

SPECIAL DOUBLE ISSUE

RATE BATTLE Pandora Vs. Everyone **HOT**
SALSA REVIVAL Marc Anthony Tops Latin
XMAS IN JULY Holiday Album Preview

The New DIY

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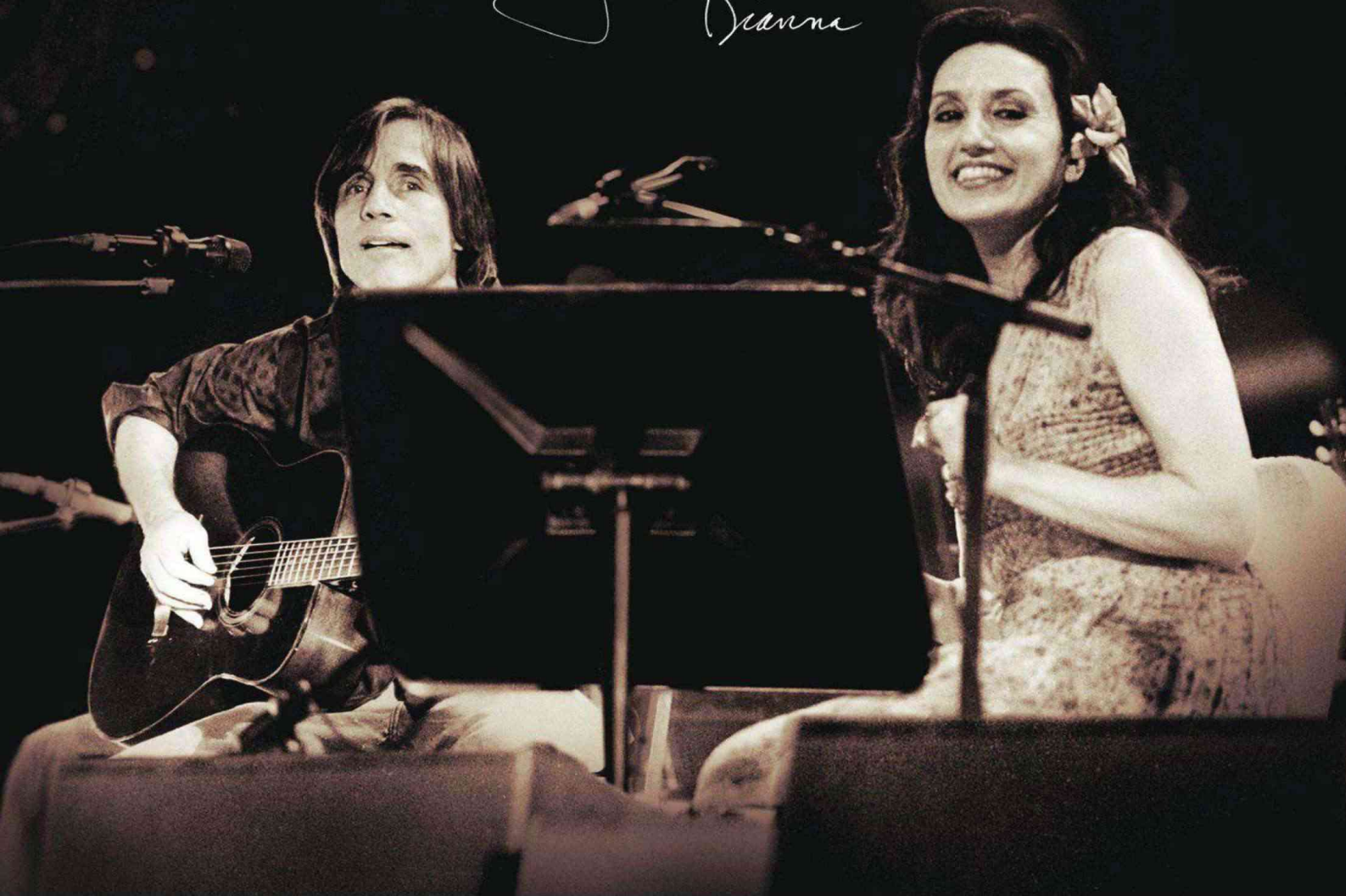
Lucy

Congratulations on receiving the first
BESAC Latina Icon Award

Thank you for the gift of your voice
and your expression

For our many travels together,
and for your friendship

Jackson
+ Dianna



VIEWPOINT

6
JULY
2013

THIS WEEK
Volume 125
No. 26



Ann Mincieli
photographed
in New York.

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ON THE COVER

Cover illustration by Ken Harris

GEAR

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ANN MINCIELI

FEATURE

P.32 "Salsa was my mother's music. I was into Motown. I was one of the founding fathers of house music. Salsa was the furthest thing from my mind."

FEATURE

P.29 "More and more artists are realizing that commercial, television and movie placements are the most reliable way to make a living."

SHANE ELI

QUESTIONS ANSWERED

P.9 "The magic of the Internet is access to limitless stuff. The greatest Internet applications have been filters on that stuff."

IAN ROGERS

MARC ANTHONY



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MOST READ ON BILLBOARD.BIZ
1 Former Billboard writer Chet Flippo dies 2 Kanye's lead over J. Cole shrinks 3 **Danielle Bradbery** crowned "Voice" winner 4 Jay-Z's new blueprint 5 What Jay-Z's new album means for the Billboard 200



THIS WEEK ON BILLBOARD.COM
1 Billboard.com's midyear poll results 2 Jay-Z's 20 biggest Billboard hits 3 **Ciara** track-by-track album review 4 20 awesome "America" songs playlist 5 Lil B Q&A

TOP LINE

RADIO

Pandora's Bigger Slice

The Internet radio company is facing royalty rate battles from all sides: labels, songwriters and their publishers

By Ed Christman



In making a bold move to reduce its publishing royalties, Pandora has managed to unite all players on the creative side of the music industry—artists, labels and publishers—in a way that even the fight against Internet piracy couldn't. ¶ Pandora made the case at the ASCAP rate court that publishers like Universal Music Publishing Group, BMG Chrysalis USA, Kobalt and Warner/Chappell, all of whom have notified ASCAP that they may withdraw their digital rights, should not be allowed to do so. ¶ Last month Pandora filed a motion that claimed that since it just bought a South Dakota radio station, it should have the same terms available to it as Clear Channel's iHeartRadio enjoys. Those terms, set as a settlement between the Radio Music Licensing Committee and ASCAP, establish a rate of 1.75% of revenue, minus standard deduction, which would represent a reduction from the 1.95% of revenue Billboard estimates Pandora pays the performance rights organization. ¶ While publishers Sony/ATV and Warner/Chappell have been successful in →

[THE Action]



INDIES AND ITUNES RADIO
How much is an iTunes Radio

stream worth for independent labels? Nothing for the first four months and then a little more than what Pandora pays, according to a licensing agreement obtained by Billboard. Apple has agreed to pay labels \$.0013 per stream as well as 15% of net advertising revenue after a 120-day beta period during which it will not owe any fees. That rate is greater than Pandora's current \$.0011 fee, and slightly less than what the tech giant is rumored to be offering its major-label partners.



SFX GOING PUBLIC
SFX, Robert Sillerman's live music and

entertainment empire, is going public. The company will seek up to \$175 million in an initial public offering to be underwritten by UBS, Barclays and Jefferies. SFX has emerged as a force in the EDM space with a string of acquisitions this year, including spending \$50 million on EDM digital retailer/platform Beatport in February and acquiring live music promoters ID&T and Voodoo Experience in January. The big date for the IPO, after which the company will trade as "SFXE," hasn't yet been announced.



COCA-COLA CUP
The World Cup in Brazil won't kick off for another

year, but the promotional wheels behind one of the world's biggest sporting events are already turning. Coca-Cola premiered its first anthem for the event on YouTube, "Todo Mundo" featuring Brazilian pop singer Gaby Amarantos and samba band Monoblanco. The song is being rolled out in Brazil with a worldwide release planned for later this year.



BMG PICKS UP STONES
BMG has signed a deal to represent the

publishing catalog of Rolling Stones rockers and songwriters Mick Jagger and Keith Richards from 1983 onward. That period spans six albums from *Undercover* in 1983 to 2005's *A Bigger Bang*. Songs by the Stones from 1963 through 1971 are represented by ABKCO Music, while 1971-83 is covered by EMI Publishing. Earlier this year, the Stones remastered their catalog for iTunes.



The Rolling Stones

THE ROLLING STONES: GREGG DEGUIRE

ILLUSTRATION BY ANNA PARINI



USHER Golden Note Award



KENDRICK LAMAR Vanguard Award

ASCAP 26TH ANNUAL RHYTHM & SOUL MUSIC AWARDS

Congratulations to Our Honorees

R&B/HIP-HOP

TOP R&B/HIP-HOP SONG:

"LOVE ON TOP"

WRITERS: Beyoncé Giselle Knowles, Terius "The-Dream" Nash, Shea Taylor
PUBLISHERS: 2082 Music Publishing, B Day Publishing, Downtown Music Publishing, N 22nd Publishing, Sony/ATV Tunes LLC, Warner/Chappell Music Inc.

AWARD-WINNING SONGS:

"ADORN"

WRITERS: Miguel Jontel Pimentel
PUBLISHERS: Art Dealer Chic, Universal Music Publishing

"AMEN"

WRITERS: Jeremiah, Meek Mill, Orlando "Jahilil Beats" Tucker
PUBLISHERS: Ohaji Publishing, Roc Nation Music, Universal Music Publishing, Warner/Chappell Music Inc.

"ANOTHER ROUND"

WRITERS: Dallas Austin, Joyce Darlene Irby, Jarrell Perry
PUBLISHERS: Diva One Music, Mister Mister Music Publishing, Sony/ATV Tunes LLC

"AVY LADIES"

WRITERS: Dion Norman, Derrick "Mellow Fellow" Ordogne
PUBLISHER: SOH Music

"BAG OF MONEY"

WRITERS: Meek Mill, Wale
PUBLISHERS: Dead Stock Music, Forever Rich, Warner/Chappell Music Inc.

"BANDZ A MAKE HER DANCE"

WRITERS: Ty "2 Chainz" Epps, Mike WILL Made-It
PUBLISHERS: Sounds From Eardrums, Ty Epps Music, Warner/Chappell Music Inc.

"BEEZ IN THE TRAP"

WRITER: Ty "2 Chainz" Epps
PUBLISHER: Ty Epps Music

"BIRTHDAY CAKE"

WRITERS: Ernest "Tuo" Clark, Terius "The Dream" Nash, Marcos "Kosine" Palacios
PUBLISHERS: 2082 Music Publishing, Sony/ATV Tunes LLC, Two Works, Viva Panama, Warner/Chappell Music Inc.

"CAN'T GET ENOUGH"

WRITERS: Emile Beni Soumah (BOA), Ibrahim Sorli Kandia Kouyate (BOA)

"CASHIN' OUT"

WRITER: DJ Spinz
PUBLISHERS: SNRS Productions, Warner/Chappell Music Inc.

"CLIMAX"

WRITERS: Natural, Wesley "Diplo" Pentz, Usher Raymond IV, Ariel Rechtshaid
PUBLISHERS: Avila Brothers Music Group, I Like Turtles Music, Lion of God Publishing Co, Music of Windswept, Natural's Ascension Music, Songs of SMP, Sony/ATV Tunes LLC, UR-IV

"CROW LEVE"

WRITERS: Anthony "Hush" Palman, Noah "40" Shebib, Abal "The Weeknd" Tesfaye (SOAW)
PUBLISHERS: Is Love and Above, Parma Ninja Music, Roncesvalles Music Publishing, Sony/ATV Tunes LLC, The Weeknd XO Inc. (SOCA)

"DANCE"

WRITERS: Ernest "Tuo" Clark, James Johnson, Marcos "Kosine" Palacios
PUBLISHERS: Jobete Music Co Inc, Sony/ATV Tunes LLC, Two Works, Viva Panama

"DANCE FOR YOU"

WRITERS: Beyoncé Giselle Knowles, Terius "The Dream" Nash, Christopher "Tricky" Stewart
PUBLISHERS: 2082 Music Publishing, B Day Publishing, RZE Music Publishing, Sony/ATV Tunes LLC, Universal Music Publishing, Warner/Chappell Music Inc.

"DRANK IN MY CUP"

WRITER: Kirko Bangz
PUBLISHERS: D Will 137 Publishing Company, It's Only About Music LLC (Shelly Bay Music Division), Warner/Chappell Music Inc.

"ENOUGH OF NO LOVE"

WRITERS: Keyshia Cole, Harmony "H-Money" Samuels
PUBLISHERS: Darkchild Songs, H Money Music, She Wrote It, Sony/ATV Tunes LLC, Universal Music Publishing

"I DO"

WRITERS: Andre 3000, Shawn Carter
PUBLISHERS: BMG Chrysalis, Carter Boys Music, Wedontplayevenwhenwereplayin Songs LLC

"LEAVE YOU ALONE"

WRITER: Warren G, Ne-Yo
PUBLISHERS: Pen in the Ground Publishing, Universal Music Publishing, Warren G Publishing

"LEMMEE SEE"

WRITERS: Eric Bellinger, Lundo "DaBridge" Knighten, Nikei Marzouca, Usher Raymond IV
PUBLISHERS: Da Bridge Music Publishing, EricB, LA Reid Songs, Niko's House Inc, Rebel Made Creations, Sony/ATV Tunes LLC, Tati Mont, UR-IV

"LOTUS FLOWER BOMB"

WRITERS: Roscoe Dash, Walker Johnson, Miguel Jontel Pimentel, Wale
PUBLISHERS: Art Dealer Chic, Dead Stock Music, Fusiclan Publishing, Roscoe Dash Publishing, Universal Music Publishing, Warner/Chappell Music Inc.

"LOVE AFTER WAR"

WRITERS: Paula Patton, Robin Thicke
PUBLISHERS: Haddington Music, I Like 'Em Thicke Music

"MAKE ME PROUD"

WRITERS: Anthony "Hush" Palman, Noah "40" Shebib
PUBLISHERS: Is Love and Above, Parma Ninja Music, Roncesvalles Music Publishing, Sony/ATV Tunes LLC

"MERCY"

WRITERS: Denzie Hugh Beagle (PNS), Ty "2 Chainz" Epps, Malik Yusef Jones, Lifted, Winston Delano Riley (PNS), Reggie Henriques Williams AKA Reggie Stepper (JACA), Reggie Henriques Williams AKA Reggie Stepper (JACA)
PUBLISHERS: Back 2 Da Future Music (PNS), Dub Plate Music Publishers LTD (PNS), Jabriel Iz Myne, RLF Music, Roynet Music, Sony/ATV Tunes LLC, Ty Epps Music, Universal Music Publishing, Westbury Music LTD (PNS), Ye World Music

"THE MOTTO"

WRITER: Noah "40" Shebib
PUBLISHER: Roncesvalles Music Publishing

"NI"AS IN PARIS"

WRITER: Shawn Carter
PUBLISHER: Carter Boys Music

"NO LIE"

WRITERS: Ty "2 Chainz" Epps, Mike WILL Made-It
PUBLISHERS: Sounds From Eardrums, Ty Epps Music, Warner/Chappell Music Inc.

"PARTY"

WRITERS: Andre 3000, Beyoncé Giselle Knowles
PUBLISHERS: B Day Publishing, BMG Chrysalis, Sony/ATV Tunes LLC, Wedontplayevenwhenwereplayin Songs LLC

"POP THAT"

WRITER: French Montana
PUBLISHER: Excuse My French

"PRAY FOR ME"

WRITER: Antonio Dixon
PUBLISHERS: Antonio Dixon's Muzik, Sony/ATV Tunes LLC

"RACK CITY"

WRITER: Dijon "DJ Mustard" McFarlane
PUBLISHERS: Pay DJ Mustard Publishing, Songs of SMP

"REFILL"

WRITER: Darhyl "Hey DJ" Camper
PUBLISHERS: Campstar Music, Sony/ATV Tunes LLC

"STAY"

WRITERS: Asaleana Elliott, Chris Lacy, Aaron Sledge, Tyrese
PUBLISHERS: Clacymusic, Dats Dabbysay Music Publishing, Food 4 Yo Soul, Gibson and Gibson Music Publishing, Songs of Peer LTD, We Buy Music Publishing

"STRIP"

WRITERS: Joseph "Lonny" Bereal Jr., Amber "Sevyn" Streefer, Christopher "Daw Jones" Whitacre
PUBLISHERS: Am Bee Street Publishing, Lonnalistic Hitz, Nappy Boy Publishing, Notting Dale Songs Inc, Sony/ATV Tunes LLC, Universal Music Publishing, West Coast Livin Publishing

"TAKE IT TO THE HEAD"

WRITERS: Andrew Harr, Jermaine "Maynezane" Jackson
PUBLISHERS: Trac N Field Entertainment LLC, Warner/Chappell Music Inc.

"THANK YOU"

WRITERS: Akon, Arden "Keyz" Altino
PUBLISHERS: Big R Publishing, Byefall Productions Inc, Sony/ATV Tunes LLC, Wonda Songs Inc

"THAT WAY"

WRITERS: Keith James, Jeremih, Wale
PUBLISHERS: Dead Stock Music, Ohaji Publishing, Sony/ATV Tunes LLC, Truth Faction, Universal Music Publishing, Warner/Chappell Music Inc.

"THINKIN BOUT YOU"

WRITER: Shea Taylor
PUBLISHERS: Downtown Music Publishing, N 22nd Publishing

"TONIGHT (BEST YOU EVER HAD)"

WRITERS: Christopher "Ludacris" Bridges, Miguel Jontel Pimentel
PUBLISHERS: Art Dealer Chic, Ludacris Worldwide Publishing, Sony/ATV Tunes LLC, Universal Music Publishing

"TURN ON THE LIGHTS"

WRITER: Mike WILL Made-It
PUBLISHERS: Sounds From Eardrums, Warner/Chappell Music Inc.

"YOU THE BOSS"

WRITER: K.E. On the Track
PUBLISHERS: KE on the Track Publishing, Making Moves Inc., Universal Music Publishing



NOAH "40" SHEBIB Songwriter of the Year



TY "2 CHAINZ" EPPS Songwriter of the Year



SONY/ATV TUNES LLC Publisher of the Year

RAP

TOP RAP SONG:

"THE MOTTO"

WRITER: Noah "40" Shebib
PUBLISHER: Roncesvalles Music Publishing

AWARD-WINNING SONGS:

"CAN'T GET ENOUGH"

WRITERS: Emile Beni Soumah (BOA), Ibrahim Sorli Kandia Kouyate (BOA)

"CASHIN' OUT"

WRITER: DJ Spinz
PUBLISHERS: SNRS Productions, Warner/Chappell Music Inc.

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PUBLISHERS: Back 2 Da Future Music (PNS), Dub Plate Music Publishers LTD (PNS), Jabriel Iz Myne, RLF Music, Roynet Music, Sony/ATV Tunes LLC, Ty Epps Music, Universal Music Publishing, Westbury Music LTD (PNS), Ye World Music

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WRITERS: Shawn Carter
PUBLISHER: Carter Boys Music

"NO LIE"

WRITERS: Ty "2 Chainz" Epps, Mike WILL Made-It
PUBLISHERS: Sounds From Eardrums, Ty Epps Music, Warner/Chappell Music Inc.

"RACK CITY"

WRITER: Dijon "DJ Mustard" McFarlane
PUBLISHERS: Pay DJ Mustard Publishing, Songs of SMP

"TAKE CARE"

WRITERS: Wally Gold, Seymour Gottlieb, John Gluck Jr., Romy Madley-Croft (PNS), Anthony "Hush" Palman, Noah "40" Shebib, James Thomas Smith (PNS)
PUBLISHERS: Is Love and Above, Parma Ninja Music, Roncesvalles Music Publishing, Sony/ATV Tunes LLC, Universal Music Publishing, Warner/Chappell Music Inc.

"WORK OUT"

WRITERS: Bosco Kante p/k/a "Bosko", Sukmeke Rainey, Elliot Wolff
PUBLISHERS: Elliot Wolff Music, Puzzed Pieces of Mind Music, Sukmeke Rainey Music, Sony/ATV Tunes LLC

GOSPEL

TOP GOSPEL SONG:

"LET THE CHURCH SAY AMEN"

WRITER: Andrae Crouch
PUBLISHERS: Universal Music Publishing, Vaughn Street Music

AWARD-WINNING SONGS:

"AFTER THIS"

WRITERS: Eric Davis, James Hairston
PUBLISHERS: E Dav Music, Yellow Boy Music

"GO GET IT"

WRITERS: Erica Campbell, Trecina Campbell, Warryn Campbell
PUBLISHERS: Campbell Kids Publishing, It's Tea Tyme, Sony/ATV Tunes LLC, That's Plum Song

"I NEED YOUR GLORY"

WRITERS: James Fortune
PUBLISHERS: Black Smoke Music World Wide, Fiyaworld

"I WON'T GO BACK"

WRITERS: William David McDowell
PUBLISHER: Delivery Room Publishing

"IN THE MIDDLE"

WRITERS: Gerald Haddon, Tamara Haddon
PUBLISHERS: Precious Baby Publishing, T Bella Music

"ONE MORE TIME"

WRITERS: James Fortune, Terence Vaughn
PUBLISHERS: Black Smoke Music World Wide, Fiyaworld, T Vaughn Entertainment

"PUT IT ON THE ALTAR"

WRITERS: Charles "Tony" Homer, Nakeia Homer
PUBLISHERS: Sara's Daughter Music Publishing Company, Wide Leg Publishing

"SHIFTING THE ATMOSPHERE"

WRITERS: Jason Nelson, Dana T. Sorey
PUBLISHERS: C Bazz Publishing, Jaelyn Songs Music

"STILL ABLE"

WRITERS: Cheryl Fortune, James Fortune
PUBLISHERS: DJ3 Publishing, Fiyaworld



Pandora continued from p. 4

negotiating a 10% of revenue royalty rate from iTunes Radio, Pandora claims that since it asked ASCAP and BMI for a license covering Jan. 1, 2011-Dec. 31, 2015, long before those publishers decided to withdraw digital rights, those publishers are bound by whatever rate is either negotiated or imposed by the rate court. In other words, the ASCAP consent decree would apply to UMPG, BMG, Warner/Chappell and Sony/ATV until Dec. 31, 2015.

In a statement, Pandora said that while it takes no position regarding the publishers' right or ability to withdraw their rights from ASCAP, "the motion Pandora filed asks the court to determine that Pandora has a license in effect and publishers may not withdraw repertoire as to Pandora until the end of 2015."

It argued that a licensee's access to rate court to determine fees would be rendered meaningless if publishers could withdraw their repertoire when it suited them.

Those court moves have been universally condemned by music publishers that say Pandora is "waging a war on songwriters." If the judge, who isn't expected to make a ruling on the motion until late July, ultimately decides against Pandora, the service could be in copyright violation from whichever of the publishers withdraw as of July 1. It would have to cut a deal with those publishers or take down the music from them.

Pandora is said to be lobbying for artist support through emails that ask them to sign a simple "letter of support for Internet radio," according to an op-ed published in USA Today by members of Pink Floyd. The band is the latest high-profile name to take the company to task, stating that the letter "doesn't say anything about an 85% artist pay cut."

Where does Pink Floyd get the 85% figure from? On its website, Pandora says that Internet radio is being discriminated against, citing satellite pays about 75% of revenue and cable pays about 15%, while Pandora pays more than 50% of revenue in royalties. If one interprets Pandora's actions as a play to pay the same rate as SiriusXM, that would be paying 9% of revenue to labels, which applied against Pandora's revenue of \$427.2 million for the year that ended Jan. 31, 2013, comes out to \$38.4 million. That represents an 84.7% decrease from the \$258.8 million that Pandora actually paid to labels and publishers last year.

In response to the Pink Floyd op-ed, Pandora said the idea of an artist pay cut was "simply not true" and "the result of a well-orchestrated campaign by the RIAA and their lobbying arm to mislead and agitate artists. This much is true: Pandora . . . pays more in performance royalties than any other form of radio." ●

.biz

RED Distribution has signed [PIAS] Music Group, a leading European independent label/distributor, to an exclusive distribution agreement, covering digital and physical product for North America. As part of the deal, in Canada, RED will handle distribution in conjunction with Sony Music Canada.

TOURING

Subscribing To The Future

The Eagles are the latest holdout to put repertoire up on subscription services, but at what cost? And who's next?

By Glenn Peoples

The list of subscription service holdouts got shorter when the Eagles' catalog—all remastered—was finally added to services like Spotify, Rhapsody and Google Play Music All Access. The legendary group had been in the company of the Beatles, Led Zeppelin and Garth Brooks as the most notable acts whose music wasn't yet available at the services many people consider to be the future of music listening.

"It was time," Eagles manager Irving Azoff says. "We don't make enough money on downloads to matter. It's good for our fans and makes them more responsive at the live shows."

The subscription services got the band's six Asylum studio albums and three Asylum greatest-hits collections but not the 1994 Interscope live set *Hell Freezes Over* or the 2007 self-released (through Walmart) studio album *Long Road Out of Eden*.

The nine releases added to subscription services have sold 149,000 albums plus 73,000 tracks year to date (June 23), accord-

ing to Nielsen SoundScan. Billboard estimates the band would have made about \$250,000 from those sales.

The Eagles' decision to join subscription services could help convince other artists to follow suit. The conversations with holdouts are "challenging, but these Eagles catalog titles help move that conversation further," Rhapsody VP of label relations Jason Schneck says.

The fear has been that subscription services would rapidly lead to the cannibalization of music sales, which are still the primary source of recording revenue for many artists.

Once a speck on labels' income statements, subscription services have become a more significant and growing revenue stream. Spotify accounted for 1.7% of record industry revenue in 2012, up from 0.4% in an abbreviated 2011, according to Billboard estimates. (The service launched in the United States in July 2011.) Given the \$4.1 billion of U.S. trade revenue from retail in 2012, Spotify's 1.7% share was worth \$68.5 million to labels.

Other digital services were in the same ballpark. On-demand video services YouTube and Vevo had shares of 1.6% and 1.5%, respectively. Rhapsody also had a 1.6% share. Muve Music ended the year with 0.8%. Through its MP3 store, Google also had a 0.8% share, a figure that will increase in 2013 in part from the subscription service the company launched in June. On-demand services in the top 20 accounts grew to a 9% share in 2012 from 5% in 2011.

Payouts have long been a frequent criticism of subscription services through the years. Even so, services have been able to convince artists of the importance of their platforms. Nettwerk Music Group music manager Ryan Chisholm acknowledges that streaming revenue isn't on par with download revenue, but says "fighting the evolution" of music is counterproductive. "We do need to fairly compensate our artists, writers, producers, engineers, musicians and rights owners in this transition, but until we reach mass scale, the money paid out won't excite opponents of subscription platforms."

While some artists worry subscription services will cannibalize sales and hold back new releases, there have been examples of artists (Daft Punk, Mumford & Sons) setting streaming records while generating strong first-week sales. "Word-of-mouth is such a large component of sales that it doesn't make sense to turn off your access to a core music audience that may generate millions of impressions and recommendations to others," Creed Co. GM Rob Bonstein says.

The value of subscription services goes beyond royalties. As Azoff suggests, they have promotional value. Giving fans the opportunity to legally access an artist's music on their service of choice is arguably better than preventing that access. The services can also be valuable for older acts hoping to reach younger users.

Such services are sure to mention these benefits in their pitches to artists. One executive tells Billboard that the company's pitch centers on the artist's legacy. ●

Additional reporting by Ray Waddell.



Radio. Expect little impact here. Subscription services, as well as radio services—whether online or terrestrial—are different products with different users. Besides, both statutory, noninteractive webcasters like Pandora and terrestrial radio stations can already play the Eagles' music without their permission.



Subscription services. All-you-can-eat plans like Spotify and Rhapsody are better off for having this perennially popular catalog. Subscribers have a reasonable expectation to access any music they can find elsewhere, whether in a store or on an illegal BitTorrent site. Consumers simply don't care about how music licensing works.



Remaining holdouts. The Eagles' decision may convince other artists to end their subscription holdouts. Other factors could be at play, however. A source says AC/DC has an exclusive deal with iTunes that could preclude it from joining subscription services. Other exclusives exist: The Beatles are sold only at iTunes, Garth Brooks only at Walmart.



Stephen Hill (right) and Chris Brown photographed at Brown's residence in Los Angeles.

[MY Day]

Stephen Hill

*President of Music Programming and Specials
BET Networks*

Stephen Hill is back in Los Angeles ramping up that annual rite of summer: the BET Awards (June 30). The live broadcast will anchor the inaugural three-day BET Experience festival (June 28-30) at downtown's L.A. Live.

- 1.11 AM** **Land at LAX.**
- 2.34 AM** **Converse with Mariah Carey**, who has a great idea about how to make her performance unique.
- 6.30 AM** **Gym.** It's crucial to keeping the mind right. But I hate the gym.
- 8.19 AM** **First conversation of the day** with executive producer Jesse Collins. We're monitoring Nelson Mandela's condition, knowing we want to address his legacy in the show. We talk through ideas.
- 10.34 AM** **Call with Atlantic Records executives** Michael Kyser and Jenya Meggs about the set for Janelle Monáe's performance and a sly attempt to book her for BET's Black Girls Rock in October.
- 11.00 AM** **Review talent for the Dance-A-Thon**, the BET Experience kickoff event, with BET's Connie Orlando.
- 12.03 PM** **Special show moments** are code-named so we can keep them secret. I find out that "happy hour" is having a challenge because one of the four acts involved has an exorbitant ask. Jesse and I brainstorm to come up with what will hopefully be a more electric moment with a saner participant.
- 1.14 PM** **Jesse, stage manager Gary Hood** and I look at the Board, a collection of index cards arranged in the order in which the show will unfold. We move the cards around to line up the best show ever.
- 2.30 PM** **See Chris Brown** and tell him that he's opening the awards show for the first time.
- 3.05 PM** **Talked to Dani Weinstein** from the Weinstein Co. to discuss how we're going to execute a strong, organic integration for the film "Fruitvale Station."
- 5.50 PM** **Jesse, Gary and I** are back at the Board, deciding on the finale act. Prince suggested it to me.
- 7.30 PM** **R. Kelly sends an example** of how he visualizes his performance coming off.
- 8.00 PM** **Get to Staples Center** just in time to see Justin Bieber's tour hit the stage.
- 11.00 PM** **Back to the hotel room** to get ready for tomorrow. —Gail Mitchell



DIGITAL

EDM's Social Dance

EDM fans are more likely to use social media to find events and share news about the gigs

By Glenn Peoples

The revamped Myspace attracted 31 million visitors and 995,000 app downloads in the first 14 days after its June 12 relaunch, suggesting the service was able to maintain the level of consumer interest during the week after relaunch. In its first week, Myspace had 450,000 app downloads and 16 million visitors.

Fans of electronic dance music are very social consumers before, during and after a concert, according to data from Eventbrite. This could have big implications for the genre—from ticketing platforms to marketing.

The San Francisco-based online ticketing service found that EDM fans are more likely than fans of other genres to use social media to learn about events, by a 67%-to-40% margin. The company also found that EDM fans move in herds: 78% say they are likely to attend an event if their peers attend, compared with 43% of fans in general.

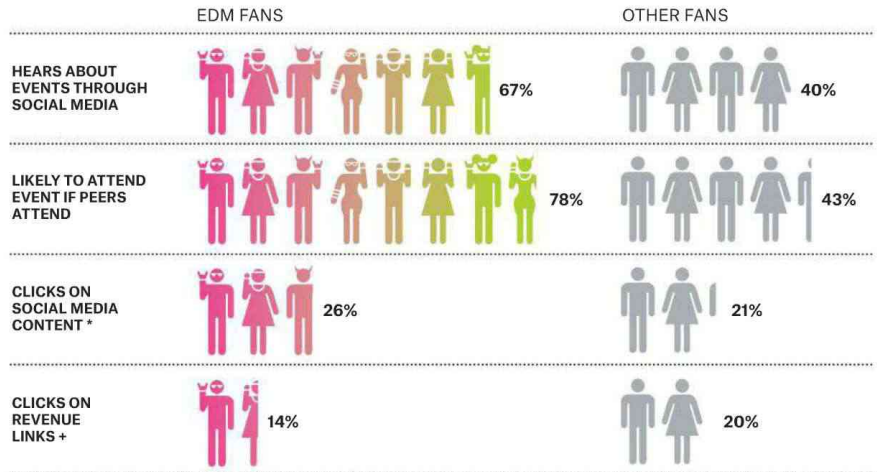
These stats come with business implications. Ticketing services that work with EDM promoters and venues need social features appropriate for EDM fans' love of sharing. In addition, promoters should consider encouraging and curating shared media at their events.

Coincidentally, EDM conglomerate SFX filed for an initial public offering the same week Eventbrite released its numbers. Just as Ticketmaster enhances Live Nation's business, SFX could benefit from the acquisition of a ticketing company well-suited for EDM events.

The high numbers could be partly due to demographics. A genre that skews younger will display characteristics of its younger fans, and younger fans are more active with social media than older ones. According to the Pew Research Center, 83% of people ages 18-29 use social media compared with 77% of 30- to 49-year-olds and 52% of people from 50 to 64. Pew also found that 91% of teens post photos of themselves online and 78% of teens own a smartphone.

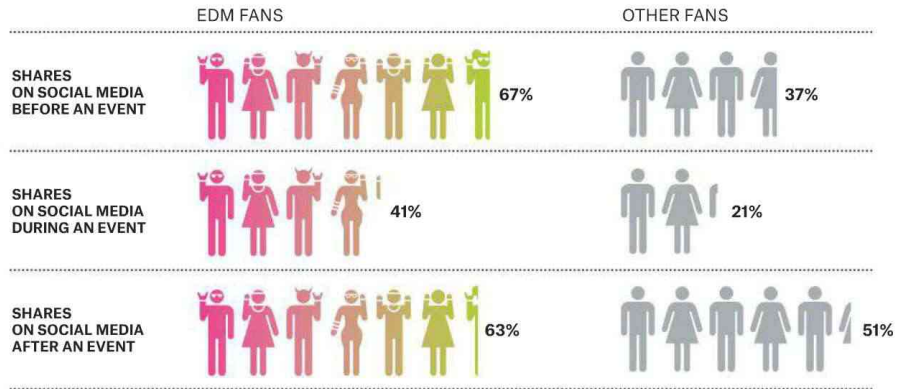
Another explanation is that EDM consumers have always shown a penchant for digital media. For example, dance music sales are more weighted toward digital than other genres. Through June 16, 65% of dance

SOCIAL'S IMPACT ON EDM FANS



* Non-monetized photos, video, social media links, etc. + Ticketing, merchandise, CDs, etc. SOURCES: Eventbrite, FanBridge

HOW EDM FANS USE SOCIAL



SOURCE: Eventbrite

albums purchased were digital, compared with 47% for rock and 33% for R&B. Five years ago, digital accounted for 26% of dance sales—then called electronic by Nielsen SoundScan—compared with 19% for rock and 9% for R&B.

EDM fans share more than other fans before (67% to 37%), during (41% to 21%) and after (63% to 51%) events, Eventbrite says. They're also more likely (26% to 21%) to click on social media content, according to FanBridge. ●

Strength In Numbers

Número Group is the latest indie to choose growth by partnership

By Reggie Ugwu

From the outside, Número Group has been a model niche independent label almost since its founding—growing from three employees and losing money in 2003 to housing 11 employees and a reported net profit of more than \$1 million last year.

The Chicago-based reissuer is known for its painstakingly researched and presented releases from forgotten eras in soul, folk, gospel and rock and has been nominated for a Grammy Award three times. Internally, though, Número's owners recently found themselves facing tough realities when it came to staffing, infrastructure and scale.

Founders Ken Shipley, Tom Lunt and Rob Sevier were experts at unearthing rare and noteworthy music, but as the company grew they became deluged by mounting accounting and legal needs. Número turned to a larger peer label that could help flesh out its infrastructure. Its deal to join Secretly Label Group, which includes Secretly Canadian,

Jagjaguwar and Dead Oceans, was announced June 24.

"For the most part we had been paying attention to how we make things and what we wanted to acquire, so there were a lot of internal structuring things that we never had the chance to focus on," Shipley says. "We began looking for a partner who could bridge a lot of those gaps and would already have an infrastructure set up for us."

In Secretly Label Group, Número has a midsize indie empire with 26 employees, including four accountants, spread across North America and in London and Paris. The label is the latest indie to forge such a partnership to enhance its business operations. In May, Brooklyn's Terrible Records entered a joint venture agreement with XL Recordings for worldwide promotion, marketing, production and distribution, and in January Ultra Music teamed with Sony Music Entertainment to serve similar functions. ●

QUESTIONS Answered

Ian Rogers
CEO

Daisy Music Project, Beats by Dr. Dre

What did you wake up thinking about this morning? “Why did I set my alarm so early?” And then I remember this is the only time I have to exercise, and I’m energized. My most cogent thoughts come while running. It’s during that hour to myself when I organize my thoughts, solve problems and have my best ideas.

What will define your career in the coming year? The streaming music service we’re launching. Jimmy Iovine and Trent Reznor have a vision unlike anything existing in digital music, and I’m looking forward to spending the next year of my life making that vision a reality.

What will define the evolution of digital music in the next five years? The next evolutionary phase of the Web is curation by trusted sources. The magic of the Internet is access to limitless stuff. The greatest Internet applications have all been filters on that stuff. Technology has brought us so much change in the past 20 years. What hasn’t changed is that we are still humans with limited time. We’re looking for the information and entertainment we love most with the least amount of effort to fill that limited time—high signal, low noise. Humans don’t respond to recommendations from robots. Collaborative filtering can get very good at predicting something you might be interested in, but still humans value a recommendation from a trusted source, even if it’s for something they aren’t likely to enjoy.

Describe a lesson you learned from failure. Being too early is the same as being wrong. At Winamp/Nullsoft, I tried to license MP3s in 1999. At Yahoo, we launched the first \$5-a-month, all-you-can-eat subscription music service in 2005. Both were the right ideas, but attempting them before having a critical mass of smartphones and mobile networks was foolish in hindsight. Timing is everything.

Who is your most important mentor, and why? There is no telling where I would be without the Beastie Boys, John Silva and the Silva Artist Management team. When I met them in 1994, they had a much clearer vision of how the Internet would impact media than I did. For the past five years I’ve had the good fortune of working with Peter Gotcher, the founder of Digidesign, on Topspin. Peter’s spent his life building smart businesses adjacent to music without letting the industry’s past stand in his way.

Name a project that you aren’t affiliated with that has most impressed you in the past 12 months. The flood of information the Internet has brought into our lives is amounting to a health and fitness revolution. Watching companies like Fitbit, 23 and Me, and the Whole Life Challenge change the lives of friends and family has been inspiring. The Internet and game theory changing lives—wow!

Name a desert island album. *Fresh* by Sly & the Family Stone. This album is the reason Sly’s been tattooed on my shoulder for the past 20 years. I still listen to it weekly. —Alex Pham

“Humans don’t respond to recommendations from robots. They value a trusted source.”



Ian Rogers photographed at the Beats by Dr. Dre offices in Los Angeles.

1 Rock Trivia. “I’ve had it since I was a kid, and I played it with my parents. I get together with people in the business like Andy Gould, Michael Rosenblatt, Jeff Jampol and Scott Baum, and we all play. These guys take it so seriously, but it’s pretty damn fun.”

2 A custom skateboard made for Rogers with an image of his daughter, Lucinda, on his shoulders at Bonnaroo in 2009.

3 Interior of the Beats Music office in Santa Monica, Calif.

4 A 2009 contract between Topspin, Rogers’ previous company, and Atlantic Records, signed by Kid Rock on behalf of Atlantic. “I was closing the deal for Topspin with Atlantic when I ran into Kid Rock. I said, ‘You should sign for Atlantic.’ He did. And I faxed it to them.”



Age: 40

Favorite breakfast: “Eggs and salsa in a collard green.”

First job: “My first music job was as a staff announcer and host of ‘Jazz Album Countdown’ on WVPE 88.1 in Elkhart, Ind., at age 16.”

Memorable moment: “Meeting the Dalai Lama after the first Tibetan Freedom Concert in 1996 in San Francisco. It was a small group including Adam Yauch, Rick Rubin, my daughter Zoë and others who made the concert possible. He sat with Erin Potts of Milarepa, ate Rolos and answered our questions.”

Advice for those who want to work in digital music: “Remember what [former label chief] Al Teller said: ‘There are only two people who matter in the music business—people who make music and people who love music. The rest of us need to either provide value or get the fuck out of the way.’”



The Deal

Time Warner Picks Up Diddy's Revolt

WHAT: Revolt, the music-oriented cable channel that Sean "Diddy" Combs created with Comcast, will be carried by Time Warner Cable when it launches in the fall. With Comcast's 22 million subscribers and Time Warner's 12 million-plus, the channel will start in more households than all but a handful of cable startups. Time Warner has said nothing about the deal, while Combs has been talking it up in Cannes and in U.S. newspapers. Revolt will get paid by Time Warner for carriage, according to a person familiar with the deal, countering speculation that Revolt might have to pay to be carried. But in order to reach such an agreement, Time Warner gets plenty of marketing dollars and value in return, the person says. It won't be surprising to soon see Combs in ads for the cable company's TV and Internet packages.

WHO: Combs and former MTV/Live Nation executive Andy Schuen are running the channel that Combs likens to an ESPN for music. "This is not the 'Diddy Channel,'" Combs says. "This is the channel for the artist, for the fans and the new contemporary art forms . . . It's going to take a long time to do it right and it's going to be hard, but I'm up to the challenge." Combs hasn't spelled out specific programming or who the stars of its shows will be, but he has laid out a blueprint for the programming: an interview-driven show in the morning; an afternoon program on the state of music, the business and news; and evenings filled with music videos and special programming surrounding premieres of major new releases.

WHY: The channel exists due to a condition included in the Comcast acquisition of NBCUniversal two years ago. Revolt is one of four minority-owned channels, the second to launch behind Magic Johnson's ASPIRE, in the first wave of new channels. Comcast has said it will launch 10 channels within 10 years. The goal of Revolt, from its launch forward, is to be the first channel to unite cable TV, apps, Twitter and, one assumes, music services that are in various stages of gestation. Combs sees a void that MTV filled in the '90s that can be updated through modern technology and social media.

IF: Should Combs and Schuen strike that right mix of hits, up-and-comers and compelling programming that generates conversations on Twitter and Facebook, they'll be on the right path. Obviously there's a limited audience for music programming, and it remains unclear exactly how Revolt will connect the channel with a website and mobile devices. Regardless of how widespread Revolt's audience may be, the real money still comes from traditional advertisers looking for specific demographics on TV. Combs does have the benefit of witnessing Oprah Winfrey use Twitter to drive viewership of news-worthy interviews and new shows on her OWN channel. Winfrey didn't log on until the channel was 2 years old and slumping in ratings. Once she was actively tweeting, the channel reportedly went into the black. —Phil Gallo



Revolt's carriage deal with Time Warner Cable puts it on a playing field with such competitors as AXS and BET.



AXS TV. The Mark Cuban/AEG/Ryan Seacrest channel aims to be the ESPN/CNN of music with an agnostic approach to genres. If Revolt is able to corner the world of hip-hop and R&B, it may affect the direction that AXS takes in its programming.



YouTube. YouTube has made videos important again. The idea that a channel will focus its programming on music videos reinforces the idea that they need to be of high quality and timely.



Radio. Like the early years of MTV, there's likely to be a disconnect between the list of songs in rotation at radio and on Revolt. If the latter can create hits on its own, discover and promote new talent, then radio's big players like Clear Channel and Cumulus will need to open their playlists to these new stars.

REVOLT BY THE NUMBERS **34m** Number of homes in which
Revolt will be available when it
launches in the fall.

19 Number of TV shows, series
and films Sean Combs has
executive-produced.

54m Number of unique visitors to
Vevo's online music network in
May, according to comScore.

EXECUTIVE TURNTABLE



Jumee Park (left) and Jeremy Yohai photographed at Downtown's offices in New York.

PUBLISHING

As **Downtown Music Publishing** prepares to open a new Los Angeles office at the end of July, the company has promoted two of its New York-based executives. **Jumee Park** has been named VP of film/TV music and **Jeremy Yohai** becomes VP of A&R and writer relations. They were directors. Park, who works with

music supervisors and studio music executives on song placements for film and TV, will oversee her own department and expand it during the next 12 months. Yohai is currently responsible for the company's roster of songwriters and producers, and in his new role will focus on signing new writers. "They both started around the same time five years ago and have each made enormous contributions," Downtown Music Publishing president **Justin Kalifowitz** says, noting that new L.A. hires are forthcoming. Downtown's catalog includes 50,000 titles from such writers and artists as John Lennon & Yoko Ono, the Kinks, Hans Zimmer, Neon Trees and One Direction.

RECORD COMPANIES

Columbia Records promotes **Lee Leipsner** to executive VP of promotion. He was senior VP.

Nettwerk Music Group appoints **Melissa Emert-Hutner** manager of publishing for A&R. She ran her own company, **Hoseb Management**.

DISTRIBUTION

Capitol Christian Distribution promotes **Greg Bays** to executive VP. He was senior VP of sales and marketing.

TOURING

Ticketmaster taps **Jody Mulkey** to run the company's platform engineering and technical operations. She was chief information officer at **Shopzilla**.

APA names **Ferry Rais-Shaghghi** and **Pete Anderson** music agents. Rais-Shaghghi founded promotions company **MSH Sessions** and Anderson was coordinator.

—Mitchell Peters, exec@billboard.com

.biz

Sony is updating its iOS Music Unlimited app to offer offline playback and high-quality audio. Sony is also hoping to attract new users with a cut-price subscription offer. For a limited time, PlayStation Plus members can buy a 12-month premium subscription for \$41.99, a cut of about 65% from the regular rate.

Further Dealings

John Legend became the latest artist to benefit from **Chevrolet's** support of music in an ad that debuted during the final game of the NBA Finals. The 60-second spot, created by **Spike Lee's** ad agency **Spike DDB**, highlights the 2014 Chevrolet Impala as well as Legend's new Kanye West-produced single, "Made to Love," released digitally on June 25. Legend notes the Chevy partnership has a personal connection. "Growing up in a family of autoworkers in the Midwest, I'm very sensitive to the fact that we want to support great American manufacturers that are making our cars," says Legend, whose father built trucks for Chevy parent General Motors in Dayton, Ohio. The ad will continue to air on broadcast TV as well as in movie theaters in the top 30 markets starting June 28. Additional behind-the-scenes footage from the commercial shoot will roll out during the next several weeks on Chevy's social media pages. . . . **IN-**

grooves has signed a deal to distribute **BMG's** recently acquired Mute and Sanctuary catalogs—which include such acts as Nick Cave, Moby, Erasure, Iron Maiden and Motörhead—in North America. Under the deal, INgrooves will provide physical and distribution services, including sales, marketing and catalog development, beginning Aug. 1. "Over the last 10 years, we have built both an unparalleled distribution platform that empowers our label partners and a dedicated, passionate staff who are experts in creating value from the repertoire we market and distribute," INgrooves founder/CEO **Robb McDaniels** said in a statement. "We are pleased to have been selected by BMG after such a rigorous selection process and are confident that the INgrooves infrastructure and team will deliver maximum benefit for these two great catalogs." BMG executive VP of international repertoire **Fred Casimir** added

that working with INgrooves will help "unlock the value in these iconic Sanctuary and Mute recordings." . . . France's proposed new tax on smartphones may end up helping the music industry. Culture minister **Aurelie Filippetti** recently discussed the proposed new 1% tax on smartphones, tablets, e-readers and computers and said the money raised could go to embattled music retailers. "It could lead to a fund that would finance record stores in difficulty, help the music industry or photographers," she said about two sectors that aren't yet covered by France's vast subsidy systems that prop up film, broadcast TV and bookstores. "This fee will be paid at the time of purchase. It will be painless for the consumer," she added. "In the end, it would have a very profound impact on the entire cultural sector." Based on 2012 sales of mobile devices, the tax could bring in more than €80 million (\$105 million).

[GOOD Works] Charities To Benefit From Concerts Celebrating Elliott Smith

Elliott Smith never turned down an invitation to play a benefit show.

About a year before his death in 2003, Smith was the main attraction at a fund-raiser at the Echo in Los Angeles to help pay for the medical bills of the club's booker, Jennifer Tefft. Smith's sister Ashley Welch attended the concert with her older brother and witnessed firsthand the singer/songwriter's generous nature.

"He actually stopped at the door and paid for himself and me to get in," Welch recalls, noting that Smith was in the process of setting up a nonprofit for abused children at the time of his death. "They were like, 'No, come on, you're playing the benefit, you're not paying to be here.' But he insisted on paying. That stuck with me."

To celebrate what would've been Smith's 44th birthday on Aug. 6, Welch and musician David Garza have organized benefit shows that week at the Doug Fir Lounge in Portland, Ore. (Aug. 4), Largo in Los Angeles (Aug. 6), Scottish Rite Theater in Austin (Aug. 9) and Bowery Ballroom in New York (Aug. 10). Proceeds from the events will benefit local charities Outside In, Free Arts for Abused Children, SIMS



Foundation and New Alternatives for LGBT Homeless Youth, respectively.

The concert series, dubbed No Name #1: A Celebration of the Life and Music of Elliott Smith, will feature a variety of Smith's closest friends and collaborators, including director Gus Van Sant, Jon Brion, Rhett Miller, Chris Thile and members of Grandaddy. The shows will primarily feature performances of Smith's music, cover songs he often performed in concert and friends sharing fond memories of him. Welch says she's also working with photographer Autumn de Wilde for a possible slideshow of never-before-seen Smith photos.

"It's going to be a night for fans to get together and remember Elliott and celebrate his life and music," she says, adding that Largo owner Mark Flanagan played a significant role in organizing the benefits. "It's meant to be a happy, celebratory event."

—Mitchell Peters

Think Tank

ON THE ROAD RAY WADDELL

Touring With The Brand

What's best practices for building a branded tour? Warped founder Kevin Lyman has five rules



this [turnover], but in the short term we have to adapt to the audience," he says. "Every year, we adapt to music trends, what the audience is listening to and the needs of fans." When Warped began in 1994 focused on the skate/punk scene, booking was less of a moving target. "When I started out there was a much narrower scope of music you needed to get the kids," Lyman says. "Nowadays, these kids live their lives on shuffle. You adapt musically and creatively. This year, we have a little more EDM influence, a little more hip-hop influence, and the stage sponsored by Spotify focuses on this music."

3 Adapt or die. When Lyman heard through message boards and social sites that this year's younger demo was leading to some kids having difficulty getting parental permission, he offered a Father's Day promotion in Portland, Ore., with dads admitted free, with access to the "reverse daycare" to hang out. More than 100 fathers came down in Portland, so the promotion is now offered for parents across the tour. "It's about figuring out the audience and how best to serve them," he says, "and I figured letting parents in could be an important thing."

4 Manage costs. Warped is a big tour with a conservative ticket price, so Lyman has to expertly manage budgets, starting with talent costs. "A budget can get out of control very quickly," he says. "Every time an agent asks for just another \$100 on my tour, that turns out to be \$4,100 over the course of the tour. If you paid another \$4,100 times 70 artists, that's like \$280,000. And the agents' tendency is to ask for another \$1,000—that's \$2.8 million over the course of a Warped tour." Lyman also has to manage production and travel budgets constantly, including monitoring the cost of gas, as Warped uses 5,000 gallons per day.

5 Do good. Philanthropy has always been a component of Warped culture, including 25 cents from each ticket sold going to MusiCares, cell-phone recycling and cause-oriented exhibits on the concourse. For this year's food drive, fans who bring cans of food can skip the line to get in the door. ◉

TAKEAWAY: When your audience turns over every three years, your rules need to be adaptable to new needs and changing tastes.

DIGITAL DOMAIN ALEX PHAM

Compose Yourself

A startup finds paid opportunities for established and fledgling composers with a dual approach



Earlier this year, FX Networks chief executive **John Landgraf** famously diagnosed the gulf between Hollywood and Silicon Valley this way: "Technology is a high-volume, low-margin business. Content is based on low volumes and high margins."

Where some may see this as a source of conflict, **Jordan Passman** sees only opportunity. Armed with blissful optimism, the 26-year-old son of well-known music lawyer **Don Passman** set out to change the game for music composers with an online marketplace for connecting songwriters, sound designers and voice talent with paid opportunities large and small.

But instead of replacing the traditional talent-management model, he operates both, using one to feed the other—opening up the marketplace for a high volume of composers to access low-priced opportunities that often involve making original music for online videos for as little as \$100, but can also

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Before social media or digital marketing, there was the Vans Warped tour. Its 19th edition just finished its West Coast run, bringing in 18,000 in San Francisco and 24,000 during two days in Pomona, Calif., to see a lineup of *Sleeping With Sirens*, *Black Veil Brides*, *Motion City Soundtrack* and many others. Warped is the longest-running branded-tour concept—and will go to Europe in the fall, with Australia dates forthcoming—so we figured Warped founder/4fini Productions president **Kevin Lyman** is the right guy to explain the rules for longevity in the branded-tour space.

1 Find the right partner. Vans kids fit right into the Warped demo, and Lyman says he and Vans, which has been part of Warped for 18 of its 19 years, have their roles pretty well figured out. "I produce music festivals. They make shoes," he says. "We market my tour through their ability to sell shoes in their realm, but they don't really interfere in how I produce the festival." The benefits of the partnership work both ways. While Lyman's not sure of Warped's influence, he says Vans has grown from \$200 million in gross sales when Warped started to become a billion-dollar brand.

2 Know your audience. Lyman estimates Warped completely turns over its audience every three years, and the music scene changes drastically each year for those in the 14- to 16-year-old demo. "For the long-term health of the brand, it's great to have

LATIN NOTAS LEILA COBO

Flying Farther

Two new airline partnerships with Latin acts see closer alignment with the international genre



Airline sponsorships in the Latin world tend to be run of the mill. Airlines provide tickets to artists in exchange for logo presence. On occasion, the ante is upped with flights for contest winners.

