Pay Off? (Yes And No)

Hoping to beat Lana Del Rey to the No. 1 spot in first-week sales, Capitol Music Group took significant risk in betting against streaming

BY GLENN PEOPLES

Sam Smith lost a battle but not the war. In an effort to debut at No. 1 on the Billboard 200, the buzzing Brit's first full-length album, *In the Lonely Hour*, was kept off Spotify in the United States, sources tell *Billboard*. The tactic didn't work. The 182,000 first-week sales of **Lana Del Rey's** sophomore effort, *Ultraviolence*, on Interscope surpassed his 166,000-unit June 16 release on Capitol. (Both are Universal Music Group labels.)

Could the 16,000-unit chasm have been bridged by the streaming service, which, in theory, would have allowed fans to sample Smith's music before buying or spread the word to other potential buyers? Perhaps. But a different street date would have easily done the trick.

In the Lonely Hour could have reached the top spot in 17 of the first 28 weeks of 2014 — its first-week sales bested the debuts of **The Black Keys' *Turn Blue*** (164,000), **Jack White's *Lazaretto*** (138,000), **Schoolboy Q's *Oxymoron*** (139,000), **Trey Songz's *Trigga*** (105,000) and **Sia's *1,000 Forms of Fear*** (52,000), **Coldplay's** week-two tally of *Ghost Stories* (83,000) and 11 of the 13 weeks *Frozen* ruled.

However, Smith was beat by one of the world's most streamed artists. Del Rey's 2012 debut, *Born to*

Die, was No. 1 globally in Spotify's "median ranking," measuring the popularity of all tracks on an album, and eighth in overall streaming activity. *Ultraviolence* is Spotify's top U.S. release so far in 2014, with 6.8 million streams in week one. Del Rey's manager **Ben Mawson** believes her streaming power comes from having a young fan base who first discovered "Video Games" online,

creating a viral sensation. He equates radio play with downloads. "Lana is more about the Internet," says Mawson. "Streaming is a form of advertising, really."

As for Smith, his Billboard Hot 100 hit "Stay With Me" first became available on Spotify on July 12, with the full album arriving July 16 (it was streamed 256,000 times its first day), but he could win the long game. (Capitol would not comment.) Buoyed by strong reviews and growing radio play, *In the Lonely Hour* has sold 278,000 units in three weeks compared with 252,000 for *Ultraviolence*. When individual tracks are factored — fans bought 2.5 million from *In the Lonely Hour* vs. 367,000 from *Ultraviolence* — Smith's edge is obvious, with track-equivalent albums of 533,000 to Del Rey's 289,000. And talk of Grammy nominations should carry Smith through the holidays and well into 2015. And with that: checkmate. ♣



Del Rey (above) is the streaming queen — but Smith (top) could still make a run for her crown.



BEATPORT'S NEW BOSS LOOKS TO BOOST BIZ

Lloyd Starr rises from COO to president of the EDM online hub

BY HARLEY BROWN

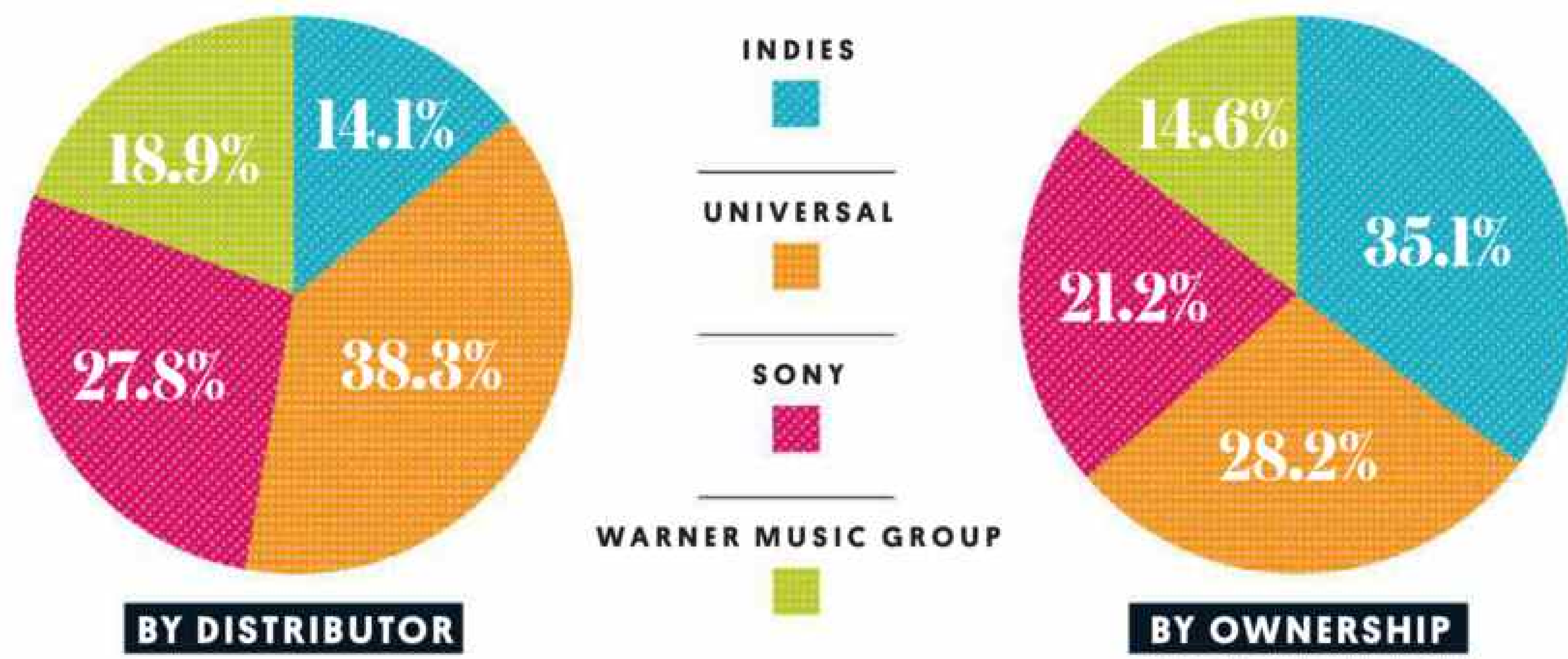
You could say **Lloyd Starr**, 35, was primed to be president of Beatport. As the 10-year-old company's former COO, there was nowhere to go but up. With **Matt Addell's** June 24 exit, the door opened and a flood of "philosophical" conversations — many over beers in Ibiza, Spain — turned into reality. How will the EDM online hub grow under his leadership? Starr is tight-lipped on specifics, but tells *Billboard* he plans to increase the company's social media presence first, while continuing to reach users through Beatport's bread and butter: track downloads.

What's your opinion on SoundCloud's takedown of Kaskadee's allegedly copyright-infringing mashups? Consumers want to mix content, and DJs and copyright holders want to put content out, so it's unfortunate when legislation gets in the way. That's why we originally put out [remix platform mixes.beatport.com]: When somebody purchases a track, they gain the license to remix it and put it up for sale or streaming. We've got some high-quality music, but obviously that's not something that grows to the scale of SoundCloud overnight. It needs to evolve in order to get that mainstream feel.

How are you dealing with "download farms" [services that repeatedly purchase an artist's song to drive it up the charts]? First of all, f— those guys. They're attacking the credibility of everybody else. We have smart people working on how we deal with that reactively, and we're building in functionality to deal with that proactively. It's a cat-and-mouse game. The fraudsters do what they can to defeat our tools, and we have to outsmart them.

Electric Daisy Carnival drew 400,000 people this year. How big do you think EDM can get? It has room to grow, for sure. The barrier for entry into composing and creating music is much lower than before. Like this remix platform we've been growing — **Zedd** won two remix competitions and got a record deal. I get up every day to work toward that. Playing a small role in where they go and what they become, that's what makes this fun. ♣

DISTRIBUTED VS. OWNED: HOW THE LABELS STACK UP



* Billboard estimates based on Nielsen SoundScan data

Death Grips To The Majors: Drop Dead!

The infamous band's latest middle finger to the industry: breaking up

BY ANDREW FLANAGAN

When noise collective **Death Grips**, anchored by drummer **Zach Hill** and vocalist **MC Ride** but with an always rotating roster, called it quits — announcing the news on July 2 with a note handwritten on a napkin — it was only the latest in a string of shocking (some might say

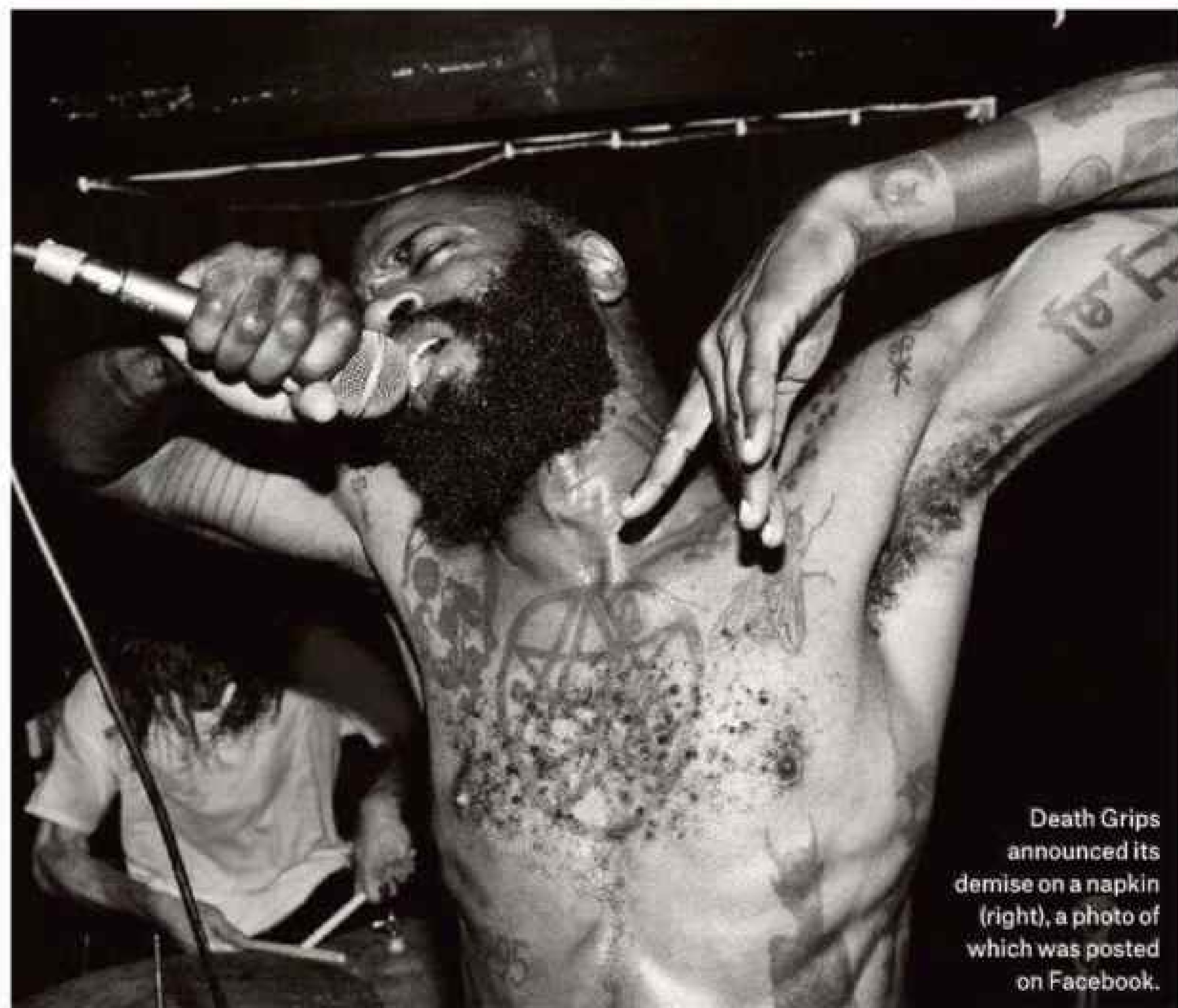
self-sabotaging) moves by the critically lauded and uncompromising 3-year-old Sacramento, Calif., outfit. The scrawled and stained napkin in the coffin was presaged by years of tumult; in fall 2012, the album *No Love Deep Web* was uploaded for free despite its label's wishes alongside vaguely embarrassing internal emails from Epic Records ("We're extremely upset") and ending in Death Grips being dropped from the label. Nearly a year later, the act caused a near riot at Chicago's Bottom Lounge when its "set" turned out to be little more than a film projection of a suicide note supposedly written by a fan accompanied by Death Grips' music on loop. That led to Lollapalooza's last-minute cancellation of its 2013 slot.

Now Death Grips is dead, leaving its new label partner, Capitol's Harvest Records (in tandem with Death Grips' imprint Third World), with a highly anticipated double album, *The Powers That B*, to promote — and no band. "It's hard to characterize

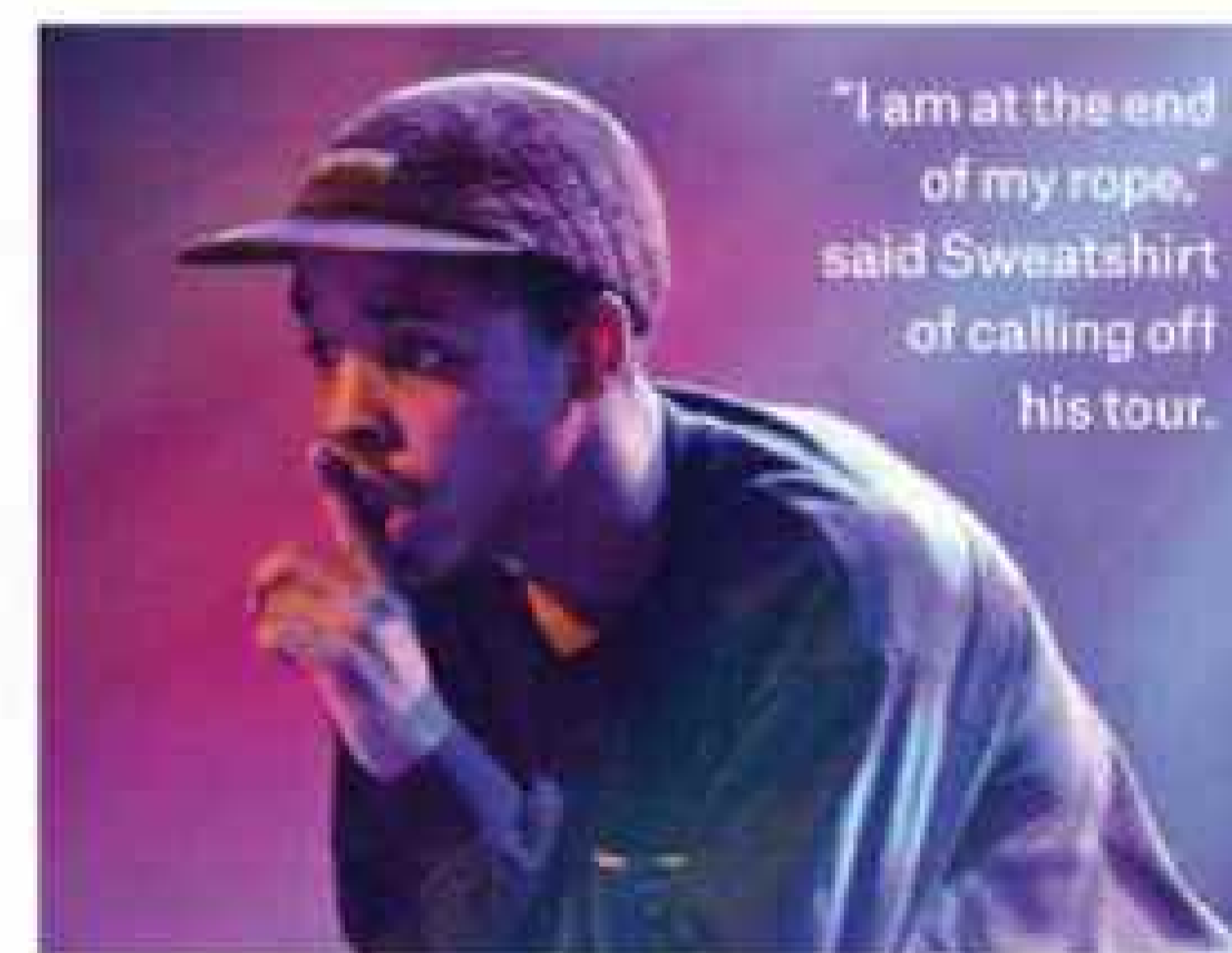
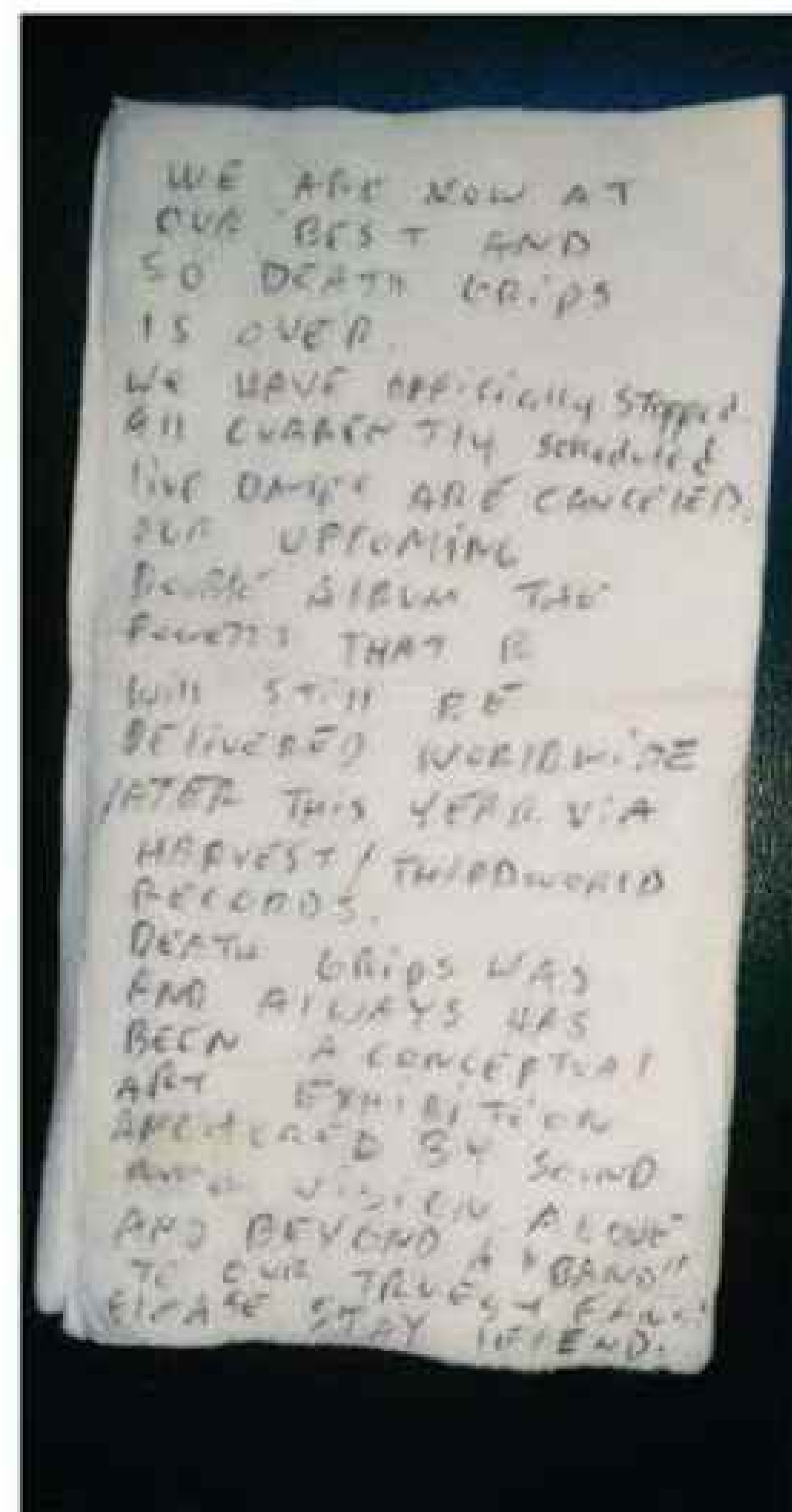
how these things happen," says **Piero Giramonti**, Harvest GM along with **Jacqueline Saturn**. "Were we a party to it? Not really."

Indeed, this latest middle finger is par for the course for the self-declared "conceptual art" project. As Prospect Park's **Angelica Cob-Baehler**, the band's current co-manager, recalls of its Epic signing: Chairman/CEO **Antonio "L.A." Reid** took one look at MC Ride in the video for "Guillotine," bellowing and berating someone from the passenger seat of a car, and said, "I ain't scared of shit, and I'm scared of this motherf—er."

So why keep investing in a band that seemingly wants nothing to do with the music industry? "Death Grips' impact that will never be measured in the short term," offers Cob-Baehler. For his part, Giramonti says Harvest won't lose the farm. "In this business, the more you take [up front], the less creative freedom you get ... we structured the deal so no one would get bent out of shape." ●



Death Grips announced its demise on a napkin (right), a photo of which was posted on Facebook.



IS THE PITCHFORK FESTIVAL CURSED?

Unexpected illnesses, mental exhaustion and a relapse taint the indie fest's track record

BY ANDREW HAMPP

Death Grips called off all touring plans, including a July 20 set at Chicago's Pitchfork Festival. Curiously, the annual event has seen a few unfortunate setbacks in its lineup. On April 26, house pioneer **DJ Rashad**, 34, died from an apparent blood clot, leaving producer **DJ Spinn** to headline a July 20 set. On May 13, **The Julie Ruin's Kathleen Hanna** announced she had canceled her tour, including a Pitchfork bow, due to a relapse of Lyme disease. **Earl Sweatshirt** revealed that he, too, was pulling out from festivals to recover from exhaustion (though he was still expected in Chicago at press time). With 19,000 set to flock to Union Park July 18-20 (headliners include **Beck**, **Neutral Milk Hotel** and **Kendrick Lamar**), Pitchfork Media president **Chris Kaskie** is taking the hiccups in stride: "Hopefully the point of the festival is that you're not there to see one thing — you're there to see everything." ●

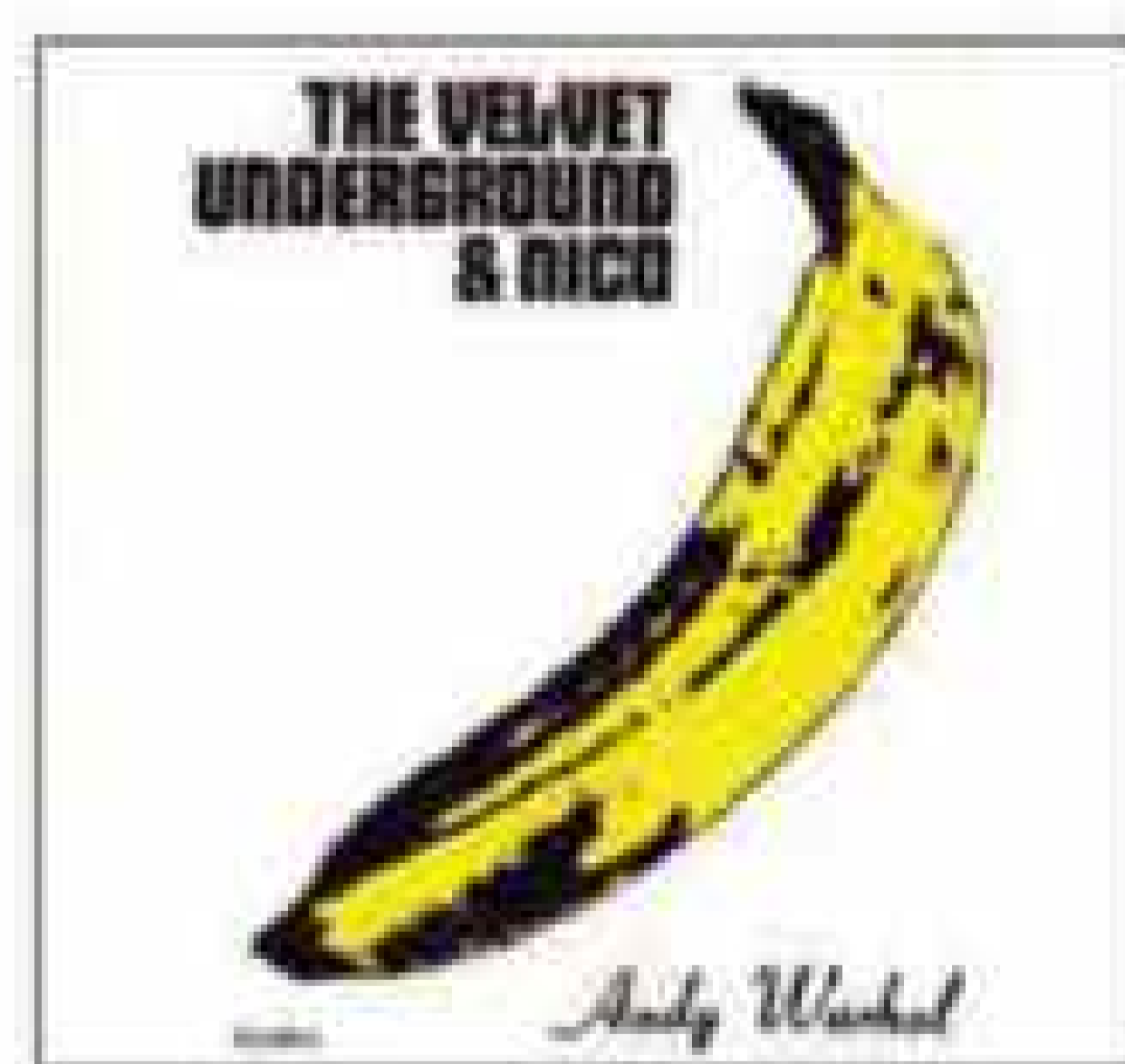
Lou Reed's \$30M Fortune: A Breakdown

The iconic rocker, who died in October, left a treasure trove of tunes and a newly revealed, wisely invested estate (bequeathed to wife Laurie Anderson)

BY MEGAN BUERGER AND ED CHRISTMAN



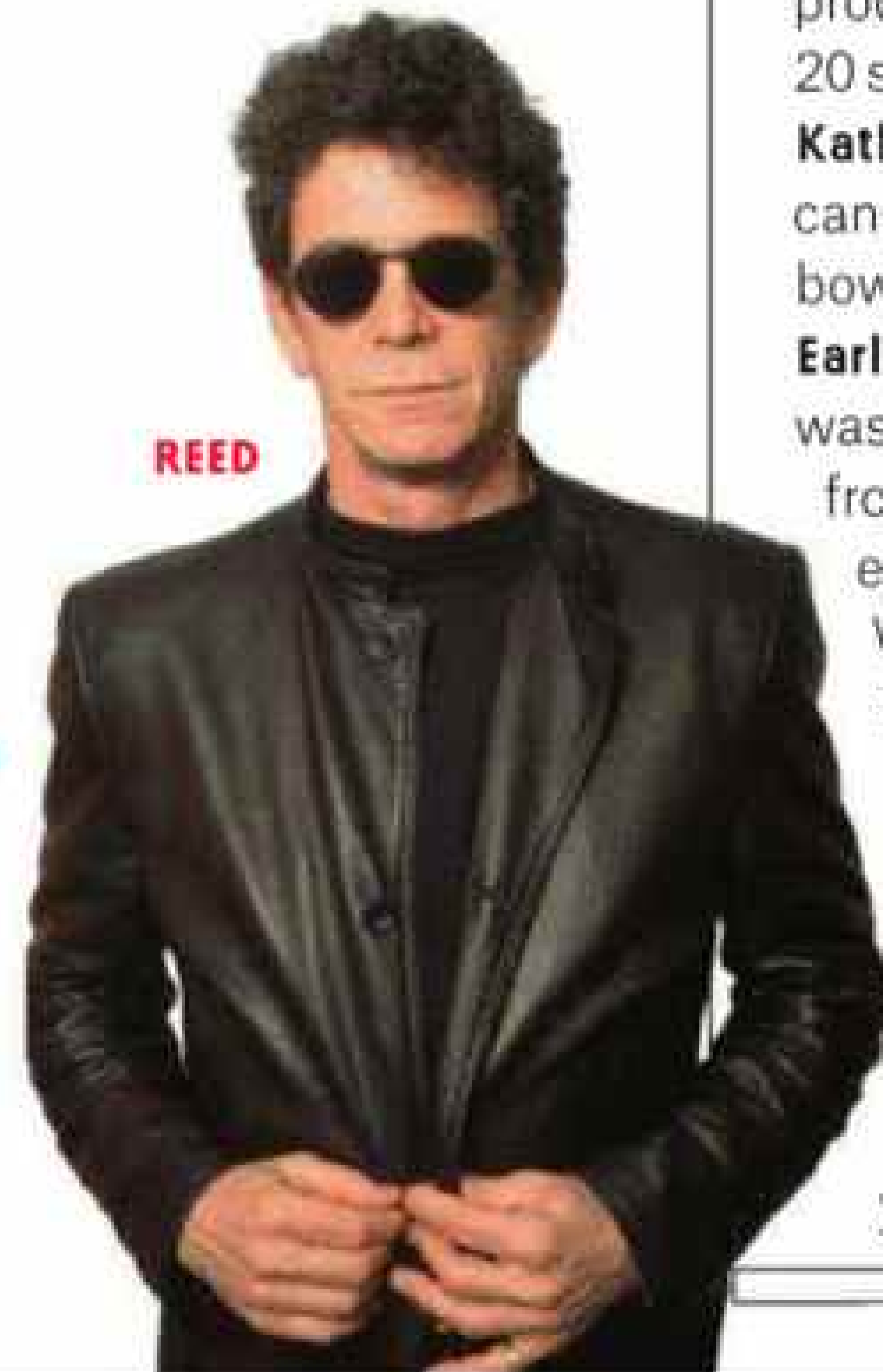
Real Estate
Reed owned a home in Southampton and a West Village duplex, which Nest Seekers' Ryan Serhant and Robert Canberg value at \$1.5 million and \$7 million, respectively.



Recordings And Publishing
Owning his publishing likely earned Reed \$13.5 million from syncs and songwriter royalties. Album/track sales brought in some \$20 million since 1992.



Live Performances
Tallying \$3.6 million in ticket sales as a solo artist would have netted Reed \$1.2 million. Velvet Underground's touring days, like its time as a band, were too few.



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MUSIC TOURING

Country Kills The Comp

BY RAY WADDELL

The numbers don't lie: Country music is the most robust sector of a booming touring industry. Today, some 15 country stars have reached headlining status — more than ever before — with at least that many poised to take the next step.

As president of Live Nation's country division, **Brian O'Connell** is the largest producer/promoter of country music in the world. "It's incredibly busy here," he tells *Billboard*, citing **Tim McGraw**'s Sundown Heaven Tour, **Luke Bryan** selling out Pittsburgh's Heinz Field in June, **Jason Aldean** and **Florida Georgia Line** "steamrolling through arenas, and **Blake Shelton** kicking off his tour with three sellouts" as early season highlights.

Meanwhile, **Taylor Swift** made history with her Red Tour, which ended in Singapore on June 12 after a 15-month run. According to Boxscore, the tour's overall gross of \$150 million surpasses the prior country artist record by McGraw and **Faith Hill**'s co-headlining Soul2Soul Tour, which brought in \$141 million during 2006 and 2007.

TMG/AEG Live, which produced Swift's North American dates, also just completed another record-shattering tour by **George Strait**. And **Garth Brooks**, country's all-time top draw, announced July 10 that he'll come out of retirement for a three-year run. TMG/AEG Live is involved in three country festivals; Live Nation already produces three, Washington's Watershed, Michigan's Faster Horses and the just-announced Route 91 Harvest in Las Vegas, the first of what O'Connell vows to be 10 festival launches over a 10-year period. A new event in New York is expected to be announced at some point, but O'Connell declined to provide details.

With touring season in full swing, *Billboard* surveys country's live highlights this summer, both past and upcoming.



ERIC CHURCH

Aug. 2 and 16, Sixes, Ore., and Brownsville, Ore., \$47-\$77

Before starting his tour in September, **Church** headlines the first Cape Blanco Country Music Festival on Aug. 2 and the Willamette Country Music Festival on Aug. 16, both sponsored by Bi-Mart and now part of a festival investment venture by WME. Church, one of country's great artist-development stories, is unique in that he first gained traction in rock clubs. He's now headlining arenas — starting with Madison Square Garden on Oct. 17.

MIRANDA LAMBERT

Aug. 8, Sleep Train Amphitheatre, Wheatland, Calif., \$29-\$64

Lambert kicks off her amphitheater run in earnest in August with a stop in Wheatland. O'Connell says her ticket counts are "great" heading into the tour's launch.



WATERSHED MUSIC FESTIVAL

Aug. 1-3, The Gorge Amphitheatre, George, Wash., \$175 (3-day pass)

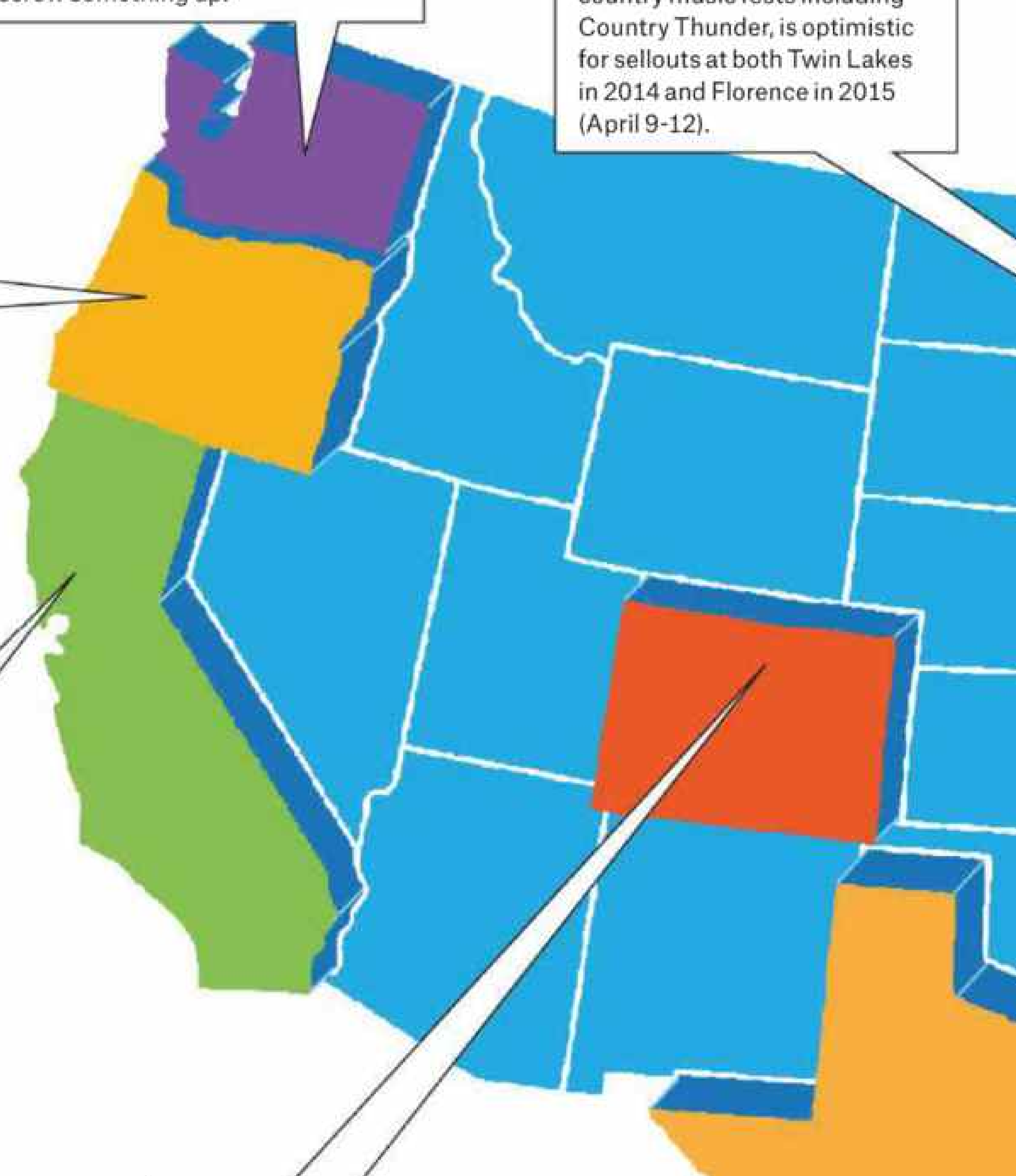
The third Watershed Music Festival sold out in 10 minutes this year, according to producer O'Connell. The fest boasts **Tim McGraw** (right), **Lady Antebellum**, **Jake Owen**, **Eli Young Band** and others. "The fans' sense of community is driving this," says O'Connell. "I talk to the 'Shedders' online, so I know what's on their minds. Believe me — they let me know if I screw something up."



COUNTRY THUNDER

July 24-27, Twin Lakes, Wis., \$99-\$220 (4-day pass)

One of the most successful brands in country is Country Thunder, a pair of festivals that take place in Twin Lakes, Wis., and Florence, Ariz. This year's Twin Lakes edition has booked **Jason Aldean**, **Miranda Lambert**, **Brantley Gilbert** and others. Neste Event Marketing president **Gil Cunningham**, who buys talent for eight country music fests including Country Thunder, is optimistic for sellouts at both Twin Lakes in 2014 and Florence in 2015 (April 9-12).



DIERKS BENTLEY

July 23, Red Rocks Amphitheatre, Morrison, Colo., \$31-\$63

One of O'Connell's most successful innovations is the Megaticket promotion, which allows fans to buy a season pass for all Live Nation country shows in a given market for the summer. In **Bentley's** first time with the program — and his first full-blown headlining amphitheater run — he hits Denver on July 23. "From a headliner development point of view, the success story of the year is Dierks," says O'Connell.



GEORGE STRAIT

June 7, AT&T Stadium, Arlington, Texas, \$69.50 and up

Country legend **Strait** said farewell to the stage in style. The Cowboy Rides Away Tour grossed \$100 million, with 996,583 tickets sold for 44 shows. His final performance, at AT&T Stadium in Arlington, Texas, on June 7, broke several Boxscore records, including for largest attendance at a U.S. single-show concert, with 104,793 tickets sold. (U2 previously held the record, with 97,014 in 2009.) The show also broke Strait's own records for largest attendance at an indoor venue and largest gross and attendance at a single-show country concert. His gross? A whopping \$18,194,374.

LAMBERT: LIA MURPHY/GETTY IMAGES; CHURCH: FREDERICK HERTZ/INPHOIMAGE; MCGRAW: TONY/INPHOIMAGE; BENTLEY: TONY MURPHY/GETTY IMAGES



GARTH BROOKS

Sept. 4, Allstate Arena, Rosemont, Ill., \$65.50
On July 14, Brooks, country's all-time top ticket seller, revealed that Chicago would be the first stop of a three-year tour. In a risky (but confident) strategy, Brooks will announce each city 10 days before tickets go on sale. Brooks' last full-blown tour, for his 1998 set *Sevens*, grossed more than \$105 million (country's first \$100 million run) and drew close to 5.5 million people.

FASTER HORSES

July 18-20, Michigan International Speedway, Brooklyn, Mich., \$180 (3-day pass)
The second annual Faster Horses featured stars like **Tim McGraw**, **Keith Urban** and **Darius Rucker**, and surpassed last year's numbers, per O'Connell. "It has unlimited potential because of its location," he says, referring to the site's expansive size and the immersive camping experience many country fans prefer.

JASON ALDEAN

July 18, Progressive Field, Cleveland, \$30-\$75
On July 18, Aldean (right), with **Florida Georgia Line** and **Miranda Lambert**, sold out Progressive Field in one of eight country shows that Live Nation will bring to Cleveland via Megaticket this year. Aldean — who moved 1 million-plus tickets in 2013 — sold out Cincinnati's Great American Ball Park the next day, and now takes on stadiums in Pittsburgh (July 25), Washington (July 26) and Philadelphia (Aug. 1).



BLAKE SHELTON

Aug. 1, Madison Square Garden, New York, \$30-\$75
Voice coach Shelton began the summer leg of his 2014 tour with his first headlining stadium gig on July 19 at Chicago's Wrigley Field. Next up: A sellout at Madison Square Garden, and another at the Hollywood Bowl in L.A. on Oct. 4 — his first time headlining at both venues.

CMA MUSIC FESTIVAL

June 5-8, LP Field, Nashville, \$177 (4-day pass)
CMA Fest traces its roots back to 1972's Fan Fair, which drew 5,000 fans. This year, superstars including **Luke Bryan**, **Tim McGraw**, **Miranda Lambert**, **Keith Urban** (right) and **Brad Paisley** drew more than 80,000 in daily attendance. All proceeds benefit local school music programs — to date, more than \$9 million has been donated. The 2014 fest also pumped \$39.3 million in direct visitor spending into the local community, according to the Nashville Convention and Visitors Corp. Four-day ticket packages sold out a record 15 weeks in advance, and tickets for 2015 are outpacing that, with nearly 80 percent of available seats already sold.



LUKE BRYAN

Aug. 15, Lincoln Financial Field, Philadelphia, \$30-\$74
Due to the expense of stadium shows, Bryan (above) typically opts for doubles at amphitheaters. Not so in Foxborough, Mass., and Philly, where he will split expenses with **One Direction**, which plays Aug. 13-14 in Philly and Aug. 7-8 in Foxborough. Both stints wrap the day before Bryan loads in. In his first headlining tour last year, Bryan cracked *Boxscore's* Top 25 tours of 2013, selling nearly \$50 million in tickets and entering country's 1 million ticket club.

TOUR TALES

5 THINGS GRAHAM NASH WANTS YOU TO KNOW ABOUT CSNY'S NEW LIVE ALBUM



From left: Young, Nash, Crosby and Stills in Oakland, Calif., on July 13, 1974

In 1974, **The Allman Brothers Band**, **Chicago** and **Wings** led the *Billboard* 200, but none were playing stadiums. That breakthrough fell to **David Crosby**, **Stephen Stills**, **Graham Nash** and **Neil Young**, whose 1974 tour was their first together since 1970. *CSNY* played up to four hours a night, rocking their two albums, solo LPs and new songs. On July 8, after years of delays, the band dropped *CSNY 1974* (Rhino), a boxed set of live cuts from the tour compiled by Nash. With 60 songs on the deluxe edition, which bows at No. 17 on the *Billboard* 200, there are tons of takeaways — but Nash, 72, says these are the five most important.

1. THERE'S A REASON IT TOOK SO LONG TO COME OUT

"The only thing around was a bootleg DVD from [London's] Wembley Stadium, but it wasn't a good show. We were too hyper — probably too high. I always knew that if we took performances from different nights, a jewel could be created. My idea was to put you in the middle of an incredible show. It was a difficult album to make — shows were indoors and outdoors, different sonic environments, and to weave them together into one experience was a technical accomplishment."

2. YOUNG WAS ON FIRE

"Neil had hit a writing streak that was unbelievable — the songs knocked me on my ass. I found this song, 'Goodbye Dick,' that Neil wrote the night before and we only played once. So beautiful, so Neil."

3. SOME SPECIAL SONGS DIDN'T MAKE THE FINAL CUT

"[Stills'] 'Carry One' was very important in our set, but I couldn't find one version that excited me. I spent 90 hours mixing different recordings and had to say to Stephen, 'It's not working.' He said, 'If it's not there, it's not there.' I had a song ['It's All Right'] that didn't make the album — it was so new I was telling everyone the chords while we played it onstage. We were doing songs no one in the band had heard before. That's balls."

4. THE FOUR-HOUR SETS WERE BOB DYLAN-INSPIRED

"It was right after the Dylan and The Band tour had done so well, and our team felt we could sell out stadiums. We were at the top of our game and had a lot of songs — old songs people wanted to hear and a backlog of new songs. We had all-acoustic sets, electric sets. I'd do 'Fieldworker' solo at the piano. There were no rules."

