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SONY/ATV SURGES Publishers Quarterly
GOOGLE & VERIZON Can Mega Partnership
Work? HOT 100 ANNIVERSARY New
All-Timers PHIL RAMONE'S LAST ALBUM



WORLD WAR P

THE BATTLE AGAINST PANDORA

With Publishers, Labels & Artists Up In Arms,
Does The Internet Radio Giant Have A Defense Plan?



UK £5.50



ANDRES CUERVO

**NO QUIERO PROVOCAR,
QUIERO EMOCIONAR.
ESTE SOY YO**

FEATURE

P.20 “Pandora is waging war on songwriters. Instead of negotiating as a partner, Pandora has decided that instead it will pursue their business model through lawsuits and gimmicks.”

DAVID ISRAELITE

THE DEAL

P.10 “There’s a real need from independent composers like myself who don’t have a Sony or a Universal to start monetizing videos on YouTube.”

CHRIS WOODS, TUNESAT



Paul Chibe
photographed
in St. Louis.

QUESTIONS ANSWERED

P.9 “It’s important that you entertain and engage the consumer, but you’ve got to do it in a way that also builds your brand.” **PAUL CHIBE, ANHEUSER-BUSCH**

FEATURE

P.28 “If kids love ‘Teen Beach Movie,’ they’re going to want to hear the music over and over again, wear the bathing suit that the girl wears, wear the cool little necklace. That’s when it grows into the bigger picture.”

STEVEN VINCENT, DISNEY CHANNEL



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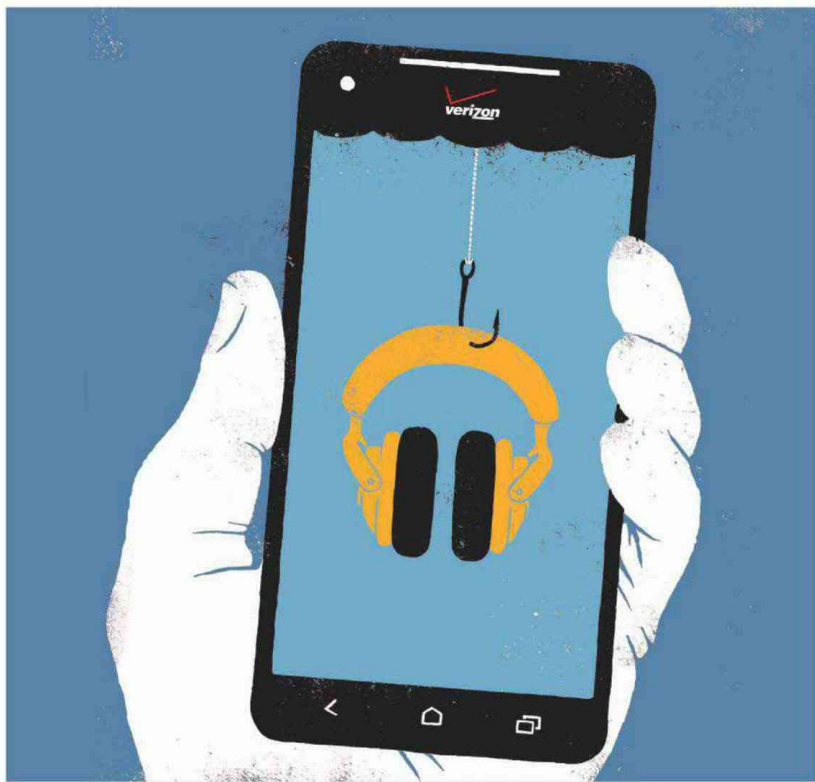
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TOP LINE



DIGITAL

The Holy Grail Of Mobile

Google Play Music All Access dials up Verizon for music to rival AT&T's push for two-tier music plan

By Alex Pham

In the race to win mainstream adoption, Google has been exploring a bundling distribution deal for its All Access subscription music streaming service with Verizon's wireless business, according to executives knowledgeable with the discussions. ¶ The No. 1 U.S. wireless company may have had its hand forced, given the advanced discussions between rival AT&T and Beats Music's digital music service. It would also be absorbing Muve Music through its acquisition of Leap Wireless/Cricket.

A deal with Google Play Music All Access would allow Verizon to offer an on-demand music service to its 100 million wireless subscribers. Google would gain a powerful distribution partner that could seamlessly fold the monthly \$9.99 fee for its service into subscribers' cellphone bill.

A distribution agreement has the potential to benefit both parties. Verizon could use Google's music service as a way to attract new customers and reduce defections, similar to the way Muve, an on-demand music service, has helped Leap Wireless grow its Cricket cellphone business.

"Carriers are looking to find ways to reduce churn by offering a sticky service, while also increasing their average revenue per user," says an executive who declined to be named because the discussions are confidential. "Muve has demonstrated that music can do that."

At the same time, Google could leverage Verizon's existing billing relationship with its customers, making the payment process as frictionless as possible. The Silicon Valley tech giant could also use Verizon's physical retail sales force to help sell All Access as customers sign up for new wireless service.

Google and Verizon declined to comment.

Music services have been keen to hook up with carriers, which

they see as the key to breaking the sector out of its early-adopter niche and into more mainstream audiences. Google's All Access has between 250,000 and 500,000 subscribers, though that estimate includes customers who are still in the free trial period.

Billboard revealed last week that AT&T is considering keeping both the Muve brand, which has 1.7 million subscribers, and inking a premium music service deal with Beats Music once the service launches later this year.