But two recent airline partnerships highlight how much more inventive these alliances can be. This month, Colombia's largest airline, Avianca, named singer/songwriter **Fonseca** as its new "musical consultant," a title it conferred after Fonseca wrote "Es por Ti" as the airline's new theme song, used for everything from TV and radio ads to ambience as passengers board flights throughout North and South America and Europe.

"Our intention is to link Fonseca to everything having to do with



Falling in Reverse's **Ronnie Radke** (left) and Warped founder **Kevin Lyman** at the tour's kickoff party in Los Angeles on March 28.

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Our artists will create custom effects tailored to your project.

Get Started

scale upwards of \$10,000. Here's how Passman's fledgling Beverly Hills company, scoreAscore, blends the two seemingly contradictory models.

Half of Passman's business involves managing a small number of composers, including **Jacob Yoffe**, **Chris Alan Lee** and **Tatsuya Oe**, who land high-margin gigs paying several thousand dollars apiece. This side of the company involves a labor-intensive, bend-over-backward approach to connecting composers with paying clients. He's had decent success landing jobs for his composers with NBCUniversal, Microsoft, Google, Reebok and other high-profile accounts.

While that's not a shabby hit rate for a two-person shop, this high-touch style obviously doesn't scale. With the avalanche of digital content—think YouTube videos, mobile apps, Kickstarter clips and on-line ads—comes an equally monumental need for music and sound. Though high in volume, many of these projects can't pay more than a couple of hundred dollars for an original score.

That's where the other half of scoreAscore comes in as a marketplace for budding composers, voice actors and sound designers to score jobs. Think of it as a Price-line for custom audio content. Clients post a description of their project and the music or audio they're seeking and how much they're willing to pay. Creatives submit original work for review. Project owners can choose any or none. ScoreAscore takes a 40% cut of each completed project that goes through the website, compared with a traditional agent's take of roughly 20%.

Clients who tap into Passman's self-serve system for finding original scores include Hasbro, Maker Studios, PopTent and hundreds of independent directors and producers.

About 750 project owners have registered to use the site, which relaunched earlier this year to add voice-over actors and sound designers. The site now has a pool of 500 composers, 100 sound designers and 75 voice-over actors who were vetted for quality out of several thousand applicants. The pool of creatives also

acts as a farm team where Passman can scout for more promising talent to bump over to the agency side of his business. But even established composers are able to plug into the system to get smaller gigs if they choose.

So far, revenue is tiny—less than \$1 million this year—but growing fast as Passman tries to pave the way for this new digital model. Eventually, he wants all of his clients and creatives to regularly use scoreAscore's online marketplace. But he also understands that some are reluctant to try something new. Until then, he has the old-fashioned agency business.

"I can switch back and forth from 'entrepreneur' to 'agent,' depending on what's required," Passman says. "Between both approaches, we become a scalable resource for any project that needs sound, whatever the budget." ☉

TAKEAWAY: As brands become media platforms and the platforms proliferate, the need for smart, flexible middlemen has never been more essential.



Jordan Passman and the home page of his scoreAscore company.



Fonseca wrote Colombian airline Avianca's new theme song.

the brand, because this will be our campaign for the next two years," says **Gaston Barnechea**, Avianca global manager for brand strategy and advertising.

The job title is the latest step in a growing relationship that began earlier this year when Avianca sponsored Fonseca's 16-city North American tour, a traditional association where Avianca provided airline tickets for Fonseca and his crew. But in a twist, the artist kicked off the tour in May with an acoustic performance for 250 passengers aboard an Avianca flight from Bogotà to Miami.

The ensuing tour affiliation was so positive that Avianca commissioned its theme song from Fonseca, an artist who sings a blend of tropical vallenato and pop infused with nostalgia.

"We could have worked with a jingle producer, but Fonseca truly personifies our traveler," Barnechea says.

Avianca is a venerable airline, the oldest in the Americas and second-oldest in the world (after the Netherlands' KLM). But in recent years, the company has associated little with musical acts. That changed in 2009 when Avianca partnered with Salvadoran airline

Taca. In relaunching the joint brand, Barnechea says, the company was seeking images that represented "warmth with excellence." Although Fonseca's image isn't used in the campaign, that may change, says manager **Anthony Cardona** of RM Enterprises. "We are looking to evolve the relationship from more than just a traditional tour sponsorship," he adds.

In one of those funny coincidences, Fonseca wasn't the only Latin act to give an onboard airline performance in May. For Mother's Day, pop singer/songwriter **Lucas Arnau** played a concert aboard a flight from Bogotà to Miami on Chilean airline LAN. The concert was part of a new partnership between Arnau—who used to be signed to Sony but is now self-releasing—and LAN, which recently increased its flights to Colombia after it bought local airline Aires.

"They wanted a brand ambassador for a series of activities to solidify the brand in Colombia," Arnau's manager **Joaquin Rodriguez** says. LAN was not only a sponsor of Arnau's recent Colombian tour, but the singer also reworked his single "Con de la Mano" to incorporate LAN messaging for the airline to use in its campaigns. ☉

TAKEAWAY: Tour sponsorships and synchs are one thing. But for artists and brands that embody each other's values, a deeper connection can yield far greater rewards.

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BACKBEAT



Power Lunch

Doug Morris, Adele, Jay-Z and other industry titans feted Columbia Records chairman Rob Stringer at the UJA-Federation of New York luncheon on June 21, where Stringer was named music visionary of the year for 2013. The event raised \$1.4 million to benefit the UJA-Federation's community work.

1 Super friends: Sony Music Entertainment chairman/CEO Doug Morris and Columbia's A-list artists mobbed label chairman Rob Stringer at the UJA-Federation luncheon gala at the Pierre Hotel in New York on June 21. Back row, from left: Neil Diamond; John Legend; Passion Pit's Michael Angelakos; Stringer; Haim's Este, Alana and Danielle Haim; MGMT's Andrew VanWyngarden; John Mayer; and Morris. Kneeling in front, from left: MGMT's Ben Goldwasser, the Civil Wars' Joy Williams, Adele and Darren Criss.

2 Glass host: The UJA luncheon's host, Glassnote Records founder Daniel Glass, saw triple with sister buzz band Haim, who performed an airtight two-song set. "We do compete, but I consider Columbia a huge independent. I hope you take that as a compliment," Glass told Stringer.

3 Diamond life: The same day as the UJA gala, Doug Morris (left), September Management's Jonathan Dickins and Rob Stringer (right) celebrated the RIAA's presentation of the Diamond Award to Adele in honor of her sophomore album, 21, exceeding 10 million certified sales. Since 2001, only five other albums have been diamond-certified.

4 Sony's finest: Back at the UJA luncheon, Columbia executive VP/GM Joel Klaiman, Rob Stringer, Sony Music Nashville chairman/CEO Gary Overton and Sony Music U.K. CEO Nick Gatfield (from left) with Joy Williams of the Civil Wars.

5 The gang's all here: It was an Island Def Jam reunion as Epic Records chairman/CEO Antonio "L.A." Reid (left), Island Def Jam Music Group president/COO Steve Bartels (center) and Jay-Z (right) bossed up at the UJA luncheon.

6 Doug Morris toasted Stringer, whom he called "the original daft punk," at the UJA gala. "He's a music junkie," Morris said. "Think of the artists who've been on that label. To have a brilliant music junkie at the head of that label, that's what record labels should be about."

.com

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"We indies bunt and steal to get on base. We play moneyball." —Tom Silverman

Indies, EDM Flex Business Muscles

Indies celebrated a big year at A2IM's Libby Awards in New York, where Tommy Boy CEO **Tommy Silverman** earned lifetime achievement honors. In Vegas, **Perry Farrell** and **Marc Geiger** kicked off Electric Daisy Carnival week with the EDMbiz Music Conference.

1 Indie royalty: Tommy Boy CEO **Tommy Silverman**, Sire Records chairman **Seymour Stein** and Beggars Group founder **Martin Mills** (from left) hugged up at the American Assn. of Independent Music's second Libera Awards, aka the Libbys, at New York's Highline Ballroom on June 20. Mills presented the Lifetime Achievement Award to Silverman.

2 Pop some tags: Alternative Distribution Alliance's **Matt Slifkin** (left) and **Kenny Weagly** nabbed the Libby for video of the year for Macklemore & Ryan Lewis' "Thrift Shop."

3 Smithsonian Folkways Recordings director of marketing and sales **Richard James Burgess**, who's also on A2IM's board of directors, accepted the creative packaging Libby for designer Fritz Klaetke's work on *Woody* at 100: *The Woody Guthrie Centennial Collection*.

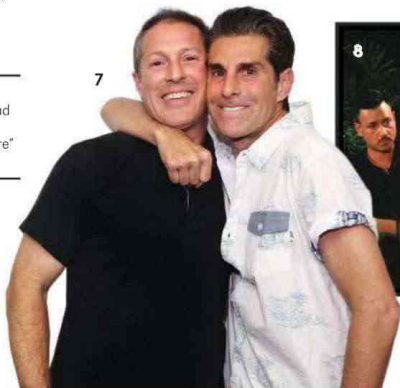
4 Dualtone president **Paul Roper** (right) hoisted the Road Warrior Award for hardest-working artist of the year for the Lumineers alongside **Shane German** of Believe Digital, which sponsored the category. Dualtone took home three Libbys, more than any other imprint. "Not only are we leading the market share," Roper said of indie labels, "but the sheer quality of independent albums is changing the entire music industry."

5 Let it shine: ASCAP president/chairman **Paul Williams**, composer **Patrick Doyle**, 20th Century Fox's **Ted Gagliano** and ASCAP CEO **John LoFrumto** (from left) celebrated after Doyle received the Henry Mancini Award at the 28th annual ASCAP Film & TV Music Awards dinner at the Beverly Hilton in Beverly Hills, Calif., on June 20.

6 **Graham Parker** hit the spot at the ASCAP Film & TV Music Awards with a performance of his song "What Do You Like?," which is featured—along with Parker himself—in the Judd Apatow-directed film "This Is 40."

7 Still dancing: The co-founders of Lollapalooza, William Morris Endeavor's **Marc Geiger** (left) and **Perry Farrell**, set off the EDMbiz Music Conference, the first event of Electric Daisy Carnival week, with a panel at Las Vegas' Cosmopolitan Hotel on June 18.

8 Great minds: WME's **Joel Zimmerman**, Insomniac Events CEO **Pasquale Rotella** and HARD Events founder **Gary Richards** (from left) talked shop at the "Festivals of the Future" panel at EDMbiz.



INSTAGRAM US! #BACKBEAT



Shore Fire Media publicists hobnobbed with A2IM president Rich Bengloff at the Libby (Libera) Awards on June 20 at New York's Highline Ballroom. From left: Shore Fire's Dani Frank, Mike Baumgarten, Rebecca Shapiro, Marilyn Laverty and Matt Hanks; Bengloff; and Shore Fire's Elizabeth Lutz.

@shorefire Shore Fire staff & A2IM President Rich Bengloff at the 2013 Libera Awards.

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T & E Report

Seattle

Sub Pop's Silver Jubilee, July 13



Perhaps no other American city is as associated musically with a specific time, sound and style as Seattle. And, well, a record label: Sub Pop, which launched the careers of Nirvana, Soundgarden and other grunge pioneers turned superstars in the late '80s and early '90s. But even after the hype faded, the label and Seattle's music scene, have thrived. On July 13, Sub Pop will celebrate its 25th anniversary with a free festival, the **Silver Jubilee** (silverjubilee.subpop.com). The lineup is something of a label history lesson, with Soundgarden, Mudhoney, Father John Misty and others gracing various stages in the charmingly scruffy **Georgetown** district. But don't let the deep lineup prevent you from exploring. Noncommercial KEXP Seattle's Kerri Harrop, aka DJ Cherry Canoe, loves Georgetown, one of Seattle's "grimeiest neighborhoods—in a good way." Sub Pop marketing director Carly Starr points nightcrawlers to the **Capitol Hill** or **Ballard** areas, where "you can walk around and stumble upon great bars and restaurants."

Nick Harmer, bassist of local-boys-made-good Death Cab for Cutie, praises **Wallingford**, and recommends scratching your shopping itch in all of the above neighborhoods: "Each has its own particular energy, but all have great record, book and comic shops." Sub Pop VP of A&R Tony Kiewel, however, prefers simpler pleasures. His perfect day? "Spot a bald eagle in **Discovery Park**, then head to **West Seattle** for a margarita and Korean tacos at **Ma Kai** [marinationmobile.com] while you watch the ferries cross the bay," he says.

STAY

Although its New York outpost has become cool-kid ground zero, Ace Hotels actually originated in the Northwest. The mod **Seattle Ace** (acehotel.com/seattle) is ideally set up for touring rockers, with multi-bed rooms and shared baths. The **Hotel Max** (hotelmaxseattle.com), however, is the Jubilee's official HQ, with special rooms done up with Sub Pop memorabilia, including photos by legendary scene snapper Charles Peterson.



EAT

When it's time to refuel, Mudhoney frontman Mark Arm recommends "a great **Pioneer Square** sandwich place, **Delicatus** [delicatus-seattle.com]. They have one called the Mudhoney—it's a little embarrassing." Steve Manning, former Sub Pop staffer and current publicity director of World Famous creative agency, digs the fireplace-adorned 24-hour diner **Lost Lake** (lostlakecafe.com): "It fills a gap on Capitol Hill with fried mac-and-cheese, burgers, breakfast all day and night, and drinks till 2 a.m." Tourists make a beeline to the **Pike Place Market**, but Peterson insists that "one must eat Asian food when in Seattle: **Green Leaf** [greenleafatseattle.com] for Vietnam-

ese, **Maekawa** [maekawabar.com] for Japanese Izakaya style and **Harbor City** [707 S. King St.] for dim sum."



PLAY

After the Jubilee winds down, it's easy to keep rocking after dark. Manning bigs up local nightlife queen Linda Derschang, who's "been opening bars and restaurants on Capitol Hill for 20 years." **Linda's Tavern** (lindastavern.com) and **Smith** (smithseattle.com) are among the buzziest. Starr can be found in Ballard, "bar-hopping between **Kings** [kingsballard.com] and **Sexton** [sextonseattle.com]." If you're still in the mood for live music, one-time Sub Popper and present-day Matador Records publicity director Nils Bernstein recommends **Tractor Tavern** (tractortavern.com), "a 300-capacity bar built around 1900, with great bands almost every night, heavy on folk and roots." Kurt B. Reighley, KEXP's DJ El Toro, is partial to **Barboza** (thebarboza.com), citing its "very forward-looking booking policy," and all-ages venue **Vera Project** (theveraproject.org), which is "always humming with the energy of younger music fans." Peterson keeps it old school at the **Showbox at the Market** (showboxpresents.com), an Art Deco institution opened in 1939: "I saw Split Enz there for \$2 in 1981, and also recent shows by Mudhoney and the Sonics. The place is a classic." Arm prefers **Neumos** (neumos.com), "which has a great sound system and a nice, roomy backstage." For something more experimental, Sub Pop director of sales/A&R rep Richard Laing heads to **Black Lodge** (429 Eastlake Ave. E), "where you genuinely feel like you're supporting the fragile ideas of artists stepping into uncharted territory."

—Ken Scrudato

Clockwise, from far left: **Mark Arm**, Hotel Max; **Delicatus'** Chief Stealth Bomber sandwich and **Steve Manning**.



LESSONS I'VE LEARNED

TALK

@subpop
Greg Dulli, Shearwater, and Baptist
Generals:
part of Sub Pop's pleasantly bloated lineup for the Silver Jubilee.

@macklemore
We haven't played our hometown of Seattle in a MINUTE...
Dec 12 at Key Arena

@METZ-theband
We are happy to announce that we will be playing at @subpop's silver jubilee on July 13. It's time to visit Seattle.

@Rachael-Yamagata
Yo Seattle. You have won. Ultimate fun. Adoration adoration adoration!!! So much love!!!
Xxooxoox

Jonathan Poneman

Though Sub Pop was technically founded by Bruce Pavitt in Seattle in 1986, it was only when Jonathan Poneman joined him and both quit their day jobs and incorporated the company in 1988 that they considered it to be a real business. They went on to run one of the most successful indies of all time, signing Nirvana and Soundgarden and helping launch the grunge sound (and style) that ruled much of the '90s worldwide. Though Pavitt left the label in 1996, Poneman is still at the helm, despite a recent diagnosis with Parkinson's, and acclaimed current acts like Fleet Foxes and **Father John Misty** speak to its continued relevance under his watch. On the occasion of Sub Pop's Silver Jubilee 25th-anniversary celebration, Poneman shares the biggest lessons he's learned during his quarter-century in the game. —KS



GO WITH YOUR GUT

I have to trust my instincts first and foremost. Not that my instincts are flawless, but at least you can have the satisfaction of not going with someone else's catastrophic advice. If I'm going to make a mistake, I'd rather it be my mistake.

LISTEN TO YOUR STAFF

The way Sub Pop works is that there's an emphasis on consensus-building. We have a lot of people who are intellectually invested in the decisions that we make—even emotionally invested. My hope is that my co-workers feel like they can make a difference. Having said that, there are decisions that only I can make.

RESPECT YOUR ARTISTS

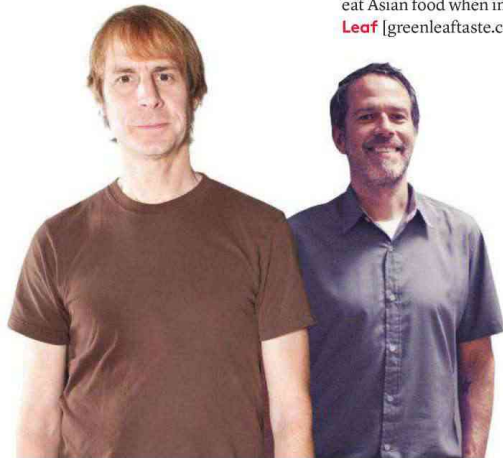
Handling artists is just like handling human beings: They're to be treated with respect. Sub Pop puts an emphasis on candor and on educating our artists as to the way we operate, but also on understanding who they are. It's important to listen. Artists come in different temperaments, and a lot of times their volatility comes down to a struggle to just be understood.

NEVER FORGET THAT IT'S ABOUT THE MUSIC

We've seen a complete transformation of the industry in the past 25 years; the one constant is the importance of the music. That may seem obvious, but there's been so much hype and glorification of delivery systems and the way that we listen to music over the music itself. The music is the reason all these systems exist.

TAKE CARE OF YOUR BUSINESS, BUT ALSO YOURSELF

Having recently been diagnosed with Parkinson's disease, I had to make some decisions. Achieving real joy in whatever you're doing in life, that's the important thing. You have to tune in to all the important components of life: devotion, compassion, love. Just enjoy your role, and live it as fruitfully as you possibly can. ●



Gear

Room With A View

Ann Mincieli, Alicia Keys' longtime audio guru, is reviving New York's studio scene with Jungle City

Name: Ann Mincieli

Empire state of mind: Born and raised in Staten Island, N.Y.

Mincieli's many hats: Mixer, engineer, full-time studio coordinator for Alicia Keys; guitarist; owner/founder of Jungle City Studios

Climbing the ladder: Worked as assistant engineer on sessions for Alan Moulder, Mariah Carey and Tony Maserati before first linking up with Keys on her 2001 debut, *Songs in A Minor*

Her muse: Mincieli has been working full time as Keys' studio right hand since 2002, building her personal studio on Long Island.



1 The penthouse live room's piano has graced sessions for Alicia Keys, Timbaland and Rodney Jerkins.

2 These guitars are used a lot in my own sessions and Alicia's," Mincieli says. "Learning an instrument has helped me so much as an engineer."

3 See-through acrylic bass-diffusers, custom-built for Mincieli by RPG Acoustics, provide skyline views.



4 A Yankees rally monkey oversees the control room. "I'm a Yankees fan," Mincieli says. "I get into brawls over the Yankees."

5 The studio also features a rare 1968 EMI TG12345 Mark III console. "I refurbished every module, every transistor," Mincieli says. "I wanted to bring people back to the history of recording."

"People thought I was crazy for doing this," Ann Mincieli says, sitting next to a baby grand in the penthouse of her Jungle City Studios, which opened two years ago. Amid shrinking recording budgets and the allure of inexpensive home setups, big Manhattan studios have been closing shop—not starting anew. "I've never thought about it too hard," she says. "If I did, I probably wouldn't have succeeded."

Jungle City is the latest triumph in Mincieli's two-decade-plus career as an engineer, mixer and producer, highlighted by work with Mariah Carey, Alan Moulder and, most notably, Alicia Keys, who she's been collaborating with full time as engineer, album coordinator and studio director since 2002. The three-room studio occupies the top two floors of a building in Chelsea. Inspired by luxury hotels and legendary New York studio the Hit Factory (which shuttered in 2005), the luxe space is filled with rich woods, Louis Vuitton wallpaper and floor-to-ceiling sound-diffusing windows offering sweeping views of the Hudson River. Mincieli likens it to a "seven-star hotel" where "service comes first. We let people really enjoy the experience and get back to making albums the old-fashioned way," she says.

But form doesn't trump function at Jungle City. "I

want my studio to be more than just a console and a tape machine," Mincieli says. The penthouse studio boasts a rare 1968 EMI TG12345 Mark III console, which she purchased in Brazil and refurbished herself. There are the latest digital interfaces, but Mincieli, who plays guitar, touts the studio's analog riches, from a huge instrument collection—including a Jupiter 8 synth that can be heard at the end of Keys' "No One"—to prized vintage mics. "In one change of a microphone you can really create the mood," she says. "It's so much more natural than opening a session and putting five plug-ins on it."

This mix of old and new has attracted an impressive clientele. Depeche Mode recorded its latest, *Delta Machine*, there (the album cover features the view from the studio's balcony), and though Mincieli is coy on other big names, a close look at the ads for Jay-Z's *Magna Carta Holy Grail* show that the rapper was working with Rick Rubin, Swizz Beatz, Timbaland and Pharrell at Jungle City.

A proud New York native, Mincieli hopes Jungle City sparks a new musical golden age in her hometown. "I just wanted New York to have an inspirational place [to record]," she says. "We were missing that."

—Sowmya Krishnamurthy



**"We've brought it all back.
New York is busier than ever."**



Superchunk
photographed in
Durham, N.C. From
left: Jim Wilbur,
Jon Wurster, Mac
McCaughan and
Laura Ballance.

DIY
INDEPENDENT
THINKING

The State Of

Independence

For our annual look at independent and DIY artists and businesses, *Billboard* uncovered the best (and worst) advice to follow, starting with indie godparents Superchunk, who took their business into their own hands a quarter-century ago and built Merge Records—now the chart-topping, Grammy Award-winning home to Arcade Fire, She & Him and Spoon. And we spoke with the new generation of self-starting musicians and entrepreneurs changing the music industry from their iPhones up.

WRITTEN BY EVIE NAGY

PHOTOGRAPHS BY LISSA GOTWALS

The first tropical storm of the season is closing in on Chapel Hill, N.C., on this June night, but Mac McCaughan is safe inside, singing about the summer sun. It's actually the running theme of the second half of his June 8 set opening for New Zealand band the Bats. He closes with "Noisy Night" from his group Portastatic's 2003 release *Summer of the Shark*—something of a concept album about the blissfully innocent, slow-news summer that preceded 9/11.

As co-founder of indie-rock institutions Merge Records and the band Superchunk, McCaughan, along with partner Laura Ballance, has made a nearly 25-year career out of finding light at the edge of dimming circumstances. Everything we know about the music industry, rock 'n' roll and relationships suggests that Merge and Superchunk should not exist in essentially the same forms as when they began in 1989. That's when McCaughan convinced Ballance, his then-girlfriend, to play bass in his band. Neither of them had any business experience, but they started a label in her apartment, out of which they released 7-inch singles by Superchunk and their friends' bands. Superchunk toured relentlessly as the next big thing that never quite was, the 7-inches turned into CDs by the Magnetic Fields and Neutral Milk Hotel, the label bought a building, then the bottom fell out of the '90s indie-rock gold rush and the record store-based music industry; McCaughan and Ballance broke up.

And yet, in 2013, Merge is putting out more music than ever—32 releases this year, compared with 22 five years ago, all without ever selling a stake or even retaining long-term rights to its bands' masters. The label has earned an album of the year Grammy and a No. 1 on the *Billboard* 200 thanks to Arcade Fire, and top 10s from Spoon and She & Him. Merge's year-to-date current-album market share through June 16 of 0.19% is a fraction of the biggest indies like Glassnote (1.96%), but higher than peers like Sub Pop (0.15%), which sold a 49% share to Warner Bros. in 1995.

Superchunk's primary lineup—McCaughan, Ballance, guitarist Jim Wilbur and drummer Jon Wurster—is still intact, and will release its 10th studio album, *I Hate Music*, on Aug. 20. And McCaughan and Ballance, now



From left:
Arcade Fire,
Spoon, Wild
Flag and
She & Him



both married to other people, still work together daily in Merge's airy, honey-toned two-story Durham, N.C., storefront. The story of what McCaughan and Ballance and their collaborators have done to endure and thrive is as much about what they haven't done, especially when everyone else was doing it.

From the beginning, Merge's plan wasn't about plans—it was about rational decisions that kept the label operational and rewarding from one day to the next, even when human nature would suggest implosion. "In the earlier days, when we had personality conflicts, like when we decided to break up, what kept it together was that the label and the band were separate projects that had a lot of value on their own," Ballance says. "Independent of our relationship, they had artistic and intrinsic value not just to us but to other people." In their case, McCaughan says, that has been enough to push through personal conflict, because "with Laura and me, and also Jon and Jim in terms of the band, there aren't any super volatile personalities involved. There's no crazy person leading the way."

Financially, when Merge launched, "there wouldn't have been anything to fall apart," McCaughan says. "It was in Laura's house. There was no overhead—it was like, 'Press these records, sell these records, and pay for the next records.' In the time where there was the least money, there didn't need to be any more money than that."

"Also the fact that we stayed here and didn't move to New York," Ballance adds. "Everybody was like, 'You're a record label. Why aren't you in New York?'"

This relative isolation may also have had long-term benefits beyond keeping down costs. "We don't have too much contact with other music industry people at all, which it seems has turned out to be more of a plus than a minus," says 20-year Merge employee Stacy Philpott, better-known as Spott, the label's de facto GM who has done everything from radio promotion to artist relations. Instead of following the lead of other companies or creating a business plan based on projected growth, Merge has tended to meet its current needs one at a time. Spott contrasts Merge with Minneapolis label Twin/Tone Records, which had big success in the '80s and early '90s with acts like the Replacements, Soul Asylum and Ween. "They hired like 11 new people at once, and then they imploded. Whereas we have added one employee because something wasn't getting done," he says. "We put out [the Magnetic Fields'] *69 Love Songs*"—Merge's first big hit in 1999, a 69-song triple album that has sold 201,000 copies (including its boxed set and individual volumes), according to Nielsen SoundScan—"and we bought a building and hired maybe two people."

"We're definitely resistant to change, but maybe in a way that's good," McCaughan says. "It's more like letting stuff happen and saying, 'OK, here's the change we maybe need to make in order to keep doing what we're doing.'"

"They have a great business sense and it comes from a real place instead of a five-year plan," Spott says of McCaughan and Ballance. "They play off each other well, which is a good way of saying he says 'yes' and she says 'no.'" Spott has plenty of examples of Merge's pragmatic culture, including its early practice of reusing incoming bubble mailers to send out their own records, or forgoing standard big-label spending efforts like tour advertising, which, as it learned when experimenting with a mid-'90s Guv'nor tour, didn't pay for itself in ticket or album sales. Spott himself was hired to do press and radio when Superchunk was getting ready to release 1994's *Foolish*, and McCaughan and Ballance were looking for a way to offset the percentage that then-distribution partner Touch and Go was taking for promotion costs. Eventually, in 2005, Merge parted ways with Touch and Go entirely to pursue its own distribution deal with Alternative Distribution Alliance and keep more from each release for the label and bands.

And then there's the budget taxidermy. Ballance is amused, baffled and proud about a bit of office décor

that an employee has just ordered off of eBay: an absurd yet hypnotic stuffed coyote head, teeth and tongue bared in menace. It seems like a ridiculous use of label resources—until Ballance shares that she looked up the eBay listing and "it said it was like \$3.54." The most prominent art elsewhere in the building is a large series of Merge-inspired paintings by prolific Brooklyn artist Steve Keene, known for his cover for Pavement's 1995 album *Wowee Zowee*, but also to young apartment-dwellers everywhere as the guy who charges \$30 online for five random paintings.

Of course, smart spending only does so much unless you're also selling records. It's hard to describe a "Merge sound," but what many Merge artists have in common is a delicate balance between musical ambition and engaging accessibility. They've had runaway hits—Arcade Fire's three albums since 2004 have sold a combined 2 million copies, according to SoundScan, with 2010's *The Suburbs* earning Merge its first No. 1 on the Billboard 200. But Merge also puts out a steady stream of releases from artists that are known for having modest but dedicated fan bases that pay for music—like the Mountain Goats and post-riot grrl supergroup Wild Flag, whose first albums with Merge, both in 2011, have sold 28,000 and 50,000, respectively.

And, as McCaughan says, there's always the next big thing—before Arcade Fire were the Magnetic Fields and Neutral Milk Hotel, whose 1998 album, *In the Aeroplane Over the Sea*, is a perennial seller, especially on vinyl, and likely to get a boost when the band reunites to tour this fall. "We were around for 14 years before we put out Arcade Fire," McCaughan says. "The label has certainly grown since the band has been on the label, but that also has to do with Spoon, She & Him [fronted by actress/singer Zoëy Deschanel], M. Ward and the volume of releases we put out."

"Merge knows what they're doing," says Spoon frontman Britt Daniel, whose band's commercial rise began after it was dropped from Elektra and signed to Merge in 2000. Spoon's most recent album, 2010's *Transference*, hit No. 4 on the Billboard 200 and has sold 183,000 copies. Daniel says it was a major shift going from a label at 75 Rockefeller Plaza to a house in Durham, but Spoon took a chance because Merge did. "Most importantly, Merge wanted to work with Spoon. Not a lot of labels wanted to at that time. No one was beating down our door."

Merge's approach to A&R is as organic as record companies get, with McCaughan and Ballance, who together make the final decisions on signings, deliberating over demos sent to them by trusted friends or colleagues, or other word-of-mouth. "The process is highly unscientific," Ballance says. "We both listen and if it sticks with one of us, we go back and forth and decide 'yes' or 'no': 'Do we have time? Is it going to fit with everything else going on? When do they want their album to come out?'" Merge's six new signings in 2013 include Mount Moriah, William Tyler and Mikal Cronin; the label's seven new artists in 2012 included Hospitality, Daphni and solo work by Hüsker Dü/Sugar veteran Bob Mould.

When asked about the label's feeling toward research-based A&R—wherein record companies analyze existing statistics like social media engagement, sales, touring and other metrics before signing a band—McCaughan is genuinely perplexed. "I don't even know what that is." Even Arcade Fire's success was such a surprise that Merge didn't produce enough copies of 2004 release *Funeral* to meet demand, and couldn't manufacture more fast enough, which caused initial tension between the act and label. The process of signing the band was described in "Our Noise: The Story of Merge Records," an oral history released for the label's 20th anniversary in 2009, as something that McCaughan and Ballance took almost too long to decide on, offering a contract only after the band had decided to go elsewhere, and based only on their gut feeling about the unknown Montreal group's demo.

If Merge's dominant business philosophy is doing

Team Superchunk

ALBUM TITLE: *I Hate Music*

LABEL: Merge

RELEASE DATE: Aug. 20

PRODUCER: Superchunk

PUBLISHING: All Songs Sound the Same (BMI)

BOOKING: Jim Romeo, Ground Control Touring

UPCOMING TV: "Late Night With Jimmy Fallon" (Sept. 27)

PUBLICITY: Christina Rentz

SITE: Superchunk.com

TWEETS: @superchunk



“We’ve had 1.5% of all LP sales in the U.S. That means one out of every 100 sold is on Merge.” —Laura Ballance

what feels right at the time, it has also worked for Superchunk. During the post-Nirvana alt-rock land grab of the early '90s, the band turned down major-label deals, figuring it was better off with what was working. When “Our Noise” was published, the book’s conclusion was that 2001’s *Here’s to Shutting Up* was likely the last Superchunk album, as the group had been on an extended hiatus, content with playing the occasional show or releasing a single. There was the label to run; McCaughan was spending more time with Portastatic; Wurster had become a sought-after session and touring drummer, joining the Mountain Goats and A.C. Newman’s band.

So 2010’s *Majesty Shredding* came more or less out of nowhere, a blast of almost forgotten joy. Its high-energy, instantly singable tunes earned the band its first spots on the Billboard 200 (No. 85), Rock Albums (No. 33) and Independent Albums (No. 17), with 23,000 copies sold to date.

“We were happy with how it came out, but if we had made *Majesty Shredding* and no one cared and the shows weren’t good, then I don’t think we would have made another one so soon,” McCaughan says of the new album. *I Hate Music* is a very different record from *Majesty Shredding*. It has the Superchunk combination of loud punk fire and deeper-than-power-pop fuzz, but comes from a much more serious place that requires closer attention. “The last record was more about music, and nostalgia,” says McCaughan, who wrote every song. “And the new one is... I hate to say this, because no one’s going to want to buy a record if it’s like, ‘It’s about getting old!’” He adds that it’s about “death, loss... friends. And also music still. What is the role of music in your life at this point?”

“I hate music, what is it worth?” begins first single “Me & You & Jackie Mittoo.” “Can’t bring anyone back to this earth/Or fill in the space between all of the notes/ But I got nothing else so I guess here we go.” The song’s title references Mittoo, the Jamaican keyboardist for the Skatalites and Studio One who died at 42 from cancer, and though McCaughan is reluctant to say it, Ballance explains that much of the album is a response to the death of a longtime friend. “It makes me really sad,” she says. “*Majesty Shredding* was just fun. It was so fun to play those songs live, and I’m sure it will be the same for this one, when you get over thinking what it’s about.”

Because there was a long stretch between the album announcement in May and the single in July, Merge premiered the buoyant “FOH” on NPR’s All Songs 24/7 live stream on June 4, playing the song once an hour for a full day. “It’s a good first song for people to hear because it’s indicative of the feel of the thing,” McCaughan says.

Unfortunately, this summer’s tour will mark a significant change—Ballance has decided not to go on the road with the band, due to a serious hearing problem called hyperacusis. “There is some permanent damage that just keeps happening, and I have an [8-year-old] daughter and I want to be able to hear her,” Ballance says. “At some point during the last tour I said, ‘Listen, guys, no more small stages. I’ll do big stages where I can get away from you.’ We did a show in November at Fun Fun Fun Fest in Austin, and we started to play and Mac’s amp was so loud, I could not get away from it. I couldn’t even play the first song.” Ballance says she’ll still record with the band if there’s a next album, but for this tour, bass duties will go to Jason Narducy, who has played with Wurster in both Mould’s band and Split Single.

Narducy had only two days of rehearsal with the band a few weeks before the tour opener in Calgary, Alberta, on June 20, but in many ways that fits the equilibrium Superchunk has reached. The last two albums have been recorded in pieces over time, with McCaughan sending around a couple of songs, the band learning them quickly, and then going into Durham studio Overdub Lane to knock them out when everyone’s schedule permits. “One reason these records are good is that we don’t have to make them, so we make them when we want to,” McCaughan says. “The new pressure now is more, ‘Who knows if you’ll make another record, so you better make this good because you don’t want your last record to be crappy.’”

As a result, success has a different meaning than it used to, when the band was central to the members’ livelihoods. “When we were talking about the last one, we said, ‘Do you think it will surpass 8,000?’ Wurster recalls. “And it surpassed that by a lot.” For Wilbur, “success is coming home from tour alive. Because it’s brutal. I’m older now. It takes a toll. Now we’ll do the cities we do well in, and that’s kind of it. In the past, we would do four shows between big cities, and that’s not happening.”

While industrywide record sales have plummeted since Merge was founded, and the label’s focus is on niche rock that grew out of record store culture, McCaughan and Ballance would argue that they’ve thrived because of, not in spite of, this. Fans of Merge bands still buy physical product, possibly even more with the vinyl resurgence, and Merge continues to offer it. “Every week I look at the total SoundScan for LPs, and lately we have 1.4%-1.5% of all LP sales in the U.S.,” Ballance says. “That means that one out of every 100 vinyl LPs sold in the country is on Merge.”

“I don’t like when people say, ‘Now that people aren’t buying music anymore...,’” McCaughan says. “The only way to survive is to get people to buy music in any format they want to buy it in, as opposed to abandoning one thing for something else.” The best example of Merge’s format-inclusive strategy is the “LP3”: a vinyl release that includes a digital download, which the label was the first to introduce in 2005.

Merge has also always had an artist-centric philosophy, originally avoiding contracts with the idea that grown-ups should be able to trust each other and collaborate at will. Now the label signs short contracts of usually one to two records, and keeps the rights for only seven to 10 years. “It belongs to them,” Ballance says. “We’re essentially licensing the album from the band.” The hope, of course, is that if everyone’s happy, they’ll renew.

In the past six months, Merge has also taken an important step in making deals for worldwide distribution. “That was always frustrating, wondering, ‘Who’s going to put out this record in Europe? Surely someone will pick up this great record.’ And then people are like, ‘Eh, it’s not really right for our territory,’” McCaughan says. “We don’t have to deal with that unpredictability anymore.” Ballance also credits “Our Noise,” which was released overseas, with growing the label’s international profile.

When asked what an update of the book would include, McCaughan and Ballance agree that aside from Superchunk’s resurgence, Arcade Fire’s Grammy and No. 1 album are the label’s biggest achievements of the past four years. “That was a huge deal for them, and for us, and for indie labels in general,” Ballance says. “Somehow now the major-label approach is not working as well as it used to, and there’s more and more indie labels in the top 10.”

With Merge’s 25th anniversary approaching in 2014, the label is discussing concepts for how to celebrate, but has nothing confirmed. One thing’s for certain though, according to Ballance: Bucking another ‘90s-centric trend, “It won’t be a cruise!”

Laura Ballance and Mac Caughan photographed at the Merge offices in Durham, N.C.

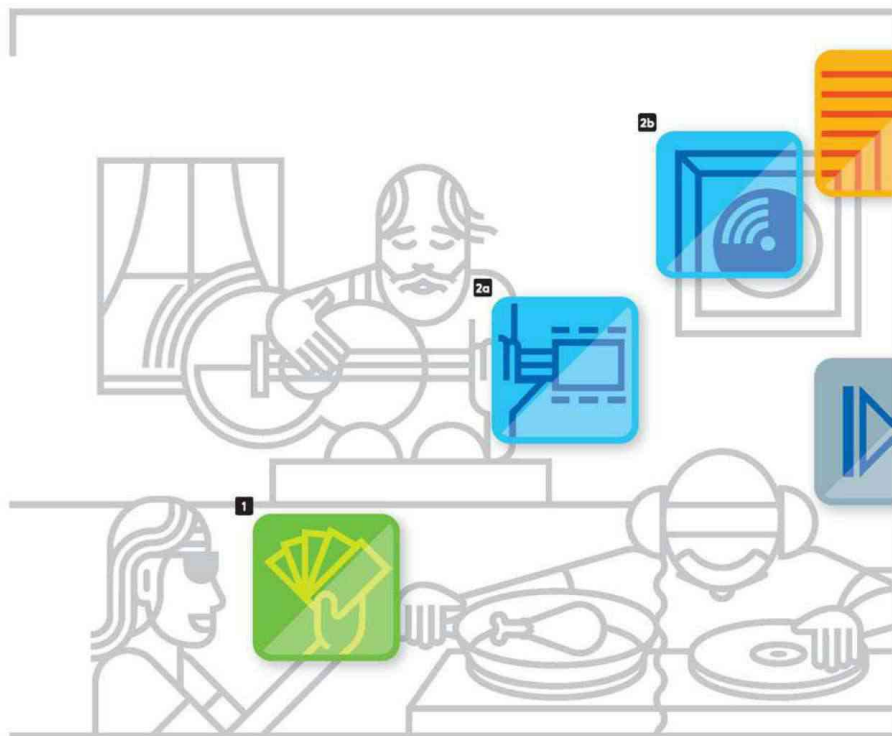




Your Career In Your Hands

Being a successful musician once required a team of hired pros, or at least the right industry contacts, to handle needs from recording to promotion to product sales. Now, a mobile revolution of accessible, inexpensive apps and digital services means independent artists can control their own destinies wherever they are, from their phones, tablets and laptops.

Reporting by Evie Nagy, Glenn Peoples, Alex Pham and Nick Williams.



1 Raise Money

PledgeMusic WEB

Dedicated to music fund-raising (as opposed to multimedia sites like Kickstarter) and serves as a marketing tool. Artists can offer custom content that is exclusive to pledgers, taking fans through the life of a project, and integrate social media. Artists can also choose to sell pre-orders for a finished, funded project.

► pledgemusic.com

BandPage Experiences WEB

An open-ended fund-raising service that allows artists to sell anything to their fans, like a "personal styling session," guitar lessons or the chance to cook dinner for a fan. The fans purchase these experiences directly, as opposed to receiving them as rewards in exchange for pledging funds to a separate project.

► bandpage.com/fans

Patreon WEB

► patreon.com

See.me WEB

► see.me

Kickstarter WEB

► kickstarter.com

2 Write & Record

Bands/Songwriters/ Multi-Instrumentalists

ChordBank IPAD-IPHONE

Library of more than 2,100 chords for songwriting, including left- and right-hand fingering, plus suggestions for alternate chords and progressions that have been used to drive hit songs.

► chordbank.com

Tabletop IPAD

A modular app that allows users to mix and match musical devices and share sessions with collaborators through SoundCloud.

► retronyms.com

Animooq IPAD-IPHONE-BLACKBERRY

Moog simulator

EDM/Hip-Hop Beatmakers

iMaschine IPAD-IPHONE

This beat sketch pad allows artists to easily create music on the go.

Traktor DJ IPAD-IPHONE

Create mixes instantly for EDM- and synth-based music using this app from Native Instruments, a well-regarded company in the pro community.

BeatMaker IPAD-IPHONE

► intua.net

3 Shoot & Edit Video

8mm IPAD

Features a wide range of cool retro effects.

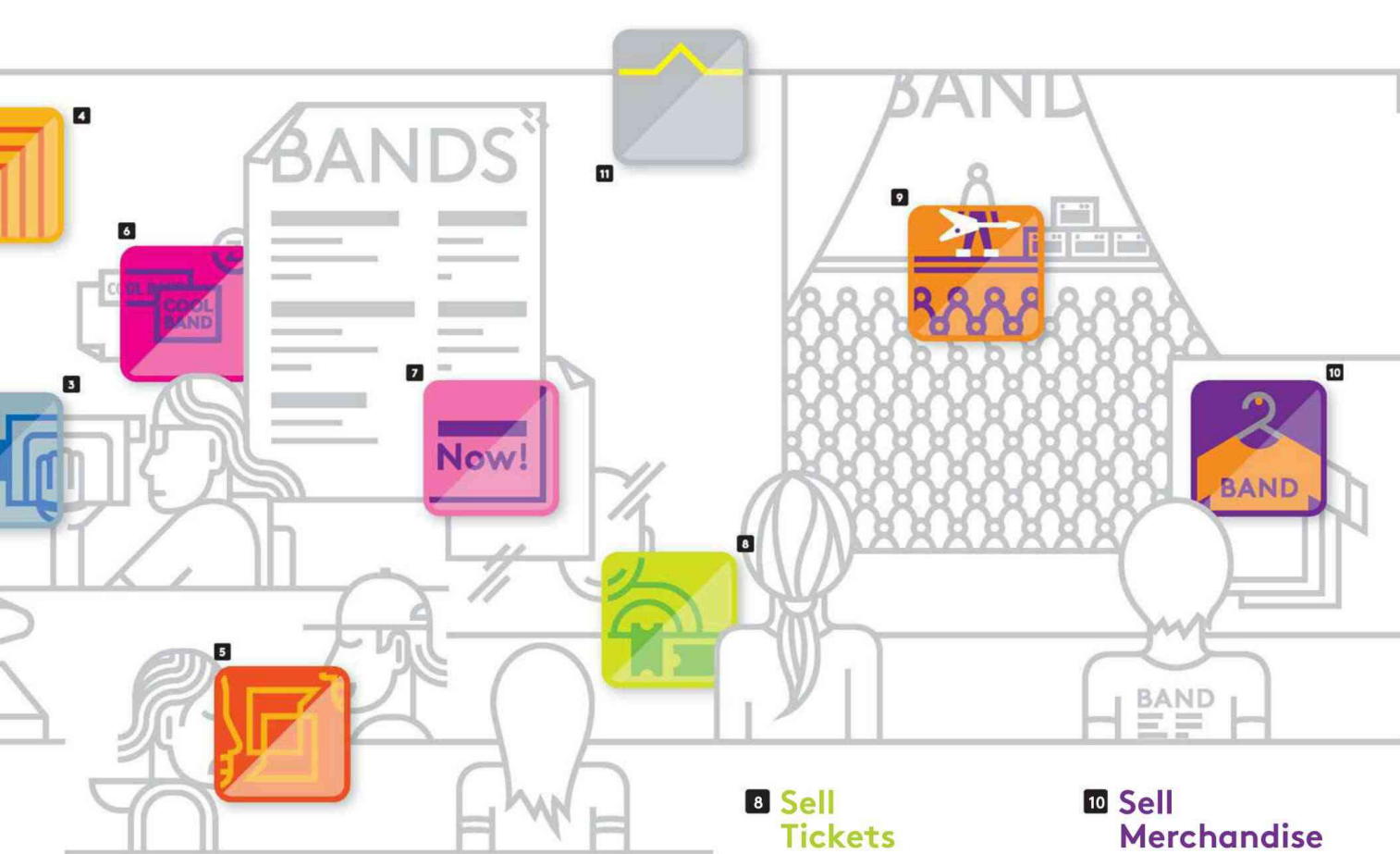
WeVideo IPHONE-ANDROID

Shoot video, edit and share, all from the cloud.

► wevideo.com

iMovie IPAD-MAC

The iOS platform's primary video app includes advanced editing features.



4 Distribute

TuneCore WEB
The industry standard for indie digital distribution to iTunes and elsewhere.

DistroKid WEB
Less expensive than TuneCore, and uploads to stores fast.

Ditto Music WEB
This U.K.-based option allows users to register for international charts.

5 Fan Analysis

Next Big Sound WEB
Tracks engagement metrics for social media platforms, streaming services, online mentions, Wikipedia page views and more. Feeds three Billboard charts and has plans available to track and compare multiple artists.
▶ nextbigsound.com

MusicMetric WEB
Offers subscription plans to track up to 10 or unlimited artists and also tracks peer-to-peer activity in addition to social media and other online engagement.
▶ musicmetric.com

BuzzDeck WEB
Currently invite-only and used primarily by labels, but will be widely available soon, according to the website. Users can seed their own content for comprehensive tracking, and it includes detailed graphics to show the impact and return on investment of specific events.
▶ buzzdeck.com

6 Promote Brand & Songs

BandPage WEB
Lets users update all of their online profiles from a central location.

SoundCloud WEB-ANDROID-IPAD-IPHONE
The site of choice for sharing and/or streaming music files.

BandCamp WEB
▶ bandcamp.com

7 Book & Promote Live Events

Sonicbids WEB
Promoters post gigs of all kinds, including festivals, licensing needs and more, and artists submit songs and other info. Sonicbids will be relaunched in the fall, including a mobile-focused site and tools to help bands find geographically relevant gigs while on the road. (Sonicbids is owned by Billboard parent company Guggenheim Digital Media.)

ArtistData WEB
Lets artists update multiple online accounts at once to manage and promote tour dates.

Stageit WEB
Perform live, streaming shows from a laptop. The performances aren't recorded or archived, allowing for a one-of-a-kind event.
▶ stageit.com

Concerts in Your Home WEB
Book house concerts through a network of hosts looking for artists.
▶ concertsinyourhome.com

8 Sell Tickets

Eventbrite WEB
Ticketing and event management site that also has a mobile app for concert-goers.
▶ eventbrite.com

Brown Paper Tickets WEB
Digital/paper ticket-selling service that's free for artists, has low fees for purchasers and includes a suite of customizable options.
▶ brownpapertickets.com

Splash WEB
Create custom websites and invitations for shows.
▶ splashthat.com

9 Play Live

AmpKit IPHONE
Guitar pedal/effects simulator connects to a guitar through an AmpLink device and allows the export of recordings directly to a computer.

iElectric IPAD
Piano app features 20 professional-grade instruments, expanded library capability and exporting.

Audiobus IPAD-IPHONE
The ultimate musician's app-to-app app. Connect multiple compatible music apps and use them together for integrated music creation.

10 Sell Merchandise

Chirpify WEB
Sell digital and physical goods through social media. Purchasers can click-to-buy or enter contests within a tweet, Facebook post or Instagram photo.
▶ chirpify.com

Limited Run WEB
A module-based platform for selling digital and physical product that works with all devices, and includes SoundCloud integration and custom HTML.
▶ limitedrun.com

Square IPHONE
Accept credit and debit card payments on-site through your phone.

TheHub.fm WEB
The forthcoming service will enable mobile-based merch purchases by fans at shows.

11 Overall Management

Artist Growth ANDROID-IPAD-IPHONE
Mobile band management app that handles schedules, to-do lists, finances and inventory on the road. It also allows BMI artists to register for live performance royalties.

Topspin WEB
Direct-to-fan marketing and e-commerce platform, where artists can promote and sell products, track analytics and more.

A New Day For Indie Distribution

Changes in the marketplace bring a brighter outlook to challenged independent distributors

BY ED CHRISTMAN

Are things looking up in the indie sector? A period of downsizing among indie distributors appears to have ended. With stability among CD merchants, growing vinyl sales and digital streaming on the rise, indie distributors have come out of their protective shells and appear to be looking for new opportunities.

The past few years had seen much cost-cutting at the distribution level as CD retailers fled the space and those remaining reduced their music presence. But right now, the remaining majors are moving to beef up their own independent distributors, with Universal Music Group (UMG) looking to compete with the success of Sony's RED and Warner's Alternative Distribution Alliance by reinvigorating a sleepy Caroline. Given the success of the RED-distributed Mumford & Sons (which has sold 2.3 million copies of *Babel*, according to Nielsen SoundScan) and the ADA-distributed Macklemore & Ryan Lewis (which has moved 843,000 of *The Heist*), it's easy to see why.

By no means is the current climate just benefiting the major-owned distributors. Other distros have benefited by shifting dynamics in the marketplace. Stricter guidelines at major-owned distributors have sent some labels looking for new homes at midsize distributors. And smaller distros have taken advantage of the growing vinyl phenomenon, which has seen units rise to 4.6 million albums at the end of 2012 from 2.6 million at the end of 2009.

Sony Music Entertainment has maintained steady investment in keeping RED fully staffed, which has been rewarded by RED becoming the No. 1 indie distributor in terms of market share for 2011-12. The Bob Morelli-led RED displaced perennial leader ADA, which had led the indie sector for the previous five years starting in 2006, the first year Nielsen SoundScan tracked the market share of albums plus TEA sales (where 10 tracks equal an album).

Warner Music Group has shifted WEA president Mike Jbara to ADA World-wide president, added label services by integrating its Independent Label Group and strengthened A&R by assigning Sire label legend Seymour Stein to recruit new labels worldwide. Moreover, UMG—which downsized its commitment to the indie sector by selling off a majority interest in Fontana to INgrooves and becoming a minority shareholder of the latter—has reinvigorated the Caroline indie distribution brand by naming Dominic Pandisca president. Caroline has built up its worldwide presence with the addition of 25 staffers, and is seeking to add labels to its roster, most recently picking up ATO.

The revitalization of the major-owned indie distribution sector is highlighted by the market-share shootout between ADA and RED. While RED had been the indie distributor market-share leader for the last two years, peaking in February with a year-to-date album plus TEA market share of 5.0%, in recent weeks it has

been displaced by a likewise red-hot ADA, which now leads with 4.5%, versus RED's 4.4% for the week ended June 16, according to Nielsen SoundScan.

On the digital front, the Orchard—which is 50% owned by Sony Music Entertainment—has grown nicely this year, with album plus TEA market share sprouting more than one full percentage point to 2.5% from 1.5% at year-end 2012. The Orchard represents the consolidation of such digital aggregators as the Independent Online Distribution Alliance and Iris Distribution as well as physical distro capabilities thanks to its acquisition of certain TVT assets. Its main competitor, INgrooves, also has grown nicely with its acquisition of Fontana, which has been folded into the company, and gives it physical distribution capabilities.

Beyond the majors, Kobalt Music Group has launched an artist services and indie distribution operation; Alliance Entertainment is also putting its foot back into the indie sector with the addition of Dean Tabaac, a former longtime RED executive, to its staff with the purpose of bringing indie labels aboard for distribution.

"All of a sudden, the marketplace is different," the GM of an indie label says. "Caroline is making noise again. RED, ADA and [E1 Distribution] have been doing their thing for a long time and continue to do it well. INgrooves, now that it has digested Fontana, is acting more like a traditional distributor. Redeye has grown, and Kobalt and Alliance Entertainment have stepped into the market. And Select-O-Hits still gets music into the big accounts like Walmart."

Beyond all this, smaller indie distributors have experienced benefits in both the physical and digital realms. On the physical side, the retail downsizing of the last few years—during which Borders and Circuit City shuttered—has led to tightening guidelines at larger, major-owned distributors, which, in turn, have led smaller indie labels in the direction of small indie distributors. Companies that have benefited include Music Video Distributors in Pottstown, Pa.; Sumthing Distribution in New York; Burnside Distribution in Portland, Ore.; City Hall Records in San Rafael, Calif.; Super D in Irvine, Calif.; Allegro in Portland, Ore.; and CPI in Cleveland. On the digital side, indie labels have seen distributors with access to large physical retail accounts demanding digital distribution as well as physical; those that don't want to give in to the ultimatum have had to look elsewhere.

"There is more stuff falling through the cracks because the majors have tightened up their criteria," says Mike Dreese, CEO of Brighton, Mass.-based Newbury Comics, which specializes in indie music product.

"That is the beauty of the ecosystem," Redeye principal Tor Hansen says. "There is still a lot of music to go around, so there is definitely a need for distributors that are adding value to their label partners."