5. HIS BIGGEST REVELATION MAKING CSNY 1974

"How great an accompanist Neil Young is. He does whatever it takes to make a song better." —Phil Gallo

BROOKS: ETHAN MILLER/GETTY IMAGES; ALDEAN: FREDERIC BRERON; WHITEHEAD: URBAN; CT: LORICAN; PHILADELPHIA: BRYAN; STYLING: WINTER/GETTY IMAGES; CSNY: JEFF HERRON

HEAR SAY **A look at who's saying what in music**

COMPILED BY KARA CUTRUZZULA

"Good morning people!! I love y'all!!! And for any haters reading this have yourself a nice warm plate of scrotum..."

—BLAKE SHELTON

The country singer, tweeting a friendly wake-up call to his 6.6 million followers.

"Rehearsals start today... And yes there will be a new album #SorryForTheWait #Blink"

—TOM DeLONGE

The Blink-182 singer-guitarist, revealing plans for the band's seventh studio album on Instagram.

"I backslid for a while — got into druggin' and drinkin' and smokin'. But now I'm back, reformed. All praises due to Allah."

—JAY ELECTRONICA

The rapper, explaining the seven-year delay between his first mixtape and his long-awaited debut album.

"They thought I was a hooker!"

—CHRISSE TEIGEN

The supermodel and John Legend's wife, recalling a story sold by a hotel employee in L.A. claiming that Legend was staying there with a "high-class hooker," but in reality the alleged call girl was her.

"Not interested in this Wall Street Journal op ed section unless it's entirely written by Taylor Swift."

—RONAN FARROW

The MSNBC talk show host, tweeting about the column Swift penned discussing the bright future of the music industry.

"I will always hold Cat near and dear to my heart and appreciate her help in my personal growth from teenager to adult."

—ARIANA GRANDE

The pop star, expressing gratitude toward Nickelodeon after her sitcom, *Sam & Cat*, was canceled.

"It's better to have three broken engagements than three divorces."

—SHERYL CROW

The singer, commenting on her past relationships with high-profile men who made her feel "smaller" than them.

"Let's hear it for the fat one!"

—JUSTIN TIMBERLAKE

The "Suit & Tie" singer, introducing former 'N Sync colleague Joey Fatone onstage when he dropped by Timberlake's private show at New York's Hammerstein Ballroom.



GRANDE: ETHAN MILLER/GETTY IMAGES; TEIGEN: JASON LAYERS/FILMMAGIC; FARROW: BRAD BANKS/GETTY IMAGES; SHELTON: JIM SAMAL/REXUS; CROW: JON KORNBLOFF/FILMMAGIC

AN OPEN LETTER TO SONY/ATV'S ASCAP AND BMI SONGWRITERS FROM MARTIN BANDIER

July 9, 2014

To our ASCAP and BMI songwriters,

I'm reaching out to share some important news about our rapidly changing industry and what we're doing about it. As you may recall, last year I wrote to you to announce that Sony/ATV had taken the lead in protecting your rights in the digital space by withdrawing certain digital performance rights from ASCAP and BMI.

As I explained, there were numerous reasons for this withdrawal. One was that ASCAP and BMI operate under very old antitrust consent decrees which dictate how they negotiate and grant licenses. As a result, the performance rights licensing process is often lengthy, expensive and results in artificially deflated rates. By withdrawing certain rights and entering into direct deals, the process becomes more efficient, less costly and, ultimately, more transparent and beneficial for everyone.

Unfortunately, in two legal decisions at the end of 2013, the Federal Courts ruled that music publishers could not selectively withdraw public performance rights from ASCAP and BMI. In other words, a publisher had to keep all of these rights (including digital) with the two performing rights societies, or leave altogether. As a result, all of our performance rights are currently with ASCAP and BMI.

Like you, we passionately want digital music services to be successful as they provide fantastic new ways for music lovers to listen to music and have the potential to generate significant new revenues for all of us. However, because the current system results in what we believe to be inequitable royalty rates, the amount being paid to songwriters is unacceptably low and in no way reflects the vital contribution you make to the success of these services.

To overcome the challenges of the present legislative and regulatory system, we are aggressively pursuing the following activities:

- Working on your behalf with the U.S Department of Justice to revise the consent decrees and allow partial withdrawal of performance rights.
- Appealing the rate court decisions so that partial withdrawals are permitted.
- Exploring other options, including the potential complete withdrawal of all rights from ASCAP and BMI.

It is our hope that the DOJ and appeals process will recognize the benefits and fairness produced by partial withdrawals of performance rights. This would enable us to remove only those rights that we believe we can more efficiently license ourselves (e.g. digital), and keep other rights with ASCAP, BMI or others where collective licensing (e.g. for bars, restaurants and venues) makes sense for the writers, publishers and licensees. That being said, because the DOJ and legal process is not fully within our control, we may have no alternative but to take all of our rights out of ASCAP and BMI. We recognize that full withdrawal is a significant step and we are carefully looking at all of the issues associated with this, including speaking with potential partners to assist us.

All of us at Sony/ATV take our responsibility as your music publisher very seriously. We know we face some difficult decisions ahead that will impact our business for years to come. We are optimistic that we will overcome these issues and set the stage for a better future for you, our songwriters. As the streaming market continues to grow rapidly, we are excited about all of the opportunities that lie ahead. We will be sure to keep you updated as significant events develop.



Martin Bandier
Chairman & CEO
Sony/ATV Music Publishing

More information is available on our website: <https://www.sonyatv.com>

The Sound Of Hollywood



Howard (left, with Jay Z, one of six producers on *Made in America*) compares the doc to Robert Altman's *Nashville* and says he hopes to "create a deeper understanding" of the fest's place. Below: John Lennon at the Cavern Club in 1961.



Next Up For Ron Howard: Music Docs

The Oscar-winning director takes on two ambitious subjects: Jay Z and The Beatles

BY PHIL GALLO

After directing 22 films — among them *Rush*, *A Beautiful Mind* and *Apollo 13* — and winning two Oscars, **Ron Howard** has turned his attention to documenting music. His first foray, *Made in America*, which chronicles **Jay Z's** 2012 music festival, premieres on Showtime on Aug. 7 and is available On Demand; his second focuses on **The Beatles** as a live act and has late 2015 penciled in.

For the former, Howard, 60, and his producing partner **Brian Grazer**, 63, went beyond the stage to find stories, traveling to the Brooklyn of Jay Z's youth and **Janelle Monae's** old Philly apartment, and into

the lives of locals who came out en masse to see such acts as **Run-DMC**, **Pearl Jam**, **Odd Future**, **Gary Clark Jr.** and **Rita Ora**.

"You can have all the plans in the world, but you have to discover," says Howard of his first documentary experience. "**Jonathan Demme**, a friend and a great documentarian, told me: 'Have your ideas and go in with a plan, but keep your eyes open and be ready to learn. That's documentary filmmaking.'"

Adds Grazer: "There's a little genius in everyone. Jay Z came up with that expression. It sounds highfalutin, but we thought there has to be a propulsion and it would be nice to have a lesson that's encapsulated."

As for The Beatles doc, with which **Paul McCartney**, **Ringo Starr**, **Olivia Harrison** and **Yoko Ono** are "cooperating," Howard plans to capture their early days in Liverpool, England's Cavern Club to their final concert in 1966 in San Francisco. The film is being made with Apple Corps and **Nigel Sinclair's** newly created White Horse Pictures. "*Made in America* is about capturing a quick moment," says Howard. "The Beatles were not the same six years after the start of the story. This is an amazing epic journey full of transformation. The human side is what interests me the most." ●



Boyhood star Coltrane at age 6.

Boyhood's Sync Blitz

From Bob Dylan to Arcade Fire, Linklater's latest indie doesn't skimp

The number most commonly associated with the movie *Boyhood* is 12 — as in, how many years *Dazed and Confused* director **Richard Linklater** spent shooting four actors to tell the story of a family as it develops in real time.

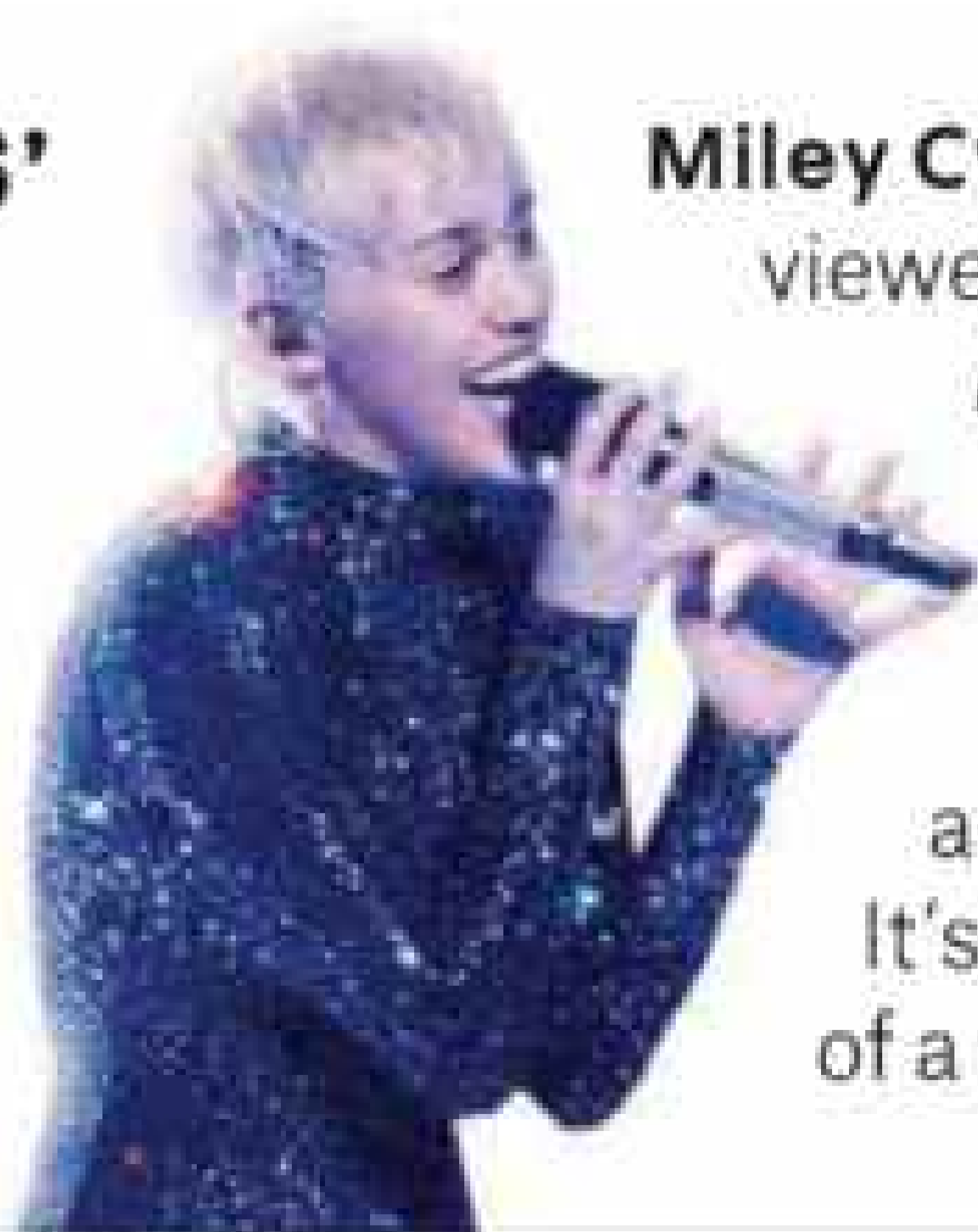
Equally astonishing: the 41 master recordings licensed for the film, including songs by **Bob Dylan**, **Paul McCartney** and **Wings**, **Lady Gaga** and the notoriously difficult-to-clear **Arcade Fire**. "I realized a score wouldn't work; it had to feel like music came out of the culture," says Linklater, 53, who began to formalize music selections in 2010. (Nonesuch signed on to release the soundtrack.) One-third of the film's \$2.5 million budget went toward music. That's because Linklater wanted songs that complemented the timeline, which covers the maturation of boy Mason (**Ellar Coltrane**) from 2002 through 2014, and resonated with those working on the movie — from Linklater's own daughter **Lorelei**, who plays Mason's older sister, to the intern who brought him *Family of the Year's* "Hero." As with the actors and



Coltrane stars in *Boyhood*, which opened in New York and L.A. on July 11 and expanded nationwide on July 18.

crew, deals were structured heavy on the backend, which could pay off considering *Boyhood's* opening weekend grossed \$77,524 per theater, 2014's second-biggest screen average, according to Box Office Mojo. Says Linklater: "We put out some serious money, just not the full boat." —P.G.

MILEY CYRUS' BANGERZ TV SPECIAL ITS OWN WRECKING BALL



Miley Cyrus licked and gyrated for TV viewers on July 6 when *Miley Cyrus: Bangerz Tour* aired on NBC, but most Americans tuned out her onstage antics. The special delivered 2 million viewers — a 0.7 rating among adults 18-49. It's not a ratings disaster, but more of a whimper than a wallop. The

holiday weekend is partly to blame, along with Cyrus fatigue. MTV aired her *Unplugged* special in January. It drew 1 million viewers, the highest-rated *Unplugged* of the past decade. That's an anomaly since concert specials generally underperform — in May, a **Coldplay** special on NBC drew a meager 1.7 million viewers; a 2013 **One Direction** special on

CW had a mere 600,000 viewers despite the boy band's popularity — but are low-risk as they tend to come in fully produced. Still, says **Brad Adgate**, research director at Horizon Media, lower numbers mean networks "may have to be more selective with concert specials and 'eventize' their shows as much as possible." —**Jocelyn Vena**

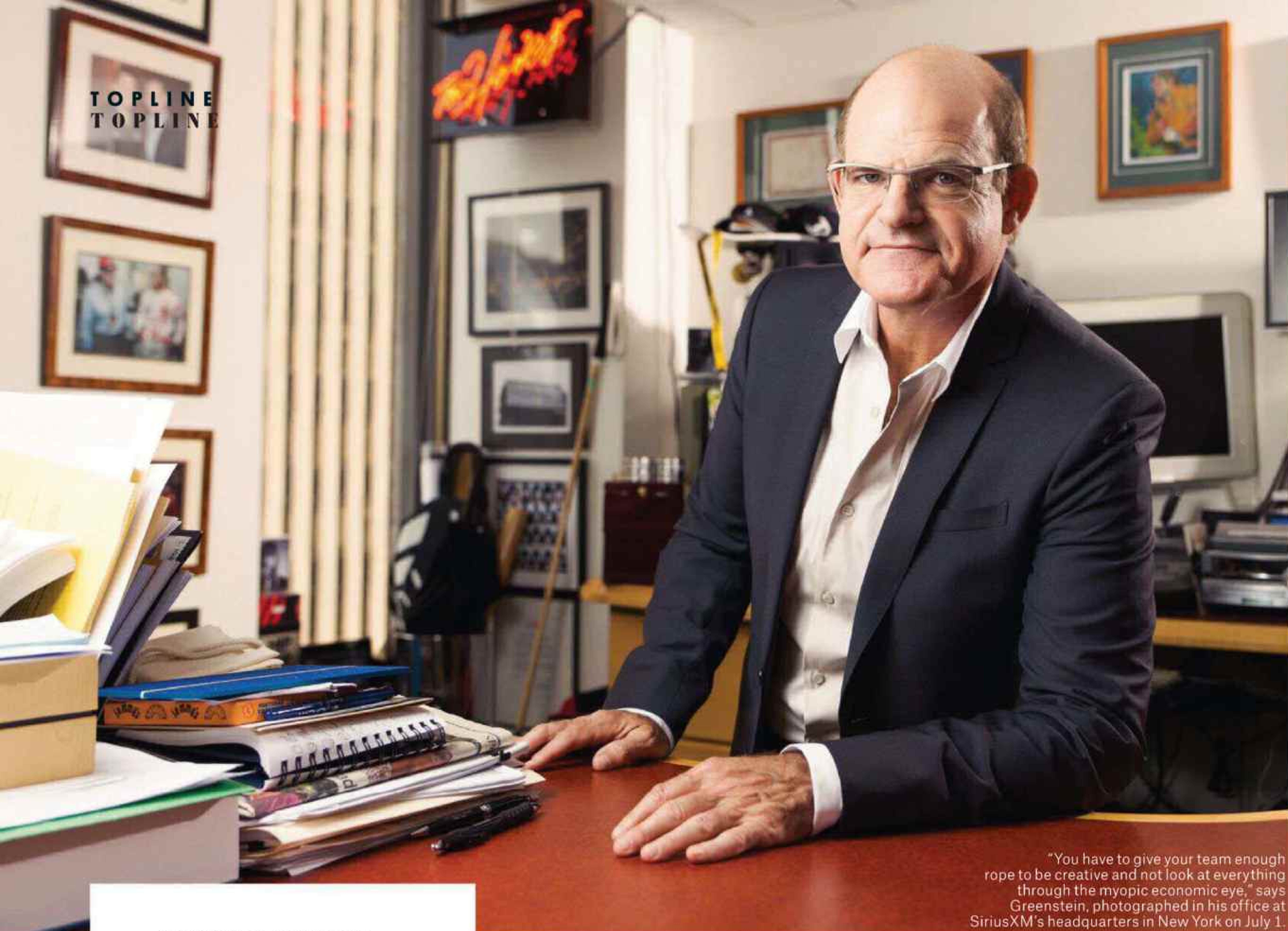
PUNK. ROCK.

TOMMY RAMONE

January 29, 1949 – July 11, 2014



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Photo: Ian Dickson/Redferns/Getty Images



"You have to give your team enough rope to be creative and not look at everything through the myopic economic eye," says Greenstein, photographed in his office at SiriusXM's headquarters in New York on July 1.

CORNER OFFICE

PRESIDENT/CHIEF CONTENT OFFICER
OF SIRIUSXM

Scott Greenstein

The satellite vet on firing an *Opie & Anthony* host, adding EDM channels and sharing data

BY ED CHRISTMAN

RUNNING PROGRAMMING FOR 140-channel-strong satellite radio service SiriusXM calls for always thinking on one's feet. **Scott Greenstein**, 54, the company's president/chief content officer, takes that responsibility literally. From behind his standing desk on the 36th floor of New York's McGraw Hill Building, the New Jersey native runs meetings with dozens of program directors, spitballs new formats and, occasionally, has to discipline an unruly employee — most recently: *Opie & Anthony* co-host **Anthony Cumia**, who was fired July 13 for racist remarks he made on Twitter. Such decisions never come easy, but ever the diplomat, Greenstein insists the company's M.O. is "we

have dialogues. We don't yell."

Ten years into his SiriusXM stint, the former movie executive (who has held senior positions at USA Films, October Films and Miramax) has seen the business grow from 400,000 subscribers to 26 million, while at the same time ringing up \$3.8 billion in revenue in 2013 and \$377 million in net profit. It employs nearly 2,200 staffers.

It hasn't always been smooth sailing. A merger with XM in 2008 and a takeover attempt by Liberty Media in early 2014 preceded the publicly traded company's latest economic uncertainty: the issue of mandated performance royalty payments on music released before 1972 — a cost that could significantly affect its bottom line. (SiriusXM is being sued in California and New York, where labels and artists are demanding it pay up.)

The reggae and golf enthusiast, who is married with teenage sons, talks to *Billboard* about SiriusXM's influence when it comes to breaking artists and genres; how it views streaming services; and the company's stance on containing costs, possibly at the expense of classic tunes.

How has your experience in the movie industry carried over to your radio career?

Not all of it translates from visual to audio, but the part that did was appreciating individual artist talent, whether they be musicians, actors or writers.

When we first started as a [paid] subscription service, we were able to look at [celebrities] from all walks of life — **Marky Ramone, Tony Hawk, Bruce Springsteen, Eminem, Barbara Walters, Phil Jackson** and **Nancy Sinatra** among them — who had never done radio before and they turned out to be interesting hosts. I also learned from indie movies to let talent and content do their thing and then figure out how to market it. Don't create a marketing idea and look to fit talent into it. The creative process should be as pure as possible.

Anthony Cumia's firing made news; Howard Stern is equally controversial. When you took this job, did you anticipate dealing with such extreme personalities?

There were some pretty extreme personalities when I was in the movie business and they turned out to be great colleagues. Occasionally things happen, like with Anthony, and you deal with them as carefully and considerately as you can, but you've got to deal with it. You can't let it fester. I [was] fine with what they have done up until this incident, or they wouldn't have been on the air. But we made what we think is the right decision, though it was a difficult one.

Which of your former bosses have helped shape your management style?

SESAC

WELCOMES POP SUPERSTAR
MARIAH CAREY



Singer, Actress, Producer, Visionary, SONGWRITER.
We are proud to have you as part of the SESAC family.

I've worked for a lot of superstars, from **Barry Diller** to **Harvey** and **Bob Weinstein** and **Mel Karmazin** — all had tremendous careers balancing content, creativity and marketing with a strict business regimen. So I learned you have to be 50 percent creative and 50 percent business, and you don't really want to go out of whack.

In rejecting mandatory royalty payouts for pre-1972 music, SiriusXM has taken an aggressive stance. Artists and labels are suing, arguing that, while federal copyright law didn't exist then, recordings are covered by state laws ... We are not aggressive; we are just following the law. You can't be aggressive with the law. You either follow it or you don't, and we do.

SiriusXM doesn't rely on advertising and radio ratings; how do you measure success?

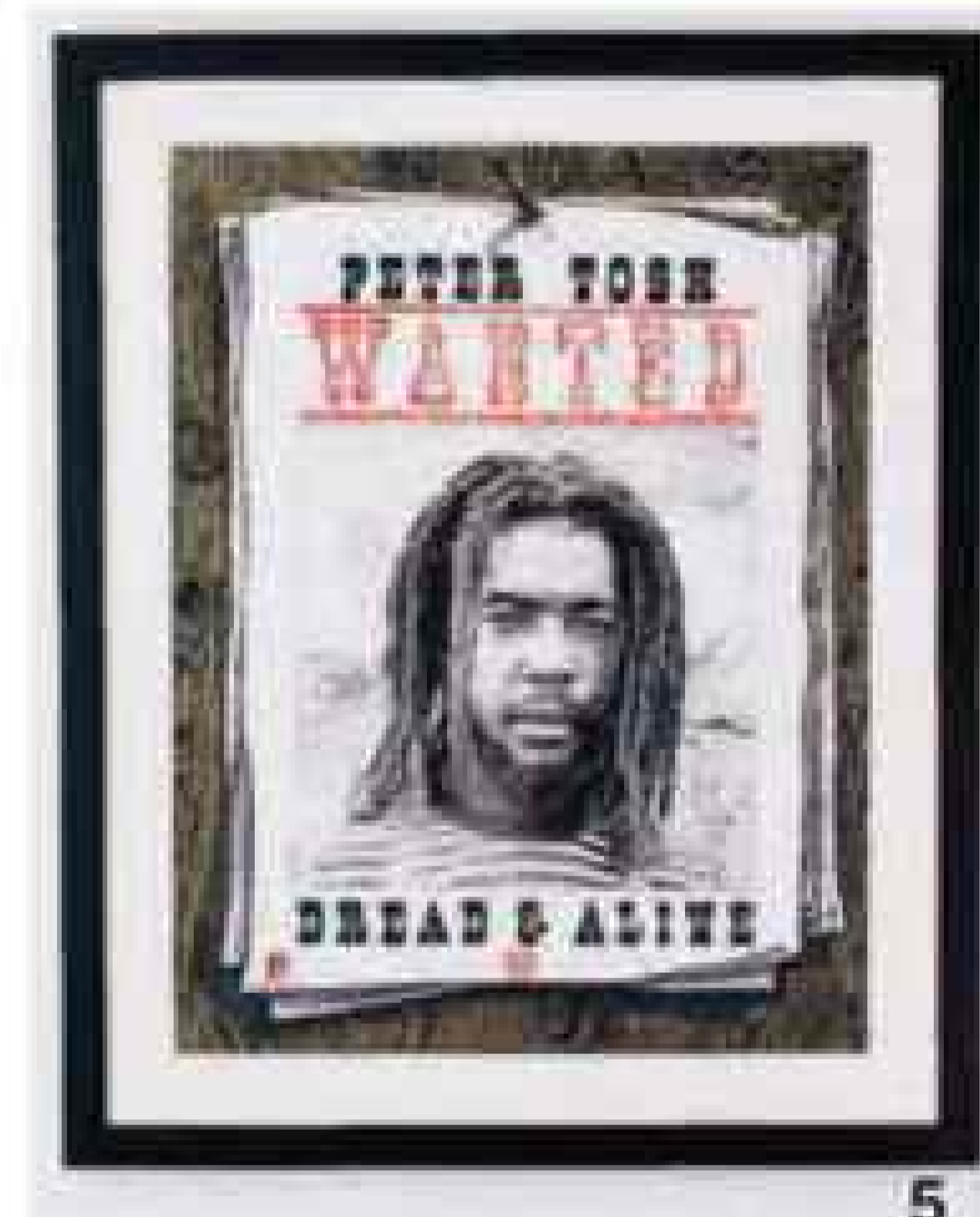
The old-fashioned way: How many people are subscribing, and are we growing every year? Also, we offer a menu of channels that is different. Our listeners can have five or 10 favorite channels, and sometimes they change. Like we're just launching Y2Kcountry, country music from the new millennium; Utopia, dance music from the '90s and 2000s; and Venus, pop hits from the 2000s until today. We created the YouTube15 on Hits1. YouTube is sourcing the data for us based on what their biggest music videos are, and more importantly, what the big emerging videos are.

Labels speak highly of SiriusXM, but a common complaint involves audience data, such as how many people are listening to Hits1 at three in the afternoon. Any plans to share that intel?

Not particularly. Data can be great in a lot of ways but it can also cause programming reactions. This service was built to be a fan service. It was meant to be programmed and curated for fans, by fans. Our ratings come when our subscribers are growing.

How does SiriusXM view other developments in the music space? Is a Pandora-like service or streaming a la Spotify in its future?

If we get to a place where it makes sense, then we will do it. We like two things about our business: We like our position in the car where seven out of every 10 new vehicles sold in the U.S. have SiriusXM installed — 60 million cars on the road today are SiriusXM-enabled, and that will double in five years. And we like that we're not overly dependent on computer algorithms. We have human beings with really great experience. You couldn't put an algorithm together and get *Little Steven's Underground Garage*. That's the difference: We'll take **Steven Van Zandt** programming a station for us and everybody else is welcome to use a computer. ●



1. A Marshall amp serves as "an important reminder that old isn't always dated," says Greenstein. 2. "A gift from a Japanese restaurant owner," this bowl of wood is "meant to keep evil spirits away." 3. "Interesting people interviewing interesting people was the genius of Andy Warhol's *Interview* magazine," says Greenstein. "Lots of SiriusXM programming is that idea." 4. A gifted racing helmet from NASCAR driver Tony Stewart. 5. A reggae enthusiast's office is made complete with a poster of Peter Tosh. 6. "Golf, a current passion and challenge, on-air [SiriusXM PGA TOUR Radio] and off," says Greenstein. 7. Another passion: Skiing, as signified by a bib from the Beaver Creek World Cup.

Sirius' Dance Card

SiriusXM execs boast that the company was "earliest" on EDM. A look at the satellite radio provider's four-channel lineup



Dutch DJ Tiesto hosts a weekly show on Club Life Radio, as well as his own online channel.

BPM [CHANNEL 51]
Launched in 2001 and programmed by Geronimo, SiriusXM's flagship dance station plays mainstream EDM and broadcasts major festivals like Ultra, Electric Daisy Carnival and Electric Zoo.

ELECTRIC AREA [CHANNEL 52]
Progressive house, trance, dubstep and drum'n'bass are some of the more niche genres that are heard on the station, which also features a daily two-hour show by DJ-producer Hardwell.

CHILL [CHANNEL 53]
Launched in 2006, this channel features downtempo electronica.

UTOPIA [CHANNEL 55]
Such artists as Kylie Minogue, Fatboy Slim and Robyn have a new home on this channel,

which features club hits from the '90s and 2000s.

CLUBLIFERADIO [CHANNEL 340]
Star host DJ Tiesto's handpicked selections range from trance to progressive house and his own subgenre, *trouse*. — **E.C.**

BOBBY WOMACK

1944 - 2014

"AS A SINGER GROWS OLDER, HIS CONCEPTION GROWS A LITTLE DEEPER,
BECAUSE HE LIVES LIFE, AND HE UNDERSTANDS WHAT HE'S TRYING TO SAY A LITTLE MORE".





Braun (left) and Cohen

07-07 →

Schoolboy Records/SB Projects CEO **Scooter Braun** wed **Yael Cohen**, founder/CEO of F— Cancer, in Whistler, British Columbia. Guests included **Justin Bieber**, **Carly Rae Jepsen**, **Ed Sheeran** and **Tom Hanks**.

Former **Girls Aloud** singer and *X Factor UK* judge **Cheryl Cole** married her French boyfriend, restaurant owner **Jean-Bernard Fernandez-Versini**, on the Caribbean island of Mustique.

07-08 →

Kobalt Label Services named **Tom Smith** vp sales and marketing. He was previously a consultant for the company.

07-09 →

Clear Channel's **Brian Lakamp** was promoted to president technology and digital ventures from his previous role as vp digital media overseeing iHeartRadio.

07-10 →



Banks

Two-and-a-half years after **Azealia Banks** signed to Universal Music, the contentious rapper has split from the label, sharing her joy on Twitter: "IM ABOUT TO GET OUT OF MY DEAL!!!!!!!!!!!!!!!!!!!!!! I'm feeling like miss celie at the end of color purple, free at last."

07-11 →

Charlie Haden, one of the most influential bassists in the history of jazz, passed away after



07-13 →

a prolonged illness in Los Angeles. He was 76.

Emerging Latin pop singer **Katherine Alexander** accused SBS executive vp programming **Jesus Salas** in a lawsuit of sexual assault and withholding compensation. Salas denied any wrongdoing, but Alexander has since filed a restraining order requiring Salas to stay 500 yards away.

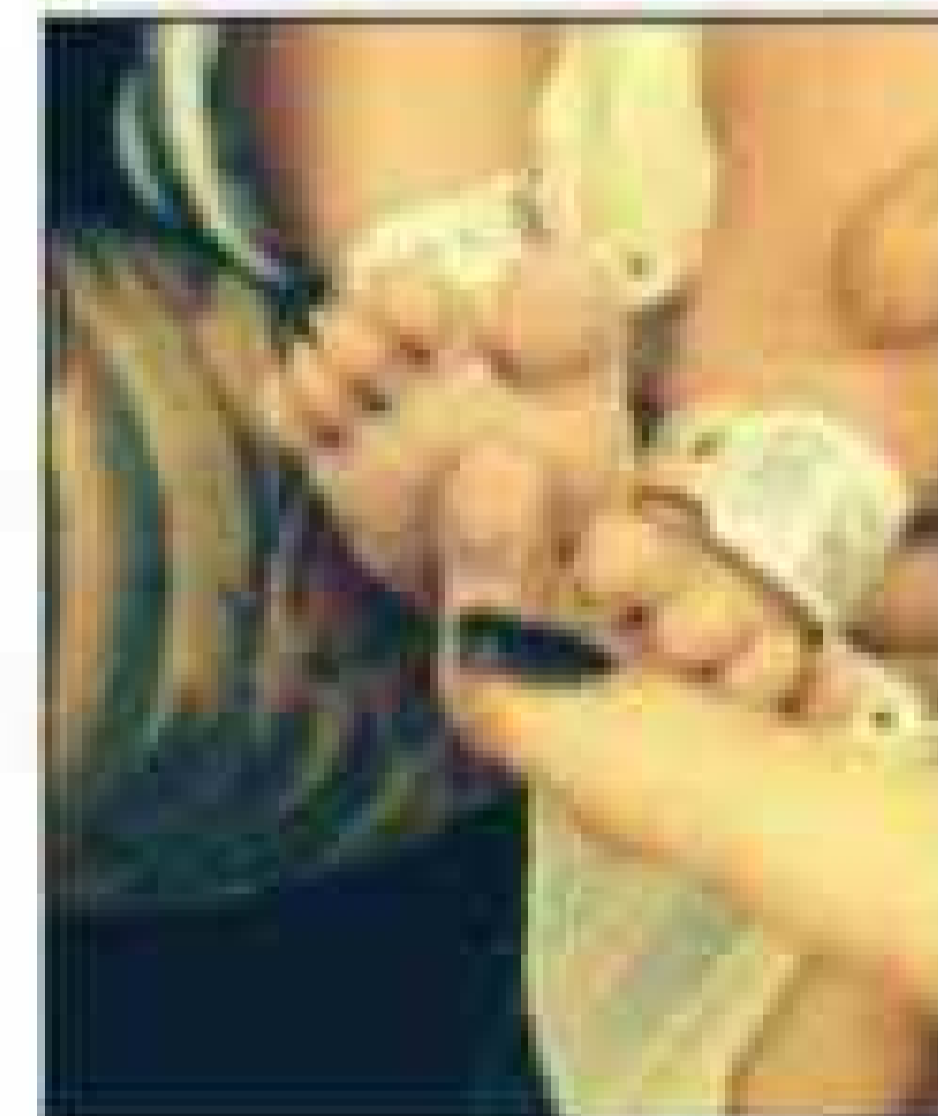


Brooklyn-based tween rockers **Unlocking the Truth** signed a seven-figure album deal with Sony (reportedly worth \$1.8 million), following high-profile gigs at Coachella and opening for Guns N' Roses.

07-14 →

Amy Thurlow was named COO/CFO of Dick Clark Productions, after serving as CFO/executive vp sales strategy at the TV Guide Network. Thurlow will be based in Santa Monica, reporting directly to president **Mike Mahan**.

Capitol Music Group executive vp **Michelle Jubelirer** and her fiancé, **Keith Nelson**, guitarist of **Buckcherry**, announced the arrival of their son, **Stone Aidan Nelson**. They described the 7-pound baby as "simply beautiful" in a joint statement.



Island Records promoted **Eric Wong** to executive vp/GM.

Swedish DJ/producer **Alesso** has signed with Def Jam/EMI UK.

BIRTHDAYS

- July 18**
Ryan Cabrera (32)
Richard Branson (64)
- July 19**
Queen's Brian May (67)
- July 20**
Julianne Hough (26)
Chris Cornell (50)
Carlos Santana (67)
- July 21**
Damian Marley (36)
Cat Stevens (66)
- July 22**
Rufus Wainwright (41)
Don Henley (67)
- July 23**
Michelle Williams (34)
Alison Krauss (43)
Slash (49)

07-15 →

Evan Lipschutz was named vp A&R for Atlantic Records. He arrives from Mercury/Island, where he worked with **The Killers**, **Fall Out Boy** and **Neon Trees**.

07-16 →

Joan Elizabeth Harris, the woman who accused **Bright Eyes'** **Conor Oberst** of rape in December 2013, admitted that she had made up the incident. Oberst had filed a libel suit claiming \$1 million in damages. He issued a statement accepting her admission.



Universal Music Latin Entertainment vet **Gustavo López** was promoted to executive vp/GM.

Iconic blues guitarist **Johnny Winter** died in a hotel room in Zurich. He was 70.

Broadway actress-singer **Elaine Stritch** died at her home in Birmingham, Mich., of causes related to diabetes. She was 89.

Following *Midnight Rider* director **Randall Miller** and producer **Jody Savin's** July 13 surrender to Georgia police after being indicted on criminal charges related to the death of camera assistant **Sarah Jones**, production manager **Jay Sedrish** also turned himself in.

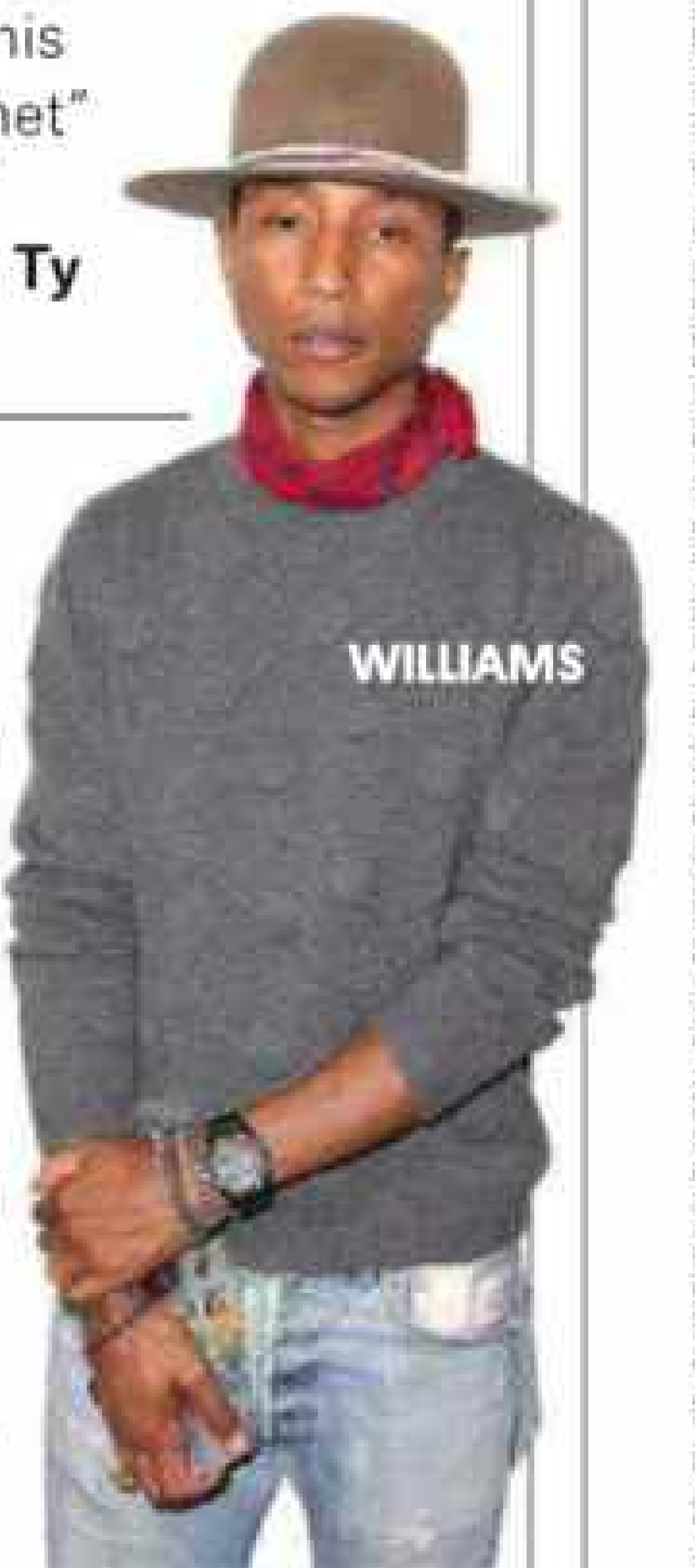
OVERHEARD

Who cut the Mustard?

T.I. is back in the spotlight and on the Billboard Hot 100 with "No Mediocore," featuring white-hot protege **Iggy Azalea** and producer du jour **DJ Mustard**. While the song's A&R bonafides seem like a no-brainer, they're actually quite strategic. The song came together as a behind-the-scenes truce between T.I. and Mustard, who was considering a lawsuit against Azalea and her producers **The Invisible Men** for allegedly ripping off his 2012 **Tyga** track "Rack City" on the hit song "Fancy." Nothing kills a beef like a fresh hit, apparently. DJ Mustard has produced more than a half-dozen Hot 100 charters this year bearing his distinct "ratchet" sound, including **Trey Songz'** "Na Na," **Tinashe's** "2 On" and **Ty Dolla \$ign's** "Or Nah."

Shhhh...

- Which superstar songwriter is persona non grata to **Pharrell Williams** after telling the "Blurred Lines" hitmaker that his sound was "over"?
- What major entertainment journalist has gone all-in on artist management? Expect an announcement from down South soon.



WILLIAMS

Got gossip? Send to tips@billboard.com.

Congratulations, Conan O'Brien!



Your work in
Sharktopus vs. Pteracuda is,
in a word, sublime.

Your friend,

A stylized, handwritten signature of Martin Scorsese in white ink.

Martin Scorsese

RAMONES

TOPLINE



The Ramones — (from left) Dee Dee, Tommy, Joey and Johnny — photographed by Stein in 1975, from the upcoming Rizzoli book *Chris Stein/Negative: Me, Blondie, and the Advent of Punk*.

1949-2014

Punk's Quiet Visionary

In 1974, Thomas Erdelyi became Tommy Ramone. The last surviving original member of the band is remembered as the odd man out who helped shape the sound and look of punk rock's founding fathers



DANNY FIELDS
RAMONES MANAGER,
1975-1980

Tommy was the first one I knew. At the time, my day job was at *16 Magazine* and at night I was covering CBGB and the downtown music scene for the *SoHo News*. Tommy, who was nominally the band's manager at the time, would constantly call me to say, "You write about the other bands at CBs, why don't you write about us? We're better than them."

The name **The Ramones** sounded like a cha-cha band to me, but I saw them, and out on the sidewalk in front of the club, Tommy said, "Did you like us? Will you write about us?" I said, "I want to manage you."

Tommy was a visionary about the music and the way it should sound, how the band should look and how they should be marketed. I was very distressed when he left the band in 1978, but I understood. He didn't want

to be on the road. To him, it was a prison sentence. And they picked on him. Tommy was the shortest. He wasn't sexy. His hair was different. His skin was different. Born in Budapest, Hungary, he spoke with an Eastern European accent. But he was so smart and he saw the band on a macro level, on the larger public level.



LENNY KAYE
GUITARIST,
THE PATTI SMITH GROUP

He was the odd man out. Even before they ascended the stage of CBGB, Tommy saw the potential in the blunt-force trio of pseudonymous brothers from Queens. He framed them, gave them encouragement and a place to rehearse, and became their drummer. His was the beat that anchored the brat, the pummel that unleashed the hey-ho-let's-go on the world: no frills or fills, snare and kick alternating, only

cymbal crashes punctuating the headlong lunge. One, two, three, four counted off each Ramones song. One for each Ramone, and now they're together again.



CHRIS STEIN
GUITARIST, BLONDIE

I met Tommy early on. He had a band called **Butch** that played at Mercer Arts Center, maybe in 1972. Later, after the Mercer literally collapsed and I had started working with **Debbie [Harry]**, I ran into him and he told me he had a new band called The Ramones. I probably was at their first show at CBs and remember how awesome they were in spite of their rawness. Tommy was an amazing asset to the group, and I was always taken by his light drumming technique that somehow drove their very powerful, ferocious sound. He was a gentle and supersmart guy and a mover and shaper of the New York

underground music scene, and we all will remember him fondly.



DEBBIE HARRY
LEAD SINGER, BLONDIE

Tommy seemed to me so understated compared to the rest of The Ramones. But I loved the way he played, and this light, very accessible style made those early songs loved by everyone. He added so much to their recording style and origination that I will mourn them even more now that he's gone, too.



TOMMY STINSON
BASSIST,
THE REPLACEMENTS

Tommy was brought on for **Tim** after we did sessions

with **Alex Chilton**. I think the record company wanted someone that they could bank on. He was the first producer we ever worked with that was like, "Move this over there, this amp over here." But he was never like I would have thought. He was really quiet, very soft-spoken, almost meek in a way — definitely meek compared to our silly asses at that point. He was very health conscious — he might have been the first one that I ever knew that was eating healthy foods and was regimented about it.



MATT PINFIELD
HOST, MTV'S 120 MINUTES

It was my 10th birthday in 1976 when I took my paper route and lawn-mowing money to Korvettes department store in North Brunswick, N.J. My sister-in-law managed the record department, and that day she pulled out from under the counter The Ramones' debut album. Nothing has ever been the same since. That album was ground zero for punk rock. Tommy was responsible not only for the rapid-fire drumming of the original Ramones but also for co-producing those early albums and capturing their signature sound. Tommy and I met and became friends after **Joey Ramone** passed away, in 2001. He was a friendly and warm man who never wavered when it came to helping out a friend and would always tell you anything you wanted to know about The Ramones.