Bundling deals are more common in Europe, where Spotify has enjoyed

a bundling deal with Telia, Sweden's largest mobile operator, since 2009. Meanwhile, Deezer has partnered with France Telecom's Orange service since 2010. Some speculate that streaming music on mobile services took hold in Europe early because the market gravitated to smartphones sooner than in the United States.

For music services, a key negotiating hurdle in any carrier distribution deal is the cost of free trial periods. While free trials lasting a month or more are seen as an effective means of garnering paying subscribers, music services still must pay royalties for every song played during the free period.

"The question is, Who's going to carry the cost?" says an executive familiar with the talks. "Verizon doesn't want to pick up the full tab. Google is arguing that its service will help Verizon attract new customers. Meanwhile, rights holders are eager to get the deal done so the market can grow."

As a result, the three main stakeholders—carriers, music services and rights holders—have been discussing ways to craft a solution that could spread the cost and the risk of any distribution deals among the parties involved. One proposal is for carriers to guarantee a minimum number of paying subscribers or throw their marketing muscle behind the music service in lieu of paying hard dollars. Rights holders could also agree to a lower royalty rate during the trial period, or advertising during the free trial could help offset costs. ●

THE BIG NUMBER

The number of Verizon Wireless' retail connections

100
MILLION

ILLUSTRATION BY SÉBASTIEN THIBAUT



Neal Kendall, Arsenio Hall and John Ferriter (from left)

.biz

CC Media Holdings announced that Richard J. Bressler will become president/CFO of CC Media Holdings and Clear Channel Communications, as well as CFO of Clear Channel Outdoor Holdings. Bressler is a member of Thomas H. Lee Partners, one of two private equity firms that completed a \$26 billion acquisition of Clear Channel in 2008.

TV

Barking To A New Beat

Arsenio Hall returns to late night with an EDM vision
By Phil Gallo

The executive producers of Arsenio Hall's new talk show, Neal Kendall and John Ferriter, gave music producer Chris McDonald a unique task when he came onboard: Book EDM artists.

"We want to be the first show in late night to showcase EDM," McDonald says, noting that Kendall and Ferriter are fans of the genre and not bandwagon jumpers. "Other shows can't quite figure out how to translate that to TV. It's going to be tough, but we're coming up with ideas on ways to pull it off."

McDonald, who will book musical acts and produce their segments, has yet to confirm an EDM artist for "The Arsenio Hall Show," which debuts Sept. 9. It marks Hall's return to late night after a 19-year absence—and the most significant aspect of his return is that it's through syndication and not a single network.

CBS Television Distribution sold the show with the Tribune Broadcasting station group signing up nearly a year ago to guarantee its launch. The show will air in the top 30 markets—WPIX in New York, KTLA in Los Angeles, WGN in Chicago—but to get that level of coverage means counting Manchester, N.H., for Boston; Hagerstown, Md., for Washington, D.C.; and Canton, Ohio, for Hall's hometown of Cleveland.

"You don't get to walk back in at the top of the moun-

tain," Hall says. "I don't have [Jay] Leno money or [Jimmy] Kimmel money. I'm squeezing every inch of it. Instead of coming to the studio in a limo like I did in the last year of my show, I arrive in my Chevy Volt. Bottom line is, you have to cut every line."

McDonald, who booked musicians for Tavis Smiley's PBS show, refers to his approach for Smiley's program as "MTV Unplugged"-inspired. "We want to be able to create the B-side or remix version of a song. Not necessarily with all of the acts, just some," McDonald says. "When an artist comes on our show it has to be a different experience. We don't care if we're first or last."

Hall is keenly aware that the demographic he appealed to in the early 1990s, when his competition was mainly Johnny Carson's "Tonight Show," is being served by ABC's "Jimmy Kimmel Live!" and Jimmy Fallon, who'll take over "The Tonight Show" about five months into Hall's inaugural season. He's a big fan of Fallon's "Late Night"—"the vivacity and the love for what he does, his musical tastes, his approach to comedy"—and believes success in the late-night ratings battles will be won by the hosts who best bring their personalities to the fore.

One way he'll do that is by interviewing musicians more often than his competitors and bring on artists not necessarily in an album cycle, but haven't been heard or interviewed on TV, such as Warner Bros. guitarist/singer Gary Clark Jr., who's booked for October.

"My plan is to not take away from anyone. It's to find an audience that thinks they don't have a show," Hall says. "The youngest [average] demo in late night, they will tell you, is 49. I say, 'I know there are people with TVs who are under 48.'"

"Everybody looks at the format as if it's this scientific kind of thing," Hall adds. "My taste is going to be part of the mix, and I stepped back into the business to present what's ahead of the curve to a new generation. You can't come back with a '95 attitude in a 2013 suit. So the deal is to surround myself with everybody from Chris McDonald to my 13-year-old son—have people around me who can give me things to think about so I can grow." ●



Up-and-coming artists. Hall credits his 13-year-old son with turning him on to artists prior to them breaking into the mainstream, and he expects to book viral sensations like Gary Clark Jr. and Macklemore & Ryan Lewis as much as veteran acts with a record to promote.



Late-night TV. Unless Fallon goes dramatically against his character, broadcast TV will be youth-oriented on the post-11:30 p.m. talk show front. If Hall comes off as cool as Fallon and Letterman, he could attract a broader audience than his competitors.