Indie distro veteran and CPI principal Clay Pasternack says companies like his provide an alternative to labels that have nowhere to go. "There will always be labels that won't be big enough to go to RED or Fontana, but they have to start somewhere," he says.

Not everyone is optimistic. One distribution head says physical sales continue to be a struggle, and digital also is proving challenging as the bigger indie labels choose to do direct deals with iTunes. "It's a tough business and I don't see a lot of success and growth stories out there," he says.

But a slew of boutique distributors has been strengthened by vinyl sales, a specialization in a niche genre or both. Beneficiaries include Carrot Top Distribution in Chicago; Forced Exposure in Malden, Mass.; Revolver USA Distribution in San Francisco; Get Hip in Pittsburgh; StickFigure Distribution in Atlanta; Cobra-side Distribution in Glendale, Calif.; Altavoz Distribution in Washington, D.C.; Groove Distribution in Chicago; Light in the Attic in Seattle; Ernie B's in Atlanta; and Soundburst Audio in Layton, Utah.

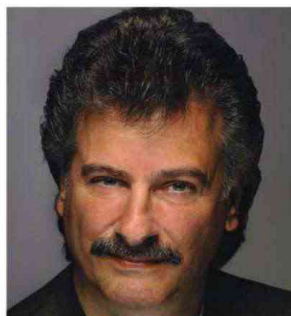
"I feel like we are on firmer ground with more consistency," Hansen says. He reports that his staff is at 50 employees because it sells directly to many small accounts that other distributors don't want to deal with. "We are seeing more vinyl curated shops open, and the new breed of record stores requires a level of customer service, shipping and packaging that didn't previously occur. There is an element of going back in time. It feels more like it did years ago."

One indie-label GM cautions that the level of service today isn't the same as a decade ago when distributors were in stores taking inventory and putting up posters. Still, vinyl is helping. Hansen reports that 50% of Redeye's sales in May was in vinyl, and he expects that to happen again in June.

"Vinyl is helping all of us, so we continue to grow," Pasternack says, "which makes me cautiously optimistic." ●

4.6
MILLION

VINYL ALBUM SALES
AT THE END OF 2012,
FROM 2.6 MILLION AT
THE END OF 2009



From left:
Redeye's
Tor Hansen,
ADA's **Mike
Jbara**,
RED's **Bob
Morelli** and
Caroline's
**Dominic
Pandisca**



Merch Madness

How to do your own product sales right

Steve Gerstman, founder of Oakland, Calif.-based Tour Swag, is a pioneer in the DIY merchandising space. His business serves many superstar clients like Eric Clapton and Van Morrison, but still promotes a user-friendly merch model that helps emerging bands create swag and get it to shows and on the bodies of fans. Tour Swag can provide any level of merchandising services, including in-house design and production capabilities. Nonetheless, Gerstman's first piece of advice for baby bands: Don't necessarily go to a merch company out of the gate. Particularly early on, when profits and fan bases are tiny, many artists will be better off with a complete DIY model. Here are some merchandising tips for any act armed with a cool logo and enough of a following to do a string of dates.

1 TAKE YOUR MERCH SERIOUSLY

The most common merch mistake is not to have any. Once you commit to it, treat your merch as a blend of creativity and commerce—weighted 70% toward the former. Bands “put a lot of effort, as they should, into their songwriting and their rehearsing and arrangements and honing of their songs,” Gerstman says. “Rather than think of merch as a commodity that you buy as cheap as you can and sell for as much as you can, look at it the same way you do your art. When you're starting out, do you buy the cheapest guitars and amps, just based on price? No. It is your art; it is important.”

2 LESS IS MORE

Developing bands should consider selling just one very cool T-shirt style. If you go with two designs, that's really eight different items with higher upfront costs when size is considered. Gerstman also warns not to be too specific in merch design. Event-focused items—“Soldier Field, June 7, 1989”—are plenty cool, but for only the biggest bands. You don't want to be stuck with a bunch of shirts for a show that happened months or years ago.

3 KNOW YOUR FANS

Understanding customers is paramount. Say you've decided you want a high-quality product. But what is high quality? Is it thin and small for hipsters, or big, black and beefy for headbangers? Is your art minimalist or an explosion of color? Are your fans girls or boys? Most important, what would you wear?

4 GO LOCAL

Gerstman advises to stick with the local screen printer and use one of the many Web-based DIY e-commerce tools to sell outside of shows. “Go to someone who has a high rating on Yelp, or get personal referrals from someone who has something you like,” he says. “The whole DIY thing is happening because you don't need a big company. Go to someone who's going to work with you, and stick with them.”

5 UNDERSTAND THE ECONOMICS

The cost of your merch varies based on design and colors, the type of shirt and the quantity ordered. If it's a fairly basic design on a decent quality shirt and you need 500, the cost should be in the \$4-\$5 range per unit. If you sell it yourself, which Gerstman recommends, keep the price in the \$15-\$20 range, with any fees to the venue being a determining factor. “You'll make friends with your fans because you're not gouging them,” he says.

6 MAN YOUR OWN MERCH TABLE

If you don't have the manpower to have your merch table covered before, during and after your set, put the band out there after the performance, and hype the appearance from the stage. “The advantages of the band doubling as merch vendors are, one, you'll make more sales if you're there—proven fact,” he says. “Two, you can watch to see what's happening, which is important, because each shirt is a \$20 bill. Three, when you're talking with the fans you're making a connection, and there ain't nothing like that personal connection.” —Ray Waddell

Tour Swag's Steve Gerstman says to keep in mind the “10 foot rule”: “How will your product and signs look from 10 feet away? That's where the customer will be seeing them from.”

Build Your Own Online Radio Empire

Two DIY radio pioneers are breaking artists and new ground in streaming music, and you can too

NEWTOWN RADIO

There are no hits on Brooklyn's Newtown Radio, just new and obscure sounds from underground and emerging artists based around the world. Tastemaking curators including musicians, music bookers, label managers and editors from places like Brooklyn Vegan, Ad Hoc and Impose magazine provide a steady stream of undiscovered music on 35 weekly programs airing seven days a week. The station also records in-studio sessions—featured acts have included DIIV and Sky Ferreira—that are presented online by Noisey.

Co-founder Colin Ilgen didn't have any experience in radio when he launched the online-only station in 2009 with friends. Now, Newtown is growing steadily with more than 15,000 unique listens per month and fans in France, Germany, South Korea and beyond.

“We're trying to create a platform where instead of having to go to a blog and scroll through tons and tons of stuff to discover new music, you can just go to Newtown and get a constant, curated stream of things you would never hear on traditional radio,” Ilgen says.

PRO TIP

For anyone looking to start their own online station, Ilgen recommends such broadcasting software as Nicecast or Shoutcast, a DJ interface like Megaseg and a service such as Live365 for hosting the broadcast and paying artist royalties.

DUBLAB

Launched in pre-broadband Los Angeles in 1999, Dublab is both a local institution and an international force. The online station, run by a nonprofit collective with four full-time employees, counts among its DJs members of the Postal Service, Peaking Lights and Flying Lotus' Brainfeeder collective. The station has also played a role in launching the careers of Baths, Teengirl Fantasy, Nosaj Thing, Shlohmo and others. Dublab features music from a kaleidoscope of genres and has a listenership of approximately 300,000 per month, with more than 50% coming from outside the United States. Station co-founder/executive director Mark “Frosty” McNeill calls Dublab's programming “eclectic, but all coming from a similar vantage point.”

“We wanted to build something akin to a really interesting record label or community-based record store that would be a platform for music that we really believed in,” McNeill says. “With the Internet we have a wide-open, affordable platform where we can reach people around the world.”

PRO TIP

For would-be Internet radio entrepreneurs, McNeill recommends considering hosting a series of recorded mixes on SoundCloud or Mixcloud as an alternative to live, streaming radio. Sharing your mixes will allow you to get comments and build a community while developing your sound and aesthetic. —Reggie Ugwu



51 Million And Counting

YouTube star Ali Brustofski works to jump from covers to success with her own songs

BY WILLIAM GRUGER

Ali Brustofski—a 19-year-old singer/songwriter from Oakland, N.J.—can count Sony/ATV, Clear Channel and Ryan Seacrest among her supporters. She's performed at WHITZ (Z100) New York's Jingle Ball at Madison Square Garden. And she's racked up more than 51 million video views on YouTube.

She's done that by singing other people's songs, but on July 10 Brustofski will find out how many of her 238,000 YouTube subscribers and 13,000 Twitter followers she can convert into buyers of her own music, when she releases an iTunes EP of originals pointedly titled *Dream Big*. For the moment, Brustofski's iTunes numbers are dwarfed by her YouTube success. Her 28 cover songs have sold 17,000 units, according to Nielsen SoundScan, with 11,000 of those accounted for by her version of David Guetta's "Titanium." Her "Titanium" video, though, has racked up 9.5 million YouTube views.

Brustofski started doing musical theater at 8, and quickly graduated to work as a voice actor. At 10, she became the voice of Piper O'Possum, the mascot of Nick Jr. on Nickelodeon from 2003 to 2007. But it wasn't long before she noticed another performer, just her age, making a name for himself on YouTube, and within a few years she wanted to do the same. "I had been watching people like Justin Bieber on YouTube for a while," she says. "I started by putting up choir videos, and from there met a bunch of awesome people

that do my videos now."

Her first video to catch fire and reach more than 1 million views was her cover of Katy Perry's "E.T.," a clip that starts in black and white and gradually adds color, but keeps the focus on Brustofski, a keyboardist and a guitarist playing in front of a brick wall. Her videos' production values have grown with her audience, which she built utilizing the key practices of YouTube stars: collaboration and careful song selection.

Collaboration taps directly into YouTube's community. Brustofski has worked with U.K. singer/songwriter Tom Andrews on a cover of Taylor Swift and Ed Sheeran's "Everything Has Changed," and with Andy Kirk of Runaround Music for a cover of One Direction's "Little Things." "It sends some of their fans to you, some of your fans to them," she says.

Timing and song choice are crucial. Hit it right and one's cover has a chance of showing up in the "Related Videos" section of YouTube alongside the original song itself, which means a significant traffic boost.

"Usually I look at the Billboard charts

to see what's doing well," Brustofski says. "If a song is still coming up by the time I want to cover it, then I'll pick that song and hopefully it works out."

What makes it work are Brustofski's publishing deals with two YouTube partner networks, Fullscreen and We Are the Hits. Fullscreen works with Universal Music Publishing Group and We Are the Hits is operated by Sony/ATV. Both allow her to earn revenue from the cover videos she posts on YouTube, sharing some of the earnings from pre-roll advertising that would usually go to the publishing rights-holders. Not many people have a deal with both companies—she was one of the first to sign with We Are the Hits, and Fullscreen opted to honor her original deal.

Though Brustofski declines to give specifics, it's clear her YouTube business is modestly profitable. "While it's not enough for me to live on my own yet," she says, "it's definitely enough to put back into recording and doing videos with [a bit] of a cushion left over. I know of some YouTubers who are making enough money to support themselves through iTunes sales and ad revenue, and I hope to reach that point soon."

But the popularity of YouTube covers has grown beyond publishing companies compensating the creators with a bit of ad revenue. Brustofski has twice appeared on Clear Channel's "Saturday Night Online" as part of its continued coverage of YouTube cover artists. RyanSeacrest.com, where Brustofski's covers have also been featured, hosted a "Bieber-Off" YouTube cover contest when Bieber's "Boyfriend" single came out in April.

Even major-label artists have embraced the trend, recognizing the importance of YouTube covers and user-generated content in the rise of some of the biggest songs (like "Call Me Maybe" and "Gangnam Style") during the past year. Jason Derulo has been fanning the fires behind his newest single, "The Other Side," by not only encouraging covers by popular YouTube artists like Tyler Ward and Max Schneider, but also appearing in the cover videos himself.

Brustofski's deal with Fullscreen also affords her other revenue opportunities, which is one of the main benefits many YouTube artists and content creators receive when signing to a YouTube network. Fullscreen helps broker deals when major-label acts are looking for YouTube artists to cover a particular track as part of a promotional campaign. Brustofski did a version of One Republic's "If I Lose Myself" in March and a cover of Carly Rae Jepsen's "This Kiss" last December as a part of a Nivea "This Kiss" marketing campaign.

And Fullscreen can connect her with branding opportunities outside of music—the prospect of a clothing sponsorship (which would amount to product placement in her videos) has come up, though she's not yet attached to any specific brand. "They have a bunch of brands that are contacting them, but they never force anything on you. They just present opportunities." Brustofski says that if it's a brand she likes, she might consider the opportunity.

Now Brustofski is taking the next step

on her own. Using producers she's met online through YouTube, she's marketing her *Dream Big* EP on her YouTube page, which pushes views for the iTunes pre-order. To make the album happen, she utilized a lesser-known crowd-funding platform called RocketHub and raised more than \$8,000, offering engaging rewards like a Skype video call or backstage hangouts.

"I'm definitely open to management or labels if the right people and the right fit comes along. But right now, it's just me and my really strong support group of family and friends that help me along," she says.

And her devoted fans have helped her win online contests. In December 2011, fan votes helped power her win of Z100's Jingle Ball Hometown Hero Competition, which landed her an onstage performance next to Karmin, Megan & Liz and Gym Class Heroes, performing one of her original songs, "Fall Back to You."

Brustofski's live performances have taken off as well. In June, she was part of two sold-out shows at the Gramercy Theatre in New York on a bill with MattyB and Matti Jane, two other well-known YouTube artists and frequent collaborators. She hopes to do more shows with bigger acts in the future. For now, it remains to be seen if that means singing her own songs, or those of others. "Green Light," the first single from *Dream Big*, will make its Z100 debut on July 2. ●

Cover Kids Five Success Stories

JUSTIN BIEBER

Bieber's YouTube renditions of Ne-Yo and Alicia Keys were discovered by manager Scooter Braun in 2008. He has since had five No. 1 albums on the Billboard 200.

AUSTIN MAHONE

Currently opening for Taylor Swift, Mahone collaborated on a rendition of "Say You're Just a Friend" with Flo Rida and recently released "What About Love" (Chase/Republic), which debuted at No. 74 on the Billboard Hot 100.

MATTYB

The pint-sized artist is only 10 years old, but with 1.4 million YouTube subscribers, he's managed to become the youngest act to sell out New York's Gramercy Theatre in less than 24 hours—twice.



CIMORELLI

These six sisters from Sacramento, Calif., have built a YouTube audience 1.9 million strong, earning the act its own Vevo channel and a deal with Universal Island Records. Their *Made in America* EP debuts this week at No. 4 on Billboard's Heatseekers Albums chart (see story, page 45).

MEGAN NICOLE

Signed to Bad Boy/Interscope, this 18-year-old is in the process of introducing her 1 million-plus YouTube subscribers to her original tunes, with the new single "Summer Forever." —WG

Bad Advice

Knowing the don'ts of DIY is as important as knowing the dos

BY DEVON MALONEY

Good advice can be a godsend when it comes to starting and growing an independent operation. Trouble is, terrible intel is as plentiful as the good stuff, and sometimes it can be hard to tell the difference. Here, DIY vets, from both decades-old indie collectives and tiny one-man operations, share some of the most common misconceptions that a small-scale entrepreneur can have about operating on your own.

1 If a business model worked for one successful indie label, it will work for you, too.

"The shittiest advice is to know what everybody else is doing," Sub Pop executive VP Megan Jasper says. "What works for one company—even if it's a like-minded or seemingly similar company—may not work for the next. What do you do best? [Answering] that is the only way you're ever going to be able to put your best foot forward—not copying Matador, or Epitaph, or anyone else who may be doing awesome things."

"[People] give us good advice, but it doesn't really fit with our core principles," says Joe Steinhardt, co-founder of New Jersey-based Don Giovanni Records, home to bands like Screaming Females. "What values should I have?—that's the wrong question. There's no such thing as 'DIY values' or 'independent values.' The thing with doing it yourself is that you set your own values, and then you figure out how to do things [while] following them."

"I don't know if our model—a group of longtime friends who trust each other—would be effective for anyone else," says Dessa, rapper and member of Minneapolis hip-hop collective Doomtree. "And I've seen a lot of methods that are successful for others that wouldn't be for us. If people tell you it's important to be mindful of trends and what's going on with [other people], you can go ahead and not listen to that."



2 Don't spend too much time drafting a budget. "I feared doing budgets, and once an industry professional told me, 'All you got to do is pull a number from your ass and add a couple zeros at the end,'" Jasper says. "I was like, 'Are you fucking with me right now? Because that is the most fucked-up thing I've ever heard in my life.' . . . I hope it goes without saying: Do not take that fucking advice."

3 Contracts are less important when you're working with your friends. "Anyone doing anything DIY [will probably] work with their friends," says Sebastian Cowan, founder of Arbutus Records, the Montreal label/collective responsible for acts like Grimes and Majical Cloudz. "Even though you would think having contracts with your friends is unintuitive because you understand each other, those lines get blurred. Be really clear about where your professional obligations are. Never work under the guise of 'let's assume.' From the very start, even if you're only making 50 cassettes. It's just so important."

4 Always present your product in the clearest, most straightforward manner. "The advice that 'young kids have ADD, and they're stupid, and you have to drill [work ethics] into their heads,' blah, blah, blah. I wholeheartedly, fundamentally disagree," says Christian Clancy, manager of hip-hop collective Odd Future. "I used to get into arguments at my old job, because I was a fan of confusion—because it means you're [exploring] a part of the brain that no one else has gone to. It's OK if people don't know the answer. If they're confused, they have to think and they have to do research."

5 Good advice is good advice is good advice. "The best advice today can be the worst tomorrow or vice versa," says Hunter Giles, founder/operator of Infinite Best Recordings, home to Brooklyn acts like Ava Luna and Twin Sister. "I could tell you, 'Never turn down a song you can have for free,' but that's not a good policy in the wrong hands. The most important thing is to just try and think critically about all possible hypotheticals, even the unpleasant ones." Dessa says, "There are as many successful methods as there are successful stories. I would be really wary of anyone who tells you they have an unbreakable rule or a steadfast formula for success." ●

Be Your Own Bookkeeper

Tips to keep your head around finances while your heart is in music

There is an enduring disconnect between devoting one's life to music and being proficient in QuickBooks. Hillary Byrum helps indie-label owners bridge that gap, and her advice applies to independent artists as well. Bookcreeping, her Brooklyn-based company, manages the accounts of labels including Captured Tracks, Sacred Bones Records and Cascine, keeping track of every late-night bar tab and far-flung royalty payment. We asked her to give us a crash course in DIY bookkeeping.

START EARLY

Start keeping track of all your expenses as soon as possible. People will put it off and

just think that they'll remember everything, but you can't trust yourself to do that. It makes everything so much easier and will save you so much time in the long run if you just sit down once a week to sort everything out.

DEVELOP A SYSTEM

I make a binder containing every expense for every release my clients have ever had, almost like a scrapbook. Each expense is organized by the catalog number of the release it's for, and I'll do the same thing in QuickBooks. When sales come in, they get tagged by catalog number as well. Having a system in place will help keep things

from falling through the cracks.

BE CONSISTENT

I started working with one label and I couldn't make sense of their books at all because they had only put in some things and left out others. When you're missing expenses and the numbers don't add up, it's the worst. You don't want to have to call an artist and be like, "Did we pay you for this thing?" Everyone has their own way of doing things, but be consistent.

KEEP A BUDGET CALENDAR

One thing people don't realize is that when you sign with a distributor, there are terms

that say you won't be paid for a couple of months on the sales you've made. So you have to be really careful about what you spend because you're not going to see money back immediately.

GET HELP WITH TAXES

I have a CPA that I work with and recommend to my labels. In my experience, it's a real relief to have someone who's an expert in tax law sit down and tell you that everything is OK. They can answer questions like "Should this person get a W9?" and whether or not you can write something off. I really do think that they pay for themselves. —Reggie Ugwu

DIY

INDEPENDENT
THINKING

Carla Morrison (top) and Vanessa Zamora (below)

Carla Morrison Pays It Forward

Indie Latin rocker's Pan Dulce Productions funds DIY musicians

Carla Morrison is proving that indie knows no bounds. The two-time Latin Grammy Award winner, known for releasing swooning alt-rock love anthems on her own Cosmic Records, often finds herself mobbed by overzealous fans insisting on an autograph. The new attention has prompted the 27-year-old singer/songwriter to launch Pan Dulce Productions, which gives other artists the chance to fulfill their dreams. There aren't any applications, deadlines, contests or other hoops to jump through: Morrison simply hand-picks aspiring acts and, depending on their project, they are afforded funds to complete their musical visions.

"Pan Dulce is not a charity, because we can't help everyone, but it has a mind-set like one," Morrison says. "We guide artists, but the main goal is to help the indie scene so we can have more musicians to inspire people and make this world a better place."

There are two catches. First, Pan Dulce takes what Morrison calls "small percentages" from shows and albums. "That goes straight into a savings account so we can use that money for new artists we want to help in the future." Second, artists are asked to sign a contract that says they'll "pay it forward" to other artists.

"Pan Dulce is not a label, and there is no

motivation to work toward [that]," Morrison says. "We want to help independent projects and we want artists to be their own entrepreneurs, but that's it."

"The fact that she's an indie artist getting major attention and wanting to help artists like me speaks to her character," says singer/songwriter Jandro, who with Morrison's support will self-release an album of '60s-inspired pop music later this year. The first wave of Pan Dulce artists also includes Sol Pereyra and Vanessa Zamora. Morrison says Pan Dulce can only afford "two to four projects every two years."

Pan Dulce acts often get to perform with Morrison, who's currently playing to packed houses while touring the United States and Latin America. Jandro says that one major lesson he's learned from her on the road is to take charge. "She doesn't just play the role of an artist. She shows up to a show knowing every detail in a way that's refreshing. She wins the respect of her peers."

Pan Dulce also has a weekly blog showcasing independent bands. "We recommend them to my fans and contacts so people get to know them and the indie scene in Latin America," Morrison says. "There is nothing like helping people reach their goal—just like I was helped." —Justino Águila



Writing Their Own Ticket

DIY digital ticketing platform Queue aims to be the all-in-one 'Basecamp' of indie touring

Like many innovations, the Queue ticketing and events platform was built out of DIY necessity. James Moody, co-owner of independent Austin promoter Transmission Events, needed to have full control over and access to the ticketing data for his company's rapidly growing annual Fun Fun Fun Fest. So he and friends at Sacramento, Calif., digital firm ground(ctr) quietly built the fest's own ticketing product that didn't rely on anyone else's proprietary technology.

But as operator of several year-round venues in Austin, Transmission realized it needed more: a way to manage booking shows and selling tickets that didn't involve toggling among Google Calendar, Gmail, TicketFly, Excel, social media and the venue website's back-end. For several years, the company tweaked the original product to create a single-login, networked platform that manages a calendar for multiple venues, guest lists and website-integrated online ticket sales, instant event sharing to Facebook and Twitter and, most important to Moody, real-time financial reports.

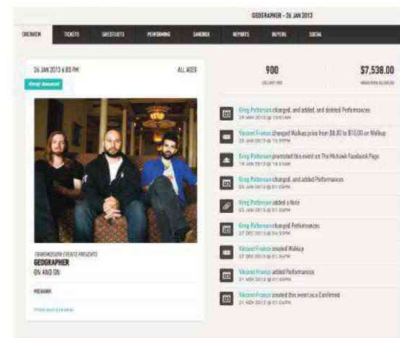
"I can see if I'm in the red or the black on a show two weeks from now," Moody says, "and I can be like, 'Hey, we need to promote this show,' or I'll know it's already profitable and move on to the next one."

Queue is anchored by a feature called the Sandbox, which Moody calls "Basecamp for touring," referring to the popular technological project management platform: "The agent, the lawyer, the booker, the venue manager, the stage manager—they're all in there, making comments and sharing files," Moody says. "It's transparent so you can see if anyone makes a change, so there's ultimate accountability."

A networked guest list can be accessed from any mobile device, and anyone granted authority can add or remove a name instantly, which Moody says protects against loss from vulnerable clipboard lists and door guys "who are kind of a black hole for venue accountability because of the babes and all that." The platform's various features can be segmented as separate products depending on needs and existing contracts, which is why clients like the Fader Fort and Vans are already using Queue for their guest lists and digital RSVPs—they don't have need for traditional ticketing.

Queue is in private beta and selling tickets for the Mohawk club in Austin as its first client, but according to Moody, will be in "full open kimono" at QueueApp.com by August. —Ernie Nagy

Screen shot of the Queue ticketing app





Nikki Lynette (far left) and Shane Eli

and sent her a licensing contract the next day. Lynette has since formed an agreement directly with Viacom and has had her work featured on the company's various networks like VH1 and Logo.

Lynette has full ownership of her music and no ties to a label or publisher, yet she explains, "I am living proof that an artist can make a good living off of licensing. When you treat music licensing as part of your career instead of just a way to get bread, you get better opportunities."

However, Los Angeles-based hip-hop artist Shane Eli points out that such independence has its downsides. "I'm independent and control my own publishing, so frankly I think a lot of places know they can squeeze a lower price out of me." But even in a situation where a major-label artist could have commanded a higher price, Eli says his placements have ranged from a couple thousand dollars to \$10,000.

Like Najee the 1 and Lynette, Eli has been able to make music his full-time job primarily due to synchs. Even with a major synch in a McDonald's ad campaign, Eli's biggest placement yet has been "CSI." "Landing something that high-profile early made me realize that this can happen, and be a viable career." Eli's other synchs include TV shows like "Friday Night Lights" and "Switched at Birth."

Lynette was also recruited to create a custom song for Hasbro's revamp of Twister and the launch of its accompanying game for Xbox. And commissioned work brings a higher price tag. Licensing's upfront fees vary even when splitting them among the usual list of collaborators, but an independent act can generally earn a few thousand dollars. And for an indie artist lucky enough to secure a placement with a company like Apple or McDonald's, fees can be more than \$10,000.

To catch the attention of music supervisors, brand managers and TV studios, Hit Me Music's Berenstein offers a different approach. He has secured deals with companies like MTV, where music supervisors were empowered to use any song from Najee the 1's latest EP, again produced and featuring DB2, for free for a period of six months. In return, the network supported the music with screen credit and social media backing like iTunes "buy" links. Once the trial period ended, supervisors remained interested in the work and Berenstein continued doing placements beyond the free run by licensing the music—this time for an upfront fee.

"As the traditional label system has withered," Eli says, "more and more artists are realizing that commercial, television and movie placements are the most reliable way to make a living." When asked if his artist Najee the 1 is making a living solely based on synchs, Berenstein replies, "Absolutely 100%, for now." ●

Tips To Secure Synchs

Get your music placed faster by following these guidelines

- Own the masters and publishing rights to your work.
- Keep the music you want to license profanity- and sample-free.
- If you don't own all rights, have any legal issues sorted out and music cleared for licensing—the music supervision world works fast and if you're not prepared, they'll move on to the next artist.
- Build personal relationships with music supervisors and study their craft.
- Look up what music supervisors are working on through IMDB.com before you pitch. Does a new rap record make sense for "Nashville"?
- Attend relevant industry events like Billboard's annual Film & TV Music Conference that takes place in Los Angeles in the fall. —AT

License To Thrive

How independent artists—without labels or publishers—are making money and growing their careers with synch placements

BY ALFREDO TIRADO

Without the help of record or publishing deals, a growing number of independent artists are working under the radar to secure synch licensing and make a living through placements of their music. These musicians are competing for the same synch opportunities as their signed counterparts, but the non-contracted artists often have the advantage that comes with control of their own careers.

Marat Berenstein is founder of management company Hit Me Music, which has a roster of two independent acts, rapper Najee the 1 and producer DB2. Both have had their music used by various shows aired on ABC, MTV, VH1, ESPN and Netflix. Last month Najee the 1's latest single, "El Uno," produced by DB2, was

placed in Apple's newest TV ad for the iPhone 5. It took less than one week from the point of clearance to the commercial being confirmed and on the air. The quick turnaround occurred thanks to the fact that Najee the 1 owns his own publishing, his music is sample-free, and perhaps most crucial, he owns the masters to his work.

Not owning masters can make securing synchs tricky, which Chicago-based, pop-funk-leaning hip-hop artist Nikki Lynette learned the hard way when MTV unexpectedly asked to license her music. "It took me over a month to actually send them music because I went through some serious drama about the ownership of my masters that resulted in me having to write, produce and record all new music," she says. MTV responded positively to the new material

he says. "By no means was [the initial goal of] \$100,000 enough to complete all of that, but we thought that was a number we could achieve, and you're hoping for more."

Fan support helped the band find financial stability that eluded it through deals with seven previous labels that couldn't provide enough tour support for a 19-member group. Even after Kickstarter, Delaughter says he'll be living lean while on the road since Polyphonic Spree tours succeed or fail almost entirely on merchandise sales.

The logistics of such a big band make it impossible to use time-tested DIY road tactics like sneaking a member in for free at a buffet line, but the Polyphonic Spree has developed its own strategies, like sleeping on a 27-person megabus that costs \$1,000 per day including fuel and a driver.

When recording the new album during the course of two months, Delaughter opted for affordable studios in his native Texas, utilizing relationships he's built through 20 years as a musician to get rates that were roughly one-third of those at comparable studios in New

York or Los Angeles.

Bargains like that are needed since expenses always pop up, like the \$96,000 that Delaughter charged on his credit card earlier this month to cover airfare to four international festivals. Those dates have guaranteed payouts that make the expenditure a good investment—a rare financial certainty for the group that Delaughter says persists in violation of basic economics.

"This band lives by the nickel," he says. "We know that most of the time we're going to be broke." —Chad Swiatecki

Economies Of Scale

Polyphonic Spree turned to crowdfunding to support a career that the traditional system couldn't

For once, thanks to Kickstarter and fans, Tim Delaughter didn't have to bet the roof over his head to put out a Polyphonic Spree album and take his massive band on the road.

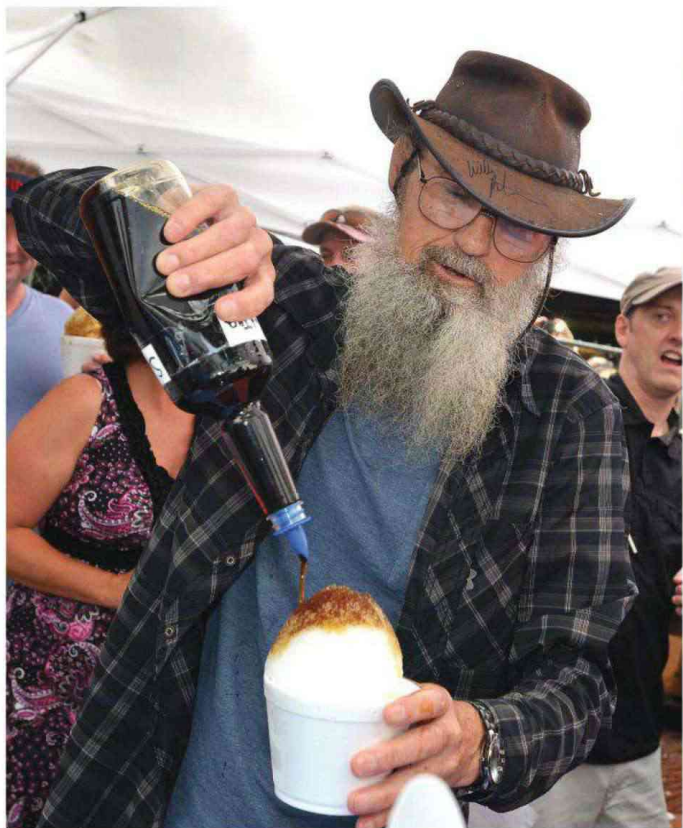
"If the Kickstarter thing we did hadn't worked, we'd have been in a lot of trouble and it would've meant taking out a second [mortgage] on my house—but we've done that a few times already over the years," Delaughter says of managing the band that is ramping up for a new tour and the August release of its new album, *Yes, It's True* (Kirtland Records).

The album, tour, and recording and manufacturing of the live DVD/documentary "You + Me" were funded with a Kickstarter campaign last fall that raised more than \$136,000 of the \$170,000 Delaughter estimates it will take to get the band on the road and properly market and promote *Yes, It's True* to radio.

"The [Kickstarter] money was gone before we'd even got it,"



'DUCK' M



Having conquered the outdoors, Walmart and cable TV, the 'Dynasty' heads into music

BY PHIL GALLO

The next big thing in country music has never made a record and the most identifiable members of the group don't even sing. And it's likely their debut album will end with a prayer, include humor and stories, and feature men who get their grooming tips from ZZ Top. Yes, the family from "Duck Dynasty" is making a Christmas album.

The Robertsons of Monroe, La., stars of A&E's "Duck Dynasty," launched their musical campaign—clearly targeted at country fans—at the annual Country Music Assn. (CMA) festival in early June after receiving hearty ovations at the Academy of Country Music (ACM) Awards in Las Vegas. Having conquered the duck call business and reality TV, their next stop is around the Christmas tree.

"Their popularity is bigger than any artist we have on this label," Universal Nashville senior VP of marketing Cindy Mabe says. "I have never

seen anything like it." (The label is home to Josh Turner, Easton Corbin and Scotty McCreery, whose *Christmas With Scotty McCreery* has sold 349,000 since its release last October, according to Nielsen SoundScan.)

The CMA Music Festival was the kickoff event for *Duck the Halls: A Robertson Family Christmas* that Universal Music Group Nashville will release Oct. 29. With about 40 members of the Robertson family in tow, the "Dynasty" hosted one of the CMA fest's nights at the LP Field football stadium in Nashville, but the real scene was backstage.

"It was amazing watching the artists go up to them and take pictures with them," says Universal Nashville senior VP of A&R Brian Wright, who handled the music presentation that led to the Robertsons signing with the label for the album. "They represent the core country fans with their faith and family."

Wright has already made two trips to Monroe, headquarters of the Robertson family business, Duck Commander, to begin recording various family members. Tracking sessions are being done in Nashville; Buddy Cannon, an ACM producer of the year, is producing.

"With their busy schedule," Wright says, referring to "Duck Dynasty" shooting four days per week and the Duck Commander business taking up another day or two, "they can't come up here to do vocals so we go down there."

"Duck Dynasty" appears to have come out of nowhere to become the leader of so-called "redneck TV" and set

ratings records for A&E during the last year. In December, the show's "Redneck Christmas" episode was the most-watched program in A&E history with 6.5 million viewers, according to Nielsen. The season-three finale in April generated another record—9.6 million viewers—of which 5.5 million were in the advertiser-coveted demographic of 18-49. The show beat "American Idol" in the demo by 34%.

The appeal extends beyond the TV audience. This year Duck Commander CEO Willie Robertson was mobbed at the Cable Show in Washington, D.C., and treated like royalty at the Walmart shareholders meeting alongside wife Korie. That's natural: "Duck Dynasty" merchandise is in six Walmart departments and will be expanded to 13 by the holiday season—music being one of them—and "DD" T-shirts are Walmart's biggest sellers for men, women, boys and girls.

"Walmart has a huge campaign from August through October, the back-to-school window, and ["Duck Dynasty"] pretty much owns Walmart," Mabe says, noting campaign details haven't yet been solidified. "They said, 'We understand our power and our brand, but we're very careful with what we put out. We want to be very close to this every step of the way.' They wanted to make sure we understood that."

Willie Robertson, who put his MBA to work by turning his father's successful duck call business into a multimillion-dollar outdoor empire, became aware of the family's popularity with country music fans at the CMT Awards in December. After introducing his friend and business partner in Duck Commander, Jason Aldean, at the ceremony, his phone started ringing with offers for music projects.

He reached out to his TV agent at William Morris Endeavor, who in turn set up a meeting with Nashville agent Joey Lee. "He at least spoke my language—slower and with a dialect," Robertson jokes. "So

GRATION



"Duck Dynasty" clan the Robertsons made a series of Christmas-themed appearances to announce their forthcoming holiday album. Clockwise, from left: **Si Robertson** took over a snow cone stand at Riverfront Park in Nashville and created his own sweet tea treat; Si and other family members surprised fans during the CMA Music Festival; at the fest, more than 200 people in holiday wear attended the unveiling of a banner announcing the album; and **Jessica, Jep, Missy, Jase, Korie** and **Willie Robertson** (from left) posed for a photo inside a giant snow globe.

ertson, who says his musical tastes are rooted in classic rock and '80s pop, though he does like Bruno Mars.

"The album will have some traditional stuff, some new stuff," Robertson says, noting that his sister-in-law Missy is a trained singer. "Some of it will be ensemble-type songs, a couple of readings, songs you can sing along with."

Robertson got his first taste of songwriting penning a tune with Dallas Davidson, and he figures he'll call on his friends in country music—Aldean, Luke Bryan, Darius Rucker and Eric Church—as guests.

"When I watch television, I'm either watching sports or 'Duck Dynasty,'" says Rucker, who featured the Robertson family in the video for his recent hit "Wagon Wheel," which topped Billboard's Hot Country Songs chart

and reached No. 15 on the Hot 100. "I'm obsessed with the show." Rucker's wife pushed him to have the Robertsons in his video, and he was surprised they agreed. "Even though I had not met them until that day, I think they had seen my tweets for a year saying what a fan I was and decided it would be fun. For me, their appearance made the entire video. Their family is so genuine that meeting them just made me a bigger fan."

To promote the album early on, the label will reach out to the show's sizable online following—5 million fans on Facebook, about 1 million each for the Twitter feeds of Robertson and the show, plus 400,000 on Instagram—with webisodes.

The label is in discussions with A&E about a "Duck Dynasty" Christmas show to promote the album, and the Robertsons—Willie, Korie, matriarch Miss Kay, father Phil, brother Jase and Uncle Si, along with assorted children and spouses—will make the rounds on such holiday TV shows as TNT's "Christmas in Washington."

"Duck Dynasty," shot as a reality show yet presented like a sitcom, is about halfway through filming of the fourth season. The show will go on hiatus in November, just in time to start "ducking" the halls, and resume shooting in January. While Robertson has befriended country musicians, he doesn't see "Duck Dynasty" expanding its musical offerings, but it does have an effect on the Christmas album's creation.

"We only have 22 minutes, and you don't want to cram it full of everything you can think of," he says. "We're passionate about music—my dad was an old rocker—and since I've been around music the last few years, I have friends I can call and ask questions while we're making the record."

"The show has helped me in writing [music]. It's storytelling and the language you use—it's about making it real and authentic to yourself. It's also got to translate to not just my family or Louisiana but [the entire country]. I think that's what our show does." ●

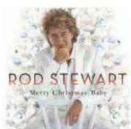
we got to talking and he said, 'Let me do some calling around.'

"Somehow they came up with the idea of a Christmas album, and we met with several labels. It's fine to me. Everybody gets together, and we mix the family aspects of our show with the comedy and Christmas music. I thought it made a lot of sense."

Wright, Mabe and Universal Music Nashville Entertainment chairman/CEO Mike Dungan made the presentation that clicked with Rob-

Top Stocking Stuffers

When Christmas albums become hits, they ignite strong sales in a short period—and then offer returns for years to come. In the time since it sold nearly 2.5 million in 2011, Michael Bublé's *Christmas* has moved another 650,000 units; Susan Boyle's *The Gift* has added 350,000 to its initial sales; and Andrea Bocelli's *My Christmas* has tacked on an additional 690,000. Here's how the big sellers of the last five years sold during the season of their release.



2012
ROD STEWART
Merry Christmas Baby (Verve)
First Christmas:
858,000



2011
MICHAEL BUBLÉ
Christmas (Reprise)
First Christmas:
2.5 million
To date: 3.1 million



2010
SUSAN BOYLE
The Gift (Columbia)
First Christmas:
1.9 million
To date: 2.2 million



2009
ANDREA BOCELLI
My Christmas (Decca)
First Christmas:
2.2 million
To date: 2.9 million



2008
JOSH GROBAN
Noel (Reprise)
First Christmas:
915,000
To date: 5.6 million

Holiday Specials

The Christmas albums that will heat up retail in the fourth quarter

TRACE ADKINS. In 2012, Adkins performed "The Christmas Song" on NBC's "Christmas in Rockefeller Center." This year, Show Dog-Universal will release the country singer's first holiday-themed collection.

DAVID ARKENSTONE. The new age guitarist/keyboardist delivers a follow-up to 2010's *Visions of Christmas* (which has sold 1,000 copies, according to Nielsen SoundScan) on Oct. 15.

MARY J. BLIGE. A year after dueting with Rod Stewart on "We Three Kings" for his Christmas album, she'll release a collection of her own on Oct. 15.

SUSAN BOYLE. The "Britain's Got Talent" runner-up will deliver her second Christmas album for Columbia, following up on 2010's *The Gift* (2.2 million).

TAMAR BRAXTON. The youngest of the Braxton sisters is reunited with Epic chairman/CEO Antonio "L.A." Reid, who discovered the Braxtons in the early '90s, for her first Christmas album.

KELLY CLARKSON. Clarkson is working with producer Greg Kurstin and Ronnie Dunn on her first holiday collection.

VINCE GUARALDI. A reissue of the late pianist's *A Charlie Brown Christmas* will be packaged in a Snoopy doghouse edition by Fantasy/Concord.

ANTHONY HAMILTON. The R&B singer began recording a Christmas album in March, prior to working on his next studio release.

ERNIE KOVACS. Omnivore will release a 10-inch picture disc of *Percy Dovetonsils Christmas* at Thanksgiving.

JOHNNY MATHIS. Fifty-five years after recording his first Christmas album for Columbia, Mathis returns with another collection. His first peaked at No. 3 on the Billboard 200 in 1959. —PG





THE LAST SALSA SERVO

BY LEILA COBO

With his single “Vivir Mi Vida” topping the Hot Latin Songs chart for eight straight weeks, Marc Anthony may be sparking a salsa revival. How did it happen, why has salsa floundered for years, and what will it take for the music to make a commercial return?

For Marc Anthony, it wasn't supposed to be about salsa at all.

Back when he started in the late '80s, when he was a long-haired, bespectacled, scrawny kid with a big voice, hustling to be heard in Manhattan nightclubs and recording studios, it was all about freestyle.

"We weren't salseros, at all," he says flatly. "I didn't connect with it at all. It was my mother's music. I was into Motown and shit. I was doing freestyle, and I was one of the founding fathers of house music. Salsa was the furthest thing from my mind."

But today, at 44, Anthony is delving once again into his Latin Bronx roots as he tops Billboard's Hot Latin Songs chart for the eighth consecutive week with "Vivir Mi Vida," the first single from his upcoming, all-salsa album, 3.0. Due July 23 on Sony Music Latin, it is Anthony's first salsa album of original material in a decade.

And while being on top of the charts isn't an anomaly for Anthony, it is for salsa.

The genre that once dominated the Latin music charts and defined Latin music for the world has been in commercial decline since it seduced Anthony 20 years ago, at the height of its popularity.

Marc Anthony and Sergio George at the listening party for "Vivir Mi Vida" at Club 50 at Viceroy Miami.



"Some Of The Happiest Songs I've Recorded When I'm Depressed"

Marc Anthony on how salsa reboot 3.0 came to be

Summers are family time for Marc Anthony. After heavily promoting upcoming album 3.0 at the Billboard Latin Music Conference & Awards in April, Anthony went to Los Angeles to spend time with his kids before the album's release on July 23. He spoke to Billboard from his L.A. home.

You're about to release your first salsa album in nine years, but you're also working on an album with RedOne. We've been working for about a year-and-a-half and we're almost done. His sound is so big and so global, and just the fact that I can't record anything that's not live because of the instrumentation of my band—it ended up working out well. We got his sound—the

RedOne global radio pop sound—and then we went in with a band and played the parts live.

You've also been working on an English-language pop album for a long time. Why detour into salsa? I'd done nothing since *El Cantante* [the soundtrack to the 2007 biopic of salsa singer Hector Lavoe] and nothing original. I had this beautiful collection of songs I wanted to record. It was my last album with Sony. [The label has an option for one more album in Spanish.] I contacted [producer] Sergio [George] and once he decided to do it, we began. But it really came down to this one song called "Espera." And it was one of those moments where I said, "I have to record this now. Now, now, now."

"Vivir Mi Vida" is very feel-good, and very different from what you've done before. It's not a typical salsa track, and it's not a typical "me track" either. But I thought it's the perfect track to espouse my philosophy. I know it was risky. I wasn't concerned about my core. I knew my fans where there, but after 10 years, can I be viable, what's going to be the impact of the song? It could have given a false positive that that's what the album was—because this was a *baila baila* song. But I was thinking of the long story: Go with your gut, it feels good, it sets the tone of where I'm at in my life. It's a feel-good song, and I really wanted it to be part of my life.

So this wasn't a time to record a heartbreak song? I'll record depressed, happy, sad. I don't give a shit. Some of the happiest songs I've recorded when I'm all depressed. Music is a one-lane highway for me. I know it so well and it's kept me company so many years. It's my life. I don't need any triggers to get me into some head space.

While tropical music in itself hasn't waned—more tropical stations are monitored today by Nielsen BDS than five years ago—salsa has, decimated first by reggaeton in the early 2000s and now by bachata.

In 2012, the top-selling tropical albums at the end of May, according to Nielsen SoundScan, were urban bachata sets by Romeo Santos and Prince Royce. The top-selling salsa album, at No. 4 on the recap, was Victor Manuelle's *Busco Un Pueblo*. So far this year, the top-selling tropical albums are still urban bachata sets by Santos and Royce. And salsa's top seller isn't a new release at all, but Anthony's 1999 album *Desde un Principio*, followed by Valio la Pena, his 2004 release.

As far as airplay goes, for the last two years, the tropical airwaves have been largely dominated by hybrids of reggaeton, dance and bachata with occasional one-week appearances by bona fide salseros like Luis Enrique, N'Klabe and Tito Nieves—and, in January, Anthony himself as a guest artist on the liting merengue "Porque les Mientes," by Tito "El Bambino," that topped the chart for four weeks.

Then along comes Anthony with "Vivir Mi Vida," a feel-good salsa track, which shoots to the top of not only the tropical airplay chart, but also Hot Latin Songs, without the support of a pop or regional Mexican remix to carry him across formats. The track's eight straight weeks atop Hot Latin Songs is more than any other salsa track in the past decade. (The closest competitor is Victor Manuelle, who notched three weeks in 2004 with "Tengo Ganas.")

Beyond the airplay charts, Anthony-mania has spilled over into other arenas. Earlier this month, tickets for his upcoming 15-country, 40-date arena and stadium tour went on sale, resulting in near sellouts in Los Angeles and Miami, with second shows opening up in both cities (at Nokia Theater and American Airlines Arena, respectively).

"We've never done this many dates," says Henry Cardenas, CEO of Cardenas Marketing Network, the event marketing firm that has long produced and promoted Anthony's shows worldwide, and with whom Anthony constantly works throughout North and South America. "It has to do with the success of 'Vivir Mi Vida.' People are crazy to see him."

Beyond Anthony, if "Vivir Mi Vida" can be this successful and if 3.0 turns out to be a blockbuster album—as Sony is expecting it to be worldwide—it could bode well for salsa overall.

"Marc doing salsa again and getting the airplay he's getting injects life into our genre," says Jose Diaz, Manuelle's manager and president of indie label/management firm NuLife Entertainment, whose roster includes young salsa act N'Klabe. "It also opens doors that have been closed for a while. I'm proud of that success. I only hope radio programmers give other salsa acts that platform and play a song that we all know is awesome with that intensity. Maybe this will open the floodgates."

But is Anthony salsa's salvation? Or is he an outlier who tops the charts, no matter what he records, even as salsa flounders around him?

Certainly, there is no other voice in salsa—and few in any genre—that compares to Anthony's. Soulful, emotional, powerful and broad in range, it is a mesmerizing instrument that has transcended genres, selling nearly 8 million albums in the United States, according to SoundScan. Anthony is also a Broadway and Hollywood actor, a tabloid celebrity, a philanthropist, a brand name who has his own line of clothing at Kohl's and an entrepreneur with stakes in various businesses, including ClubCreate.com, a site that allows users to create and post their own remixes. And Anthony, of course, sings more than salsa. In fact, he's currently working on an English-language album produced by RedOne that may be released before the end of the year.

Are people still dancing to salsa? Yes. I've been pounding the pavement for the past 22 years. There's hardly a week where I'm not performing in another country. There's a lot of salsa. And even markets that you wouldn't consider have salsa stations. But you can't give them shit to consume. Every time you look at the clubs they're still playing the greatest classic hits. But it's time for everybody to wake up and put in the work. Record the next album like your life depended on it. A relationship with an album is like everything else. If you give shit, you get shit.

Why record again with Sergio George? He's my Quincy Jones. We finish each other's sentences. We defer to each other. There's no such thing as a bad idea. You never run out of ideas when you have those two brains connected.

Last year, during the finale of "American Idol," you sang "Aguanile"—a classic, very improvisatory salsa song—instead of one of your pop hits. Why? It was an opportunity for people to see who I really was. When I do the "Today" show I do salsa. The vehicles don't really dictate who I am or what I sing. It's that simple. And had they suggested, "Hey, we don't want Spanish," I'd have said, "Get somebody else." —LC

For the complete Marc Anthony Q&A, go to Billboard.com.

"I think of him as a 360 act," Cardenas says. "He sings ballads, he sings in English, he screams, he has every ingredient no one else has. I always say, 'Marc, you're blessed, man.' It's not just salsa. It's another world. It's Cirque du Soleil."

One could argue that it's easy to be Cirque du Soleil when one is a superstar with the backing of a major label, something a dwindling number of salsa acts have nowadays. But that's not a valid argument, says Sergio George, producer of *3.0* and a star in his own right who now owns his own tropical label—Top Stop, formerly home to Royce and now to Leslie Grace, among others—and on June 25 released *Salsa Giants*, a live CD/DVD featuring some of the genre's biggest names.

"Salsa was being done just to make a quick buck," George says. "Nobody cared about the music or about the legacy. The music wasn't there. It was cheaply produced. It's the responsibility of the artist to make sure they produce art. You just need creativity. And creativity doesn't have to cost a lot of money."

Anthony has long espoused that mentality and has long been outspoken about what he thinks are the genre's downfalls.

"When other people started jumping on the genre who really weren't salseros and who did it just to do it, a lot changed," he says. "People started recording shitty albums just to gig. People weren't looking at it as a body of work. And that really diluted bodies of work or potential bodies of work."

Both Anthony and George were born and raised in New York listening to mainstream and Latin music and saw firsthand the tail end of Fania Records—the dynamic label launched in 1964 that birthed salsa as a commercial genre, and that gave the world music by Celia Cruz, Cheo Feliciano, Ruben Blades, Willy Colon and countless others.

"What was going on was a musical revolution," George says. "Tito Puente, Machito—that was classic Latin music. When these guys came with this new Latin music, it was protest, it was about discrimination in Spanish Harlem, it was grown from the street. Later it became known as 'the Fania Sound.' They didn't care about the old standards. They were going to make their own sound. There were no radio stations. And still, records were in the street, people knew about it by word-of-mouth. It was all borne out of rebellion and people saying, 'I'm tired of the same thing. I'm doing something else.' And the street reacts."

But as Fania began to wane through the years, another New York-based label emerged. RMM was founded in 1972 by entrepreneur Ralph Mercado as a concert promotion and management operation for many Fania acts. In 1987, it launched as a label with a roster of new Latin acts, including Tito Nieves, El Canoario and La India, who worked with a stable of arrangers and producers that included a young George.

By the early '90s, salsa was such a profitable genre that every major Latin label had a massive tropical music department where other genres like merengue also thrived alongside salsa. These labels were incubators for throngs of new Latin talent, many of whom—Manuelle, Olga Tañon, Luis Enrique—still have successful careers today.

By then, Mercado had met Anthony, who had already recorded an English-language album, and begged him to record salsa. But Anthony was unconvinced—until one day, while stuck in traffic in front of Madison Square Garden, he heard "Hasta Que Te Conoci," a song written and recorded by Mexican balladeer Juan Gabriel.

"And it was the most amazing, clearest thing I had ever felt in my whole life," Anthony told Billboard in a 2004 interview. "I had to sing this song. And I jumped out and I called my manager and said, 'I want to do this song.' And he said, 'You can't do it.' I said, 'Why?' 'Because Juan Gabriel already recorded it.' And I said, 'I'll do it in salsa.' It was a definitive moment, and I saw it and I seized the moment and it changed my life forever."

It was also the beginning of Anthony's affiliation with George, who produced his first salsa album, *Otra Nota*, in 1993. This time around, George called Anthony and asked him to participate in his *Salsa Giants* project, which would bring together many of the acts George had produced through the years. Anthony agreed and, in turn, asked George to help him with his new album. As is common with Anthony, he had chosen songs he fell in love with to record. But in a major departure, when he and George went into the studio, they had no idea what the arrangements or production would sound like. Not a single note had been written until the two sat at the piano, spontaneously came up with beats, rhythms and arrangements and, on the spot—live with the musicians—recorded the songs. Neither of them had ever recorded like that.

The result is an organic, vibrant set that is also classic Anthony in its mix of romance and danceability. The departure is "Vivir Mi Vida," a remake of Algerian singer Khaled's "C'est la Vie," originally produced by RedOne.

Anthony premiered his version at the Billboard Latin Music Awards in April and on Univision Radio stations nationwide. The song almost immediately shot to the top of the charts stateside and in more than 10 countries. Saleswise, the track is No. 2 on the Latin Digital Songs chart, second only to Don Omar's "Danza Kuduro," and has sold 76,000 copies.

Moving forward, Anthony will perform on awards show Premios Juventud the week prior to the album's release, as well as on "Live With Kelly and Michael" and "The Wen-



Marc Anthony performing at Telemundo's 2013 Upfront at Jazz at Lincoln Center in New York.

dy Williams Show," and then kick off his tour in August.

It is, admittedly, a traditional marketing campaign, and so far there aren't any major alliances or sponsorships around it.

"I'd lie if I told you this is an innovative, out-of-the-box platform," Sony Music U.S. Latin managing director Nir Seroussi says. "But this single has been an amazing success and the demand for this album is huge."

Beyond the United States, "our sales targets are confidential, but we all think it will at least be a gold album in every country, even those that are not traditional salsa markets," says Marta Artaso, Sony marketing manager for the Latin region, Spain and Portugal. "He's really managed to make this crossover between salsa and non-salsa lovers. Marc Anthony will make salsa cool again."