Reporting by Frank DiGiacomo, Andrew Flanagan and Shirley Halperin.

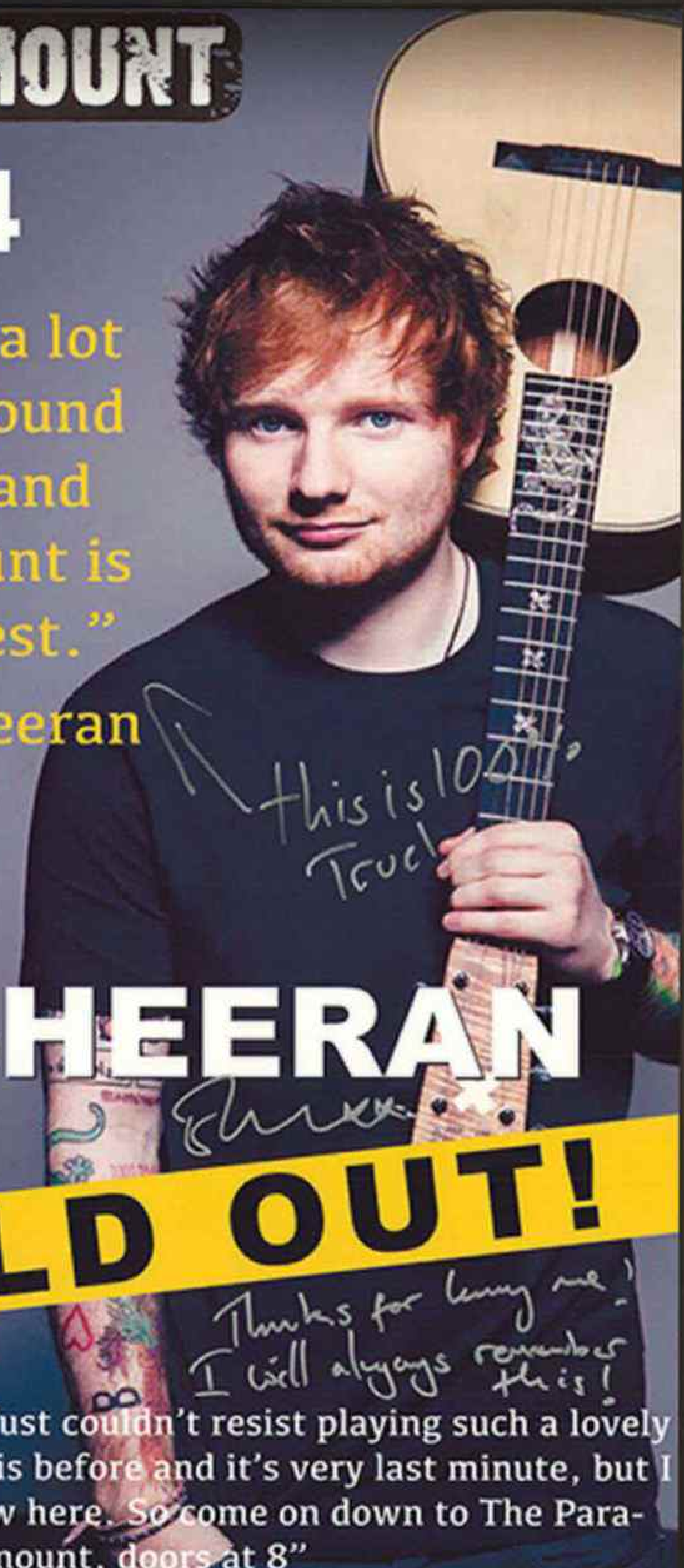
**THANK YOU ED SHEERAN FOR THE
VERY KIND WORDS AND KILLER CONCERT :)**

THE PARAMOUNT

7.5.14

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the world, and
The Paramount is
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- Ed Sheeran



ED SHEERAN

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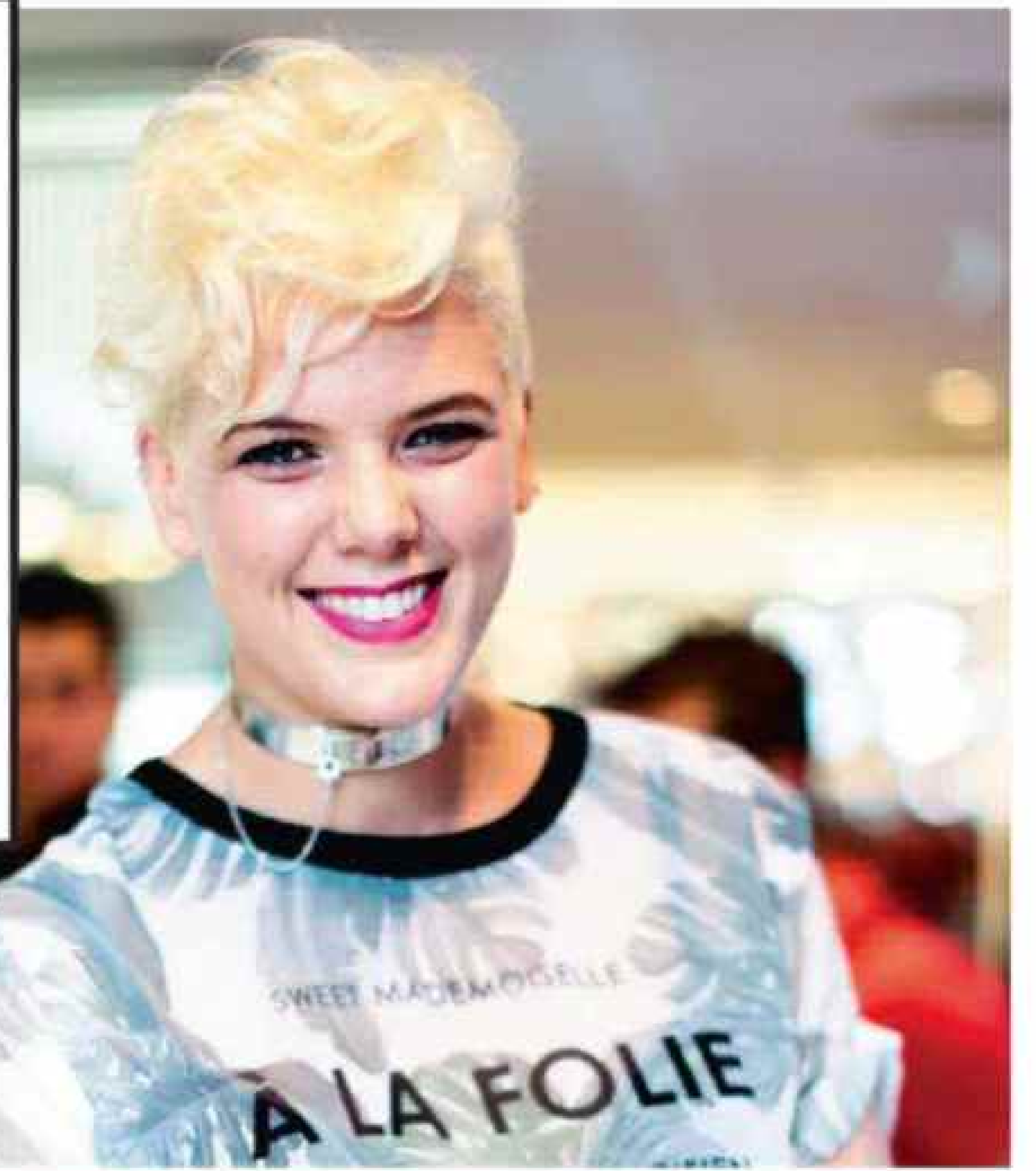
The Beat



Top left: Carlinhos Brown (right) and Shakira performed before the 2014 FIFA World Cup final match, between Germany and Argentina, on July 13 in Rio de Janeiro. **Bottom left:** Paloma Faith performed at the North Sea Jazz Festival at Ahoy on July 11 in Rotterdam, the Netherlands. **Top right:** Harman International CEO Dinesh Paliwal (left) and Linkin Park's Mike Shinoda at the *Distortion of Sound* documentary premiere at the Grammy Museum on July 10 in Los Angeles. **Bottom right:** Chvrches' Iain Cook, Martin Doherty and Lauren Mayberry (from left) at the BBC Radio 1 stage at T in the Park on July 13 in Kinross, Scotland.



7 Days On The Scene



Top left: Jay Electronica (right) reunited with Jay Z in a surprise performance at the Brooklyn Hip-Hop Festival on July 12 at 50 Kent Ave. **Bottom left:** First lady Michelle Obama (right) hugged Janelle Monáe at the Grammy Museum's Jane Ortner Education Award Luncheon on July 16 in Los Angeles. **Top right:** Betty Who at the H&M and Jeff Koons Fifth Ave. Flagship Event on July 15 in New York. **Center right:** Calvin Harris (left) and Will Smith performed together during Harris' headline set at T in the Park on July 12 in Kinross, Scotland. **Bottom right:** Carmelo Anthony, Kelly Rowland and artist Kehinde Wiley (from left) at the Carmelo Anthony Kehinde Wiley Dinner hosted by Grey Goose at Sunset Tower on July 15 in West Hollywood.



The Beat

The ESPY Awards

LOS ANGELES, JULY 16

If music doesn't work out for **Drake**, he always has comedy to fall back on. The rapper showed off his hosting skills with an elaborate comedic routine at the 22nd annual ESPY Awards at the Staples Center, in Los Angeles. Drake helped bridge the gap between music and sports with his wisecracking antics to a crowd that included **Keri Hilson**; **ZZ Ward**; **Chris Brown**; **John Legend's wife, Chrissy Teigen**; and **Iggy Azalea**, whose preshow performance included her hit "Fancy." Among the evening's top winners were NBA MVP **Kevin Durant** of Oklahoma City Thunder, who won best male athlete and best NBA player; Oklahoma Thunder's **Russell Westbrook**, who earned the best comeback athlete nod; and boxer **Floyd Mayweather**, who won best fighter. Drizzy continued to show off his *Saturday Night Live*-minted chops throughout the evening in a series of prerecorded skits that put a number of athletes in the hot seat: Drake impersonated boxer **Manny Pacquiao** and touched on his 2012 nightclub beef with **Chris Brown**, who appeared in the "Drake vs. Blake" skit with L.A. Clippers star **Blake Griffin**. As for his ongoing crush on Tulsa Shock's **Skylar Diggins**? Drake was rewarded with a kiss (on the forehead) from the basketball beauty following his onstage reading of a poem, which included the lines: "Can I dig in? Maybe a postgame rubdown, circling your body like a vulture. Multiple convulsions, you'd be shocked like Tulsa. Can I dig in?" —**Nick Williams**



DRAKE'S QUICK-CHANGE ACT

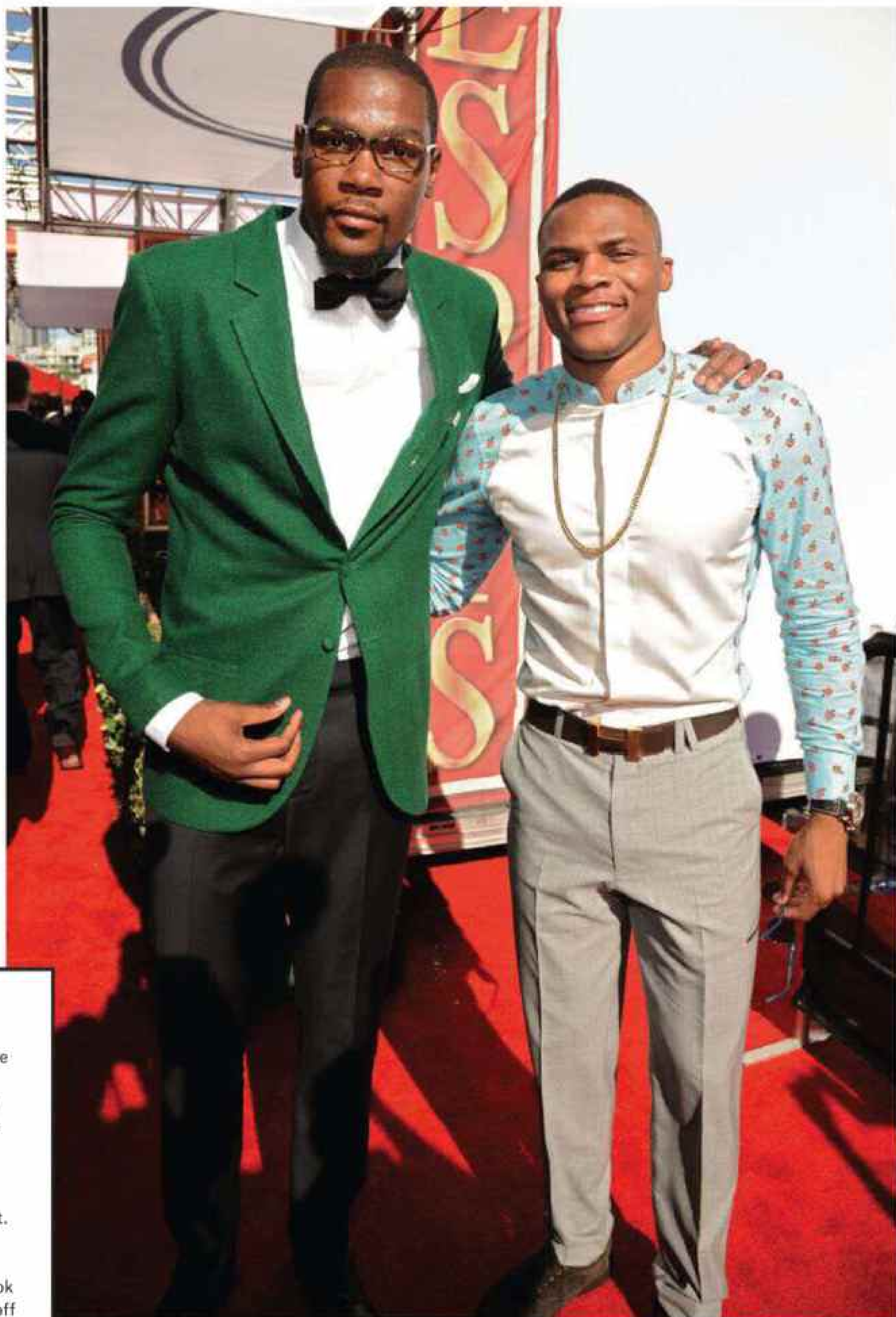


Drake took his role as host seriously, trotting out five looks over the course of the evening, including a Notre Dame jersey from Diggins' alma mater (second from right) and a colorful ensemble mocking Westbrook's fashion sense (far right).



Left: Azalea performed during the preshow. **Center:** Wally Valdez, Raul Pacheco and Asdrubal Sierra (from left) of musical guest Ozomatli. **Right:** Brown. **Far right:** Teigen with San Francisco 49ers quarterback Colin Kaepernick.





Top left: Diggins rewards Drake with a kiss for his poetry performance in her honor.
Top center: ZZ Ward on the red carpet.
Top right: Durant (left) and Westbrook also showed off their threads.

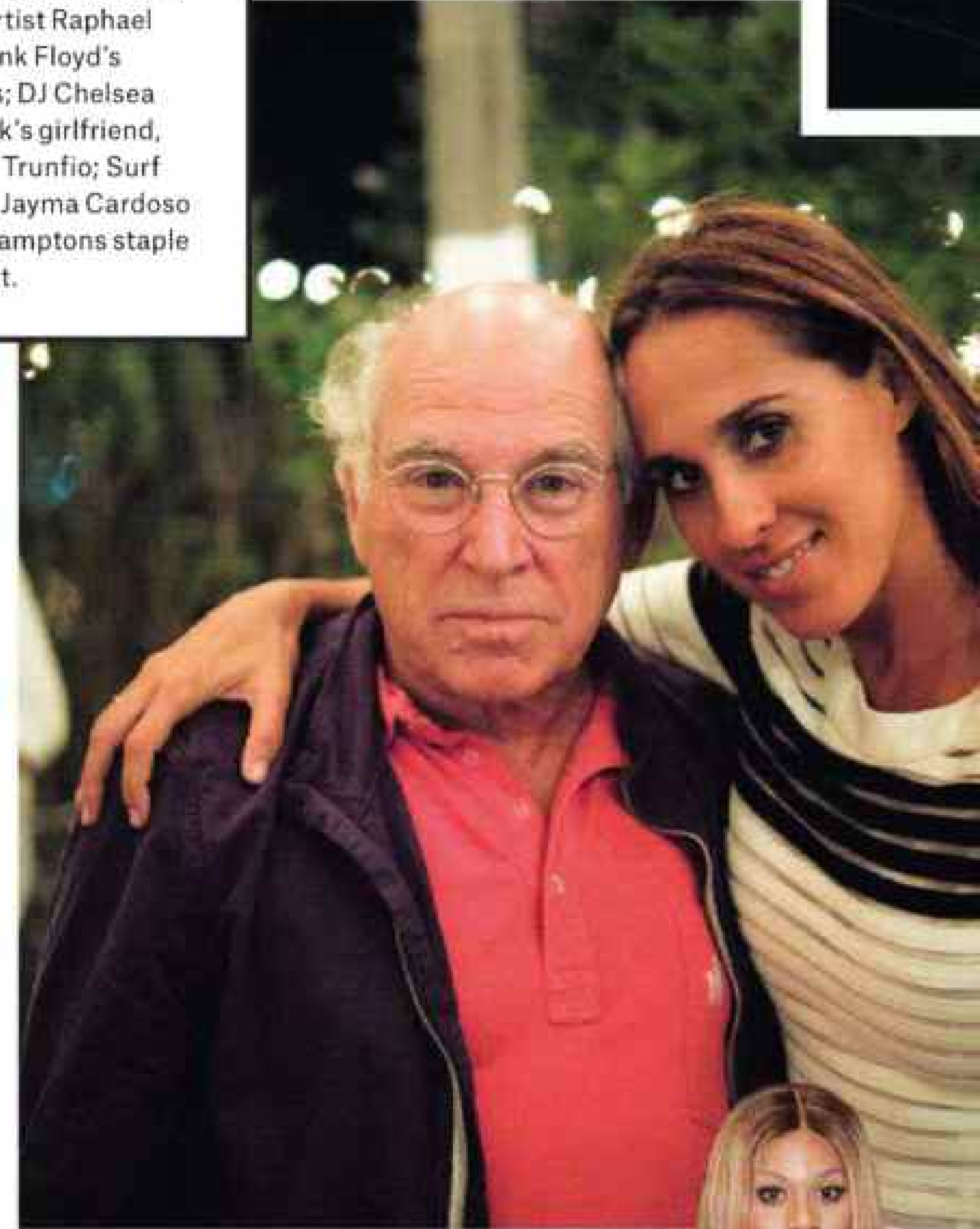


Gary Clark Jr. At The Surf Lodge

MONTAUK, N.Y., JULY 13



Clockwise from left: Gary Clark Jr. performed for a crowd that included Harvey Weinstein, following a dinner for artist Raphael Mazzucco; Pink Floyd's Roger Waters; DJ Chelsea Leyland; Clark's girlfriend, model Nicole Trunfio; Surf Lodge owner Jayma Cardoso (right) with Hamptons staple Jimmy Buffett.



Justin Timberlake At Hammerstein Ballroom

NEW YORK, JULY 10



Left: Actress-singer Candice Accola and The Fray's Joe King. **Center:** (from left) RCA Records' Peter Edge, Keith Naftaly and Joe Riccitelli; Timberlake; Sony Music Entertainment's John Fleckenstein; RCA Records' Tom Corson and Bob Anderson; and Timberlake's manager Johnny Wright.





Instructor Mitchell Wayne (front) teaches a dance class based on Beyoncé's choreography. Stephen Brotebeck (below), co-founder/artistic director of Broadway Bodies.



THE BUZZ

Crazy In Sweat A cardio dance class inspired by Beyoncé keeps New Yorkers wait-listed

BY CARSON GRIFFITH

Beyoncé and Jay Z's *On the Run Tour* has Yoncé fans coveting the pop singer's dance moves from afar, but Broadway Bodies, a dance-cardio workout studio based in New York and Los Angeles, is bringing a bit of the performer's sexy choreography to the masses.

Broadway Bodies' Beyoncé Workout Class has become so popular that up to 75 people are often wait-listed per 35-person class, says Stephen Brotebeck, the artistic director and co-founder of Broadway Bodies.

"We started our Top of the Pop Charts classes three years ago, featuring Britney Spears, Katy Perry, whoever was popular at that moment," says Brotebeck. "We featured

Beyoncé because of the new album [*Beyoncé*] in 2013, and it really took off."

In early March, Broadway Bodies, which also offers Michael Jackson Mondays, Broadway Cardio and a GLEEful Class (based on the Fox TV show), dedicated their Top of the Pop Charts class on Mondays to Beyoncé's music, teaching moves to such songs as "XO," "Partition" and, of course, "Single Ladies (Put a Ring on It)." "It really took off in the fashion industry," says Brotebeck. "It spread like wildfire, and that let us add more nights."

The studio's popularity may be in its universal appeal. "All of our classes are designed for a beginner to come," says Brotebeck, who choreographs the routines for the Broadway

Cardio classes. (Professional choreographer Mitchell Wayne, who has worked with The Pussycat Dolls, leads the Beyoncé class.) "But anyone who has dance training can come and get something out of it."

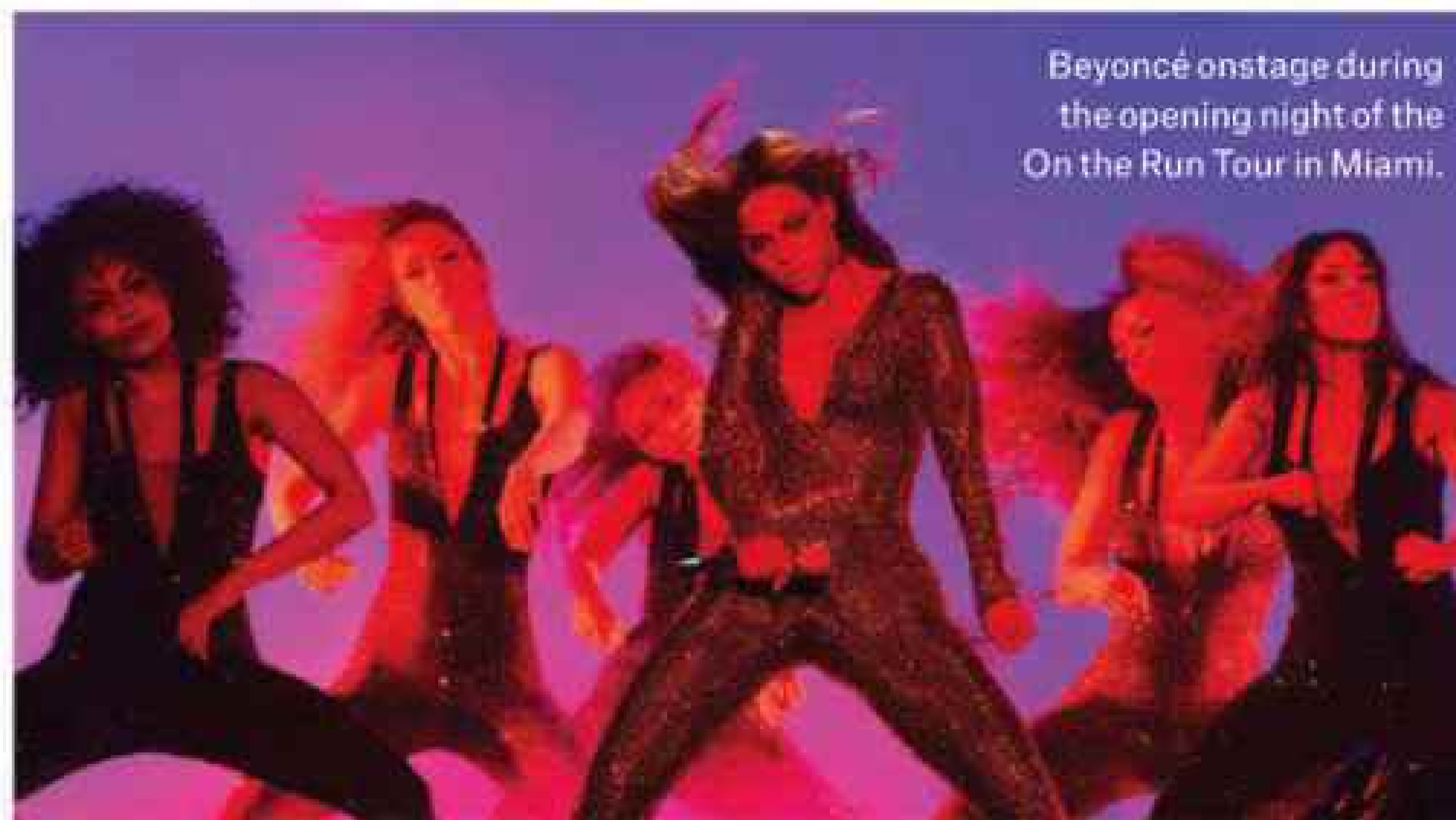
Broadway Bodies now offers their Beyoncé dance class three times per week, but you have to act fast: They open up their reservations list approximately two weeks prior to the first of the month (check broadwaybodies.com for exact dates), "and those usually fill up within a day or two," according to Brotebeck. "We create wait lists for all of the classes."

There's a solution for those who get stuck on standby: the option of a one-on-one session. "People can schedule classes with our instructors privately if they can't get into a regular class, and people sort of make events of that," he says.

While the Beyoncé dance class is only offered in New York, it might not be long before anyone can master the Queen's signature shoulder shuffle. "We are currently looking into licensing our method of teaching and our name across the country," says Brotebeck. ●



Left: Actress Laverne Cox. Right: Briauna Joely Fatone and singer Joey Fatone.



Beyoncé onstage during the opening night of the *On the Run Tour* in Miami.

Gibson
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PRET-A-REPORTER

What To Buy, Wear And Know Now



Marley playing in London's Battersea Park in 1977, during a match that pitted his group the Wailers against its label, Island Records.

Stir It Up Like Bob Marley

A new collection inspired by reggae's ultimate Rastaman, and designed by one of his daughters, brings an irie vibe to your wardrobe

By ELIZABETH QUINN BROWN

Denim. total denim. denim, denim, denim," says designer **Cedella Marley**, 46, daughter of **Bob Marley**, when asked about how her father dressed. "Dad was the first person I saw rock denim on denim and I thought, 'Wow, that works.'"

The reggae icon's groovy style endures with the introduction of Marley Apparel, Cedella's men's collection, which launched this summer. Inspired specifically by Marley's sartorial choices from the 1960s and '70s, the cheery — and sometimes cheeky — line features items like palm-tree-festooned hats (\$34) and ganja print tanks (\$30). The Rasta Splatter T-Shirt (\$30) and Paint Splatter Board Short (\$58) are decorated with the colors of Rastafari: green, yellow and red. The Vintage Track Jacket (\$70), decorated with a capital M, is reminiscent of those worn by Marley. (Denim, says Cedella, will make an appearance in the fall.)

Throughout, Marley Apparel demonstrates a commitment to sustainability: All items incorporate organic cottons and hems, and a portion of proceeds goes to One Love Gardens, which assists communities in Jamaica by endowing plots for farming. "If Daddy wasn't a musician, he would have been a farmer," says Cedella. "I'm sure hemp would have been one of his crops."

Marley Apparel was launched by Bravado, the merchandiser associated with Universal Music Group. "There is a tremendous demand for Marley Apparel merchandise worldwide," says Bravado CEO **Tom Bennett**, "so this was a natural extension for the brand and for Bravado as we both continue to expand into the higher-end fashion market." Marley Apparel is in talks with major retailers and is available currently at wearmarley.com.

"We have Daddy's quote, 'My home is in my head,' on every hangtag," says Cedella. "Daddy was his own stylist. You can define your own style. It's all in your own head." ●



PICTURE PERFECT
Marley Photo Board Shorts (\$58), from Marley Apparel's spring/summer 2014 collection.

GOODSPORT
Vintage Track Jacket (\$70) in Cloud Blue. Soft-hand screen-printed on 100 percent cotton. Available at wearmarley.com.

Ring Leader Super-Handy Tech Gadget

Wearable technology hits a high fashion note in the form of Ringly, the company that recently launched four semiprecious, 18 karat gold cocktail rings (\$145-\$260) that are also Bluetooth LE-enabled.

After the jewelry is hooked up to Ringly's mobile app, users can set different vibration and light settings to alert them of incoming calls, texts, emails, Instagrams, tweets and, yes, even Tinder messages. Plus, never worry about leaving your phone behind with Ringly's automatic alert system.

There's another reason why Ringly could become a must-have (next to a good set of earplugs) for music fans and executives: "Ringly is perfect for concertgoers and anyone in a loud venue," says **Christina Mercado**, CEO/founder of the company, which debuted its jewels in June. "No more holding your phone in your hand while you wait for a friend to show up and text you that they've arrived. Put your phone away and enjoy the show." — **Carson Griffith**



"Wine Bar" Pink Sapphire ring (\$145), available for preorder at ringly.com.

NO FRILLS ATTACHED

Janelle Monae and other stars who eschew girliness go for Tomboy



From top: Hollis Wong—Wear from Flavr Blue in Wildfang's Band of Thieves tank; rock band Yacht and Monae in Tomboy.

Instead of singing about running with the boys, musicians like **Rita Ora**, **Ellie Goulding** and **Lauren Mayberry** of **Chvrches** are spelling it out with Tomboy, a collection by Portland, Ore.-based retailer Wildfang. "Tomboy is a spirit, an attitude, for a girl who follows her heart instead of the rules," says **Emma McIlroy**, 30, who launched Wildfang with **Julia Parsley**, 33, in June 2013. The shop (and site, wildfang.com) carries a curated selection of borrowed-from-the-bros brands (think hoodies from RVCA and raglan tees by SubUrban Riot), as well as Wildfang's own recently launched house labels. This summer sees the debut of its latest collection, 24/7 Tomboy, which includes crop tops and mesh tanks. But the most popular of the lot, according to McIlroy, are the glow-in-the-dark graphic tees. "We recently shot a rapper named **Nyemiah Supreme** wearing it," says McIlroy. Tux-loving **Janelle Monae** is also a big fan. — **Carson Griffith**

The Whites Of Summer

Bye-bye, black: 'Tis the season that both stars and civilians alike slip into fashion's ultimate palette-cleansing pales

BY TASHA GREEN

PHOTOGRAPHED BY LUCAS ZAREBINSKI



FOR HER

FOR HIM



FASHION CARTE BLANCHE



RIHANNA

The singer owned the red carpet at the 2014 Met Gala in a two-piece Stella McCartney gown.



KANYE WEST

Yezy kept it breezy during Paris Fashion Week, attending the Givenchy and Diesel shows in all white.



JENNIFER LOPEZ

The triple-threat star wore Atelier Versace to the brand's couture show, also in Paris, earlier in July.

1 VALENTINA KOVA Billy apron top, \$490; valentinakova.com 2 KAMALIKULTURE Square cat eye sunglasses, \$98; kamalikulure.com 3 MACKAGE Rubie small cross-body bag, \$295; shopbop.com 4 VALENTINA KOVA Blanche leather skirt, \$630 5 UNITED NUDE Web HI shoe, \$699; unitednude.com 6 COMMON PROJECTS sneakers, \$410; mrporter.com 7 JOHN VARVATOS suit, \$2,295, and shirt, \$250; available at John Varvatos

PHOTO STYLING BY LISA FEISMAN, RIHANNA: GEORGE F. FURUTEL/WIREIMAGE, WEST: JERRETTA/SABA/GETTY IMAGES, LOPEZ: BETTMANN/IMMOSOF, PETERLIN/REUTERS/GETTY IMAGES

Hip-Hop's Embrace Of The Escalade

It's car meets star as R&B rising (and tiny) talent Jhene Aiko takes a spin in Cadillac's revamped 2015 SUV

BY MICHAEL WALKER

PHOTOGRAPHED BY JESSICA CHOU

Aiko's vocals have drawn comparisons to artists as diverse as Sade and Aiko's friend Drake.

Jhene Aiko stands around 5 feet tall and weighs perhaps as much as a decaf macchiato; the 2015 Cadillac Escalade stretches 18-and-a-half feet and tips the scales at nearly 6,000 pounds. Right now, the buzz-building singer-rapper — she has performed with her friend Drake on *Saturday Night Live* and with John Legend at the BET Awards; in September she'll release *Souled Out*, her debut album — is piloting the massive Caddie oceanside in the L.A. neighborhood of Marina del Rey, purring a melody.

"The car drives really smooth — it definitely doesn't feel as big as it looks on the outside," she says from the front seat, looking like Fay Wray wrapped in King Kong's fist. "It doesn't pick up speed like my BMW" — a 4 series she selected after her Prius was totaled in an accident (she wasn't driving it at the time) — "but it doesn't feel as heavy as I thought it would."

The Escalade has a long — and for Cadillac, extremely profitable — relationship with urban artists. Starting with the Escalade's second generation in 2002, which introduced the SUV's distinctive slanted prow, the many rappers who have featured the Escalade in videos or name-checked

it in lyrics include Big Tymers, Lil' Kim, Nelly, Kayne West, Outkast, Ludacris, Jay Z, The Game, 50 Cent, Usher and Ja Rule (see sidebar, opposite page). Hip-hop's embrace of the Escalade and its effect on sales (in 2006 alone, more than 62,000 of the high-margin brutes were sold) worked like a pair of defibrillator paddles on Cadillac's wheezing corporate corpus. The 2015 Escalade that Aiko steers with her slender hands represents a stem-to-stern reboot that boasts an even more aggressive fascia.

It features stacked LED headlights, a 6.2 liter V-8 engine with 20 more horses than its predecessor and a refurbished interior bristling with technology, including a heads-up display, five USB ports, 4G LTE wireless connectivity and automatic braking when the car perceives an imminent collision. Triple-sealed doors, double-paned glass and active noise cancellation lend the impression of driving a leather-lined bank vault.

"I like SUVs because I'm small and this is my time to have an advantage," says Aiko,



Although it's more than 18 feet long, the Escalade "doesn't feel as big as it looks," says Aiko.



“I love to write in my mind as I’m driving,” says Aiko. “I put on a track and just ride around and see what I come up with. I feel free when I’m in the car by myself and I don’t have anywhere to be.”

who grew up in Los Angeles’ Baldwin Hills but didn’t get her license until she was 22. (She’s 26 now.) “I’m the youngest of five. All of my brothers and sisters wanted to drive — I was always OK with not driving.” Her first car was the doomed Prius. “I was in the backseat with my daughter [Namiko, age 6]. Someone made an illegal U-turn in front of us. It happened so quick. I was the only one injured — busted my chin open, chipped a tooth, broke my wrist.” Scary as the accident was, it didn’t change her view of driving. “I still like to take really long drives,” she says.

It’s that time behind the wheel that nurtures her creative process. “I love to write in my mind as I’m driving — I put on a track, an instrumental, and just ride around and see what I come up with.”

Aiko sings in ethereal, Japanese-inflected phrasing reminiscent of Sade that can pivot, in the space of a single song — as on “The Worst,” from her acclaimed 2013 EP *Sail Out* — into impassioned street-wise rap: “Everybody’s like, he’s no item, please don’t like him/He don’t wife them,

he one-nights them . . .” On “Comfort Inn Ending (Freestyle),” a bonus track from the EP, she embroiders large swaths of the song with introspective lyrics that teeter between rap and jazz-style scat. Her ability to float above the beats but ground her songs in pure melody with provocative themes has drawn comparisons to Frank Ocean and Drake.

She also literally road tests her works in progress. “Definitely, that’s one of the major tests: Can I ride around to this song? And if I can’t, then I’m like, ‘We need to fix the song so that it’s one of those songs you can put in the car and drive to.’”

Aiko pilots the Escalade along the slips of Marina del Rey’s Fisherman’s Village. As she maneuvers the big SUV into a parking space, the mapping function in the Escalade’s infotainment system perceives that we’re approaching a hazard and suddenly announces, in a Siri-like voice over the Bose surround speakers, “Caution: Ferry.”

“Wow . . . thanks, Escalade! I’ve never heard her voice before,” she marvels, then adds conspiratorially, “Ooh, who is she? God, is that you? I knew God was a woman.”

With Escalade sales slowing, Cadillac rebooted its flagship for 2015 with an aggressive fascia, LED headlights, a more powerful V-8 engine and a cabin stuffed with tech luxuries.



The 2015 Cadillac Escalade

NOW YOU KNOW
Jhene Aiko

FULL NAME: Jhene Aiko Efuru Chilombo

ALSO GOES BY:

J. Hennessy

LIVES ACCORDING TO: Buddha

FAN CLUB: 600,000-

plus Twitter followers;

1.4 million-plus

Instagram followers

SIGNED TO: Def Jam

BLOODLINES:

Japanese, African-

American,

Native-American



Aiko performed with Legend at the BET Awards.

RIDIN’ DIRTY: ESCALADE’S
TOP VIDEO HITS

BY NICK WILLIAMS



“How We Do,” The Game featuring 50 Cent
The 2004 video depicted the rappers en route to a club when 50 drops the Cadi callout: “I put Lamborghini doors on that Es-ca-lade/ Low pro so look like I’m ridin’ on blades,” with the car doors flying high.



“Dirt Off Your Shoulder,” Jay Z

The rapper and his crew roll in two 2002 Cadillac Escalades with Lexani custom rims. When they arrive to overthrow a radio station, Jay spits the iconic line, “You’re now tuned in to the muh’f-in’ greatest.”



“Southern Hospitality,” Ludacris

A Cadi cameo makes sense here since the song from 2000 includes a whopping five mentions: “Cadillac grills, Cadillac mills/ Check out the oil my Cadillac spills/ Matter of fact, candy-paint Cadillac’s kill/ so check out the hoes my Cadillac fills.”



“I Changed My Mind,” Keyshia Cole featuring Shyne

Kanye West, who produced and co-wrote the song, pops up throughout this 2004 video, but it’s the red Escalade that has a starring role.

AT HOME IN MALIBU WITH **TOM PETTY** AS THE ETERNAL SOCAL
ROCKER, NOW ON HIS 13TH ALBUM WITH THE HEARTBREAKERS,
SOUNDS OFF ON THE ONE PERCENT, THE CATHOLIC CHURCH AND THE
CORRUPTION OF POWER: "THE GOOD THING ABOUT GETTING OLD . . .
YOU KNOW WHAT'S WORTH SPENDING TIME ON AND WHAT'S NOT"

T H I S T I M E I T ' S P E R S O N A L

BY FRED SCHRUERS
PHOTOGRAPHED BY JOE PUGLIESE



"When you're young, you've got that party period you've got to get through," says Petty, who was photographed in his Malibu studio on June 26. "If you're a rock'n'roller, that might last till you're 58."

T

The seaside community of Malibu is a retreat for wealthy hedonists for good reason — there's rolling surf and almost inevitable blue sky and golden hills and world-class sushi. The cost of paradise, beyond the mortgage payments, lies in hazards like traffic gridlock, rock slides, mudslides — and worst of all, wildfires. The rampaging flames can destroy a home, or a neighborhood, or even a life.

Tom Petty knows this danger more keenly than most locals, because he has suffered through it — twice. In 1987, when he lived over the hill in Encino, his home burnt to cinders in an arson that may have had homicidal intent. Trapped in the house after hustling his family out a side door to the pool, he crawled through smoke to save himself.

Two decades later, after he had relocated to Malibu, Petty woke one night to the odor of smoke. After rousing his wife, Dana York, and a friend in a nearby building, he had time to grab only one item as they fled the so-called Canyon Fire. "It was a Hohner bass that I've used on every record, and you can't find another one," says Petty. "I grabbed that and I went, 'Hell, is this going to happen to me twice in my life where everything I own is just wiped out?' And then I thought, 'Well, I'm OK with that.' Because things come back, but people don't."

Though the house was spared, the emotions of that night seared a memory that comes to life in a track on his vibrant new album, *Hypnotic Eye*. It's a hard-rocking pack of 11 songs laced with feisty social critiques, but it also has intensely personal moments like "All You Can

Carry," which recollects the fear and the lessons of that traumatic night with baleful guitars and Petty's impassioned vocals.

We're at his Malibu studio today. Wearing denim from head to toe, Petty, 63, emerges from one of the tree-shaded walkways that crisscross the sprawling but unpretentious compound. We head inside, where his aging and hefty Lab, Ryder, wanders in, mounts the couch and issues a dreamer's grumbles from a slightly immodest pose as Petty details the two-year making-of saga for the album.

In short: It's been a journey. A stanza on *Hypnotic Eye*'s "Fault Lines" illuminates the long path that Petty's muse has taken him down.

*"ON THE HIGH WIRE, ABOVE THE WILDFIRE/
AN OLD ACROBAT/
ON FAULTY CABLE, STILL HE'S ABLE/
NOT TO FALL FLAT"*

The autobiographical underpinnings are clear. Part of the acrobatics involve flipping from the dulcet Dylan-esque poesy of "Red River" to the easeful bossa nova "Sins of My Youth" to the pissed-off skepticism of "Burnt Out Town." Maybe the high wire stretches between creative innovation and commercial success in the fickle world of alternative rock. If so, one thing is certain: Petty has never fallen flat.

The comfortable anteroom where Petty sits leads to a full-scale studio (the Shoreline Recorders facility of the album credits), a space that has hosted countless late-night creative conclaves and is guarded by a scrawled sheet of paper warning, "Beware Cranky Hippie."

He slides a door shut with a wry smile at all the chaos being transacted just a few feet away — photo and video setups, work in the studio, people peering through the glass that encloses this space — but Petty's attention is fully engaged. "We're professionals, right?"

Petty and his bandmates have honed a work ethic that has yielded 13 band albums, three (more or less) solo ones and a few offshoot projects, and the phrase guarding the door hints at how the benevolent Petty dictatorship works. The songwriter churns up sketches for songs and brings them to the band in the studio, where they communally worry them into working arrangements, often in a day. Then they cut the

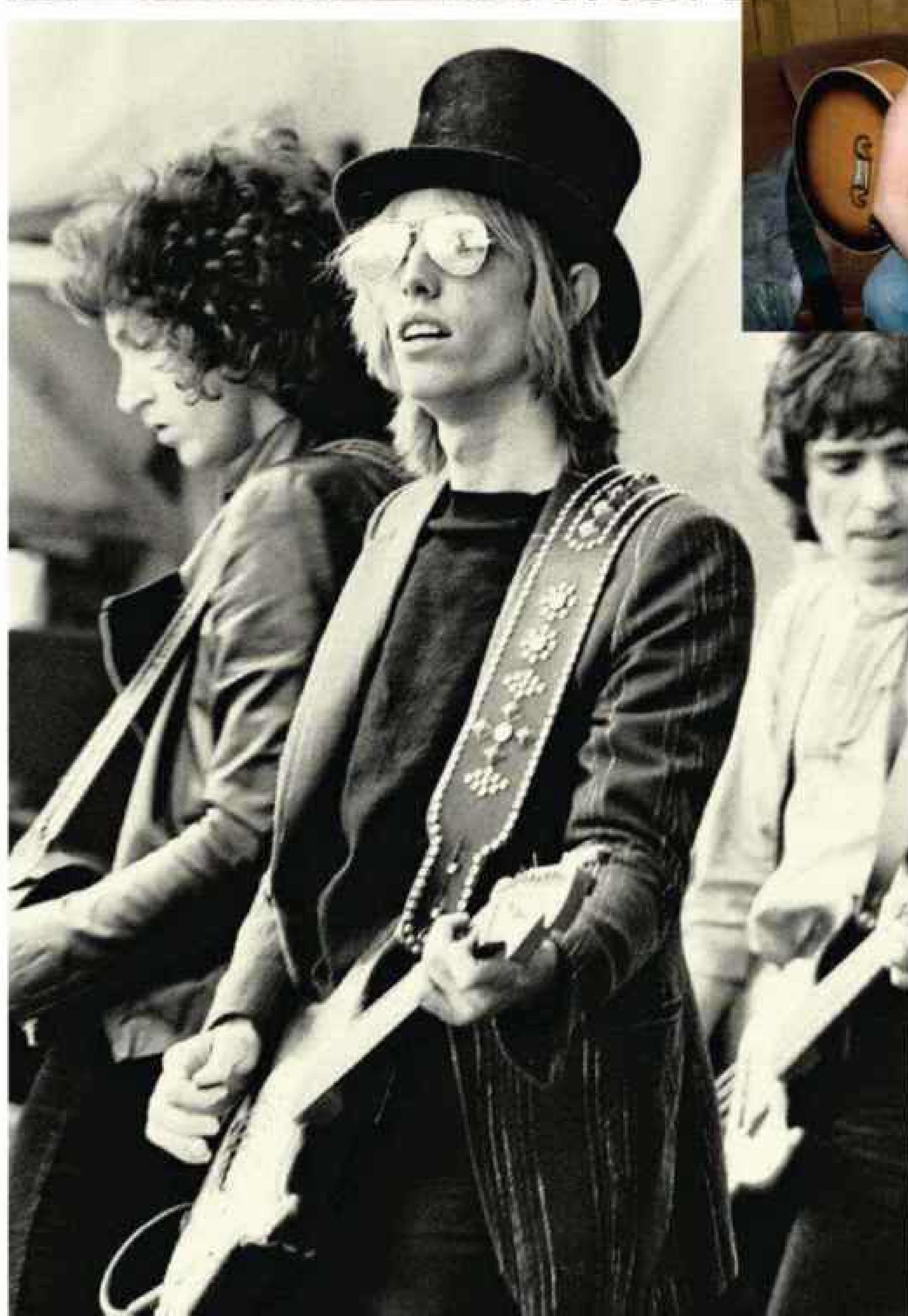
tracks, a process that the leader's perfectionism can elongate, at the studio. The method aspires to keep the music as "live" as possible. Petty admits that his style of creating isn't common these days. "But," he adds, "neither is oil painting."