THE Action

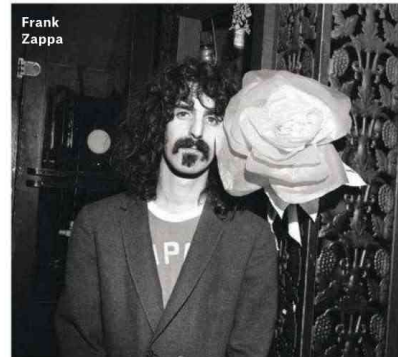


Chirpify Nabs \$4M In Funding

Social commerce service Chirpify has raised \$4 million in Series A funding—making music a key focus of its brand. Chirpify allows people and companies to buy, sell, pay and raise funds on Twitter, Facebook and Instagram, using in-stream text commands to enable transactions. **Rory Felton**, record executive and co-founder of the Militia Group, was hired as VP of business development for music. Among Chirpify's music clients are Green Day, RCA Records, Amanda Palmer, Snoop Lion, hip-hop label Rhymesayers and SOL Republic headphones.

Kobalt And Frank Zappa

Kobalt Music Group, the independent music publisher and administrator, continues a streak of high-profile signings with the catalog of Frank Zappa. Kobalt will represent all of Zappa's songs globally, from his early work with the Mothers of Invention to his solo pieces. The publisher will also work the songs for synchronization. Zappa, a prolific songwriter who died in 1993, has a primary catalog of 65 albums. Recently, Kobalt also signed the new works of singer/songwriter Gavin DeGraw.



Digital's Takeover

Digital research company eMarketer revealed that the average time spent with digital media per day will surpass TV viewing time for the first time this year. The average adult is spending more than five hours per day online, compared with four hours and 31 minutes watching TV. The most significant growth area is mobile: Adults spend an average of two hours and 21 minutes per day on non-voice mobile activities, nearly an hour more than last year. However, the figures don't take into account multitasking. Consumers who watch an hour of TV while using a tablet, for example, would be counted as spending an hour with TV and an additional hour on mobile.

SONY
make.believe

Sony Holds Entertainment Unit

Mounting calls for Sony Corp. to spin off its entertainment division have fallen on deaf ears, at least for now, according to a report from Nikkei in Japan. The consumer electronics and entertainment giant's board of directors is said to be planning to reject a proposal led by hedge fund Third Point and its leader Daniel Loeb to spin off as much as 20% of its entertainment division, which Loeb estimated could have raised up to \$2 billion in capital. Following the news, Sony's stock tumbled 3%.

Chang Weisberg photographed at the Guerilla Union offices in Los Angeles.



MY Day

Chang Weisberg
President/Founder
Guerilla Union

Hip-hop festival entrepreneur Chang Weisberg launched Guerilla Union in 2004 and expanded it into a touring festival in 2007. Today, the indepen-

dent promoter and entrepreneur is shifting gears to "full mode": He's just six weeks away from the start of the 2013 Rock the Bells Festival. The venerable hip-hop franchise rings in its 10th year with stops in Los Angeles; San Francisco; Washington, D.C.; and New York this fall. Among the "bells" and whistles: performances by Wu-Tang Clan, Kid Cudi, Kendrick Lamar and Black Hippy, and J. Cole—plus original virtual performances by Ol' Dirty Bastard and Eazy-E.

- 7.30 AM** **Wake up** with sleeping 3-year-old son jabbing me in the side.
- 8.30 AM** **Phone staff for updates**, ticket counts and calls I need to return right away.

- 9.00 AM** **First stop is the gym** for treadmill power walking or two to three games of racquetball.
- 10.00 AM** **Phone call with House of Blues' Paul McGuigan** to talk about Vibe's 20th-anniversary event in August that will be held at HOB's Las Vegas venue.
- 10.30 AM** **Review rough draft** of next press release announcing last round of acts for Rock the Bells.
- 11.00 AM** **Call promotion director Fernando Lujan** of Power 106 [KPWR], our L.A. radio partner, to chat about promotions during the weeks leading up to the show. Grab light snack from Starbucks.
- 12.00 PM** **Meet with AV Concepts and GIG-IT**, which have set up shop at Guerilla Union this week to discuss virtual performances, music edits, motion captures, studio sessions and avatars. Last

- night had Lil Eazy, Tomica Wright and DJ Yella in the studio finishing up Eazy-E sequences. Really special.
- 2.30 PM** **Call Wu-Tang Corp. CEO Divine** to discuss Wu's performance and tracks for ODB virtual performance.
- 3.00 PM** **Status report with Guerilla Union team** to get temperature check on the day and address hot-button items. Call Top Dawg Entertainment president Dave Free—major announcement coming soon.
- 4.00 PM** **Back on phone** to talk marketing with Live Nation.
- 5.00 PM** **It's Chang time.** Check up on any family commitments, then brainstorm with creative team for next several hours.
- 10.00 PM** **Head home** to eat and sleep.

—Gail Mitchell

FTR

LABELS

In the July 27 issue, the band Lettice was misidentified as a Christian hard rock act.

In the Aug. 3 issue, in the 40 Under 40 report, the Twitter handle for SBS Entertainment VP Richard Lom should have been listed as @therichardlom.

The profile of SoundCloud founder/CEO Alexander Ljung misstated the company's number of employees (it has 200-plus) and number of users (more than 40 million). Also, Kleiner Perkins partner Mary Meeker has an observer seat on SoundCloud's board of directors.

Double Agents

Hybrid label/creative agencies thrive by mixing brands and bands better than the competition

By Reggie Ugwu

As the music business and brands form an increasingly closer bond, New York-based indie label Decon Records is seeing its business skyrocket by diversifying into a full-service creative agency. Its work developing music and video content for big brands like Visa, Rock Star Games and Absolut Vodka is driving record revenue growth for 2013—even as sales of recorded music remain modest.

"We have a different perspective than other creative agencies because of our experience in the music space," Decon co-founder/CEO Peter Bittenbender says. "If a brand can find one company to produce great content and also great music, that's what they're really looking for."