Undoubtedly, the release of *Salsa Giants* can also help the salsa cause. Last week, the TV special premiered on Univision in salsa hotbed Puerto Rico, and the sales reaction to the telecast will be key.

But beyond the quality in the productions that George is calling for and beyond the support at radio and the label level that NuLife's Diaz is calling for, everyone agrees salsa is in need of a new face—or faces—that go beyond Anthony and artists like Manuelle or Gilberto Santa Rosa. And with the majors focused on bachata and other tropical rhythms, the search for new salsa stars has waned.

"When something is stale it has no life," Diaz says. "But salsa rules in the Dominican Republic. Uptown Manhattan is buzzing with salsa. We need the industry to open its doors. We need to continue looking for that hit song that will break it open. But it has to be a new salsa act to do it." ●

Team Anthony

ALBUM: *3.0*

LABEL: Sony Music Latin

RELEASE DATE: July 23

MANAGEMENT: Bigram Zayas

PRODUCER: Sergio George

PUBLISHING: Sony/ATV

TOURING: 40 dates in North America, South America and Australia, beginning Aug. 6 in Medellin, Colombia

BOOKING: Henry Cardenas, Cardenas Marketing Network

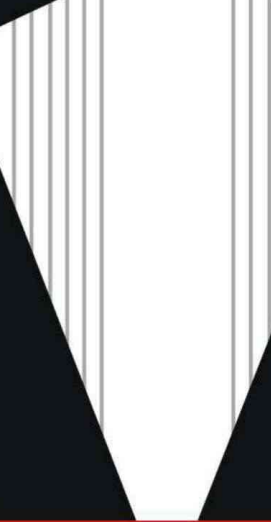
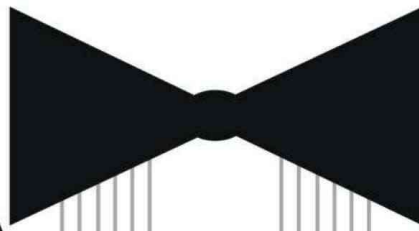
UPCOMING TV: "Today," "Live With Kelly and Michael," "The Wendy Williams Show," Premios Juventud

PUBLICITY: Blanca Lasalle

ATTORNEYS: Paul Schindler, David Fritz

SITES: MarcAnthonyOnline.com, Facebook.com/officialmarcanthony

TWEETS: @marcanthony



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"Llamada De Mi Ex"
La Arrolladora Banda El Limon De Rene Camacho
Writer: Jesus Ariel Barreras
Publisher: FERCA Songs, Greatest Hits ARPA

PUBLISHER OF THE YEAR

Editora De Ideas

SONGWRITER OF THE YEAR

Jesus Ariel Barreras

SESAC LATINA ICON AWARD

Luz Casal

RADIO PERFORMANCE AWARDS

"Intentalo" - 3BalliMY feat. El Bebe and America Sierra
Writer: Patricia Loredo Espinosa
Publisher: Latin Power Copyright, Inc

"Lo Que Pienso De Ti" - Banda Carnaval

Writer: Cisneros
Publishers: Dulce Maria Music

"Mujer De Todos Mujer De Nadie" - Calibre 50

Writer: Cisneros
Publisher: Dulce Maria Music

"Descuide" - Grupo Montez De Durango

Writer: Cisneros
Publisher: Best Music Hit Publishing

"Vaclando Botellas" - Fidel Rueda

Writer: Elvia Elisa Celis
Publisher: Best Music Hit Publishing, Songs of Versatil Music Inc.

"Gangnam Style" - PSY

Writer: Park Jae-Sang
Publisher: Universal Tunes

"Finally Found You" - Enrique Iglesias feat. Sammy Adams

Writer: Jacob Luttrell
Publisher: LSLX Music, Artist Publishing Group

"Llamada De Mi Ex" - La Arrolladora Banda El Limon De Rene Camacho

Writer: Jesus Ariel Barreras
Publisher: FERCA Songs, Greatest Hits ARPA

"Sin Respiracion" - Banda El Recodo De Don Cruz Lizarraga

Writer: Martin Castro, Hernan Soto
Publisher: Alvani Music Publishing, Editora De Ideas, Editorial LGA

"Tu Ya Eres Cosa Del Pasado" - Fidel Rueda

Writer: Angelica Atondo
Publisher: Best Music Hit Publishing, Songs of Versatil Music Inc.

"El Buen Ejemplo" - Calibre 50

Writer: Jose Antonio Barba Orozco
Publisher: Dulce Maria Music, Editora De Ideas

"Las Morenas" - El Coyote y Su Banda Tierra Santa

Writer: Luis Alberto Siqueiros, Socorro Velasco
Publisher: AMGMEZA Publishing, Greatest Hits ARPA

"Besos Al Aire" - 3BalliMY feat. America Sierra y Smoky

Writer: Jesus Antonio "Smoky" Torres, Luciano Luna, America Sierra
Publisher: Editora De Ideas, Latin Power Copyright Inc.

"Echa Pa 'Ila (Manos Pa 'rriba)" - Pitbull

Writer: Manuel Antonio "Papayo" Corao, Leo Brooks
Publisher: Papayo Music, Leo Brooks Music

"Mi Amor" - Grupo Treo

Writer: Danny Daniel Diaz
Publisher: Sony/ATV Sounds LLC, Treo Productions

"Y Ahora Resulta" - Voz De Mando

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

"Mienteme" - Los Primos De Durango

Writer: America Sierra
Publisher: Alvani Music Publishing, Latin Power Copyright Inc.

"Le Quito Lo Fresca" - Roberto Junior y Su Banda

Writer: Ricardo Orrantia
Publisher: FERCA Songs

"Adivina" - Noel Torres

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

"Eres Mi Sueño" - Fonseca

Writer: Juan Fernando Fonseca
Publisher: EMI Foray Music

"Creo En Ti" - REIK

Writer: Gilberto "Bibi" Marin
Publisher: Multisongs

"De Que Me Sirve La Vida" - Camila

Written by: Samuel "Samo" Parra
Published by: Sony/ATV Sounds LLC

RECURRENT PERFORMANCE AWARDS

"Promise" - Romeo feat. Usher

Writer: Rico Love
Publisher: EMI Foray Music, Rico Love IS Still A Rapper

"Dandole" - Gocho feat. Omega & Jewell

Writer: Leo James
Publisher: Perfect Latinos Musical

"Dime Que Me Quieres" - Banda El Recodo De Don Cruz Lizarraga

Writer: Miquel Angel Romero
Publisher: Editora De Ideas

"Aunque Sea En Silencio (Amor De Cuatro Paredes)" - Enigma Norteño

Writer: Jose Alfredo Cazares
Publisher: Cervantes Publishing, SOY Hit Studio Music

#1 AWARDS

"Finally Found You"

#1 on Latin Airplay
Enrique Iglesias feat. Sammy Adams
Writer: Jacob Luttrell
Publisher: LSLX Music, Artist Publishing Group

"Echa Pa 'Ila (Manos Pa 'rriba)"

#1 on Tropical Airplay
#1 on Latin Rhythm Airplay
Pitbull
Writer: Manuel Antonio "Papayo" Corao, Leonardo Edwin Brooks
Publishers: Papayo Music, Leo Brooks Music

"Sin Respiracion"

#1 on Regional Mexican Airplay
Banda El Recodo De Don Cruz Lizarraga
Writer: Martin Castro, Hernan Soto
Publisher: Alvani Music Publishing, Editora De Ideas, Editorial LGA

"Y Ahora Resulta"

#1 on Regional Mexican Airplay
Voz De Mando
Writer: Alma Rosario
Publisher: Greatest Hits ARPA, International Matanga Music

"Te Amo (Para Siempre)"

#1 on Regional Mexican Airplay
#1 on Latin Airplay
Intocable
Writer: Ricardo Muñoz
Publisher: Good I Intocable Publishing

"Y Te Vas"

#1 on Regional Mexican Airplay
Banda Carnaval
Writer: Alfonso Flores Arocha, Eden Muñoz
Publisher: Multisongs, Dulce Maria Music

SESAC LATINA YOUTUBE MUSIC PERFORMANCE AWARDS

"Gangnam Style" - PSY

Writer: Park Jae-Sang
Publisher: Universal Tunes

"Creo En Ti" - REIK

Writer: Gilberto "Bibi" Marin
Publisher: Multisongs

"De Que Me Sirve La Vida" - Camila

Writer: Samuel "Samo" Parra
Publisher: Sony/ATV Sounds LLC

TV PERFORMANCE AWARD

"Solo Por Amor" - Performed by Samo

Written by: Samuel "Samo" Parra
Published by: Samo Sounds, Sony /ATV Sounds



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HIP-HOP

Tech N9ne's Rock'N'Rap Game

The big-selling indie rapper taps Serj Tankian, the Doors and more for 13th album

By Dan Hyman

"A lot more people are watching us now," rapper Tech N9ne says. He's just awakened, stretches in his black tank top and red athletic shorts, and ambles toward the front of his tour bus. "So it's really time to show off again."

Tech, born Aaron Yates, is right: In the 13 years since he and his manager/label head Travis O'Guin started the independent label Strange Music, the rapper, known for his impossibly quick flow and hard-hitting rhyme schemes, has emerged as that rare independent hip-hop artist who produces major-label numbers. (His 2011 album *All 6's and 7's* has sold 229,000 copies, according to Nielsen SoundScan, and was his highest-charting set, debuting at No. 4 on the Billboard 200.)

Now the industry is taking notice. So while the Kansas City, Mo.-based MC is in Chicago to perform a concert, he's more than excited to talk about his bold new 13th studio album, *Something Else*, due July 30 on Strange Music. "It's so massive," he says of the three-part, 24-track concept album that outlines the fictional devastation and eventual rebirth of a world overcome by a meteor, and contains a track listing that boasts a who's who of both the rap and rock worlds. Guests include surviving members of the Doors (Tech recorded with them last year in Paris prior to keyboardist Ray Manzarek's death), System of a Down's Serj Tankian, Kendrick Lamar, Wiz Khalifa, B.o.B and Cee Lo Green.

Dabbling in the world of rock is nothing new for Tech—his third album, 2001's *Anghelic*, kicked off with a rock track. "Tech N9ne has definitely forged his own path," Tankian writes in an email. "It's rare to come across artists in both the hip-hop and rock world today who are both adventurous and powerful."

O'Guin says that he plans to still market the album as a hip-hop release, but sees its cross-genre appeal as a vehicle for a multifaceted attack: He'll leverage the Doors and Tankian collaborations to tap the rock market, while relying on the prominent hip-hop features to stay true to his rap base. "It doesn't deter me in the



THE BIG NUMBER

YouTube views of Tech N9ne's music video for "Demons," which features Three 6 Mafia.

6.6M
VIEWS

slightest of how to market a record like this," he says.

Radio is still a priority for Tech. He unveiled the T-Pain-featuring single "B.I.T.C.H.," and other potential singles include cuts with Lamar ("Fragile") and Khalifa ("See Me"). He's also shooting eight music videos. Thanks to consistent touring and stellar merchandise sales, O'Guin says album sales aren't his primary concern. "I got to be brutally honest with you: I could give a shit [about numbers]," he says.

Tech will be on the road for much of the year promoting the new album. He begins a Canadian tour on Aug. 14, before heading out on his 56-city *Something Else* tour that runs from mid-September through early November. He'll also perform at all four stops on this year's Rock the Bells tour. And while late-night

TV appearances sound enticing to O'Guin, he says Tech will only do them if they fit into his schedule. "I'm not going to cancel a show because someone [at late-night TV] is calling," he says.

O'Guin says that due to Tech N9Ne's independent status, brands are very receptive to approaching him for synch opportunities largely because, unlike a major label, he can get a song cleared in a matter of hours. (In the past, the rapper has licensed his music to the film "Alpha Dog" and EA Games, among other brands.) Still, Tech and his team are highly selective. "We're always on the lookout," O'Guin says of potential partnerships. "But we're very careful. We look at ourselves as the Saks Fifth Avenue of independent hip-hop." ●

ARTIST: Tech N9Ne

ALBUM: *Something Else*

RELEASE DATE: July 30

LABEL: Strange Music

MANAGEMENT: Travis O'Guin

PRODUCERS: various

PUBLISHING: Snake and Bat Music

BOOKING AGENT: Travis O'Guin

CHART HISTORY: *Absolute Power* (2002), No. 59 Billboard 200, 358,000; *Everready (The Religion)* (2006), No. 50 Billboard 200, 264,000; *Misery Loves Kompany* (2007), No. 49 Billboard 200, 106,000; *Killer* (2008), No. 12 Billboard 200, 180,000; *Sickology 101* (2009), No. 19 Billboard 200, 118,000; *K.O.D.* (2009), No. 14 Billboard 200, 159,000; *The Gates Mixed Plate* (2010), No. 13 Billboard 200, 73,000; *All 6's and 7's* (2011), No. 4 Billboard 200, 230,000; *Welcome to Strangeland* (2011), No. 21 Billboard 200, 84,000

TWITTER: @TechN9ne

ARTIST: Mayer Hawthorne
 ALBUM: *Where Does This Door Go*
 LABEL: Republic Records
 RELEASE DATE: July 16
 PRODUCERS: Mayer Hawthorne, Pharrell, Oak, Jack Splash, Greg Wells, Kid Harpoon, Da Internz
 PUBLISHERS: various
 MANAGEMENT: Jackson Perry, A-Side Worldwide
 BOOKING AGENT: Jbeau Lewis, Creative Artists Agency
 CHART HISTORY *A Strange Arrangement* (2009), No. 2 Heatseekers Albums, No. 147 Billboard 200, 71,000; *How Do You Do* (2011), No. 52 Billboard 200, 102,000
 TWITTER: @MayerHawthorne



TREETOP FLYERS
 Adele, Mumford & Sons and Laura Marling cut their teeth in the rock clubs of West London, and Treetop Flyers spent a few pint-soaked nights supporting these meteoric talents long before they became Shepherd's Bush rock fixtures themselves. This scene—which revolved around Communion, the collective and label co-founded by Mumford & Sons' Ben Lovett—encouraged the relentlessly gigging musicians to form the twang-loving quintet in 2009 while they witnessed the rise of their rock compatriots. Now, Treetop Flyers are heading stateside with their full-length debut on Partisan, *The Mountain Moves*, and lead singer Reid Morrison is quick to defend its flawless instrumentation and confessional tendencies as more than a jangly, boot-stomping fad. "We've liked American folk music since we were little kids—Doc Watson, Jackson Browne, Crosby Stills Nash & Young—so it's not like we're playing this way because it's an 'in' sound," he says.



For Partisan co-founder/president Ian Wheeler, the band's drive and live chops make Treetop Flyers an ideal addition to his like-minded roster, which includes Deer Tick and Sallie Ford & the Sound Outside. "They're at the top of their field as far as songwriting and performing go," Wheeler says. "This is one of the most genuine bands we've come across. They're willing to do whatever it takes to make a living making art, and that's always a big thing for us. That's something we saw early on and wanted to support as long as we possibly can."

—Hilary Hughes

POP

Courting A Bigger Audience

Known for his creative control, Mayer Hawthorne invites superstar producers to boost next album

By Justin Jacobs

A camera follows Mayer Hawthorne through a dark corridor and into a bar. "I know it's been a long time since I released any new music. I promised when it rained, it'd pour. It's time for Tropical Storm Hawthorne," he deadpans. "I'm ready."

The Detroit soul singer's album-announcement YouTube clip was a parody of Justin Timberlake's video earlier this year, and represents Hawthorne's relationship with pop. "I take the music very seriously, but I don't take myself too seriously," he says. "Having fun is really what it's all about."

His third album, *Where Does This Door Go*, due July 16 on Republic Records, proves his point. While Hawthorne self-produced his first two releases, the retro-

soul-styled *A Strange Arrangement* and *How Do You Do* (which have sold 71,000 and 102,000, respectively, according to Nielsen SoundScan), his latest features a whole cast of producers: Pharrell, John Hill, Jack Splash, Greg Wells and more, presenting a new strain of hip-hop soul that could bust him out of "critically acclaimed" territory and into a higher level of stardom.

"I wanted to do something completely different. I did the first two albums myself. I'll always have that," he says. "But the music has to evolve and grow."

Before hitting the studio, Hawthorne met with dozens of the biggest producers in pop, "then I narrowed it down to the guys that understood my vision," he says. The sessions challenged Hawthorne. "[I'd hear] 'OK, you'll work with John Hill today.' I'd never met John Hill in my life. So I'd say, 'Hi, nice to meet you. Let's write a hit song.'"

Each producer formed his own idea of Hawthorne's future, and helped mutate his soulful sound. (Pharrell, he says, "saw me as a stadium rock artist, like Freddy Mercury. He got me thinking bigger.") But the goal was always the same: "I wanted to make an album to throw

on at a house party, fun from beginning to end. A *Dirty Mind* or *Doggystyle*. And in a perfect world, this record will be played at every grocery store in America for the next 40 years."

First single "Her Favorite Song," featuring British siren Jessie Ware, is a good start: a hopelessly gyrating bassline, slowed-down percussion and Hawthorne's punchy falsetto. *Where Does This Door Go* retains Hawthorne's hooks and soul in a brassier, bolder package.

Hit producers may boost Hawthorne's profile, but he's always promoted himself with a sly grin. In 2011, he broadcast his own halftime show during the Detroit Lions Thanksgiving Day game as an alternative to Nickelback. His debut single was released on a red, heart-shaped 7-inch record. This summer, hipster burger chain Umami will feature the "Hawthorne Burger." Other promotions will play on the album's title "and the journey Mayer will take you on," Republic senior VP of marketing Frank Arigo says. "His sense of humor makes it easier to promote his music."

"We just try to be unique," Hawthorne says. "Our most successful marketing tools have just answered the question 'What would be the most fun thing to do?' It's hard work to think outside the box, but I'm from Detroit. We have a hard work ethic instilled in us."

Hawthorne will play "Late Night With Jimmy Fallon" on release date before a summer tour with One-Republic, but expect more creative Mayer-isms pushing the record through the fall.

As he says, "We've got a million ideas." ●

"I'd hear, 'OK, you'll work with John Hill today.' I'd never met John Hill in my life. So I'd say, 'Hi, nice to meet you. Let's write a hit song.'" —MAYER HAWTHORNE



Tabatha Levraut, mainstream top 40 KKSW Topeka, Kan. Austin Mahone, "What About Love." The summer hit of 2013. With its hook, '90s-boy-band sound and modern bassline, I can't help but want to dance. I can imagine a mother and daughter singing along to it in the car.



Karmin, "Acapella." As I'm a fan of Karmin, this song does not disappoint. This is definitely a female empowerment anthem that our listeners will enjoy and embrace. I also hear a bit of Salt-N-Pepa influence in Amy Heidemann's rhymes. Very nice.



Awolnation, "Sail." If I had a wish list of songs I would love to see break at top 40, this would be on it. Three years after its release and with impressive numbers on YouTube and iTunes, I hope this song receives the national attention it deserves. Its synthesizer feel and addictive lyrics speak to this generation.

ARTIST: Vince Gill

ALBUM: *Bakersfield*

RELEASE DATE: July 30

LABEL: MCA Nashville

MANAGEMENT: Larry Fitzgerald and Terry Elam, Fitzgerald Hartley

PRODUCERS: Vince Gill, Paul Franklin

PUBLISHING: Kobalt Music Publishing America

BOOKING AGENCY: Keith Miller, William Morris Endeavor

CHART HISTORY: *Guitar Singer* (2011), No. 4 Country Albums, No. 14 Billboard 200, 104,000; *These Days* (2006) No. 4 Country Albums, No. 17 Billboard 200, 383,000; "Don't Let Our Love Start Slippin' Away" (1992), No. 1 Hot Country Songs; "I Still Believe in You" (1992), No. 1 Hot Country Songs; "The Heart Won't Lie" (with Reba McEntire, 1993), No. 1 Hot Country Songs

TWITTER: @VGCorn



Vince Gill (left) and Paul Franklin

COUNTRY

Vince Gill Brings 'Bakersfield' Home

Despite announcing his separation from MCA/Universal, the country singer stays with his longtime label to honor the West Coast country sound

By Chuck Dauphin

At the 2012 Country Radio Seminar, Vince Gill made news at the Universal Music Group (UMG) luncheon by announcing that he was no longer on the label group's roster. While that was contractually true, incoming Universal Music Nashville Entertainment chairman/CEO Mike Dungan had different ideas.

"Vince wasn't sure it fit with a mainstream, radio-driven record company, but I loved it, the staff loved it, and the marketing team jumped right in."

—MIKE DUNGAN, UNIVERSAL MUSIC NASHVILLE ENTERTAINMENT

"Vince had a long-term contract with MCA/Universal that simply had expired," Dungan explains. "When I arrived here last year, I called and asked if he would meet me for breakfast. Over eggs and bacon, I said, 'Look, I know that you are going to continue to make music. Why not do it here, at the place you have always called home, where the team loves you and respects you, and where you can be confident that your music will get the absolute best care?' The man, the artist is just simply a giant, and he represents everything that MCA stands for. Vince Gill belongs here. And we are honored to represent him."

With that bit of business taken care of, the label is set to release *Bakersfield*—an album teaming the singer with highly esteemed steel guitar player Paul Franklin—on July 30. The disc is a reverent look back to the West Coast country sound made famous by Buck Owens and Merle Haggard in the 1960s. In fact, *Bakersfield* contains five Owens covers and five from the Haggard library. Among the highlights are a stunning version of Owens' 1964 classic "Together Again" and such early Haggard hits as "Branded Man" and "I Can't Be Myself."

Gill had been working on the album with Franklin before he had breakfast with Dungan, and when the two met to discuss plans for a new record, the singer couldn't resist the urge to show what the two had been working on.

"When we sat down to begin discussion about a new album of original material, Vince played me tracks that he and Paul had been recording for the *Bakersfield* project," Dungan says. "He wasn't sure that it fit with a mainstream, radio-driven record company,

but I loved it, the staff loved it, and [UMG Nashville senior VP of marketing] Cindy Mabe and her team jumped right in with a plan to bring it to market."

As for her part, Mabe is excited to be working such a project of historical proportions. "*Bakersfield* is a passion project for Vince Gill and may be the first 'duets' record of its kind," she says. "The musicianship is as important as the vocals themselves in what the Bakersfield Sound became. Vince and Paul Franklin wanted not only to pay homage to the 1960s Bakersfield Sound with a specific collection of songs from Merle Haggard and Buck Owens, but to also fuse the styling of their own playing to the original works."

She adds, "Each track was personally selected by Gill and Franklin with the purpose of inspiring a generation of old and new listeners [with] the sound . . . Vince cares about the music first. He is a highly credible, respected and loved artist. He is a mentor to a new generation of music lovers, and that's why we need him on our roster."

Given its traditional slant, the label will take a somewhat different tack to market it, although Mabe says the plan is to put it out in front of as many people as possible. The album will premiere on WSM Radio and WSMOnline.com with legendary air personality Eddie Stubbs, while MCA/Universal will also be working with Americana radio stations, NPR, SiriusXM and classic country radio to make fans aware of the project.

Pre-orders begin June 30 through iTunes and the Country Music Hall of Fame. The label is planning events throughout the 12 months following the release from Nashville to Oklahoma City to Bakersfield, Calif., and it's also taking the music to the source of its creation.

"We are working with RoadToBakersfield.com, an interactive site that will feature an interactive map of Route 66 and the mile markers highlighting the historical significance of events and artists related to the Bakersfield Sound," Mabe says. "There will be some cool apps, video, digital playlists and hidden content featured to help grow the viral and social following around this album. Vince will also be performing a show at Buck Owens' Crystal Palace in Bakersfield [Calif.] in October, and we will tie in to some other key events with Grammy Music Camps to help spread the word." ●



NEKO CASE

Singer/songwriter Neko Case starts a tour in July that will carry her into the fall to promote new LP *The Worse Things Get, the Harder I Fight, the More I Love You* (Sept. 3, Anti-). Organizing the run is her booking agent of 15 years, Ali Hendrick of Billions Corp. "I've been booking her since she made \$150 a night and she would play in a city and draw 50 people," Hendrick says. "She tours more than any other artist I represent."

ROUTING: Hendrick worked

to capitalize on festival appearances ahead of the album release, which worked even more to her advantage when Anti- pushed the album back from a spring release. "That's why she had a large number of Canadian festivals before the record came out," says Hendrick. Case will hit Ottawa Bluesfest in Ontario, (July 6), First City Festival in Monterey, Calif. (Aug. 24-25), Musicfest NW in Portland, Ore. (Sept. 8) and Austin City Limits Music Festival in Austin (Oct. 4-6). She'll also play her first show at New York's Radio City Music Hall (Sept. 26).

AUDIENCE: Case will play

mostly pavilion and club-level venues, with more intimate shows sprinkled in. "In Minneapolis, the entire month of October was booked with ballets and shows at all of the larger venues, so we ended up with two nights at First Avenue [Oct. 16-17], but certainly she would have stepped up to a larger venue there," Hendrick says. With a four-year break between albums, it's clear Case's fans are ready for new material. "Some [shows] last summer weren't quite as good as I wanted them to be. Right now, ticket sales are very strong."

PROMOTION: Working

with Billions' own marketing director, Hendrick balanced print advertising with soft on-sales promoted on Facebook. Social media continues to be crucial for Neko, who engages daily with her 74,000 Twitter followers. "She's the queen of Twitter. She's hilarious." This time around, Billions is also working with American Express on presales for all shows, as well as CrowdSurge, offering ticket bundles that include an album pre-order. —Nick Williams

BOOKING AGENT: Ali Hendrick, Billions Corp.

TOUR DATES: June 22-Nov. 1

Reviews

John Mayer
 "Paper Doll" (4:16)
 PRODUCERS: John Mayer, Don Was
 WRITER: John Mayer
 PUBLISHER: Specific Harm Music, administered by Sony/ATV Tunes (ASCAP)
 Columbia



POP

Mayer Sounds Good On 'Paper'

John Mayer's career has hit some unfortunate speed bumps: debilitating throat granulomas and resulting vocal surgeries kept him off the touring circuit last year and steadied the public eye upon his tabloid-bait breakups. But on a musical level, the 35-year-old has never been stronger. "Paper Doll," his first single since 2012's folk-leaning *Born and Raised*, is one of his finest achievements, a return to his ultra-smooth jazz-pop roots topped off with a sublime guitar solo.

"You're like 22 girls in one, and none of them know who they're runnin' from," Mayer sings over a supple groove that recalls both Dire Straits and Steely Dan. "Paper Doll" might be a winking reference to ex-flame Taylor Swift (and a clever response to her own breakup ballad "Dear John"), but much more important, it's a perfectly crafted pop song. Mayer's voice has triumphantly returned, ahead of his forthcoming album, *Paradise Valley*. —RR

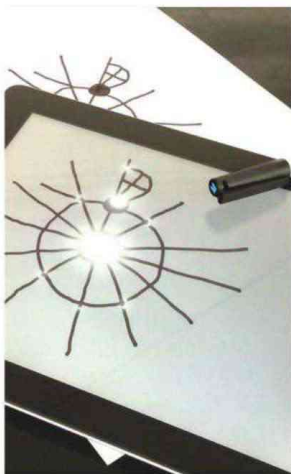
"Paper Doll" might be a reference to ex-flame Taylor Swift, but more important, it's a perfectly crafted pop song.

LEGEND & CREDITS

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APP

Audio, Visual

Make a drawing and take a picture of it, and the free iOS app Tunetrace turns it into music. Well, sort of: Abstract minimalism sounds boring, but selfies (self-portraits taken with a mobile device) are rather melodic. Tunetrace—which Queen Mary University of London company QApp released this spring on iPhone, iPod Touch and iPad—is a novelty hinting at the potent idea of combining machine vision and procedural music. Open Tunetrace and

snap a photo, and the app uses machine vision to find the lines in an image, then assign each line a tone. Hit play, and twinkling white lights trace each line playing a note. When lines intersect, the lights reverse course and play an alternate tone—so a drawing of a cross generates a two-tone oscillation, while an Erykah Badu tattoo encodes a little ditty. Designed for ages 4 and up, Tunetrace has online teaching instructions for middle and high schoolers. —DD

SINGLES

INDIE

M.I.A.

"Bring the Noise" (3:23)
 PRODUCERS: Switch & Surkin
 WRITERS: various
 PUBLISHERS: various
 N.E.E.T./Interscope

"Truth is like a rotten tooth," M.I.A. boasts. "You gotta spit it out." But the truth is complicated, especially for one of the world's most confrontational pop-rappers. "Bring the Noise" is trademark M.I.A. capriciousness: part militaristic battle cry, part brag-rap buffet, with explosively brash beats that blend bhangra exotism with electro-grime muscle. Like M.I.A.'s best work, "Bring the Noise" leaves a spellbinding black eye. —RR

FOLK

THE CIVIL WARS

"The One That Got Away" (3:33)
 PRODUCER: Charlie Peacock
 WRITERS: Joy Williams, John Paul White, Charlie Peacock
 PUBLISHERS: various
 Sensibility/Columbia

When it comes to hiatuses, the Civil Wars aren't exactly the Smiths: The Grammy Award-winning folk duo split up last November due to "internal discord," and somehow announced a new album six months later. With its austere arrangement and Joy Williams' quivering vocals, the group's new single operates in the haunting shades that colored its 2011 debut, *Barton Hollow*. Rock fans should be thankful that the Civil Wars did not, in fact, get away from them. —JL

POP

GAVIN DeGRAW

"Best I Ever Had" (3:47)
 PRODUCER: Martin Johnson
 WRITERS: Gavin DeGraw, Martin Johnson
 PUBLISHERS: various
 RCA

Pop-rock singer DeGraw apparently

couldn't ignore the dual EDM and folk resurgences of the last two years, so he combined the trends on his latest single with a brisk, stomping beat. A tribute to life on the road, "Best I Ever Had" is a refreshingly rhythmic return for a singer who benefits from a change of pace. —AH

ALTERNATIVE

NEKO CASE

"Man" (3:31)
 PRODUCER: M. Ward
 WRITER: not listed
 PUBLISHER: not listed
 Anti-

For her first single in four years, Case adopts the jangly power-pop of her side project the New Pornographers (courtesy of guest producer M. Ward), while featuring the feisty attitude that's been a mainstay of her solo work. "I'm a man/You'll have to deal with me/My proxy is mine/You'll deal with me directly," she informs the listener. A lock for solid triple A play, "Man" previews Case's upcoming sixth LP, due in September. —AH

DANCE

ALEXA ROCKS

"Cause We Feel Like It" (3:33)
 PRODUCERS: Team Whoopi!!!, Tony Prendatt-Carter
 WRITERS: various
 PUBLISHERS: various

2CK/AlexaRocks Music
 Scarsdale, N.Y., pop newcomer Rocks has snagged a malleable, multifaceted chunk of electronica to glide over on her single "Cause We Feel Like It," which has found a solid audience on YouTube. The lyrics leave something to be desired, but the singer hints at a still-developing vocal persona that could someday prove absorbing. —JL

LIVE

ARTIST: Wale

VENUE: Best Buy Theater, New York

DATE: June 24

"Make some noise for some positivity, you motherfuckers," Wale told the Best Buy Theater crowd after giving away a \$25,000 scholarship to a contest winner onstage. It was one of many detours in a somewhat disjointed show with a predetermined destination: At midnight, Wale was releasing his third album, *The Gifted*. Along the way, the Washington, D.C., rapper played nearly 30 songs, took a smoke break and let several guests hijack the stage. But the loyal crowd was there to see Wale himself—they shouted along to every song from his deceptively deep catalog. Sporting a burgundy wool cap, oversize D.M.C.-style spectacles and a laid-back nonchalance, Wale was supported by a three-piece band, DJ and backup singer. It was a surprisingly stripped-down setup given he's often performed with a bigger troupe including horns and percussion. Wale led the band through loose versions of older favorites—"Slight Work," "Chillin'," "Ambition"—and introspective songs from *The Gifted* that the crowd hadn't quite absorbed yet. He hit his stride with a mini-set of velvety rap ballads, including top five hits "Lotus Flower Bomb" and "Bad." Wale's Maybach Music Group comrades Rick Ross and Meek Mill were notable no-shows, but his Rolodex did produce visits from DJ Khaled, rapper Yo Gotti, NBA star Kevin Durant and legendary rap trio the LOX, which reunited to perform the 1997 classic "All About the Benjamins." The highlight of the show, however, was Wale's easy rapport with the audience and sense of humor. Explaining he wasn't allowed to smoke marijuana onstage, he stepped just out of sight and said to a friend, "Let me get a sip of that water you got in your hand," before coughing. "If you smoke—I mean, if you drink water," Wale told the crowd, "try to drink water right now." —AG



COUNTRY

Court-ing Country

We can scrap the notion that Court Yard Hounds is an outlet for sisters Emily Robison and Martie Maguire to keep playing country music since their Dixie Chicks partner Natalie Maines went solo. The duo's sophomore set is broad and eclectic, romping through the Bangles-esque psychedelic pop of "Rock All Night" and the blues-tinged rock of "Watch Your Step" while gliding through the smooth, spacious melodicism of "Divided" and the poetic "Aimless Upward." Robison and Maguire's harmonies remain the Hounds' most potent weapon, and there's plenty of lyrical ambivalence to lend a gray hew to songs like the biting opener "Sunshine" and the uncertain plea at the center of "Gets You Down." Richly arranged and sonically immaculate, *Amelita* spotlights two Chicks who play second fiddle to no one. —GG



Court Yard Hounds

Amelita

PRODUCER: Jim Scott

Columbia Records

RELEASE DATE: July 16

ALBUMS

HIP-HOP

J. COLE

Born Sinner

PRODUCERS: various

Roc Nation/Columbia Records

RELEASE DATE: June 18

"I got the game back and I ain't never letting go," Cole says on "Viluminati," the drum-heavy opener on his stellar sophomore album. While songs like the jazzy "Let Nas Down" showcase Cole's vulnerable side, other cuts, like the smooth Kendrick Lamar-assisted "Forbidden Fruit" and "Rich Niggaz," have fistfuls of confidence." —KI

ROCK

BASS DRUM OF DEATH

Bass Drum of Death

PRODUCER: John Barrett

Innovative Leisure

RELEASE DATE: June 25

Bass Drum of Death's self-titled sophomore set is a raucous, static-laced rock release that balances melody with layers of growling reverb. The music, led by musician/producer John Barrett, revels in raw, hollow tones, but the tracks retain a striking sense of hooky accessibility even when garage tendencies take over. —EZ

ROCK

SIGUR RÓS

Kveikur

PRODUCER: Sigur Rós

XL Recordings

RELEASE DATE: June 18

Gone are those nice Icelandic boys who made soothing music for nature documentaries—at least for a good chunk of Sigur Rós' seventh album. Now a trio, the group proves adept at making big noise on the stomping eight-minute opener "Brennisteinn" and channels its inner (almost) metal on "Stormur." —GG

R&B

KELLY ROWLAND

Talk a Good Game

PRODUCERS: various

Republic Records

RELEASE DATE: June 18

Former Destiny's Child member Rowland comes into her own as a solo artist on her fourth album, revealing layers of depth and personality. "Dirty Laundry," her brutally honest collaboration with The-Dream, is the clear highlight, but "Freak" and "You Changed," a Destiny's reunion with Beyoncé and Michelle Williams, are pop/R&B mini-triumphs of their own. —AH

JAZZ

BILL FRISELL

Big Sur

PRODUCER: Lee Townsend

OKeh/Sony Masterworks

RELEASE DATE: June 18

The tranquility of the Northern California coast is emphasized in guitarist Frisell's 19-song opus inspired by the ocean and mountains in and around Big Sur. Save for a surf-rock ditty, Frisell and his quintet opt for precise, linear serenity in folk-inspired melodies that play like love poems. —PG

HIP-HOP

KANYE WEST

Yeezus

PRODUCERS: various

G.O.O.D./Roc-a-Fella/Def Jam

RELEASE DATE: June 18

West let the public do most of the talking leading up to his caustic, profoundly profane and very loud new album, *Yeezus*. Is it blasphemous? Is it misogynistic? Is it even hip-hop? On *Yeezus*, co-produced by a coterie of electronic musicians including Daft Punk, West himself is agnostic, razing all barriers between art and id. —RU



.biz

Mariah Carey took to Twitter to inform fans that they'll have to wait for her 14th studio album, as she's not quite ready to release it. "While making this album, I got so immersed in the creative process that I just don't feel it would be doing it justice to release it," she wrote. Originally due July 23, *Letting Go* appears to have been delayed indefinitely.



POP

Alt-Pop's New Lorde

Teenage New Zealand unknown breaks onto U.S. charts with almost no stateside promotion

By Jason Lipshutz

Popping up on the lower reaches of the Billboard 200 chart last week was Lorde's *The Love Club* EP, which entered the tally at No. 191 following its release in March on Lava/Republic. The five-song set has sold 10,000 copies, according to Nielsen SoundScan, despite the fact that Lorde is a mysterious 16-year-old New Zealander who was a complete unknown eight months ago and has done next to no stateside promotion.

Last November, Ella Yelich O'Connor released the EP in New Zealand under the name Lorde through a deal with Universal that she signed at the age of 12. The ornate pop songs contain an austerity that invites comparisons to Adele and Florence & the Machine, with evocative lyrics like "Every song's like gold teeth, Grey Goose, trippin' in the bathroom/Blood stains, ball gowns, trashing the hotel rooms/We don't care—we're driving Cadillacs in our dreams" on standout track "Royals."

Lava president Jason Flom first caught wind of Lorde less than six months ago when his friend, music supervisor Natalia Romiszewski, sent him an email with a link to the teen singer's SoundCloud page, which had been set up days earlier. "I took one listen and was immediately obsessed," says Flom, who emailed the singer directly to find out more. Soon, Flom was talking on the phone with Lorde, her longtime manager Scott MacLachlan and the singer's parents about how the high schooler can and should showcase her music

outside of New Zealand. Flom, a former A&R head of Atlantic Records who can be credited with breaking acts like Kid Rock and Paramore, added Lorde to a compact roster of artists on Lava (which is partnered with Republic) that includes Jessie J, Black Veil Brides and CJ Holland.

Soon after Lorde signed her U.S. deal, "Royals" spent three weeks atop New Zealand's digital songs chart beginning March 30, more than a month before Lorde would perform her first show in the country. Meanwhile, Flom was playing her music to whomever would listen within the U.S. music industry. "I sent an email very shortly after signing [Lorde] to all the key people at iTunes, and I said, 'This really takes me back to when I signed Tori Amos,'" Flom recalls. "I feel like Lorde will have the same impact. I worked with Tori from the very beginning, and I can say with some authority that Lorde has the same level of intensity and genius."

The blogosphere outside of New Zealand slowly began hearing the whispers about Lorde that Flom and Lava were starting. On April 26, Buzzfeed ran a post titled "Listen to This Teen Singer From New Zealand Right Now," while Jezebel, the Guardian and Idolator touted the singer in the following weeks. In May, the EP shot onto Billboard's Heatseekers Albums chart at No. 8, while "Royals" entered the Alternative tally at No. 30 last week. The single was given a darkly artistic music video that has received 1.4 million views since its YouTube posting on May 12.

Flom says Sept. 30 is the release date for Lorde's as-yet-untitled debut full-length, which will include some of the songs on *The Love Club* but not all five tracks. Dates for a U.S. promotional run are being finalized, but will likely occur in late August and early September and include performances on both coasts and appearances at "key industry events."

Expect to hear much more of "Royals" in the coming months: The track is getting pushed to triple A radio, but Flom expects it to reach top 40, AC and rhythmic formats soon. "It's one of those six-format records," he says, "but we're really trying to take our time—we didn't even mean to go to Alternative as quickly as we did, but they sort of picked up on it and stations started adding it. But we really want to take a very deliberate approach to this—there's absolutely no rush." ●

THE Numbers

Robin Thicke's "Blurred Lines"

The song, featuring T.I. and Pharrell, tops the Billboard Hot 100 for a third week and shows no sign of slowing down. It gains by 20% in overall chart points, with across-the-board increases in streaming (up 45%), airplay (19%) and sales (14%).

Lorde's full-length album is due in September.

+ 424K

"Lines" logs the largest sales week this year: 424,000 downloads, according to Nielsen SoundScan, the best sum for a song since the week ending Dec. 30, 2012, when Taylor Swift's "I Knew You Were Trouble" (582,000) and Bruno Mars' "Locked Out of Heaven" (497,000) were aided by redemption of digital holiday gift cards.

↑ 114M

The song scores the Hot 100's Airplay Gainer award for a fourth consecutive week, soaring to 114 million audience impressions (from 96 million last week), according to Nielsen BDS. Reinforcing its crossover appeal, the R&B/funk track is the Greatest Gainer on Adult Top 40, where it bounds 32-24 (up 98% in plays).

↑ 871% 1M

In the three months since "Lines" video debut (March 20), Thicke has experienced an 871% increase in Facebook fans, gaining 362,000 on the platform, to surpass 1 million.

+ 270% 3.7K

Mentions of #blurredlines, the song-title-inspired hashtag, spiked 270% to 3,700 on June 13 (the same date the track reached No. 1 on the Hot 100) after Thicke, Pharrell and Miley Cyrus performed the song on ABC's "Jimmy Kimmel Live!" Kimmel and the show's Guillermo also did a rendition of "Lines," which has garnered 1.4 million YouTube views. —Keith Caulfield, William Gruger & Gary Trust



Robin Meade will deliver news updates for WNSH New York's morning show.

COUNTRY

Meade 'Counts' On Her Household Name

Morning show star partners with Target to put second album in shoppers' view

By **Chuck Dauphin**

As host of HLN's "Morning Express," Robin Meade reigns as one of cable TV's most popular personalities. But she's also growing into a multimedia celebrity—sophomore album *Count on Me* debuted at No. 58 on Billboard's Top Country Albums chart and No. 29 on Heatseekers Albums, selling 1,000 copies in its first week with a Target exclusive for physical copies and digital availability on iTunes.

From her offices at HLN in Atlanta, Meade says the alliance with Target began with her 2011 debut, *Brand New Day*. "People know me visually from my time on the tube," she says. "So licensing my masters to a distributor that has the end-aisle display in Target is a huge plus for me. It allows the consumer to go, 'Oh, wait, I know that gal from the news. She has an album? Let me see what this is about.'"

Meade is well aware that she has some promotional avenues available to her that other artists might not have. She's grateful for those, saying, "I am so fortunate to work for bosses in the CNN family who are supportive of this other side of me. They have fashioned avenues that allow me to mention my music on the air, in a way that isn't shoving the product down the viewers' throats." Meade has recently performed the national anthem at a couple of NASCAR races this year, and also hosted and performed on the Daytime Emmy Awards, telecast on HLN.

Meade is also taking on a new gig. She has signed up to deliver news updates for the new Blair Garner morning radio show, broadcast from Nashville and aired on WNSH (Nash FM) New York.

"It's exciting to be a part of this new type of show where people in the biggest market in the country are getting to listen to a radio format that serves up the country lifestyle," she says. "I'm happy to be a part, providing news straight from the set of HLN—during a few of my own commercial breaks."

Dennis Garces, VP of product development for Somerset Group, Meade's distributor, feels both the approach and the product are winners. "She's produced by [singer/songwriter] Victoria Shaw. It's a real testament to have someone like Victoria take her under her wing and work with her," Garces says.

Garces is also focused on the parallels between Meade's base and the Target shopper. "One of the things about doing an exclusive with Target is a statement of the faith that we have in Robin's connection with her audience and the Target consumer," he says, "and how they fit together." ●



Avila Shakes Up Presley Classic

A dreamy new rendition of "All Shook Up" is gaining traction, thanks to its use in a Trojan Lubricants TV commercial. The cover by duo Avila (Daniel Johnson and Brie Stoner) has been selling between 1,000 and 3,000 downloads weekly since its debut in April, according to Nielsen SoundScan, and has amassed 200,000 views on YouTube. Elvis Presley, the song's co-writer, took his iconic rendition to No. 1 in 1957 on Billboard's Best Sellers in Stores chart.

Blended Family

Kopecy Family Band's first chart entry becomes its first top 10, as "Heartbeat" (ATO) skips 11-8 on Triple A. Despite its name, the folk/rock group is related through sonic synergy only, with Kelsey Kopecy and Gabe Simon having formed the sextet in 2007. "When we were originally trying to figure out a name, we felt that Kelsey's last name had the right ring to it," Simon recalls. "We added 'family' because that's really what it feels like when we all play together."

Sebastian Travels To Country

Given Sebastian, a contestant on NBC's "The Voice" last year, heads for the Country Airplay chart with "Suitcase," the lead single from her self-titled third album (Flying Island). After choosing Blake Shelton's tutelage on the show, Sebastian toured with the series coach and his wife, Miranda Lambert, after the North Dakota native was eliminated from the competition. Lambert guests on the new set's "Annie's New Gun."

'Switch' Up

Following a No. 8 debut on Top R&B/Hip-Hop Albums with *The Life and Times of Jonny Valiant* (May 18), Atlanta rapper Rittz closes in on his first airplay chart appearance as "Switch Lanes," featuring Mike Posner, is nearing the Rhythmic tally. KGZG Spokane, Wash., leads with 74 spins for the song in the June 17-23 Nielsen BDS tracking week. The rapid-fire MC made waves in 2010 on YellowWolf's "Box Chevy" and signed with Tech N9ne's Strange Music label last year.

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

Battle Plan: Cimorelli



The six sisters of Cimorelli turned the 2 million-plus YouTube subscribers of their top 40 covers into a No. 4 Heatseekers Albums chart debut for their original EP *Made in America*.

6 MONTHS AGO

Republic capitalized on Cimorelli's nearly half-billion video views to create excitement for the group's original material. "We wanted to focus on engaging their YouTube fans," executive VP of marketing Jim Roppo says. "One of our tactics in particular was to have them release covers, like Justin Timberlake's 'Mirrors,' featuring Big Time Rush's James Maslow." The label built a campaign around the video in which fans had to unlock the clip by liking it on Facebook. By building up other platforms like Instagram and Twitter, Republic sought to keep fans active and growing while preparing them for the EP launch.

1 MONTH AGO

Team Cimorelli announced the release of the EP by posting a static video for the title track on YouTube on May 24. (The clip has earned more than 1 million views.) Radio Disney then launched the single on its website and station. For the album art, Republic created a plan for fans to unscramble the artwork, requiring them to tweet a link to unlock it. "It made them power the reveal, having them be the engine of how to get to see the cover," Roppo says. Next, the label coordinated a video shoot for the single with director Eric White (Diddy, Daft Punk, Mary J. Blige). The clip premiered June 26 on Vevo.

RELEASE WEEK

iTunes chose "Made in America" as its single of the week to coincide with the EP's launch on June 18. "When iTunes chose it, we moved up our plans quickly—there wasn't time to even launch a pre-order," Roppo says. Releasing the single and EP in the same week, Roppo looked to spark conversation with those discovering new music through iTunes. "You'll get a certain amount of conversion with people discovering the group and looking for anything else to buy." Putting up a YouTube stream of EP snippets, the label used the group's subscribers to spread the word as well. The EP sold 3,000 first-week copies, according to Nielsen SoundScan.

NEXT UP

The group will head out on a promotional bus tour dubbed the Summer of Cimorelli that will hit Middle America markets, considered the act's "springboard," Roppo says. "They'll be doing local morning-show TV, radio visits, Boys and Girls Clubs, camps, malls and national anthems at sporting events." The group will also continue working with Radio Disney; an interview and performance will air July 4. After a concert in Los Angeles on July 10, the single will go to radio on Aug. 6. Then, Roppo says, "we'll get them out on the road, and really go win the hearts and minds of programmers and everybody they can touch."

—Nick Williams

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▲ 71%

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CYRUS' "WE CAN'T STOP"
9.5 MILLION
▲ 469%

OVER THE COUNTER KEITH CAULFIELD

Kanye Leads Chart Rap Romp

Rap albums claim the Billboard 200's top three slots for the first time in three years



Led by Kanye West's *Yeezus*, all of the top four albums on the Billboard 200 are new entries. *Yeezus* arrives with 327,000 copies, according to Nielsen SoundScan—the third-largest sales week of the year. It's bested by only the debuts of Justin Timberlake's *The 20/20 Experience* (968,000) and Daft Punk's *Random Access Memories* (339,000). It's the biggest week for a rap album since Drake's *Take Care* arrived with 631,000 at No. 1 in November 2011.



Yeezus is West's sixth No. 1 album and sixth straight chart-topper. Only his debut, *The College Dropout*, missed the top slot, bowing and peaking at No. 2. His six leaders include his 2011 collaborative album with Jay-Z, *Watch the Throne*. West's sixth No. 1 ties him for the second-most chart-toppers among rap acts. His sum is equal to that of Eminem and Nas. Only Jay-Z has more, with 12.

J. Cole's second album, *Born Sinner*, enters at No. 2 with 297,000 copies, his best sales week yet. It easily trumps his previous high-water mark, when debut album *Cole World: The Sideline Story* bowed at No. 1 with 217,000 in 2011. *Born Sinner*'s arrival is the largest No. 2 bow since Dec. 11, 2010, when Nicki Minaj's *Pink Friday* hopped on with 375,000.

Behind Cole is the third rap debut in the top three: Mac Miller's *Watching Movies With the Sound Off* starts at No. 3 with 102,000. It's the first time the top three titles have all been rap albums since July 24, 2012, when Eminem's *Recovery*, Drake's *Thank Me Later* and Big Boi's *Sir Lucious Left Foot: The Son of Chico Dusty* were Nos. 1-3, respectively.

Kelly Rowland's fourth studio set, *Talk a Good Game*, is the fourth and final arrival in the top 10. It lands at No. 4 with 68,000, marking her third 10 set. The arrival is Rowland's smallest start, dipping below the 77,000 that launched her last album, *Here I Am*, at No. 3 in 2011.

Back at No. 1, *Yeezus*' first-week sales are softer than industry sources forecast. On the Friday before its release (June 14), it had been tipped to start with as much as 500,000. But a week later, its sales projection had fallen to 330,000-340,000.

On the one hand, West's debut is his slowest start ever. But on the other, his sizable debut could be considered a victory, what with the album's unusual promotion and launch. *Yeezus* doesn't have an official radio single and music video, and West made just one TV appearance to promote the album, performing on NBC's "Saturday Night Live" on May 18.

As for Cole, his album's sales blew past expectations, selling about 100,000 more copies than the 150,000-200,000 that was forecast on June 14. Even better, its start is larger than the projection made on the day after its release (June 18), when sources said it could do 270,000-290,000.

Meanwhile, Miller's album start is on target with forecasts made June 19. However, his bow is smaller than that of his last release, *Blue Slide Park*, which debuted at No. 1 with 144,000 in 2011.

With West, Cole and Miller all starting north of 100,000, it's the first time since November 2006 that three rap albums have debuted with sales that exceed that mark. The week of Thanksgiving that year, a trio of rap releases had six-figure debuts: Jay-Z's *Kingdom Come* (680,000), Snoop Dogg's *Tha Blue Carpet Treatment* (264,000) and 2Pac's *Pac's Life* (159,000).

This is also the first week since last October where two albums—regardless of genre—started with more than 200,000. It happened on the Nov. 10 chart (reflecting the sales week ending Oct. 28), when Taylor Swift's *Red* arrived with 1.2 million and Kendrick Lamar's *good kid, m.A.A.d city* started with 241,000.

The 2 Million Experience: Justin Timberlake's *The 20/20 Experience* becomes the first album to sell 2 million copies in 2013. The set, which slips 3-9 on the Billboard 200 with 32,000 sold (down 8%), had its cumulative sales rise to 2.02 million. It's not only the sole set to move 2 million this year, but the only one to sell 1 million. The year's runner-up best-seller is Bruno Mars' *Unorthodox Jukebox*, which has shifted 963,000.

Next Week: Another rap album should arrive atop the Billboard 200 next week, as *Wale's The Gifted* is set to bow in the penthouse with around 150,000 copies, according to sales prognosticators. It will mark Wale's second top 10, following his last release, *Ambition*, which debuted and peaked at No. 2 in 2011. That effort launched with 164,000, but was blocked from the top spot by another debut album: Justin Bieber's *Under the Mistletoe*, which bowed with 210,000. ●



Two To Tango: Rod Stewart, Plumb Rod Stewart debuts on Dance Club Songs for the first time since 2004, as "Sexual Religion" shimmies in at No. 49. Eight years ago, remixes of "Do Ya Think I'm Sexy?" reached No. 2. The original version became his first entry on the chart, and sole No. 1, in 1979. The new arrival marks his seventh chart visit. Plumb also enters Dance Club Songs with "Need You Now (How Many Times)" (No. 40) after the track became her first top 10, reaching No. 3, on Christian Songs. The versatile singer/songwriter concurrently debuts on the latter list with her new single, "One Drop" (No. 48).
—Gary Trust

THE BIG NUMBER

21

Coldplay's "Viva la Vida" becomes the 21st digital song to sell 6 million downloads, as its to-date sales rise to 6,004,000. Among rock songs, it's the sixth 6 million seller.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales	ALBUMS		DIGITAL ALBUMS*	DIGITAL TRACKS
	2013	2012	2013	2012
This Week	5,508,000	2,440,000	26,505,000	
Last Week	5,253,000	2,107,000	25,631,000	
Change	4.9%	15.8%	3.4%	
This Week Last Year	5,940,000	2,377,000	25,168,000	
Change	-7.3%	2.7%	5.3%	

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales	2012		2013		CHANGE
	Units	%	Units	%	
Albums	144,712,000	137,016,000	-5.3%		
Digital Tracks	672,732,000	656,977,000	-2.3%		
Store Singles	1,621,000	1,578,000	-2.7%		
Total	819,065,000	795,571,000	-2.9%		
Album w/TEA*	211,985,200	202,713,700	-4.4%		

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

Album Sales



Sales by Album Format

	2012	2013	CHANGE
CD	87,700,000	75,425,000	-14.0%
Digital	54,887,000	58,654,000	6.9%
Vinyl	2,085,000	2,770,000	32.9%
Other	40,000	167,000	317.5%

Sales by Album Category

	2012	2013	CHANGE
Current	70,863,000	69,544,000	-1.9%
Catalog	73,849,000	67,473,000	-8.6%
Deep Catalog	59,006,000	54,259,000	-8.0%

Current Album Sales



Catalog Album Sales



Read more
Chart Beat at
billboard.com/
chartbeat.