Benmont Tench, who began his musical odyssey with Petty when both were teens in Gainesville, Fla., finds it miraculous that he, Petty and Mike Campbell have survived (bassist Ron Blair returned after Howie Epstein overdosed on heroin in 2003) and thrived as a fully functioning unit for 40-odd years. "Tom's been a vehicle for the whole group of people who like the same type of music to chime into."

Almost all Heartbreakers albums have been a true group effort, but it was more challenging with *Hypnotic Eye*, says Petty, because the album took so long to come together. "I think there were three tours at least while we were making this record."

As he anticipates rehearsals for a tour that will feature some new songs, Petty says: "I've worked hard to make an album where every song is the quality of the one in front of it, and there's a beginning, middle and an end — and it's a complete experience if you choose to have it."

From the first crunching bars of opening cut "American Dream Plan B," it's clear



Clockwise from top: Petty (second from left) in his first band, The Epics, which played in his hometown of Gainesville, Fla.; posing in 1986 with Benyoto, to whom he was married for 22 years; cover art for *Hypnotic Eye*, due out July 29; rocking his trademark top hat onstage at a 1978 concert with The Heartbreakers in Knebworth, England.

"I've worked real hard to try to make an album where every song is the quality of the one in front of it," says Petty, sitting in a studio called the Shoreline Recorders, where he and The Heartbreakers honed the tracks on *Hypnotic Eye*. "It's a complete experience if you choose to have it."





Hypnotic Eye is an album devoted to making some aggressive — if tightly focused — noise, and leaving the tender ballads for another day. From the earliest session, Heartbreaker lead guitarist and *Hypnotic Eye* co-producer Campbell told the band leader that he was singing much like the lad who busted into pop music's consciousness with "American Girl" in 1976. "That was my first comment," recalls Campbell, "how really urgent and committed he sounds on a song like 'Fault Lines' — he sounds like he did on the first and second albums."

"It's probably the material," says Petty. "It was just my way of getting that character over, to bring whatever character it is to life." Indeed, Petty's vocal delivery is especially powerful on cuts like "American Dream Plan B" and "Forgotten Man," where he inhabits a persona he has sketched with his trademark elegantly simple writing.

The album's recurring Everyman is an ordinary guy in the grip of an acquisitive and manipulative culture. Many tracks convey Petty's perception of surliness in the national ethos. "It's a political album that's not on either side," he says, quoting the lyrics of "Shadow People."

*"WELL I AIN'T ON THE LEFT/
AND I AIN'T ON THE RIGHT/
I AIN'T EVEN SURE/
I GOT A DOG IN THIS FIGHT"*

Petty says the subtext is "really more about morality than politics. It's about what's missing — why is the 'human' missing from humanity? I think the level of caring about other people is disappearing."

"Pin on a badge on a man and a man begins to change," sings Petty in "Power Drunk," with a voice that is somewhere between a coo and a snarl. "Starts believing that there's nothing out of his range . . . You and I are left in the wind/In the wake of a rich man's sin . . ."

“

I DON'T WRITE AS MANY LOVE SONGS AS I USED TO. I'M NOT IN ANY LOVE CRISIS AT THE MOMENT.

”

Petty won't take the bait when two neocons are mentioned, but adds that he's not just talking about Washington politicians sending boys to war. "You can put whoever you want in there. There's so many to choose from. I was happy when I got that line, because it's very true . . . from concert security all the way up to the most powerful people in the world. It just changes them, the minute the badge goes on."

As someone who has given the government a fair amount of money himself, Petty has begun to despair of the One Percent's motives.

'Catholics, Don't Write Me'

In a new track — and a blunt conversation — Petty won't back down when asked about a religious scandal

During his hard-fought, ascendant career, Tom Petty has often been labeled as intense. The artist wouldn't disagree — and a corrosive new track called "Playing Dumb" won't change anyone's mind. Though the song didn't make the new album — it was hard to sequence with the rest of the tracks, says Petty — it will be included as a bonus cut on the accompanying vinyl release.

Petty hitches back in his seat when asked about "Playing Dumb." In the lyrics, he proposes lighting a candle "For every confession that wasn't on the level/For every man of God that lives with hidden devils."

The song mourns the victims of sex abuse at the hands of Catholic clergy, and takes aim at the controversial financial settlements the church eventually made. This is not a love song.

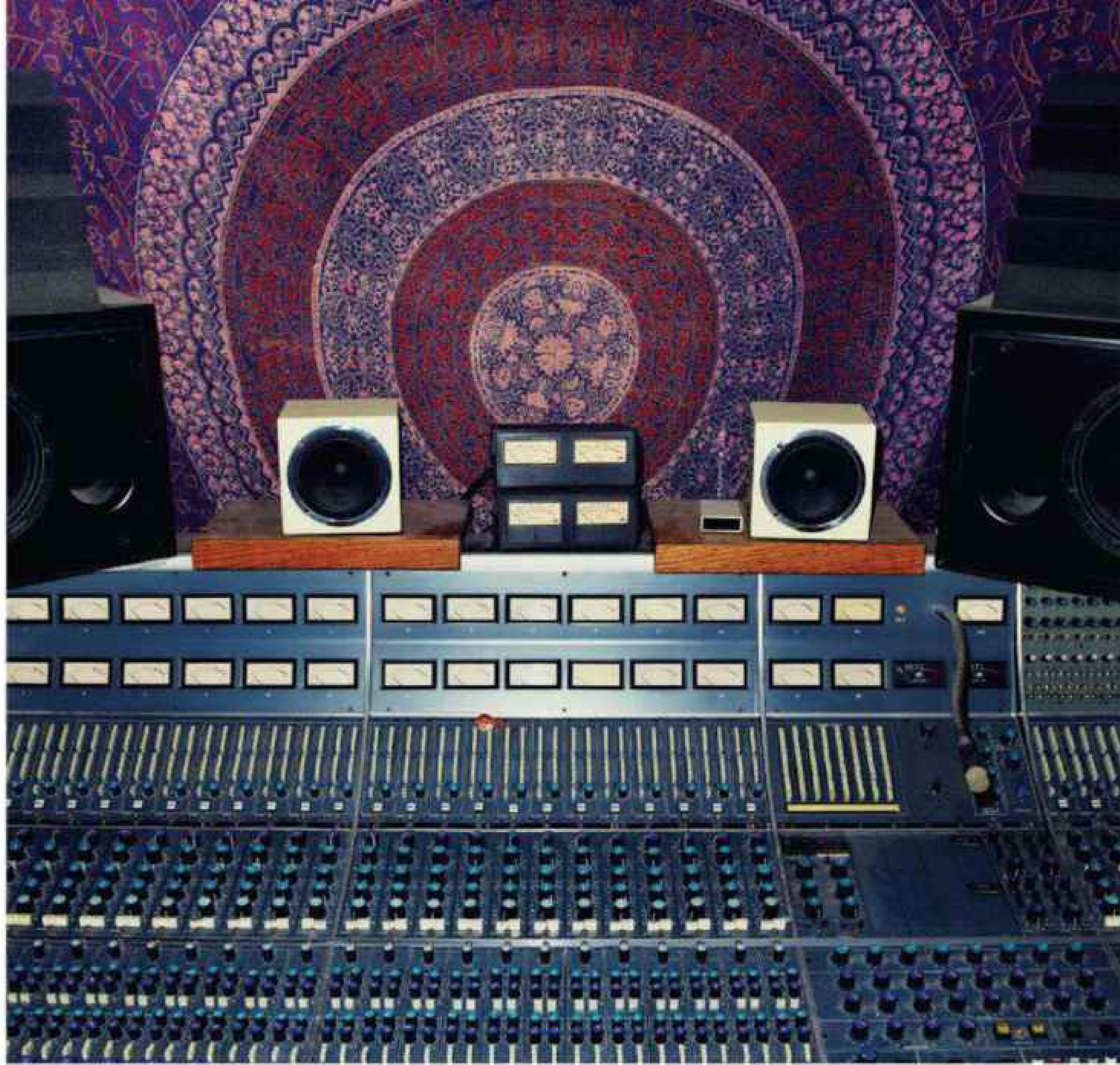
When asked about "Playing Dumb," Petty arches an eyebrow at the digital recorder before him. "Catholics, don't write me," he says. "I'm fine with whatever religion you want

to have, but it can't tell anybody it's OK to kill people, and it can't abuse children systematically for God knows how many years."

Petty pauses, as if he's momentarily reluctant to continue. "If I was in a club, and I found out that there had been generations of people abusing children, and then that club was covering that up, I would quit the club. And I wouldn't give them any more money.

"I just felt that I was being asked to play dumb," says Petty, describing how the song emerged. "That, 'OK, well, they paid some money, so it's all over.' I don't trust that.

"Religion seems to me to be at the base of all wars," continues Petty, who was raised, unconvinced, among Southern Baptists. "I've nothing against defending yourself, but I don't think, spiritually speaking, that there's any conception of God that should be telling you to be violent. It seems to me that no one's got Christ more wrong than the Christians." —**F.S.**



"That's a huge problem in the world right now — you can see these wealthy people who have made so much money that making more will not change an hour of their lives or their children's — yet they're consumed with the idea of making more. Once they do that long enough, that doesn't turn them on anymore. They want power, and a great deal of money buys power. Very few people know how to handle power and once they just become completely immoral, they're dangerous people. This attitude is what, to me, wipes out the middle class."

Petty hunches forward with his right hand tapping the table almost inaudibly: "I'm old enough to remember an America where if you were willing to be a fairly hard worker, you could support your family. You could even maybe own a home. Everybody was happy — not this, 'Well, I'm not succeeding if I don't have what these phony people, these soulless shells on TV, are wearing or doing.' People have been conditioned to think that they should be wealthy."

Clockwise from top: The soundboard at Petty's Malibu studio, where most of the songs on recent albums were arranged; the musician, York and Petty's stepson, Dylan, at the 2007 world premiere of Peter Bogdanovich's documentary *Runnin' Down a Dream* in Burbank; Petty (center) and The Heartbreakers in front of their tour bus prior to a 1981 concert in Chicago that was part of a 28-city tour.

Petty hopes that *Hypnotic Eye's* mesmerizing cover graphic reinforces the title. "It's just a little bit of a play on words for me," he says. "I feel like the culture in America is a bit hypnotized by various eyes that they keep staring into. The album is really about what the eyes are feeding them and how they are reacting to it."

He gives in to a laugh: "I mean, it's pretty abstract."

Petty seems content with his personal life now and many of his newer songs reflect this, but he has experienced famously fertile periods of misery. His classic 1994 solo album, *Wildflowers*, seemed to anticipate his 1996 divorce from his first wife, Jane Benyo. And two years later he released the brilliant, scorched-earth divorce apologia *Echo*. Making *Echo*, he recalls, "was a tough time, and only just recently on this last stand did we play anything from that album."

He's happy to be comfortably stable ("Romantically, anyway!" he exclaims) as a continent-crossing tour looms, and has no urge for creative misery to visit. "I've had enough of that. I don't write as many love songs as I used to. I'm not in any love crisis at the moment."

Petty is content as a family man. He married his current wife, Dana York, in 2001, a decade after they met at a show in Texas — she travels with the band and helps manage Petty's schedule. He has two daughters: Adria, 39, a video director, and AnnaKim, 31, an artist. He also has a 21-year-old stepson, Dylan, from York's earlier marriage.

Perhaps late fall's release of a passel of songs from the highly productive *Wildflowers* sessions will reflect the past difficulties, as the selection scoops into his favorite recording stretch. Working with Ryan Ulyate, co-producer of *Hypnotic Eye* and a key creative partner over the past several years, Petty unearthed half-forgotten tracks. (In that vein, Petty spends much of his free time working on his popular SiriusXM radio show that is fittingly called *Buried Treasures*.) "There are some beautiful songs," he says, "I think people who liked *Wildflowers* will certainly feel like they got part two of that record."

Petty knows he's not a young man — he turns 64 in October — but he likes to think that he has picked up some wisdom along the way. "The only good thing about getting older is you get smart enough to avoid unnecessary problems. You know what's worth spending time on and what's not. If I had known that at 20, life would have been so much easier, but you have to experience all these things so you figure out how to find your way through the woods."

He draws meditatively on a blue-glowing electronic cigarette. "Some people don't ever quite figure that out. Some people figure it out quicker. When you're young, you've got that party period you've got to get through. If you're a rock'n'roller, that might last till you're 58 — cause there's nobody encouraging you to grow up or anything."

"You want to get through the party period, and live, and wise up, without anything tragic happening to you, but people are people. I'm still fascinated [that] they're just all in some sort of situation that they're trying to figure out, trying to constantly put out fires in their lives. That's like 'Fault Lines' — I have a few of those running under my life that could erupt at any time. We all do." ●

The Band Before The Heartbreakers

If you excavate the history of Tom Petty & The Heartbreakers, you'll eventually hit the story of Mudcrutch. This Gainesville, Fla., rock band emerged in 1970 from Petty's primordial combos, The Sundowners and The Epics. And somehow, Mudcrutch is still alive.

Petty has deep connections to the players. The original lead singer, Jim Lenehan — who wore an eye patch for effect — has been doing Petty's lighting ever since he was replaced. A newspaper want-ad brought drummer Randall Marsh to the band, as well as his

roommate, Mike Campbell. (The band name would later be lent to Mudcrutch Farm, the tin-roofed shack where Marsh and Campbell lived.) Petty still tells with great amusement how Campbell informally auditioned with a cheap Japanese guitar to play Chuck Berry's "Johnny B. Goode." As Petty recalled for Paul Zollo in *Conversations With Tom Petty*, "When the song ended, we said, 'You're in the band, man.'" Mudcrutch was rounded out by guitarist Tom Leadon, whose brother Bernie helped found the Eagles, and Benmont Tench, who Petty convinced to drop out of

college to join the band full time.

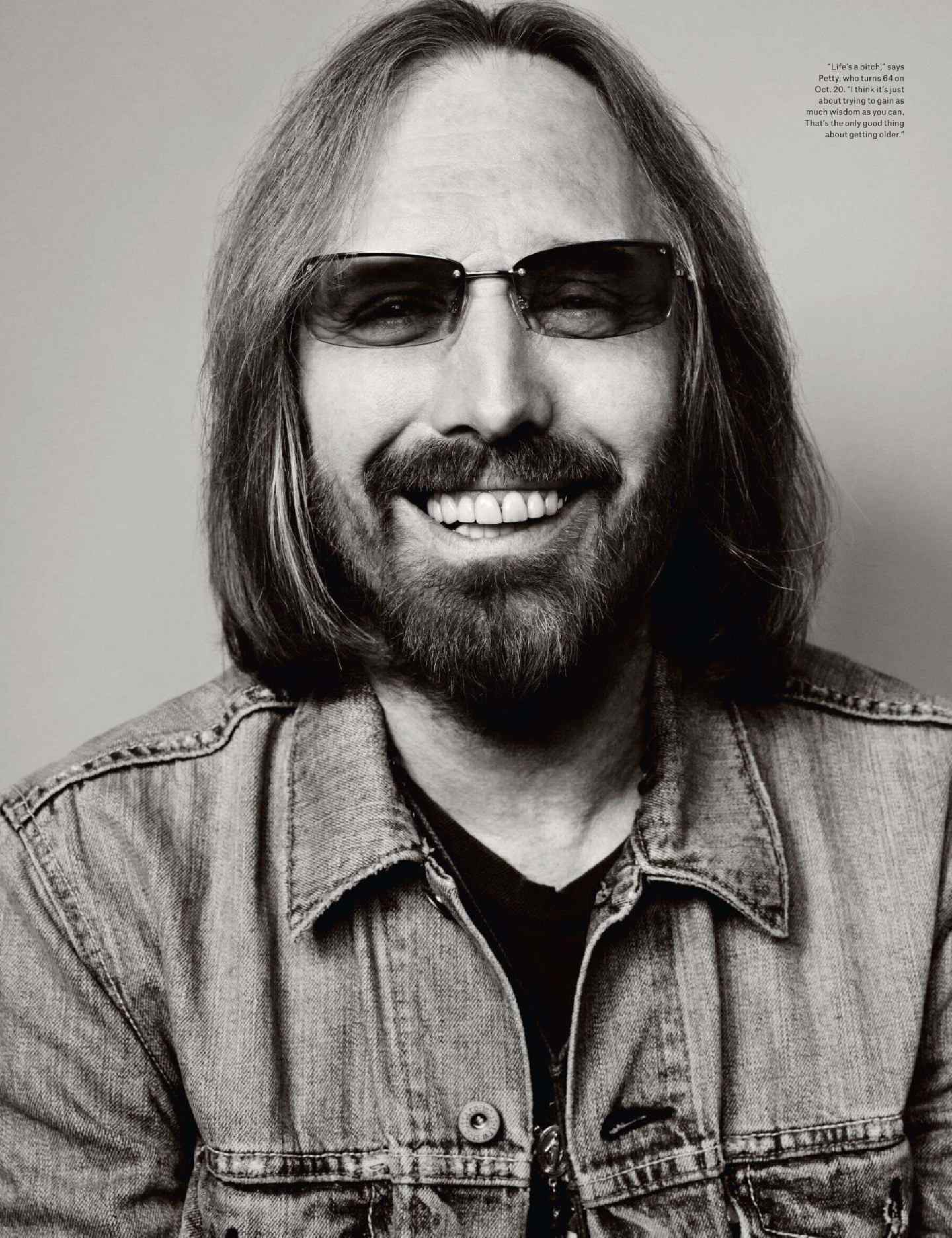
Shelter Records' Denny Cordell lured Mudcrutch from Los Angeles to a Tulsa, Okla., studio to record an album that was never released. Discouraged, Mudcrutch disbanded, but soon Petty and Campbell were invited to play with Tench's nascent band — and soon The Heartbreakers were born.

Mudcrutch re-formed in 2007 with Petty, Marsh, Leadon and Tench. A self-titled album, a short tour (and live EP) and a documentary arrived in 2008. Petty says a new release is coming in a few months. —F.S.



Mudcrutch released its only single in 1975.

"Life's a bitch," says Petty, who turns 64 on Oct. 20. "I think it's just about trying to gain as much wisdom as you can. That's the only good thing about getting older."





SONGWRITER OF THE YEAR: **Luciano Luna**

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The Extraordinary Talent Of Our

SONGWRITERS AND PUBLISHERS

SESAC LATINA
MUSIC AWARDS
2014
20TH ANNIVERSARY





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SONGWRITER OF THE YEAR: Luciano Luna

SONG OF THE YEAR: "Y Te Vas" - Banda Carnaval

Writers: Alfonso Flores Arocha, Edén Muñoz
Publishers: Universal Tunes, Dulce María Music

PUBLISHER OF THE YEAR: Dulce María Music

RADIO PERFORMANCE AWARDS

"Y Te Vas" - Banda Carnaval

Writers: Alfonso Flores Arocha, Edén Muñoz
Publishers: Universal Tunes, Dulce María Music

"Y Ahora Resulta" - Voz de Mando

Writer: Alma Rosario
Publishers: Greatest Hits ARPA, International Matanga Music

"Te Amo (Para Siempre)" - Intocable

Writer: Ricardo Muñoz
Publisher: Good I Intocable Publishing

"Adivina" - Noel Torres

Writer: Luciano Luna
Publishers: Del New Music, Gerencia 360 Publisher

"Me Gustabas" - Hermanos Vega Jr.

Writer: Luciano Luna
Publisher: Trebol Musical Corp

"Ni Que Estuvieras Tan Buena" - Calibre 50

Writer: Edén Muñoz
Publisher: Dulce María Music

"Mi Último Deseo" - Banda Los Recoditos

Writer: Rubén Esli Castellanos
Publishers: Editorial LGA, Alvani Music Publishing

"La Foray" - Julián Álvarez y Su Norteño Banda

Writer: César Estrada Moreno
Publishers: KALJA Publishing

"Me Interesas" - Noel Torres

Writer: Luciano Luna
Publisher: Gerencia 360 Publisher

"Tu No Tienes La Culpa" - Julián Álvarez y Su Norteño Banda

Writer: José Luis Zarate
Publishers: KALJA Publishing, Trebol Musical Corp

"Todo Y Nada" - Los Canarios de Michoacán

Writer: Alex Rodríguez
Publishers: Divine Songs Publishing, Editora De Ideas

"Mi Razón De Ser" - Banda Sinaloense MS De Sergio Lizárraga

Writer: Cisneros
Publishers: 0513 Music, Ferca Songs

"Aquí Estoy" - Calibre 50

Writers: Armando Ramos, Martín López, Edén Muñoz
Publisher: Dulce María Music

"Vas A Llorar Por Mí" - Banda El Recodo De Cruz Lizárraga

Writers: Luciano Luna, Miguel Ángel Romero
Publishers: Alvani Music Publishing, Greatest Hits ARPA, Editorial LGA

"El Coco No" - Roberto Junior y Su Bandedío

Writers: Marcos Lorenzo Guzmán, Ricardo Orrantía Martínez
Publisher: Ferca Songs

"Borracho De Amor" - Los Buitres de Culiacán

Writer: Socorro Velasco
Publisher: AMGMEZA Publishing

"Vacando Botellas" - Fidel Rueda

Writer: Elvia Elisa Cells
Publishers: Best Music Hit Publishing, Songs of Versatil Music

"El Bueno Y El Malo" - Coimillo Norteño ft. Banda Tierra Sagrada

Writer: Arturo Valdez
Publisher: Trebol Musical Corp

"Mi Bello Ángel" - Los Primos MX

Writer: América Sierra
Publishers: Latin Power Copyright Inc., Editora de Ideas

"Me He Dado Cuenta" - Martín Castillo

Writers: Luis Del Villar, Omar Valenzuela
Publisher: Gerencia 360 Publisher

"La Doble Cara" - Banda Carnaval

Writers: Rafael Becerra, Armando Ramos
Publisher: Dulce María Music

"Porque El Amor Manda" - América Sierra

Writer: América Sierra
Publisher: Latin Power Copyright, Inc

"Un Animal" - Los Canarios de Michoacán

Writers: Raúl Nava, Ignacio Antonio Caldera Gastelum
Publishers: Editora De Ideas, Best Music Hit Publishing

"Nos Acostumbramos" - Los Horóscopos de Durango

Writers: América Sierra, Luciano Luna
Publishers: Editora de Ideas, Ferca Songs

"La Noche De Los 2" - Daddy Yankee Ft. Natalia Jiménez

Writer: Rayito
Publisher: EMI Foray Music

"Yo Te Lo Dije" - J Balvin

Writer: J Balvin
Publisher: Universal Tunes

"Único" - Joey Montana

Writer: Joey Montana
Publishers: Flow Con Clase Publishing, EMI Foray Music

"Te Gusta" - Grupo Treo Ft. Elijah King

Writers: Danny Daniel Díaz, Jesús Antonio Rondón, David Tome Da Silva
Publishers: Sony/ATV Sinfonia, Treo Productions, Songs of Tome Publishing

PUBLISHER OF THE YEAR

DULCE MARÍA MUSIC

"Casi Perfecto" - El Dasa

Writer: Iloane Rico
Publishers: Sonoro House of Music, Best Music Hit Publishing

"Scream & Shout" - Will.I.Am Feat. Britney Spears

Writer: Jaylien Wesley
Publisher: Jada Loves Daddys Musik

"I Love It" - Jencarlos Canela

Writer: Jencarlos Canela
Publisher: JenC Music Publishing

"Nos Faltó Hablar" - Intocable

Writer: Ricardo Muñoz
Publisher: Good I Intocable Publishing

RECURRENT RADIO PERFORMANCE AWARDS

"Finally Found You" - Enrique Iglesias

Writer: Jacob Elisha Luttrell
Publishers: LSLX Music, Artist Publishing Group East

"Gangnam Style" - PSY

Writer: Park Jae-Sang
Publisher: Universal Tunes

TV AWARD

"Porque El Amor Manda" - América Sierra

Writer: América Sierra
Publisher: Latin Power Copyright, Inc

#1 AWARDS

"Ni Que Estuvieras Tan Buena" - Calibre 50

Writer: Edén Muñoz
Publisher: Dulce María Music

"Me Interesas" - Noel Torres

Writer: Luciano Luna
Publisher: Gerencia 360 Publisher

"Vas A Llorar Por Mí" - Banda El Recodo de Cruz Lizárraga

Writers: Luciano Luna, Miguel Ángel Romero
Publishers: Alvani Music Publishing, Greatest Hits ARPA, Editorial LGA

"Mi Último Deseo" - Banda Los Recoditos

Writer: Rubén Esli Castellanos
Publishers: Editorial LGA, Alvani Music Publishing

"Odió" - Romeo Santos Ft. Drake

Writers: Rico Love, Earl Hood, Eric Goudy
Publishers: Rico Love Is Still A Rapper, E Hood 66 Music, Grandmas Boy, EMI Foray Music, W B M Music Corp.

"Hermosa Experiencia" - Banda Sinaloense MS de Sergio Lizárraga

Writer: Cisneros
Publisher: 0513 Music

"Te Hubieras Ido Antes" - Julián Álvarez y Su Norteño Banda

Writer: Luciano Luna
Publisher: KALJA Publishing

"6 A.M." - J Balvin Ft. Farruko

Writers: J Balvin, Carlos Eduardo Contreras
Publisher: Universal Tunes

SESAC LATINA YOUTUBE MUSIC PERFORMANCE AWARDS

"La Noche De Los 2" - Daddy Yankee Ft. Natalia Jiménez

Writer: Rayito
Publisher: EMI Foray Music


"Mi Último Deseo" - Banda Los Recoditos

Writer: Rubén Esli Castellanos
Publishers: Editorial LGA, Alvani Music Publishing

"Mi Bello Ángel" - Los Primos MX

Writer: América Sierra
Publishers: Latin Power Copyright Inc., Editora de Ideas



A collage of images including yellow beads, a yellow brush, and graffiti. The background features a mix of textures and colors, with yellow beads and a brush at the top, and graffiti in purple and blue at the bottom. The text is overlaid on a white background.

LINDA PERRY'S BREAKING POINT

Her band 4 Non Blondes was an overnight success, with a debut album that spent 59 weeks on the Billboard 200. She quit at the peak of stardom, reinventing herself as a hitmaking songwriter for Pink and Christina Aguilera. Now the "What's Up" singer is trying her hand at reality TV, hosting a competition likely to put her talent, uncompromising attitude — and uncontrollable profanity — on display

BY SHIRLEY HALPERIN

PHOTOGRAPHED BY DAVID NEEDLEMAN



dark
dreams

KEEP
GET
HIGH

TELEVISION

MILLIUM
AT JONES ST

"I look at myself as Willy Wonka and I'm opening my chocolate factory," says Perry, photographed May 1 at Kung Fu Gardens in Los Angeles. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

SHOP INDI

MILLIUM

Kodak
EKTACHROME 1000

“SOME-TIMES

I’ll look back at old pictures where I’m a little heavy and dressed funny and think, ‘How did I get chicks all the time?’ ”

Linda Perry is not sharing this personal insight with a close friend. Rather, she’s addressing a Beverly Hills ballroom full of entertainers — actresses Evan Rachel Wood, Teri Polo, Whitney Cummings and Milla Jovovich, comedian Margaret Cho and fellow songwriter Sia among them — at the May 10 Evening With Women gala to benefit the Los Angeles Gay and Lesbian Center, an event she has curated for the last six years (which would raise \$600,000 that night). Her tear-drop-tattooed eyes, however, are fixed on one woman in particular: her wife of five weeks, Sara Gilbert, whom she met in 2011 through a yoga instructor, seated front and center.

“I had a whole ‘nother life before you, baby,” Perry, 49, coos into the microphone. Cue her past life: She’s about to take the stage with the band that put her on the map — the band she left in an inexplicable haste — for the first time in nearly two decades. Despite days of rigidly scheduled rehearsals, the cobwebs, and perhaps some skeletons, are still there. Indeed, the group is only a couple of songs into their set before Perry cracks, “That sounded so much better at sound check.”

Between 1992 and 1994, 4 Non Blondes sold 1.5 million albums (according to Nielsen SoundScan), notched a top 10 hit — the ubiquitous singalong “What’s Up” — and toured the world. Their moment was short-lived; Perry, unhappy with the role and responsibilities of being a frontwoman, quit in 1995, and the band plunged back into oblivion. (A reunion was never discussed until it served a greater purpose for Perry: charity.)

But the success of 4 Non Blondes acted as a launch pad for Perry, the songwriter, who saw her first hit as a co-writer, Pink’s “Get the Party Started,” go to No. 4 on the Billboard Hot 100 in 2001. Indeed, it’s Perry’s pedigree (along with her unpredictable potty mouth) that got her a VH1 series, *Make or Break: The Linda Perry Project*, which she hopes will help discover the next Bob Dylan or Patti Smith.

Launched July 16, Perry’s answer to *American Idol* is a boot camp that brings eight individuals to their breaking points — in this case, aspiring musicians, songwriters and studio wizards competing for a chance at a production deal with Perry by proving their music-making might in a high-stress environment. “I’m looking for someone to take over this legacy of music,” says the songwriter-producer, who, according to sources, charges in the vicinity of \$30,000 per song. “There’s a bunch of kids out there that are hungry. There’s a Sia out there; there’s a Linda Perry ... But there is no Bob Dylan to teach someone how to be like Bob Dylan.” The show’s goal: to find one.

Sitting at her North Hollywood studio a month after the Beverly Hilton concert, Perry explains the genesis of her TV show. “Artists

“WHY WOULD ME LIKING PUSSY PLAY INTO OUR MUSIC?”

that I’ve worked with, whether it’s Christina [Aguilera] or Pink, [have said], ‘She’s balls

to the walls, she’s aggressive, she goes right for the f—ing jugular ... I became emotional, I cried ...’ And VH1 were like, ‘Would you be interested in doing a show about that?’ ”

She learned the ins and outs of recording on 4 Non Blondes’ 1992 debut, *Bigger, Better, Faster, More!*, mostly from fighting with producer David Tickle. “I hated that record,” she says. “Not because the album was bad. It was just that our heart wasn’t in it. Or mine wasn’t.” For “What’s Up,” Tickle originally inserted a marching band snare as an



accent. "It was ridiculous," says Perry. "He made me change words ... I cried to Interscope and said, 'I am not allowing this to be put out there.' They were like, 'Why can't you just be a singer, Linda?'" (Tickle did not respond to a request for comment.)

By quitting the band, Perry was going against the advice of her label, Interscope Records, and its outspoken founder, Jimmy Iovine, who had taken the reins on 4 Non Blondes' debut. Abandoning her multiplatinum act for a nebulous future on her own was risky, to say the least.

The millions she made from the album, which spent 59 weeks on the Billboard 200? "Tainted money," says Perry, recalling the day she drained her bank account of the last \$10,000 of her "What's Up" payoff. "My accountant said, 'Well, you've spent it all!' I had no money. Then, literally, a week later, Pink called. And my whole life changed."

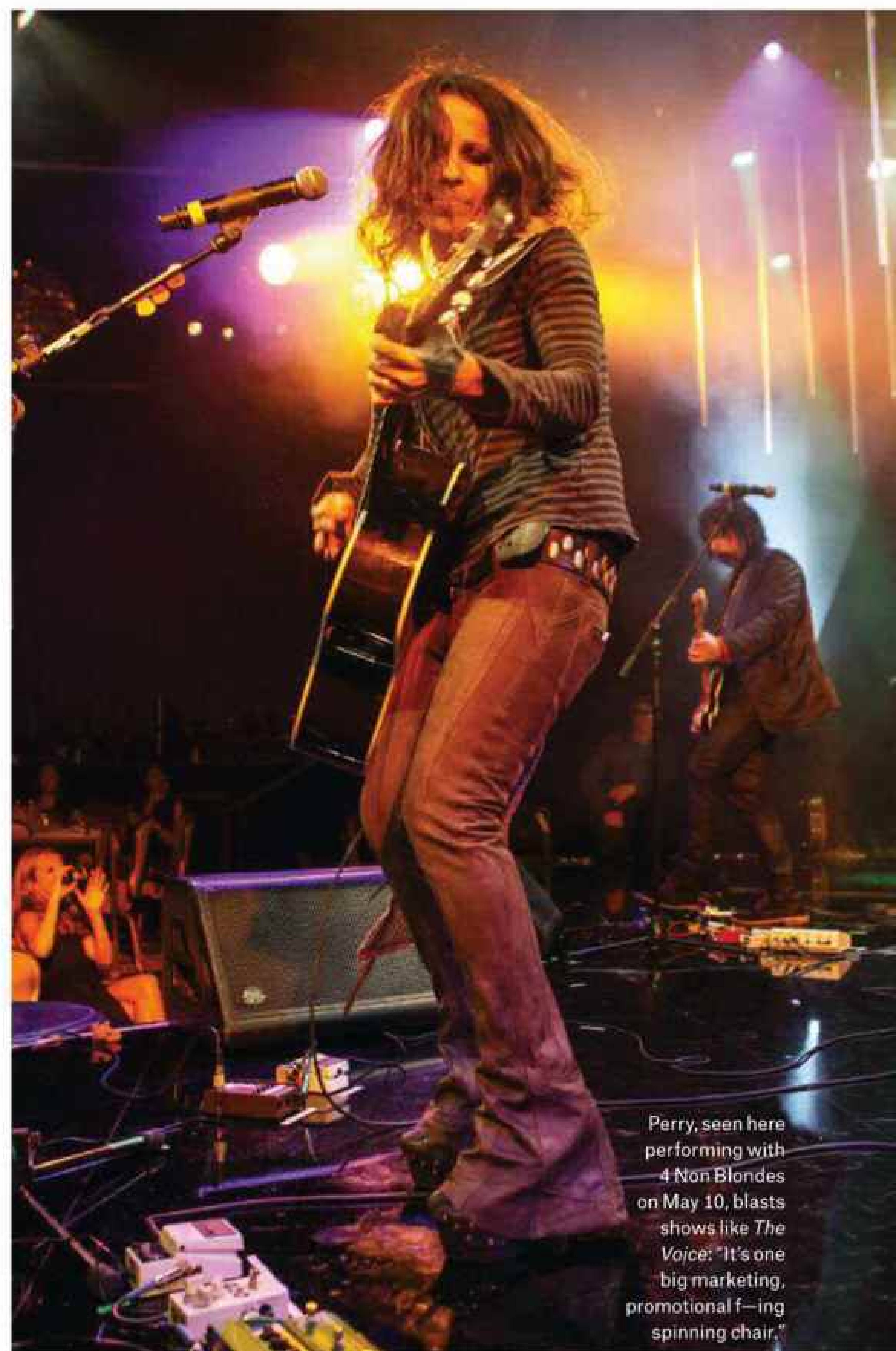
Her sexuality also played a part in her decision to go it alone. Although Perry says she has never personally struggled with being gay, her bandmates, two of whom were lesbians, weren't ready to be out quite as loudly in the early 1990s. Things came to a head when Interscope sent a plant to interview the band and test their responses to touchy personal questions. Perry remembers her answer: "Why would me liking pussy play into our music?" But bassist Christa Hillhouse and drummer Dawn Richardson were less willing to go there. Perry thought their uneasiness was absurd. "I was like, 'I'm gay. I have no problem about it. So I'm going to be gay, and you guys can be in the closet,'" she recalls.

Perry released several well-received solo albums. But then her father, Alfred, an engineer with whom she had had a strained relationship (a music hobbyist, "He wanted to be hanging out with Frank Sinatra but didn't chose that lifestyle," says Perry), got sick toward the end of the '90s and she "went into this tailspin," says Perry. (Her mother, Marluce Lucena Martin, is still alive.) "I didn't have the greatest relationship and I was always beating him up for it. I never thought he saw me until I became famous. When he was in and out of hospitals and I started to get closer to him, it was hard. I was drinking like crazy. I wasn't sleeping. I had massive panic attacks where I thought I was dying."

Through it all, the hits kept coming — Aguilera's "Beautiful" in 2001, which landed Perry a Grammy nomination, and Gwen Stefani's "What You Waiting For" in 2004. Then, Perry's father died in 2005. She still tears up at the memory. "When something dies, something is born, and I was like a whole new Linda," she says of her decision to give up alcohol, coffee and cigarettes, and go vegan. "Now, I am the clearest, the most focused. I look the best, I feel the best, I'm writing the best."

Perry hopes to share the wisdom she painfully gained, which makes her new show's title, *Make or Break*, even more apt. Taping at her 10,000-square-foot recording studio took just three weeks, during which, Perry says, "I opened my mouth and didn't shut it for 18 days. I don't know what the f— I said, but I know real shit happened."

Coming to terms with the needs of reality TV was a real eye-opener — for both VH1 and its new host. Perry, who grew up in San Diego and calls Los Angeles home, describes the first day of shooting: "I did something, and they missed it, so they came to me, like, 'Can you do that again? That was such a great moment.' And I go, 'Um, let's get this clear: If you didn't get it, you didn't get it. You missed it. I'm not



Perry, seen here performing with 4 Non Blondes on May 10, blasts shows like *The Voice*: "It's one big marketing, promotional f—ing spinning chair."

repeating anything.' I told the artists, 'If anybody asks you to redo something or puts words in your mouth, you call me up.'"

VH1 says it is precisely that attitude that made the show an attractive addition to its prime-time programming slate, which has had an uptick in viewers thanks to recent hits like *Love & Hip Hop Atlanta* and *Hollywood Exes*. "What really engages VH1 viewers is authentic storytelling," VH1 president Tom Calderone tells *Billboard*. "Our viewers are incredibly sharp. If they sense an artist or celebrity isn't being genuine or that a storyline just doesn't ring true, they'll tune out."

Perry thinks she may have what they're looking for. "They want more viewers of credibility," she says. "It's not because of my good looks. It's because they know I have a credible career. I haven't whored myself out." ●

VH1 PRIME TIME BRINGS THE DRAMA

In a crowded cable market, the network finds a winning formula with scripted and reality programs

BY JOCELYN VENA



LOVE & HIP HOP The stories of women involved with such rappers as Lil Scrappy, Yung Joc and Waka Flocka Flame has become the most tweeted show on TV on Mondays.



HIT THE FLOOR Revolving around the Devil Girls, dancers for a fictional basketball team in Los Angeles, the series is the No. 1 cable show among women 18-34 in its time slot.



HOLLYWOOD EXES This docu-series explores famous exes, including women once married to Prince, R. Kelly, Will Smith and Blink-182 drummer Travis Barker.

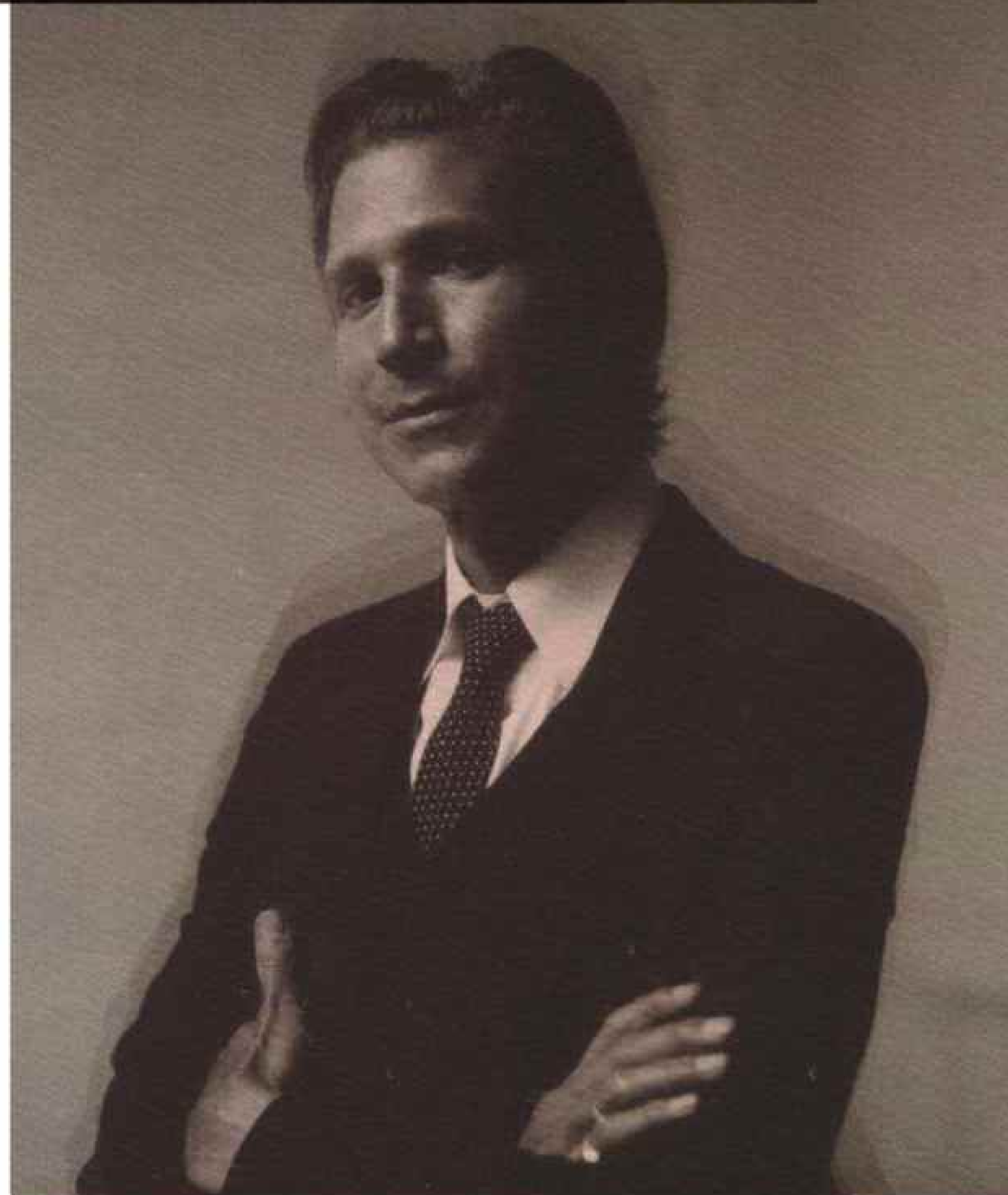
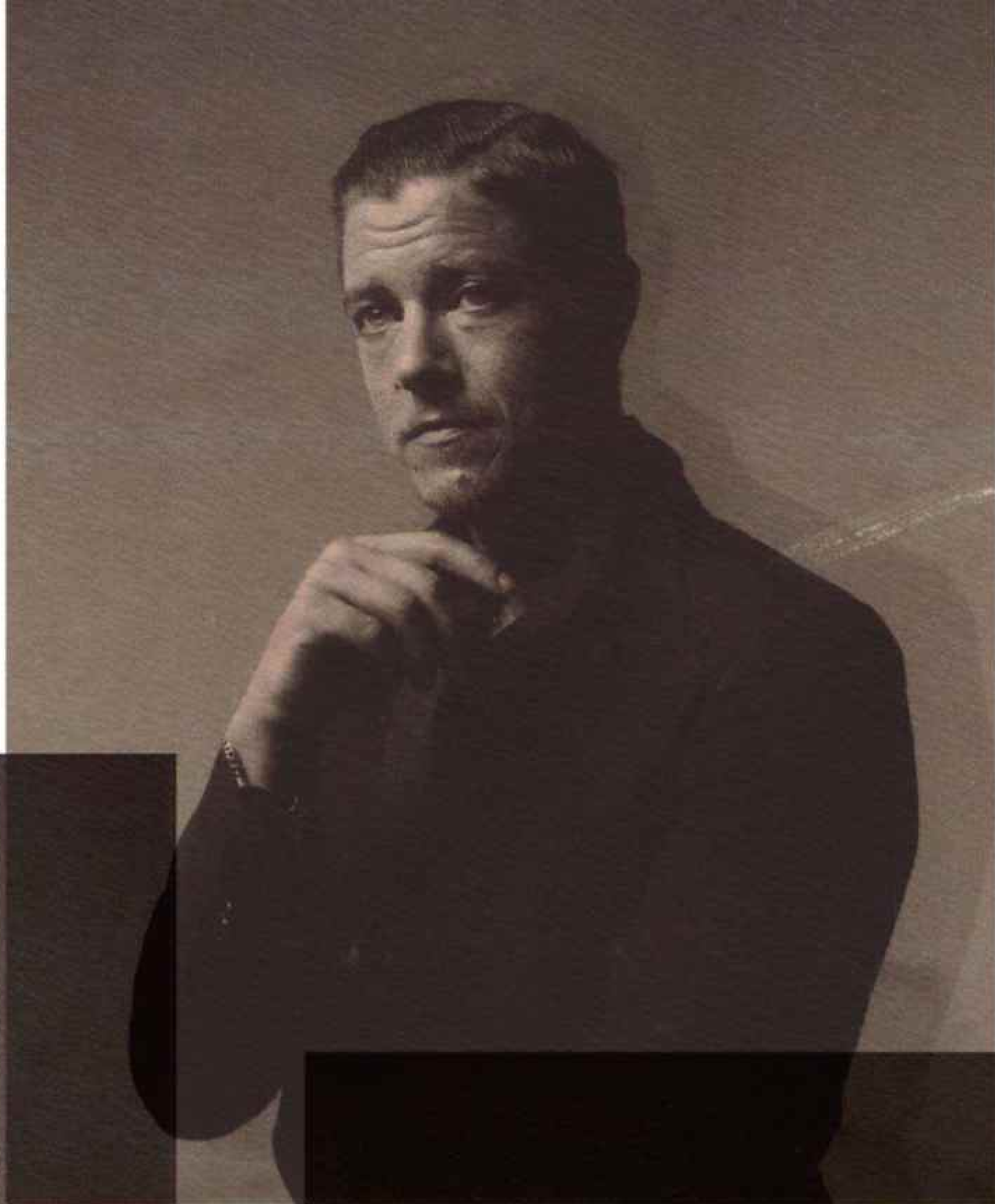


So says Interpol frontman Paul Banks about the relationship among a group of guys as the quartet becomes a trio after a four-year hiatus

BY LIZZY GOODMAN
PHOTOGRAPHED BY ERIC RYAN ANDERSON

'PSYCHO

Opposite page, from left: Interpol's Fogarino, Banks and Kessler were instrumental in the global garage-rock revival beginning in 2000. They were photographed June 16 at Fast Ashleys in Brooklyn. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.