Decon got its start releasing underground hip-hop recordings by acts like Aceyalone, Hieroglyphics and the Alchemist in the early 2000s, but it invested heavily in building out an agency after being tapped by 2K Games to soundtrack the blockbuster "NBA 2K" videogame series in 2004. Now the brand side of the business, which houses several video directors and editors led by Decon co-founder and renowned music video director Jason Goldwatch, accounts for 75% of the company's annual revenue. Decon made approximately \$5 million in 2012 and is on track to grow that figure by between 35% and 40% this year, according to Bittenbender.

The cultural capital that often comes with success in niche music markets can be a major draw for brands. Marketing managers have found value in the close awareness of cultural trends, plus access to relevant artists, provided by boutique companies that incorporate active labels. When PepsiCo was looking to make a major investment in the music space with its own singles label, Green Label Sound, it tapped the Cornerstone Agency to run the operation, which had already established its music bonafides with Fader Label and



the Fader magazine.

"We have a sense of how to put these things together," Cornerstone co-founder/co-CEO Jon Cohen says. "And between all the stuff that gets submitted to us from an editorial standpoint and all the people who come to us for our other services, we get exposed to bands very early on."

Having an in with big brands creates opportunities for artists signed to a label as well as the label itself. Decon frequently gets synchs for its own artists in ads that it produces, such as an Aceyalone placement in a recent Tanqueray commercial. Fader Label duo Matt & Kim has similarly appeared in Cornerstone-produced campaigns for Converse and vitaminwater. Vice Music GM Jamie Farkas says that she takes liberal advantage of resources at her own

Decon co-founders Peter Bittenbender (left) and Jason Goldwatch

company's creative agency (Virtue) and media arm (Vice magazine) when it comes to promoting artists on the label. Vice Music rapper Action Bronson (signed under a joint-venture deal with Atlantic Records) recently headlined a Brooklyn block party that was sponsored by Vice magazine and documented for a promotional campaign by brand partner Ray-Ban.

"Using our own platforms for our artists is a massive win for them," Farkas says. "The Vice brand is a cultural force, and when we sign an artist they become a part of that."

In addition to the much bemoaned shrinking margins, the traditional record business model, with its long gestational and promotional periods surrounding album releases, doesn't easily allow for the volume achievable in the agency world. For three months' work on a 17-part series of digital spots for Visa tied to this year's Super Bowl, Decon took home a cool \$700,000 in billings.

"I'd have to sell 100,000 records to match that," Bittenbender says. "And that might take me a year or more."

Nevertheless, executives at the companies say they remain committed to their labels, whatever small portion of the revenue mix they may represent. For them, music is the secret weapon, even if it's not the only one in the arsenal. ●



Indies in niche markets.

Labels with penetration in niche demographics are in a position of influence for brands and advertisers that want to lure those eyes and ears. Vice, Fader and Decon amplify their status as a cultural authority with editorial content that also serves as a platform for their artists.



Artists. Acts signed to labels with access to creative agencies can get a significant upside thanks to the label's relationship with brands. Indie artists like **Matt & Kim** and Action Bronson enjoy high levels of exposure compared with peers as a result of campaigns with companies like Converse and Ray-Ban.



Creative/ad agencies. The large agency holding groups like WPP and Omnicom will look to beef up their own music divisions as ad dollars continue to flow toward music-related campaigns. Large agencies could enter the music space through acquisition or partnership with a small or midsize indie label.





DIGITAL

Sean "Diddy" Combs has unveiled the executive team for his music-oriented cable TV channel Revolt TV, naming Keith Clinkskales CEO, Andy Schuon president and Val Boreland executive VP of programming and strategy. Revolt, which has national carriage deals with Comcast and Time Warner Cable, is set to launch this fall.

Where To Place Your Bets

With deals growing in size, investment bank projects big digital growth, IDs promising sectors

By Alex Pham

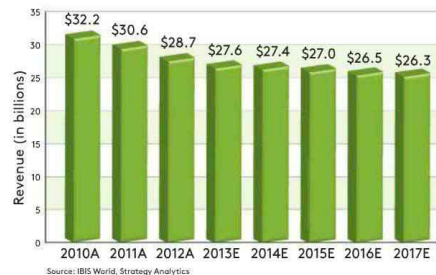
The global music industry is forecast to continue contracting, albeit at a much slower rate than in the past decade, at an estimated 1.7% per year during the next five years—declining from \$27.6 billion in 2013 to \$26.3 billion in 2017, according to a report published in July by venture capital and boutique investment banking firm Siemer & Associates.

Meanwhile, digital music revenue is expected to continue growing—also at a slower rate—as download sales start leveling off. Annual growth rates for digital revenue are forecast to increase 12.1% per year during the next five years, compared with the relatively torrid annual growth rate of 28.1% that the industry enjoyed between 2008 and 2012. The report draws data from Strategy Analytics, IBIS World, Cisco Systems, AccuStream Research and Capital IQ to formulate its analysis and forecasts.

Between the steady erosion in physical sales and the continued double-digit growth in digital revenue, Siemer forecasts a hockey-stick trajectory during the next three years for digital's share of the overall music revenue to 80% of global industry sales by the end of 2015, up from 39% in 2012.

Even as the music industry contracts, there remain investment opportunities revolving around digital, mobile and music publishing, according to the Siemer report, written by John Rudolph, former chief executive of Bug Music and a senior adviser to Siemer. (The Santa Monica, Calif., merchant bank has been involved in the sale of Club Penguin, Myspace, iFilm and

Global Music Industry Revenue



Global Digital Music Revenue Continues To Ramp Up



Digital Revenue Market Share Continues To Grow



Recent Music Financing Activity And Capital Raised



Musimatch, to name a few.)