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 June 23, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

RUDOLF: NABIEL ELDREDE

WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
39	44	48	SUIT & TIE	Justin Timberlake Featuring Jay Z	▲	3	24
			TIMBALAND, J. TIMBERLAKE, J. ROC, G. TIMBERLAKE, TV. MOSLEY, S.C. CARTER, J. HARRISON, E. FAUNTEROY (J. STEUART, J. WILSON, C. STILL)	RCA			
42	49	49	I KNEW YOU WERE TROUBLE.	Taylor Swift	▲	2	36
			MAX. MARTIN, SHELLBACK (T. SWIFT, MAX. MARTIN, SHELLBACK)	BIG MACHINE/REPUBLIC			
58	52	50	BEAT THIS SUMMER	Brad Paisley		50	15
			B. PAISLEY (B. PAISLEY, C. DUBOIS, L. LAIRD)	ARISTA NASHVILLE			
32	37	51	NEXT TO ME	Emeli Sande	▲	25	18
			CRAZE, HOAX (A.E. SANDE, H. CHEGWIN, H. CRAZE, A. PAUL)	CAPITOL			
62	51	52	SEE YOU AGAIN	Carrie Underwood		51	8
			M. BRIGHT (C. UNDERWOOD, D.H. HODGES, H. LINDSEY)	19/ARISTA NASHVILLE			
54	50	53	LEGO HOUSE	Ed Sheeran		42	13
			J. GOSLING (E. SHEERAN, J. GOSLING, C. LEONARD)	ELEKTRA/ATLANTIC			
76	58	54	DON'T YA	Brett Eldredge		54	5
			C. DESTEFANO (B. ELDERDEGE, C. DESTEFANO, A. GORLEY)	ATLANTIC/WMN			
55	53	55	DONE.	The Band Perry	●	46	15
			D. HUFF (R. PERRY, N. PERRY, J. DAVIDSON, L. BRYANT)	REPUBLIC NASHVILLE			
NEW		56	NEW SLAVES	Kanye West		56	1
			K. WEST, B. BROWN, M.K. BROWN, M.K. WEST, C. BRENDX, C. YOUNG, M.Y. JONES, C. SMITH, E. AUBERG, S. SANDER, J. JOHNSON, M. DEAN, G. PRESSER, A. ADAMS, G.O.O.D./ROC-A-FELLA/DEF JAM/IMG				
68	59	57	TAPOUT	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		57	7
			DETAIL (D. CARTER, B. WILLIAMS, J. A. PREYAN, O.T. MARAJ, N. WILBURN, CASH, N.C. FISHER)	YOUNG MONEY/CASH MONEY/REPUBLIC			
71	64	58	BEAT IT	Sean Kingston Feat. Chris Brown & Wiz Khalifa		58	9
			SEAN KINGSTON, N.C. NAAC (K. ANDERSON, G. KING, D. U.K. BALDING, C. THOMAS)	BELUGA HEIGHTS/EPIC			
61	62	59	CRAZY KIDS	Ke\$ha Feat. will.i.am Or Juicy J		59	4
			DR. LUKE, BENNY BLANKO, CIRKUT (K. SEBERT, W. ADAMS, L. GOTTFELD, B. LEVIN, H. WALTER)	KEMOSABE/RCA			
66	61	60	HEY PRETTY GIRL	Kip Moore	●	60	14
			B. JAMES (K. MOORE, D. COUCH)	MCA NASHVILLE			
33	54	61	#THATPOWER	will.i.am Feat. Justin Bieber		17	14
			D. LEROY, W. L. AM (W. ADAMS, D. LEROY, J. BEBER)	WILL.I.AM/INTERSCOPE			
48	57	62	FINE CHINA	Chris Brown		31	12
			ROCKSTAR, PK (C.M. BROWN, A. STREETER, L. YOUNG, BLOOD, G. DEGEDENGE, E. BELLINGER)	RCA			
87	77	63	REDNECK CRAZY	Tyler Farr		63	4
			J. CATINO, J. KING (J. KEAR, M. JIRVIN, C. TOMPKINS)	COLUMBIA NASHVILLE			
63	60	64	HARLEM SHAKE	Baauer		1	19
			BAAUER (H. RODRIGUES, H. DELGADO)	JEFFREES/MAD DECENT/WARNER BROS.			
80	70	65	JUMP RIGHT IN	Zac Brown Band		65	9
			K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. MRAZ)	ATLANTIC/SOUTHERN GROUND			
81	71	66	ALL OVER THE ROAD	Easton Corbin		66	7
			C. CHAMBERLAIN (C. CHAMBERLAIN, A. GORLEY, M. KIRBY)	MERCURY NASHVILLE			
74	67	67	DEMONS	Imagine Dragons		64	14
			ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	KIDINAKORNER/INTERSCOPE			
79	68	68	LITTLE BIT OF EVERYTHING	Keith Urban		68	5
			N. CHAPMAN, K. URBAN (B. WARREN, B. WARREN, K. RUDOLF)	HIT RECORD/CAPITOL NASHVILLE			
NEW		69	BLACK SKINHEAD	Kanye West		69	1
			K. WEST, CRAFT FUNK (K. WEST, G. DE HENRI, M. CHRISTOF, B. GANGLER, M. JONES, C. YOUNG, E. AUBERG, W. ADAMS, S. SANDER, J. JOHNSON, M. DEAN, G. PRESSER, A. ADAMS, G.O.O.D./ROC-A-FELLA/DEF JAM/IMG)				
69	65	70	WE STILL IN THIS B****	B.o.B Feat. T.I. & Juicy J	●	65	19
			MIKE WEL MADE IT, MARZ (B.S. SIMMONS, JR., M.L. WILLIAMS, I.M. MIDDLEBROOKS, C. J. HARRIS, JR., J. HOUSTON)	REBEL ROCK/GRAND HUSTLE/ATLANTIC/RRP			
28	55	71	WE OWN IT (FAST & FURIOUS)	2 Chainz & Wiz Khalifa		16	5
			THE FUTURISTICS (E. PEPPI, L. THOMAS, A. SCHWARTZ, L. KHAN, J. ADJOURIAN, B.S. ISAC)	DEF JAM/IMG			
56	63	72	BUGATTI	Ace Hood Feat. Future & Rick Ross	●	33	19
			MIKE WEL MADE IT, J. COLLESTER, W. ROBERTS (I.M. WILLIAMS, I.N. WILBURN, CASH) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC				
77	73	73	PEOPLE LIKE US	Kelly Clarkson		73	6
			G. KURSTIN (M. KABIR, J. MICHAEL, B. DADY)	19/RCA			
NEW		74	CROOKED SMILE	J. Cole Featuring TLC		74	1
			J.L. COLE (L. COLE, M. SMITH, K. LEWIS, P. WHITEFIELD)	ROC-A-FELLA/COLUMBIA			
NEW		75	BORN TO FLY	Danielle Bradbery		75	1
			B. APPLEBERRY (S. EVANS, M. HUMMON, D. SCOTT)	REPUBLIC			
		76	ROUND HERE	Florida Georgia Line		76	2
			J. MOI (R. CLAWSON, C. TOMPKINS, THOMAS RHETT)	REPUBLIC NASHVILLE			
NEW		77	PAPER DOLL	John Mayer		77	1
			J. MAYER, D. WAS (J. MAYER)	COLUMBIA			

WKS AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
		78	DANNY'S SONG	The Swon Brothers		66	2
			B. APPLEBERRY (K.C. LOGGINS)	REPUBLIC			
73	75	79	GENTLEMAN	PSY		5	11
			PSY (P. JAI-SANG, G. HYODO)	SILENT/SCHOOLBOY/REPUBLIC			
75	76	80	DOWNTOWN	Lady Antebellum	●	29	20
			R. WORLEY, LADY ANTEBELLUM (L. LAIRD, S. MCANALLY, N. HEMBRY)	CAPITOL NASHVILLE			
83	80	81	MORE THAN MILES	Brantley Gilbert		79	17
			D. HUFF (E. DODD, B. GILBERT)	VALORY			
72	72	82	ALIVE	Krewella	●	32	19
			RAIN MAN (YOUSAF, YOUSAF, K. TRINDL, N. LUM, J. UDELL)	KREWELLA/COLUMBIA			
90	85	83	HEY GIRL	Billy Currington		75	5
			D. HUFF (R. AKINS, A. GORLEY, C. DESTEFANO)	MERCURY NASHVILLE			
78	81	84	HIGH SCHOOL	Nicki Minaj Featuring Lil Wayne		64	12
			BOI-1DA, T. MINUS (O.T. MARAJ, I. CARTER, M. SAMUELS, T. WILLIAMS)	YOUNG MONEY/CASH MONEY/REPUBLIC			
NEW		85	DOH LA LA	Britney Spears		85	1
			DR. LUKE, AMO, CIRKUT (L. GOTTFELD, J. COLEMAN, H. WALTER, B. MCKEE, J. KASHER, HINDLIN, K. MELONAKOS, F. HALL)	KEMOSABE/RCA			
64	69	86	YOUNG AND BEAUTIFUL	Lana Del Rey		22	9
			R. NOWELS (L. DEL REY, R. NOWELS)	WATERTOWER/POLYDOR/INTERSCOPE			
86	86	87	HOW MANY DRINKS?	Miguel		82	10
			S. REMI (M. J. PIMENTEL, S. REMI, R. NICHOLS, P. WILLIAMS)	BYSTORM/BLACK ICE/RCA			
		88	WHAT ABOUT LOVE	Austin Mahone		74	2
			REDONE, JIMMY JOKER (N. KHAYAT, L. THORNFELDT, AJ JUNIOR, B. HAJIL, M. MOUPONDO, R. STARCHILD, A. MAHONE)	CHASE/REPUBLIC			
89	87	89	POINT AT YOU	Justin Moore		87	4
			J.S. STOVER (R. COPPERMAN, R. AKINS, B. HAYS LIP)	VALORY			
NEW		90	RIGHT NOW	Rihanna Feat. David Guetta		90	1
			D. GUETTA, T. STARGATE, A. ROMERO, D. TURNFORD (D. GUETTA, M.S. ERIKSEN, T.E. HARMANSEN, S.C. SMITH, T. KASH, R. FENTY, G.H. TURNFORT, N. ROTTEVEEL)	SRP/DEF JAM/IMG			
			As it jumps 31-26 on Mainstream Top 40, the song marks her 43rd Hot 100 hit, the ninth-best sum among women. Aretha Franklin leads with 73, followed by Taylor Swift (58), Madonna, Dionne Warwick (both with 56), Connie Francis (53), Brenda Lee (48), Nicki Minaj (46) and Mariah Carey (45). —Gary Trust				
NEW		91	BLOOD ON THE LEAVES	Kanye West		91	1
			K. WEST, J. HILSON, MOHAWKE, LUNICE, L. UNICE, C. BROADDY (K. WEST, B. BURCHARD, E. RUTBERG, M. JONES, W. WILLIAMS, C. YOUNG, M. DEAN, J. ALLEN)	G.O.O.D./ROC-A-FELLA/DEF JAM/IMG			
NEW		92	WHY	Michelle Chamuel		92	1
			B. APPLEBERRY (A. LENNOX)	REPUBLIC			
RE-ENTRY		93	MAYBE IT WAS MEMPHIS	Danielle Bradbery		92	2
			B. APPLEBERRY (M. ANDERSON)	REPUBLIC			
		94	IT GOES LIKE THIS	Thomas Rhett		94	2
			M. KNOX (R. AKINS, B. HAYS LIP, R. ROBBINS)	VALORY			
		95	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic		95	2
			MAJOR LAZER, KHAAN (T.W. PENTZ, D. TAYLOR, BRUNO MARS, M. GINDYEN, STEVENSON, MYSTIC)	MAD DECENT/SECRETLY CANADIAN/WARNER BROS.			
84	83	96	WILD FOR THE NIGHT	A\$AP Rocky Feat. Skrillex		80	15
			SKRILLEX (R. MAYERS, S. MOORE, M. DAL MORO, D.L. EBELVIER, T. PARENT, A. VADON, J. PRADEYROL)	A\$AP WORLDWIDE/POLO GROUNDS/RCA			
NEW		97	AIN'T WORRIED ABOUT NOTHIN	French Montana		97	1
			RICO LOVE, EARL AND E (RICO LOVE, E. HODD, E. GOUDY, I. K. KHARBOUCH)	COKE BOYS/BAD BOY/INTERSCOPE			
NEW		98	ONE	Usher & Michelle Chamuel		98	1
			B. APPLEBERRY (BONO, L.)	REPUBLIC			
NEW		99	I CAN'T TELL YOU WHY	The Swon Brothers		99	1
			B. APPLEBERRY (T. SCHMIT, D. HENLEY, G. FREY)	REPUBLIC			
RE-ENTRY		100	BRAVE	Sara Bareilles		61	2
			M. ENDERT (S. BAREILLES, L. ANTONOFF)	EPIC			

I'LL TAKE A WHOLE BOX OF CUBAN CIGARS, AND I'LL SMOKE 'EM NICE AND SLOW, LIKE THEY WERE GOOD FOR ME.

“LITTLE BIT OF EVERYTHING,” KEITH URBAN

Q&A Kevin Rudolf



How did you come to co-write Keith Urban's "Little Bit of Everything"?
I went to Nashville for a couple days. I'd never met [songwriting duo] the Warren brothers. We just got in a room, started goofing around and picked up our guitars. We wrote the song in probably a couple of hours. It was not intended for Keith or anyone. We were just writing about what we were talking about: how maybe you just want some of the simple things in life.

Is it essential to be a versatile songwriter?
Music is about creating a feeling and expressing yourself. And sometimes it's a hip-hop record, it's a country record, it's a rock record. I've done all of it. Once I've done one type of record I want to just start over and do something else. I want to climb every mountain and stretch my own limits.



What's your strategy when writing songs for other artists?
What you tend to do is listen to their past stuff and say, "Well, what do you think they want to be talking about?" I don't feel that it's an authentic approach. What you're saying is, "What have they done and how can I make something similar for them?" You're really approaching it wrong. The best songs come from when you know what you want to express.

How's the new solo album coming?
It's almost done. We're rolling out the single, "Here's to Us," to radio right now. It's really something special. —Dan Hyman

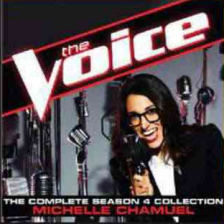
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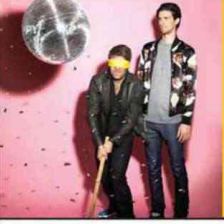


The Billboard 200

July 6
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus		1	1
	NEW	2	J. COLE ROC NATION/COLUMBIA	Born Sinner		2	1
	NEW	3	MAC MILLER Watching Movies With The Sound Off ROSTRUM			3	1
	NEW	4	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	1
		5	BLACK SABBATH VERTIGO/REPUBLIC	13		1	2
	2	6	DAFT PUNK Random Access Memories DAFT LIFE/COLUMBIA			1	5
69	80	7	GG HUNTER HAYES ATLANTIC/WMN	Hunter Hayes		7	71
8	5	8	FLORIDA GEORGIA LINE Here's To The Good Times REPUBLIC NASHVILLE/BMLG			5	29
9	3	9	JUSTIN TIMBERLAKE The 20/20 Experience RCA			1	14
7	11	10	IMAGINE DRAGONS Night Visions KIDINAKORNER/INTERSCOPE/IGA			2	42
19	19	11	BRUNO MARS Unorthodox Jukebox ATLANTIC/AG			1	28
4	7	12	BLAKE SHELTON Based On A True Story ... WARNER BROS. NASHVILLE/WMN			3	13
5	6	13	DARIUS RUCKER True Believers CAPITOL NASHVILLE/UMGN			2	5
	NEW	14	SIGUR ROS Kveikur XL			14	1
12	17	15	MACKLEMORE & RYAN LEWIS The Heist MACKLEMORE			2	37
79	111	16	PS ONEREPUBLIC Native MOSLEY/INTERSCOPE/IGA			4	13
				What a difference NBC's "The Voice" makes. After the band performed on the season finale of the talent series (June 18), the album flies with a 366% gain. With 20,000 sold, it's the set's best sales week and chart rank since its debut at No. 4 on April 13 (60,000).			
	NEW	17	FALLING IN REVERSE Fashionably Late EPITAPH			17	1
		18	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME			16	2
	NEW	19	DANIELLE BRADBERRY The Voice: The Complete Season 4 Collection REPUBLIC			19	1
	NEW	20	EMPIRE OF THE SUN Ice On The Dune THE SLEEPY JACKSON/ASTRALWERKS			20	1
13	21	21	VARIOUS ARTISTS NOW 46 UNIVERSAL/SONY MUSIC/UME			3	7
	NEW	22	HANSON Anthem JCG			22	1
			Though with 13,000 it sells less in its first week than the trio's last release (2010's <i>Shout It Out</i> bowed with 14,000), <i>Anthem</i> is the group's highest-charting album since 2000. That year, its final studio set for Island, <i>This Time Around</i> , debuted and peaked at No. 19.				
17	22	23	LADY ANTEBELLUM Golden CAPITOL NASHVILLE/UMGN			1	7

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
20	28	24	P!NK The Truth About Love RCA			1	40
	24	27	THE LUMINEERS The Lumineers DUATONE			2	64
1	15	26	QUEENS OF THE STONE AGE ...Like Clockwork MATADOR			1	3
		27	CHRISSETTE MICHELE Better MOTOWN/IDJMG			12	2
11	24	28	SOUNDTRACK The Great Gatsby: Music From Baz Luhrmann's Film WATERTOWER/INTERSCOPE/IGA			2	7
		29	SOUNDTRACK Man Of Steel WATERTOWER			9	2
179	38	30	BOB SEGER & THE SILVER BULLET BAND Ultimate Hits: Rock And Roll Never Forgets HIDEOUT/CAPITOL			19	61
18	25	31	MICHAEL BUBLE To Be Loved REPRISE/WARNER BROS.			1	9
22	29	32	VAMPIRE WEEKEND Modern Vampires Of The City XL			1	6
32	26	33	FALL OUT BOY Save Rock And Roll DECAYDANCE/ISLAND/IDJMG			1	10
14	18	34	JOHN FOGERTY Wrote A Song For Everyone VANGUARD/WELK			3	4
15	20	35	GEORGE STRAIT Love Is Everything MCA NASHVILLE/UMGN			2	6
29	31	36	MUMFORD & SONS Babel GENTLEMAN OF THE ROAD/GLASSNOTE			1	39
		37	BIG TIME RUSH 24/Seven (Soundtrack) NICKELODEON/COLUMBIA			4	2
58	70	38	SOUNDTRACK Pitch Perfect UME			3	35
30	36	39	KENNY CHESNEY Life On A Rock BLUE CHAIR/COLUMBIA NASHVILLE/SMN			1	8
51	56	40	KENDRICK LAMAR good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE/IGA			2	35
	NEW	41	TIESTO Club Life Vol 3: Stockholm MUSICAL FREEDOM			41	1
34	43	42	LIL WAYNE I Am Not A Human Being II YOUNG MONEY/CASH MONEY/REPUBLIC			2	13
26	37	43	MAROON 5 Overexposed A&M/OCTONE/IGA			2	52
33	46	44	TAYLOR SWIFT Red BIG MACHINE/BMLG			1	35
25	42	45	DEMI LOVATO Demi HOLLYWOOD			3	6
		46	THE LONELY ISLAND The Wack Album REPUBLIC			10	2
42	47	47	ADELE 21 XL/COLUMBIA			1	122
27	41	48	PISTOL ANNIES Annie Up RCA NASHVILLE/SMN			5	7
37	45	49	THE BAND PERRY Pioneer REPUBLIC NASHVILLE/BMLG			2	12
80	94	50	BRUNO MARS Doo-Wops & Hooligans ELEKTRA			3	140
46	49	51	FUN. Some Nights FUELED BY RAMEN			3	70
35	55	52	FRENCH MONTANA Excuse My French COKE BOYS/BAD BOY/INTERSCOPE/IGA			4	5
3	34	53	SLEEPING WITH SIRENS Feel RISE			3	3

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
43	62	54	FANTASIA 19/RCA	Side Effects Of You		2	9
55	50	55	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	11
21	35	56	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	4
NEW		57	MICHELLE CHAMUEL REPUBLIC	The Voice: The Complete Season 4 Collection		57	1
 <p>The three finalists from the just-finished season of "The Voice" debut within the top 75. Winner Danielle Bradbery is at No. 19 with the best sales week of any "Voice" finalist: 18,000. Runner-up Chamuel starts with 7,000, and third-place finishers the Swon Brothers bow with nearly 7,000 (No. 65).</p>							
49	66	58	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	73
48	60	59	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	31
45	51	60	ERIC CHURCH EMI NASHVILLE/UMGN	Chief	▲	1	100
59	69	61	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	●	2	41
31	48	62	THE NATIONAL 4AD	Trouble Will Find Me		3	5
61	61	63	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	14
50	58	64	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	98
NEW		65	THE SWON BROTHERS REPUBLIC	The Voice: The Complete Season 4 Collection		65	1
60	68	66	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	6	64
-	8	67	GOO GOO DOLLS WARNER BROS.	Magnetic		8	2
-	23	68	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	2
56	67	69	ED SHEERAN ELEKTRA		+	5	54
-	30	70	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	2
47	57	71	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	1	16
-	33	72	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know		33	2
44	52	73	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	20
-	13	74	BOARDS OF CANADA WARP	Tomorrow's Harvest		13	2
62	74	75	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	60
68	75	76	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	31
65	72	77	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	170
82	98	78	SHE & HIM MERGE	Volume 3		15	7
76	91	79	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	32

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
57	71	80	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	36
NEW		81	3OH3 PHOTO FINISH/AG	Omens		81	1
 <p>The duo's fourth studio effort shifts 5,000 in its first week, 73% of which were downloads. The electronic/pop act's last release, 2010's <i>Streets of Gold</i>, opened at No. 7 with 41,000. It followed the group's breakthrough success with its major-label debut, 2008's <i>Want</i> and its singles "Don't Trust Me" and "My First Kiss."</p>							
23	59	82	LITTLE MIX SYCO/COLUMBIA	DNA		4	4
NEW		83	QUASIMOTO STONES THROW	Yessir Whatever		83	1
6	39	84	MEGADETH TBOY/UMI	Super Collider		6	3
-	14	85	JIMMY EAT WORLD EXOTIC LOCATION/RCA	Damage		14	2
107	108	86	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UMI	Legend: The Best Of Bob Marley And The Wailers	◆	18	273
77	76	87	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	123
63	115	88	VARIOUS ARTISTS SIDEONE/DUMMAY	Vans Warped Tour '13: 2013 Tour Compilation		63	3
 <p>With the tour having started June 15, venue sales of this album are starting to kick in. This week the set sold 5,000 (up 15%), while its nontraditional sales (which include venue purchases) grew by 160%.</p>							
-	53	89	TOM PETTY AND THE HEARTBREAKERS MCA/UMI	Greatest Hits	◆	5	167
67	79	90	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	11
157	64	91	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	841
 <p>With 9.5 million sold, and sales of 3,000-8,000 per week, the classic is next in line to hit the magic 10 million sales threshold—although it might take approximately two more years. Since SoundScan started tracking sales in 1991, 22 albums have shifted 10 million copies.</p>							
90	89	92	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	50
81	96	93	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	31
NEW		94	GREEN RIVER ORDINANCE GREEN RIVER ORDINANCE	Chasing Down The Wind (EP)		94	1
41	88	95	THE-DREAM RADIO KILLA/DEF JAM/IDJMG	IV Play		16	4
125	85	96	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	81
NEW		97	LOCASH COWBOYS AVERAGE JOES	LoCash Cowboys		97	1
72	92	98	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	3	84
64	100	99	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	20
87	112	100	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	23



We're No. 2!

While everyone naturally wants to have the No. 1 album on the Billboard 200, being No. 2 isn't all that bad.

Just ask **J. Cole** (above), who debuts at No. 2 with his second album, *Born Sinner*, with a career-high sales week of 297,000, according to Nielsen SoundScan. He's blocked from the top slot by **Kanye West's** new *Yeezus*, with 327,000.

Cole's arrival is the largest debut at No. 2 since Dec. 11, 2010, when **Nicki Minaj's** *Pink Friday* bowed with 375,000. Coincidentally, she was stuck behind a debut from West that week too, when his *My Beautiful Dark Twisted Fantasy* launched at No. 1 with 496,000.

Since SoundScan started powering the Billboard 200 in May 1991, 53 albums have debuted at No. 2 with a larger week than Cole. His start is the biggest No. 2 bow outside of the busy Christmas shopping season since Nov. 8, 2008, when the "High School Musical 3: Senior Year" soundtrack started with 297,000.

Of those 53 albums, only five climbed to No. 1. Thus, the odds are against *Born Sinner* topping the tally. (That said, Cole already has a No. 1—his first album, 2011's *Cole World: The Sideline Story*, debuted atop the list.) —Keith Caulfield



Turn Up The Volume

So far this year, six soundtracks have reached the top 10 on the Billboard 200, including two last week: *Man of Steel* (No. 9) and *Big Time Rush's 24/Seven* (No. 4). It was the first time two soundtracks bowed in the top 10 at the same time in three years. It last happened on June 26, 2010, when "The Twilight Saga: Eclipse" (No. 2) and "Camp Rock 2: The Final Jam" (No. 3) both launched in the region.

Further, three of the year's 25 best-selling albums are soundtracks. The "Pitch Perfect" album is No. 12 for the year with 526,000 sold (according to Nielsen SoundScan), while "Les Misérables" is No. 17 (455,000) and "The Great Gatsby" is No. 24 (376,000).

A year ago, there was only one soundtrack among the top 25 sellers through the sales week ending June 24: "The Hunger Games" was the 18th-best-selling album, with 399,000.

However, despite the success of titles like "Pitch Perfect" and "Les Misérables," overall soundtrack sales volume is down by 7.3% versus a year ago. In 2013, 5.6 million soundtracks have been sold, whereas a year ago, there were 6.2 million. Comparatively, overall album sales are down by 5%. Now, if only *One Direction* would release a soundtrack to its upcoming "This Is Us" film...


—Keith Caulfield

TOP 10 CHARTING SOUNDTRACKS, 2008-13



* Through the July 6 chart

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
98	106	101	ALABAMA SHAKES ATO	Boys & Girls	●	6	60
200	73	102	AC/DC COLUMBIA/LEGACY	Back In Black	◆	4	149
88	102	103	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	28
-	191	104	LORDE LAVA/REPUBLIC	The Love Club (EP)		104	2
78	65	105	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	13
83	119	106	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	38
93	116	107	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		7	11
105	146	108	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	31
NEW		109	THE MOWGLI'S PHOTO FINISH/ISLAND/IDJMG	Waiting For The Dawn		109	1
 <p>In the same week that the band's single "San Francisco" hits a new peak on Triple A, rising 4-3 (see page 57), its parent album starts with 4,000. It also pops onto Heatseekers Albums at No. 2, outpacing the No. 24 peak of previous EP <i>Love's Not Dead</i> (2012).</p>							
113	125	110	ONE DIRECTION SYCO/COLUMBIA	Up All Night	▲	1	67
118	122	111	RANDY HOUSER STONEY CREEK/BBMG	How Country Feels		11	19
155	137	112	BRING ME THE HORIZON EPITAPH	Sempiternal		11	12
169	82	113	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead		45	39
130	136	114	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	▲	3	96
74	124	115	PARAMORE FUELED BY RAMEN	Paramore		1	11
110	150	116	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	100
163	135	117	FLEETWOOD MAC WARNER BROS.	Rumours	◆	11	163
190	97	118	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night		6	64
112	114	119	TAMELA MANN TILLYMANN	Best Days		14	41
114	120	120	CREDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle: The 20 Greatest Hits	▲	52	186
NEW		121	STATIK SELEKTAH SHOWOFF/DUCK DOWN	Extended Play		121	1
86	93	122	PAUL MCCARTNEY AND WINGS MPL/HEAR/CONCORD	Wings Over America		22	61
NEW		123	PHISH JEMP	Ventura		123	1
<p>The six-CD boxed set, which is the band's 31st chart entry, bows with 3,000 sold. It features two live shows recorded in 1997 and 1998. Eighty-three percent of its sales came from nontraditional means, mostly from Phish's official merch site, Phish Dry Goods.</p> 							


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
119	121	124	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆	1	122
103	133	125	KID CUDI REPUBLIC	Indicud		2	10
136	83	126	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	266
71	86	127	ROD STEWART CAPITOL	Time		7	7
127	101	128	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	90
91	107	129	THE BAND EMI SPECIAL MARKETS/STARBUCKS	Opus Collection		91	3
RE-ENTRY		130	SNOOP LION BERHANE SOUND SYSTEM/BLE/MAD DECENT/VICE/RCA	Reincarnated		16	6
-	77	131	STEVIE WONDER MOTOWN/UTV/UME	The Definitive Collection	▲	35	53
141	151	132	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	56
94	132	133	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	6
36	78	134	LEANN RIMES CURB	Spitfire		36	3
RE-ENTRY		135	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	◆	1	141
124	167	136	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	23
85	103	137	GEORGE JONES SONY MUSIC CMG	Super Hits	▲	56	9
RE-ENTRY		138	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	68
122	134	139	BRANTLEY GILBERT VALOR/BMLG	Halfway To Heaven	●	4	97
-	90	140	JACK JOHNSON JACK JOHNSON/BIRUSHFIRE/REPUBLIC	In Between Dreams	▲	2	107
161	160	141	LYNYRD SKYNYRD MCA/UME	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	122
RE-ENTRY		142	ZEDD INTERSCOPE/JIGA	Clarity		38	3
<p>The album returns to the chart (up 31%) after spending just two weeks on the tally last October. Its title track is spurring the sales gains, as it rises 16-13 on Hot 100 Airplay this week with a 13% gain in audience (58 million, according to Nielsen BDS).</p> 							
104	118	143	SOUNDTRACK POLYDOR/REPUBLIC	Les Misérables	●	1	27
128	157	144	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	46
134	140	145	ZAC BROWN BAND ROADY/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	237
-	32	146	THE BLACK DAHLIA MURDER METAL BLADE	Everblack		32	2
146	149	147	KID ROCK LAVA/AG	Cocky	▲	3	125
70	117	148	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL	LOVE LUST FAITH + DREAMS		6	5

THE MOWGLI'S: EMILY SHURE; ZEDD: NICK VALETTA; HANSON: IRGO SCHNEIDER

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SALES DATA COMPILED BY NIELSEN SOUNDSCAN

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
120	169	149	KE\$HA KEMOSABE/RCA	Warrior		6	25
84	123	150	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMG	NOW That's What I Call A Country Party		31	7
102	143	151	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	11
138	173	152	LINDSEY STIRLING BRIDGEZONE	Lindsey Stirling		79	32
73	105	153	SOUNDTRACK ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMG	Nashville: The Music Of Nashville: Season 1: Volume 2		13	7
97	147	154	EMELI SANDE CAPITOL	Our Version Of Events		28	32
140	181	155	AWOLNATION RED BULL	Megalithic Symphony		84	85
-	81	156	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story Of The Wild Ones		7	12
40	95	157	SOUNDTRACK DEF JAM/DMG	Fast & Furious 6		25	5
RE-ENTRY		158	THE POSTAL SERVICE SUB POP	Give Up ▲		45	39
10	40	159	BARENAKED LADIES RAISIN'/VANGUARD/WELK	Grinning Streak		10	3
159	185	160	NEW KIDS ON THE BLOCK THE BLOCK/BOSTON 5	10		6	11
131	164	161	THE NEIGHBOURHOOD R/REVOLVE/COLUMBIA	I Love You.		39	9
183	153	162	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMG	GRRR! ●		19	20
133	168	163	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue ▲		1	101
129	144	164	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013 ●		35	39
165	138	165	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2		38	7
-	84	166	DAVE KOZ / GERALD ALBRIGHT / MINDI ABAIR / RICHARD ELLIOT CONCORD	Dave Koz And Friends: Summer Horns		84	2
174	186	167	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲		98	52
147	178	168	JASON ALDEAN BROKEN BOW/BMG	My Kinda Party ▲		2	137
RE-ENTRY		169	THE WEEKND XO/REPUBLIC	Trilogy ▲		4	31
137	158	170	LEE BRICE CURB	Hard 2 Love		5	59
126	163	171	PHOENIX LOYALTY/GLASSNOTE	Bankrupt!		4	9
NEW		172	DELBERT & GLEN NEW WEST	Blind, Crippled & Crazy		172	1
RE-ENTRY		173	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	40
173	189	174	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	129
RE-ENTRY		175	KANYE WEST ROC-A-FELLA/DEF JAM/DMG	My Beautiful Dark Twisted Fantasy ▲		1	48
<p>Kanye West's catalog of six earlier studio albums grew in sales by 68% this week, thanks to buzz and promotion tied to his new No. 1, <i>Yeezus</i>. Three of his earlier efforts each moved more than 2,000 last week, with this album having its best sales frame (3,000) since the week ending Dec. 30, 2012.</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
150	156	176	STEVE MARTIN & EDIE BRICKELL 40 SHARE/ROUNDER/CONCORD	Love Has Come For You		21	9
RE-ENTRY		177	THREE DOG NIGHT MCA/UMG	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection ▲		109	57
101	87	178	ANDREA BOCELLI SUGAR/VERVE/VG	Passione		2	21
NEW		179	CIMORELLI UNIVERSAL ISLAND/REPUBLIC	Made In America (EP)		179	1
132	166	180	ALICIA KEYS RCA	Girl On Fire ●		1	30
RE-ENTRY		181	BRIDGIT MENDLER HOLLYWOOD	Hello My Name Is...		30	20
144	155	182	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	22
16	113	183	CITY AND COLOUR DINE ALONE	The Hurry And The Harm		16	3
NEW		184	BWB HEADS UP/CONCORD	Human Nature		184	1
152	184	185	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	13
117	129	186	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	23
RE-ENTRY		187	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	17
143	188	188	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	23
28	126	189	PORTUGAL. THE MAN ATLANTIC/AG	Evil Friends		28	3
RE-ENTRY		190	THE TEMPTATIONS MOTOWN/UMG	Best Of The Temptations-The 60's-20th Century Masters The Millennium Collection ▲		73	50
NEW		191	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4		191	1
 <p>It's the first album from the Dutch DJ to chart on a Billboard tally, entering with 2,000. It also bows at No. 9 on Dance/Electronic Albums. Only available as a download in the United States for now, the title was released off-cycle, on Friday, June 21.</p> <p>—Keith Caulfield</p>							
168	177	192	MICHAEL BUBLE 143/REPRISE/WARNER BROS.	Michael Buble ▲		47	83
145	176	193	MUSE HELIUM-3/WARNER BROS.	The 2nd Law		2	38
-	161	194	HILLSONG UNITED HILLSONG/HILLSONG AUSTRALIA/SPARROW/CAPITOL CMG	Zion		5	10
RE-ENTRY		195	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson ▲		53	71
NEW		196	WHENEVER, IF EVER TOPSHELF	The World Is A Beautiful Place & I Am No Longer Afraid To Die		196	1
RE-ENTRY		197	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits ▲		1	186
177	187	198	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership ▲		7	156
54	139	199	JOSH GROBAN REPRISE/WARNER BROS.	All That Echoes		1	20
RE-ENTRY		200	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲		1	143



Q&A Hanson

At what point did your attention turn away from your 2010 album *Shout It Out* and start focusing on the album that would become *Anthem*?
Zack Hanson: We started recording for *Anthem* in February 2012... We started, and then we stopped. We'd been going so hard for two years on *Shout It Out*, and I think people were just worn out. There was a sense that some of the care wasn't being given. We took several months off and said [to each other], "I'll see you when I see you." That had never happened before, and I think that played into some of the qualities of this record. There was a sense that, when we came back together, we really were fighting for this record.

Was there ever a threat that Hanson would break up?
Zack: A lot of bands would have come to the point that we came to—the struggle we were having creatively, the stress of running a label and being analytical as a band—and said, "I'm done." But none of us wanted that to be the end result.

This is your first album since reaching the 20-year mark as a group. How do you view the first decade of Hanson versus the second?
Taylor Hanson: The first decade was learning to walk and then getting a water hose to the face: Nobody gets to have debut records that blow up like our first record did. We always knew that was extremely rare, and it was a huge education process. That first decade informed the choices of what we spent the last decade doing, which is running a label, putting out more albums independently than we ever did on a major. That first decade was defining the DNA of the band.

—Jason Lipshutz

Hot 100 Breakout

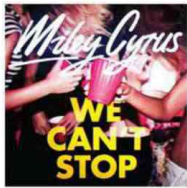
July 6
2013
billboard

HOT 100 AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 MIRRORS RCA	Justin Timberlake	13		
2	2	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	14			
4	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell 6			
5	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams 9			
3	5	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess 17			
10	6	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons 11			
6	7	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX 17			
8	8	COME & GET IT HOLLYWOOD	Selena Gomez 10			
7	9	STAY SRP/DEF JAM/IDMIG	Rihanna Feat. Mikky Ekko 20			
9	10	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly 31			
11	11	TREASURE ATLANTIC	Bruno Mars 6			
14	12	POWER TRIP ROC/NATION/COLUMBIA	J. Cole Feat. Miguel 14			
16	13	CLARITY INTERSCOPE	Zedd Feat. Foxes 9			
13	14	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller 10			
15	15	MY SONGS KNOW WHAT YOU DID IN THE DARK DELAYANCE/ISLAND/IDMIG	Fall Out Boy 17			
12	16	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars 22			
25	17	LOVE SOMEBODY ARM/OCTONE/INTERSCOPE	Maroon 5 5			
21	18	THE OTHER SIDE BELLIGA HEIGHTS/WARNER BROS.	Jason Derulo 9			
30	19	I NEED YOUR LOVE OBSERVY/DECONSTRUCTION FLY EYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding 7			
19	20	ANYWHERE WITH YOU RCA NASHVILLE	Jake Owen 13			
22	21	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley 14			
20	22	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan 10			
18	23	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel 8			
24	24	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas 16			
26	25	DONE. REPUBLIC NASHVILLE	The Band Perry 14			
17	26	BOYS' ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton 12			
23	27	HO HEY DUOTONE	The Lumineers 37			
35	28	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips 11			
36	29	CUPS (PITCH PERFECT'S WHEN I'M GONE) UMG/REPUBLIC	Anna Kendrick 6			
34	30	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band 14			
31	31	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar 11			
48	32	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.	3			
32	33	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z 24			
37	34	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes 8			
53	35	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities 4			
40	36	BODY PARTY EPIC	Ciara 6			
42	37	MORE THAN MILES VALORY	Brantley Gilbert 17			
38	38	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore 12			
43	39	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz 7			
33	40	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera 21			
29	41	HIGHWAY DON'T CARE TIM MCGRAW WITH TAYLOR SWIFT BIG MACHINE	14			
28	42	NEXT TO ME CAPITOL	Emeli Sande 18			
51	43	RUNNIN' OUTTA MOONLIGHT STONE CREEK	Randy Houser 5			
46	44	NO NEW FRIENDS (SFB REMIX) DJ Haled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	6			
39	45	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran 10			
49	46	SEE YOU AGAIN IYARISTA/NASHVILLE	Carrie Underwood 8			
27	47	HEART ATTACK HOLLYWOOD	Demi Lovato 17			
54	48	DON'T YA ATLANTIC/WMN	Brett Eldredge 5			
52	49	ALL OVER THE ROAD MERCURY NASHVILLE	Easton Corbin 6			
41	50	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker 17			

HOT DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10		
3	2	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly 46			
2	3	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons 33			
4	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams 10			
12	5	TREASURE ATLANTIC	Bruno Mars 5			
17	6	WE CAN'T STOP RCA	Miley Cyrus 3			
5	7	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	17			
10	8	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMIG	Fall Out Boy 20			
6	9	BOYS' ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends 13			
8	10	COME & GET IT HOLLYWOOD	Selena Gomez 11			
RE	11	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic 2			
29	12	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes 11			
7	13	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne 11			
9	14	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess 18			
11	15	MIRRORS RCA	Justin Timberlake 17			
14	16	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller 13			
13	17	CLARITY INTERSCOPE	Zedd Feat. Foxes 11			
16	18	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel 7			
15	19	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker 20			
18	20	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX 18			
20	21	CUPS UMG	Anna Kendrick 21			
19	22	LOVE SOMEBODY ARM/OCTONE/INTERSCOPE	Maroon 5 5			
24	23	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/ADA/WARNER BROS.	8			
NEW	24	BORN TO FLY REPUBLIC	Danielle Bradbery 1			
27	25	THE OTHER SIDE BELLIGA HEIGHTS/WARNER BROS.	Jason Derulo 10			
26	26	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan 11			
32	27	I NEED YOUR LOVE OBSERVY/DECONSTRUCTION FLY EYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding 8			
23	28	STAY SRP/DEF JAM/IDMIG	Rihanna Feat. Mikky Ekko 20			
22	29	DANNY'S SONG REPUBLIC	The Swon Brothers 2			
28	30	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	38			
25	31	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift 17			
53	32	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera 21			
NEW	33	NEW SLAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDMIG	Kanye West 1			
33	34	RUNNIN' OUTTA MOONLIGHT STONE CREEK	Randy Houser 6			
21	35	WE OWN IT (FAST & FURIOUS) DEF JAM/IDMIG	2 Chainz & Wiz Khalifa 5			
34	36	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars 25			
NEW	37	PAPER DOLL COLUMBIA	John Mayer 1			
NEW	38	WHY REPUBLIC	Michelle Camuel 1			
31	39	22 BIG MACHINE/REPUBLIC	Taylor Swift 19			
RE	40	MAYBE IT WAS MEMPHIS REPUBLIC	Danielle Bradbery 1			
39	41	GONE, GONE, GONE J/INTERSCOPE	Phillip Phillips 16			
49	42	DON'T YA ATLANTIC/WMN	Brett Eldredge 3			
40	43	SAIL RED BULL	AWOLNATION 47			
46	44	CRAZY KIDS KEMDISA/RCA	Ke\$ha Feat. will.i.am Or Juicy J 4			
NEW	45	ONE REPUBLIC	Usher & Michelle Camuel 1			
51	46	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities 4			
36	47	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna 15			
NEW	48	I CAN'T TELL YOU WHY REPUBLIC	The Swon Brothers 1			
NEW	49	TIMBER, I'M FALLING IN LOVE REPUBLIC	Blake Shelton & Danielle Bradbery 1			
44	50	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran 6			

STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART		
28	1	#1 WE CAN'T STOP RCA	Miley Cyrus	3		
1	2	GANGNAM STYLE SCHOOL BOY/REPUBLIC	PSY	24		
5	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell 6			
2	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams 10			
3	5	RADIOACTIVE KIDNAKORNER/INTERSCOPE	Imagine Dragons 24			
6	6	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller 13			
4	7	CAN'T HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	17			
8	8	U.O.E.N.O. ROCKO ROAD	Rocko Feat. Future & Rick Ross 11			
7	9	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	24			
10	10	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line 11			
9	11	COME & GET IT HOLLYWOOD	Selena Gomez 11			
13	12	POWER TRIP ROC/NATION/COLUMBIA	J. Cole Feat. Miguel 16			
12	13	MIRRORS RCA	Justin Timberlake 14			
14	14	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars 21			
11	15	HARLEM SHAKE JEFFREY/MAD DECENT/WARNER BROS.	Baauer 19			
17	16	CUPS (PITCH PERFECT'S WHEN I'M GONE) UMG/REPUBLIC	Anna Kendrick 12			
16	17	SAIL RED BULL	AWOLNATION 24			
21	18	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna 17			
27	19	TREASURE ATLANTIC	Bruno Mars 3			
15	20	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess 16			
19	21	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY 11			
18	22	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake 19			
20	23	22 BIG MACHINE/REPUBLIC	Taylor Swift 14			
23	24	BODY PARTY EPIC	Ciara 9			
24	25	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel 6			
25	26	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future 21			
49	27	NO NEW FRIENDS (SFB REMIX) DJ Haled Feat. Drake, Rick Ross & Lil Wayne WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	4			
30	28	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX 12			
26	29	HEART ATTACK HOLLYWOOD	Demi Lovato 16			
33	30	CLARITY INTERSCOPE	Zedd Feat. Foxes 5			
29	31	F**KIN PROBLEMS A&AP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR A&AP WORLDWIDE/POLO GROUNDS/RCA	24			
32	32	I KNEW YOU WERE TROUBLE BIG MACHINE/REPUBLIC	Taylor Swift 19			
41	33	I NEED YOUR LOVE OBSERVY/DECONSTRUCTION FLY EYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding 4			
36	34	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar 11			
NEW	35	NEW SLAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDMIG	Kanye West 1			
35	36	BOYS' ROUND HERE WARNER BROS. NASHVILLE/WMN	Blake Shelton Feat. Pistol Annies & Friends 7			
45	37	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMIG	Fall Out Boy 12			
RE	38	STAY SRP/DEF JAM/IDMIG	Rihanna Feat. Mikky Ekko 18			
31	39	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction 19			
27	40	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera 15			
NEW	41	TAP OUT RICH GANG FEAT. LIL WAYNE, BIRCHMAYN, FUTURE, MACK MAINE, NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	1			
NEW	42	BLACK SKINHEAD G.O.O.D./ROC-A-FELLA/DEF JAM/IDMIG	Kanye West 1			
39	43	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz 12			
34	44	BUGATTI ACE HOOD FEAT. FUTURE & RICK ROSS WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	16			
38	45	CALL ME MAYBE G04/UNIVERSAL	Carly Rae Jepsen 24			
43	46	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker 13			
47	47	BEAT IT BELLIGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa 2			
RE	48	WOP STEREODAME	J. Dash 4			
44	49	HERE'S TO NEVER GROWING UP EPIC	Avril Lavigne 5			
42	50	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber 9			

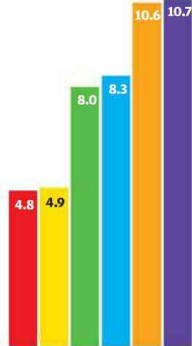
NOT RATED: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, songs that are newly-released titles, or songs receiving widespread airplay/ radio sales activity for the first time, 1-27 inclusions, encompassing pop, adult, rock, country, blues, soul, and other genres. The week's most popular current songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top streamed radio songs and on-demand songs and tracks. Songs that were not included in the top 100 Hot 100 songs are ranked on the Hot 100 Singles Sales chart. **NEW**: New entries on the Hot 100 chart. **RE**: Re-entries on the Hot 100 chart. **WKS. ON CHART**: Weeks on chart.



Cyrus Breaks Vevo Record

Miley Cyrus experiences a meteoric rise on the Streaming Songs chart, zooming 28-1 with "We Can't Stop," the official video for which debuted on YouTube (through Vevo) on June 19. The title earned 9.5 million overall U.S. streams for the week (up 469%), with 87% of those plays coming from the Vevo video. This is the most streams by a single song in one week since PSY's "Gentleman" had 13 million streams on the May 4 chart. On a global level, Vevo announced that the official "We Can't Stop" video delivered 10.7 million views in the first 24 hours following its premiere, breaking the record previously held by Justin Bieber featuring Nicki Minaj's "Beauty and a Beat," which hit 10.6 million global views in its first 24 hours. Previous Vevo 24-hour record holders were Minaj's "Stupid Hoe," Rihanna's "Where Have You Been," Bieber's "Boyfriend" and One Direction's "Live While We're Young." —William Gruger

MOST WORLDWIDE VIEWS VEVO FOR A VIDEO IN A 24-HOUR PERIOD



Social/Streaming

July 6
2013
billboard

UNCHARTED™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	MYSPACE PAGE	
2	1	#1 DJ BL3ND	WWW.MYSPACE.COM/BL3NDZVY	127
4	2	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	117
7	3	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	71
10	4	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES	30
18	5	NOISIA	WWW.MYSPACE.COM/DENOISIA	126
9	6	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	91
8	7	SUNGH A JUNG	WWW.MYSPACE.COM/SUNGHASUNGH	123
5	8	PORTA	WWW.MYSPACE.COM/PORTAJ	123
13	9	FLOSSTRADOMUS	WWW.MYSPACE.COM/FLOSSTRADOMUS	18
6	10	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	114
15	11	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	84
16	12	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	110
11	13	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	82
1	14	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	73
12	15	BONDAN PRAKOSO & FADEZBLACK	WWW.MYSPACE.COM/BONDANFADEZBLACK	79
23	16	UMEK	WWW.MYSPACE.COM/DJUMEK	86
14	17	PITTY	WWW.MYSPACE.COM/BANDAPITTY	112
3	18	IWAN RHEON	WWW.MYSPACE.COM/IWANRHEON	18
20	19	LOS HERMANOS	WWW.MYSPACE.COM/LOSERMANOS	52
25	20	METRONOMY	WWW.MYSPACE.COM/METRONOMY	112
31	21	POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL	51
RE	22	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	78
29	23	JESSICA LOWNDES	WWW.MYSPACE.COM/JESSICLOWNDES	13
22	24	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	98
45	25	THESE NEW PURITANS	WWW.MYSPACE.COM/THESENEWPURITANS	2
24	26	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	124
43	27	SKA-P	WWW.MYSPACE.COM/SKAP	9
27	28	KORPIKLAANI	WWW.MYSPACE.COM/KORPIKLAANI	39
28	29	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI	27
33	30	FOBIA	WWW.MYSPACE.COM/FOBIOFICIAL	15
NEW	31	GESAFFELSTEIN	WWW.MYSPACE.COM/GESAFFELSTEIN	1
19	32	MADDI JANE	WWW.MYSPACE.COM/MADDOJANEMUSIC	116
RE	33	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	46
47	34	HEFFRON DRIVE	WWW.MYSPACE.COM/HEFFRONDRIVE	25
26	35	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	105
41	36	MAPS & ATLASES	WWW.MYSPACE.COM/MAPSANDATLASES	9
44	37	TRISTEZA	WWW.MYSPACE.COM/TRISTEZA	4
30	38	ANATHEMA	WWW.MYSPACE.COM/WEAREANATHEMA	58
21	39	IAMX	WWW.MYSPACE.COM/IAMX	55
NEW	40	KARNIVOOL	WWW.MYSPACE.COM/KARNIVOOL	1
39	41	FINNTROLL	WWW.MYSPACE.COM/OFFICIALFINNTROLL	7
50	42	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	104
17	43	AMORPHIS	WWW.MYSPACE.COM/AMORPHIS	24
42	44	GORGOROTH	WWW.MYSPACE.COM/GORGOROTH	4
36	45	ARCHITECTS UK	WWW.MYSPACE.COM/ARCHITECTSUK	32
35	46	TOTALLY ENORMOUS EXTINCT DINOSAURS	WWW.MYSPACE.COM/TOTALLYENORMOUSEXTINCTDINOSAURS	26
RE	47	MAREK HEMMANN	WWW.MYSPACE.COM/MAREHEMMANN	113
49	48	AMANDA LEAR	WWW.MYSPACE.COM/REINLEEA	14
RE	49	ROHFF	WWW.MYSPACE.COM/ROHFFOFFICIAL	16
RE	50	BRIAN JONESTOWN MASSACRE	WWW.MYSPACE.COM/BRIANJONESTOWNMASSACRE	12

SOCIAL 50™				WKS. ON CHART
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/LABEL	
7	1	#1 ONE DIRECTION	SYCO/COLUMBIA	84
1	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMG	135
2	3	TAYLOR SWIFT	BIG MACHINE	135
3	4	RIHANNA	SRP/DEF JAM/IDMG	135
6	5	BEYONCE	PARKWOOD/COLUMBIA	134
4	6	BRUNO MARS	ATLANTIC	124
5	7	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	133
8	8	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	134
32	9	MILEY CYRUS	HOLLYWOOD	63
11	10	JUSTIN TIMBERLAKE	RCA	106
9	11	JENNIFER LOPEZ	ISLAND/IDMG	121
12	12	DAVID GUETTA	WHAT 4 MUSIC/STRAIVE/ERKS/CAPITOL	135
10	13	P!NK	RCA	99
18	14	DEMI LOVATO	HOLLYWOOD	125
15	15	BRITNEY SPEARS	RCA	132
14	16	ADELE	XL/COLUMBIA	125
16	17	KATY PERRY	CAPITOL	135
30	18	LIL WAYNE	YOUNG MONEY/CASH MONEY/REPUBLIC	134
19	19	MAROON 5	ARM/OC/TONE	74
13	20	WILL.I.AM	INTERSCOPE	25
22	21	MICHAEL JACKSON	MJ/EPIC	125
23	22	CHRISTINA AGUILERA	RCA	37
20	23	MACKLEMORE & RYAN LEWIS	MACKLEMORE	23
17	24	PSY	SCHOOLBOY/REPUBLIC	44
25	25	SHAKIRA	SONY MUSIC LATIN/EPIC	134
24	26	DAFT PUNK	VIRGIN/CAPITOL	31
28	27	ARIANA GRANDE	REPUBLIC	31
26	28	AVRIL LAVIGNE	EPIC	132
27	29	LADY GAGA	STREAMLINE/ROX/NEVE/INTERSCOPE	135
31	30	LINKIN PARK	MACHINE SHOP/WARNER BROS.	135
33	31	THE BLACK EYED PEAS	INTERSCOPE	127
21	32	SELENA GOMEZ	HOLLYWOOD	133
29	33	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	135
35	34	ALICIA KEYS	RCA	81
42	35	THE BEATLES	APPLE/CAPITOL	53
48	36	COLDPLAY	CAPITOL	126
49	37	ROBIN THICKE	SRP/DEF JAM/INTERSCOPE	2
43	38	USHER	RCA	122
38	39	BOB MARLEY	TUFF GOING/ISLAND/UMG	76
40	40	KELLY CLARKSON	19/RCA	21
RE	41	KANYE WEST	ROC-A-FELLA/DEF JAM/IDMG	40
RE	42	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	129
46	43	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/RO/REPUBLIC	79
36	44	MARIAH CAREY	ISLAND/YOUNG	31
39	45	FLO RIDA	PCR/ISLAND/LAITIC	61
37	46	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	106
50	47	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	121
RE	48	T.I.	GRAND Hustle/ATLANTIC	15
RE	49	GREEN DAY	REPRISE/WARNER BROS.	76
44	50	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE	47



1D Film Teaser Spurs No. 1 Return

One Direction returns to No. 1 on the Social 50 chart for the first time since December, thanks to the release of a teaser for its upcoming documentary film "This Is Us." During the charting week the group released a sneak-peek teaser of the movie's full-length trailer on its Vevo channel, which gained more than 836,000 views (contributing to the 15 million received by One Direction in total for the week, a 73% increase). The actual trailer debuted on June 25 and has a chance of helping the act remain in the No. 1 position next week. The teaser premiere ushered in a wave of online buzz as well, giving One Direction a 9% increase in weekly Twitter follower acquisition (148,000). Meanwhile, Kanye West re-enters the Social 50 chart for the first time since April 7, 2012, in the wake of the release of his sixth solo album, Yeezus. West doesn't have an official Facebook page, so the re-entry comes with a 29% increase in plays on his Vevo channel and a 38% lift in visits to his Wikipedia page. He also obtains 45,000 new Twitter followers. —William Gruger

COMPONENT DATA SOURCES: BILLBOARD.COM, SPIN, LAST.FM, MYSOUNDVIEW.COM, SPOTIFY, VEVO, YOUTUBE, PANDORA, DEEZER, IRI, MOBILE APPS, SOCIAL MEDIA MONITORING, AND OTHER SOURCES. CHARTS ARE PREPARED BY BILLBOARD.COM. SEE CHARTS.ORG FOR COMPLETE RULES AND EXPLANATIONS.