LOGICALLY, IT'S JUST BEDLAM'

INTERPOL FRONTMAN

Paul Banks walks onto the deck of the Frying Pan, an antique ship that's now a floating bar and grill docked at a Hudson River pier on Manhattan's West Side. Smooth jazz plays in the background as he makes his way past plastic tables filled with stay-at-home dads nursing lunch-hour pints and tourists killing buckets of Corona and plates of soggy fries. "Let's sit in the sun," says Banks, wearing a backward baseball cap and blue suede Adidas sneakers. He settles into a portside chair and rummages around in a worn black gym bag for a pair of shades.

Among casual fans, there's an assumption that Interpol is a uniform gang of denizens of the night who never leave the house in anything less than a smartly tailored suit. But those who have followed the group's career since the release of its acclaimed debut album, *Turn On the Bright Lights*, in 2002, know that its band members are far from identical.

Banks, 36, is the reluctant heartthrob and lead singer, a sports- and hip-hop-loving introvert who never wanted to be in a band in the first place. Guitarist and chief songwriter Daniel Kessler, 39, is the music nerd, the guy whose sonic instincts seed all Interpol songs. Drummer Sam Fogarino, 45, is the paternal figure and mediator. And former bassist Carlos Dengler was the flamboyant rock star whose musical taste hewed closest to the British post-punk influences that many hear in Interpol's sound.

Achieving harmony among such strong, disparate personalities has not been easy, especially over an extended swath of time. "It's a hard thing to do, keep liking each other," acknowledges Banks. "A relationship between a group of guys — psychologically, it's just bedlam."

But that conflict has long served as creative fuel, propelling Interpol to its current status as a solid, mainstream rock act with a combined 1.4 million U.S. record sales, according to Nielsen SoundScan. The group will augment those numbers this fall with the release of its fifth album, the dynamic, vibrant *El Pintor*, on long-time label Matador Records.

"We're all aware it's a miracle we found each other in the first place," says Banks.

"There's an alchemy here. We are more than the sum of our parts — and that's magic. As long as you don't lose sight of that, you can get through all the weird dynamics."

Through the years, Interpol's magic has been tested. First, by enthusiastic partying in the early 2000s, then by shifting terrain in the music industry and a one-album move to Capitol Records in 2006, and most recently by Dengler's departure in 2010. He was by far the band's most visible and outspoken member, gregarious in an Edwardian sort of way and interested in rock'n'roll showmanship on and off the stage. He played on Interpol's last, self-titled album, but didn't tour in support of it. "I haven't spoken to him in five years," notes Fogarino, without malice.

"Obviously," says Kessler, "Carlos wasn't part of the process for the first time, so that was different." Wearing a dark suit and sitting in a plush armchair in the lobby of New York's Bowery Hotel late one Monday morning, he admits that there was a time when he wondered if Interpol would ever make another record.

"I mean, I was hopeful and I wanted to be optimistic," he says, pouring sparkling water into a highball glass. "But I also wanted to be realistic. Carlos is a formidable musician and a key contributor to Interpol up until now. You couldn't be so naive as to be like, 'Oh, these are easy shoes to fill.' They're not easy shoes to fill."



From left: Dengler, Kessler, Fogarino and Banks in 2004, circa the whirlwind release of the quartet's second album, *Antics*, which was written before its first tour.

Back in 1997, Kessler went about recruiting fellow students at New York University for a band he felt an almost religious need to form. He already had written a bunch of songs and was searching for musicians with big personalities who could help him build a signature sound he couldn't yet hear but knew intuitively was out there. He was drawn to Banks and Dengler, he says, because they were so eccentric.

Banks was the somewhat disheveled, perpetually tardy Renaissance man (as



"This is Interpol. It's the same core but minus an ingredient."

—PAUL BANKS

rewriting tracks until the group had a completely finished album.

"We've always been self-reliant," says Kessler. "We've always produced ourselves, and we don't go into the studio until it's ready." That approach hasn't changed, though on the last two albums the band has collaborated in the studio with British producer Alan Moulder (Arctic Monkeys, The Killers, Nine Inch Nails).

"I work with them as a mixer, so it's pretty much all recorded and the template is there," says Moulder. "My role is helping them realize their vision."

When fame happened for Interpol, it happened on a large scale and happened fast. The initial success of *Turn On the Bright Lights*, generally considered one of the most important records of the early 2000s, coincided with the rise of bands like The White Stripes, Franz Ferdinand, Kings of Leon and Yeah Yeah Yeahs. Each had a vastly different sound but was committed to resurrecting real rock'n'roll for the masses. As a member of that pack, Interpol was soon propelled onto the world-tour circuit.

"They had everything I love about a band," remembers Moulder. "An identifiable sound — with a dark mood and a great lead singer — that took you somewhere. Plus, they looked incredibly cool. What more could you want?"

Many of the songs for the group's second album (2004's *Antics*) were written

good an athlete as he was an artist) whom Kessler met when both were exchange students in Paris. Dengler was the only other kid in Kessler's philosophy class who dressed like Nick Cave. Never mind that Dengler had given up on music to pursue a career in academics and Banks wanted to be a solo artist — Kessler was determined to get them together. By the time Fogarino replaced the band's original drummer in 2000, the distinctive Interpol sound — urgent but melancholy guitar rock reminiscent of Joy Division — had been born.

They would soon be caught up in the frenzy of a global garage-rock revival

Above: Banks and the band performed during the third day of the Governors Ball at Randall's Island on June 8 in New York. Among the crowd-pleasers were new tracks "My Desire" and "All the Rage Back Home," and the early hometown ode "NYC."

spearheaded by their peers in The Strokes. But when Interpol went to work on its first album in the fall of 2001, the band members still didn't have a firm record deal. The lack of structured support, however, yielded an unexpected perk: There was no outside influence, which allowed the group to forge the writing, rehearsing and recording practices that continue to this day. "I would usually show Carlos songs I'd been working on," says Kessler of the traditional first step.

"Then," says Banks, "Carlos would write a bassline and that would inform my vocals and my guitar parts." Before long, the full band would swing into action, writing and

WHERE IN THE WORLD IS CARLOS DENGLER? Interpol's former bassist shuns the spotlight

In 2010, after 10 years as a primary architect of Interpol's sound and its most limelight-loving member, Carlos Dengler announced he was leaving the band. In some ways, this was not a big surprise. Dengler's reputation as a flamboyant eccentric was based in part on his diverse creative interests. Even in a band of educated individuals he stood out as an intellectual Renaissance man, as well-versed in the history of film, classical music and continental philosophy as he was in rock'n'roll. And as born-to-the bass as Dengler may have seemed, playing on big festival stages in his holster and mustache, Interpol drummer Sam Fogarino has said Dengler didn't "really like playing the bass... it's not his instrument of choice, and it definitely wasn't his first instrument."

By the time Interpol was touring in support of 2007's

Our Love to Admire, Dengler was already growing restless. He told *The Guardian* he had stopped listening to guitar music and was grumbling to journalists about the rigorous tedium of life on the road and the perils of fame. "Celebrity is a kind of affliction, a malaise, in essence, a condition," wrote Dengler in a press release announcing his 26-minute short

film, *My Friends Told Me About You*, which he scored, co-wrote, co-produced and starred in. In the years that have followed, Dengler, 40, has scored another film, *Golgotha*, as well as directed TV commercials for iPhone and Johnnie Walker. He doesn't appear to have joined another band or kick-started a solo project, preferring, it seems, to live a relatively quiet life. Reportedly, he resides in New York with his Italian greyhound, Gaius. —L.G.



Dengler in 2007.

before Interpol's first tour, so the band was able to record and release it without taking much of a break from the road. It was after that whirlwind, in the mid-2000s, that Banks stopped drinking. "Um, for me, less booze," he chuckles when asked to name the primary difference between life in Interpol now versus then.

It was also around this time that the members started changing things up in the studio, introducing keyboards into the

early stages of the songwriting process. They even altered the Interpol business plan, signing with Capitol Records for the 2007 release of their third album, *Our Love to Admire*.

The general consensus is that *Our Love to Admire* and 2010's *Interpol* are the weakest in the band's repertoire. And while it's true that both records, especially the eponymous fourth album, feel more intricate and less cleanly propelled by the band's signature symphonic guitars, they earned positive reviews and sold well. Still, something was different. Fogarino says the problem was clutter.

"I'm kind of at fault for bringing technology into the fold, because I've always been into synths, samples and electronics," he says over dry martinis one evening at Cafe Mogador, a Moroccan restaurant in Williamsburg, Brooklyn. "On our earlier records there wasn't this thick layer — whether they be synthesizers or a fake orchestra — taking up a lot of sonic space and pushing everything aside."

It's not that Fogarino, or anyone else in the band for that matter, was unhappy with the end result. "We were all quite into what was going on," the drummer says. "It was exciting." But now the focus is on reconnecting with what Banks calls "Interpol concentrate."

Losing Dengler was a blow, but it also came with "a huge sense of relief," says Fogarino. "It's not fun to make a record with someone who doesn't want to be there and it's not fun to dislike someone you care for."

Every note on *El Pintor* was played by a musician who really wanted to be there. "This is Interpol. It's the same core, minus an ingredient," says Banks. "But it's almost like with a chemical compound, how certain bonds can get stronger or become more radioactive when you take out one element."

Moulder concurs. "They know who they are and they've stayed pure to that."

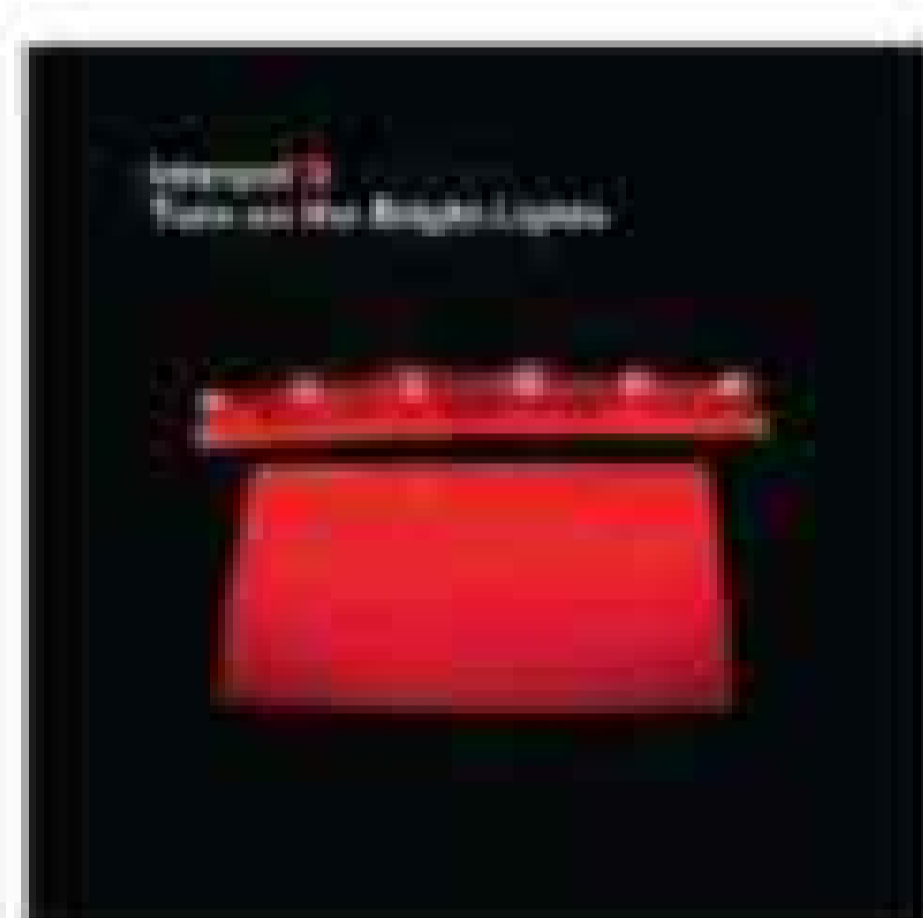
This new, pared-down incarnation of Interpol began, Kessler says in a mock melodramatic voice, "one hot August night" in 2012 when he and Banks got together to play around with some new ideas. For the first time in Interpol history, the songwriting process began with guitar and vocals instead of guitar and bass. It was exciting, but a little nerve-wracking. "It was like the first day of school," recalls Kessler. "We had no idea if we were going to be able to pull this off, but it was like,

INTERPOL ON THE RECORD

Charting the band's lightning-fast rise and its attempt at a bright future

TURN ON THE BRIGHT LIGHTS (2002)

Interpol's debut album hit No. 158 on the Billboard 200, selling 579,000 copies, according to Nielsen SoundScan. Standout tracks: "Obstacle 1" and "PDA"



ANTICS (2004)

Peaking at No. 15 on the Billboard 200, this sophomore follow-up sold 516,000 copies and built on the band's moody, atmospheric sound. Standout tracks: "Slow Hands" and "Evil"



OUR LOVE TO ADMIRE (2007)

The act's first effort on Capitol Records climbed to No. 4 on the Billboard 200, moving 240,000 copies. Standout tracks: "The Heinrich Maneuver" and "Mammoth"



INTERPOL (2010)

The intricate self-titled album hit No. 7 on the Billboard 200 with 109,000 copies sold and earned positive reviews from critics. Standout tracks: "Lights" and "Barricade"



EL PINTOR (2014)

The upcoming fifth LP — set to be released Sept. 9 — is a return to the band's roots. Standout tracks: "All the Rage Back Home" and "Same Town, New Story"



—L.G.

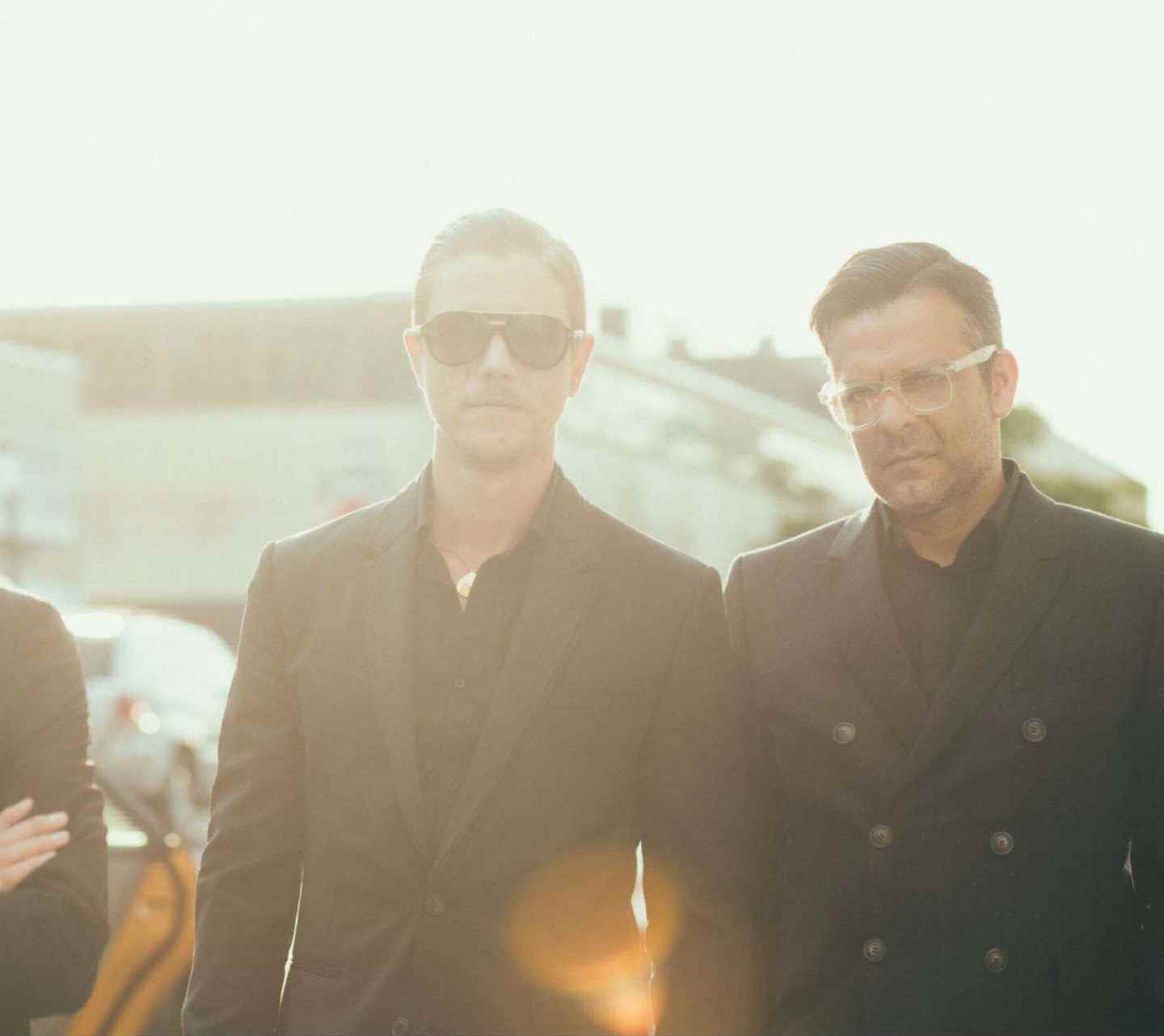


From left: Kessler, Banks, and Fogarino. Reflecting on their early success, Banks says, "We were really spoiled as a band, even before we had a record deal — every show, there were five more people than the previous show."

'OK, we have to start somewhere.'

Almost immediately, there was a problem. "What I found within the first half-hour of Daniel playing was that I couldn't come up with any guitar melodies or any top melodies vocally until there was a bassline," says Banks. "Part of the reason Carlos was so integral is that he anchored the song from a specific, weird angle."

But the issue was soon resolved. "It was as simple as, 'I'll bring a bass tomorrow and we'll see if that makes more sense,'" says Banks. "And it instantly made more sense." The frontman says he first thought of his bass parts as placeholders at first, but they stuck. "Now all the reviews can



be about how the singer f—ed up the bass,” he jokes.

The benefit of surviving long enough to start over is that you have the perspective required to appreciate your success. “We were really spoiled as a band, even before we had a record deal — every show, there were five more people than the previous show,” says Banks. “Even when we were starting out, our first record was really hyped and people were super excited to see us play live. The whole first tour was sellout after sellout and more sellouts. Now you have an awareness, like, ‘Shit, man, maybe this won’t last forever.’ You don’t really know if people are going to come with you.”

“It was like the first day of school. We had no idea if we were going to be able to pull this off, but it was like, ‘OK, we have to start somewhere.’”

—DANIEL KESSLER

So when they do show up, it’s even more meaningful. The recent Governors Ball lineup read like a who’s who of the most important New York bands of the last 15 years, from Interpol to The Strokes to Vampire Weekend. And though Interpol had just started playing live again, the group’s performance was widely cited as one of the weekend’s highlights. “I was really, really excited about the reaction,” says Banks. “When we hit [2004 single] ‘Slow Hands,’ it was f—ing crazy.”

The crowd ranged from aging hipsters who could’ve been in the audience at one of Interpol’s legendary early shows at Brownies in the East Village to groups of gothed-up teenagers who abandoned their

sullenness for the joy of joining Banks on “Slow Hands.” “Can’t you see what you’ve done to my heart and soul,” everyone sang. “This is a wasteland now.”

The show reminded Kessler of what felt like a particularly prescient gig last March in Bristol, England. “The room was really electric,” he recalls. “I remember looking out to my right and there were these kids. They must have been 16 — they had braces on and stuff — and I was thinking, ‘It’s been close to four years since our last record.’ These kids had probably never even heard of us at that point.”

Kessler pauses, takes a sip of his drink and smiles. “They were singing every single lyric.” ●



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Music

THE STARS,
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MUSIC'S FIRST VINE STAR

Shawn Mendes, 15, started with a six-second cover of a Bieber hit — and now sells 214,000 downloads a week

By **JEM ASWAD**
Photographed by **BLOSSOM BERKOFKY**

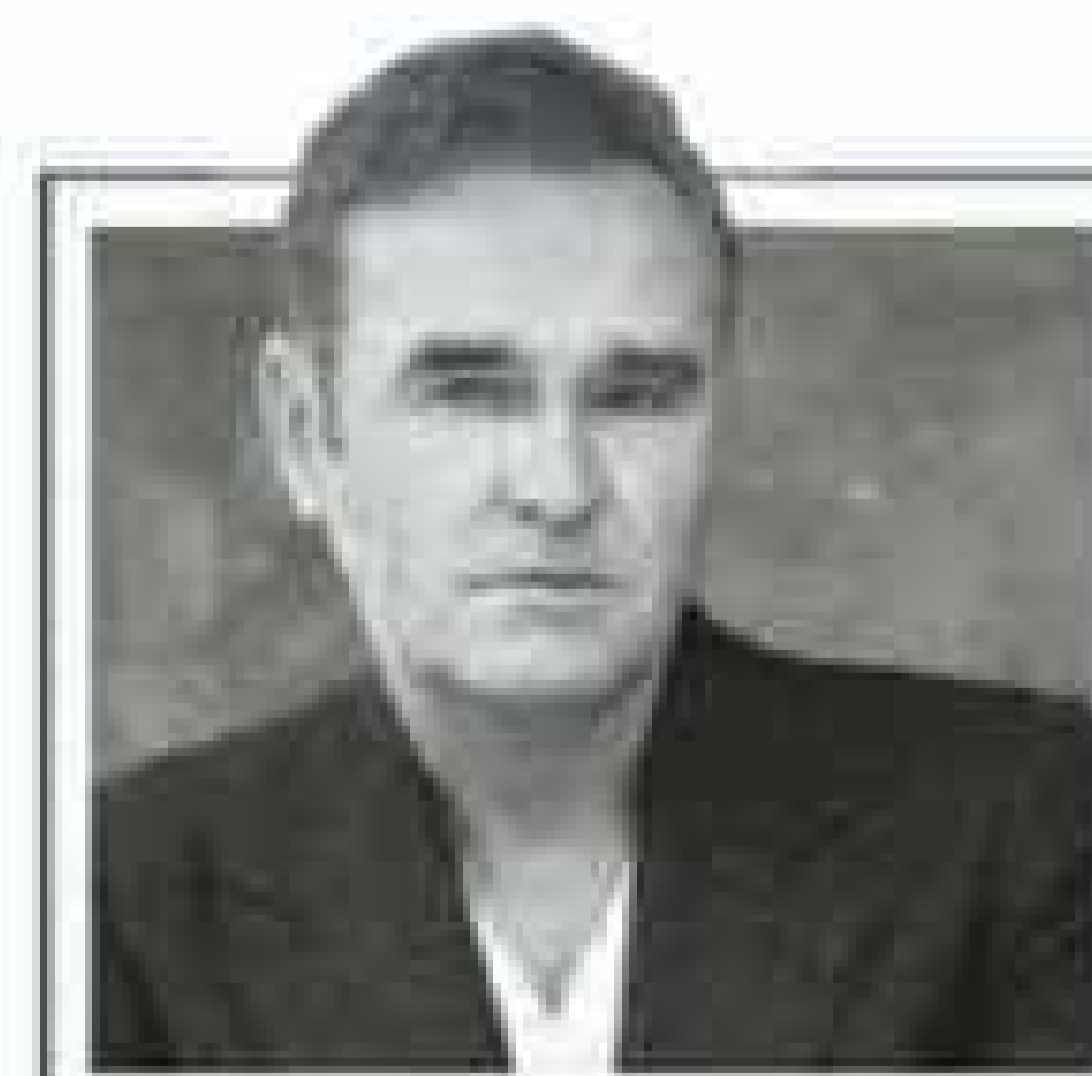
Also...



'A VERY BRITISH MESS'
U.K. singer **Foxes** hopes an unexpected Grammy win can help her leave dance music behind.



ROMEO SANTOS MAKES HISTORY Bronx bachatero hits a home run at Yankee Stadium — the first show there by a Latin artist in decades.



MORRISSEY'S MIXED SIGNALS Moz's first album after a four-year hiatus is filled with hits, misses and, of course, misanthropy.



Music

S

Shawn Mendes — a sweet-voiced, dreamy-faced 15-year-old Canadian singer who's considered the first Vine sensation — sits in a rehearsal room in Manhattan. Tom Jackson, a veteran performance coach who worked extensively with teen Taylor Swift, watches intently while Mendes runs through "The Weight," from his debut EP, *Life of the Party*, due July 28 on Island.

In a few hours, in this room, Mendes will play for 60 execs and journalists. Days later, he'll be on *Live With Kelly and Michael*, performing "Life of the Party," his debut single about insecurity, which bowed at No. 24 on the Billboard Hot 100 dated July 12 with little promotion, thanks mostly to his rabid social media fan base buying 214,000 downloads in a week, according to Nielsen SoundScan. The next day he'll begin his first-ever tour, opening 30 dates for Austin Mahone, at the 11,700-capacity Freeman Coliseum in San Antonio.

Mendes isn't quite bristling at Jackson's direction, but he is pushing back politely. He's also playing the song too fast, with a staticky energy that reminds you he's just 15. Jackson holds up his hand. "Tell me about this song," he says. "Where does it come from?"

"It's about your girlfriend cheating on you with your best friend," says Mendes.

"That's perfect," says Jackson. "There's gonna be three places in the set where you need to talk to the audience, and this is one of them. 'This song is about a girl' — 'Yaaaay!' — 'I really liked this girl' — 'Awww!' — 'but she cheated on me' — 'Awww!' — 'with my best friend' — 'Awww!' Wait for the response."

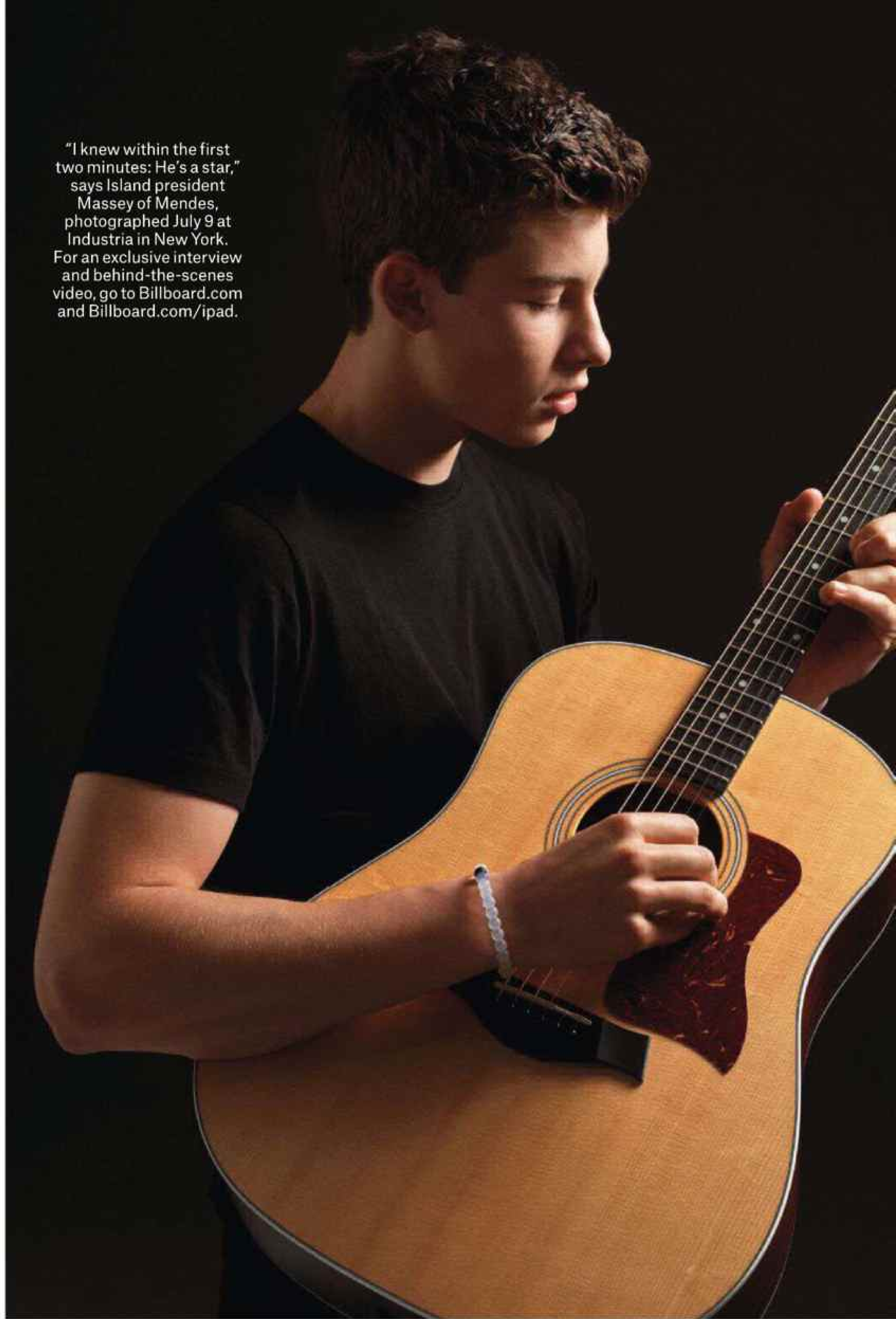
"I don't wanna, like, script it out," says Mendes. "I get weird with that."

But 25 minutes later, after several run-throughs, he's onboard. "Wow, that feels really good. So — take it from the first verse?"



Mendes poses with fans at the Magcon Tour in Toronto on June 28.

"I knew within the first two minutes: He's a star," says Island president Massey of Mendes, photographed July 9 at Industria in New York. For an exclusive interview and behind-the-scenes video, go to Billboard.com and Billboard.com/ipad.



Mendes is a new breed of pop star, occupying a kind of subduction zone where the future's music industry meets the past's. He grew up on social media, learned how to sing and play guitar via YouTube covers and tutorials. He was in the glee club and took acting lessons, but for the most part, he got where he is today almost directly by sitting in his bedroom in Pickering, Ontario. Like many other aspiring singers, he had been uploading covers to YouTube for a couple years. Then, one day last summer, he noticed that no one seemed to be doing anything similar on Vine.

"I was sitting in my room, my sister came in, and I said, 'Can you record this?'" he recalls.

His six-second clip of Justin Bieber's "As Long As You Love Me" had 10,000 likes by morning. He kept posting covers, gained 200,000 Vine followers by October and played Magcon, a tour for social media celebs,

in Dallas in November. But Andrew Gertler, who manages rapper Rockie Fresh, didn't discover Mendes until he heard A Great Big World's "Say Something" in January. "I thought it sounded like a song people would cover, so I went on YouTube, and Shawn's was the first to come up," he remembers.

Gertler, 25, showed the clip to fellow former Atlantic marketing intern Ziggy Chareton, now an Island A&R rep. They contacted Mendes' parents and convinced them to bring him to New York for label meetings and studio work. Atlantic, RCA and Republic were interested, but the singer connected most with Island president David Massey. "I knew within the first two minutes: He's a star," says Massey.

Meanwhile, Mendes kept posting clips and gaining new fans. In April he won Ryan Seacrest's Best Cover Song contest with "Say Something." He currently has 1.3 million

Hey Girl: Richard Marx Is Back

The guy who wrote the book on romance lands his highest-charting LP in 20 years

BY MICHELE AMABILE ANGERMILLER

followers on Twitter, 1.4 million on Instagram and 2.8 million on Vine. He even flew out to L.A. and had dinner with Ed Sheeran, who offered friendly advice. Amid it all, Mendes finished his sophomore year of high school. (He'll have a tutor this fall.) "It was difficult to sit in class because my mind kept wandering," he admits. "I had to tell myself, 'In New York I focus on music, but now I'll focus on chemistry.'"

His team, however, focused on "Life of the Party," which Mendes recorded during that first New York trip. On June 26, the label released the song on iTunes and stepped back. "We put it up with no marketing because we wanted to understand how his fan base would behave," says Massey. "We released it at 11:15 p.m. — it was No. 1 on iTunes at midnight."

"It's so relatable for teenagers," says Mendes of the song. "It's hard for most of us to figure out who we want to be. This song really pushes it into your head that you're awesome just as you are."

Four days after the song was released, Mendes played a pop-up show in Times Square. Fan videos show several hundred admirers, mostly young girls, singing along. One clip is called "Me squeezing Shawn Mendes' butt," which happens as he tries

to get through the crowd after police show up. "It was intense, but the way he kept everyone under control was remarkable for someone who's not yet 16," says Massey. "He's always like that, whether meeting the chairman of a company or dealing with 600 girls."

This fall, Mendes will start work on his album, targeted for late 2014 or early 2015. Soon enough, old-school record-label models will kick in. "We will widen his fan base from its core through TV, press, all the traditional methods," says Massey. "Because the modern methods have already been achieved."

Hours later, at the now-packed studio, Massey introduces "our newest signing. You're going to see how talented he is." Mendes warns that his voice might be scratchy due to rehearsing all day. It's not. He kills "Life of the Party," then joins his own party — one very different from the one he just sang about. ●

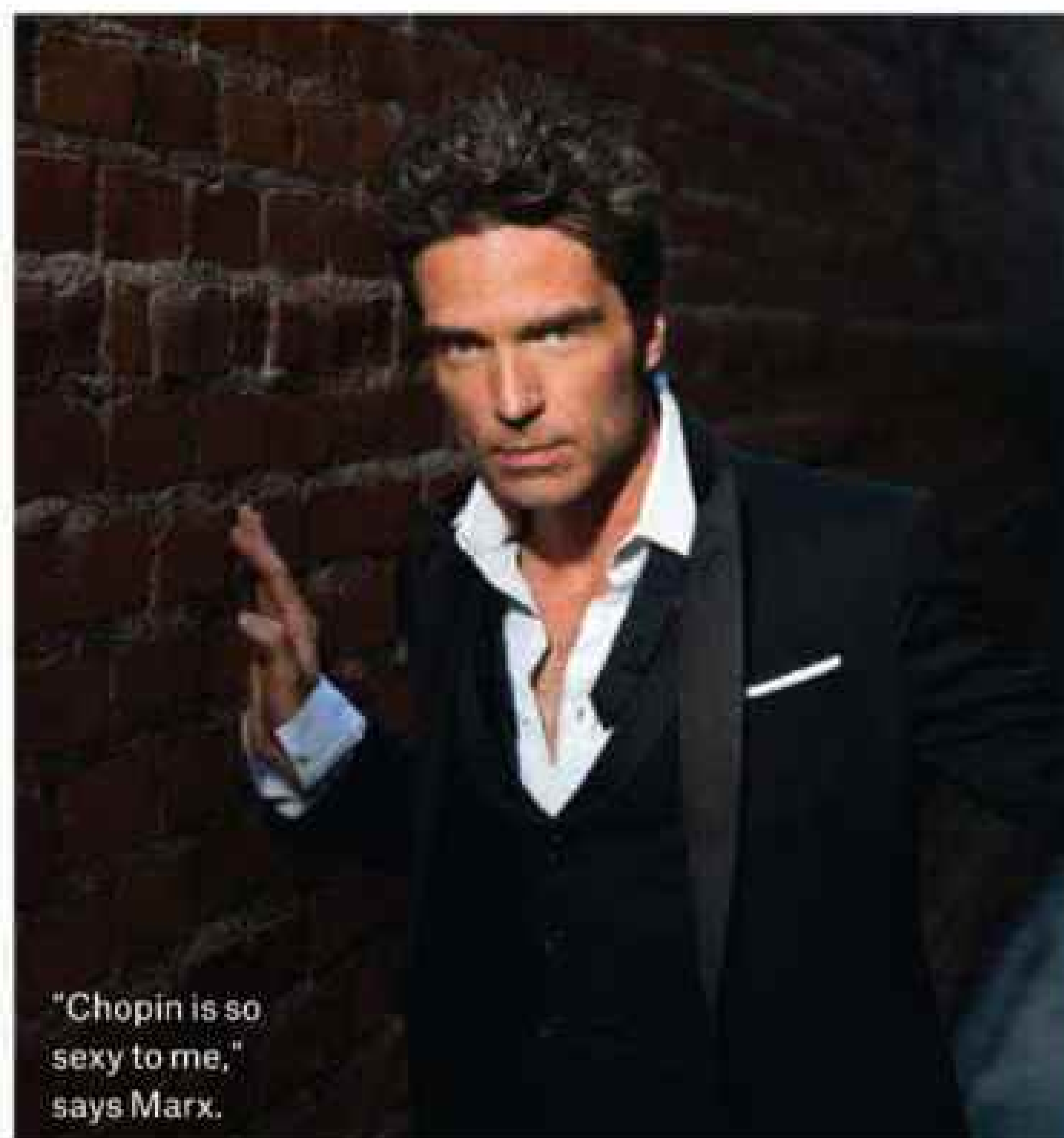
Richard Marx could teach a class on hit love songs. The singer-songwriter has notched 29 Billboard Hot 100 hits, the majority of them uber-romantic — from his first No. 1 as an artist, 1988's "Hold On to the Nights," to his 2011 Hot Country Songs chart-topper for Keith Urban, "Long Hot Summer." Marx, now 50 and recently divorced from his longtime wife, actress Cynthia Rhodes, says he writes "what every woman wants to hear and what every man wished he could say." With *Beautiful Goodbye* (Kobalt), his first album in 10 years, hitting No. 40 on the Billboard 200 — his highest-charting set since 1994 — Marx is romancing listeners once again.

Did you set out to make an album that doubles as a date-night soundtrack?

I was influenced by EDM and trance. I love that because it often doesn't have a lyric to focus on; the music takes you away. It made me listen to Chopin. That is so sexy to me.

The video for "Whatever We Started" shows you looking lonely the morning after. What's the story behind it?

It's a dance between two people who have already been intimate but something stopped them short — maybe fear. It's that feeling of "This is bigger than both of us."



You're prolific on Twitter. What's your take on social media?

I love it, but I also like mystery. I don't know shit about Peter Gabriel, and few people have impacted me as much. I don't know what he has for breakfast and I don't care. I find myself being too accessible. My personal life has always been personal.

That said, it was sad to hear about your divorce.

I appreciate that, but at the same time, I don't understand it. It was a beautiful 29 years and we brought three amazing men into the world. Somebody said they were sorry my marriage failed. I went, "Really? I think it was a smashing success." ●

ARTIST ON THE VERGE INDIANA

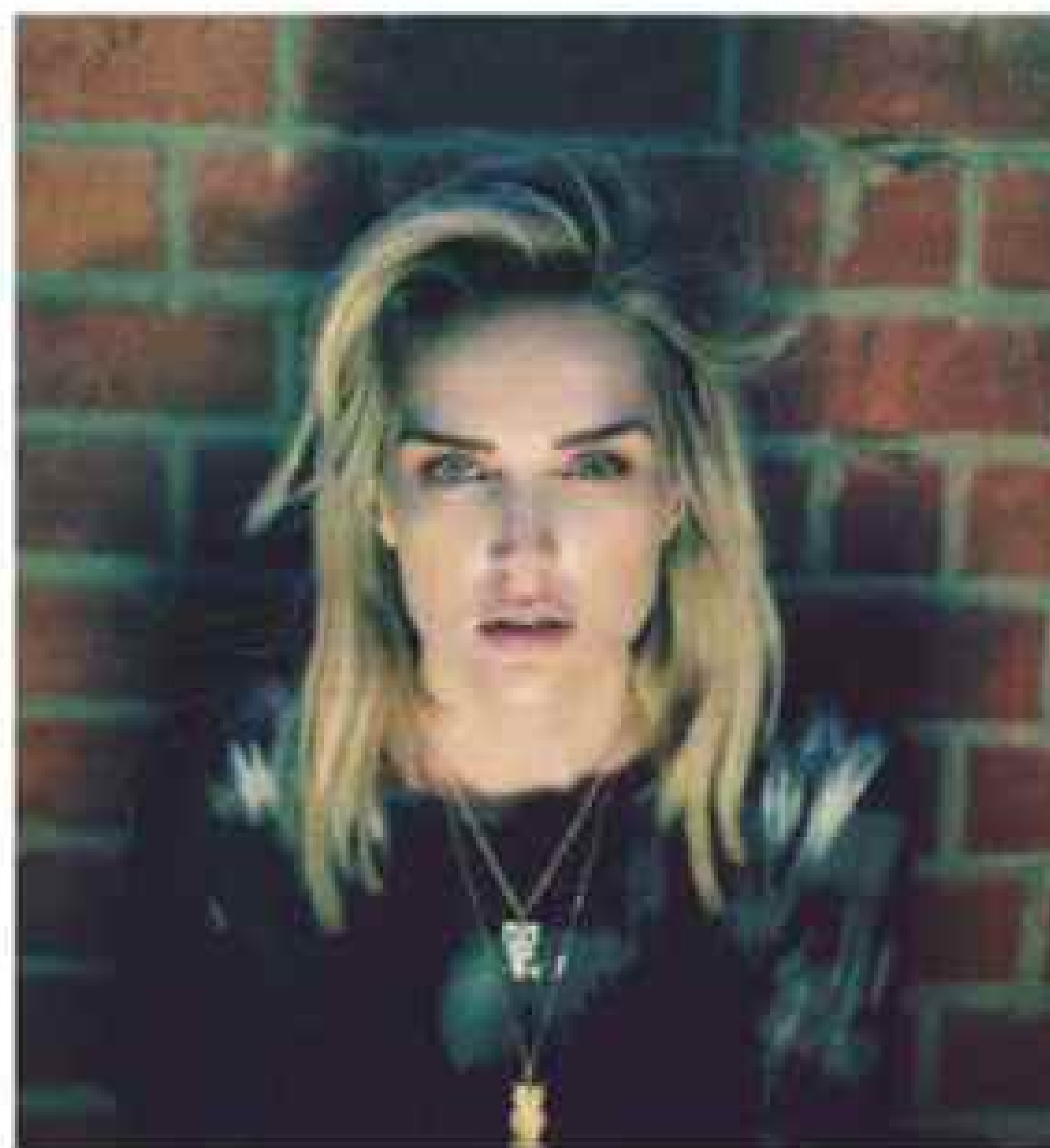
From: Nottingham, England

Real name: Lauren Henson

Sounds like: An edgier version of fellow European chanteuses Robyn and Little Boots, with sinister undertones offsetting the pop shimmer.