The report noted a recent uptick in the number of deals as well as the amount of financing in music. In fourth-quarter 2012, seven companies raised \$278 million, the bulk of that coming from Spotify and Deezer, which garnered roughly \$100 million each. A year earlier, only two companies raised \$13 million.

Siemer identified six promising areas of investments in music, all digital-related:

Infrastructure plays: Companies that manage rights and metadata, including Gracenote (currently owned by Sony Corp.), TuneSat and Rumblefish.

Online radio: The sector will continue to grow, despite the royalty difficulties, with the report citing Pandora, Clear Channel's iHeartRadio and Apple's iTunes Radio.

Video: It's not just YouTube. Multichannel networks like Fullscreen, Maker Studios, BigFrame and INDMusic are poised to capitalize off the YouTube machine.

Mobile: Apps and services focused on helping people get music and related content on mobile first will gain steam.

Artist empowerment: A slew of digital business models vowing to give artists more control and financial transparency are already getting traction with not just the rank and file but A-listers as well. Early movers include Kobalt, TuneCore and CD Baby. Newcomers include Audiam, ReverNation and Topspin.

Content ID and license authentication: Shazam, Zefr and others have sprouted up to monitor music usage on a host of media to ensure rights holders receive the money that's due them. ●

Patronizing The Arts

Patreon lands \$2.1 million in venture patronage

By Alex Pham

Just three months after launching, fan pledge site Patreon has landed nearly \$2.1 million in financing from venture firms and angels.

Freestyle Capital led the venture round, which also included investments from Charles River Ventures, Atlas Venture, Rothenberg Ventures and SV Angel. In addition, the tiny Menlo Park, Calif., startup received angel funding from Reddit co-founder Alexis Ohanian, angel investor Tyler Willis and Y Combinator partner Garry Tan.

Founded by musician Jack Conte and serial entrepreneur Sam Yam, Patreon lets fans contribute as little as \$1 in order to become patrons of the arts. The site is processing about \$100,000 of pledges per month on behalf of 2,300 artists who use Patreon. Although many are musicians, a melange of illustrators, photographers, game developers, graphic designers and video creators have also piled into Patreon's platform to raise money. "We originally had musicians and YouTube creators in mind, but it's become a tool for anybody who's creating

stuff," Conte says. "There are all sorts of communities using Patreon that I had no idea existed."

Fans can donate as little as \$1 for every song or video an artist produces. If the artist creates six videos per year, a fan donating \$1 per work would give \$6 annually. Fans pay nothing if the artist doesn't release any work. The idea is to provide a revenue stream for artists who aren't creating large, flashy projects for Kickstarter campaigns, but slowly crank out one video, song or comic on a regular basis.

Conte, a 29-year-old independent musician who is also half of the band Pomplamoose, developed the idea as a way to supplement the income from ads on his original YouTube videos. He and Yam, roommates during their freshman year at Stanford University, built the site and launched it in May. As of July 31, Conte's own Patreon page showed that he had 835 patrons who collectively pledged to give him \$6,171 for every music video he produces. ●

QUESTIONS Answered

Paul Chibe

VP of Marketing/Chief Marketing Officer U.S.
Anheuser-Busch

What did you wake up thinking about this morning? We're in the middle of our three-year planning process, so I got up thinking about the decisions we had yesterday.

What will define your career in the coming year? We're continuing to assert a role of influence in the music scene with 50/50/1, our 50 concerts in 50 states program, trying to do something really cool with Bud Light from a musical standpoint. And also, doing year two of Budweiser Made in America. Those are two major initiatives in our business that we're really inserting ourselves into music. When people looked at what we did last year with Made in America, people were a little surprised at the scale and how successful it became. It was a great festival that created a lot of emotion and connection with the people who were there. It was a great event; topping it is going to be difficult. But we're trying to be thoughtful in the music, working with Jay Z and making sure we're bringing that idea to life.

What's a lesson you learned from a failure? One of the things our company feels very proud about is the quality of what we do from a brewing standpoint. The reputation of our brewers in the industry is very well-regarded. But because of some of the things we've done in marketing over the last 20 years, our brands don't always get the credit. The marketing failed our brewers—the brands are sometimes the most creative guys working hard every day to bring consumers what is technically the finest beer being brewed. The concern is we don't give them the credit because we have horses in ads and farting and stupid stuff going on. It's important that you want to entertain and engage the consumer, but you've got to do it in a way that engages the consumers and builds your brand. We've got to go forward building our brand and building a connection with consumers that maintains the respect of the beer.

Name a project that you're not affiliated with that has most impressed you in the past year. The Red Bull experience is one, from a marketing standpoint. They've done an amazing bit of work and experiential marketing efforts. The thing that people forget is that there was tons of risks that they took. To me, the credit goes to the leadership of Red Bull where they create an event for their marketing organization to come up with fantastic ideas, like, "Let's put a guy in a space suit and hopefully some guys from the media will give it some coverage." What I love about the spirit of the leadership is you have to permit people to take risks.

Who was an important mentor in your career? There's a British gentleman, Peter Hempstead, who had his career at Procter & Gamble and was at Wrigley for a while. The thing he does really well is he really makes you think about yourself and how you assert yourself and how that links to your broader life both in business and your personal life.

Name a desert island album. *Houses of the Holy* by Led Zeppelin, which has "Physical Graffiti" on it. —Andrew Hampp

"Made in America was a great event. Topping it is going to be difficult."



Age: 46

First job: "I was a trade spending analyst at Leaf candy company."