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 GET LUCKY Daft Punk Feat. Pharrell Williams		10
3	2	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell		5
2	3	RADIOACTIVE Imagine Dragons		42
4	4	CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton		21
6	5	CRUISE Florida Georgia Line		20
16	6	POWER TRIP J. Cole Feat. Miguel		12
NEW	7	BLACK SKINHEAD Kanye West		1
5	8	MIRRORS Justin Timberlake		14
8	9	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		36
NEW	10	NEW SLAVES Kanye West		1
10	11	I LOVE IT Icona Pop Feat. Charli XCX		1
45	12	WE CAN'T STOP Miley Cyrus		2
7	13	COME & GET IT Selena Gomez		9
NEW	14	I AM A GOD Kanye West		1
NEW	15	ON SIGHT Kanye West		1
9	16	JUST GIVE ME A REASON P!nk Feat. Nate Ruess		14
14	17	CLARITY Zedd Feat. Foxes		9
12	18	THE WAY Ariana Grande Feat. Mac Miller		10
NEW	19	BLOOD ON THE LEAVES Kanye West		1
13	20	WHEN I WAS YOUR MAN Bruno Mars		20
NEW	21	HOLD MY LIQUOR Kanye West		1
15	22	#BEAUTIFUL Mariah Carey Feat. Miguel		5
19	23	BAD Wale Feat. Tiara Thomas Or Rihanna		12
17	24	LOVE ME Lil Wayne Feat. Drake & Future		21
22	25	BITCH, DON'T KILL MY VIBE Kendrick Lamar		28
20	26	STARTED FROM THE BOTTOM Drake		18
NEW	27	I'M IN IT Kanye West		1
18	28	SAIL AWOLNATION		63
21	29	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar		28
36	30	TREASURE Bruno Mars		2
26	31	RICH AS F**K Lil Wayne Feat. 2 Chainz		12
NEW	32	BOUND 2 Kanye West		1
11	33	YOUNG AND BEAUTIFUL Lana Del Rey		6
28	34	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding		5
24	35	IT'S TIME Imagine Dragons		45
31	36	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy		12
23	37	HO HEY The Lumineers		50
34	38	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert		15
NEW	39	GUILT TRIP Kanye West		1
33	40	DEMONS Imagine Dragons		24
27	41	22 Taylor Swift		6
NEW	42	SEND IT UP Kanye West		1
37	43	LOCKED OUT OF HEAVEN Bruno Mars		35
32	44	SUIT & TIE Justin Timberlake Feat. Jay Z		22
29	45	HEART ATTACK Demi Lovato		15
25	46	INSTANT CRUSH Daft Punk Feat. Julian Casablancas		4
44	47	CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick		6
30	48	LOSE YOURSELF TO DANCE Daft Punk Feat. Pharrell Williams		4
39	49	BUGATTI Ace Hood Feat. Future & Rick Ross		12
47	50	BOYS 'ROUND HERE Blake Shelton Feat. Pistol Annies & Friends		2

R&B/HIP-HOP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 BLURRED LINES Robin Thicke Feat. T.I. + Pharrell		6
1	2	CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton		12
4	3	U.O.E.N.O. Rocko Feat. Future & Rick Ross		11
3	4	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		12
5	5	POWER TRIP J. Cole Featuring Miguel		11
7	6	BAD Wale Feat. Tiara Thomas Or Rihanna		12
6	7	STARTED FROM THE BOTTOM Drake		12
8	8	BODY PARTY Clara		9
9	9	#BEAUTIFUL Mariah Carey Feat. Miguel		6
10	10	LOVE ME Lil Wayne Feat. Drake & Future		12
17	11	NO NEW FRIENDS (S/TB REMIX) DJ Khalid Feat. Drake, Rick Ross & Lil Wayne		8
11	12	F**KIN PROBLEMS A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar		12
13	13	BITCH, DON'T KILL MY VIBE Kendrick Lamar		11
RE	14	NEW SLAVES Kanye West		1
19	15	TAPOUT Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		3

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
RE	1	#1 WE CAN'T STOP Miley Cyrus		2
1	2	GENTLEMAN PSY		11
2	3	JUST GIVE ME A REASON P!nk Feat. Nate Ruess		20
8	4	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell		7
6	5	CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton		10
3	6	GANGNAM STYLE PSY		45
4	7	EL POLLITO PIO Pulcinio Pio		17
10	8	COME & GET IT Selena Gomez		8
9	9	THRIFT SHOP Macklemore & Ryan Lewis Feat. Wanz		30
7	10	MIRRORS Justin Timberlake		15
11	11	GET LUCKY Daft Punk Feat. Pharrell Williams		9
12	12	HEART ATTACK Demi Lovato		11
5	13	WHEN I WAS YOUR MAN Bruno Mars		20
16	14	THE WAY Ariana Grande Feat. Mac Miller		8
19	15	RADIOACTIVE Imagine Dragons		10

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	VIRTUAL RIOT
2	DMNDZ
3	CULTURE CODE
4	SAM TIBA
5	PRETTY PINK
6	SUN RAI
7	ELAY LAZUTKIN
8	LOUISIANA JONES
9	BOOMBOX CARTEL
10	BRANDON AND LEAH
11	MR. BILL
12	SHADOW CHILD
13	KLANGTHERAPEUTEN
14	RAMPUE
15	SKIP&DIE

Radio Airplay

July 6
2013
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 CANT HOLD US Macklemore & Ryan Lewis Feat. Ray Dalton		14
3	2	COME & GET IT Selena Gomez		11
2	3	MIRRORS Justin Timberlake		13
4	4	I LOVE IT Icona Pop Feat. Charli XCX		19
6	5	GET LUCKY Daft Punk Feat. Pharrell Williams		9
9	6	BLURRED LINES Robin Thicke Feat. T.I. + Pharrell		6
10	7	RADIOACTIVE Imagine Dragons		10
7	8	CRUISE Florida Georgia Line Feat. Nelly		13
8	9	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy		19
5	10	JUST GIVE ME A REASON P!nk Feat. Nate Ruess		17
11	11	THE OTHER SIDE Jason Derulo		9
12	12	TREASURE Bruno Mars		6
16	13	CLARITY Zedd Feat. Foxes		14
13	14	THE WAY Ariana Grande Feat. Mac Miller		12
17	15	#BEAUTIFUL Mariah Carey Feat. Miguel		7
18	16	LOVE SOMEBODY Maroon 5		6
19	17	I NEED YOUR LOVE Calvin Harris Feat. Ellie Goulding		10
14	18	HEART ATTACK Demi Lovato		17
22	19	CUPS (PITCH PERFECT'S WHEN I'M GONE) Anna Kendrick		11
23	20	LEGO HOUSE Ed Sheeran		14
27	21	SAFE AND SOUND Capital Cities		5
NEW	22	GG OOH LA LA Britney Spears		1
25	23	CRAZY KIDS Ke\$ha Feat. will.i.am Or Juicy J		7
30	24	SAME LOVE Macklemore & Ryan Lewis Feat. Mary Lambert		3
21	25	HERE'S TO NEVER GROWING UP Avril Lavigne		11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
4	1	#1 JUST GIVE ME A REASON P!nk Feat. Nate Ruess		10
1	2	WHEN I WAS YOUR MAN Bruno Mars		18
2	3	HO HEY The Lumineers		25
3	4	DAYLIGHT Maroon 5		21
5	5	CATCH MY BREATH Kelly Clarkson		26
8	6	GG STAY Rihanna Feat. Mikky Ekko		10
7	7	IT'S A BEAUTIFUL DAY Michael Buble		16
6	8	TRY P!nk		25
9	9	HOME Phillip Phillips		43
10	10	I KNEW YOU WERE TROUBLE. Taylor Swift		23
12	11	NEXT TO ME Emeli Sande		23
11	12	LOCKED OUT OF HEAVEN Bruno Mars		25
15	13	GONE, GONE, GONE Phillip Phillips		9
14	14	TWO HEARTS BREAKING Jewel		20
13	15	I WILL WAIT Mumford & Sons		19
18	16	MIRRORS Justin Timberlake		5
19	17	CARRY ON fun.		16
16	18	SHE MAKES ME HAPPY Rod Stewart		12
20	19	WRONG GUY (I DID IT THIS TIME) Whitney Wolanin		17
21	20	LITTLE TALKS Of Monsters And Men		20
29	21	LOVE SOMEBODY Maroon 5		2
22	22	IT'S TIME Imagine Dragons		15
26	23	TEMPTED Margo Rey		5
24	24	(M) RAINY DAY GIRL The Villians		6
23	25	PEOPLE LIKE US Kelly Clarkson		3

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited album-controlled radio channels on leading online music services. R&B/HIP-HOP STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across radio airwaves, ranked by radio airplay detections, except for country radio hits, which are ranked by 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. Copyright © 2013 Billboard Music Chart Company. All rights reserved.

ADULT TOP 40™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	#1 JUST GIVE ME A REASON <small>IMP/INT/RS</small>	Pink Feat. Nate Ruess	17		
2	2	MIRRORS <small>RCA</small>	Justin Timberlake	11		
4	3	GONE, GONE, GONE <small>19/INTERSCOPE</small>	Phillip Phillips	19		
3	4	STAY <small>SRP/DEF JAM/IDMGM</small>	Rihanna Feat. Mikky Ekko	18		
5	5	NEXT TO ME <small>CAPITOL</small>	Emeli Sande	24		
9	6	LOVE SOMEBODY <small>ARM/OCTONE/INTERSCOPE</small>	Maroon 5	7		
8	7	PEOPLE LIKE US <small>19/RCA</small>	Kelly Clarkson	10		
12	8	RADIOACTIVE <small>KIDINAKORNER/INTERSCOPE</small>	Imagine Dragons	13		
6	9	CARRY ON <small>FUELED BY RAMEN/RRP</small>	fun.	25		
7	10	WHEN I WAS YOUR MAN <small>ATLANTIC</small>	Bruno Mars	22		
13	11	CRUISE <small>REPUBLIC NASHVILLE/REPUBLIC</small>	Florida Georgia Line Feat. Nelly	11		
11	12	LEGO HOUSE <small>ELEKTRA/ATLANTIC</small>	Ed Sheeran	20		
14	13	CUPS (PITCH PERFECT'S WHEN I'M GONE) <small>UMH/REPUBLIC</small>	Anna Kendrick	7		
16	14	TREASURE <small>ATLANTIC</small>	Bruno Mars	6		
18	15	I LOVE IT <small>RECORD COMPANY TEN/BIG BEAT/RRP</small>	Icona Pop Feat. Charli XCX	9		
19	16	BRAVE <small>EPIC</small>	Sara Bareilles	8		
21	17	MY SONGS KNOW WHAT YOU DID IN THE DARK <small>DECA/DANCE/ISLAND/IDMGM</small>	Fall Out Boy	15		
22	18	RED HANDS <small>COLUMBIA</small>	Walk Off The Earth	14		
25	19	GET LUCKY <small>DAFT LIFE/COLUMBIA</small>	Daft Punk Feat. Pharrell Williams	6		
26	20	COME & GET IT <small>HOLLYWOOD</small>	Selena Gomez	7		
23	21	HERE'S TO NEVER GROWING UP <small>EPIC</small>	Avril Lavigne	10		
15	22	HEART ATTACK <small>HOLLYWOOD</small>	Demi Lovato	15		
27	23	SHOULD'VE GONE TO BED <small>HOLLYWOOD</small>	Plain White T's	9		
32	24	GG BLURRED LINES <small>STAR TRAK/INTERSCOPE</small>	Robin Thicke Feat. T.I. + Pharrell	2		
24	25	OUR SONG <small>EMBLEM/ATLANTIC</small>	matchbox twenty	10		

ALTERNATIVE™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	#1 SWEATER WEATHER <small>IR/REVOLVE/COLUMBIA</small>	The Neighbourhood	28		
2	2	SAFE AND SOUND <small>LAZY HOOKS/CAPITOL</small>	Capital Cities	32		
3	3	RADIOACTIVE <small>KIDINAKORNER/INTERSCOPE</small>	Imagine Dragons	43		
7	4	DEMONS <small>KIDINAKORNER/INTERSCOPE</small>	Imagine Dragons	12		
5	5	HARLEM <small>RCA</small>	New Politics	20		
4	6	PANIC STATION <small>HELIUM 3/WARNER BROS.</small>	Muse	23		
6	7	UP IN THE AIR <small>IMMORTAL/VIRGIN/CAPITOL</small>	Thirty Seconds To Mars	14		
8	8	MY SONGS KNOW WHAT YOU DID IN THE DARK <small>DECA/DANCE/ISLAND/IDMGM</small>	Fall Out Boy	20		
10	9	GET LUCKY <small>DAFT LIFE/COLUMBIA</small>	Daft Punk Feat. Pharrell Williams	9		
9	10	BREEZEBLOCKS <small>INFECTIOUS/CANVASBACK/ATLANTIC</small>	alt-J	20		
14	11	CAME BACK HAUNTED <small>THE NULL CORPORATION/COLUMBIA</small>	Nine Inch Nails	3		
13	12	OUT OF MY LEAGUE <small>DANGERBIRD/ELEKTRA/ATLANTIC</small>	Fitz And The Tantrums	19		
11	13	DIANE YOUNG <small>XL/BEGGARS GROUP</small>	Vampire Weekend	14		
12	14	MOUNTAIN SOUND <small>OF MONSTERS AND MEN</small>	Of Monsters And Men	43		
15	15	IF SO <small>WARNER BROS.</small>	Atlas Genius	13		
20	16	GG WAYS TO GO <small>CASABLANCA/ATLANTIC</small>	Grouplove	2		
16	17	RECOVERY <small>XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE</small>	Frank Turner	14		
17	18	CASTLE OF GLASS <small>MACHINE SHOW/WARNER BROS.</small>	Linkin Park	14		
22	19	TRYING TO BE COOL <small>LOYALTY/GLASSNOTE</small>	Phoenix	5		
30	20	ROYALS <small>LAVA/REPUBLIC</small>	Lorde	2		
19	21	BABEL <small>GENTLEMAN OF THE ROAD/RED/GLASSNOTE</small>	Mumford & Sons	5		
21	22	SAME LOVE <small>MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT</small>	Macklemore & Ryan Lewis Feat. Mary Lambert	12		
18	23	MY GOD IS THE SUN <small>MATADOR/BEGGARS GROUP</small>	Queens Of The Stone Age	11		
25	24	KING & LIONHEART <small>REPUBLIC</small>	Of Monsters And Men	6		
23	25	OUT OF TIME <small>STONE TEMPLE PILOTS</small>	Stone Temple Pilots	5		

TRIPLE A™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 RED HANDS <small>COLUMBIA</small>	Walk Off The Earth	16		
1	2	STOMPA <small>SERENADER SOURCE/CAPITOL</small>	Serena Ryder	16		
4	3	SAN FRANCISCO <small>PHOTO FINISH/ISLAND/IDMGM</small>	The Mowgli's	18		
3	4	OUT OF MY LEAGUE <small>DANGERBIRD/ELEKTRA/ATLANTIC</small>	Fitz And The Tantrums	17		
6	5	RECOVERY <small>XTRA MILE/EPITAPH/POLYDOR/INTERSCOPE</small>	Frank Turner	14		
5	6	I'M ALIVE (LIFE SOUNDS LIKE) <small>BOO BOO WALK/CAPITOL</small>	Michael Franti & Spearhead	11		
21	7	GG I GOT YOU <small>BRUSHFIRE/REPUBLIC</small>	Jack Johnson	2		
11	8	HEARTBEAT <small>KOPECKY FAMILY BAND/ATO</small>	Kopeccky Family Band	11		
10	9	IF I LOVED YOU <small>SIRE/WARNER BROS./ADA</small>	Delta Rae	7		
7	10	HERO <small>FOTY/NETTWERK</small>	Family Of The Year	32		
8	11	DEMONS <small>KIDINAKORNER/INTERSCOPE</small>	Imagine Dragons	21		
12	12	GONE, GONE, GONE <small>19/INTERSCOPE</small>	Phillip Phillips	20		
16	13	SAFE AND SOUND <small>LAZY HOOKS/CAPITOL</small>	Capital Cities	16		
9	14	MISSION BELLS <small>ACROBAT/YANGUARD</small>	Matt Nathanson	13		
22	15	ROYALS <small>LAVA/REPUBLIC</small>	Lorde	3		
14	16	BABEL <small>GENTLEMAN OF THE ROAD/RED/GLASSNOTE</small>	Mumford & Sons	7		
20	17	KING & LIONHEART <small>REPUBLIC</small>	Of Monsters And Men	4		
13	18	FROM A WINDOW SEAT <small>HUB</small>	Dawes	17		
17	19	THE CEILING <small>WARNER BROS.</small>	The Wild Feathers	10		
18	20	KEEP YOUR HEAD UP <small>UNIVERSAL ISLAND/REPUBLIC</small>	Ben Howard	15		
19	21	RUMBLE AND SWAY <small>KIDINAKORNER/INTERSCOPE</small>	Jamie N Commons	11		
26	22	365 DAYS <small>HOLLYWOOD</small>	ZZ Ward	3		
23	23	LIGHTNING BOLT <small>MERCURY/IDMGM</small>	Jake Bugg	10		
25	24	THE WAR WITHIN <small>ARM/OCTONE/INTERSCOPE</small>	Churchill	5		
27	25	BRAVE <small>EPIC</small>	Sara Bareilles	8		



P!nk Ascends Again

Just 10 weeks after she topped Adult Contemporary with "Try," her first No. 1 at the format, **P!nk** logs her second leader, as "Just Give Me a Reason," featuring **Nate Ruess**, jumps 4-1. The return to the summit is the fastest for an artist since the chart adopted Nielsen BDS data the week of July 17, 1993, and the quickest since **Gloria Estefan & Miami Sound Machine** reigned 10 weeks apart with "Can't Stay Away From You" and "Anything for You" in 1988. The only act to collect a pair of leaders in a shorter span? **Elvis Presley**, who sent "Crying in the Chapel" to No. 1 the week of May 22, 1965, and led again nine weeks later (July 24, 1965) with "(Such An) Easy Question."

Excluding holiday titles, the 10-week ascent to the top for "Reason" is the quickest since **Lady Antebellum's** "Need You Now" hit No. 1 in its 10th frame the week of April 3, 2010. (No non-seasonal track has logged a faster flight to No. 1 since **Phil Collins'** "Can't Stop Loving You," which needed just nine weeks in 2002.)

Additionally, with "Reason" atop Adult Top 40 for a ninth week, **P!nk** is the first artist to top both charts with the same title simultaneously since **Adele** doubled up with "Someone Like You" (Dec. 3, 2011), a feat that speaks to the continued domination of "Reason" at adult top 40 radio and its swift acceptance at AC.

—Gary Trust

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 ANYWHERE WITH YOU <small>IMP/INT/RS</small>	Jake Owen	25		
3	2	CRASH MY PARTY <small>CAPITOL NASHVILLE</small>	Luke Bryan	11		
4	3	BEAT THIS SUMMER <small>ARISTA NASHVILLE</small>	Brad Paisley	17		
1	4	BOYS' NIGHT HERE <small>WARNER BROS./WMN</small>	Blake Shelton Feat. Pistol Annies & Friends	13		
5	5	DONE. <small>REPUBLIC NASHVILLE</small>	The Band Perry	17		
7	6	JUMP RIGHT IN <small>ATLANTIC/SOUTHERN GROUND</small>	Zac Brown Band	20		
10	7	I WANT CRAZY <small>ATLANTIC/WMN</small>	Hunter Hayes	11		
6	8	HIGHWAY DON'T CARE <small>BIG MACHINE</small>	Tim McGraw With Taylor Swift	20		
8	9	HEY PRETTY GIRL <small>MCA NASHVILLE</small>	Kip Moore	25		
9	10	MORE THAN MILES <small>VALORY</small>	Brantley Gilbert	36		
11	11	SEE YOU AGAIN <small>19/ARISTA NASHVILLE</small>	Carrie Underwood	13		
12	12	RUNNIN' OUTTA MOONLIGHT <small>STONEY CREEK</small>	Randy Houser	19		
13	13	DON'T YA <small>ATLANTIC/WMN</small>	Brett Eldredge	36		
14	14	ALL OVER THE ROAD <small>MERCURY</small>	Easton Corbin	25		
15	15	LITTLE BIT OF EVERYTHING <small>HIT RED/CAPITOL NASHVILLE</small>	Keith Urban	6		
16	16	POINT AT YOU <small>VALORY</small>	Justin Moore	15		
17	17	GOODBYE TOWN <small>CAPITOL NASHVILLE</small>	Lady Antebellum	7		
18	18	PIECES <small>MCA NASHVILLE</small>	Gary Allan	20		
20	19	REDNECK CRAZY <small>COLUMBIA NASHVILLE</small>	Tyler Farr	18		
19	20	HEY GIRL <small>MERCURY</small>	Billy Currington	16		
22	21	PARKING LOT PARTY <small>CLUBB</small>	Lee Brice	9		
24	22	GG WHEN I SEE THIS BAR <small>BLUE CHAIR/COLUMBIA NASHVILLE</small>	Kenny Chesney	4		
21	23	EASY <small>WARNER BROS./WMN</small>	Sheryl Crow	18		
27	24	ROUND HERE <small>REPUBLIC NASHVILLE</small>	Florida Georgia Line	6		
25	25	OUTTA MY HEAD <small>BIGGER PICTURE</small>	Craig Campbell	38		

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 POWER TRIP <small>ROC NATION/COLUMBIA</small>	J. Cole Feat. Miguel	17		
1	2	BAD <small>MAYBACK/ATLANTIC</small>	Wale Feat. Tiara Thomas Or Rihanna	20		
3	3	BODY PARTY <small>BITCH</small>	Ciara	13		
4	4	BITCH, DON'T KILL MY VIBE <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	Kendrick Lamar	14		
5	5	RICH AS F**K <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Lil Wayne Feat. 2 Chainz	11		
6	6	NO NEW FRIENDS (SFTB REMIX) <small>WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Dr. Khalid Feat. Drake, Rick Ross & Lil Wayne	10		
7	7	ADORN <small>BYSTORM/BLACK ICE/RCA</small>	Miguel	53		
13	8	TAPOUT <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	10		
12	9	HOW MANY DRINKS? <small>BYSTORM/BLACK ICE/RCA</small>	Miguel	15		
8	10	WE STILL IN THIS B**** <small>REBELROCK/GRAND HUSTLE/ATLANTIC</small>	B.o.B Feat. T.I. & Juicy J	25		
10	11	LOVEEEEEEE SONG <small>SRP/DEF JAM/IDMGM</small>	Rihanna Feat. Future	27		
11	12	LOVE AND WAR <small>STREAMLINE/EPIC</small>	Tamar Braxton	28		
9	13	POUR IT UP <small>SRP/DEF JAM/IDMGM</small>	Rihanna	27		
21	14	U.O.E.N.O. <small>ROCKY ROAD</small>	Rocko Feat. Future & Rick Ross	8		
14	15	READY <small>DESERT STORM/DEF JAM/IDMGM</small>	Fabulous Feat. Chris Brown	21		
15	16	FINE CHINA <small>RCA</small>	Chris Brown	12		
17	17	FIRE WE MAKE <small>RCA</small>	Alicia Keys Duet With Maxwell	18		
19	18	WITHOUT ME <small>19/RCA</small>	Fantasia Feat. Kelly Rowland & Missy Elliott	9		
16	19	SUIT & TIE <small>RCA</small>	Justin Timberlake Feat. Jay Z	23		
33	20	GG BLURRED LINES <small>STAR TRAK/INTERSCOPE</small>	Robin Thicke Feat. T.I. + Pharrell	3		
27	21	POETIC JUSTICE <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	Kendrick Lamar Feat. Drake	34		
27	22	THE ONE <small>STREAMLINE/EPIC</small>	Tamar Braxton	7		
28	23	LOVEAH THING <small>MAYBACK/ATLANTIC</small>	Wale Feat. Sam Dew	5		
18	24	STARTED FROM THE BOTTOM <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Drake	20		
24	25	AGE AIN'T A FACTOR <small>ATLANTIC</small>	Jaheim	7		

RAP™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 POWER TRIP <small>ROC NATION/COLUMBIA</small>	J. Cole Feat. Miguel	17		
1	2	BAD <small>MAYBACK/ATLANTIC</small>	Wale Feat. Tiara Thomas Or Rihanna	19		
3	3	BITCH, DON'T KILL MY VIBE <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	Kendrick Lamar	14		
5	4	RICH AS F**K <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Lil Wayne Feat. 2 Chainz	11		
4	5	CAN'T HOLD US <small>MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON</small>	Macklemore & Ryan Lewis Feat. Ray Dalton	14		
7	6	NO NEW FRIENDS (SFTB REMIX) <small>WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Dr. Khalid Feat. Drake, Rick Ross & Lil Wayne	10		
6	7	WE STILL IN THIS B**** <small>REBELROCK/GRAND HUSTLE/ATLANTIC/RRP</small>	B.o.B Feat. T.I. & Juicy J	22		
8	8	LOVE ME <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Lil Wayne Feat. Drake & Future	24		
10	10	TAPOUT <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	8		
11	11	READY <small>DESERT STORM/DEF JAM/IDMGM</small>	Fabulous Feat. Chris Brown	18		
15	12	U.O.E.N.O. <small>ROCKY ROAD</small>	Rocko Feat. Future & Rick Ross	6		
12	13	POETIC JUSTICE <small>TOP DAWG/AFTERMATH/INTERSCOPE</small>	Kendrick Lamar Feat. Drake	31		
14	14	HIGH SCHOOL <small>YOUNG MONEY/CASH MONEY/REPUBLIC</small>	Nicki Minaj Feat. Lil Wayne	10		
13	15	F**KIN PROBLEMS <small>ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR</small>	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	32		
16	16	LOVEAH THING <small>MAYBACK/ATLANTIC</small>	Wale Feat. Sam Dew	3		
17	17	SAME LOVE <small>MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT</small>	Macklemore & Ryan Lewis Feat. Mary Lambert	4		
20	18	AIN'T WORRIED ABOUT NOTHIN' <small>COKE BOYS/BAD BOY/INTERSCOPE</small>	French Montana	2		
NEW	19	CROOKED SMILE <small>ROC NATION/COLUMBIA</small>	J. Cole Feat. TLC	1		
23	20	LIKE WHAAAT! <small>DIAMOND LANE</small>	Problem Feat. Bad Lucc	7		
22	21	CRICKETS <small>EXIT 8/ARM/OCTONE/INTERSCOPE</small>	Drop City Yacht Club Feat. Jeremiah	15		
24	22	BUBBLE BUTT <small>MAD DECENT/SECRETLY CANADIAN/WARNER BROS.</small>	Major Lazer Feat. Bruno Mars, Tyga & Mystic	2		
18	23	KARATE CHOP (REMIX) <small>A-1/FREEBANDZ/EPIC</small>	Future Feat. Lil Wayne	19		
19	24	WILD FOR THE NIGHT <small>ASAP WORLDWIDE/POLO GROUNDS/RCA</small>	ASAP Rocky Feat. Skrillex	12		
NEW	25	FEDS WATCHING <small>DEF JAM/IDMGM</small>	2 Chainz Feat. Pharrell	1		

Digital Songs

July 6
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (10 WKS) CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	54	
2	2	BOYS' ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	●	13	
7	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	●	12	
3	4	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker	●	24	
NEW	5	BORN TO FLY REPUBLIC	Danielle Bradbery	●	1	
6	6	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan	●	12	
4	7	DANNY'S SONG REPUBLIC	The Swon Brothers	●	2	
5	8	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift	▲	20	
9	9	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	●	17	
RE	10	MAYBE IT WAS MEMPHIS REPUBLIC	Danielle Bradbery	●	3	
13	11	DON'T YA ATLANTIC/WMN	Brett Eldredge	●	12	
NEW	12	I CAN'T TELL YOU WHY ATLANTIC/WMN	The Swon Brothers	●	1	
NEW	13	TIMBER, I'M FALLING IN LOVE REPUBLIC	Blake Shelton & Danielle Bradbery	●	1	
14	14	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line	▲	30	
12	15	SEE YOU AGAIN IYARISTA/NASHVILLE	Carrie Underwood	●	9	
20	16	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr	●	10	
23	17	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line	●	5	
16	18	LITTLE BIT OF EVERYTHING HIT RECORD/CAPITOL/NASHVILLE	Keith Urban	●	6	
15	19	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert	●	25	
18	20	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore	●	18	
25	21	IT GOES LIKE THIS VALORY	Thomas Rhett	●	6	
19	22	ANYWHERE WITH YOU RCA/NASHVILLE	Jake Owen	●	20	
21	23	BEAT THIS SUMMER ARISTA/NASHVILLE	Brad Paisley	●	16	
17	24	DONE REPUBLIC/NASHVILLE	The Band Perry	●	15	
24	25	HEY GIRL MERCURY	Billy Currington	●	8	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (12 WKS) DANZA KUDURO WANS/ORBANATO/MACHETE/UJMLE	Don Omar & Lucenzo	▲	149	
2	2	VIVIR MI VIDA SONY MUSIC/LATIN	Marc Anthony	●	9	
3	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC/LATIN	Shakira Feat. Freshlyground	▲	163	
4	4	HIPS DON'T LIE EPIC/SONY MUSIC/LATIN	Shakira Feat. Wyclef Jean	●	181	
5	5	LIMBO EL CARTEL/CAPITOL/LATIN	Daddy Yankee	●	37	
6	6	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	127	
8	7	ZUMBA ORBANATO/MACHETE/UJMLE	Don Omar	●	43	
11	8	HEROE INTERSCOPE/LAJMLE	Enrique Iglesias	●	181	
9	9	LOCA EPIC/SONY MUSIC/LATIN	Shakira Feat. El Cata	●	142	
12	10	HOY TENGO GANAS DE TI UNIVERSAL MUSIC/LATINO/UJMLE	Alejandro Fernandez / Christina Aguilera	●	17	
10	11	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC/LATIN	Pitbull	●	49	
14	12	SUERTE EPIC/SONY MUSIC/LATIN	Shakira	●	179	
13	13	ALGO ME GUSTA DE TI MACHETE/UJMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	●	51	
15	14	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon	●	145	
7	15	VAMOS A LA PLAYA ULTRA	Loona	●	2	
16	16	CUANDO, CUANDO ES? LANA/MACHETE/UNIVERSAL MUSIC/LATINO	J-King & Maximan	●	7	
17	17	LA PREGUNTA NELFLOW	J Alvarez	●	48	
21	18	AI SE EU TE PEGO PANTANAL/RGE/SONY MUSIC/LATIN	Michel Telo	●	65	
19	19	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC/LATIN	Pitbull	●	138	
22	20	LOBA EPIC/SONY MUSIC/LATIN	Shakira	●	179	
20	21	PROMISE SONY MUSIC/LATIN	Romeo Santos Feat. Usher	●	95	
23	22	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	●	7	
18	23	ELLA Y YO PREMIUM/LATIN	Aventura Feat. Don Omar	●	162	
26	24	HASTA QUE SALGA EL SOL ORBANATO/MACHETE/UJMLE	Don Omar	●	60	
24	25	LIVIN' LA VIDA LOCA C2/COLUMBIA/SONY MUSIC/LATIN	Ricky Martin	●	179	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (11 WKS) RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	48	
2	2	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/DMG	Fall Out Boy	●	20	
NEW	3	PAPER DOLL COLUMBIA	John Mayer	●	1	
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	●	25	
5	5	SAIL RED BULL	AWOLNATION	▲	116	
7	6	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	●	16	
6	7	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	●	18	
9	8	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	●	29	
10	9	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	62	
8	10	YOUNG AND BEAUTIFUL WATEROWER/POLYDOR/INTERSCOPE	Lana Del Rey	●	9	
11	11	HO HEY DUATONE	The Lumineers	▲	59	
13	12	CARRY ON FUELED BY RAMEN/RBP	fun.	▲	34	
15	13	HOME 19/INTERSCOPE	Phillip Phillips	▲	57	
14	14	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	73	
32	15	ROYALS LAVA/RBP	Lorde	●	2	
19	16	WONDERWALL BIG BROTHER/COLUMBIA/LEGACY	Oasis	●	6	
16	17	I WILL WAIT GENTLEMAN OF THE ROAD/RED/ASSNOTTE	Mumford & Sons	▲	46	
23	18	IN THE AIR TONIGHT ATLANTIC	Phil Collins	●	9	
21	19	SOME NIGHTS FUELED BY RAMEN/RBP	fun.	▲	70	
22	20	SWEATER WEATHER IREVOLVE/COLUMBIA	The Neighbourhood	●	17	
3	21	I GOT YOU BRUSH FIRE/REPUBLIC	Jack Johnson	●	2	
24	22	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	●	5	
37	23	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock	●	19	
28	24	I WON'T GIVE UP ATLANTIC/RBP	Jason Mraz	●	77	
RE	25	HOME COMMUNITY/FAIRFAX/VAGAROT/REPUBLIC	Edward Sharpe And The Magnetic Zeros	●	79	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (10 WKS) GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	10	
2	2	CLARITY INTERSCOPE	Zedd Feat. Foxes	●	23	
3	3	I LOVE IT RECORD COMPANY TEN/BEAT/REP	Icona Pop Feat. Charli XCX	▲	22	
4	4	I NEED YOUR LOVE OBERFREY/GOODLIFE/SONY/DEE DEE/BLACK WATSON/REPUBLIC/COLUMBIA	Calvin Harris Feat. Ellie Goulding	●	16	
6	5	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	30	
5	6	THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	●	14	
NEW	7	WOMAN'S WORLD WARNER BROS.	Cher	●	1	
10	8	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	●	5	
11	9	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	●	11	
7	10	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	24	
12	11	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	79	
7	12	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull	●	7	
9	13	ALIVE KREWELLA/COLUMBIA	Krewella	●	20	
13	14	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	47	
24	15	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	●	14	
14	16	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer	●	20	
17	17	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	▲	37	
18	18	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	▲	41	
15	19	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) WATEROWER/INTERSCOPE	Fergie, Q-Tip & GoonRock	●	7	
21	20	GLOWING CHAMELEON/ISLAND/DMG	Nikki Williams	●	10	
23	21	DJ GOT US FALLIN' IN LOVE LAFACE/RCA	Usher Feat. Pitbull	●	48	
20	22	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	▲	88	
22	23	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	●	11	
27	24	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RBP	Skrillex Feat. Sirah	●	78	
25	25	DOIN' IT RIGHT DAFT LIFE/COLUMBIA	Daft Punk Feat. Panda Bear	●	5	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (10 WKS) BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	13	
2	2	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	19	
3	3	#BEAUTIFUL ISLAND/DMG	Mariah Carey Feat. Miguel	●	7	
5	4	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	●	30	
6	5	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	43	
NEW	6	NEW SLAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDMG	Kanye West	●	1	
4	7	WE OWN IT (FAST & FURIOUS) 2 CHAINZ & WIZ KHALIFA DEF JAM/IDMG	2 Chainz & Wiz Khalifa	●	5	
7	8	BAD WAVE MAYBACH/ATLANTIC	Tiara Thomas Or Rihanna	●	20	
NEW	9	BLACK SKINHEAD G.O.O.D./DEF JAM/IDMG	Kanye West	●	1	
8	10	NEXT TO ME CAPITOL	Emeli Sande	▲	20	
11	11	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	●	14	
NEW	12	CROOKED SMILE ROC/NATION/COLUMBIA	J. Cole Feat. TLC	●	1	
13	13	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	23	
12	14	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	▲	20	
14	15	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	●	8	
9	16	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Drake, Rick Ross & Lil Wayne	●	10	
NEW	17	BLOOD ON THE LEAVES G.O.O.D./ROC-A-FELLA/DEF JAM/IDMG	Kanye West	●	1	
24	18	YEAH! LAFACE/RCA	Usher Feat. Lil Jon & Ludacris	▲	31	
21	19	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	●	10	
16	20	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	●	23	
17	21	BITCH, DON'T KILL MY VIBE TOP DAWG/AF/FORMAT/INTERSCOPE	Kendrick Lamar	●	18	
15	22	BUGATTI ROCKY ROAD	Ace Hood Feat. Future & Rick Ross	●	21	
19	23	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	●	10	
NEW	24	WATCHING MOVIES ROSTRUM	Mac Miller	●	1	
20	25	WE STILL IN THIS B**** REBEERKOC/GRAND HOSTLER/ATLANTIC	B.o.B Feat. T.I. & Juicy J	●	24	

R&B™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 (10 WKS) BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	13	
2	2	#BEAUTIFUL ISLAND/DMG	Mariah Carey Feat. Miguel	●	7	
3	3	NEXT TO ME CAPITOL	Emeli Sande	●	20	
4	4	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	▲	23	
7	5	YEAH! LAFACE/RCA	Usher Feat. Lil Jon & Ludacris	▲	28	
5	6	BEAT IT BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Chris Brown & Wiz Khalifa	●	9	
NEW	7	DON'T THINK THEY KNOW RCA	Chris Brown Feat. Aaliyah	●	1	
6	8	FINE CHINA EPIC	Chris Brown	●	12	
8	9	BODY PARTY EPIC	Ciara	●	12	
9	10	POUR IT UP SRP/DEF JAM/IDMG	Rihanna	●	31	
10	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	●	35	
11	12	DIAMONDS SRP/DEF JAM/IDMG	Rihanna	●	35	
NEW	13	MADE TO LOVE G.O.O.D./COLUMBIA	John Legend	●	1	
13	14	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	●	11	
16	15	MILKSHAKE STAR TRAK/LEGACY	Kelis	●	2	
NEW	16	YOU CHANGED REPUBLIC	Kelly Rowland Feat. Beyonce & Michelle	●	1	
14	17	I WILL ALWAYS LOVE YOU ARISTA/LEGACY	Whitney Houston	●	6	
21	18	DIRTY LAUNDRY REPUBLIC	Kelly Rowland	●	5	
20	19	CUPID SHUFFLE ASYLUM/ATLANTIC/RBP	Cupid	●	28	
23	20					

Launch Pad

July 6
2013
billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
8	7	1	#1 LORDE LAVA/REPUBLIC	The Love Club (EP)	1	7
		2	THE MOWGLI'S PHOTO FINISH/ISLAND/IDJMG	Waiting For The Dawn	2	1
		3	STATIK SELEKTAH SHOWOFF/DUCK DOWN	Extended Play	3	1
		4	CIMORELLI UNIVERSAL ISLAND/REPUBLIC	Made In America (EP)	4	1
		5	BWB HEADS UP/CONCORD	Human Nature	5	1
		6	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6	1
		7	WHENEVER, IF EVER TOPSHELF	The World Is A Beautiful Place & I Am No Longer Afraid To Die	7	1
		8	FREDDIE GIBBS ESGN	ESGN	8	1
		9	AUSTRALIA DOMINO	Olympia	9	1
6	14	10	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	22
		11	MAYSA SHANACHIE	Blue Velvet Soul	11	1
10	42	12	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	10	4
		13	TIM TIMMONS REUNION/PLG	Cast Your Cares	13	2
		14	JOHNNYSWIM BIG PICNIC	Heart Beats (EP)	14	1
		15	BILL FRISELL OKEAN/SONG/SONY MASTERWORKS	Big Sur	15	1
12	19	16	KREWELLA KREWELLA	Play Hard (EP)	2	28
		17	CRASH KINGS CUSTARD/REPUBLIC	Dark Of The Daylight	17	1
		18	SURFER BLOOD KANE/SIRE/WARNER BROS.	Pythons	1	2
17	26	19	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	7	29
		20	PRIMAL SCREAM FIRST INTERNATIONAL	More Light	20	1
20	30	21	THE 1975 DIRTY HIT/VAGRAM/INTERSCOPE/IGA	IV (EP)	8	5
16	20	22	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	6
18	28	23	NEW POLITICS HCA	A Bad Girl In Harlem	1	5
		24	AOIFE O'DONOVAN YEP-ROC	Fossils	5	2
		25	DEAFHEAVEN DEAFHEAVEN	Sunbather	2	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
		26	SLAID CLEAVES MUSIC ROAD	Still Fighting The War	26	1
36	35	27	LORD HURON IAMSOUND	Lonesome Dreams	3	37
		28	LEMURIA BRIDGE NINE	The Distance Is So Big	28	1
		29	PHILTHY RICH VAMPIRE LIFE/LIVE WIRE/RBC	Not Enough Real N*ggas Left 2	29	1
		30	WALTER TROUT PRODIGE/MASCOT	Luther's Blues: A Tribute To Luther Allison	18	2
1	24	31	QUADRON VESTED IN CULTURE/EPIC	Avalanche	1	3
		32	BOB SCHNEIDER KIRTLAND	Burden Of Proof	8	2
		33	SCALE THE SUMMIT PROSTHETIC	The Migration	3	2
		34	ZOMBY 4AD	With Love	34	1
21	31	35	LAURA MVULA COLUMBIA	Sing To The Moon	3	9
		36	HOUNDMOUTH ROUGH TRADE	From The Hills Below The City	5	2
11	37	37	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1	4
		38	JARREN BENTON FLUNK VOLUME	My Grandmas Basement	4	2
		39	STUDIO KILLERS STUDIO KILLERS	Studio Killers	9	2
		40	LISTENER LISTENER	Time Is A Machine	40	1
		41	ANAMANAGUCHI DREAM HAX	Endless Fantasy	1	4
31	44	42	LENNY COOPER AVERAGE JOES	Mud Dynasty	4	7
		43	ANDREW STOCKDALE UNIVERSAL MUSIC AUSTRALIA	Keep Moving	15	2
		44	SLEEPING AT LAST ASTERIOD B-612	Atlas: Light (EP)	44	1
		45	RINGS OF SATURN UNIQUE LEADER	Dingir	26	3
41	48	46	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	24
14	38	47	BETH HART PRODIGE/MASCOT	Bang Bang Boom Boom	6	12
		48	CROWN THE EMPIRE RISE	The Fallout	1	18
		49	GHOST SHIP MARS HILL/REC	The Good King	22	2
		50	MARIANAS TRENCH GOA/CHERRY TREE/INTERSCOPE/IGA	Face The Music: The EP	43	2

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 DON'T YA ATLANTIC/WARN	Brett Eldredge	10
3	2	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang Feat. Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj	8
6	3	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	9
NEW	4	BORN TO FLY REPUBLIC	Danielle Bradbery	1
4	5	DANNY'S SONG REPUBLIC	The Swon Brothers	2
5	6	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	3
NEW	7	WHY REPUBLIC	Michelle Chamuel	1
RE	8	MAYBE IT WAS MEMPHIS REPUBLIC	Danielle Bradbery	2
12	9	IT GOES LIKE THIS VALORY	Thomas Rhett	6
13	10	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	4
NEW	11	I CAN'T TELL YOU WHY REPUBLIC	The Swon Brothers	1
11	12	SWEATER WEATHER TRIEVOLVE/COLUMBIA	The Neighbourhood	15
14	13	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande	5
17	14	WOP STEREOPHAME	J. Dash	12
NEW	15	WATCHING MOVIES ROSTRUM	Mac Miller	1
16	16	BLOWIN' SMOKE MERCURY NASHVILLE	Kacey Musgraves	3
19	17	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	6
NEW	18	ROYALS LAVA/REPUBLIC	Lorde	1
20	19	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Featuring T.I., B.o.B, Kendrick Lamar & Kris Stephens	9
18	20	THE ONE STREAMLINE/EPIC	Tamar Braxton	4
RE	21	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	3
21	22	WINGS SYCO/COLUMBIA	Little Mix	15
22	23	LEVITATE SURFACE NOISE	Hadouken!	18
24	24	BREEZEBLOCKS INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	6
23	25	CRICKETS EXIT 8/AM/OCTONE/INTERSCOPE	Drop City Yacht Club Feat. Jeremiah	13

REGIONAL HEATSEEKERS #1 ALBUMS™



Electronic/dance/pop act **Austra** notches its second entry on Heatseekers Albums with the arrival of *Olympia* at No. 9 with 2,000 sold, according to Nielsen SoundScan. The band's sophomore set on Domino Records also debuts at No. 14 on Dance/Electronic Albums. The act is popular on SoundCloud, where three of the album's songs uploaded to Domino's account have registered 372,000 plays through June 26.

—Keith Caulfield

MOUNTAIN

1	THE MOWGLI'S	WAITING FOR THE DAWN
2	LORDE	THE LOVE CLUB (EP)
3	STATIK SELEKTAH	EXTENDED PLAY
4	CIMORELLI	MADE IN AMERICA (EP)
5	HARDWELL	HARDWELL PRESENTS: REVEALED: VOLUME 4
6	ICONA POP	ICONIC (EP)
7	FREDDIE GIBBS	ESGN
8	NEW POLITICS	A BAD GIRL IN HARLEM
9	KREWELLA	PLAY HARD (EP)
10	CHANCEY WILLIAMS & THE YOUNGER BROS BAND	ECHO

SOUTH CENTRAL

1	BWB	HUMAN NATURE
2	THE MOWGLI'S	WAITING FOR THE DAWN
3	JOHNNYSWIM	HEART BEATS (EP)
4	BOB SCHNEIDER	BURDEN OF PROOF
5	LORDE	THE LOVE CLUB (EP)
6	STEVEYRELL	IT'S MAGIC: THE SONGS OF SAMMY CAHN
7	CIMORELLI	MADE IN AMERICA (EP)
8	SLAID CLEAVES	STILL FIGHTING THE WAR
9	FREDDIE GIBBS	ESGN
10	LA ENERGIA NORTENA	SIN RESTRICCIONES

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
	1	1	#1 AG SG CRUISE (J.MOUL,KELLEY,C.HUBBARD,L.K.MOUL,RICE,L.PRICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	48
	2	2	BOYS 'ROUND HERE (S.HENDRICKS,R.AKINS,D.DAVIDSON,C.WISEMAN)	Blake Shelton Featuring Pistol Annies & Friends WARNER BROS./WMN	●	14
6	6	3	DG I WANT CRAZY (D.HUFF,H.HAYES,H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	●	12
3	3	4	WAGON WHEEL (F.KRASER,B.DIXON,K.SCORO)	Darius Rucker CAPITOL NASHVILLE	●	24
5	4	5	CRASH MY PARTY (S.FEVENS,R.LAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	●	12
4	5	6	HIGHWAY DON'T CARE (R.GALL,MOREZ,MCGRAW,B.WARREN,B.WARREN,M.RWYN,L.KEAR)	Tim McGraw With Taylor Swift BIG MACHINE	▲	20
12	8	7	RUNNIN' OUTTA MOONLIGHT (D.GEORGE,D.DAVIDSON,J.K.LOVE,ACE,A.GORLEY)	Randy Houser STONEY CREEK	●	22
8	7	8	ANYWHERE WITH YOU (J.MOUL,CLAWSON,B.HAYS,IPL,D.L.MURPHY,L.YEARBY)	Jake Owen MCA NASHVILLE	●	22
11	10	9	BEAT THIS SUMMER (B.PAISLEY,B.PAISLEY,C.DUBOIS,L.AIRD)	Brad Paisley ARISTA NASHVILLE	●	16
14	9	10	SEE YOU AGAIN (M.BRIGHT,C.UNDERWOOD,D.HODGES,K.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	11
18	13	11	DON'T YA (C.DESTEFANO,B.LEIDREDE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	20
10	11	12	DONE (D.HUFF,B.FERRY,B.FERRY,J.DAVIDSON,L.BRYANT)	The Band Perry REPUBLIC NASHVILLE	●	15
9	12	13	GET YOUR SHINE ON (J.MOUL,C.HUBBARD,J.KELLEY,R.LAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	36
15	14	14	HEY PRETTY GIRL (R.JAMES,R.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	21
24	21	15	REDNECK CRAZY (L.CATING,L.KING,G.KEAR,M.RWYN,C.TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	16
20	18	16	JUMP RIGHT IN (K.STEGALL,Z.BROWN,Z.BROWN,W.DURRETTE,J.MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	16
22	19	17	ALL OVER THE ROAD (C.CHAMBERLAIN,C.CHAMBERLAIN,A.GORLEY,W.KIRBY)	Easton Corbin MERCURY	●	21
19	17	18	LITTLE BIT OF EVERYTHING (N.CHAPMAN,K.URBAN,B.WARREN,B.WARREN,K.RUDOLF)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	6
13	15	19	MAMA'S BROKEN HEART (I.LIDDELL,C.AINLEY,G.WORF,B.LAARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert MCA NASHVILLE	●	26
		20	NOT SHOT DEBUT BORN TO FLY (B.APPLEBERRY,S.FEVENS,M.HUMPHOLD,SCOTT)	Danielle Bradbery REPUBLIC	●	1
28	28	21	ROUND HERE (J.MOUL,R.LAWSON,C.TOMPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	10
	16	22	DANNY'S SONG (B.APPLEBERRY,K.L.L.GGGS)	The Swon Brothers REPUBLIC	●	2
17	20	23	DOWNTOWN (P.WORLEY,LADY ANTEBELLUM,L.LAIRD,S.MCANALLY,N.HEMBY)	Lady Antebellum CAPITOL NASHVILLE	●	22
23	23	24	MORE THAN MILES (D.HUFF,LEDDIE,B.GILBERT)	Brantley Gilbert VALORY	●	27
26	26	25	HEY GIRL (D.HUFF,R.AKINS,A.GORLEY,C.DESTEFANO)	Billy Currington MERCURY	●	9
25	27	26	POINT AT YOU (J.S.STOVER,R.CLOPPER,M.A.R.AKINS,B.HAYS,IPL)	Justin Moore VALORY	●	14
		27	RE-ENTRY MAYBE IT WAS MEMPHIS (B.APPLEBERRY,M.ANDERSON)	Danielle Bradbery REPUBLIC	●	3
30	31	28	IT GOES LIKE THIS (A.KNOX,R.AKINS,B.HAYS,IPL,R.BIBBINS)	Thomas Rhett VALORY	●	6
		29	NEW I CAN'T TELL YOU WHY (B.APPLEBERRY,G.FREY,D.HENLEY,B.SCHWITZ)	The Swon Brothers REPUBLIC	●	1
		30	NEW TIMBER, I'M FALLING IN LOVE (B.APPLEBERRY,KOSTAS)	Blake Shelton & Danielle Bradbery REPUBLIC	●	1
39	38	31	PARKING LOT PARTY (J.STONE,L.BRICE,L.BRICE,THOMAS RHETT,R.AKINS,L.AIRD)	Lee Brice CUBB	●	7
29	32	32	GOODBYE TOWN (P.WORLEY,LADY ANTEBELLUM,D.HAYWOOD,KELLEY,H.SCOTT,L.KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	6
34	33	33	PIECES (L.DVOYE,G.ALLAN,O.BLACKMON,S.BUXTON)	Gary Allan MCA NASHVILLE	●	14
33	35	34	BLOWN! SMOKE (K.MUSGRAVES,L.AIRD,S.MCANALLY,K.MUSGRAVES,L.AIRD,S.MCANALLY)	Kacey Musgraves MERCURY	●	11
35	37	35	EASY (S.CRONA,NIEBANK,S.CROW,C.DUBOIS,J.TROTT)	Sheryl Crow WARNER BROS./WMN	●	15
40	40	36	YOUR SIDE OF THE BED (J.DVOYE,G.ALLAN,K.FURUKAWA,D.K.SCHLAPMAN,B.SWEET,L.WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	12
42	41	37	AW NAW (S.TROUD,C.YOUNG,C.DESTEFANO,A.GORLEY)	Chris Young MCA NASHVILLE	●	5
	42	38	WHEN I SEE THIS BAR (L.CANNON,K.CHESENEY,K.GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	2
32	39	39	1994 (M.KNOX,THOMAS RHETT,L.AIRD,B.DEAN)	Jason Aldean BROKEN BOW	●	18
		40	NEW BOURBON IN KENTUCKY (R.COPPEMAN,R.LYNDELL,H.LINDSEY,SAMPSON)	Dierks Bentley CAPITOL NASHVILLE	●	1
7	36	41	WASTING ALL THESE TEARS (D.HUFF,F.CHAPMAN,R.GAALSKY,K.C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	3
45	43	42	OUTTA MY HEAD (K.STEGALL,M.BOVEY,C.SWINDELL,M.R.CARTER,B.KINNEY)	Craig Campbell BIGGER PICTURE	●	13
		43	NEW WHATEVER SHE'S GOT (L.AINLEY,F.LIDDELL,G.WORF,L.RUBINOVICH,M.NITE)	David Nail MCA NASHVILLE	●	1
	46	44	SUNNY AND 75 (D.GEORGE,M.J.COONS,TM.DULANEY,J.SELLERS,P.HENKINS)	Joe Nichols RED ROW	●	2
48	45	45	CAROLINA (WY.SPAINALEE,K.ABATO)	Parmalee STONEY CREEK	●	10
46	44	46	COULD IT BE (C.WORSHAM,R.LYNDELL,C.WORSHAM,R.LYNDELL,M.DODSON)	Charlie Worsham WARNER BROS./WMN	●	9
		47	NEW CELEBRITY (B.APPLEBERRY,B.PAISLEY)	Blake Shelton & The Swon Brothers REPUBLIC	●	1
	22	48	WHO I AM (B.APPLEBERRY,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC	●	2
		49	NEW A THING ABOUT YOU (D.HUFF,H.HAYES,H.HAYES,K.ELM,B.BAKER)	Hunter Hayes ATLANTIC/WMN	●	1
47	47	50	CHILLIN' IT (NOT LISTED,C.SWINDELL,S.MINOR)	Cole Swindell COLE SWINDELL	●	4

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
	1	#1 GG HUNTER HAYES	Hunter Hayes	●	89	
	2	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	29	
	3	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	●	13	
	4	DARIUS RUCKER CAPITOL NASHVILLE/BMG	True Believers	●	5	
	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL COUNTRY VOLUME 6 UNIVERSAL/SONY MUSIC/UMG	Now That's What I Call Country Volume 6	●	2	
	6	0 REPUBLIC		●	1	
	7	LADY ANTEBELLUM CAPITOL NASHVILLE/UMG	Golden	●	7	
	8	GEORGE STRAIT MCA NASHVILLE/UMG	Love Is Everything	●	6	
	9	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	8	
	10	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	35	
	11	PISTOL ANNIES MCA NASHVILLE/SMN	Annie Up	●	7	
	12	THE BAND PERRY REPUBLIC NASHVILLE/BMG	Pioneer	●	12	
	13	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	●	11	
	14	ERIC CHURCH EMI NASHVILLE/UMG	Chief	▲	100	
	15	LITTLE BIG TOWN CAPITOL NASHVILLE/UMG	Tornado	●	41	
	16	KACEY MUSGRAVES MERCURY/UMG	Same Trailer Different Park	●	14	
	17	LUKE BRYAN CAPITOL NASHVILLE/UMG	Tailgates & Tanlines	▲	98	
	18	THE SWON BROTHERS REPUBLIC	The Voice: The Complete Season 4 Collection	●	1	
	19	LUKE BRYAN CAPITOL NASHVILLE/UMG	Spring Break... Here To Party	●	16	
	20	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom	●	20	
	21	CARRIE UNDERWOOD CAPITOL NASHVILLE/UMG	Blown Away	▲	60	
	22	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	36	
	23	ERIC CHURCH EMI NASHVILLE/UMG	Caught In The Act: Live	●	11	
	24	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	50	
	25	LOCASH COWBOYS AVERAGE JOES	LoCash Cowboys	●	1	
	26	MIRANDA LAMBERT MCA NASHVILLE/SMN	Four The Record	●	86	
	27	ALAN JACKSON ACB/EMI NASHVILLE/UMG	Precious Memories: Volume II	●	13	
	28	RANDY HOUSER REPUBLIC NASHVILLE/BMG	How Country Feels	●	22	
	29	JAKE OWEN MCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	95	
	30	KIP MOORE MCA NASHVILLE/UMG	Up All Night	●	61	
	31	LEANN RIMES CUBB	Spitfire	●	3	
	32	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	164	
	33	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A COUNTRY PARTY UNIVERSAL/SONY MUSIC/UMG	Now That's What I Call A Country Party	●	7	
	34	SOUNDTRACK ABC STUDIOS/UNIVERSAL HOME ENTERTAINMENT/BIG MACHINE/BMG	Nashville: Season 1: Volume 2	●	7	
	35	LEE BRICE CUBB	Hard 2 Love	●	61	
	36	GARY ALLAN MCA NASHVILLE/UMG	Set You Free	●	22	
	37	TRACE ADKINS SHOW DOG/UNIVERSAL	Love Will...	●	6	
	38	AARON LEWIS BLASTER/WMN	The Road	●	32	
	39	EASTON CORBIN MERCURY/UMG	All Over The Road	●	40	
	40	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good	●	13	
	41	SOUNDTRACK ABC STUDIOS/IONS GATE/BIG MACHINE/BMG	Nashville: Season 1: Volume 1	●	28	
	42	GEORGE JONES SONY MUSIC CMG	Country: George Jones	●	8	
	43	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	64	
	44	COLT FORD AVERAGE JOES	Declaration Of Independence	●	47	
	45	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	55	
	46	PS KATIE ARMIGER COLD RIVER	Fall Into Me	●	23	
	47	VARIOUS ARTISTS NOW THAT'S WHAT I CALL COUNTRY VOLUME 5 EMI/SONY MUSIC/UNIVERSAL/UMG	Now That's What I Call Country: Volume 5	●	54	
	48	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks	●	34	
	49	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	53	
	50	TRACE ADKINS CAPITOL NASHVILLE/CAPITOL	10 Great Songs	●	63	



Hayes' Slow Walk To No. 1

With his second-biggest Nielsen SoundScan week (40,000 sold), **Hunter Hayes** (above) logs the slowest climb to No. 1 on Top Country Albums during the 22-year-old SoundScan era, as his self-titled debut reigns in its 89th chart week following the inclusion of a deluxe edition of the album released June 18. Hayes' long ascent on Top Country Albums surpasses the 51 weeks it took **Dixie Chicks'** *Wide Open Spaces* to reach the summit in 1999. The expanded version of *Hunter Hayes* contains five additional tracks, including current single "I Want Crazy," which reaches a new peak with a 6-3 hop on Hot Country Songs. During the tracking week, Hayes performed the song on the season finale of "The Voice" with winner **Danielle Bradbery** (June 18) and solo two days later on NBC's "Today." With 110,000 downloads sold during the week, the song takes the Digital Gainer nod on Hot Country Songs (up 78%).