Big break: After posting a few cover songs online, Indiana was contacted by producer-songwriter John Beck, best-known for Corinne Bailey Rae's single "Put Your Records On." "He invited me to his studio, and at first I didn't believe him — I thought it was some weirdo," recalls the twentysomething singer. "Then I Googled him and saw he wasn't a weirdo — he was Grammy-nominated."

Bigger break: The hypnotic single "Solo Dancing" took off overseas, hitting No. 14 on the U.K. singles chart in April. Follow-up "Heart On Fire" was premiered by BBC Radio 1's Zane Lowe as his "Hottest Record" in May, and



precedes her debut album, *No Romeo*, due overseas on Sept. 1 on Sony.

What's in a name? The British singer has relatives from Indiana, but chose the stage name in memory of her father, an Indiana Jones fan who died when she was 17. "I remember him watching it on TV," she says. "When my mom was moving, a cap fell out of a box and it said 'Indiana' on it, and all these memories came flooding back to me."

Gosling alert: "Solo Dancing" was inspired by Cliff Martinez's electro-pop score to the 2011 Ryan Gosling film *Drive*. "I was obsessed with it," says Indiana. "That was my starting point for that synth-y bass." **Biggest diva dream:** Commanding audiences so big she gets overwhelmed with emotion. "Success, to me, is hearing more voices onstage. In a stadium with 40,000 people, I want to be able to drop the mic and cry."

—Jason Lipshutz

'I'm Starting On My Own Journey'

After the shock of winning a dance Grammy with Zedd, Foxes is hunting for her own awards

BY RICHARD SMIRKE



"I've done my dance moment," says Foxes, photographed by Joseph Llanes on Jan. 23 at the W Los Angeles-Westwood in L.A.

My feet haven't really touched the ground for a while," says a beaming Louisa Rose Allen, better-known as Foxes, between cappuccino sips. Sitting in a London cafe on a sunny day, the British alt-pop singer, 25, has every reason to be floating on cloud nine. After all, not many artists can say they won a Grammy before they even released an album. Allen took home the best dance recording prize for "Clarity," her hit collaboration with Zedd, in January. But now, with her debut studio set, *Glorious*, released state-side on June 23 on RCA, she's after her own

accolades. "It put a fire under my feet," she says. "I want to win things for my own music."

In addition to collaborating with Zedd, you have also guested on songs by Fall Out Boy and Rudimental. How did those experiences feed into your debut album? Watching those artists just made me realize that I owed it to my music to stay true to what I wanted. It was a bit like an internship, and then I decided I was going to do my own thing. There were hundreds of dance producers that got in touch after "Clarity," but I've done my

dance moment and it's nice to move on. It feels like I'm starting on my own little journey.

What's the thinking behind the album title?

The last song that I wrote for the album is called "Glorious" and the message behind that is about not giving up. My name Foxes is still confusing to people though. I guess that's when I'll know that I've made it: when people no longer ask me why I'm called Foxes.

"Youth" was the track that first got you noticed — it landed syncs on *Gossip Girl*. How important was that to your career?

That was when what I wanted to sound like finally started to make sense in my head. I was on a train from [her hometown] Southampton to London when it just clicked; I wrote the song in 10 minutes. It sounds so cheesy, but I was moving to London to try and be a singer. In a way [the song] is a "f— you" to anyone in my hometown who thought I couldn't do it.

Did you ever anticipate "Clarity" becoming such a huge global hit?

Never. I was in the Bahamas on holiday and "Clarity" came on and the people that owned this shack started freaking out. It was insane.

You looked lost for words during your Grammy acceptance speech for "Clarity."

Oh, God. It's hilarious. I nearly missed it. I was with the guys from Disclosure and Sam Smith. We sneaked out for burgers at this diner across the street. I was standing there with a beer in my hand, wearing this Vivienne Westwood gown, and my manager called me: "Where are you? They're about to call your category!" I didn't think in a million years that I was going to win it. When they called my name I just remember throwing my purse in the air and Guy [Lawrence] from Disclosure being on the floor catching it. It was a very British mess. ●



Jennifer Herrema: My Inspirations

"I have no sense of time," Black Bananas frontwoman Jennifer Herrema says. "It's all a blur." No wonder: The alt-rock icon, 47, has unleashed more than 20 albums total of her various projects, from noise rock trailblazers Royal Trux to her latest, Black Bananas, whose second effort, *Electric Brick Wall*, arrives June 24 via Drag City. The album collects raw rock songs seen through a retro funk lens, and according to Herrema, who arrives for her interview with a bathing suit under her clothes, the tracks have some unlikely prompts.

Nonstop TV "The TV is always on. I'm not watching it — it's this white noise where it's on low and I can kind of hear it. It doesn't really matter what show is on. The weirdest thing will catch my attention and I'll get inspired: 'My House,' on the Black Bananas album, was inspired by reality TV — like, people being total f—ing bitches."

Living by the ocean "That's the head space I'm in. I'm close to a city [Los Angeles] but I also feel like I'm in the middle of nowhere. It's this place with total privacy. It keeps my head clearer."

Snoop's funk explorations "We were listening to *7 Days of Funk*, the Dam-Funk and Snoop Dogg record. I said, 'Turn it over

and see who mastered it because that's who we're having master this.' And we did. Brian "Big Bass" Gardner [Dr. Dre, Outkast] got it on the first pass. I was in love with it. It wasn't about the genre of music he's known for — it's the sounds I was hearing. I could hear them in our music."

Sorry, drummers "I only play with three people, no drummer. I'm so sick of drummers having to set up their kit. I'm like, 'Really? I have to watch this again?'"

Evolving, adapting "I'm like a sponge. I'm not stuck on being a particular type of person in a particular type of life or world. I fully embrace wherever I am."

—Emily Zemler

CHART MOVER

'He Can Outsing Anybody'

Hozier, the Irish singer Ryan Tedder wishes he signed, hits new high notes

BY ANDREW HAMPP

Last September, Irish singer-songwriter Hozier posted his first video on YouTube, for the bluesy ballad "Take Me to Church," and it went viral. The charged clip, which criticizes Russia's criminalization of homosexuality, shows a gay man about to be burned alive by masked thugs. The video has racked up 5 million views as of press time, but the song is about another controversial topic: Ireland's relationship with the Catholic Church.

"Growing up in Ireland, the church is always there — the hypocrisy, the political cowardice," says Hozier, real name Andrew Hozier-Byrne, who identifies as nondenominational Christian. "The video has the same theme — an organization that undermines humanity."

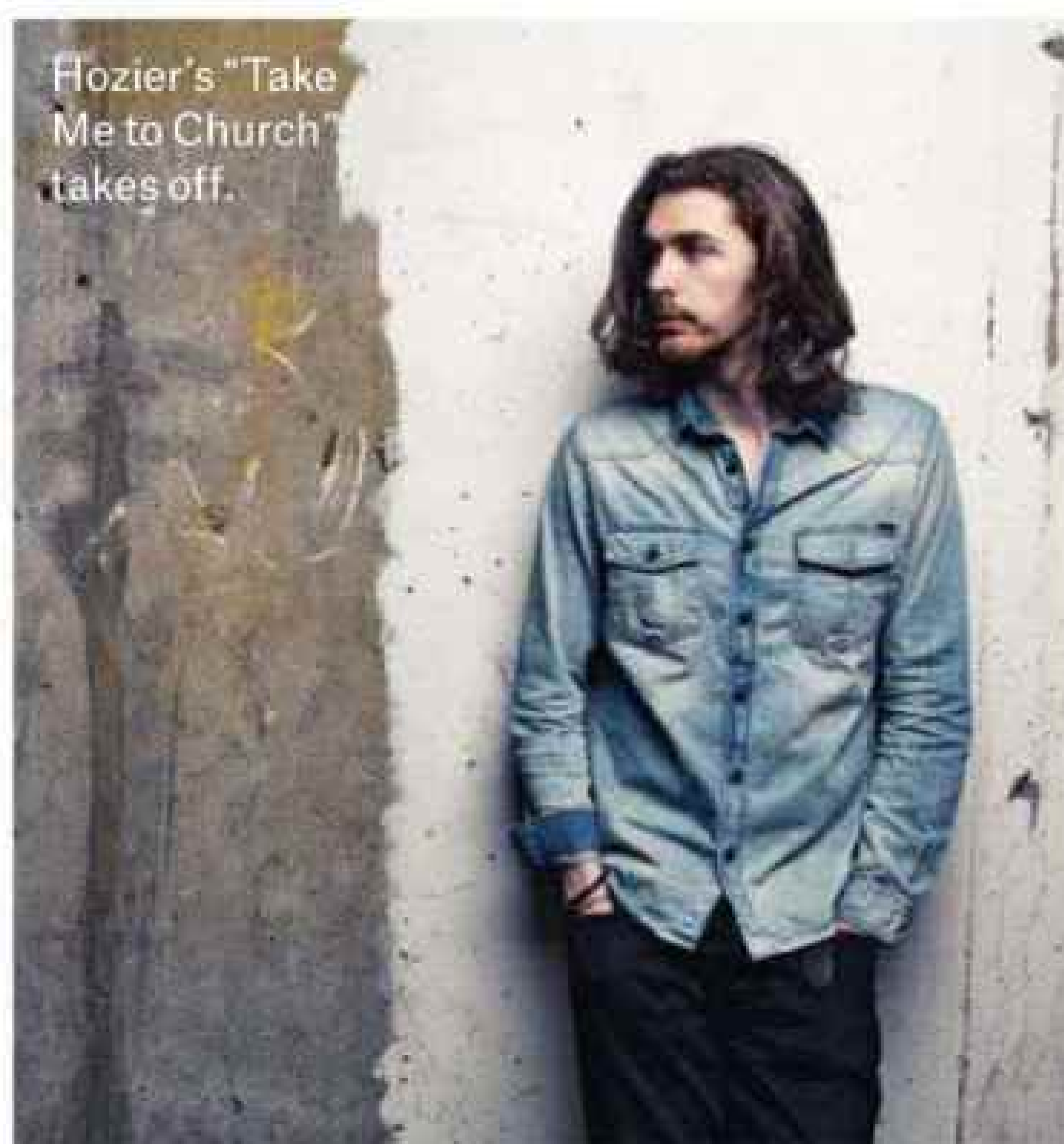
Major-label A&R execs from across the globe flocked to Hozier's hometown of Dublin to scout his gigs. Within weeks, his management company, Rubyworks, had inked deals with Island/Universal internationally and Sony's Columbia in the United States, where the *Take Me to Church* EP was released in late November. A second EP, *From Eden*, followed in March as a streaming exclusive with Spotify before hitting digital retailers in April.

Meanwhile, "Church" is still growing, bulleting at its No. 4 peak on the July 26 Triple A chart. "There's a lot of layers to the song," says Hozier, who turned 24 on St. Patrick's Day. "It's a love song about asserting one's self."

One of Hozier's biggest fans? OneRepublic singer and hit songwriter Ryan Tedder. "Any dumbass could sign Adele or Lorde and realize how great they are; I would love to sign Hozier," he told *Billboard* in March. "When I heard 'Take Me to Church,' I was like, 'You got to be kidding me. This dude can outsing anybody.'" The two met at a OneRepublic gig

in London in May — no word yet on whether they have found time to collaborate creatively.

Hozier's self-titled debut album, due Oct. 7 in the States, is being completed on the road in between shows, where the singer has been known to cover everything from Led Zeppelin to Fun to Amerie's "1 Thing." "It's a bit of a mixed bag," says Hozier of his music. "There's obviously folk, but my earliest influences were Muddy Waters and John Lee Hooker, so there's lots of blues in it too."



Irish engineer Rob Kirwan (U2, PJ Harvey) is co-producing the album, but much of the rest of his team is a family affair. His mother, Lorraine, did the artwork for both EPs, and is working on the album art and tour merch. Hozier's brother Jon is expected to direct his next video. Meanwhile, co-manager Caroline Galloway is mapping out Hozier's incredibly tight schedule. "We can tell you where he'll be through March 2016," she says. ●

Tomorrow's Hits

TRAINOR TURNS UP THE 'BASS'

New Epic signee Meghan Trainor bows at No. 84 on the *Billboard* Hot 100 with her debut pop/doo-wop single "All About That Bass." The song extols female curves and positive body image: "It's pretty clear I ain't no size 2/But I can shake it ... like I'm supposed to do," sings Trainor. 20. The track surges by 191 percent to 39,000 downloads sold, according to Nielsen SoundScan.

GRISWOLDS GROW

Australian band The Griswolds (named after the family in the *Vacation* films) is breaking through with "Beware the Dog." The Wind-Up single, which debuts on *Alternative* at No. 36, blends Fun's wall-of-sound pop with guitar work that recalls Paul Simon's "You Can Call Me Al." Fun fact: The band was previously known as Weekend at Bernie's until it settled on its new '80s-inspired name.

RADIO BACKS BRYANT

Chase Bryant's debut single, "Take It on Back," bubbles under *Country Airplay*, as the 21-year-old singer-songwriter preps his first LP for Red Bow, which he's co-producing with Derek George. Bryant's influences include his grandfather, who played piano for Roy Orbison, and his uncles, who formed '90s band Ricochet. —Keith Caulfield, Wade Jessen and Gary Trust



NUMBERS: WORLD CUP FINAL

Only one country can win the World Cup, but some music stars also saw major gains thanks to the tournament, which wrapped July 13.

134^K

After her closing-ceremony performance of "Dare (La La La)," Shakira vaults 14-5 on the *Social 50*. "Dare," meanwhile, moves 36-22 on *Streaming Songs*. Through July 13, the song has sold 134,000 downloads, according to Nielsen SoundScan.

421^K

Rihanna's social metrics soared after she tweeted pics of herself partying with German players. There were 421,000 tweets about her on July 13. She posted a 94 percent gain in new followers, reports Next Big Sound.

157%

Also in attendance at the final was Mick Jagger, who was particularly bad with his World Cup predictions — every team he publicly supported did poorly. Nevertheless, he experienced a 157% rise in Twitter mentions in the week ending July 14.

—Keith Caulfield



Romeo Santos Makes History At Yankee Stadium

BY LEILA COBO
PHOTOGRAPHED BY DOROTHY HONG

Right before getting onstage for his headlining show at Yankee Stadium on July 11, Romeo Santos prayed. “I thanked God for giving me the opportunity to witness something that not too many artists get to witness in their lives,” he tells *Billboard*. But plenty of fans were there to see the historic concert: 50,000 packed the stadium. The next night, too.

“I felt like a Latin superhero — like I was in a movie,” says the bachata singer, who grew up in a Dominican-Puerto Rican household in the Bronx, just a couple miles away from Yankee Stadium. “All these people are there to see you, and they know every song word for word. They’ve been waiting for this moment more impatiently than I have.”

Santos’ two sold-out shows marked the first time a Latin act has headlined Yankee Stadium since the Fania All-Stars performed at the iconic venue 40 years ago. It also makes him one of a very small group of acts — of any language — that can sell out the stadium.

Since 2011, Santos, 32, has been moving the needle big-time. That’s when he took what he calls a “pause” from bachata supergroup Aventura. He recorded with a slew of superstars — including Usher and Lil Wayne — and his 2012 solo debut, *Formula, Vol.1* (Sony), became the top-selling Latin album of the year. The streak continues in 2014: *Formula, Vol. 2* (Sony), released in February and featuring Drake and Nicki Minaj, is the



NOW YOU KNOW Romeo Santos

ALSO ANSWERS TO: Anthony
GOT HIS START: In a church choir at age 13
THUMBS UP: 22 million Facebook likes, 2.2 million Twitter

followers, 700,000 Instagram followers
NUMBER OF BANDMATES IN AVENTURA NAMED SANTOS: Four (all of them)

MOST SURPRISING COLLABORATOR: Kevin Hart
MOST OLD-SCHOOL COLLABORATOR: Juan Luis Guerra
TALLY OF NO. 1s ON

HOT LATIN SONGS CHART: Seven (and three No. 1s on Top Latin Albums)
STEAMIEST SINGLE ARTWORK: “Propuesta Indecente” (Google it)



1. Fellow bachata star Royce (left) joined Santos onstage for "Odio" on the second night. Royce instructed the crowd, "Give it up for Romeo one time!"

2. "This is one of those experiences that's hard to repeat," Santos told *Billboard* afterward.

3. A backstage peek at Santos' second-night set list.

4. Screaming fans filled the 50,000-capacity stadium in the Bronx, where Latinos are the majority ethnic group.

5. Santos' Aventura bandmates Henry Santos (his cousin, left) and brothers Lenny Santos (second from right) and Max Santos (right) surprised fans by reuniting for the first time in four years. "Ladies and gentlemen, it is my pleasure to present to you ... the kings of bachata," said Romeo.

6. Anthony (left) shared the stage with Santos for their duet "Yo Tambien." "This is the first time that we've [publicly] sung this song together. I feel proud that it could happen here," said Santos.



biggest-selling Latin album of 2014 to date, according to Nielsen SoundScan.

It was no surprise then that the Yankee Stadium shows weren't just a performance — they were a celebration. The second night saw Santos share the stage with salsa/pop superstar Anthony, a friend with whom he has collaborated multiple times, and younger bachata star Prince Royce, who was invited to sing just hours before. "He was coming to the show simply to wish me good luck," says Santos of Royce. "And I said, 'You know

what? Prince Royce is in the house and he should be onstage, because both of us are representing the same thing: We're Latin and we're bachateros."

The highlight in a night of highlights, however, was Santos' reunion with the three other members of Aventura. "They're my companeros, my brothers," he says. "There's been so much controversy [after the group's separation], good and bad, and it's been more than four years. I didn't know it would be so emotional. I had to calm my nerves down; it was really special that I was able to continue to perform at that point."

His career is at a peak, but even Santos knows his nights at Yankee Stadium — which also had one very lucky fan sharing a bed with him onstage for his closing song, "Propuesta Indecente" — will be difficult to replicate. Santos puts it this way: "It's a moment you wish you could capture for the rest of your life. I feel like I did something historic." ●

Additional reporting by Amaya Mendizabal.



A cranky Morrissey drops his most out-there album in more than two decades.

Reviews

ALBUM

Morrissey, *World Peace Is None Of Your Business*

S

SO HIGH IS MORRISSEY'S OPINION of his own words that if he can't present them exactly the way he'd like, he'll keep them to himself, thank you very much. In 2013, he tussled with publishers over the release of his memoir, *Autobiography*, insisting the book come out on Penguin Classics, an imprint generally reserved for writers like Austen, Chaucer and Tolstoy, not pop singers who pen songs like "Life Is a Pigsty." On the musical front, Moz followed 2009's excellent *Years of Refusal* with years of refusing to drop another album without a proper record contract — something the iconic former Smiths singer apparently still needs to validate his work. At least that was the official line. His follow-up, *World Peace Is None of Your Business*, invites other explanations for his radio silence.

Here's one: After nine good-to-great studio LPs, countless singles and more retrospectives than anyone can keep track of, 55-year-old Morrissey simply wasn't sure where to go next. Produced by Joe Chiccarelli and born of a two-record deal with Capitol's Harvest imprint, *World*

Peace is Moz's strangest, least-focused, most hit-or-miss album since 1991's *Kill Uncle*. Not coincidentally, that was the last record before this one not to feature songwriting contributions from guitarist Alain Whyte. Here, in his absence, Morrissey lets his band go loco with accordions, Middle Eastern keyboards and muchas Spanish guitars and horns. The lead single, "Earth Is the Loneliest Planet," is basically "Copacabana" if Barry Manilow was a raging antisocial.

Lyrically, "Loneliest Planet" is one of the aforementioned misses, offering nothing Morrissey hasn't said way more cleverly on dozens of better songs ("Life Is a Pigsty" possibly included). The same goes for the title track, a 1960s-style ballad far too blunt to function as effective sarcasm. It's miles away from, say, 1994's "The Lazy Sunbathers," a much smarter song about the rich ruining everything (and co-written by Whyte, by the way).

But if Morrissey fails in his grand statements, he wins with funny

diversions. "Neal Cassady Drops Dead" is a look at the Beat figure and his sometime lover Allen Ginsberg, complete with a rap about "babies full of rabies" and "rabies full of scabies." "Istanbul" is a Turkish family drama starring a

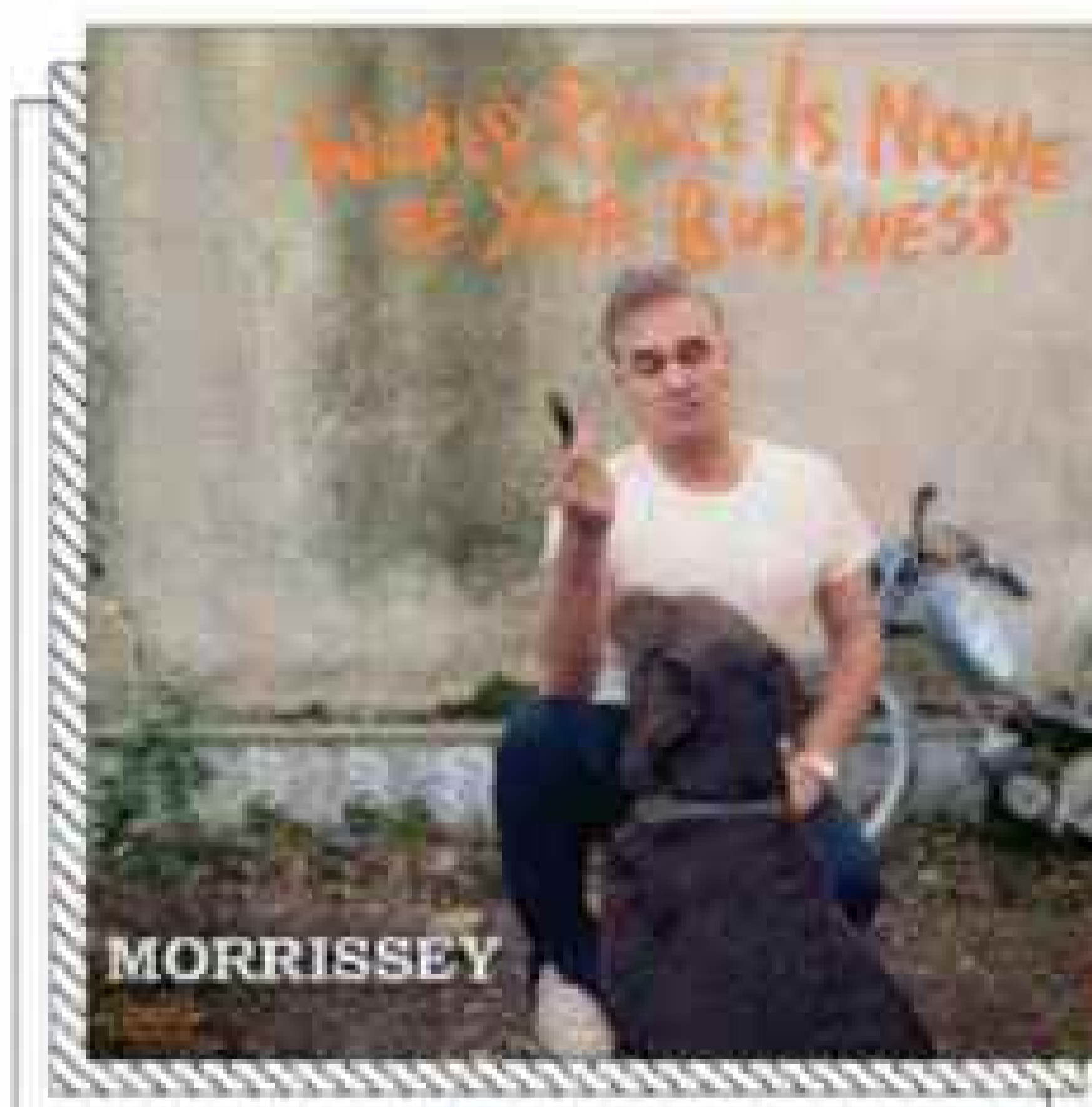
gangster with a heart of gold. "Staircase at the University" is in the tradition of "Mute Witness" and "November Spawned a Monster" — oldies in which he mocks and sympathizes with damsels in distress.

The most telling tunes may be "I'm Not a Man" — Morrissey's non-apology for not being Don Draper — and closer "Oboe Concerto." They're both confessions of an

old crank feeling out of touch, and neither suggests our hero has completely lost the plot. Speaking of plots, he's working on a novel, and while it's possible his next classic will be a Classic — as in something to file on your bookshelf between Melville and Nabokov — it's not unthinkable he'll drop one or two more brilliant records before his pen runs dry. Capitol might want to re-up.

—Kenneth Partridge

LINER NOTES



PRODUCER: Joe Chiccarelli

LABEL: Harvest/Capitol

RELEASE DATE: July 15

ALBUM

Sia, *1000 Forms of Fear*

SIA FURLER'S FIRST BREAK came when her dirge-like 2004 ballad "Breathe Me" was used as the bleak closing song in the series finale of HBO's *Six Feet Under*. So, her second act, as songwriter to the stars, has been unlikely, to say the least. Her moody solo albums often detailed struggles with addiction, complete with titles like "The Co-Dependent" and "The Girl You Lost to Cocaine," which made it difficult for some fans to reconcile them with the comparatively innocuous lyrics and trendy beats of pop hits she has written, like Flo Rida's "Wild Ones" or Rihanna's "Diamonds."

But *1000 Forms of Fear*, Sia's first album in four years — and her first No. 1 on the Billboard 200 — is the most representative collection of both her idiosyncrasies and talents. It's stuffed with more pop hooks than even she and go-to collaborator Greg Kurstin (Pink, Lily Allen) know what to do with, as evidenced on "Free the Animal," on which Sia, 38, has to practically interrupt herself mid-verse to get to the teeth-gnashing chorus. But there's also plenty of emotional depth and moments of uncomfortable intimacy, like plaintive ballad "Cellophane," which hints at a friend preventing her attempted suicide shortly after the release of 2010's *We Are Born*.

Though it's not hard to imagine some of the songs here in the hands of other pop stars ("Fire Meet Gasoline" has a monster chorus reminiscent of a Beyoncé power ballad), the vocals — an impossible blend of tremulous howl and sensual siren's call — are all Sia's. The operatic leaps and key changes of hit lead single "Chandelier" alone should be enough to scare off an Auto-Tune-enabled starlet. Sia may have taken a step back from the spotlight to promote it, but with *1000 Forms of Fear*, her time has finally arrived.

—Andrew Hopp



PRODUCER: Greg Kurstin
LABEL: Monkey Puzzle Records/RCA
RELEASE DATE: July 8

ALBUM

Alvvays, *Alvvays*

"WHEN EVERY DAY'S A HURRICANE, you know there's something wrong," sings Alvvays' Molly Rankin on the wistful comedown "Party Police." The Toronto indie-rock quintet certainly isn't afraid to embrace rain-streaked melodies and melancholy musings on love and other intoxicants. But the band's jangly guitars and power snares, reminiscent of *NME's* seminal cassette compilation *C86*, lend its full-length debut a sunny disposition perfect for summer release.

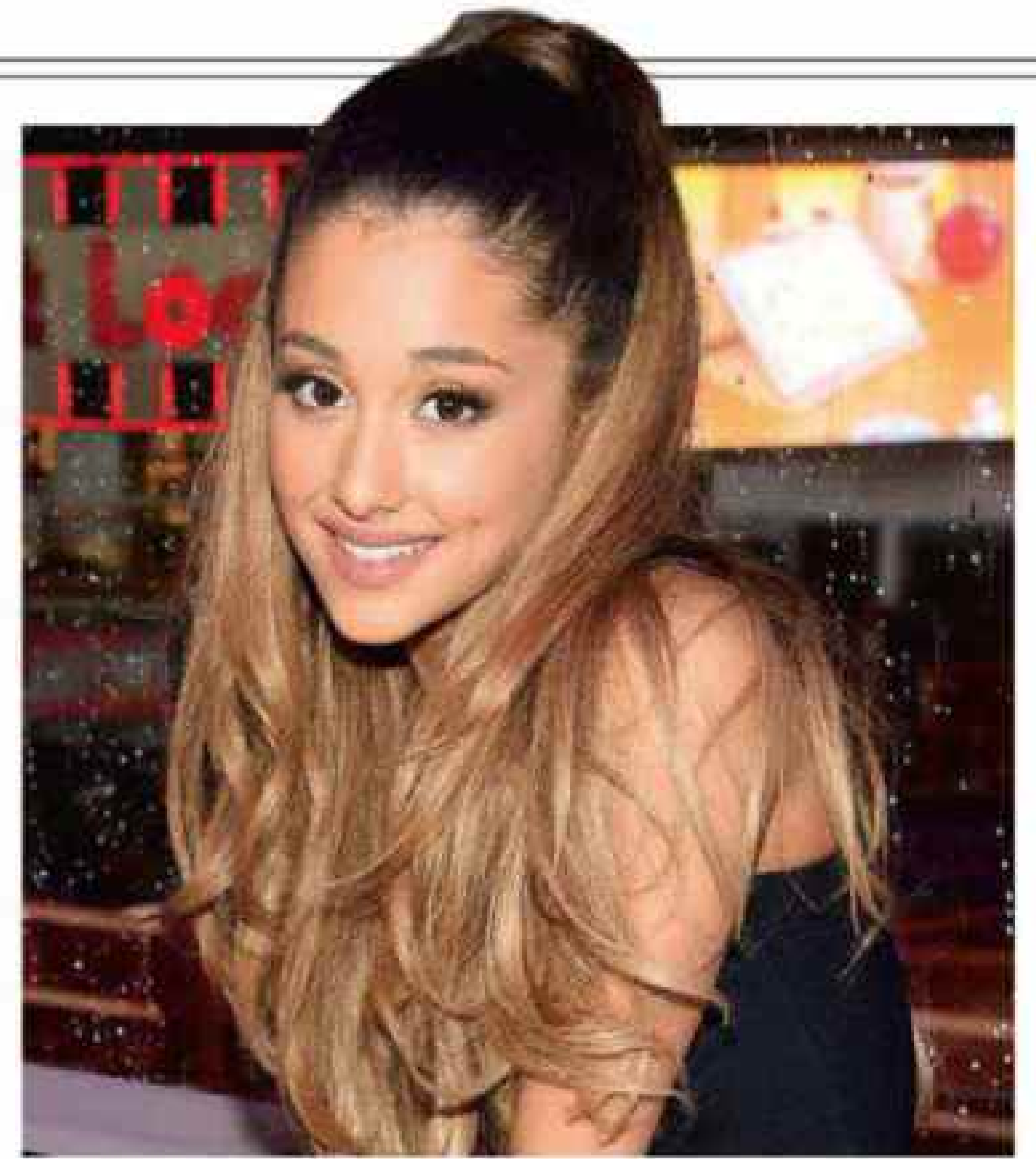
Alvvays cross-pollinates Bethany Cosentino's sun-sick brooding with the breezy 1950s rock throwbacks of Scottish romantics Camera Obscura. Even the disaffected croon of Rankin — who's descended from Canadian folk royalty The Rankin Family, a three-decade-strong Celtic band — floats on the same current as Obscura singer Tracyanne Campbell.

Like both that group and Cosentino's Best Coast, Alvvays balances musical froth with lyrical darkness and vice versa. "The Agency Group" segues from an ominous drone to dripping notes that obscure the humor in "a case of sobriety shortcomings." "Next of Kin" shimmers with riffs so carefree it's easy to miss the line about "taking something" to "suppress the things that make you feel uptight." And Rankin's elopement fantasy on "Archie, Marry Me" — the album's most unapologetically buoyant track, featuring chirping birds and a soaring chorus — gets a case of cold feet on the panic-stricken "Atop a Cake."

Rankin's eye for double meanings in failed relationships, sugarcoated with jangle-pop's spirited arrangements, makes *Alvvays* worth revisiting — rain or shine. —Harley Brown



PRODUCER: Chad VanGaal
LABEL: Polyvinyl
RELEASE DATE: July 22



SINGLES

ARIANA GRANDE FEATURING ZEDD, "BREAK FREE"

Ariana Grande's "Problem" is still duking it out with Iggy Azalea's "Fancy" for Song of the Summer status, but that hasn't stopped Grande, 21, from delivering another perfectly on-trend smash with follow-up single "Break Free," featuring production from EDM beatmaker du jour Zedd. The song, the second single from Grande's sophomore album, *My Everything*, adheres to the strict rules of 2014 dance-pop (generic lyrics about independence, bass that doesn't drop until the chorus). But there's one crucial exception: her formidable pipes. "Break Free" succeeds in its insistence on being a soaring power ballad disguised as a club banger, allowing Grande to belt at full blast — particularly on the infectious bridge, punctuated by an "oh bay-bay" that should quickly become her signature. —A.H.

RYAN ADAMS

"Gimme Something Good"
 Pax Am/Blue Note

Formerly mega-prolific songwriter Ryan Adams kicks off his first album cycle in three years with a gripping blues-rocker good enough to make the alt-country crowd wonder how it has survived this long without him. Adams quit smoking and endured inner-ear disease to get to this point, so the song's dash of Springsteen mythology sits tidily next to the subtle acoustic-guitar shimmers. —Chris Payne

PARMALEE

"Close Your Eyes"
 Stoney Creek

There's a sweet simplicity to "Close Your Eyes," Parmalee's latest single, about the anticipation of that longed-for first kiss. To lead singer Matt Thomas' credit, he manages to sound like neither a cliched hopeless romantic nor another guy out to get some, which makes lines like "Coming on strong, I'm gonna lay it on your lips" come off more endearing than nauseating. —Jill Menze

JEEZY FEATURING JAY Z

"Seen It All"
 CTE/Def Jam Recordings

Jigga and Jeezy sound right at home as they once again reminisce about their dope-dealing days on the title track to the latter's forthcoming LP. Jeezy spits extra-aggressive, and Jay Z happily plays the wizened vet, but Cardo's exotic, flute-heavy trap beat is the real MVP of the track, reportedly recorded during Jay Z's *Magna Carta ... Holy Grail* sessions. —Jason Lipshutz

RYN WEAVER

"OctaHate"
 self-released

Singer-songwriter Ryn Weaver topped *Billboard's* Emerging Artist chart with her catchy alt-pop debut. She's unsigned, but big names are behind the track: Passion Pit's Michael Angelakos, Cashmere Cat and Benny Blanco co-produced, and Charli XCX co-wrote. "OctaHate" benefits from its intricate arrangement, but Weaver's unrestrained confidence seeps into the song's smallest corners. —Dan Hyman

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TALENT

SOPRANOS

Google: JackBrennanScrantonPa.com - interviews

Jack Brennan has worked on "Law & Order", "Third Watch", "The Good Wife" and "The Bounty Hunter".

He worked on Stage - TV - Radio with Mr. Show Biz Himself John King

Jack's stage act - He runs across the stage, dives over a chair, rolls out

into a karate front, back and round kicks while at the same time whistling

"God Save The Queen"

For more info on Jack go to

Brettandthecity.com - The boss Jack - Video-2 monkey

Or www.dailymotion.com - HoboJack ScrantonPa.

(click icon - Picture)

www.sasastunts.com - members - Jack Brennan.

Google: JackBrennanscrantonPa.com. "Interviews"

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Album Charts

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

Digital Songs Charts

- RIAA certification for 500,000 paid downloads (Gold).
 - ▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multiplatinum level.
- In addition, 100 on-demand audio and/or video streams will count as 1 download for certification purposes.

Awards

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

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

Sia Debuts At No. 1, On Her Own Terms

The singer's faceless promotion for *1000 Forms of Fear* yields her best sales week yet and first chart-topper

BY KEITH CAULFIELD

S

Singer-songwriter **Sia** nabs her first No. 1 album on the Billboard 200 — and her best sales week ever — as *1000 Forms of Fear* debuts atop the list. The new album, released on Monkey Puzzle through RCA Records, sold 52,000 copies in the week ending July 13, according to Nielsen SoundScan. The album was released July 8.

The 52,000 haul is Sia's best frame, but a fairly tepid figure for a No. 1 album in general (see page 74).

The artist took a rather unconventional route to promoting her album: She opted not to show her face during TV performances of album single "Chandelier" and didn't pose for traditional photo shoots. Instead, she performed on TV with her back to the camera while a dancer (or dancers) interpreted the song — as seen recently on *The Ellen DeGeneres Show*, *Late Night With Seth Meyers* and *Jimmy Kimmel Live!* The promotion of the album effectively launched with her 2013 *Billboard* cover story. She was pictured on the Nov. 2 issue with a bag over her head that read, in part, "This artist is responsible for over 12 million track sales ... and doesn't want to be famous."

Sia previously charted twice on the Billboard 200, with 2008's No. 26-peaking *Some People Have Real Problems* and 2010's No. 37 hit *We Are Born*. (*Some People* logged Sia's previous biggest sales frame, when it launched with 20,000.) Prior to that, she reached the Heatseekers Albums chart with 2006's *Colour the Small One* (No. 14). Sia is probably best-known as the female voice on **David Guetta's** "Titanium" and **Flo Rida's** "Wild Ones," both of which were top 10 hits on the Billboard Hot 100. She also co-wrote hits for **Rihanna** ("Diamonds"), **Ne-Yo**, **Beyoncé** and **Britney Spears**. "Chandelier," meanwhile, rises 17-13 and is her first Hot 100 hit as a lead artist.