Memorable moment: "To be able to look over the crowd at Made in America and see what we had pulled together in 10 months' time was something I'll never forget. When it was done after Pearl Jam, I remember you didn't want it to end."

Advice for young executives: "The most creative people are the people who are able to find two disconnected things and understand how they can create a connection between the two. When you look at the history of great inventions, a lot of them are those things where you're creating connections from an apparent basis. My advice to marketers is to always look for that cultural relevance."

Paul Chibe photographed in St. Louis.

1 "Perfect summer beer."

2 "My dad always said, 'The world is a squirrel's paradise. It's full of nuts.'"

3 "Love the iPhone, but can't abandon my Galaxy."

4 "Drawings from my son when he was 3. Always in view."



The Deal

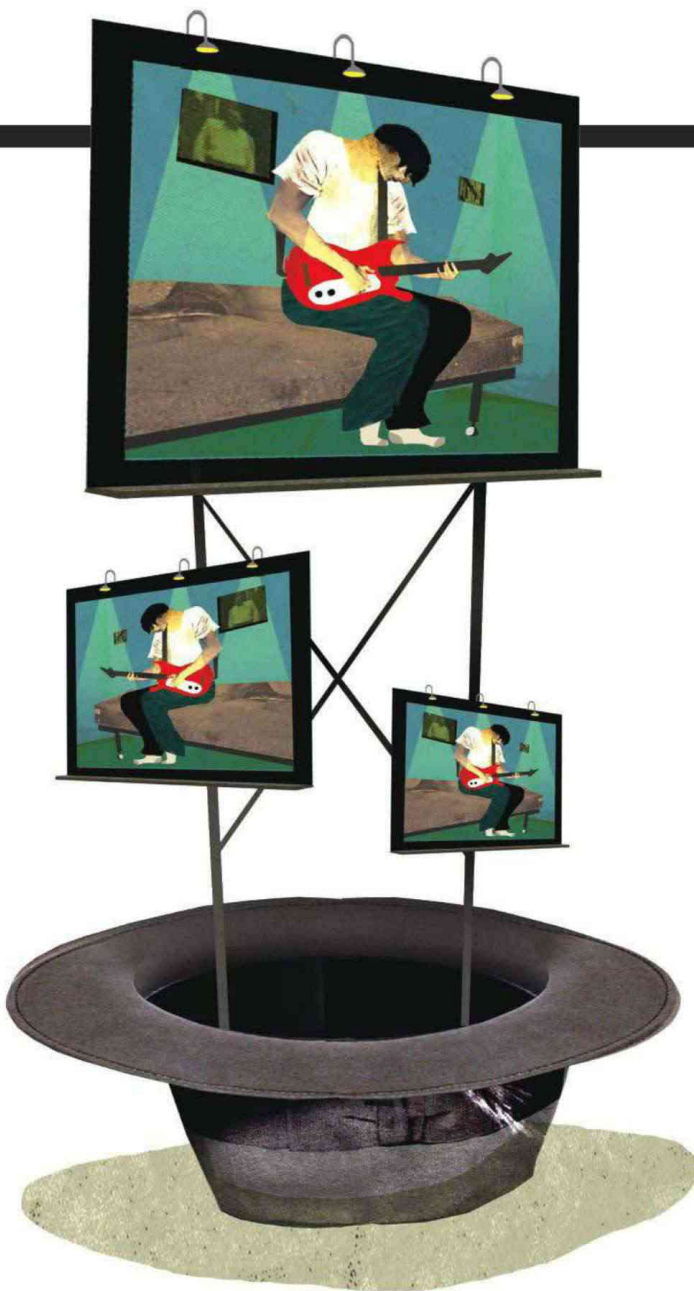
Audiam Ads It Up On YouTube

WHAT: Audiam, a startup that helps artists find and monetize their music on YouTube, has raised \$500,000 from angel investors including TuneSat CEO Scott Schreer and COO Chris Woods, PTC Advisors' Tom Cohen and entrepreneur Jonathan Siegel. Audiam's business model and technology are based on finding YouTube videos that use an artist's music and claiming it on behalf of the artist so that ads can be placed against the clips. In exchange, Audiam takes a 25% cut of the ad revenue placed on the videos it finds. Audiam can also manage artists' own YouTube videos, passing 100% of all ad revenue for those videos back to the artist.

WHY: Only about half of the estimated 30 billion monthly YouTube video views using licensed music have ads placed against them, according to Audiam founder Jeff Price. The remainder represents an opportunity to generate an additional \$700 million-\$1.2 billion a year for rights holders, Price estimates. However, many small, independent artists don't have direct licensing deals with YouTube in order to start claiming their works within the framework of the company's Content ID platform. Audiam does, and it can use its license to act on behalf of these artists. "There's a real need from independent composers like myself who don't have a Sony or a Universal to start monetizing videos that use my music on YouTube," Woods says. The fledgling company, which started a beta service in Canada in June, launched stateside in July. More than 1,000 publishers, labels and artists have signed up, including Jason Mraz.

WHO: Price and co-founder Peter Wells are applying the same formula they used in 2006 to launch TuneCore, which shook up digital music distribution by giving artists direct access to coveted shelf space in the iTunes store and other online retailers. Though the two were unceremoniously ousted in 2012, Wells and Price still have considerable goodwill within the artist community. That will give Audiam a competitive leg up. "Jeff is transparent and honest," says Vince Schultz, who handles publishing rights for Bill Silva Entertainment, which manages Mraz and other acts. "That was the primary basis of our decision to go with Audiam." Audiam is putting its financing to use, hiring David Willen, former chief technology officer for TuneCore and Barnes & Noble, as its CTO, as well as former YouTube staffers Michael Gavigan and Bryan Hoffman as directors of artist licensing, royalties and administration.