Meanwhile, **Florida Georgia Line's** "Cruise" logs a 17th week atop Hot Country Songs, the most for any title since **Leroy Van Dyke's** "Walk on By" spent 19 weeks at the summit in 1961-62. With 21 weeks apiece, the all-time record for the most weeks atop the 69-year-old chart is a three-way tie among **Eddy Arnold's** "I'll Hold You in My Heart (Till I Can Hold You in My Arms)" (1947), **Hank Snow's** "I'm Moving On" (1950) and **Webb Pierce's** "In the Jailhouse Now" (1955). Also noteworthy is **Jake Owen's** fourth leader on the Nielsen BDS-driven Country Airplay tally, "Anywhere With You." He last topped the list with "The One That Got Away" in December. (The Country Airplay chart can be found on Billboard.biz.) —*Wade Jessen*

HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY (AS MEASURED BY NIELSEN BDS), SONG SALES DATA AS COMPILATED BY NIELSEN BDS, SONG SALES DATA AS COMPILATED BY NIELSEN BDS. SONGS ARE RATED AS CERTIFIED IF THEY ARE MULTI-PLATINUM, PLATINUM, GOLD, OR SILVER.
 TOP COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILATED BY NIELSEN BDS. ALBUMS ARE RATED AS CERTIFIED IF THEY ARE MULTI-PLATINUM, PLATINUM, GOLD, OR SILVER.
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Rock

July 6
2013
billboard

HOT ROCK SONGS™										
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	ARTIST	CERT.	PEAK POS.	WKS. ON CHART	IMPRINT/PROMOTION LABEL		
1	1	1	#1 DG AG SG MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP)	Imagine Dragons (ALEX DA KID, IMAGINE DRAGONS, A.G.RANT, MOSSER)	▲	1	39	KIDINAKORNER/INTERSCOPE		
2	2	2	Fall Out Boy (B.WALKER, FALL OUT BOY, WALKER, HILL)	Fall Out Boy (DECAVANCE/ISLAND/IDMG)	●	2	20			
5	5	3	GONE, GONE, GONE	Phillip Phillips (WATTENBERG, G.FURHMANN, J.CLARK, G.WATTENBERG)		3	31	19/INTERSCOPE		
4	4	4	SAIL	AWOLNATION (A.BRUNO)	▲	4	59	RED BULL		
8	7	5	SAFE AND SOUND	Capital Cities (R.MERCHANT,S.SIMONIAN, R.R.MERCHANT,S.SIMONIAN)		5	22	LADY MICKS/CAPITOL		
3	3	6	HO HEY	The Lumineers (R.HADLOCK, W.SCHULTZ, J.FRAITES)	▲	1	62	DUALTONE		
6	6	7	LEGO HOUSE	Ed Sheeran (J.GOSLING, E.SHEERAN, J.GOSLING, C.LEONARD)		6	35	ELECTRA/ATLANTIC		
9	8	8	IT'S TIME	Imagine Dragons (B.DARNER, IMAGINE DRAGONS, D.REYNOLDS, W.SERMON, B.MCKEE)	▲	3	68	KIDINAKORNER/INTERSCOPE		
11	9	9	DEMONS	Imagine Dragons (ALEX DA KID, IMAGINE DRAGONS, A.G.RANT, MOSSER)		9	38	KIDINAKORNER/INTERSCOPE		
HOT SHOT DEBUT										
7	10	11	YOUNG AND BEAUTIFUL	Lana Del Rey (R.NOWELS, L.DEL REY, NOWELS)		3	9	WATERTOWER/POLYDOR/INTERSCOPE		
12	12	12	SWEATER WEATHER	The Neighbourhood (J.PILBEAM, L.JAYTHEGROB, Z.ABELS, J.FREEDMAN)		12	22	REPUBLIC		
38	23	13	ROYALS	Lorde (L.LITTLE, B.XO CONNOR, L.LITTLE)		13	3	LAVA/REPUBLIC		
16	14	14	MOUNTAIN SOUND	Of Monsters And Men (J.KING, N.B.HILMARSDOTTIR, R.FROHALLSSON, A.R.HILMARSJON)		14	40	REPUBLIC		
14	15	15	STUBBORN LOVE	The Lumineers (R.HADLOCK, W.SCHULTZ, J.FRAITES)		10	38	DUALTONE		
18	16	16	BREEZEBOCKS	alt-J (C.ANDREW, J.P.WELMAN, G.INGER, HAMILTON, S.SAINSBURY, GREEN, C.ANDREW)		16	21	INFECTIOUS/CANVASBACK/ATLANTIC		
19	17	17	ON TOP OF THE WORLD	Imagine Dragons (ALEX DA KID, IMAGINE DRAGONS, D.REYNOLDS, W.SERMON, B.MCKEE, A.G.RANT)		16	38	KIDINAKORNER/INTERSCOPE		
21	22	18	STILL INTO YOU	Paramore (J.MELLD, JOHNSON, H.WILLIAMS, YORK)		12	11	FUELED BY RAMEN/RRP		
23	24	19	RED HATS	Walk Off The Earth (SALTER, G.LIMANNA, WALK OFF THE EARTH, G.NICASSO, S.BLACKWOOD, R.MARSHALL, S.SALTER)		19	15	COLUMBIA		
29	18	20	SUMMERTIME SADDNESS	Lana Del Rey (S.HAWNER, R.NOWELS, L.DEL REY, NOWELS)		18	10	POLYDOR/INTERSCOPE		
22	25	21	OUT OF MY LEAGUE	Fitz And The Tantrums (T.HOFFER, M.FITZPATRICK, A.SCHAGS, J.KING, J.KARNES, J.RIZZI, M.K.J.WICKS)		20	9	DANGERBIRD/ELECTRA/ATLANTIC		
25	29	22	LET HER GO	Passenger (C.VALLER, K.M.ROSEBERG, M.ROSEBERG)		22	14	BLACK CROWN/NETTWERK		
26	26	23	HARLEM	New Politics (J.SINCLAIR, D.BOVDS, HANSEN, L.SINCLAIR, M.VIOLA, J.PLOCH, R.PLOCH, S.PLOCH, J.PLOCH, S.WADEN)		23	8	RECA		
-	11	24	I GOT YOU	Jack Johnson (M.CALDATO, JR. (J.JOHNSON))		11	2	BRUSHFIRE/REPUBLIC		
17	21	25	DIANE YOUNG	Vampire Weekend (R.BATMANGU, J.A.RECHTSHAID, R.BATMANGU, L.E.KOENIG)		17	14	XL/BEGGARS GROUP		
31	20	26	REBEL BEAT	Goo Goo Dolls (G.WATTENBERG, J.RZEZNIK, G.WATTENBERG)		20	16	WARNER BROS.		
28	30	27	I'LL FOLLOW YOU	Shinedown (R.CAVALLI, B.SMITH, E.BASS, D.BASSETT)		25	12	ATLANTIC		
13	13	28	CAME BACK HAUNTED	Nine Inch Nails (J.FENNER, J.BROSS, A.KOUBER, T.FREZNER)		13	3	THE NULL CORPORATION/COLUMBIA		
27	31	29	WE WON'T BE SHAKEN	Building 429 (J.INGRAM, J.KRZY, J.SMITH, C.BROWN, J.ROSENLAU)		27	9	ESSENTIAL/PYG		
32	35	30	BLEEDING OUT	Imagine Dragons (ALEX DA KID, IMAGINE DRAGONS, A.G.RANT, MOSSER)		30	20	KIDINAKORNER/INTERSCOPE		
24	32	31	UP IN THE AIR	Thirty Seconds To Mars (S.L.LIVELY, L.LIETO, U.LIETO)		16	14	IMMORTAL/VIRGIN/CAPITOL		
30	33	32	LIFT ME UP	Five Finger Death Punch Featuring Rob Halford (NOT LISTED, (NOT LISTED))		19	6	PROSPECT PARK		
-	19	33	THE ONE THAT GOT AWAY	The Civil Wars (C.PEACOCK, J.WILLIAMS, J.PWITT, C.PEACOCK)		19	2	SENSIBILITY/COLUMBIA		
35	36	34	SAN FRANCISCO	The Mowgli's (J.HARDIE, MONGE, S.COOPER, D.HANNA, K.EHL, S.GONGER, J.HOGAN, D.APPLE, BAKUM, VINCE, C.HAND)		32	14	PHOTO FINISH/ISLAND/IDMG		
47	46	35	ALIVE	Empire Of The Sun (S.DONALD, EMPIRE OF THE SUN, PARRIES, J.LITTLE, T.LINDNER, PARRIES, J.LITTLE, S.DONALD)		34	4	THE SLEEPY JACKSON/INSTRUMENTALWORKS		
39	34	36	POMPEII	Bastille (M.CROWD, SMITH, D.SMITH)		34	6	VIRGIN/CAPITOL		
-	42	37	WAYS TO GO	Grouplove (R.BABIN, GORU, LOVE)		37	2	CASABLANCA/ATLANTIC		
44	45	38	CASTLE OF GLASS	Linkin Park (R.BURBIN, A.J.SHINGOLA, C.LINKIN PARK)		38	12	MACHINE SHOP/WARNER BROS.		
36	39	39	CARRIED AWAY	Passion Pit (C.ZANE, M.ANGELAKOS, M.ANGELAKOS)		24	19	FRENCHKISS/COLUMBIA		
33	37	40	PANIC STATION	Muse (MUSE, O.BELLAMY)		27	18	HELIUM-3/WARNER BROS.		
NEW		41	DO I WANNA KNOW?	Arctic Monkeys (FORD, A.TURNER)		41	1	DOMINO		
RE-ENTRY		42	TRENCHES	Pop Evil (NOT LISTED, (NOT LISTED))		42	3	EAG/EPINE		
41	43	43	THE HANGMAN'S BODY COUNT	Volbeat (R.CAGGIANO, VOLBEAT, J.HANSEN, M.POUlsen, VOLBEAT)		37	10	VERTIGO/REPUBLIC		
RE-ENTRY		44	TIPTOE	Imagine Dragons (IMAGINE DRAGONS)		43	15	KIDINAKORNER/INTERSCOPE		
46	49	45	KING & LIONHEART	Of Monsters And Men (OF MONSTERS AND MEN, A.HARRISON, N.B.HILMARSDOTTIR)		45	7	REPUBLIC		
37	44	46	STONE	Alice In Chains (R.RASOULINEZ, ALICE IN CHAINS, L.CANTRELL)		37	4	CAPITOL		
49	50	47	STOMPA	Serena Ryder (S.KRIVDER, L.BETTIS)		43	9	SERENADER SOURCE/CAPITOL		
42	47	48	IN THE END	Black Veil Brides (J.FELDMANN, J.FELDMANN, JOHNSON, A.BERSACK, A.PURDILL, FERGIUSON, PITTS)		39	19	STANDBY/LAVA/REPUBLIC		
RE-ENTRY		49	THE PHOENIX	Fall Out Boy (B.WALKER, FALL OUT BOY)		14	12	DECAVANCE/ISLAND/IDMG		
43	48	50	THE HIGH ROAD	Three Days Grace (D.GILMORE, I.THREE DAYS GRACE, B.STOCK, D.GILMORE, C.TOMPWINS)		32	17	RECA		

TOP ROCK ALBUMS™										
WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	TITLE	CERT.	WKS. ON CHART	IMPRINT/DISTRIBUTING LABEL			
1	1	1	#1 ZES BLACK SABBATH	13	2	VERTIGO/REPUBLIC				
3	2	2	IMAGINE DRAGONS	Night Visions	▲	42	KIDINAKORNER/INTERSCOPE/IGA			
HOT SHOT DEBUT										
NEW		3	SIGUR ROS	Kveikur		1	XL			
NEW		4	FALLING IN REVERSE	Fashionably Late		1	EPIKATPH			
NEW		5	EMPIRE OF THE SUN	Ice On The Dune		1	THE SLEEPY JACKSON/INSTRUMENTALWORKS			
10	6	6	THE LUMINEERS	The Lumineers	▲	64	DUALTONE			
5	7	7	QUEENS OF THE STONE AGE	...Like Clockwork		3	MATAJOUR			
8	8	8	SOUNDTRACK	The Great Gatsby: Music From Baz Luhrmann's Film		7	WATERLOO/INTERSCOPE/IGA			
11	9	9	VAMPIRE WEEKEND	Modern Vampires Of The City		6	XL			
9	10	10	FALL OUT BOY	Save Rock And Roll		10	DECAVANCE/ISLAND/IDMG			
6	11	11	JOHN FOGERTY	Wrote A Song For Everyone		4	VANGUARD/WELK			
12	12	12	MUMFORD & SONS	Babel	▲	39	GENTLEMAN OF THE ROAD/GLASSNOTE			
20	13	13	FUN.	Some Nights	▲	70	FUELED BY RAMEN			
14	14	14	SLEEPING WITH SIRENS	Feel		3	RISE			
15	15	15	ALICE IN CHAINS	The Devil Put Dinosaurs Here		4	CAPITOL			
22	16	16	LANA DEL REY	Born To Die	●	73	POLYDOR/INTERSCOPE/IGA			
19	17	17	THE NATIONAL	Trouble Will Find Me		5	4AD			
24	18	18	OF MONSTERS AND MEN	My Head Is An Animal	●	64	REPUBLIC			
2	19	19	GOO GOO DOLLS	Magnetic		2	WARNER BROS.			
7	20	20	JASON ISBELL	Southeastern		2	SOULPASTERN/THIRTY TIGERS			
23	21	21	ED SHEERAN		+	54	ELECTRA			
26	22	22	PHILLIP PHILLIPS	The World From The Side Of The Moon	●	31	19/INTERSCOPE/IGA			
25	23	23	MUMFORD & SONS	Sigh No More	▲	166	GENTLEMAN OF THE ROAD/GLASSNOTE			
28	24	24	GG SHE & HIM	Volume 3		7	MERGE			
16	25	25	MEGADETH	Super Collider		3	1-BROYUME			
4	26	26	JIMMY EAT WORLD	Damage		2	EXOTIC LOCATION/RECA			
35	27	27	PS	Vars Varped Tour '13: 2013 Tour Compilation		3	SIDELINEJIMMY			
NEW		28	GREEN RIVER ORDINANCE	Chasing Down The Wind (EP)		1	GREEN RIVER ORDINANCE			
32	29	29	ALABAMA SHAKES	Boys & Girls	●	61	ATO			
30	30	30	ALT-J	An Awesome Wave		27	INFECTIOUS/CANVASBACK/ATLANTIC/IGA			
NEW		31	THE MOWGLI'S	Waiting For The Dawn		1	PHOTO FINISH/ISLAND/IDMG			
42	32	32	BRING ME THE HORIZON	Sempiternal		12	EPIKATPH			
37	33	33	PARAMORE	Paramore		11	FUELED BY RAMEN			
NEW		34	PHISH	Ventura		1	JEMP			
33	35	35	THE BAND	Opus Collection		3	EMI SPECIAL MARKETS/STARBUCKS			
48	36	36	HALESTORM	The Strange Case Of...		36	ATLANTIC/IGA			
13	37	37	THE BLACK DAHLIA MURDER	Everblack		2	METAL BLAZE			
36	38	38	THIRTY SECONDS TO MARS	LOVE LUSTR FAITH & DREAMS		5	IMMORTAL/VIRGIN/CAPITOL			
45	39	39	VOLBEAT	Outlaw Gentlemen & Shady Ladies		11	VERTIGO/REPUBLIC			
RE		40	AWOLNATION	Megalithic Symphony		85	RED BULL			
27	41	41	BLACK VEIL BRIDES	Wretched And Divine: The Story Of The Wild Ones		12	STANDBY/LAVA/REPUBLIC			
17	42	42	BARENAKED LADIES	Griming Streak		3	RAISIN/VANGUARD/WELK			
RE		43	THE NEIGHBOURHOOD	I Love You.		8	(REVOLVE)/COLUMBIA			
47	44	44	THE ROLLING STONES	GRRR!	●	15	THE ROLLING STONES/AMERICA/INTERSCOPE/UMI			
RE		45	PHOENIX	Bankrupt!		8	LOVAFIT/GLASSNOTE			
34	46	46	CITY AND COLOUR	The Hurry And The Harm		3	DINE ALONE			
RE		47	LANA DEL REY	Paradise (EP)		23	POLYDOR/INTERSCOPE/IGA			
38	48	48	PORTUGAL. THE MAN	Evil Friends		3	ATLANTIC/IGA			
RE		49	MUSE	The 2nd Law		37	HELIUM-3/WARNER BROS.			
NEW		50	WHENEVER I FEEL	The World Is A Beautiful Place & I Am No Longer Afraid To Die		1	TOPSHELTER			



'Paper' Add

Ahead of his first tour in three years, following his recovery from vocal surgery, **John Mayer** blasts onto Hot Rock Songs with No. 10 with "Paper Doll." The song previews his sixth studio album, *Paradise Valley*, due Aug. 13. It starts at No. 3 on Rock Digital Songs with 51,000 downloads sold, according to Nielsen SoundScan. With a lyric video released June 18, the song logged 493,000 U.S. streams in the June 19-25 tracking week, according to Nielsen BDS. (The quirky clip features **Joanna Rohrbach**, inventor of the walk-and-work-out "prancerise" exercise program.)

Mayer kicks off his *Born and Raised* tour July 6 in Milwaukee. The 40-stop U.S. trek runs through early October before heading to Europe, wrapping at London's Wembley Arena on Oct. 26.

On Top Rock Albums, Icelandic trio **Sigur Rós** posts its highest debut and rank, as *Kveikur* enters at No. 3 with 23,000 copies sold. The act previously charted as high as No. 4 with its last entry, *Valtari*, last year (although it opened with a larger sum: 26,000).

Meanwhile, **Green River Ordinance** makes its first appearance on Folk Albums (see Billboard.biz), as its *Chasing Down the Wind EP* debuts at No. 6 (5,000). It starts on Top Rock Albums at No. 28. Prior to its segue to a more stripped-down sound, the Fort Worth, Texas, act scored a pair of Adult Top 40 entries in 2010. —Gary Trust

WEEK-END CHARTS: THESE CHARTS ARE BASED ON SALES DATA THROUGH SATURDAY, JULY 6, 2013. BILLBOARD.COM/CHARTS

WKS. AGO: THE WEEKS THIS SONG HAS BEEN ON THE CHART. LAST WEEK: THE WEEK BEFORE THIS ONE. THIS WEEK: THE WEEK OF THE CHART POSITION. TITLE: SONG TITLE. ARTIST: ARTIST NAME. CERT.: CERTIFICATION. PEAK POS.: HIGHEST POSITION ON CHART. WKS. ON CHART: NUMBER OF WEEKS ON CHART. IMPRINT/PROMOTION LABEL: RECORD LABEL.

NEW: DEBUTING ON CHART. HOT SHOT DEBUT: DEBUTING ON CHART WITH A CHART POSITION. RE-ENTRY: RE-ENTERING CHART AFTER A BREAK. RE: RE-ENTERING CHART AFTER A BREAK.

SALES DATA COMPILED BY NIELSEN BDS. BILLBOARD.COM/CHARTS

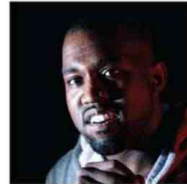
R&B/Hip-Hop

July 6
2013

billboard

HOT R&B/HIP-HOP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 DG AG SG BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell P.L.WILLIAMS (P.L.WILLIAMS,R.Thicke) STAR TRAK/INTERSCOPE	▲	1	13
2	2	2	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.	▲	1	31
3	3	3	#BEAUTIFUL	Mariah Carey Featuring Miguel ISLAND/IDMIG	▲	3	8
4	4	4	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/WARNER BROS.	▲	1	38
6	5	5	POWER TRIP	J. Cole Featuring Miguel ROC NATION/COLUMBIA	●	5	19
5	6	6	BAD	Wale Featuring Tiara Thomas Or Rihanna MAYBACK/ATLANTIC	●	5	20
17	7	7	SAME LOVE	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB. POP/PADA/WARNER BROS.	●	7	26
14	9	8	U.O.E.N.O.	Rocko Featuring Future & Rick Ross ROCKY ROAD	●	8	12
19	15	9	NO NEW FRIENDS (SFBT REMIX)	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne RODAN/SERB & MACKLEMORE/SUB. POP/SAMUELSON/ROC	●	9	10
15	12	10	BODY PARTY	Ciara MIKE WILL/MADE-IT-THOMAS/ROCK NATION/INTERSCOPE	●	8	12
13	11	11	RICH AS F**K	Lil Wayne Featuring 2 Chainz YOUNG MONEY/CASH MONEY/REPUBLIC	●	11	14
12	13	12	BITCH, DON'T KILL MY VIBE	Kendrick Lamar TOP DAWG/ARTISTOWN/INTERSCOPE	●	11	35
8	8	13	STARTED FROM THE BOTTOM	Drake YOUNG MONEY/CASH MONEY/REPUBLIC	▲	2	20
10	14	14	SUIT & TIE	Justin Timberlake Featuring Jay Z RCA	▲	2	24
9	10	15	NEXT TO ME	Emell Sande CAPITOL	▲	7	20
11	16	16	LOVE ME	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC	●	4	23
HOT SHOT DEBUT			NEW SLAVES	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		17	1
21	19	18	TAPOUT	Rich Gang YOUNG MONEY/CASH MONEY/REPUBLIC	●	18	8
23	21	19	BEAT IT	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC	●	19	10
16	18	20	FINE CHINA	Chris Brown RCA	●	10	12
NEW			BLACK SKINHEAD	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		21	1
22	23	22	WE STILL IN THIS B****	B.o.B Featuring T.I. & Juicy J MAYBACK/ATLANTIC	●	19	24
7	17	23	WE OWN IT (FAST & FURIOUS)	2 Chainz & Wiz Khalifa DEF JAM/IDMIG	●	4	5
20	22	24	F**KIN' PROBLEMS	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar ASAP MOW/DEE POLO GROUNDS/RCA	▲	2	35
-	40	25	CROOKED SMILE	J. Cole Featuring T.C. Collins ROC NATION/COLUMBIA	●	25	2
25	25	26	HIGH SCHOOL	Nicki Minaj Featuring Lil Wayne YOUNG MONEY/CASH MONEY/REPUBLIC	●	20	13
27	26	27	HOW MANY DRINKS?	Miguel BYSTORM/BLACK ICE/RCA	●	26	11
NEW			BLOOD ON THE LEAVES	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		28	1
31	30	29	AIN'T WORRIED ABOUT NOTHIN	French Montana COKE BOYS/50/INTERSCOPE	●	29	5
45	36	30	LOVEHATE THING	Wale Featuring Sam Dew MAYBACK/ATLANTIC	●	30	4
NEW			BOUND 2	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		31	1
NEW			HOLD MY LIQUOR	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		32	1
NEW			WATCHING MOVIES	Mac Miller ROSTRUM		33	1
32	27	34	HEADBAND	B.o.B Featuring 2 Chainz REBELROCK/GRAND PLEASANT	●	21	5
28	29	35	READY	Fabulous Featuring Chris Brown DEEBY/STONY/DEF JAM/ROCKAWAY	●	28	18
29	31	36	MOLLY	Tyga Featuring Cedric Gervais, Wiz Khalifa & Mally Mall YOUNG MONEY/CASH MONEY/REPUBLIC	●	22	15
NEW			I AM A GOD (FEATURING GOD)	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		37	1
NEW			ON SIGHT	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		38	1
30	32	39	WORK	A\$AP Ferg ASAP WORLDWIDE/POLO GROUNDS/RCA	●	30	6
33	35	40	KISSES DOWN LOW	Kelly Rowland REPUBLIC	●	25	20
41	37	41	MEMORIES BACK THEN	Hustle Gang Feat. T.I., B.o.B, Kendrick Lamar & Kris Stephens HUSTLE GANG	●	30	9
35	34	42	THE ONE	Tamar Braxton STREAMELINE/EPIC	●	34	5
NEW			I'M IN IT	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		43	1
NEW			DON'T THINK THEY KNOW	Chris Brown Featuring Aaliyah YOUNG MONEY/CASH MONEY/REPUBLIC		44	1
43	39	45	WITHOUT ME	Fantasia Feat. Kelly Rowland & Missy Elliott RCA	●	39	6
42	38	46	FIRE WE MAKE	Alicia Keys Duet With Maxwell RCA	●	38	9
34	33	47	KARATE CHOP (REMIX)	Future Featuring Lil Wayne A-1/FREEMANZ/EPIC	●	27	18
-	28	48	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD BEAT/SECRETLY CANADIAN/WARNER BROS.	●	28	2
NEW			FORBIDDEN FRUIT	J. Cole Featuring Kendrick Lamar ROC NATION/COLUMBIA		49	1
NEW			SEND IT UP	Kanye West GOOD WILLOW/DEF JAM/ROCKAWAY		50	1

TOP R&B/HIP-HOP ALBUMS™							
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART		
HOT SHOT DEBUT	1	#1 KANYE WEST	Yeezus	●	1		
NEW	2	J. COLE	Born Sinner	●	1		
NEW	3	MAC MILLER	Watching Movies With the Sound Off	●	1		
NEW	4	KELLY ROWLAND	Talk a Good Game	●	1		
1	5	JUSTIN TIMBERLAKE	The 20/20 Experience	▲	15		
3	6	MACKLEMORE & RYAN LEWIS	The Heist	●	37		
2	7	CHRISSETTE MICHELE	Better	●	2		
6	8	GG KENDRICK LAMAR	good kid, m.A.A.d city	●	35		
4	9	LIL WAYNE	I Am Not a Human Being II	●	13		
5	10	FRENCH MONTANA	Excuse My French	●	5		
8	11	FANTASIA	Side Effects Of You	●	9		
7	12	RIHANNA	Unapologetic	▲	31		
NEW	13	QUASIMOTO	Yessir Whatever	●	1		
10	14	THE DREAM	IV Play	●	4		
11	15	A\$AP ROCKY	Long.Live.A\$AP	●	23		
13	16	MIGUEL	Kaleidoscope Dream	●	38		
12	17	TYGA	Hotel California	●	11		
NEW	18	STATIK SELEKTAH	Extended Play	●	1		
14	19	KID CUDI	Indicud	●	10		
15	20	EPELL SANDE	Our Version Of Events	●	55		
21	21	THE WEEKND	Trilogy	▲	32		
17	22	ALICIA KEYS	Girl On Fire	●	31		
20	23	T.I.	Trouble Man: Heavy Is The Head	●	27		
NEW	24	FREDDIE GIBBS	ESGN	●	1		
22	25	2 CHAINZ	Based On A T.R.U. Story	●	45		
25	26	TYLER, THE CREATOR	Wolf	●	12		
23	27	WIZ KHALIFA	O.N.I.F.C.	●	29		
28	28	CHIEF KEEF	Finally Rich	●	27		
26	29	FRANK OCEAN	Channel Orange	●	50		
30	30	FUTURE	Pluto	●	62		
18	31	ORIGINAL BROADWAY CAST RECORDING	Motown: The Musical	●	3		
NEW	32	MAYNA	Blue Velvet Soul	●	1		
27	33	CHARLIE WILSON	Love, Charlie	●	21		
24	34	KID INK	Almost Home (EP)	●	4		
9	35	ACTION BRONSON	SAAB Stories Produced By Harry Fraud (EP)	●	2		
29	36	VARIOUS ARTISTS	Cloud Nine: Soul Gets Psychedelic	●	3		
31	37	MGK	Lace Up	●	37		
34	38	SOUNDTRACK	Project X	●	69		
35	39	MEEK MILL	Dreams And Nightmares	●	34		
19	40	PRODIGY X ALCHEMIST	Albert Einstein	●	2		
41	41	NICKI MINAJ	Pink Friday: Roman Reloaded	▲	64		
39	42	LL COOL J	Authentic	●	8		
40	43	TALIB KWELI	Prisoner Of Conscious	●	7		
46	44	RITZ	The Life And Times Of Jonny Valliant	●	8		
41	45	WHITNEY HOUSTON	I Will Always Love You: The Best Of Whitney Houston	●	32		
59	46	PS	Various Artists: Kanye West Presents GOOD Music: Good Summer	●	40		
32	47	GUCCI MANE	Trap House 3	●	5		
48	48	CHRIS BROWN	Fortune	●	51		
55	49	VARIOUS ARTISTS	Hits Of The 90's	●	4		
NEW	50	PHILTHY RICH	Not Enough Real N'ggas Left 2	●	1		



West: Seven For Seven At No. 1

For the first time in more than a year, four albums debut in the top five of Top R&B/Hip-Hop Albums, led by **Kanye West's** Yeezus with 327,000 copies, according to Nielsen SoundScan. The last time four albums entered together was June 23, 2012, when **Big K.R.I.T.'s** *Live From The Underground*, **Current9's** *The Stoned Immaculate*, **Emell Sande's** *Our Version of Events* and **Eric Benét's** *The One* opened at Nos. 1, 2, 4 and 5, respectively. (For more on this week's biggest debuts, see page 47.)

West's No. 1 opening extends his streak of chart-topping albums to seven—his entire output of releases. He and **Alicia Keys**, who has seen all six of her releases hit No. 1, are the only acts with five or more albums that all hit No. 1. Additionally, thanks in part to an iTunes promotion, all five of West's previous solo albums re-enter R&B/Hip-Hop Catalog Albums (see *Billboard*, biz) to join his *Watch The Throne* collaborative album with **Jay-Z**. The last time an artist posted six or more titles simultaneously on that chart was **May 19, 2012**, when seven **Beastie Boys** albums made the cut following the death of the group's **Adam "MCA" Yauch**.

Meanwhile, **Kelly Rowland's** No. 4 debut on Top R&B/Hip-Hop Albums with *Talk a Good Game* marks her fourth top five album, behind 2002's *Simply Deep* (No. 3 opening), 2007's *Ms. Kelly* (No. 2) and 2011's No. 1-bowing *Here I Am*. On R&B/Hip-Hop Airplay, her current set's lead single, "Kisses Down Low," peaked at No. 11 on May 4 while follow-up "Dirty Laundry" sits at its peak of No. 31. *Talk a Good Game* also arrives at No. 1 on R&B Albums. —*Rauli Ramirez*

SOURCE: BILLBOARD.COM
NICKELSON
BDS
SOUNDCAN

HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 VIVIR MI VIDA M.JAYMONS/G.GEORGE/DUARTE/BAJAJ/LANORA/ALP/ROGON/ANTON/NOBLE/DEP/STRON/CRALEDO	Marc Anthony SONY MUSIC LATIN	1	9
3	3	2	DAMASO G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DL/SONY MUSIC LATIN		18
6	5	3	Y TE VAS LITRADO/CASTANEDA (E.MUNOZ/P.ROCHA)	Banda Carnaval DISA/UMLE	3	17
2	4	4	LIMBO ESALONA/LIVERA/RIVERA (R.VALEZ/P.LACAYAS/G.RIVERA/L.RIVERA/PAJLA/SALDANA)	Daddy Yankee EL CARTEL/CAPITOL/UMLE	1	36
7	7	5	LA PREGUNTA ALCADA/AICAN (L.DA.RIVERA/L.LOZADA/AL.GARIN/N.DIAZ)	J Alvarez NEFLOW	5	33
5	6	6	ZUMBA ORFANATO MUSIC GROUP (W.G.LANDRON/C.RAMOS/R.MENDEZ/R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE	2	34
4	2	7	TE ME VAS S.GEORGE/G.R.ROJAS (G.R.ROJAS/G.GOMEZ/E.DAVILA JR.)	Prince Royce TOP STOP	2	24
13	11	8	AG EL RUIDO DE TUS ZAPATOS F.CAMACHO/TIRADO (L.CHAPEZ/ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE	8	4
10	9	9	EL COCO NO F.CAMACHO/TIRADO (M.GUZMAN)	Roberto Junior y Su Bandoño ASL/DISA/UMLE	8	20
9	10	10	LLEVAME CONTIGO J.VAMUN (A.SANTOS)	Romeo Santos SONY MUSIC LATIN	2	38
12	8	11	ROMPE LA CINTURA LUV/EMSA/MEN/RIVERA/VERA (L.MARTINEZ/J.GORZ/KOON/SALDANA/G.RIVERA/TUJAL/VERA/DEVA/COEXISTENCE/WILD DIOZ)	Alexis & Fido COEXISTENCE/WILD DIOZ	8	17
11	12	12	ALGO ME GUSTA DE TI L.AYBELL/J.FOR/LI/MOROS/UMA/SEBILJA/MAJUELA/ARPELLI/L.GORZ/PAK/A.BROWN	Wisn & Yandel Feat. Chris Brown & T-Pain MACHETE/UMLE	1	47
8	15	13	TE AMO (PARA SIEMPRE) R.MARTINEZ/R.L.MUNOZ (R.L.MUNOZ)	Intocable GOOD/UMLE	4	22
14	13	14	TE PERDISTE MI AMOR G.R.ROJAS/G.GOMEZ (G.R.ROJAS/G.GOMEZ/J.L.CHACON)	Thalia Feat. Prince Royce SONY MUSIC LATIN	4	19
20	19	15	LA MEJOR DE TODAS A.L.ZARRAGA/L.ZARRAGA (L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVI/UMLE	8	30
23	24	16	MI NINA TRAVIESA NOT LISTED (H.PALENCIA/C.SEROS/FERRA)	Luis Coronel DEL	16	3
15	14	17	INCONDICIONAL S.GEORGE/G.R.ROJAS (G.R.ROJAS/S.GEORGE/D.SANTACRUZ)	Prince Royce TOP STOP	2	60
25	22	18	PUÑO DE DIAMANTES D.UTREVIÑO (D.LI/BEVINO/M.A.PEREZ)	Duelo LA BONITA	18	10
			HOT SHOT DEBUT			
		19	LA NOCHE DE LOS 2 DADDY YANKEE/R.VALEZ/A.RAYO (GBO)	Daddy Yankee Featuring Natalia Jimenez EL CARTEL/CAPITOL/LATINO/UMLE	19	1
18	18	20	ADIVINA DEL/BERGOSAN/TORRES (L.L.DIAZ)	Noel Torres GERENCIA/360/DEL/SONY MUSIC LATIN	6	33
24	16	21	MORE URBA/ROME (R.VAZQUEZ/R.PIÑA)	Zion, Jory y Ken-Y PIÑA	16	25
21	21	22	SIN TI D.ESQUIVEL/CHINO & NACHO (L.MIRANDA/PEREZ/M.J.MENDOZA/DONATTO)	Chino & Nacho MACHETE/UMLE	21	8
17	17	23	Y AHORA RESULTA J.G.GARCIA/A.M.GARCIA (A.ROSARIO)	Voz de Mando DISA/UMLE	4	36
30	31	24	REHABILITADO M.QUINTERO/LARA (M.QUINTERO/LARA)	Los Tucanes de Tijuana FONOVI/UMLE	24	5
16	20	25	COMO LE GUSTA A TU CUERPO A.CASTRO/C.VIVES (C.VIVES/A.CASTRO)	Carlos Vives Featuring Michel Telo GAIBA/WK/SONY MUSIC LATIN	3	23
22	25	26	LA ORIGINAL L.ZARRAGA/OSUNA (Y.CHENRIQUEZ)	La Original Banda el Limon de Salvador Lizarraga LUZ/VENEMUSIC	18	18
39	27	27	LA FORY FAY L.ALVAREZ (E.CASTRADA)	Julian Alvarez y Su Norteno Banda FONOVI/UMLE	27	3
28	29	28	POR QUE EL AMOR MANDA F.SERANO/MONTONA (L.SERRA/E.NEGRET/RINCON)	America Sierra Feat. 3BallMTY FONOVI/UMLE	27	15
34	36	29	COMO UN HURACAN NOT LISTED (M.ARELLANAS/PAUSTO)	Los Huracanes del Norte GARMEX	29	12
40	37	30	DG MI RAZON DE SER F.CAMACHO/TIRADO (H.PALENCIA/C.SEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE	30	5
26	26	31	TU OLOR TITO (EL BAMBINO)/L.BERRIOS NIEVES (TITO "EL BAMBINO"/L.BERRIOS NIEVES/L.E.ORTIZ/RIVERA/C.E.GR.)	Tito "El Bambino" El Patron DISA/UMLE	20	16
35	30	32	EL BUENO Y EL MALO A.VALDEZ (A.VALDEZ/OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS	30	4
			NEW			
		33	BAILAR CONTIGO A.CASTRO/C.VIVES (C.VIVES/A.CASTRO)	Carlos Vives GAIBA/WK/SONY MUSIC LATIN	33	1
45	33	34	NO SOY UN HOMBRE MALO L.LECERA (Y.CHENRIQUEZ/A.JIMENEZ)	Hector Acosta "El Torito" D.A.M./VENEMUSIC	29	18
			NEW			
		35	ME GUSTAS MUCHO L.CODIGO FN (L.CURIO)	Codigo FN FONOVI/UMLE	35	2
29	28	36	DEBATE DE 4	Romeo Santos, MUSIC VIPS/SONY MUSIC LATIN	23	20
36	35	37	BORRACHO DE AMOR L.OS BUITRES DE CULIACAN/SINALOA (N.HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIPS/SONY MUSIC LATIN	35	7
32	32	38	EL AMOR MANDA D.SANTISTEBAN/LÓPEZ (L.L.ROMA)	María Jose SEIFRACK	26	11
31	39	39	FRIO, FRIO J.L.GUERRA SEJAS (L.GUERRA SEJAS)	Juan Luis Guerra Feat. Romeo Santos CAPITOL/LATINO/UMLE	16	12
			NEW			
		40	HABLE DE TI NOT LISTED (NOT LISTED)	Yandel Y/SUMMA	40	2
27	34	41	AQUI ESTOY LITRADO/CASTANEDA (A.RAMOS/M.LÓPEZ/MUNOZ)	Calibre 50 DISA/UMLE	27	18
			RE-ENTRY			
		42	HOY TENGO GANAS DE TI P.PIRAMONE (M.GALLARDO VERA)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC LATIN/UMLE	34	2
			NEW			
		43	CON LA CARA EN ALTO D.ORTEGA RUIZ (I.BARRIEZ/DE.PAZ/D.ORTIGAL/GARCIA)	Reik SONY MUSIC LATIN	43	2
33	38	44	NO TE QUIERO VER CON EL D.AMORCA (D.MURCIA/J.L.BAUTISTA/GHANTOUS)	Frankie J UNIVERSAL MUSIC LATIN/UMLE	31	11
48	42	45	SE ACABO EL AMOR NOT LISTED (L.ALVAREZ/SOTO/MAJOR/FERNANDEZ)	J Alvarez ON TOP/FLOW/IMPERIO NAZZA/SOLD OUT	42	3
44	49	46	SG JUNTO AL AMANECER NOT LISTED (NOT LISTED)	J Alvarez NEFLOW	37	8
			NEW			
		47	BE MY BABY S.GEORGE (J.BARRIE/GREENWICH/P.SPECTOR)	Leslie Grace TOP STOP	47	1
42	44	48	DAME TU AMOR L.HERNANDEZ (L.HERNANDEZ)	Larry Hernandez SODIN/FONOVI/UMLE	38	9
			NEW			
		49	PARA CELEBRAR S.GEORGE (S.GEORGE/J.L.PILOTO)	Sergio George Presents Salsa Giants TOP STOP	49	1
38	46	50	CUANDO TE ENTREGUES A EL M.FIGUEROA (M.MARTINEZ)	Banda Los Recoditos DISA/UMLE	35	10

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 JUAN LUIS GUERRA 440 CAPITOL/LATINO/UMLE	Asondeguerra Tour		6	
2	2	IL VOLO RENTOR/GATCA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor		11	
4	3	CARLOS VIVES GAIBA/WK/SONY MUSIC LATIN	Corazon Profundo		9	
9	4	JENNI RIVERA FONOVI/UMLE	La Misma Gran Senora	△	28	
7	5	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013		22	
6	6	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NONIA Theatre L.A. Live		13	
			HOT SHOT DEBUT			
		7	JESUS OJEDA Y SUS PARIENTES MENDIETA/FONOVI/UMLE	Jesus Ojeda y Sus Parientes		1
5	8	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy		7	
3	9	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC/LATINO/UMLE	Pasion		21	
10	10	DUELO LA BONITA	Libre Por Naturaleza		7	
14	11	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	△	85	
13	12	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana		43	
11	13	INTOCABLE GOOD/UMLE	En Peligro de Extincion		12	
12	14	JOAN SEBASTIAN FONOVI/UMLE	13 Celebrando El 13		13	
8	15	LARRY HERNANDEZ MENDIETA/FONOVI/UMLE	Aca Entre Nos		3	
42	16	GG BANDA RANCHO VIEJO DISA/UMLE	Una Entre Un Millon		2	
19	17	EL TRONO DE MEXICO FONOVI/UMLE	Lo Mejor de El Trono de Mexico		66	
21	18	JAVIER TORRES DISCOS AMERICA	Mujeres Bravas 20 Corridos		14	
18	19	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos		5	
15	20	JULIAN ALVAREZ Y SU NORTENO BANDA FONOVI/UMLE	Tu Amigo Nada Mas		15	
26	21	EL KOMANDER LA VOZ	Vivo Desde Zapopan		4	
28	22	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta		28	
23	23	CARLOS Y JOSE THREE SOUND	Coleccion Diamante 20 Temas		5	
20	24	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		31	
34	25	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012		32	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		9	
3	2	Y TE VAS DISA/UMLE	Banda Carnaval		16	
2	3	TE ME VAS TOP STOP	Prince Royce		23	
6	4	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho		5	
4	5	ROMPE LA CINTURA COEXISTENCE/WILD DIOZ	Alexis & Fido		17	
8	6	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		37	
9	7	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz		16	
5	8	LIMBO EL CARTEL/CAPITOL/LATINO	Daddy Yankee		36	
11	9	LA MEJOR DE TODAS FONOVI/UMLE	Banda El Recodo de Cruz Lizarraga		28	
7	10	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		31	
12	11	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable		21	
10	12	SIN TI MACHETE/UMLE	Chino & Nacho		10	
15	13	PUÑO DE DIAMANTES LA BONITA	Duelo		10	
17	14	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		19	
19	15	REHABILITADO FONOVI/UMLE	Los Tucanes de Tijuana		6	
16	16	LA ORIGINAL LUZ/VENEMUSIC	La Original Banda el Limon de Salvador Lizarraga		16	
21	17	LA FORY FAY FONOVI/UMLE	Julian Alvarez y Su Norteno Banda		5	
13	18	COMO LE GUSTA A TU CUERPO GAIBA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		22	
18	19	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		5	
25	20	COMO UN HURACAN GARMEX	Los Huracanes del Norte		12	
14	21	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron		15	
23	22	NO SOY UN HOMBRE MALO D.A.M./VENEMUSIC	Hector Acosta "El Torito"		15	
27	23	MI NINA TRAVIESA DEL	Luis Coronel		2	
			HOT SHOT DEBUT			
22	24	BAILAR CONTIGO GAIBA/WK/SONY MUSIC LATIN	Carlos Vives		1	
22	25	BORRACHO DE AMOR MUSIC VIPS/SONY MUSIC LATIN	Los Buitres de Culiacan Sinaloa		8	



Anthony Builds No. 1 Run

In his eighth week at No. 1 on Hot Latin Songs with "Vivir Mi Vida," **Marc Anthony** nets his longest-running No. 1 single on the chart. He previously spent seven weeks atop the list in 1999 with "No Me Ames" (with **Jennifer Lopez**). "Vivir" is the first single from the salsa star's album *Marc Anthony 3.0*, due July 23.

Carlos Vives debuts on Hot Latin Songs at No. 33 with "Bailar Contigo," his third single from latest album *Corazon Profundo*. At radio, the song rose 66% to 4 million impressions, according to Nielsen BDS. The Colombian singer for two weeks in May with the set, his first studio album in nearly nine years.

Also entering Hot Latin Songs, **Daddy Yankee** is the Hot Shot Debut at No. 19 with "Noche de los 2" featuring **Natalia Jimenez**. The latest single becomes his 20th top 20 on the chart. The strong showing is due in part to the music video, which has amassed more than 8 million views worldwide on Vevo since its June 14 premiere.

Elsewhere on the Latin charts, **Jesus Ojeda y Sus Parientes** debut at No. 7 on Top Latin Albums with their newest self-titled set. The regional Mexican group, led by Ojeda, enjoys its second top 10 on the list, following its first charting album, *Estilo Italiano*, which reached No. 6 in August 2012. —Amaya Mendizabal

SONGWRITER: JAYMONS, GEORGE, DUARTE, BAJAJ, LANORA, ALP, ROGON, ANTON, NOBLE, DEP, STRON, CRALEDO; PRODUCER: JAYMONS. ARTIST: MACHETE/UMLE. PHOTOGRAPHY: JUAN CARLOS LARA. STYLING: JUAN CARLOS LARA. HAIR: JUAN CARLOS LARA. MAKEUP: JUAN CARLOS LARA. DRESS: JUAN CARLOS LARA. SHIRT: JUAN CARLOS LARA. SHOES: JUAN CARLOS LARA. CAPTION: ANTHONY: ALAN SUTEN.