Sia is the latest in a line of acts that have seen great benefits from low-key (or faceless) promotional runs. **Lana Del Rey's** *Ultraviolence* debuted at No. 1 without a single American TV performance, while the still-faceless **Daft Punk** scored its best sales frame ever and first No. 1 when *Random Access Memories* topped the chart in 2013. And early that year, **David Bowie** notched his SoundScan-era biggest sales week (and highest-charting album ever) for the No. 2-debuting *The Next Day* without doing a single interview or performance. ●

CHART BEAT

'Maps' Leads To Top 10
Maroon 5's "Maps" navigates into the top 10 on three charts, led by its 12-9 ascent on Radio Songs (65 million in all-format audience, up 11 percent, according to Nielsen BDS). The band tallies its ninth top 10, tying **TLC** for the second-best total among groups. **Destiny's Child** leads all groups with 10 top 10s dating to the chart's 1990 launch. Maroon 5 extends its record for the most top 10s among groups (16) on Adult Top 40, where "Maps" moves 11-8 and ties the **Black Eyed Peas** for the mark (12 top 10s each) on Mainstream Top 40 (11-9). —Gary Trust



MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,046,000	1,760,000	20,276,000
Last Week	4,252,000	1,868,000	21,296,000
Change	-4.8%	-5.8%	-4.8%
This Week Last Year	4,984,000	2,197,000	22,781,000
Change	-18.8%	-19.9%	-11.0%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	151,832,000	129,191,000	-14.9%
Digital Tracks	729,385,000	635,123,000	-12.9%
Store Singles	1,760,000	1,299,000	-26.2%
Total	882,977,000	765,613,000	-13.3%
Album w/TEA*	224,770,500	192,703,300	-14.3%

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

Album Sales

2013	151.8 Million
2014	129.2 Million

Sales by Album Format

	2013	2014	CHANGE
CD	83,597,000	67,235,000	-19.6%
Digital	64,997,000	57,391,000	-11.7%
Vinyl	3,055,000	4,312,000	41.1%
Other	183,000	254,000	38.8%

Sales by Album Category

	2013	2014	CHANGE
Current	76,914,000	63,069,000	-18.0%
Catalog	74,918,000	66,122,000	-11.7%
Deep Catalog	60,282,000	54,162,000	-10.2%

Current Album Sales

2013	77.0 Million
2014	63.1 Million

Catalog Album Sales

2013	74.9 Million
2014	66.1 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 13, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Billboard Artist 100

July 26
2014
billboard



NO. 1
Sam
Smith

Smith is the only act in the top 10 of the Billboard Artist 100 to place in the top 10 of the Billboard 200, Digital Songs and Radio Songs.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	2	1	#1 SAM SMITH	CAPITOL	1	2
-	3	2	IGGY AZALEA	TURN FIRST/HUSTLE GANG/DEF JAM	2	2
-	4	3	MAGIC!	LATIUM/RCA	3	2
-	23	4	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	4	2
-	38	5	SIA	MONKEYWRENCH/RCA	5	2
-	6	6	ARIANA GRANDE	REPUBLIC	6	2
-	5	7	ED SHEERAN	ATLANTIC/AG	5	2
-	1	8	TREY SONGZ	SONGBOOK/ATLANTIC/AG	1	2
-	7	9	KATY PERRY	CAPITOL	7	2
-	13	10	ONEREPUBLIC	MOSLEY/INTERSCOPE/IGA	10	2
-	10	11	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	10	2
-	9	12	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	9	2
-	14	13	MAROON 5	222/INTERSCOPE/IGA	13	2
-	11	14	PHARRELL WILLIAMS	I AM OTHER/COLUMBIA	11	2
-	17	15	JOHN LEGEND	G.O.O.D./COLUMBIA	15	2
-	12	16	NICO & VINZ	WARNER BROS.	12	2
-	15	17	CHARLI XCX	IAMSOUND/AG	15	2
-	19	18	CALVIN HARRIS	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	18	19	MIRANDA LAMBERT	RCA NASHVILLE/SMN	18	2
-	21	20	JUSTIN TIMBERLAKE	RCA	20	2
-	24	21	LORDE	LAVA/REPUBLIC	21	2
-	16	22	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	16	2
-	20	23	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	20	2
-	22	24	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	22	2
-	8	25	5 SECONDS OF SUMMER	HEY OR HI/CAPITOL	8	2
-	27	26	COLDPLAY	PARLOPHONE/ATLANTIC/AG	26	2
-	29	27	BRUNO MARS	ATLANTIC/AG	27	2
-	26	28	BEYONCE	PARKWOOD/COLUMBIA	26	2
-	28	29	BRANTLEY GILBERT	VALORY/BMLG	28	2
-	32	30	MICHAEL JACKSON	MJJ/EPIC	30	2
NEW		31	JUDAS PRIEST	EPIC	31	1
-	34	32	ONE DIRECTION	SYCO/COLUMBIA	32	2
-	33	33	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	33	2
-	67	34	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND	34	2
-	25	35	MILEY CYRUS	RCA	25	2
-	51	36	SHAKIRA	SONY MUSIC LATIN/RCA	36	2

SMITH, ONEREPUBLIC, COURTESY OF UNIVERSAL MUSIC GROUP; SHAKIRA: KATY JONES, THE DIRTY HEADS, COURTESY OF SHORE



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen BDS, radio airplay audience impressions as measured by Nielsen BDS, streaming activity data from online music sources tracked by Nielsen BDS and fan interaction on social networking sites as compiled by New Big Sound. See charts legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
BDS
nielsen
SoundScan

FIRE MEDIA, (HINDING COURTESY OF RCA RECORDS, PINKIE COURTESY OF ARISTA NASHVILLE, BIEBER: BEN WATTS)

THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN BDS. CREDIT: JEFFREY MATHIAS FOR NIELSEN BDS. STREAMING ACTIVITY DATA FROM NIELSEN MUSIC. CHARTS TRACKED BY NIELSEN BDS AND NIelsen SoundScan, Inc. All rights reserved. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	39	37	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	37	2
-	35	38	PARAMORE	FUELED BY RAMEN/AG	35	2
-	36	39	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN	36	2
-	40	40	DISCLOSURE	METHOD/PMR/CHERRYTREE/INTERSCOPE/IGA	40	2
-	37	41	CHRIS BROWN	RCA	37	2
-	46	42	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	42	2
-	42	43	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	42	2
-	47	44	KENNY CHESNEY	BLUE CHAIR/COLUMBIA NASHVILLE/SMN	44	2
NEW		45	CROSBY, STILLS, NASH & YOUNG	CSNY/RHINO	45	1
-	43	46	MKTO	COLUMBIA	43	2
-	41	47	JAKE OWEN	RCA NASHVILLE/SMN	41	2
-	45	48	BASTILLE	VIRGIN/CAPITOL	45	2
-	44	49	DEMI LOVATO	HOLLYWOOD	44	2
-	57	50	KONGOS	TOKOLOSHE/EPIC	50	2
NEW		51	THE DIRTY HEADS	FIVE SEVEN	51	1
						
-	48	52	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA/RCA	48	2
-	52	53	SCHOOLBOY Q	TOP DAWG/INTERSCOPE/IGA	52	2
-	64	54	BECKY G	KEMOSABE/RCA	54	2
-	58	55	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE	55	2
NEW		56	FIFTH HARMONY	SYCO/EPIC	56	1
-	56	57	ERIC CHURCH	EMI NASHVILLE/UMGN	56	2
-	60	58	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	58	2
-	55	59	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	55	2
-	59	60	ZAC BROWN BAND	SOUTHERN GROUND	59	2
-	66	61	LEE BRICE	CURB	61	2
-	50	62	AVICII	PRMD/ISLAND	50	2
-	49	63	LINKIN PARK	MACHINE SHOP/WARNER BROS.	49	2
-	69	64	JASON ALDEAN	BROKEN BOW/BBMG	64	2
-	65	65	USHER	RCA	65	2
-	71	66	JOE NICHOLS	RED BOW/BBMG	66	2
-	62	67	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	62	2
-	73	68	RIHANNA	SRP/DEF JAM	68	2
-	72	69	ARCTIC MONKEYS	DOMINO	69	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
-	85	70	KID INK	THA ALUMNI GROUP/88 CLASSIC/RCA	70	2
						
-	61	71	JENNIFER LOPEZ	CAPITOL	61	2
-	95	72	ADELE	XL/COLUMBIA	72	2
-	74	73	YG	PUSHAZ INK/CTE/DEF JAM	73	2
-	31	74	ROBIN THICKE	STAR TRAK/INTERSCOPE/IGA	31	2
NEW		75	NEIL DIAMOND	CAPITOL	75	1
-	84	76	CHRIS YOUNG	RCA NASHVILLE/SMN	76	2
-	63	77	LED ZEPPELIN	ATLANTIC/RHINO	63	2
NEW		78	MIKE STUD	ELECTRIC FEEL/300/AG	78	1
-	75	79	AMERICAN AUTHORS	DIRTY CANVAS/ISLAND	75	2
-	80	80	TIESTO	MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC	80	2
-	83	81	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	81	2
-	87	82	P!NK	RCA	82	2
-	77	83	RIXTON	SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE/IGA	77	2
-	98	84	INGRID MICHAELSON	CABIN 24/MOM + POP	84	2
-	30	85	SEETHER	THE BICYCLE MUSIC COMPANY/CONCORD	30	2
-	94	86	COLE SWINDELL	WARNER BROS. NASHVILLE/WMN	86	2
-	76	87	LIL JON	EPIC	76	2
-	93	88	TYLER FARR	COLUMBIA NASHVILLE/SMN	88	2
-	54	89	AUGUST ALSINA	NNTME MUCO/DEF JAM	54	2
-	90	90	PHILLIP PHILLIPS	19/INTERSCOPE/IGA	90	2
-	88	91	THE BLACK KEYS	NONESUCH/WARNER BROS.	88	2
NEW		92	SELENA GOMEZ	HOLLYWOOD	92	1
-	81	93	DJ SNAKE	FUZION	81	2
NEW		94	COLBIE CAILLAT	REPUBLIC	94	1
NEW		95	BRAD PAISLEY	ARISTA NASHVILLE/SMN	95	1
						
-	78	96	JHENE AIKO	ARTCLUB/ARTIUM/DEF JAM	78	2
-	89	97	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	89	2
-	92	98	IDINA MENZEL	WALKMAN	92	2
-	99	99	CHRISTINA PERRI	ATLANTIC/AG	99	2
-	97	100	TIM MCGRAW	BIG MACHINE/BMLG	97	2

Artist 100 Debuts

A new landmark chart, *Billboard's* Artist 100, joins the print chart menu (July 26), providing the first-ever weekly ranking dedicated to measuring artist activity across our most influential charts, including the Billboard Hot 100, the Billboard 200 and Social 50.

The Artist 100, which launched on *Billboard.com* (covering charts dated July 19), is modeled after the formula utilized to compile our annual Year in Music Top Artist list (as well as the Billboard Music Awards artist of the year category), blending information from album and track sales, radio airplay, streaming and social-media fan interaction to provide a weekly multi-dimensional ranking of artist popularity.

British newcomer **Sam Smith** surges 2-1 on the Artist 100, displacing inaugural champion **Trey Songz**, who dips 1-8 as his album *Trigga* tumbles 1-4 on the Billboard 200 with 35,000 sold (down 66 percent), according to Nielsen SoundScan. Meanwhile, Smith holds at No. 3 on the Billboard 200 with *In the Lonely Hour* (42,000, minus 6 percent) and is stationary on the Hot 100 at No. 5 with his set's lead single, "Stay With Me," the Hot 100's top Airplay Gainer (125 million in all-format radio audience, up 13 percent, according to Nielsen BDS). Of Smith's overall Artist 100 chart points, 36 percent are from album sales and 35 percent are from track sales.


Highlighting how social activity can impact the Artist 100, **Justin Bieber** (below) jumps 67-34 as he returns to the top of the Social 50 for a record-extending 90th week. Social metrics, as measured by Next Big Sound, account for 91 percent of Bieber's Artist 100 sum.

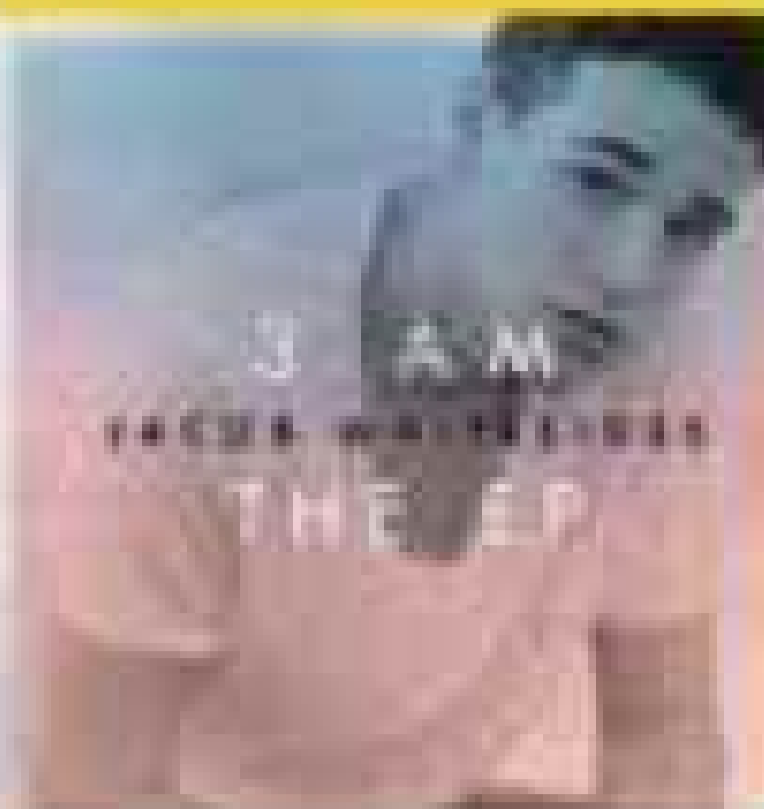


—Silvia Pietrolungo



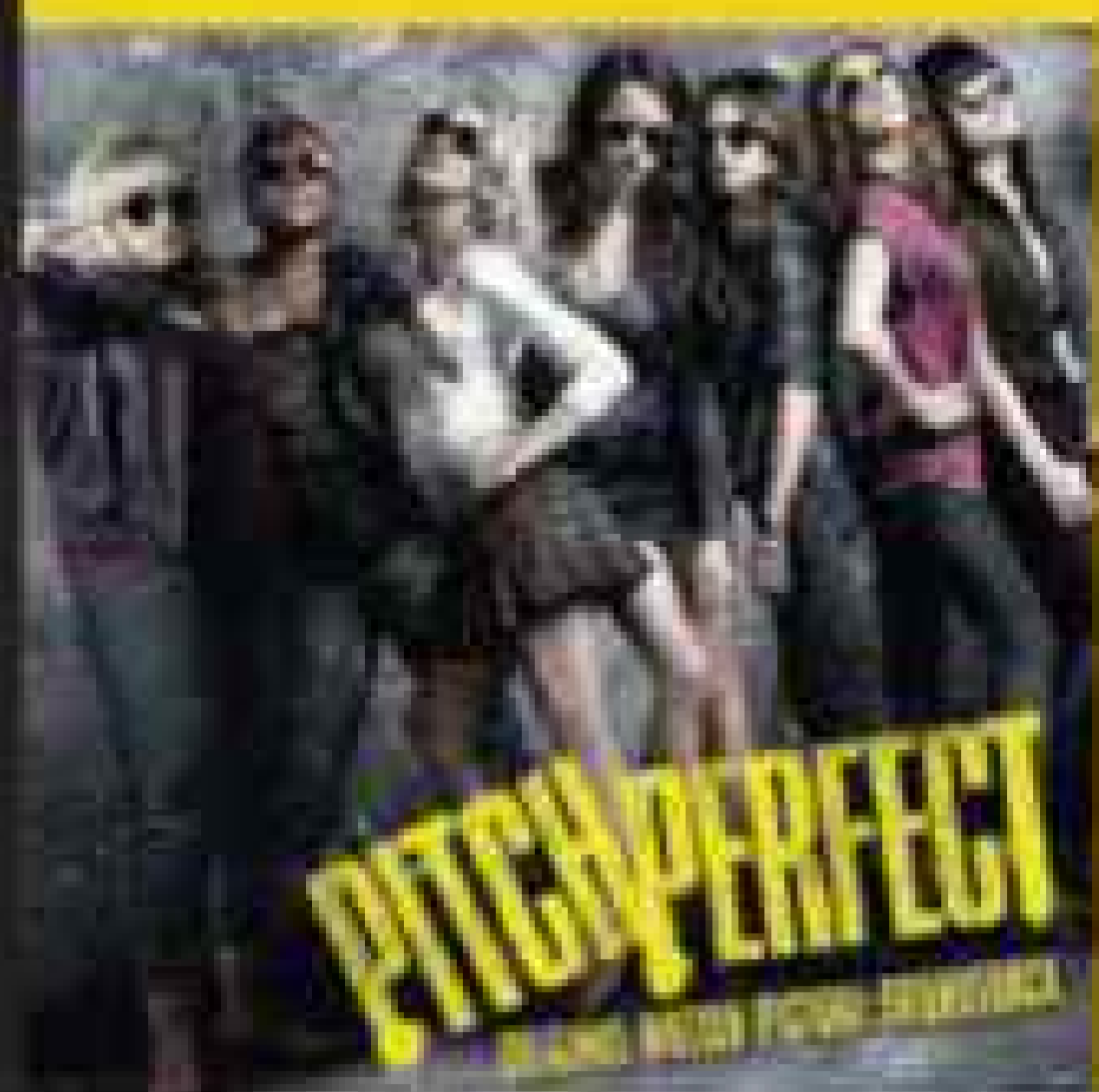
Billboard 200

July 26
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		1	#1 1 WK SIA MONKEY PUZZLE/RCA		1000 Forms Of Fear	1	1
5	5	2	GG SOUNDTRACK ▲ WALT DISNEY		Frozen	1	33
							<i>Frozen</i> heats up with a 23 percent gain to 46,000, thanks to deep discounting at both Amazon MP3 and Google Play, where the album's price was temporarily dropped to \$3.99 during the tracking week.
2	3	3	SAM SMITH CAPITOL		In The Lonely Hour	2	4
-	1	4	TREY SONGZ SONGBOOK/ATLANTIC/AG		Trigga	1	2
1	2	5	ED SHEERAN ATLANTIC/AG		X	1	3
NEW		6	JUDAS PRIEST EPIC		Redeemer Of Souls	6	1
10	11	7	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME		NOW 50	1	10
NEW		8	DIRTY HEADS FIVE SEVEN		Sound Of Change	8	1
8	7	9	MIRANDA LAMBERT RCA NASHVILLE/SMN		Platinum	1	6
4	8	10	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Ultraviolence	1	4
12	12	11	BRANTLEY GILBERT ● VALORY/BMLG		Just As I Am	2	8
-	6	12	MAGIC! LATIUM/RCA		Don't Kill The Magic	6	2
NEW		13	MIKE STUD ELECTRIC FEEL/300/AG		Closer	13	1
14	14	14	COLDPLAY PARLOPHONE/ATLANTIC/AG		Ghost Stories	1	8
NEW		15	NEIL DIAMOND CAPITOL/UME		All-Time Greatest Hits	15	1
19	19	16	IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM		The New Classic	3	12
NEW		17	CROSBY, STILLS, NASH & YOUNG CSNY/RHINO		CSNY 1974 (Deluxe)	17	1
18	21	18	MICHAEL JACKSON MJJ/EPIC		Xscape	2	9
-	4	19	SEETHER THE BICYCLE MUSIC COMPANY/CONCORD		Isolate And Medicate	4	2
20	20	20	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN		Crash My Party	1	48
15	18	21	SOUNDTRACK RHINO		Jersey Boys: Music From Motion Picture And Broadway Musical	15	3
34	35	22	ONEREPUBLIC ● MOSLEY/INTERSCOPE/IGA		Native	4	68
9	16	23	LINKIN PARK MACHINE SHOP/WARNER BROS.		The Hunting Party	3	4
13	17	24	JACK WHITE THIRD MAN/COLUMBIA		Lazaretto	1	5
28	25	25	FLORIDA GEORGIA LINE ▲ REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	84

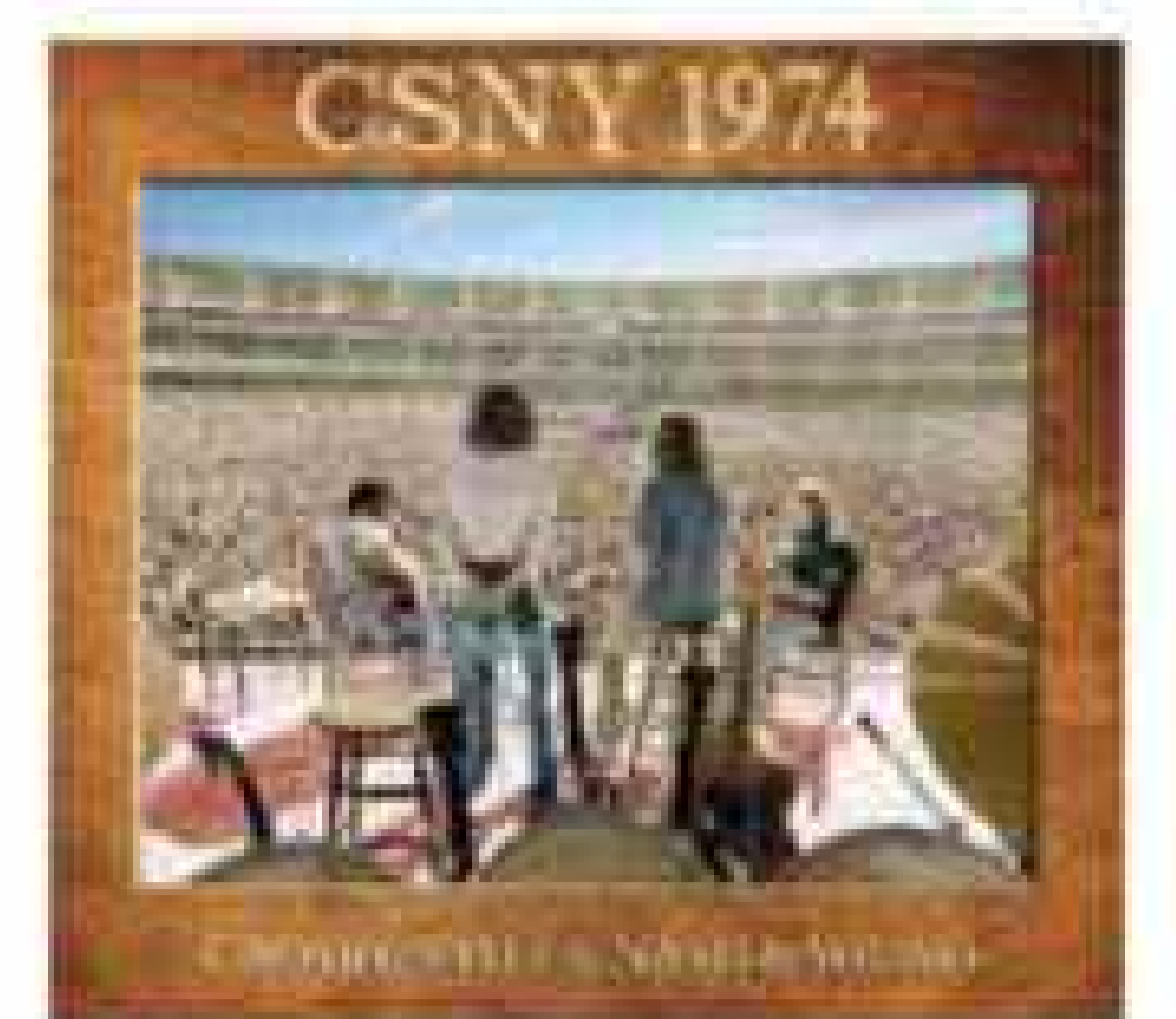
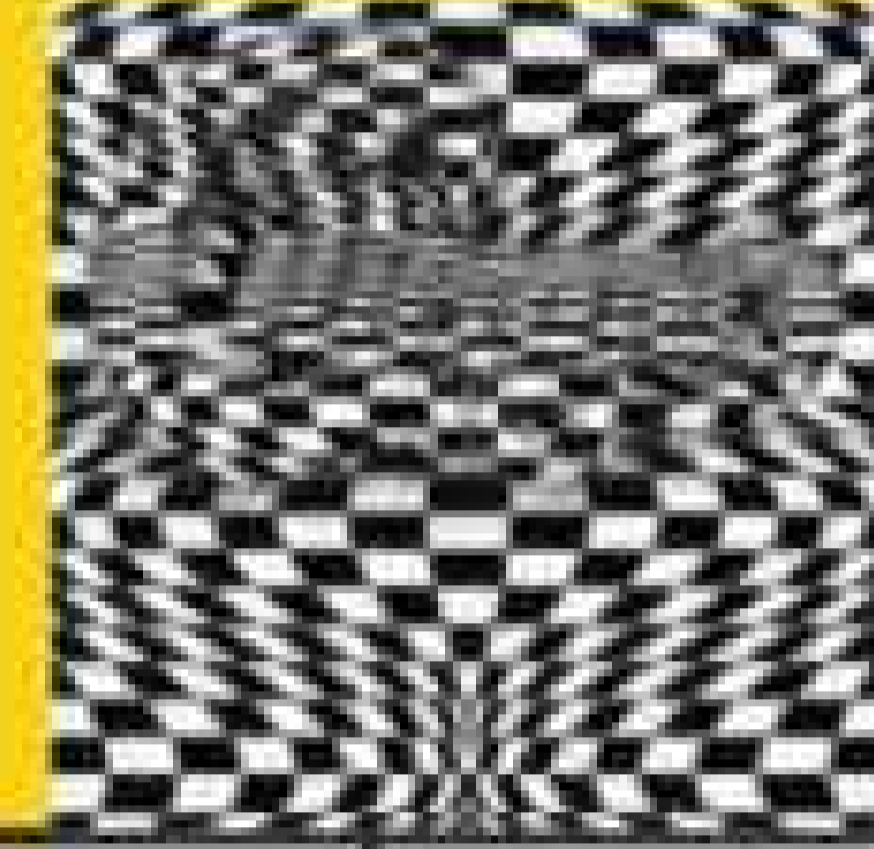
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
NEW		26	JACOB WHITESIDES JACOB WHITESIDES		3 AM: The EP	26	1
							The 16-year-old YouTuber sells 10,000 of his five-song digital EP. Whitesides has 175,000 YouTube subscribers, 465,000 Vine followers and 725,000 Twitter followers.
NEW		27	CHELSEA GRIN ARTERY/RAZOR & TIE		Ashes To Ashes	27	1
							On the road with the Vans Warped Tour through early August, the band tallies its biggest sales week yet (10,000) and first top 40 album. On <i>Hard Rock Albums</i> (No. 4), it's the band's third top 10 effort.
-	10	28	COLT FORD AVERAGE JOES		Thanks For Listening	10	2
32	30	29	LORDE ▲ LAVA/REPUBLIC		Pure Heroine	3	41
-	44	30	PS SOUNDTRACK ALXNDR/ZZZ/POLYDOR/INTERSCOPE/IGA		Begin Again	30	2
							The film's expansion to more theaters over the July 11-13 weekend helps lift its soundtrack to a 49 percent gain. The movie bowed in limited release on June 27.
46	39	31	JOHN LEGEND ● G.O.O.D./COLUMBIA		Love In The Future	4	45
25	24	32	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME		NOW That's What I Call Country: Volume 7	10	6
43	42	33	IMAGINE DRAGONS ▲ KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	97
35	33	34	FRANKIE VALLI AND THE FOUR SEASONS WARNER STRATEGIC MARKETING/RHINO		The Very Best Of	33	4
37	29	35	PHARRELL WILLIAMS I AM OTHER/COLUMBIA		G I R L	2	19
NEW		36	CROSBY, STILLS, NASH & YOUNG STARBUCKS/CSNY/RHINO		CSNY 1974	36	1
29	34	37	ARCTIC MONKEYS DOMINO		AM	6	44
27	31	38	THE BLACK KEYS NONESUCH/WARNER BROS.		Turn Blue	1	9
NEW		39	RICHARD MARX ZANZIBAR/KOBALT		Beautiful Goodbye	39	1
16	28	40	SOUNDTRACK FOX/ATLANTIC/AG		The Fault In Our Stars	5	8
-	9	41	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA		Paula	9	2
38	38	42	ERIC CHURCH EMI NASHVILLE/UMGN		The Outsiders	1	22
3	26	43	G-EAZY G-EAZY/RVG/BPG		These Things Happen	3	3
67	23	44	AUGUST ALSINA NNTME MICO/DEF JAM		Testimony	2	13
36	36	45	KATY PERRY CAPITOL		PRISM	1	38
42	48	46	LANA DEL REY ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	128
48	37	47	BIG SMO BIG SMO/ELEKTRA NASHVILLE/WMN		Kuntry Livin'	31	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
-	15	48	OLD CROW MEDICINE SHOW ATO	Remedy	15	2
NEW		49	STARSET RAZOR & TIE	Transmissions	49	1
-	13	50	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	No Other Name	13	2
55	58	51	DIERKS BENTLEY CAPITOL NASHVILLE/UMGN	Riser	6	20
68	63	52	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 49	1	23
6	32	53	MASTODON REPRISE/WARNER BROS.	Once More 'Round The Sun	6	3
51	46	54	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Talk Dirty	4	13
NEW		55	TENTH AVENUE NORTH REUNION/PLG	Islands (EP)	55	1
84	74	56	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 25	3	26
58	59	57	BASTILLE VIRGIN/CAPITOL	Bad Blood	11	45
7	47	58	PHISH JEMP/ATO	Fuego	7	3
44	45	59	LED ZEPPELIN ATLANTIC/RHINO	Led Zeppelin II	1	104
47	49	60	LED ZEPPELIN ATLANTIC/RHINO	Led Zeppelin	7	101
49	54	61	5 SECONDS OF SUMMER HEY OR HI/CAPITOL	She Looks So Perfect (EP)	2	15
56	57	62	RASCAL FLATTS BIG MACHINE/BMLG	Rewind	5	9
45	50	63	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	68
60	55	64	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	36
63	67	65	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	1	83
23	51	66	WILLIE NELSON LEGACY	Band Of Brothers	5	4
39	52	67	50 CENT G UNIT	Animal Ambition: An Untamed Desire To Win	4	6
54	56	68	LED ZEPPELIN ATLANTIC/RHINO	Led Zeppelin III	1	48
NEW		69	LEELA JAMES J&T/SHEANGZ/BMG	Fall For You	69	1
95	62	70	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of...	18	285
72	65	71	BEYONCE PARKWOOD/COLUMBIA	Beyonce	1	31
57	68	72	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	Behind The Light	7	8
128	131	73	SOUNDTRACK UME	Pitch Perfect	3	90



At the rate this 2012 album is selling, it will still be on the chart when the movie's sequel, slated for a May 15, 2015 release, hits theaters. The consistent seller is 2014's fourth-biggest soundtrack, with 98,000 sold.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
62	64	74	LINDSEY STIRLING LINDSEYSTOMP	Shatter Me	2	11
69	43	75	SCHOOLBOY Q TOP DAWG/INTERSCOPE/IGA	Oxymoron	1	20
73	76	76	VARIOUS ARTISTS WALT DISNEY	Disney Karaoke Series: Frozen (EP)	17	13
74	77	77	ONE DIRECTION SYCO/COLUMBIA	Midnight Memories	1	33
103	98	78	FOREIGNER/STYX TRIGGER/TMB/TOP TEN	The Soundtrack Of Summer: The Very Best Of Foreigner & Styx	69	9
31	53	79	JENNIFER LOPEZ CAPITOL	A.K.A.	8	4
NEW		80	GOATWHORE METAL BLADE	Constricting Rage Of The Merciless	80	1
NEW		81	CROSBY, STILLS, NASH & YOUNG CSNY/RHINO	CSNY 1974 (Selections)	81	1
NEW		82	CHICAGO FRONTIERS	Now: Chicago XXXVI	82	1
94	90	83	JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)	1	41
97	133	84	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It	1	46
75	71	85	SARAH MCLACHLAN VERVE/VG	Shine On	4	10
82	61	86	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM	Sail Out (EP)	8	34
85	69	87	ARIANA GRANDE REPUBLIC	Yours Truly	1	41
78	84	88	KONGOS TOKOLOSHE/EPIC	Lunatic	78	13
17	40	89	JOE PLAID TAKEOVER/BMG	Bridges	17	3
59	70	90	VARIOUS ARTISTS SIDEONE DUMMY	Vans Warped Tour '14: 2014 Tour Compilation	42	5
65	81	91	COLE SWINDELL WARNER BROS. NASHVILLE/WMN	Cole Swindell	3	21
-	27	92	JENNI RIVERA FONO VISA/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 2	27	2
88	96	93	BRUNO MARS ELEKTRA/AG	Doo-Wops & Hooligans	3	194
130	97	94	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	173
90	72	95	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	10	313
81	83	96	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	42
124	100	97	ENRIQUE IGLESIAS REPUBLIC	Sex And Love	8	17
111	117	98	CHILDISH GAMBINO GLASSNOTE	Because The Internet	7	31
66	78	99	ED SHEERAN ELEKTRA/AG		+	101
152	111	100	PINK FLOYD CAPITOL	The Dark Side Of The Moon	1	869



CSNY, Oh My!

Crosby, Stills, Nash & Young make three splashy debuts on the Billboard 200 as their new CSNY 1974 package arrives.

The archival set is available in three distinct configurations: a 40-track deluxe package, a 16-cut highlights set and a 12-song variation exclusive to Starbucks. The albums debut at Nos. 17, 81 and 36, respectively, selling a combined 24,000. Of that sum, the deluxe accounted for 13,000, while the Starbucks set beat out the standard 16-song version, 8,000 to 3,000.

With the No. 17 debut, Crosby, Stills, Nash & Young claim their highest chart effort since 1989, when *American Dream* peaked at No. 16. And, with the two new top 40 entries, the veteran act increases its number of top 40 albums to seven.

CSNY 1974 revisits the quartet's famed 1974 summer tour, and all of the tracks on the collections were previously unreleased. The group promoted the new effort by appearing on *The Tonight Show Starring Jimmy Fallon*, with the host stepping in for the absent Neil Young. (Fallon does a mean impression.) The quartet performed a spoof of Iggy Azalea's "Fancy," which has logged 3.1 million global views on YouTube through July 16. (After seeing the tribute, Azalea tweeted: "This made my whole day, so amazing — I am not worthy!")

—Keith Caulfield

SALES DATA COMPILED BY NIELSEN SOUNDSCAN. THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2014. PROMOTIONS (Global) Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Diamond In The Rough

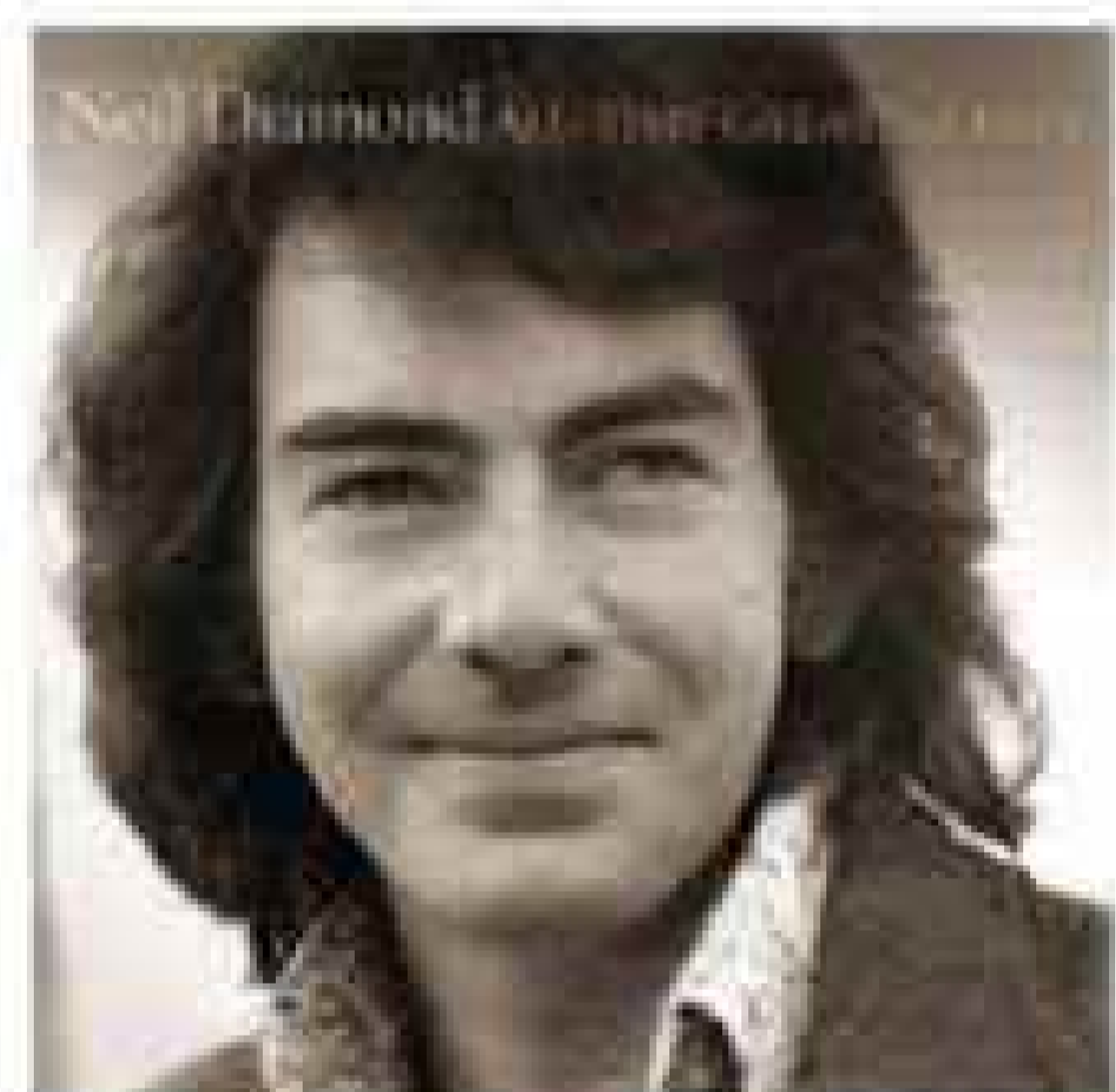
It's a good news/bad news week at the top of the Billboard 200. On the one hand, **Sia** lands her first No. 1 album and her best sales week yet, as *1000 Forms of Fear* bows with 52,000. On the other hand: That's the fifth-lowest sales figure for a No. 1 album since Nielsen SoundScan began tracking sales in 1991, and it's the lowest in nearly two years, since the Aug. 11, 2012 chart, when **Zac Brown Band's** *Uncaged* led the list with 48,000.


In more sad sales news: Overall album sales in this past chart week (ending July 13) totaled just 4.05 million units — the smallest weekly sum for album sales in the SoundScan era.

But even with the chart in a depressed state, there are still bright spots to be found. Take for example **Neil Diamond's** new *All-Time Greatest Hits*, which debuts at No. 15 with 14,000. It's the pop legend's 52nd album to chart and his highest-charting greatest-hits venture.

The new album is Diamond's first with Universal Music Group's Capitol Records after signing with the label in January following 40 years with Columbia Records. Further, he took his entire Columbia catalog with him to Capitol. Thus, for the first time, Diamond's entire recording career — from his early Bang and MCA years through Columbia — is housed under one roof.

—Keith Caulfield



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
	NEW	101	AARON WEST AND THE ROARING TWENTIES HOPELESS	We Don't Have Each Other	101	1
<p>The name sounds like a band, but Aaron West and the Roaring Twenties is a solo concept project from Wonder Years frontman Dan Campbell. The album sells 3,000 (27 percent on vinyl) and debuts at No. 1 on Heatseekers Albums.</p> 						
	NEW	102	TED NUGENT FRONTIERS	Shut Up & Jam!	102	1
99	101	103	ADELE XL/COLUMBIA		21	177
91	89	104	KENDRICK LAMAR ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	2	90
123	93	105	MILEY CYRUS ▲ RCA	Bangerz	1	40
102	104	106	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold	15	30
126	92	107	LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	153
<p>Up at No. 20, Bryan's <i>Crash My Party</i> sees its total sales creep past 2 million (with another 12,000 sold in the week ending July 13). It's his second album to reach the threshold, following <i>Tailgates & Tanlines</i> (2.3 million).</p> 						
RE-ENTRY	108	108	COLBIE CAILLAT REPUBLIC	Gypsy Heart: Side A (EP)	32	2
<p>Thanks to her new viral video for "Try" (see page 77), Caillat's EP, which contains the song, returns to the list with 3,000 sold for the week (up 652 percent).</p> 						
NEW	109	109	'68 GOOD FIGHT/EONE	In Humor And Sadness	109	1
127	132	110	ZAC BROWN BAND ▲ ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	9	272
113	102	111	JOHNNY CASH ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	174
134	156	112	INGRID MICHAELSON CABIN 24/MOM + POP	Lights Out	5	13
131	116	113	AVENGED SEVENFOLD WARNER BROS.	Hail To The King	1	46
NEW	114	114	MAGIC MAN NEON GOLD/COLUMBIA	Before The Waves	114	1
109	121	115	FALL OUT BOY DECAYDANCE/ISLAND	Save Rock And Roll	1	65
59	87	116	PARAMORE FUELED BY RAMEN/AG	Paramore	1	61
100	106	117	SHAKIRA SONY MUSIC LATIN/RCA	Shakira.	2	16

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
120	115	118	BECK FONOGRAP RECORDS/CAPITOL	Morning Phase	3	20
NEW	119	119	BRAID TOPSHELF	No Coast	119	1
83	109	120	HUNTER HAYES ATLANTIC/WMN	Storyline	3	10
52	95	121	MALI MUSIC BYSTORM/RCA	Mali Is	16	4
129	119	122	CASTING CROWNS BEACH STREET/REUNION/PLG	Thrive	6	24
108	108	123	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling	23	85
70	80	124	MARIAH CAREY DEF JAM	Me. I Am Mariah... The Elusive Chanteuse	3	7
146	120	125	BLAKE SHELTON ▲ WARNER BROS. NASHVILLE/WMN	Red River Blue	1	117
93	85	126	YG PUSHHAZ INK/CTE/DEF JAM	My Krazy Life	2	17
150	129	127	KATY PERRY ▲ CAPITOL	Teenage Dream	1	185
NEW	128	128	BLACKBERRY SMOKE 3 LEGGED RECORDS	Leave A Scar, Live: North Carolina	128	1
101	79	129	MICHAEL JACKSON ▲ MJJ/EPIC	Number Ones	13	184
132	199	130	SARA BAREILLES EPIC	The Blessed Unrest	2	48
26	66	131	DEADMAU5 MAUSTRAP/ASTRALWERKS/CAPITOL	while(1<2)	9	4
112	134	132	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	28	35
86	118	133	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park	2	62
116	112	134	LINKIN PARK ◆ WARNER BROS.	[Hybrid Theory]	2	145
139	99	135	FLEETWOOD MAC ◆ WARNER BROS.	Rumours	1	179
194	186	136	EMINEM ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	1	161
NEW	137	137	BORGORE BUYGORE/DIM MAK	#NEWGOREORDER	137	1
96	122	138	AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC	The Secret (EP)	5	7
200	88	139	BEASTIE BOYS ▲ DEF JAM/UME	Licensed To Ill	1	142
135	143	140	ROMEO SANTOS ▲ SONY MUSIC LATIN	Formula: Vol. 2	5	20
142	151	141	DISCLOSURE METHOD/PMR/CHERRYTREE/INTERSCOPE/IGA	Settle	38	12
RE-ENTRY	142	142	ORIGINAL BROADWAY CAST RECORDING ▲ DECCA BROADWAY/DECCA	Wicked	66	112
157	142	143	JASON ALDEAN ▲ BROKEN BOW/BBMG	Night Train	1	91
-	22	144	EVERY TIME I DIE EPITAPH	From Parts Unknown	22	2
148	126	145	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	196
89	130	146	ZAC BROWN BAND ▲ ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	1	98

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
RE-ENTRY	147	147	DEMI LOVATO HOLLYWOOD		Demi	3	45
161	145	148	AC/DC		Back In Black	4	134
137	139	149	NEEDTOBREATHE		Rivers In The Wasteland	3	13
121	137	150	MICHAEL JACKSON		The Essential Michael Jackson	53	105
33	86	151	NOTHING MORE ELEVEN SEVEN		Nothing More	33	3
RE-ENTRY	152	152	SYLVAN ESSO PARTISAN		Sylvan Esso	39	2
<p>Following the act's network TV debut on NBC's <i>The Tonight Show Starring Jimmy Fallon</i> on July 9 (with Questlove sitting in on drums), the duo rises by 51 percent, selling 2,000.</p> <p>—Keith Caulfield</p>							
147	171	153	O.A.R. VANGUARD/WELK		The Rockville LP	13	5
-	179	154	PINK FLOYD		The Wall	17	36
-	193	155	EAGLES		The Very Best Of The Eagles	3	128
174	144	156	GUNS N' ROSES		Greatest Hits	3	286
166	160	157	FIVE FINGER DEATH PUNCH PROSPECT PARK		The Wrong Side Of Heaven...Volume 2	2	34
138	140	158	ZAC BROWN BAND		You Get What You Give	1	167
197	167	159	FOREIGNER TRIGGER/RAZOR & TIE		Juke Box Heroes	109	35
170	159	160	WILLIE NELSON		Super Hits	98	94
106	107	161	FUTURE A-1/FREEBANDZ/EPIC		Honest	2	12
162	138	162	NICKELBACK		All The Right Reasons	1	200
164	147	163	BLAKE SHELTON		Loaded: The Best Of Blake Shelton	18	150
RE-ENTRY	164	164	THE WAR ON DRUGS SECRETLY CANADIAN		Lost In The Dream	26	11
151	178	165	VARIOUS ARTISTS		WOW Hits 2014	25	42
RE-ENTRY	166	166	LAKE STREET DIVE SIGNATURE SOUNDS		Bad Self Portraits	18	8
141	154	167	THE PRETTY RECKLESS GOIN' DOWN/RAZOR & TIE		Going To Hell	5	17
-	60	168	PINK FLOYD		The Division Bell	1	53
107	168	169	FIRST AID KIT JAGADAMBA/COLUMBIA		Stay Gold	23	5
-	190	170	P!NK		The Truth About Love	1	93
NEW	171	171	MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC		Gold Skies EP	171	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
NEW	172	172	RICK BRAUN ARTISTRY/MACK AVENUE		Can You Feel It	172	1
176	157	173	MICHAEL JACKSON		Thriller	1	214
80	82	174	WILLIE NELSON SONY BMG CMG/STARBUCKS		Natural Renegade: Opus Collection	61	4
167	165	175	METALLICA		Metallica	1	314
RE-ENTRY	176	176	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN		Fuse	1	41
-	166	177	ELVIS PRESLEY		Heart And Soul	166	8
-	176	178	KENNY CHESNEY		Greatest Hits II	3	95
RE-ENTRY	179	179	THE BEATLES		1	1	178
RE-ENTRY	180	180	EAGLES		Their Greatest Hits 1971-1975	1	155
163	161	181	BRANTLEY GILBERT		Halfway To Heaven	4	132
171	173	182	CHEVELLE EPIC		La Gargola	3	15
-	183	183	ERIC CHURCH		Chief	1	135
RE-ENTRY	184	184	VAMPIRE WEEKEND XL		Modern Vampires Of The City	1	54
-	155	185	COMMODORES		The Best Of The Commodores: 20th Century Masters The Millennium Collection	155	10
149	123	186	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM		Mastermind	1	19
RE-ENTRY	187	187	SOUNDTRACK ALDAMISA/MILAN		Chef	160	6
RE-ENTRY	188	188	RAY LAMONTAGNE RCA		Supernova	3	10
168	180	189	GEORGE STRAIT MCA NASHVILLE/UMGN		Love Is Everything	2	51
RE-ENTRY	190	190	MAROON 5		Overexposed	2	83
-	128	191	JIMMY BUFFETT		Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s)	100	35
117	135	192	LANA DEL REY POLYDOR/INTERSCOPE/IGA		Paradise (EP)	10	53
115	187	193	TWENTY ONE PILOTS FUELED BY RAMEN/AG		Vessel	58	18
RE-ENTRY	194	194	THE BAND PERRY		Pioneer	2	50
-	195	195	MOTLEY CRUE		Greatest Hits	94	55
173	170	196	LED ZEPPELIN		Mothership	7	190
-	41	197	TESSANNE CHIN REPUBLIC		Count On My Love	41	2
RE-ENTRY	198	198	CHRISSIE HYNDE CHRISSIE HYNDE		Stockholm	36	4
193	181	199	PRINCE AND THE REVOLUTION		Purple Rain (Soundtrack)	1	87
187	197	200	MUMFORD & SONS		Babel	1	93



Q&A Judas Priest's Rob Halford

Forty years after Judas Priest's formation, your new album, *Redeemer of Souls*, hits No. 6 on the Billboard 200. Fountain of youth, anyone?