IF: Audiam's success depends on two things. The first is technology that can identify usage of copyrighted material better or faster than YouTube's Content ID, which hasn't been a watertight net for flagging all copyrighted music, especially when it comes to covers. Within a few weeks, Audiam's filters identified thousands of videos that Content ID previously had not flagged and began turning on the ads, collecting more than \$50,000 for its rights holders so far. Second, YouTube's direct licensing is limited to a handful of partners, largely because it doesn't want Content ID to be exposed to the masses. In the unlikely event that YouTube opens up Content ID to all comers on a self-serve basis, Audiam's service would be less valuable. —Alex Pham



Only about half of the 30 billion monthly YouTube video views using licensed music have ads placed against them.



Performers and songwriters. Big-name artists with labels and publishers to look after their rights don't need Audiam, unless they feel they can get a better deal—Jason Mraz has signed up. Indie acts and publishers that don't have big company infrastructure could see it as a convenient solution.



Labels and distributors. Jeff Price's Audiam positions itself as a low-price, low-maintenance solution to finding and monetizing music on YouTube for indie artists and labels. But Billboard has learned major labels and publishers are working on similar plans to better monetize YouTube. Audiam could soon have competition.



Industry revenue. Because only half of the 30 billion YouTube monthly views of videos that use music are monetized, the ability to easily claim and place ads on the rest can double the amount of money flowing to rights holders. Audiam plans to broaden its search from YouTube videos to all videos.

AUDIAM BY THE NUMBERS **30b** Number of monthly YouTube video views involving copyrighted music

15b Number of monthly YouTube video views monetized through ads

\$1.2b Audiam estimate of monies rights holders collect annually from YouTube videos

EXECUTIVE TURNTABLE



Robb Spitzer

TOURING

With a plan to further accelerate its growth in China, **Live Nation Entertainment** appoints **Robb Spitzer** managing director of **Live Nation China Concerts**. "As China's appetite for international music continues to accelerate, I'm working to bring more superstar global artists for concerts here," Spitzer says, noting that he'll also work to develop

local talent. Live Nation's presence in China dates back to 2005 when the company launched a joint venture with Beijing Gehua Cultural Development Group. Spitzer has worked in the country for more than 10 years, enjoying stints at such companies as Sony Music China, concert promoter China West and Ticketmaster China. "I have been intimately involved in bringing China from relative obscurity to a full-fledged tour stop for international artists," he says. "I was lucky to introduce Grammy-winning stars like Norah Jones, the Black Eyed Peas, Beyoncé, Linkin Park and Maroon 5 to the China market." Spitzer is based in Shanghai and reports to Live Nation president of international and emerging markets Alan Ridgeway.

AEG promotes **Rob Reed** to CFO and **Mas Matsumoto** to chief accounting officer. Reed was CFO/COO of **AEG Facilities**, and Matsumoto was executive VP/corporate controller.

RECORD COMPANIES

Glassnote Entertainment Group taps **Sam Rumney** as director of U.K. and European operations. He is producer of the Zane Lowe radio show on BBC Radio 1.

Universal Music Catalogue names **David Rowe** GM of A&R and commerce. He was VP of global campaign at EMI.

PUBLISHING

Warner/Chappell Music promotes **Blain Rhodes** to manager of A&R. He was creative coordinator.

—Mitchell Peters, exec@billboard.com



China's media regulators have ordered the country's satellite TV stations to stop producing new singing-contest programs and to reduce melodramatic elements of those currently airing. Chinese authorities are "controlling the total number of these shows" and staggering their airtimes to avoid "uniformity" on China's airwaves, according to a regulator's statement.

Further Dealings

Former EMI Music publishing executive **Jonathan Channon** is teaming with Dutch song publisher **Imagem** to launch a joint film/TV venture, **Imagem FTV**. The newly created division of Imagem, which reps publishing rights for such acts as Elvis Presley, Pink Floyd, Ludacris and Daft Punk, is setting its sights on managing the music publishing assets of broadcasters, production companies and other media entities. One of the division's launch deals is a global partnership with British independent international distribution banner **Avalon Distribution**. The agreement will have Imagem FTV manage and exploit Avalon's library of owned composed music and collect royalties on behalf of all Avalon clients. One of Channon's early ventures when he was at EMI was packaging the music deal for Danny Boyle's "Trainspotting." . . . **Vivendi** is selling most of its majority stake in **Activision Blizzard** for \$8.2 billion, giving the videogame company back its independence as the French conglomerate tries to strengthen its balance sheet. Vivendi says that 429 million of its shares will be sold to Activision itself for

\$5.8 billion, or \$13.60 per share. Another 172 million shares will be sold for \$2.3 billion to a consortium of investors including Activision CEO **Bobby Kotick** and co-chairman **Brian Kelly**, who are contributing \$100 million each. Santa Monica, Calif.-based Activision makes such games as "World of Warcraft" and the "Call of Duty" series. The move will reduce the number of available shares Activision has, which will increase the value of its remaining stock. Vivendi made news recently when it was announced that it had rejected an \$8.5 billion takeover bid of **Universal Music Group**



Vivendi is selling most of its stake in Activision, maker of games like "Call of Duty."

made by Japanese telecoms group **Soft-Bank** some three months ago. Vivendi sees its music content holdings as an important part of its future strategy, according to sources. . . . Spain's society of authors and publishers, known as **SGAE**, has elected **Jose Luis Acosta Salmeron** as its new president. The move to name a new leader comes only a few weeks after the troubled Madrid-based organization voted to remove **Anton Reixa** after he served in his post for about a year. Previous president **Eduardo "Teddy" Bautista** was arrested by the Spanish Civil Guard following accusations of making €400 million (\$531 million) "disappear" in a highly publicized scandal. Acosta Salmeron addressed SGAE members about correcting the errors that exist within the organization. The society has more than 100,000 members, and in 2011 distributed about €365 million (\$477 million) to its members, according to published reports.