REGIONAL MEXICAN AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 5 WKS Y TE VAS	Banda Carnaval	20
2	2	GG EL RUIDO DE TUS ZAPATOS	La Amaladora Banda el Limon de Rene Camacho	5
3	3	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	20
4	4	LA MEJOR DE TODAS	Banda El Recodo de Cruz Lizaraga	32
5	5	TE AMO (PARA SIEMPRE)	Intocable	26
6	6	PUNO DE DIAMANTES	Duelo	16
8	7	REHABILITADO	Los Tucanes de Tijuana	12
7	8	LA ORIGINAL	La Original Banda el Limon de Salvador Lizaraga	21
12	9	LA FORY FAY	Julion Alvarez y Su Norteno Banda	8
15	10	COMO UN HURACAN	Los Huracanes del Norte	22
9	11	Y AHORA RESULTA	Voz de Mando	40
17	12	MI NINA TRAVIESA	Luis Coronel	4
10	13	ADIVINA	Noel Torres	35
13	14	BORRACHO DE AMOR	Los Buitres de Culiacan Sinaloa	15
11	15	ME GUSTABAS	Hnos. Vega Jr.	30

LATIN POP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 8 WKS GG VIVIR MI VIDA	Marc Anthony	8
1	2	TE ME VAS	Prince Royce	23
3	3	LIMBO	Daddy Yankee	35
4	4	ZUMBA	Don Omar	31
7	5	ROMPE LA CINTURA	Alexis & Fido	18
5	6	SIN TI	Chino & Nacho	12
8	7	LLEVAME CONTIGO	Romeo Santos	38
9	8	TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	19
6	9	LA PREGUNTA	J Alvarez	25
10	10	FEEL THIS MOMENT	Pitbull Feat. Christina Aguilera	22
13	11	GET LUCKY	Daft Punk Feat. Pharrell Williams	5
11	12	NO TE QUIERO VER CON EL	Frankie J	15
19	13	HABLE DE TI	Yandel	2
14	14	TU OLOR	Tito "El Bambino" El Patron	16
12	15	COMO LE GUSTA A TU CUERPO	Carlos Vives Feat. Michel Telo	22

TROPICAL AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 8 WKS VIVIR MI VIDA	Marc Anthony	8
2	2	ROMPE LA CINTURA	Alexis & Fido	16
6	3	YO ME ENAMORO	Issa Gadalá Feat. El Cata	10
3	4	PARA CELEBRAR	Siergo George Presents Salsa Giants	2
7	5	MI FAVORITA	Renzo	12
8	6	QUE PENA	Juan Esteban	10
4	7	TE ME VAS	Prince Royce	24
5	8	ZUMBA	Don Omar	27
9	9	TE GUSTA	Grupo Treo Feat. Elijah King	8
14	10	ALLI ESTARE (I'LL BE THERE)	Arthur Hanlon Feat. Carlos Rose	6
13	11	LABIOS DE PURPURA	Charlie Cruz	6
22	12	SIN TI	Chino & Nacho	16
27	13	ANDO POR LAS NUBES	Victor Manuelle	2
10	14	LLEVAME CONTIGO	Romeo Santos	42
24	15	BE MY BABY	Leslie Grace	3

REGIONAL MEXICAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
5	1	#1 16 WKS JENNI RIVERA	La Misma Gran Senora	28
3	2	VARIOUS ARTISTS	Las Bandas Romanticas de America 2013	22
2	3	GERARDO ORTIZ	Solo Qui: En Vivo Desde El NOKIA Theatre L.A. Live	13
NEW	4	JESUS OJEDA Y SUS PARIENTES	Jesus Ojeda y Sus Parientes	1
1	5	VICENTE FERNANDEZ	Hoy	7
6	6	DUELO	Libre Por Naturaleza	7
7	7	INTOCABLE	En Peligro de Extincion	12
8	8	JOAN SEBASTIAN	13 Celebrando El 13	13
4	9	LARRY HERNANDEZ	Acá Entre Nos	3
NEW	10	BANDA RANCHO VIEJO	Una Entre Un Millon	1
12	11	EL TRONO DE MEXICO	Lo Mejor de El Trono de Mexico	59
13	12	JAVIER TORRES	Mujeres Bravas 20 Corridos	14
11	13	CHALINO SANCHEZ	15 Exitazos	4
9	14	JULION ALVAREZ Y SU NORTENO BANDA	Tu Amigo Nada Mas	15
17	15	EL KOMANDER	Vivo Desde Zapopan	4

LATIN POP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 5 WKS IL VOLO	Mas Que Amor	11
3	2	CARLOS VIVES	Corazon Profundo	9
2	3	ANDREA BOCELLI	Pasion	21
4	4	MANA	Exiliados Es La Bahia: Lo Mejor de Mana	43
8	5	AMERICA SIERRA	El Amor Mandó	4
6	6	ALEJANDRO SANZ	La Musica No Se Toca	39
5	7	DRACO ROSA	Vida	14
7	8	JULIO IGLESIAS	1: Greatest Hits	11
11	9	RICARDO ARJONA	Solo Para Mujeres	22
12	10	FRANKIE J	Faith, Hope y Amor	4
10	11	ROCIO DURCAL	Eternamente	21
9	12	VARIOUS ARTISTS	40 Boleros Con Trio	5
13	13	LOS BUKIS	Romances	21
14	14	CAMILO SESTO	20 Grandes Exitos	43
NEW	15	LOS TERRICOLAS	23 Exitos Para Records	1

TROPICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 6 WKS JUAN LUIS GUERRA 440	Asondeguerra Tour	6
2	2	ROMEO SANTOS	Formula: Vol. 1	86
3	3	PRINCE ROYCE	# 1's	31
7	4	PRINCE ROYCE	Phase II	63
5	5	ROMEO SANTOS	The King Stays King: Sold Out At Madison Square Garden	34
6	6	EDDIE SANTIAGO	Iconos: 25 Exitos	5
4	7	FRANKIE RUIZ	Iconos: 25 Exitos	5
11	8	TITO "EL BAMBINO"	Invicto	31
10	9	TOMMY OLIVENCIA	Iconos: 25 Exitos	5
12	10	PAQUITO GUZMAN	Iconos: 25 Exitos	4
14	11	VARIOUS ARTISTS	Bachateame Mama!	6
9	12	HECTOR ACOSTA "EL TORITO"	Con El Corazon Abierto	44
16	13	VARIOUS ARTISTS	I Love Bachata 2013	17
19	14	JUAN LUIS GUERRA 440	Coleccion Cristiana	69
13	15	CHARLIE CRUZ	Huellas	3

Jazz/Classical/World

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billboard

TRADITIONAL JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 5 WKS MICHAEL BUBLE	To Be Loved	10
2	2	HARRY CONNICK, JR.	Every Man Should Know	2
6	3	CECILE MCLORIN SALVANT	Womanchild	4
3	4	TONY BENNETT/DAVE BRUBECK	The White House Sessions, Live 1962	6
4	5	GEORGE BENSON	Inspiration: A Tribute To Nat King Cole	3
7	6	BOB JAMES & DAVID SANBORN	Quartette Humaine	5
5	7	TONY BENNETT	As Time Goes By: Great American Songbook Classics	20
20	8	STEVE TYRELL	It's Magic: The Songs Of Sammy Cahn	6
12	9	MADELEINE PEYROUX	The Blue Room	16
11	10	BUIKA	La Noche Mas Larga	3
9	11	KEITH JARRETT/GARY PEACOCK/JACK DEJONNETTE	Somewhere	4
8	12	ELIANE ELIAS	I Thought About You: A Tribute To Chet Baker	4
10	13	DIANA KRALL	Glad Rag Doll	39
13	14	CHRIS BOTTI	Impressions	62
18	15	GREGORY PORTER	Be Good	67

CONTEMPORARY JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 3 WKS KOZALDRIGHT/ABAR/ELLIOT	Date Isz And Friends: Summer Homs	2
NEW	2	BWB	Human Nature	1
NEW	3	MAYSA	Blue Velvet Soul	1
NEW	4	BILL FRISELL	Big Sur	1
2	5	BONEY JAMES	The Beat	11
3	6	BOBBY MCFERRIN	Spirityouall	5
4	7	PAT METHENY	Tap: John Zorn's Book Of Angel's: Vol. 20	5
5	8	PAUL HARCADCASTLE	Paul Harcadcastle: VII	18
9	9	ANDRE WARD	Caution	15
8	10	BRIAN SIMPSON	Just What You Need	9
6	11	BRIAN CULBERTSON	Dreams	54
12	12	ESPERANZA SPALDING	Radio Music Society	67
11	13	EUGE GROOVE	House Of Groove	39
18	14	PHIL PERRY	Say Yes	15
15	15	JOSE JAMES	No Beginning No End	22

SMOOTH JAZZ SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 4 WKS IN THE FLOW	Athena Rene	10
3	2	GO TO GET YOU INTO MY LIFE	Doze Kos Feat. Gerald Albright, Mind Abair & Richard Elliot	6
2	3	OLD.EDU (OLD SCHOOL)	Euge Groove	13
10	4	DEEP IN THE WEEDS	Bob James & David Sanborn	6
6	5	ALL I WANNA DO	Fourplay	13
4	6	JUST WHAT YOU NEED	Brian Simpson	15
7	8	ONE STEP AHEAD	Darren Rahn	11
9	9	JUST KEEP HOLDING ON	Jeanette Harris	12
13	10	CAN'T WE ELOPE	Yellowjackets	4
16	11	MAN IN THE MIRROR	bwb	2
18	12	TIL THE END OF TIME	Chielmi Mironucci & Special EFX	7
8	13	BATICADA (THE BEAT)	Boney James Feat. Rick Braun	18
11	14	TO THE TOP	Jonathan Fritzen Feat. Vincent Ingala	16
17	15	TAKE A CHANCE ON ME	Bluey	12

Dance/Electronic

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DANCE/ELECTRONIC SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITERS)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 GET LUCKY Daft Punk Feat. Pharrell Williams (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		1	10		
2	2	2	I LOVE IT P.BEBERGER (P.BEBERGER, C. ATCHISON, L. J. EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	1	24		
3	3	3	CLARITY ZEDD (J. ZASAVSKI, M. MATTHEW KOMA, P. ROBINSON, S. GRAY)	Zedd Featuring Foxes INTERSCOPE	●	3	24		
4	4	4	I NEED YOUR LOVE CALVIN HARRIS FEAT. ELLIE GOULDING CALVIN HARRIS (CALVIN HARRIS, CHRIS WYNTRE, DEE CONSTRUCTION) (FLY EYE/ULTRA, ROC NATION/COLUMBIA)	Calvin Harris Feat. Ellie Goulding ULTRA/ROC NATION/COLUMBIA		4	24		
5	5	5	FEEL THIS MOMENT PITBULL FEATURING CRISTINA AGUILERA KREWELLA (PITBULL, CRISTINA AGUILERA, J. ZASAVSKI, M. MATTHEW KOMA, P. ROBINSON, S. GRAY)	Pitbull Featuring Christina Aguilera KREWELLA/COLUMBIA	▲	1	24		
6	6	6	#THATPOWER WILL.I.AM FEATURING JUSTIN BIEBER WILL.I.AM (WILL.I.AM, D. LERDOVILL, J. BIEBER)	will.i.am Featuring Justin Bieber WILL.I.AM/INTERSCOPE		3	14		
7	7	7	HARLEM SHAKE BAUER (H. RODRIGUES, H. DELGADO)	Bauer JEFFREY'S/MAD DECENT/WARNER BROS.		1	20		
8	8	8	SCREAM & SHOUT WILL.I.AM & BRITNEY SPEARS L.A.Z.Y. (W. ADAMS, J. MARTENS, L. BARTISTE)	will.i.am & Britney Spears WILL.I.AM/INTERSCOPE	▲	1	24		
10	9	9	GENTLEMAN PSY (P. JAI-SANG, G. HYOO)	PSY SILENT/SCHOOLBOY/PUBLIC		1	11		
9	10	10	ALIVE RAIN MAN (YOUSAF, YOUSAF, K. TRINDL, N. MARZOCCA, MARZ)	Krewella KREWELLA/COLUMBIA	●	5	24		
22	14	11	RIGHT NOW Rihanna Featuring David Guetta DAVID GUETTA (DAVID GUETTA, ANITA HADJIROU, P. ROBINSON, S. GRAY)	Rihanna Featuring David Guetta SIREY/ANWB/SIREY		11	24		
14	13	12	BUBBLE BUTT Major Lazer Featuring Bruno Mars, Tyga & Mystic MAJOR LAZER (MAJOR LAZER, P. ROBINSON, S. GRAY)	Major Lazer Featuring Bruno Mars, Tyga & Mystic WARRIOR/WARNER BROS.		12	8		
12	12	13	PLAY HARD DAVID GUETTA FEATURING NE-YO & AKON DAVID GUETTA (DAVID GUETTA, ANITA HADJIROU, P. ROBINSON, S. GRAY)	David Guetta Featuring Ne-Yo & Akon WARRIOR/WARNER BROS.		9	19		
11	11	14	LIVE IT UP Jennifer Lopez Featuring Pitbull JENNIFER LOPEZ (JENNIFER LOPEZ, P. ROBINSON, S. GRAY)	Jennifer Lopez Featuring Pitbull JENNIFER LOPEZ/ARISTA		11	7		
15	15	15	GLOWING Nikki Williams NICKI WILLIAMS (NICKI WILLIAMS, J. ZASAVSKI, M. MATTHEW KOMA, P. ROBINSON, S. GRAY)	Nikki Williams CHAMELION ISLAND/D&G		14	14		
		16	WOMAN'S WORLD Cher WARMER BROS.	Cher WARMER BROS.		16	1		
13	16	17	LEVITATE HADOUKEN! (HADOUKEN, A. SMITH, N. HILL, G. HARRIS)	Hadouken! SURFACE NOISE		9	23		
17	20	18	LOSE YOURSELF TO DANCE Daft Punk Feat. Pharrell Williams (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA		16	5		
16	17	19	SEXY PEOPLE (THE FIAT SONG) Arianna Featuring Pitbull ARIANNA (ARIANNA GRANDE, P. ROBINSON, S. GRAY)	Arianna Featuring Pitbull RCA		14	19		
32	35	20	SG GET IT TONIGHT Erika Jayne Featuring Flo Rida NEW NATION/PIRETTA MUSIC	Erika Jayne Featuring Flo Rida NEW NATION/PIRETTA MUSIC		20	5		
19	19	21	DOIN' IT RIGHT Daft Punk Featuring Panda Bear (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk Featuring Panda Bear DAFT LIFE/COLUMBIA		17	5		
20	21	22	INSTANT CRUSH Daft Punk Featuring Julian Casablancas (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk Featuring Julian Casablancas DAFT LIFE/COLUMBIA		20	5		
18	18	23	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT) Fergie, Q-Tip & GoodRock GOODROCK (FERGIE, Q-TIP, GOODROCK)	Fergie, Q-Tip & GoodRock WARRIOR/WARNER BROS.		12	7		
25	25	24	RELOAD Sebastian Ingresso/Tommy Trash/John Martin REFINE/ASTRALWERKS/CAPITOL	Sebastian Ingresso/Tommy Trash/John Martin REFINE/ASTRALWERKS/CAPITOL		24	6		
27	26	25	THIS IS WHAT IT FEELS LIKE Armin van Buuren Feat. Trevor Guthrie ARMIN VAN BUUREN (ARMIN VAN BUUREN, B. DOE, G. LEE, J. VAN DER WAAL, G. LEE, J. VAN DER WAAL)	Armin van Buuren Feat. Trevor Guthrie ARMIN VAN BUUREN/ARMADA		20	11		
21	22	26	GIVE LIFE BACK TO MUSIC Daft Punk (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk DAFT LIFE/COLUMBIA		18	5		
23	29	27	GIORGIO BY MORODER Daft Punk (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk DAFT LIFE/COLUMBIA		22	5		
28	28	28	FALL DOWN will.i.am Featuring Miley Cyrus WILL.I.AM (WILL.I.AM, MILEY CYRUS, G. LEE, J. VAN DER WAAL, G. LEE, J. VAN DER WAAL)	will.i.am Featuring Miley Cyrus WILL.I.AM/INTERSCOPE		11	10		
26	31	29	HOLD ON NERVO (NERVO, N. JENSEN, M. NERVO, J. EL, G. HILL, L. JENSEN, J. FELD, D. PIAN, D. J.) ASTRALWERKS/CAPITOL	NERVO ASTRALWERKS/CAPITOL		23	9		
43	39	30	THIS IS MY GOODBYE Antoine Clamaran ANTOINE CLAMARAN (ANTOINE CLAMARAN, G. LEE, J. VAN DER WAAL, G. LEE, J. VAN DER WAAL)	Antoine Clamaran POWER ONE/ROCKS!		30	4		
40	36	31	EASY Mat Zo & Porter Robinson MAT ZO & PORTER ROBINSON (MAT ZO, PORTER ROBINSON, S. GRAY)	Mat Zo & Porter Robinson MOSAIQ UNIVERSE/ASTRALWERKS/CAPITOL		31	7		
34	32	32	HEARTBEAT Tony Moran VS Deborah Cooper TAM MAN (TONY MORAN, DEBORAH COOPER)	Tony Moran VS Deborah Cooper TAM MAN		32	8		
29	33	33	CONTACT Daft Punk (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk DAFT LIFE/COLUMBIA		24	5		
31	30	34	GET UP (RATTLE) Bingo Players Feat. Far East Movement BINGO PLAYERS (BINGO PLAYERS, FAR EAST MOVEMENT)	Bingo Players Feat. Far East Movement SPINNY/ASCAP/MCA		15	17		
-	24	35	ATMOSPHERE Kaskade KASKADE (KASKADE, J. BARRISON, J. BARRISON, J. N. PFERL, J. STEVENS)	Kaskade ULTRA		24	2		
-	34	36	LATCH Disclosure Featuring Sam Smith DISCLOSURE (DISCLOSURE, G. LAWRENCE, J. SMITH, J. MAYER)	Disclosure Featuring Sam Smith MIND OF MARGARITA/ISLAND/CHRISTY/INTERSCOPE		34	2		
-	46	37	BULLET Rokelle Featuring Dave Aude ROKELLE (ROKELLE, L. CAPORASO, N. CLOW, C. J. EMMELSON)	Rokelle Featuring Dave Aude AUDIONICS		37	2		
-	47	38	U & B THE BASS Luciana CARYOEN (LUCIANA, L. CAPORASO, C. RYDEN)	Luciana YOUNG & VICIOUS		38	2		
RE-ENTRY	39	39	NO ONE KNOWS WHO WE ARE Kaskade And Swanky Tunes Feat. LIGHTS KASKADE (KASKADE, J. BARRISON, J. BARRISON, J. N. PFERL, J. STEVENS)	Kaskade And Swanky Tunes Feat. LIGHTS ULTRA		34	2		
-	48	40	AGAIN Jessica Sutta Featuring Kemal Golden K. GLODEN (J. A. D. FONSECA, J. SUTTA, K. G. GLODEN, C. NACSON)	Jessica Sutta Featuring Kemal Golden CITRUS/SINEWAVE/PHONIC		40	2		
33	41	41	FRAGMENTS OF TIME Daft Punk Featuring Todd Edwards (TIBANGALTEG, DE HOMEM-CHRISTO) (CASCASLANCA, DE HOMEM-CHRISTO) (LAWRENCE, G. LAWRENCE, J. SMITH) (MARTIN)	Daft Punk Featuring Todd Edwards DAFT LIFE/COLUMBIA		28	5		
RE-ENTRY	42	42	BACK TO LOVE DJ Pauly D Featuring Jay Sean DJ PAULY D (DJ PAULY D, JAY SEAN, L. COTTER, S. KALLER, K. ROY, M. HANDESS, A. HANDESS)	DJ Pauly D Featuring Jay Sean G'ONE/G'UNT		7	12		
46	44	43	FESTIVAL Majed CRISTAL MUSICA	Majed CRISTAL MUSICA		43	3		
35	40	44	BANG BANG will.i.am WILL.I.AM (WILL.I.AM, MILEY CYRUS, G. LEE, J. VAN DER WAAL, G. LEE, J. VAN DER WAAL)	will.i.am WILL.I.AM/INTERSCOPE		21	7		
49	45	45	ONE MINUTE RAIN MAN (YOUSAF, YOUSAF, K. TRINDL, N. MARZOCCA, MARZ)	Krewella KREWELLA/COLUMBIA		34	16		
39	37	46	WHAT YOU ARE Bex M. RIZZO, S. MIGLIORE (M. RIZZO, S. MIGLIORE, M. RIZZO, J. JACONO)	Bex SYBASIC		37	6		
NEW	47	47	MAKE SOME NOISE Inaya Day & DJ Escape GLOBAL MEDIA/ELECTRIC KINGDOM	Inaya Day & DJ Escape GLOBAL MEDIA/ELECTRIC KINGDOM		47	1		
-	50	48	COME & GET IT Krewella RAIN MAN (YOUSAF, YOUSAF, K. TRINDL, N. MARZOCCA, MARZ)	Krewella KREWELLA/COLUMBIA		41	7		
45	42	49	SURRENDER Bouvier & Barona Featuring Abigail R. CABRILLO, B. BARONA, J. W. BOUVIER (G. ZMISOMON, J. A. BOUVIER, P. J. NAVARRO)	Bouvier & Barona Featuring Abigail CARRILLO		42	4		
RE-ENTRY	50	50	INTERNET FRIENDS Knife Party EARSTORM/BIG BEAT/RRP	Knife Party EARSTORM/BIG BEAT/RRP		37	14		

DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		6				
NEW	2	EMPIRE OF THE SUN ICE ON THE DUNE	Ice On The Dune THE SLEEPY JACKSON/ASTRALWERKS		1				
NEW	3	TIËSTO MUSICAL FREEDOM	Club Life Vol 3: Stockholm		1				
2	4	BOARDS OF CANADA WARP	Tomorrow's Harvest		2				
NEW	5	3OH!3 PHOTO FINISH/AG	Omens		1				
5	6	ZEDD INTERSCOPE/G&A	Clarity		33				
4	7	LINDSEY STIRLING BRIDGSTONE	Lindsey Stirling		40				
7	8	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		34				
NEW	9	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4		1				
3	10	DISCLOSURE PMB/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/G&A	Settle		3				
NEW	11	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UMI	Now That's What I Call A Workout 2		1				
8	12	WILL.I.AM WILL.I.AM/INTERSCOPE/G&A	#willpower		9				
NEW	13	FAMILY FORCE 5 REANIMATED	Reanimated		1				
NEW	14	AUSTRALIA DOMINO	Olympia		1				
9	15	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)		21				
10	16	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		94				
12	17	KREWELLA KREWELLA	Play Hard (EP)		27				
14	18	FLO RIDA POP BOY/LANTIC/AG	Wild Ones		51				
13	19	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		50				
15	20	KNIFE PARTY EARSTORM/BIG BEAT	Hunted House (EP)		8				
17	21	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL	Until Now		35				
22	22	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		46				
23	23	DEADMAU5 MAUI RAP/ULTRA	Album Title Goes Here		39				
21	24	ARMIN VAN BUUREN ARMIN/ARMADA	Intense		8				
19	25	ARMAJ LAZER MAD DECENT/SECRETLY CANADIAN	Free The Universe		10				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	10					
3	2	I NEED YOUR LOVE CALVIN HARRIS FEAT. ELLIE GOULDING CALVIN HARRIS (CALVIN HARRIS, CHRIS WYNTRE, DEE CONSTRUCTION) (FLY EYE/ULTRA, ROC NATION/COLUMBIA)	Calvin Harris Feat. Ellie Goulding	14					
2	3	CLARITY INTERSCOPE	Zedd Feat. Foxes	22					
4	4	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	19					
5	5	THIS IS WHAT IT FEELS LIKE ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE ARMIN VAN BUUREN/ARMADA	Armin van Buuren Feat. Trevor Guthrie	10					
6	6	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	11					
10	7	SUMMERTIME SADNESS POLYVORN/INTERSCOPE	Lana Del Rey	3					
7	8	ALIVE KREWELLA/COLUMBIA	Krewella	41					
15	9	BLURRED LINES ROBIN THICKE FEAT. T.I. & PHARRELL MOSLEY/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell	3					
16	10	RELOAD REFINE/ASTRALWERKS/CAPITOL	Sebastian Ingresso/Tommy Trash/John Martin	4					
13	11	COME & GET IT K&L/WYNN	Selena Gomez	5					
9	12	SWEET NOTHING CALVIN HARRIS FEAT. FLORENCE WELCH DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	35					
12	13	EASY MOSAIQ UNIVERSE/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	8					
8	14	APOLLO REVEALED/CLOUD 9	Hardwell Feat. Amba Shepherd	20					
14	15	MIRRORS RCA	Justin Timberlake	10					
18	16	NO ONE KNOWS WHO WE ARE ULTRA	Kaskade And Swanky Tunes Feat. LIGHTS	12					
19	17	TIDAL WAVE RAM/CASABLANCA/REPUBLIC	Sub Focus Feat. Alpines	7					
22	18	IF I LOSE MYSELF MOSLEY/INTERSCOPE	OneRepublic	5					
NEW	19	TREASURE ATLANTIC	Bruno Mars	1					
11	20	EVERY DAY ASTRALWERKS/CAPITOL	Eric Prydz	18					
24	21	HEY NOW TEMPS D'AVANCE/BIG BEAT/RRP	Martin Solveig & The Cataracs Feat. Kyle	2					
17	22	LEAVING YOU ARMADA	Audien Feat. Michael S.	11					
NEW	23	TAKE ME MUSICAL FREEDOM	Tiesto Feat. Kylie England	1					
NEW	24	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	1					
21	25	RIGHT NOW SIREY/DEF JAM/RODMG	Rihanna Feat. David Guetta	5					



Tiësto Ties Top 10 Record

With *Club Life Vol 3: Stockholm* by Tiësto (above) debuting at No. 3 on Dance/Electronic Albums, the producer/DJ notches his 15th top 10 set. The feat ties him with **Louie DeVito** for the most top 10s in the chart's 12-year history. As DeVito has charted only one top 10 effort since 2006, and Tiësto has logged three top 10s in the last year-and-a-half, it's likely that Tiësto will soon overtake DeVito.

Club Life Vol 3 sold 9,000 in its first week, according to Nielsen SoundScan, and also bows at No. 41 on the Billboard 200.

Above Tiësto at No. 2 on Dance/Electronic Albums is **Empire of the Sun**, which debuts with sophomore set *Ice on the Dune*. With 17,000 sold, it is by far the first album *Walking on a Dream* arrived in 2009, but never sold more than 2,000 copies in a single frame. Its cumulative sales total is 88,000.

On Dance Club Songs, one pop diva replaces another, as **Demi Lovato's** "Heart Attack" bumps **Kelly Clarkson's** "People Like Us" out of the top slot. It's the first chart entry for Lovato, who took the song to No. 4 on the Mainstream Top 40 chart on June 1. "Heart Attack" is supported by dance mixes from the **Alias**, **Manhattan Club**, **Belanger**, **DeeJay**, **Thieve** and **White Sea**.

Meanwhile, **Cher** returns to the Billboard charts, entering at No. 16 on Dance/Electronic Songs with "Woman's World." The tune's entry is powered by 26,000 first-week downloads. She gave the song's premiere performance on the season finale of NBC's "The Voice" on June 18.

-Keith Caulfield

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 HEART ATTACK HOLLYWOOD	Demi Lovato	9
8	2	THIS IS MY GOODBYE POWER ONE ROCKS!	Antoine Clamaran Feat. Fenja	8
4	3	HEARTBEAT SUGAR HOUSE/MR. TAN MAN	Tony Moran VS Deborah Cooper	11
10	4	GG COME & GET IT HOLLYWOOD	Selena Gomez	4
3	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	9
1	6	PEOPLE LIKE US 19/ROCA/SONY MUSIC	Kelly Clarkson	10
17	7	LIVE IT UP 210/LCAPITOL	Jennifer Lopez Feat. Pitbull	4
11	8	RELOAD REDEFINE/ASTRALWERKS/CAPITOL	Sebastian Ingresso/Tommy Trash/John Martin	6
7	9	HOLD ON ASTRALWERKS/CAPITOL	NERVO	11
5	10	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon	12
13	11	BULLETT AUBACIOUS	Rokelle Feat. Dave Aude	7
14	12	U B THE BASS YOUNG & VICIOUS	Luciana	7
16	13	EASY MUSIC/UNBEATS/ASTRALWERKS/CAPITOL	Mat Zo & Porter Robinson	6
19	14	BODY PARTY EPIC	Clara	5
18	15	IT'S NOT OVER EARTHSONG	Chaka Khan Feat. LeCrae	6
15	16	AGAIN CITRUSONIC/STEREOPHONIC	Jessica Sutta Feat. Kemal Golden	8
34	17	ALIVE THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	3
25	18	MAKE SOME NOISE ELECTRIC KINGDOM	Inaya Day & DJ Escape	5
24	19	GOOD 4 IT EPIC	Wallpaper.	6
6	20	WHAT YOU ARE SYBASONIC	Bex	11
9	21	SURRENDER CARRILLO	Bouvier & Barona Feat. Abigail	10
12	22	#THATPOWER WILL.I.AM/INTERSCOPE	will.i.am Feat. Justin Bieber	8
28	23	LET'S JUST DANCE FOXY	D'Manti	5
29	24	IT'S OUR NIGHT J03	Jason Dottley	6
31	25	MESSIAH DWSLA/INTERSCOPE	Monsta	5
36	26	HEARTBREAKER CP/UNIVERSAL/IDJMG	Mia Martina	5
45	27	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	2
20	28	HANDS UP AUGMENTER/NETHWAVE	Keenan Cahill And ElectroVamp	9
27	29	TONIGHT I'M GETTING OVER YOU 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	8
44	30	YOU NEVER KNOW SONY MUSIC CANADA	Audio Playground Feat. Snoop Lion	2
40	31	NEED U (100%) BLAZE BOYS CLUB/MINISTRY OF SOUND/WIN/DOWNTOWN	Duke Dumont Feat. A*M*M'E	3
39	32	EVERYBODY LOVES THE NIGHT BLU FIRE/PEACE BISQUIT	Ultra Nate	4
21	33	GET UP (RATTLE) BINGO/NIN/CASABLANCA/REPUBLIC	Bingo Players Feat. Far East Movement	12
30	34	RUN DAT BACK EPIC	Jadagrace	10
37	35	THIS IS WHAT IT FEELS LIKE ARMIND/ARMADA	Armin van Buuren Feat. Trevor Guthrie	5
32	36	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	8
46	37	STARS GLOBAL MUSIC BRAND	Kat DeLuna	2
23	38	I CAN'T WAIT KING STREET	Namy & Barbara Tucker	12
50	39	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	2
HOT SHOT DEBIT	40	NEED YOU NOW (HOW MANY TIMES) CUBS	Plumb	1
	41	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	5
	42	DON'T TAKE YOUR LOVE AWAY ZVON	Yulianna	3
	43	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RBP	Icona Pop Feat. Charli XCX	29
	44	GLOWING CHAMELEON/ISLAND/IDJMG	Nikki Williams	15
	45	THIS IS OUR LOVE CRESCENT MOON	Sophi	14
NEW	46	ONE LAST KISS DIAMOND STONE	Irina Feat. Dave Aude	1
NEW	47	SOOTHE MY SOUL VENUSNOTE/MUTE/COLUMBIA	Depeche Mode	1
	48	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC/NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	15
NEW	49	SEXUAL RELIGION CAPITOL	Rod Stewart	1
NEW	50	CITY OF DREAMS NOT LISTED	Dirty South & Alesso Feat. Ruben Haze	1

Hits of the World

July 6
2013

billboard

EURO				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
10	3	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	
3	4	LA LA LA NAUGHTY BOY/RENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith	
4	5	LET HER GO BLACK CROW/NETTWERK/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
5	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
NEW	7	GOIN' CRAZY DIRTYEE STAR/ISLAND	Dizzee Rascal Feat. Robbie Williams	
9	8	TREASURE ATLANTIC	Bruno Mars	
16	9	POMPEII VIRGIN	Bastille	
6	10	DEAR DARLIN' SYCO/EPIC	Olly Murs	

UNITED KINGDOM				
ALBUMS COMPILED BY THE OFFICIAL UK CHART CO.				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	YEEZUS G.O.O.D./ROC-A-FELLA/DEF JAM/UNIVERSAL	Kanye West	
1	2	13 VERTIGO/UNIVERSAL	Black Sabbath	
NEW	3	IN A PERFECT WORLD B-UNIQUE/RCA/SONY MUSIC	Kodaline	
3	4	TIME CAPITOL/UNIVERSAL	Rod Stewart	
8	5	ALL THE LITTLE LIGHTS BLACK CROW/NETTWERK	Passenger	
4	6	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
NEW	7	BORN SINNER ROC/NATION/COLUMBIA/SONY MUSIC	J. Cole	
RE	8	RIGHT PLACE RIGHT TIME SYCO/EPIC/SONY MUSIC	Olly Murs	
NEW	9	KVEIKUR XL	Sigur Ros	
5	10	SETTLE PWR/ISLAND/UNIVERSAL	Disclosure	

FRANCE				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	
7	3	PAPA'OUTAI MO\$AERT	Stromae	
4	4	BELLA WATI.B	Maitre Gims	
3	5	WATCH OUT FOR THIS (BUMAYE) MAD ORIENT/DECAUSE	Major Lazer	
10	6	IMPOSSIBLE SYCO	James Arthur	
6	7	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
8	8	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	
5	9	FORMIDABLE MO\$AERT	Stromae	
9	10	J'ME TIRE WATI.B	Maitre Gims	

AUSTRALIA				
ALBUMS COMPILED BY ARIA				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	THE GREAT COUNTRY SONGBOOK LIBERATION/SONY MUSIC	Troy Cassar-Daley & Adam Harvey	
NEW	2	YEEZUS G.O.O.D./ROC-A-FELLA/DEF JAM/UNIVERSAL	Kanye West	
NEW	3	ICE ON THE DUNE THE SLEEPY JACKSON/CAPITOL/UNIVERSAL	Empire Of The Sun	
1	4	DEPARTURES NEW PROCESS/UNIVERSAL	Bernard Fanning	
2	5	THE GREAT GATSBY WALTDISNEY/INTERSCOPE/UNIVERSAL	Soundtrack	
3	6	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
5	7	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
7	8	ALL THE LITTLE LIGHTS BLACK CROW	Passenger	
8	9	WROTE A SONG FOR EVERYONE VANGUARD/COLUMBIA/SONY MUSIC	John Fogerty	
6	10	...LIKE CLOCKWORK MATADOR	Queens Of The Stone Age	

JAPAN				
JAPAN HOT 100 COMPILED BY HAKSHIN/SOUNDSCAN JAPAN/PLAINTCH				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	BOKURA NO YURIKA YOSHIMOTO R AND C	NMB48	
22	2	FLOWER SONG RHYTHMZONE	EXILE	
43	3	LOVE & GIRLS FAIR EASTERN TRIBE	Shojo Jidai	
25	4	SOLANGE COLUMBIA	Ayano Uema	
8	5	LITTLE NUMBERS VICIOL	BOY	
38	6	SCARLET ARIOKA	Sukima Switch	
NEW	7	UPTURN FOXY CANYON	Lead	
NEW	8	I WANNA DANCE AVEX-J-MORE/WARNER	SUPER JUNIOR DONGHAE & EUNHYUK	
11	9	LAST LOVE TOY'S FACTORY	Rihwa	
12	10	STARS LOVE RATION UNIVERSAL MUSIC SIGMA	Kera Kera	

GERMANY				
ALBUMS COMPILED BY MEDIA CONTROL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	IM HERZEN JUNG VERLAGSMUSIK HANS KOCHLER	Amigos	
1	2	13 VERTIGO/UNIVERSAL	Black Sabbath	
NEW	3	EUROPA SONY MUSIC	LaBrassBanda	
2	4	BEI MEINER SEELE NAIDOO	Xavier Naidoo	
7	5	MIT DEN GEZEITEN WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Santiano	
9	6	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
5	7	NEW YORK, RIO, ROSENHEIM VERTIGO/ISLAND/UNIVERSAL	Sportfreunde Stiller	
4	8	GLUCKSGEFUHL POLYDOR/ISLAND/UNIVERSAL	Beatrice Egli	
NEW	9	MYTHOLOGY REPRISE/JRDND/WARNER STRATEGIC MARKETING/WARNER	Bee Gees	
8	10	AM SEIDENEN FADEN SONY MUSIC	Tim Bendzko	

CANADA				
ALBUMS COMPILED BY NIELSEN SOUNDSCAN				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	YEEZUS G.O.O.D./ROC-A-FELLA/DEF JAM/UNIVERSAL	Kanye West	
NEW	2	BORN SINNER ROC/NATION/COLUMBIA/SONY MUSIC	J. Cole	
1	3	13 VERTIGO/REPUBLIC/UNIVERSAL	Black Sabbath	
NEW	4	WATCHING MOVIES WITH THE SOUND OFF ROSTRUM	Mac Miller	
2	5	RANDOM ACCESS MEMORIES DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk	
3	6	THE HURRY AND THE HARM DINE-ALONE/UNIVERSAL	City And Colour	
14	7	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	
10	8	THE HEIST MACKLEMORE	Macklemore & Ryan Lewis	
NEW	9	KVEIKUR XL/BEGGARS GROUP	Sigur Ros	
6	10	NIGHT VISIONS KIDNAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	

KOREA				
KOREA K-POP HOT 100 COMPILED BY BILLBOARD KOREA				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
57	1	MY LOVE CJ E&M/JINBONE MUSICWORKS	Lee Seung Chul	
1	2	GIVE IT TO ME STARSHIP ENTERTAINMENT	SISTAR	
15	3	ALL RIGHT MYSTICER	Lim Kim	
24	4	WHY DID YOU COME JUST NOW SECRETSTASH	Jung Yup	
NEW	5	DARLING OF ALL HEARTS LOEN ENTERTAINMENT	Sunny Hill Feat. Hareem	
4	6	ONLY YOU SAMHWA NETWORKS	4Men	
8	7	FIRST LOVE PLEDIS	After School	
37	8	BEST WISHES TO YOU (ACOUSTIC VER.) SAMHWA NETWORKS	Choi Jin Hyuk	
2	9	THE WAY YOU MAKE ME MELT STARSHIP ENTERTAINMENT	SISTAR Feat. Geeks	
6	10	SHORT HAIR A CUBE ENTERTAINMENT	Huh Gak, Jung Eunji (Apink)	

BRAZIL			
BRAZIL HOT 100 AIRPLAY			
COMPILED BY BILLBOARD BRAZIL			
LAST MONTH	THIS MONTH	TITLE / IMPRINT/LABEL	Artist
2	1	TE ESPERANDO SOM LIVRE	Luan Santana
1	2	VIDRO FUME SONY MUSIC ENTERTAINMENT	Bruno & Marrone
4	3	AMIGA DA MINHA IRMA SOM LIVRE	Michel Telo
5	4	93 MILLION MILES WARNER	Jason Mraz
62	5	GIRL ON FIRE SONY MUSIC ENTERTAINMENT	Alicia Keys Feat. Nicki Minaj
8	6	DESENCANA SOM LIVRE	Thiaguinho
3	7	AMOR DE CHOCOLATE DEKDISC	Naldo
11	8	LOUCO CORACAO SONY MUSIC ENTERTAINMENT	Eduardo Costa
12	9	PODE OU NAO PODE TALISMA	Ze Ricardo & Thiago
7	10	TANTINHO SONY MUSIC ENTERTAINMENT	Daniel

FINLAND			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
3	1	LEVIKSET REPEE WARNER	Sini Sabotage Feat. VilleGalle
1	2	JOSSU LIGA/WARNER	Cheek Feat. Jukka Poika
2	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
NEW	4	WAKE ME UP! LEFEELS/UNIVERSAL	Avicii
5	5	EI TAIDA TIETAA TYTTO WARNER	Erin
4	6	ENKELI WARNER	Tuomas Kauhanen Featung Vainovaino
9	7	JENNY STUDIO KILLERS/WARNER	Studio Killers
10	8	CLOUDS SONY MUSIC	Redrama Feat. A.J. McLean
6	9	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
7	10	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon

SWEDEN			
DIGITAL SONGS			
COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
NEW	1	WAKE ME UP! LEFEELS/UNIVERSAL	Avicii
4	2	EN ANNAN VARLD MAMM/UNIVERSAL	Stiftelsen
2	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
NEW	4	IT'S ONLY LOVE EMI PUBLISHING	Linus Svenning
8	5	ONLY TEARDROPS SONY MUSIC/UNIVERSAL	Emmelie de Forest
3	6	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
7	7	I NEED YOUR LOVE FLY EYE/POLYDOR/COLUMBIA	Calvin Harris Feat. Ellie Goulding
6	8	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
1	9	CENTER OF THE UNIVERSE ATONE/DISCOJAX/SONY MUSIC	Axwell
5	10	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess

MEXICO			
AIRPLAY			
COMPILED BY NIELSEN BDS			
LAST WEEK	THIS WEEK	TITLE / IMPRINT/LABEL	Artist
1	1	GET LUCKY DAFT LIFE/COLUMBIA/SONY MUSIC	Daft Punk Feat. Pharrell Williams
2	2	EL RUIDO DE TUS ZAPATOS DISA/UNIVERSAL	La Arrolladora Banda El Limon de Rene Camacho
3	3	I LOVE IT RECORD COMPANY TEN/BIG BEAT/WARNER	Icona Pop Feat. Charli XCX
9	4	TE PERDISTE MI AMOR SONY MUSIC	Thalia Feat. Prince Royce
4	5	PUNO DE DIAMANTES LA BONTA	Duelo
5	6	HOY TENGO GANAS DE TI UNIVERSAL	Alejandro Fernandez/Christina Aguilera
17	7	BLURRED LINES STAR TRAK/INTERSCOPE/UNIVERSAL	Robin Thicke Feat. T.I. + Pharrell
10	8	SIN TI SONY MUSIC	Samó
11	9	MI BELLO ANGEL ASL/DISA/UNIVERSAL	Los Primos MX
16	10	VERDE MAS ALLA E35-24 HR	Jenny & The Mexicats

Boxscore

July 6 2013

billboard

CONCERT GROSSES					
	GROSS PER TICKET PRICE(S)	ARTIST	VENUE	ATTENDANCE	PROMOTER
1	\$13,899,200 (1,321,659/313 VEN) \$262.91/\$26.20	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL	OSAKA-10 HALL, OSAKA, JAPAN JUNE 6-9, 13-16	84,307 93,120 12 SHOWS	CIRQUE DU SOLEIL, FUJI
2	\$6,479,237 (14,153,357) \$975.0/\$78	BRUCE SPRINGSTEEN & THE E STREET BAND	WEMBLEY STADIUM, LONDON JUNE 15	70,425 SELLOUT	LIVE NATION
3	\$6,309,898 (14,867,500) \$972.2	BRUCE SPRINGSTEEN & THE E STREET BAND	GOFFERTPARK, NIJMEGEN, NETHERLANDS JUNE 22	64,900 SELLOUT	MOJO CONCERTS
4	\$6,268,801 (80,122,804 PESOS) \$58.41	ONE DIRECTION	FORO SOL, MEXICO CITY JUNE 8-9	107,317 108,050 TWO SHOWS	OCESA-CIE
5	\$5,189,250 \$304/\$69.50	PAUL MCCARTNEY	BARCLAYS CENTER, BROOKLYN, N.Y. JUNE 8, 10	29,898 TWO SELLOUTS	AEG LIVE
6	\$4,182,184 (12,680,887) \$975.0/\$78	BRUCE SPRINGSTEEN & THE E STREET BAND	HAMPDEN PARK, GLASGOW, SCOTLAND JUNE 18	44,000 46,988	LIVE NATION
7	\$3,480,677 (12,251,947) \$96.60/\$85.01	BRUCE SPRINGSTEEN & THE E STREET BAND	RICOH ARENA, COVENTRY, ENGLAND JUNE 20	37,262 SELLOUT	LIVE NATION
8	\$2,927,440 (12,277,348) \$114.89/\$62.96	BEYONCÉ, LUKE JAMES	SPORTPALEIS, ANTWERP, BELGIUM MAY 15, 31	34,785 34,793 TWO SHOWS	GREENHOUSE TALENT
9	\$2,516,352 (132,416,824 PESOS) \$63.42	EMMANUEL & MIJARES	AUDITORIO NACIONAL, MEXICO CITY MAY 30-31, JUNE 5-6	37,227, 37,741 FOUR SHOWS TWO SELLOUTS	OCESA-CIE
10	\$1,723,420 \$250/\$79/\$140/\$55	CELINE DION	THE COLOSSUM AT CAESARS PALACE, LAS VEGAS JUNE 18-19, 22-23	14,322, 5,687 FOUR SHOWS ONE SELLOUT	CERCERIS WEST/AEG LIVE, CAESARS ENTERTAINMENT
11	\$1,276,790 (1,123,247 FRANCS) \$102.16/\$90.81	P!NK, CHURCHILL	HALLENSTADION, ZÜRICH MAY 21	13,000 SELLOUT	GOOD NEWS PRODUCTIONS, MARSHALL ARTS
12	\$1,240,880 (1494,210) \$65.36/\$52.29	P!NK, CHURCHILL	SPORTPALEIS, ANTWERP, BELGIUM APRIL 30	20,052 SELLOUT	LIVE NATION BELGIUM, MARSHALL ARTS
13	\$1,203,450 (1,919,776) \$85.14/\$58.94	P!NK, WALK THE MOON	PALAIS OMNISPORTS BERCY, PARIS APRIL 17	17,000 SELLOUT	INTER CONCERTS, MARSHALL ARTS
14	\$1,182,851 \$249.99/\$99.99	BARRY MANILOW, JAKE JOHANNSEN	GREEK THEATRE, LOS ANGELES JUNE 14-16	15,756 17,610 THREE SHOWS	NEDERLANDER
15	\$1,174,110 (1,899,656) \$73.08/\$62.64	P!NK, WALK THE MOON	ZIGGO DOOME, AMSTERDAM APRIL 19	16,771 SELLOUT	MOJO CONCERTS, MARSHALL ARTS
16	\$1,146,330 (1,873,620) \$98.41/\$55.11	P!NK, CHURCHILL	WIENER STADTHALLE, VIENNA MAY 9	14,858 SELLOUT	NUCOAST ENTERTAINMENT
17	\$1,146,300 (51,363,077 NEW ZEALAND) \$113.18	PAUL SIMON, RUFUS WAINWRIGHT	FORSYTH BARR STADIUM, DUNEDIN, NEW ZEALAND APRIL 6	10,128 12,587	CHUGG ENTERTAINMENT, BOLTON PROMOTIONS
18	\$1,141,690 (1,879,186) \$97.39/\$51.94	MARK KNOPFLER	SPORTPALEIS, ANTWERP, BELGIUM MAY 12	15,163 15,268	LIVE NATION
19	\$1,134,870 (7,544,675 KRONA) \$92.77/\$30.08	P!NK, CHURCHILL	ERICSSON GLOBE, STOCKHOLM MAY 26	14,975 SELLOUT	LIVE NATION SWEDEN, MARSHALL ARTS
20	\$1,132,236 \$176/\$46	FLEETWOOD MAC	PRUDENTIAL CENTER, NEWARK, N.J. APRIL 24	11,343 12,946	LIVE NATION
21	\$1,118,940 \$50/\$35	THE POSTAL SERVICE, RA RA RIOT	BARCLAYS CENTER, BROOKLYN, N.Y. JUNE 14-15	23,331 26,630 TWO SHOWS	THE BOWERBY PRESENTS
22	\$1,090,904 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES	KLIPSCH MUSIC CENTER, NOBLESVILLE, IND. JUNE 13	23,658 SELLOUT	THE MESSINA GROUP/AEG LIVE
23	\$1,079,210 (51,046,497 AUSTRALIAN) \$123.75/\$85.08	BRYAN ADAMS, AMY MACDONALD	ROD LAYER ARENA, MELBOURNE, AUSTRALIA APRIL 20	9,029 10,500	FRONTIER TOURING
24	\$1,063,810 (1,817,697) \$117.09/\$62.45	ERIC CLAPTON, ANDY FAIRWEATHER LOW	O2 WORLD, HAMBURG JUNE 1	11,981 12,860	KPS CONCERTBÜRO
25	\$1,049,550 (983,191 FRANCS) \$213.50/\$87.53	DAVID GARRETT	HALLENSTADION, ZÜRICH JUNE 11	7,622 9,562	GOOD NEWS PRODUCTIONS
26	\$1,045,230 (1,810,585) \$109.61/\$58.03	ERIC CLAPTON, ANDY FAIRWEATHER LOW	O2 WORLD, BERLIN MAY 30	11,922 SELLOUT	CONCERTBÜRO ZAHLMANN, UNITED PROMOTERS
27	\$1,033,630 (1,789,715) \$78.53/\$11.99	P!NK, WALK THE MOON	O2, DUBLIN APRIL 12	12,889 SELLOUT	AKEN PROMOTIONS, MARSHALL ARTS
28	\$1,009,431 (6,731,610 KRONA) \$209.19/\$82.47	ROD STEWART	ERICSSON GLOBE, STOCKHOLM JUNE 15	8,893 SELLOUT	LIVE NATION
29	\$1,005,060 (1,777,108) \$89.24/\$85.36	P!NK, REDDRAMA	HARTWALL ARENA, HELSINKI MAY 28	11,464 SELLOUT	LIVE NATION FINLAND, MARSHALL ARTS
30	\$975,121 (136,404,348) \$70.05/\$60.15	P!NK, WALK THE MOON	L.G. ARENA, BIRMINGHAM, ENGLAND APRIL 21	14,947 SELLOUT	MARSHALL ARTS
31	\$969,882 (15,092,028 KORUNY) \$100.08/\$24.89	P!NK, CHURCHILL	O2 ARENA, PRAGUE MAY 10	17,322 SELLOUT	LIVE NATION CZECH REPUBLIC, MARSHALL ARTS
32	\$946,143 (5,351,213 KRONER) \$122.88/\$98.13	ANDRÉ RIEU	BYSE BANK BODEN, HESNING, DENMARK MAY 2	8,029 9,036	ANDRÉ RIEU PRODUCTIONS, ROLAND TEMME KONZERT
33	\$941,962 (173,1076) \$83.75/\$45.10	P!NK, CHURCHILL	HANNS-MARTIN-SCHLEYER-HALLE, STUTTGART, GERMANY MAY 22	13,196 SELLOUT	PETER RIEGER KONZERTAGENTUR, MARSHALL ARTS
34	\$909,572 (1,609,827) \$85.21/\$61.61	P!NK, CHURCHILL	O2 WORLD, HAMBURG MAY 1	13,016 SELLOUT	PETER RIEGER KONZERTAGENTUR, MARSHALL ARTS
35	\$890,557 \$69/\$29	RASCAL FLATTS, THE BAND PERRY, CASSADEE POPE	CONLAKS THEATRE, HARTFORD, CONN. JUNE 15	33,093 SELLOUT	LIVE NATION



Cirque's Immortal Tour Soars In Osaka

The Michael Jackson the Immortal World Tour by Cirque du Soleil (above) owns the top Boxscore with ticket revenue reported from the final Japanese venue on the touring production's ongoing swing through Asia.

Multiple performances at Osaka-Jo Hall produced a combined gross of \$13.9 million from shows held June 6-9 and June 13-16. With matinee shows on four of those days, a total of 12 performances were held at the arena. The Immortal World Tour, launched in October 2011, toured extensively in North America and Europe before beginning its current trek through Asia that continues until August.

The overall gross from the beginning of the tour through the Osaka run now totals \$277.2 million from 335 performances. More than 2.5 million fans have attended this arena-based salute to the late King of Pop.

P!nk's *The Truth About Love* tour lands on the chart multiple times this week, ranking as high as No. 11 with a sold-out concert in Zürich, followed by 11 more shows. The 12 concerts, which produced \$13 million in box-office grosses, are all from the European leg of the tour that ran from April 12 through the end of May. Overall gross sales since the tour began in February total slightly more than \$60 million from 820,656 seats sold at 56 venues in North America and Europe. —Bob Allen

CODA

Trend Report: 100,000-Plus Rap Album Debuts, Physical Vs. Digital Sales

PHYSICAL VS. DIGITAL SALES COMPARISON FOR LAST 10 RAP ALBUMS WITH 100,000-PLUS SALES

SOURCE: NIELSEN SOUNDSCAN



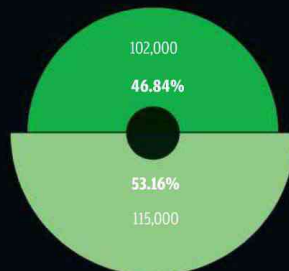
KANYE WEST

Yeezus
7/6/13

(Billboard 200 chart debut date)

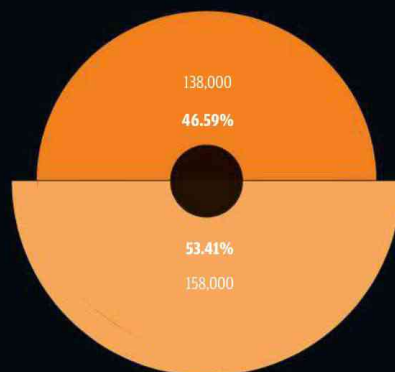
← KANYE WEST

Yeezus
So far this year, digital downloads represent 51% of all rap album sales. In contrast, download sales make up 43% of all albums sold. West's arrival with *Yeezus* was mostly powered by digital sales, though not overwhelmingly. It may have lost some download sales as it wasn't available to pre-order through any digital retailer, unlike most superstar albums.



LIL WAYNE

I Am Not a Human Being II
4/13/13



J. COLE

Born Sinner
7/6/13

↑ J. COLE

Born Sinner
On the day *Born Sinner* leaked (June 7)—11 days before its street date—Cole quickly posted a stream of the album on his site, along with a prompt urging fans to pre-order the album through iTunes. Sources suggest there was a significant increase in pre-orders at the time of the leak, though it's unknown how many came directly from Cole's site.

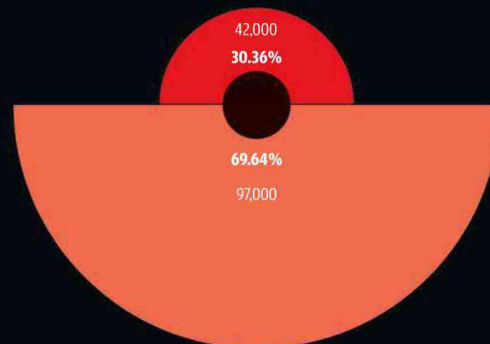


MAC MILLER

Watching Movies With the Sound Off
7/6/13

← MAC MILLER

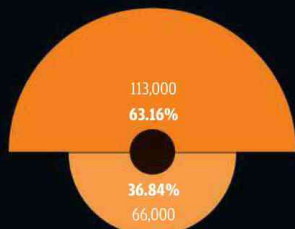
Watching Movies With the Sound Off
Miller's album was strongly supported by digital sales and an iTunes pre-order download window that launched May 27. In turn, 71% of its sales were downloads. His last set, 2011's *Blue Slide Park*, started with an even larger digital share: 76% (109,000 downloads out of 144,000 total sales).



← A\$AP ROCKY

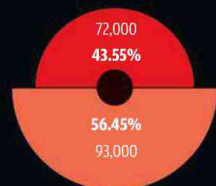
Long Live. A\$AP
A\$AP Rocky's first-week sales were buoyed by consumers using digital gift cards received at Christmas. The set was released Jan. 11, but was available for pre-order on iTunes a month earlier (Dec. 10). Of the album's cumulative sales, its digital vs. physical sales have balanced out a bit: 56% are downloads, whereas physical copies tally 43% of its sum.

→
T.I.
Trouble Man: Heavy Is the Head
The album arrived Dec. 18, 2012—exactly one week before Christmas. In turn, it seemingly became an impulse purchase for consumers seeking a stocking stuffer for the hip-hop fan on their shopping list. Physical sales made up 63% of its first week, the only title on this list to start with less than half of its first week derived from downloads.



T.I.

Trouble Man: Heavy Is the Head
1/5/13



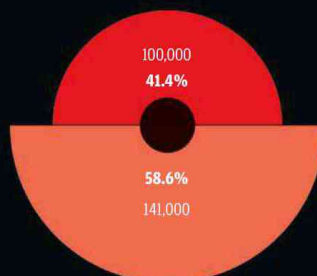
MEEK MILL

Dreams and Nightmares
11/17/12



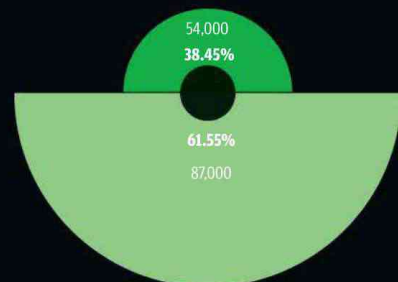
KID CUDI

Indicud
5/4/13



KENDRICK LAMAR

Good Kid, M.A.A.D. City
11/10/12



WIZ KHALIFA

O.N.I.F.C.
12/22/12



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Sonicbids helps you book gigs and market yourself to our network of 30,000 promoters. Play the stages of Bonaroo and SXSW. Get your music in film and TV, including CBS and PBS.

Burning of Rome | Photo by: The Joelsons

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