It's an absolute blessing. What's really heartwarming about this is the fact that the so-called old guard of metal are still as strong and thriving as we ever were. I have close friends like **Black Sabbath**, who released a fantastic album and went out on this huge world tour; they've been together longer than we have. Then you get **Iron Maiden**, then bands like **Metallica**. So we're part of some very good company.

After going for high concept on your last studio set, *Nostradamus*, what was the goal for *Redeemer of Souls*?

It was time to kind of reinvestigate the roots of Priest, and of course those roots go back a long ways, don't they? In the studio I kept chanting "Heavy metal! Heavy metal!" like a mantra. And heavy metal to me has always been about the riffs, the melodies, the hooks and the intensity.

This is your first album with guitarist Richie Faulkner since longtime member K.K. Downing's departure. What impact did that have?

Richie's contribution can't be overstated. It really wasn't that different; two guitar players and a singer as a writing team, so the format was very much the same as it's always been. But when you bring in a player who's also a very proficient writer and has great skill on guitar and a tremendous dynamic onstage, that's got to have some kind of effect. He just kind of kicked us in the ass and brought another level of intensity to the band.

—Gary Graff

Beautiful Viral Hits

Colbie Caillat (below) makes her Streaming Songs debut as "Try" comes in at No. 18. It's the second-highest bow on the list, following **John Legend's** "You & I" (No. 17). Both songs arrive due to the debuts of their respective — and somewhat similar — music videos. (Both showcase everyday beauty in women.) Legend's video premiered on July 8, while Caillat's arrived three days later. "Try" snared 3.1 million U.S. plays for the week, while "You" nabbed 3.2 million.

Meanwhile, as **Sia's** album *1000 Forms of Fear* debuts atop the Billboard 200, the LP's lead single, "Chandelier," goes top 10 on Streaming Songs with Greatest Gainer honors. Released March 17, "Chandelier" moves 15-8 with a boost in plays coming primarily from its official music video (44 percent), which premiered on Vevo on May 6.

"Chandelier" — Sia's first top 10 on the still-young Streaming chart — ascends with a 37 percent increase in U.S. plays in the week ending July 13, according to Nielsen BDS (4.5 million plays for the week).

Also debuting on the chart is **Ariana Grande** and **Zedd** at No. 35 with "Break Free," the latest single from Grande's upcoming sophomore album, *My Everything*. It bows following its official lyric video release on Grande's YouTube channel on July 7. "Break Free" received 2.3 million U.S. plays for the week, a 430 percent increase over the previous frame.

—William Gruger



Social/Streaming

July 26
2014
billboard

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LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 HOME	Naughty Boy	1
6	2	REALLY DON'T CARE	Demi Lovato Feat. Cher Lloyd	7
NEW	3	ME AND MY TEAM	Maejor Ali	1
5	4	BO\$\$	Fifth Harmony	6
3	5	BREAK FREE	Ariana Grande Feat. Zedd	2
2	6	PROBLEM	Ariana Grande Feat. Iggy Azalea	7
12	7	ALL OF ME	John Legend	7
1	8	AMNESIA	5 Seconds Of Summer	2
19	9	FANCY	Iggy Azalea Feat. Charli XCX	7
17	10	CHANDELIER	Sia	7
13	11	MAPS	Maroon 5	4
10	12	HAPPY	Pharrell Williams	7
15	13	A SKY FULL OF STARS	Coldplay	7
22	14	STAY WITH ME	Sam Smith	7
NEW	15	RUNAWAY	Pierce Fulton	1
21	16	WIGGLE	Jason Derulo Feat. Snoop Dogg	7
23	17	SUMMER	Calvin Harris	7
8	18	NEW FLAME	Chris Brown Feat. Usher & Rick Ross	2
NEW	19	CLOSER	Mike Stud	1
NEW	20	ROCK STAR	Future	1
4	21	LIFE OF THE PARTY	Shawn Mendes	3
RE	22	MONEY CAN'T BUY	Ne-Yo Feat. Jeezy	2
NEW	23	MINE	Beyonce Feat. Drake	1
24	24	PILLS N POTIONS	Nicki Minaj	7
34	25	WRECKING BALL	Miley Cyrus	7
32	26	COUNTING STARS	OneRepublic	7
25	27	DON'T STOP	5 Seconds Of Summer	2
NEW	28	LOVERS ON THE SUN	David Guetta Feat. Sam Martin	1
20	29	SHOWER	Becky G	3
27	30	DO OR DIE	Afrojack & Thirty Seconds To Mars	3
NEW	31	ME AND MY BROKEN HEART	Rixton	1
NEW	32	THE FOLLOWERS	Wale	1
31	33	LOVE LA	Young Scrap	4
18	34	WE DEM BOYZ	Wiz Khalifa	2
30	35	SHE LOOKS SO PERFECT	5 Seconds Of Summer	2
38	36	DARE (LA LA LA)	Shakira	7
35	37	LOVE NEVER FELT SO GOOD	Michael Jackson & Justin Timberlake	7
NEW	38	LEFT HAND FREE	alt-J	1
33	39	ARTPOP	Lady Gaga	6
RE	40	AIN'T IT FUN	Paramore	5
NEW	41	ALL THE RAGE BACK HOME	Interpol	1
NEW	42	EARLY DAYS	Paul McCartney	1
RE	43	ROYALS	Lorde	6
26	44	ALL OF THE STARS	Ed Sheeran	6
44	45	WE ARE ONE (OLE OLA) (THE 2014 FIFA WORLD CUP OFFICIAL SONG)	Pitbull Feat. Jennifer Lopez & Claudia Lirio	6
39	46	THINKING OUT LOUD	Ed Sheeran	4
NEW	47	THE EXIT PLAN	Scarface	1
14	48	CALM DOWN	Busta Rhymes	2
NEW	49	BLACK WIDOW	Iggy Azalea Feat. Rita Ora	1
46	50	BELIEVE ME	Lil Wayne Feat. Drake	2

billboard • EMERGING ARTISTS™ PRESENTED BY WOLFFBERG				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
NEW	1	#1 RUNAWAY	Pierce Fulton	1
NEW	2	TRAINWRECK 1979	Death From Above 1979	1
NEW	3	PARADE	Audio Push	1
3	4	HOT NIGGA	Bobby Shmurda	2
15	5	SOUND OF CHANGE	Dirty Heads	3
9	6	GOLD	Chet Faker	2
2	7	CUT HER OFF	KCamp Feat. 2 Chainz	7
RE	8	CHEAP SUNGLASSES	RAC	2
49	9	NEBULA	Chris Jay	2
NEW	10	KNOCK THE HUSTLE	Cozz	1
12	11	ANYWHERE FOR YOU	John Martin	7
43	12	FALL FOR YOU	Leela James	2
7	13	TWO WEEKS	FKA twigs	3
19	14	MONEY BABY	KCamp Feat. Kwony Ca\$h	7
20	15	AFTERGLOW	Wilkinson	7
1	16	OCTAHATE	Ryn Weaver	3
14	17	HERE FOR YOU	Gorgon City Feat. Laura Welsh	7
NEW	18	WAVES	Magic Man	1
NEW	19	STORM COMIN'	Rah Digga	1
NEW	20	GOOD TIME	Troy Ave	1
46	21	RED EYES	The War On Drugs	7
8	22	RIGHT ON SATELLITE	Superfood	3
NEW	23	VAGABOND	MisterWives	1
5	24	DO YOU	Spoon	2
NEW	25	ALL OUT	Anna Lunoe	1
NEW	26	36	Redlight	1
NEW	27	KINGFISHER	PHOX	1
28	28	MY SWEET SUMMER	The Dirty Heads	2
NEW	29	BEGIN ROUTE	Kilo Kish	1
29	30	THE SUN	Parovoz Feat. Graham Candy	5
26	31	READY FOR YOUR LOVE	Gorgon City Feat. MNEK	7
NEW	32	I WANT U	Alison Wonderland	1
NEW	33	AY AY	GoldLink	1
NEW	34	ELYSIUM	Bear's Den	1
27	35	DREAMING	Smallpools	7
13	36	KING	Eluveitie	5
NEW	37	NOTICE	Devin Miles	1
NEW	38	PRISM	MitiS	1
36	39	TALK IS CHEAP	Chet Faker	7
NEW	40	CONVERSATIONS	Woman's Hour	1
NEW	41	PSYCHIC TRAUMA	Cloud Nothings	1
16	42	1998	Chet Faker	5
NEW	43	I CAN'T KEEP UP	Tourist	1
37	44	THE WALKER	Fitz And The Tantrums	7
50	45	CARDIAC ARREST	Bad Suns	7
NEW	46	MABEL	Lil Silva	1
32	47	BRIDGES	Broods	2
6	48	DANGEROUS DAYS	Zola Jesus	3
NEW	49	GARVEY	Reks	1
NEW	50	WALK ME TO THE BRIDGE	Manic Street Preachers	1



Big Tweets, Big Debuts

Two tweets from two major artists lead to two big debuts on the Twitter Top Tracks chart this week.

First is **Naughty Boy** (above) with his track "Home," which features **Sam Romans**. It debuts at No. 1 on the weekly chart after **One Direction's Zayn Malik** tweeted a link to the track's official music video on July 7. The tweet, which has received more than 53,000 retweets through July 16, caused "Home" to spike to No. 1 on the real-time Trending 140 chart on July 8.

Second, **Maejor Ali** (aka **Bei Maejor**) earns the No. 3 debut with his track "Me and My Team," featuring **Kid Ink** and **Trey Songz**, thanks to a tweet from his buddy **Justin Bieber**. Ali, who has produced for Bieber and collaborated with him on the track "Lolly," also reached the No. 1 spot on the Trending 140 on both July 8 and 9 thanks to activity from the tweet, which has received more than 36,000 retweets.

Lastly, over on the Social 50, **Shakira** ascends 14-5 thanks to her continued participation in the festivities surrounding the World Cup. She performed her World Cup-themed song "Dare (La La La)" at the event's closing ceremony on July 13, and released a fan-centric video for the track the following day. (Although the video release fell outside the chart's tracking period, Shakira promoted the impending release throughout the week.)

—William Gruger

Launch Pad

July 26
2014
billboard

HEATSEEKERS ALBUMS™

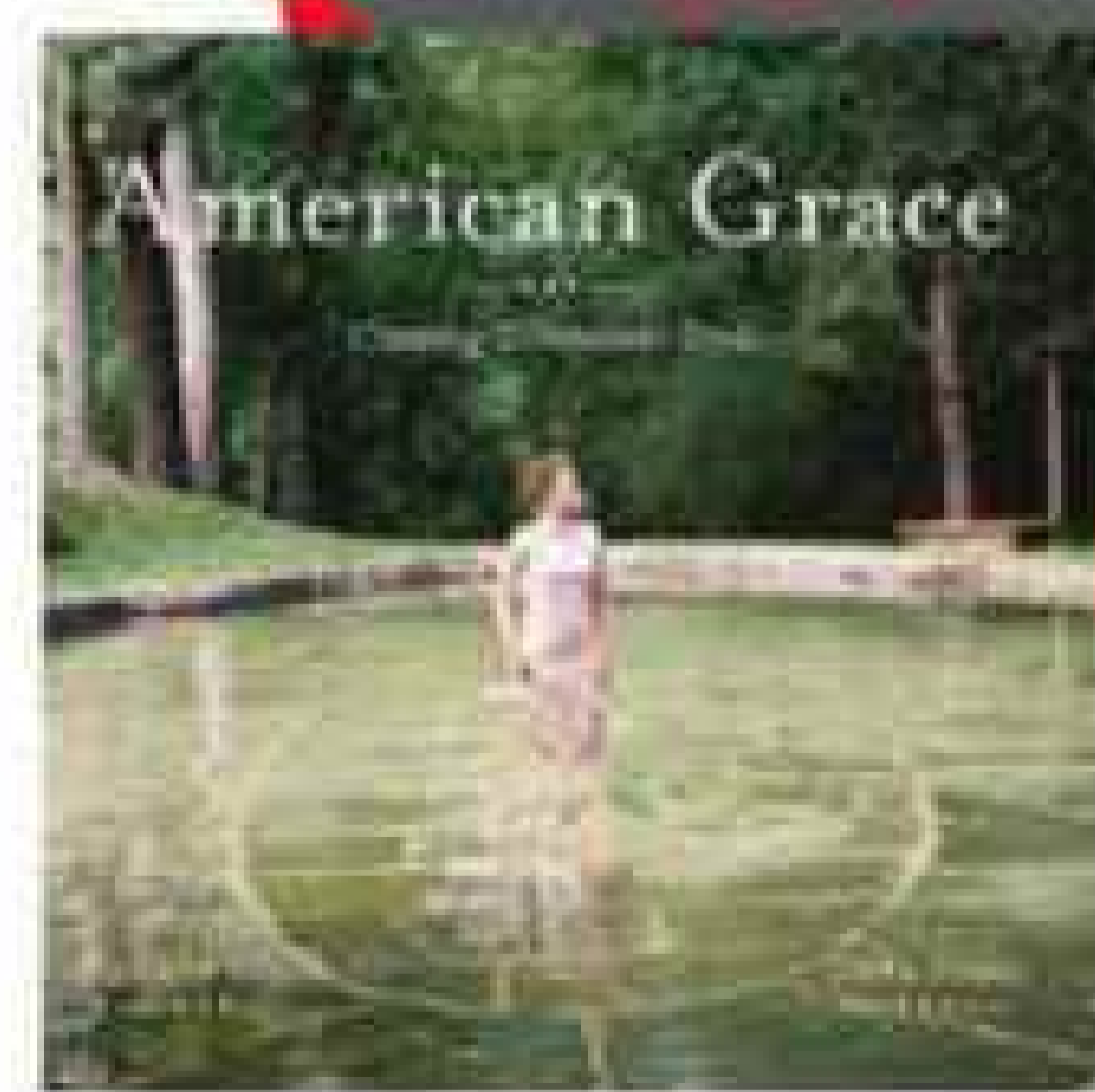
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 NEW AARON WEST AND THE ROARING TWENTIES HOPELESS	We Don't Have Each Other	1	1
		2	'68 GOOD FIGHT/EONE	In Humor And Sadness	2	1
		3	MAGIC MAN NEON GOLD/COLUMBIA	Before The Waves	3	1
		4	BRAID TOPSHELF	No Coast	4	1
		5	BORGORE BUYGORE/DIM MAK	#NEWGOREORDER	5	1
		6	MARTIN GARRIX SCHOOLBOY/SPIN/IN/SILENT/CASABLANCA/REPUBLIC	Gold Skies EP	6	1
		7	HANDGUNS PURE NOISE	Life Lessons	7	1
1	4	8	PHOX PARTISAN/KNITTING FACTORY	PHOX	1	3
14	7	9	GG ECHOSMITH WARNER BROS.	Talking Dreams	3	6
		10	ORIGIN NUCLEAR BLAST	Omnipresent	10	1
		11	PAUL MCDONALD & NIKKI REED ENZO AND IRA	I'm Not Falling	11	1
		12	THE BLACKMAIL SEDUCTION THE ROCKS RECORDWORKS	The Blackmail Seduction	12	1
		13	F(X) S.M.	The 3rd Album: Red Light	13	1
17	11	14	MILKY CHANCE LICHTDICHT/REPUBLIC	Stolen Dance (EP)	5	8
		15	KIESZA LOKAL LEGEND/4TH & BROADWAY/ISLAND	Hideaway (EP)	15	1
16	6	16	HOZIER RUBYWORKS/COLUMBIA	Take Me To Church (EP)	1	18
		17	MONUMENTS CENTURY MEDIA	Amanuensis	17	1
		18	WOLVES IN THE THRONE ROOM ARTEMISIA	Celestite	18	1
		19	VANNA PURE NOISE	Void	11	3
		20	STEVE HACKETT INSIDEOUT/CENTURY MEDIA	Genesis Revisited: Live At The Royal Albert Hall	20	1
19	13	21	VANCE JOY LIBERATION/F-STOP/ATLANTIC/AG	God Loves You When You're Dancing (EP)	13	7
		22	7TH HEAVEN NTD	Spectrum	22	1
		23	CHARITY TILLEMANN-DICK/RICHARD WEISS/JOELA JONES CTD	American Grace	23	1
29	14	24	TOVE LO ISLAND	Truth Serum (EP)	14	19
26	15	25	MIGOS QUALITY CONTROL	No Label II	4	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
43	24	26	CLEAN BANDIT BIG BEAT/AG	New Eyes	4	4
		27	SLEEPING AT LAST ASTEROID B-612	Atlas: Year One	27	1
18	16	28	DAVE ALVIN & PHIL ALVIN YEP ROC	Common Ground	3	6
5	9	29	STRAND OF OAKS DEAD OCEANS	Heal	5	3
39	21	30	HOZIER RUBYWORKS/COLUMBIA	From Eden EP	7	10
		31	THE CLARKS CLARKSHOUSE	Feathers & Bones	31	1
38	18	32	BROODS POLYDOR/CAPITOL	Broods (EP)	5	20
-	36	33	GLASS ANIMALS WOLF TONE/HARVEST	Zaba	17	4
34	25	34	KCAMP DAT REAL/FTE/A.27/INTERSCOPE/IGA	In Due Time	11	12
21	17	35	GHOST TOWN FUELED BY RAMEN/AG	After Party	1	4
-	5	36	CORROSION OF CONFORMITY ABSTRACT SOUNDS/CANDLELIGHT	IX	5	2
		37	OUTLINE IN COLOR STANDBY	Masks	37	1
-	39	38	FLUME FUTURE CLASSIC/MOM + POP	Flume	20	12
13	35	39	DALEY DALEYMUSIC/POLYDOR/REPUBLIC	Days + Nights	1	12
		40	ISLANDER VICTORY	Violence & Destruction	40	1
3	23	41	HOW TO DRESS WELL WEIRD WORLD/DOMINO	What Is This Heart?	3	3
-	2	42	ZEDS DEAD MAD DECENT	Somewhere Else	2	2
		43	ICE NINE KILLS OUTERLOOP	The Predator Becomes The Prey	3	4
		44	KILO KISH KITSUNE	Across (EP)	44	1
-	48	45	THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk	3	8
		46	ROGER CHOPPER LAW HOUSTON MOLTEN	Introducing Roger Chopper Law	46	1
42	45	47	THE FELICE BROTHERS DUALTONE	Favorite Waitress	9	4
7	27	48	SEPTICFLESH PROSTHETIC	Titan	7	3
		49	FRONT PORCH STEP PURE NOISE	Aware	49	1
12	26	50	A SUNNY DAY IN GLASSGOW LEFSE/FAT POSSUM	Sea When Absent	12	3

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 NEW STUDIO TOP DAWG/INTERSCOPE	Schoolboy Q Feat. BJ The Chicago Kid	9
3	2	HABITS (STAY HIGH) ISLAND/REPUBLIC	Tove Lo	17
7	3	LEAVE THE NIGHT ON MCA NASHVILLE	Sam Hunt	4
5	4	I'M READY AJR/WARNER BROS.	AJR	7
6	5	READY SET ROLL DACK JANIELS/COLUMBIA NASHVILLE	Chase Rice	11
NEW	6	ALL ABOUT THAT BASS EPIC	Meghan Trainor	1
8	7	RIPTIDE LIBERATION/F-STOP/ATLANTIC	Vance Joy	7
14	8	COOL KIDS WARNER BROS.	Echosmith	3
9	9	V. 3005 GLASSNOTE	Childish Gambino	18
10	10	HOPE YOU GET LONELY TONIGHT WARNER BROS. NASHVILLE/WMN	Cole Swindell	8
12	11	FIGHT NIGHT QUALITY CONTROL	Migos	4
13	12	SUNSHINE & WHISKEY WARNER BROS./WAR	Frankie Ballard	5
17	13	LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Young Thug & Rich Homie Quan	2
19	14	HIDEAWAY LOKAL LEGEND/4TH & BROADWAY/ISLAND/REPUBLIC	Kiesza	2
20	15	LATER ON ARISTA NASHVILLE	The Swon Brothers	5
23	16	I WILL NEVER LET YOU DOWN ROC NATION/COLUMBIA	Rita Ora	2
16	17	WAVES LEFT LANE/ULTRA/RCA	Mr. Probz	6
NEW	18	STOLEN DANCE LICHTDICHT/REPUBLIC	Milky Chance	1
18	19	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong UNITED	30
11	20	KEEP THEM KISSES COMIN' BIGGER PICTURE	Craig Campbell	17
22	21	I WANNA GET BETTER RCA	Bleachers	4
15	22	I KNOW COCAINE MUIZIK/EPIC	Yo Gotti Feat. Rich Homie Quan	11
24	23	2AM. L7/REPUBLIC	Adrian Marcel Feat. Sage The Gemini	3
21	24	FEVER NONESUCH/WARNER BROS.	The Black Keys	16
NEW	25	24 HOURS EPIC	TeeFLii Feat. 2 Chainz	1

REGIONAL HEATSEEKERS #1 ALBUMS™



Singer **Charity Tillemann-Dick** — a soprano who has received two double-lung transplants since 2009 — makes a graceful debut on the charts. Her *American Grace* arrives at No. 1 on Traditional Classical Albums and No. 23 on Heatseekers Albums (selling just under 1,000 copies in the week ending July 13, according to Nielsen SoundScan). This is the first chart entry for the artist, who is also a popular speaker on health issues.
—Keith Caulfield

PACIFIC

1	MAGIC MAN	BEFORE THE WAVES
2	BORGORE	#NEWGOREORDER
3	MARTIN GARRIX	GOLD SKIES EP
4	BRAID	NO COAST
5	'68	IN HUMOR AND SADNESS
6	ORIGIN	OMNIPRESENT
7	KIESZA	HIDEAWAY (EP)
8	MILKY CHANCE	STOLEN DANCE (EP)
9	PHOX	PHOX
10	F(X)	THE 3RD ALBUM: RED LIGHT

MOUNTAIN

1	CHARITY TILLEMANN-DICK	AMERICAN GRACE
2	BORGORE	#NEWGOREORDER
3	'68	IN HUMOR AND SADNESS
4	MARTIN GARRIX	GOLD SKIES EP
5	HANDGUNS	LIFE LESSONS
6	AARON WEST AND THE ROARING TWENTIES	WE DON'T HAVE EACH OTHER
7	MAGIC MAN	BEFORE THE WAVES
8	PHOX	PHOX
9	ECHOSMITH	TALKING DREAMS
10	MILKY CHANCE	STOLEN DANCE (EP)

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

SALES DATA COMPILED BY
nielsen
SoundScan
AIRPLAY/STREAMING DATA COMPILED BY
nielsen
BDS

R&B/Hip-Hop

July 26
2014
billboard

HOT R&B/HIP-HOP SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	WKS. ON CHART
	1	1	#1 FANCY	▲	Iggy Azalea Featuring Charli XCX	1
	2	2	WIGGLE		Jason Derulo Featuring Snoop Dogg	2
	3	3	SG ALL OF ME	▲	John Legend	1
	4	4	HAPPY	▲	Pharrell Williams	1
	6	5	LOYAL		Chris Brown Feat. Lil Wayne & Tyga	4
	7	6	NA NA	●	Trey Songz	5
	9	9	2 ON		Tinashe Featuring Schoolboy Q	7
	5	7	TALK DIRTY	▲	Jason Derulo Featuring 2 Chainz	2
	8	10	BELIEVE ME		Lil Wayne Featuring Drake	7
	10	8	PILLS N POTIONS		Nicki Minaj	7
	12	12	WE DEM BOYZ		Wiz Khalifa	11
	14	14	STUDIO		Schoolboy Q Featuring BJ The Chicago Kid	12
	11	11	LOVE NEVER FELT SO GOOD	●	Michael Jackson & Justin Timberlake	5
	18	13	COME GET IT BAE		Pharrell Williams	13
	15	16	OR NAH		Ty Dolla \$ign Feat. Wiz Khalifa & DJ Mustard	12
	16	19	MAIN CHICK		Kid Ink Featuring Chris Brown	16
	33	30	DG AG BLACK WIDOW		Iggy Azalea Feat. Rita Ora	17
HOT SHOT DEBUT		18	YOU & I (NOBODY IN THE WORLD)		John Legend	18
	22	19	NO MEDIOCRE		T.I. Featuring Iggy Azalea	14
	27	24	DON'T TELL 'EM		Jeremih Featuring YG	20
	21	21	WORK		Iggy Azalea	14
	13	15	CUT HER OFF		KCamp Featuring 2 Chainz	11
	19	17	GOOD KISSER		Usher	17
	17	20	WHO DO YOU LOVE?	●	YG Featuring Drake	15
	20	22	TROPHIES		Young Money Featuring Drake	13
	26	27	V. 3005		Childish Gambino	26
	24	25	MOVE THAT DOH		Future Feat. Pharrell, Pusha T & Casino	11
	34	26	FOREIGN		Trey Songz	26
	30	32	FIGHT NIGHT		Migos	29
	28	31	SHE TWERKIN		Ca\$h Out	28
	-	35	LIFESTYLE		Rich Gang Feat. Young Thug & Rich Homie Quan	31
	-	28	NEW FLAME		Chris Brown Featuring Usher & Rick Ross	28
	35	36	ABOUT THE MONEY		T.I. Featuring Young Thug	33
	37	39	HOOKAH		Tyga Featuring Young Thug	34
	31	37	WALK THRU		Rich Homie Quan Featuring Problem	31
	29	34	I WON		Future Featuring Kanye West	26
	32	40	2AM.		Adrian Marcel Featuring Sage The Gemini	32
	36	38	SMARTPHONES		Trey Songz	36
	44	43	24 HOURS		TeeFLii Featuring 2 Chainz	39
NEW		40	SHE CAME TO GIVE IT TO YOU		Usher Feat. Nicki Minaj	40
NEW		41	NO FLEX ZONE!!		Rae Sremmurd	41
	25	33	GET HER BACK		Robin Thicke	25
	41	45	NUMB		August Alsina Featuring B.o.B & Yo Gotti	41
	45	47	PRETTY HURTS		Beyonce	36
	-	50	TOUCHIN, LOVIN		Trey Songz Featuring Nicki Minaj	45
RE-ENTRY		46	I MEAN IT		G-Eazy Featuring Remo	38
RE-ENTRY		47	MONEY CAN'T BUY		Ne-Yo Featuring Jeezy	41
	40	49	THEY DON'T LOVE YOU NO MORE		DJ Khaled Feat. Jay Z, Meek Mill, Rick Ross & French Montana	30
	42	46	YAYO		Snootie Wild Featuring Yo Gotti	30
RE-ENTRY		50	HANDSOME AND WEALTHY		Migos	50

TOP R&B/HIP-HOP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	1	#1 TREY SONGZ		Trigga	2	
HOT SHOT DEBUT	2	MIKE STUD		Closer	1	
	3	IGGY AZALEA		The New Classic	12	
	4	MICHAEL JACKSON		Xscape	9	
	8	GG JOHN LEGEND		Love In The Future	45	
	7	PHARRELL WILLIAMS		G I R L	19	
	2	ROBIN THICKE		Paula	2	
	6	G-EAZY		These Things Happen	3	
	5	AUGUST ALSINA		Testimony	13	
	13	EMINEM		The Marshall Mathers LP 2	37	
	11	50 CENT		Animal Ambition: An Untamed Desire To Win	6	
NEW	12	LEELA JAMES		Fall For You	1	
	15	BEYONCE		Beyonce	31	
	10	SCHOOLBOY Q		Oxymoron	20	
	12	JENNIFER LOPEZ		A.K.A.	4	
	19	JUSTIN TIMBERLAKE		The 20/20 Experience (2 Of 2)	41	
	14	JHENE AIKO		Sail Out (EP)	35	
	9	JOE		Bridges	3	
	17	DRAKE		Nothing Was The Same	43	
	23	CHILDISH GAMBINO		Because The Internet	31	
	21	MALI MUSIC		Mali Is	4	
	16	MARIAH CAREY		Me. I Am Mariah... The Elusive Chanteuse	7	
	18	YG		My Krazy Life	17	
	22	FUTURE		Honest	12	
	24	RICK ROSS		Mastermind	19	
	30	KID INK		My Own Lane	27	
	27	GUCCI MANE		Trap House Four	2	
	42	PS JUSTIN TIMBERLAKE		The 20/20 Experience	70	
	29	ALOPE BLACC		Lift Your Spirit	18	
	35	KEKE WYATT		Ke' Ke' (EP)	8	
	28	SEBASTIAN MIKAEL		Speechless	3	
	25	MARY J. BLIGE		Think Like A Man Too (Soundtrack)	4	
	20	AB-SOUL		These Days...	3	
	26	RIFF RAFF		Neon Icon	3	
	37	VARIOUS ARTISTS		Hits Of The 90's Platinum Collection/Turn Up The Music/Drew's Entertainment	51	
	32	TONI BRAXTON & BABYFACE		Love, Marriage & Divorce	23	
	39	JAY Z		Magna Carta... Holy Grail	53	
	33	YO GOTTI		I Am	34	
	41	LEDISI		The Truth	18	
	38	ROBIN THICKE		Blurred Lines	51	
	31	R. KELLY		Black Panties	31	
	46	SOMO		SoMo	14	
	40	TECH N9NE COLLABOS		Strangeulation	10	
RE	44	KANYE WEST		Yeezus	55	
	47	JUICY J		Stay Trippy	46	
	44	R. KELLY		The Essential R. Kelly	8	
	45	YOUNG MONEY		Rise Of An Empire	18	
RE	48	MIGOS		No Label II	4	
	43	TAMAR BRAXTON		Love And War	45	
RE	50	ATMOSPHERE		Southsiders	9	



Legend's 'You' Clip Stirs Big Debut

"You & I (Nobody in the World)" by John Legend (above) lands him the Hot Shot Debut and his seventh top 20 on Hot R&B/Hip-Hop Songs. It arrives at No. 18 — his highest debut yet. The song also nabs the week's highest entrance on Streaming Songs, coming in at No. 17. The arrival is spurred by its new music video, which garnered 2.8 million domestic views on YouTube in the week ending July 13, according to Nielsen BDS (87 percent of its total streams for the week).

On Hot Rap Songs, Iggy Azalea nails her fourth top 10 with "Black Widow" (featuring Rita Ora), jumping 17-8. All four of Azalea's top 10s have come within a three-month period, beginning when "Fancy," featuring Charli XCX, reached No. 10 on April 12 (it's currently No. 1 for the 13th consecutive week). "Work" cracked the top 10 on June 7 (No. 9), while T.I.'s "No Mediocore," featuring Azalea, hit No. 8 on July 5. "Black Widow" sold 41,000 digital downloads for the week, a 118 percent increase, and soars 13-3 on Rap Digital Songs. The track takes Digital and Airplay Greatest Gainer honors on Hot R&B/Hip-Hop Songs, where it leaps 30-17, becoming her fourth top 20 on the list.

Lastly, Usher arrives at No. 40 on Hot R&B/Hip-Hop Songs with "She Came to Give It to You," featuring Nicki Minaj. The track enters Hot R&B Songs at No. 17, notching the singer's fifth top 20 since the chart's October 2012 inception. The Pharrell-produced funky dance track owes its bow mostly to its 19,000 sales debut.

—Amaya Mendizabal

HOT R&B/HIP-HOP SONGS: The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or are receiving airplay and/or sales activity in their first week. Songs not receiving current airplay/album sales activity are ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend at billboard.com for complete rules and regulations. © 2014 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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ADAPTED FROM
nielsen
BDS

Latin *billboard*

July 26
2014

HOT LATIN SONGS™								
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist	PEAK POS.	WKS. ON CHART	
	1	1	#1 DG BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE	1	17	
	2	3	2	PROPUESTA INDECENTE	Romeo Santos	1	51	
	3	2	3	ODIO	Romeo Santos Featuring Drake	1	25	
6	4	4	4	ERES MIA	Romeo Santos	4	18	
5	5	5	5	EL PERDEDOR	Enrique Iglesias Feat. Marco Antonio Solis	1	31	
4	6	6	6	ADRENALINA	Wisn Featuring Jennifer Lopez & Ricky Martin	2	20	
7	7	7	7	6 AM	J Balvin Featuring Farruko	3	26	
8	8	8	8	QUIEN SE ANIMA	Gerardo Ortiz	8	12	
10	10	9	9	TUS LATIDOS	Calibre 50	9	11	
9	9	10	10	DARTE UN BESO	Prince Royce	1	52	
12	12	11	11	SOY DE RANCHO	El Komander	11	20	
16	15	12	12	EL DE LOS LENTES CARRERA	Revolver Cannabis	12	11	
11	11	13	13	VIDA	Ricky Martin	5	12	
19	18	14	SG 14	CANCIoncITAS DE AMOR	Romeo Santos	9	22	
13	16	15	15	HUMANOS A MARTE	Chayanne	13	12	
17	17	16	16	PASSION WHINE	Farruko Featuring Sean Paul	16	12	
14	13	17	17	LA BUENA Y LA MALA	Banda Tierra Sagrada	13	21	
20	19	18	18	CUANDO NOS VOLVAMOS A ENCONTRAR	Carlos Vives Featuring Marc Anthony	18	6	
18	14	19	19	RESULTA	Jenni Rivera	14	9	
27	22	20	20	LA HISTORIA DE MIS MANOS	Banda Carnaval	20	8	
29	30	21	AG 21	TENERTE	Luis Coronel	21	7	
36	24	22	22	NO ME PIDAS PERDON	Banda Sinaloense MS de Sergio Lizarraga	22	3	
24	28	23	23	TE TOCO PERDER	Remmy Valenzuela	23	8	
23	21	24	24	DECIDISTE DEJARME	Camila	14	16	
15	20	25	25	PURA VIDA	Don Omar	15	10	
28	27	26	26	SOY EL MISMO	Prince Royce	26	7	
30	31	27	27	CREO EN MI	Natalia Jimenez	27	4	
25	29	28	28	NO ERES TU AHORA SOY YO	Tito Torbellino	4	7	
41	32	29	29	TRAVESURAS	Nicky Jam	29	4	
22	26	30	30	UN FIN EN CULIACAN	La Adictiva Banda San Jose de Mesillas	16	17	
32	34	31	31	CONSECUENCIA DE MIS ACTOS	Banda El Recodo de Cruz Lizarraga	30	12	
35	35	32	32	POR QUE LA ENGANE?	Espinoza Paz	21	16	
40	38	33	33	MUJERES DE TU TIPO	Adriel Favela	33	5	
33	36	34	34	MI AMIGA, AMANTE, AMOR	El Dasa	33	5	
31	33	35	35	MI SEGUNDA VIDA	La Arrolladora Banda el Limon de Rene Camacho	13	15	
46	42	36	36	AMANECI CON GANAS	Noel Torres	36	4	
-	48	37	37	UNA FLOR	Juanes	37	2	
47	41	38	38	SIGUE	La Poderosa Banda San Juan	38	4	
-	49	39	39	NINA DE MI CORAZON	Karlos Rose	39	2	
42	46	40	40	NECIO	Romeo Santos Featuring Carlos Santana	38	16	
34	37	41	41	OJALA QUE TE VAYA MAL	Larry Hernandez	32	9	
-	43	42	42	TU ME QUEMAS	Chino & Nacho Feat. Gente de Zona & Los Cadillacs	42	2	
HOT SHOT DEBUT		43	43	TE VIVI	Villamizar Featuring Maluma y Elvis Crespo	43	1	
-		44	44	DIMELO	Intocable	44	2	
RE-ENTRY		45	45	YO TAMBIEN	Romeo Santos Featuring Marc Anthony	45	5	
38	44	46	46	MIENTRAS TU JUGABAS	Banda Los Recoditos	24	14	
-		47	47	Y ASI FUE	Julian Alvarez y Su Norteno Banda	47	2	
NEW		48	48	ME DEJASTE ACOSTUMBRADO	La Arrolladora Banda el Limon de Rene Camacho	48	1	
NEW		49	49	OLE BRAZIL	Elvis Crespo Featuring Maluma	49	1	
RE-ENTRY		50	50	QUE TE COSTABA	Fidel Rueda	43	4	

TOP LATIN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
	1	#1 J JENNI RIVERA	1969 - Siempre: En Vivo Desde Monterrey: Parte 2	3.0	52
	2	2	ENRIQUE IGLESIAS	Sex And Love	17
	3	3	ROMEO SANTOS	Formula: Vol. 2	20
	4	4	SANTANA	Corazon	10
	5	5	BANDA SINALOENSE MS DE SERGIO LIZARRAGA	No Me Pidias Perdon	3
	6	6	MARC ANTHONY	3.0	52
	8	7	CALIBRE 50	Contigo	6
	7	8	REMMY VALENZUELA	De Alumno A Maestro	3
	9	9	JUAN GABRIEL	Mis 40 En Bellas Artes	10
	12	10	VARIOUS ARTISTS	Las Bandas Romanticas de America 2014	25
	11	11	NOEL TORRES	La Balanza	5
	10	12	JENNI RIVERA	1969 - Siempre: En Vivo Desde Monterrey: Parte I	32
	15	13	RICARDO ARJONA	Viaje	11
	14	14	CAMILA	Elypse	6
	15	HOT SHOT DEBUT 15	GRUPO BRYNDIS	Adicto A Ti	1
	18	16	MARCO ANTONIO SOLIS	Gracias Por Estar Aqui	38
	16	17	PRINCE ROYCE	Soy El Mismo	40
	17	18	JAVIER TORRES EL BASTARDO	20 Corridos Vol. II	3
	22	19	WISIN	El Regreso del Sobreviviente	17
	23	20	LUIS FONSI	8	8
	19	21	VARIOUS ARTISTS	Las Mas Chidas 2014	8
	21	22	LOS RAMONES DE NUEVO LEON	Sigue La Tradicion	10
	25	23	VARIOUS ARTISTS	Las Gruperas Romanticas	39
	26	24	VOZ DE MANDO	Los Mejores Corridos De	44
	20	25	VARIOUS ARTISTS	Radio Exitos El Disco del Ano: 2013	38

LATIN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 9 WKS BAILANDO	Enrique Iglesias Feat. Descemer Bueno & Gente de Zona	14	
	2	2	ERES MIA	Romeo Santos	7
	4	3	TUS LATIDOS	Calibre 50	12
	7	4	QUIEN SE ANIMA	Gerardo Ortiz	11
	8	5	DARE (LA LA LA)	Shakira	6
	6	6	HUMANOS A MARTE	Chayanne	9
	9	7	CUANDO NOS VOLVAMOS A ENCONTRAR	Carlos Vives Feat. Marc Anthony	6
	3	8	VIDA	Ricky Martin	11
	12	9	EL DE LOS LENTES CARRERA	Revolver Cannabis	10
	10	10	6 AM	J Balvin Feat. Farruko	25
	19	11	LA HISTORIA DE MIS MANOS	Banda Carnaval	7
	5	12	RESULTA	Jenni Rivera	6
	15	13	WE ARE ONE (OLE OLA)	Pitbull Feat. Jennifer Lopez & Claudia Leitte	4
	25	14	GG TENERTE	Luis Coronel	6
	17	15	TE TOCO PERDER	Remmy Valenzuela	7
	13	16	PASSION WHINE	Farruko Feat. Sean Paul	11
	11	17	PURA VIDA	Don Omar	10
	14	18	SOY EL MISMO	Prince Royce	7
	16	19	FLOR PALIDA	Marc Anthony	13
	18	20	SOY DE RANCHO	El Komander	20
	20	21	CREO EN MI	Natalia Jimenez	4
	21	22	DECIDISTE DEJARME	Camila	16
	24	23	POR QUE LA ENGANE?	Espinoza Paz	18
	23	24	MI AMIGA, AMANTE, AMOR	El Dasa	7
	28	25	SIGUE	La Poderosa Banda San Juan	5



Coronel's 'Tenerte' Grows At Radio

Luis Coronel claims Airplay Gainer honors on Hot Latin Songs as his newest single, "Tenerte," springs 30-21, while concurrently bounding 25-14 on Latin Airplay (up 32 percent to 6.4 million audience impressions, according to Nielsen BDS). The 18-year-old singer also scores on Regional Mexican Airplay as "Tenerte" becomes his second top 10 on that chart (11-6), following "Mi Nina Traviesa," which peaked at No. 5 in August 2013. "Tenerte" jumps 18-13 on Regional Mexican Digital Songs (viewable on Billboard.com/biz) and has sold 5,000 downloads to date.

Fellow regional Mexican act **Revolver Cannabis** scores its first top 10 on Latin Airplay, as "El de Los Lentes Carrera" rises 12-9, increasing to 7.3 million audience impressions (an 8 percent spike). The group, hailing from Sinaloa, Mexico, ascends 15-12 on Hot Latin Songs, selling nearly 1,000 digital downloads in the song's 11th week on the list.

Elvis Crespo claims his 11th No. 1 on Tropical Airplay, tying **Jerry Rivera** for fourth-most chart-toppers of all time, as his World Cup-themed "Ole Brazil" soars 17-1. Meanwhile, bachata songstress **Leslie Grace** enters Tropical Airplay at No. 33, claiming the Hot Shot Debut with her latest single, "Nadie Como Tu." An English version of the song, titled "Nobody Else Compares to U" (featuring **Fat Joe**), was released this week to mainstream radio.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular current Latin songs, 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. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by Nielsen BDS. Albums are defined as current if they are less than 18 months old or older than 18 months but first charting in the Billboard 200's top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



Morissette (center) in a previously unpublished 1995 photo of her band that was used as a tour laminate. Her right hand rests on current Foo Fighters drummer Taylor Hawkins.

COOL DATA

REWINDING THE CHARTS



19 Years Ago ALANIS MORISSETTE STORMED TO NO. 1

Even if she didn't remember recording her U.S. breakthrough

"WHEN I WAS WRITING IT, IT WAS SO subconscious. I wasn't aware of what was coming out of me," 21-year-old Alanis Morissette told *Billboard* shortly before "You Oughta Know," the scathing first single from her debut Maverick/Reprise album, *Jagged Little Pill*, topped the Modern Rock Tracks chart—now Alternative—the week of July 22, 1995. "I'd go into the booth ... and sing. I'd listen the next day and not really remember it."

The results proved enduring. *Jagged Little Pill* has sold 14.9 million copies domestically—making

it the third-best-selling album since Nielsen SoundScan began tracking sales in May 1991.

"You Oughta Know" signaled a makeover for the Canada native, now 40, whose earlier work had been compared to pop singer Debbie Gibson. It also sparked debate about the identity of "Mr. Duplicity." Comic actor Dave Coulier, who dated Morissette in 1992, had copped to the dubious distinction in interviews, but, in June, called the story an "urban legend." Morissette, who wed and became a mother in 2010, remains mum on the subject. —Gary Trust

Billboard® FOR WEEK ENDING JULY 22, 1995

Modern Rock Tracks™

WEEK	WEEKS ON CHART	PEAK POSITION	TRACK TITLE	ARTIST
1	2	1	YOU OUGHTA KNOW <small>JAGGED LITTLE PILL</small>	ALANIS MORISSETTE <small>MAVERICK/REPRISE</small>
2	1	1	HOLD ME, THRILL ME, KISS ME, KILL ME <small>"THE NEW FOREVER" SOUNDTRACK</small>	LIZ <small>ISLAND/ATLANTIC</small>
3	3	6	MOLLY <small>BEYOND PINKA</small>	SPINNAKE <small>NOVA</small>
4	7	12	THIS IS A CALL <small>FOO FIGHTERS</small>	FOO FIGHTERS <small>ROCKWELL/UMG</small>
5	4	3	DECEMBER <small>COLLECTIVE SOUL</small>	COLLECTIVE SOUL <small>ATLANTIC</small>
6	5	4	ALL OVER YOU <small>THROWING DUBS</small>	LIVE <small>WARRNEBROS/ATLANTIC</small>
7	6	5	MISERY <small>LET YOUR EYES LIGHT SHINE</small>	SOUL ASYLUM <small>COL. SBLA</small>
8	12	14	I GOT A GIRL <small>AN ALLEGRAIC PRODUCTION</small>	TRIPPING DANDY <small>ISLAND</small>
9	9	8	SAY IT AIN'T SO <small>MELOU</small>	WEEZER <small>DISCORIA</small>
10	8	7	LITTLE THINGS <small>THE FIRST</small>	BUSH <small>ATLANTIC</small>

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