Standing Up To Bullies

Growing up as a musical theater student, **Carly Rae Jepsen** was fortunate enough to have a popular older brother who looked out for her, so being bullied by classmates was never an issue. Jepsen's brother also set an example by looking out for others, something that has stuck with the pop singer to this day.

"One of my proudest moments ever was see-



Carly Rae Jepsen will serve as spokeswoman for an anti-bullying campaign.

ing him stand up for a kid who was being bullied in school," Jepsen recalls. "My brother was that popular boy in school, so when he made a stance against everyone who was picking on this kid, they stopped. I remember thinking, 'Wow, this is the coolest he's ever been.'"

In addition to a protective older brother, Jepsen comes from a family of educators and understands the devastating affects of bullying. As such, she's been chosen as a spokeswoman for an anti-bullying campaign organized by **Characters Unite**, USA Network's program dedicated to fighting hate and discrimination, and anti-bullying youth group **Flip the Script**.

Ahead of National Bullying Prevention Month in October, Jepsen will appear in an anti-bullying public service announcement that will air on USA Network and **CharactersUnite.com**. The singer has also been tapped to perform during a private concert on Oct. 3 for students and teachers at an undisclosed location. From Aug. 12 through Sept. 8, high school and middle school students can visit **CharactersUnite.com** for a chance to win free tickets to the concert, which will be hosted by **Characters Unite** and **Flip the Script**.

"[Jepsen is] one of the perfect people for this cause, because she reaches that younger group of people," USA Network senior VP of public affairs **Toby Graff** says. "We're trying to appeal directly to high school and middle school kids, and she has such a huge following with them that we thought she'd be able to get the message across easily to them." —Mitchell Peters

Think Tank

ON THE ROAD RAY WADDELL

Getting Ticketed

The No. 1 venue trade show has next to none of the ticketing industry's top players exhibiting. Here's why



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Trying to get a read on the state of the ticketing industry by analyzing exhibitors at the VenueConnect trade show for the International Assn. of Venue Managers is tough, but still an interesting exercise. VenueConnect exhibitors in general at the Morial Convention Center in New Orleans were clearly down. And the number of ticketing companies exhibiting at VenueConnect, by far the largest trade show for the global venue industry, was way down. By Billboard's count, only four ticketing companies—Extreme Tix, TicketForce, PrimeTix and Ticket-e-Split—bought booth space on the exhibit hall floor, all of them relatively new to the business and all of them Web-based.

This bucks a trend of an increasing number of ticketers during the past few years, a cycle that paralleled the digital and, more recently, cloud-driven lowering of the barriers to entry into the ticketing business. The past couple of years, more than a dozen ticketing companies had exhibited at VenueConnect. Most conspicuous in their absence was industry leader Ticketmaster, which had for decades held a massive, white-carpeted presence on the trade show floor. Like the

five-figure pre-Live Nation merger Ticketmaster dinners and parties of yore, Ticketmaster was a no-show at the IAVM trade show, which counts scores of Ticketmaster clients among IAVM's 4,100 members. Also absent were such well-known names as Tickets.com, Paciolan, New Era, AXS, Front Gate, Vendini, Veritix, Ticketfly, eTix, ShowClix, StubHub and others that had been exhibitors in the past.

The big guys are opting to focus their marketing efforts at this trade show by showcasing platform developments that address the present and future needs of existing clients, maintaining relationships with those whose contracts are winding down and/or aggressively courting new business, in suites and restaurants, away from the distractions of the trade show noise. Interestingly, the big evolution in ticketing these days is in targeted digital/mobile marketing initiatives, and companies like Ticketmaster are taking this same drone approach in the physical realm at VenueConnect.

Several of these companies still had a visible presence at the convention. Ticketmaster, a VenueConnect corporate partner, sponsored coffee outside the exhibit hall. Tickets.com branded the room keys at at least one of the host hotels. AXS, along with parent AEG, was a corporate sponsor, with its logo slapped on attendees' lanyards. Paciolan and New Era were linked with parent Global Spectrum, the Philadelphia-based venue management firm, in a sponsored suite.

But the ticketing presence on the trade show floor was minimal and populated by relative newbies, like Ticket-e-Split, a cloud-based system that's not even 6 months old. VP/CFO **Scott Shultz** says his company exhibited at VenueConnect because venues urged it to. "It was all spurred by the bigger venues telling us, 'You've got something. You need to be there,'" he says. "That's why we decided to bite the bullet and come."

Mesa, Ariz. TicketForce has been exhibiting at IAVM for about nine years, according to founder



TicketForce's **Brad Smith** found value in exhibiting at VenueConnect, but most ticketing companies opted out.

Brad Smith, who concurs that ticketing company presence at VenueConnect was "way down." As such, the ones that did exhibit got a lot of attention from venues. "Activity yesterday was great," Smith said on the show's second day. "We had several people walk up and say, 'We're looking for a ticketing company,'" and by the time we're done telling them about our product, they say, 'That's fantastic, it's a great fit, here's my card, give me a call.'"

PrimeTix, the primary ticketing subsidiary of secondary-market aggregator TicketNetwork, was exhibiting at VenueConnect for the first time. While arena executives are the largest contingent of conference attendees, PrimeTix director of product development **Ryan Cunningham** correctly noted that performing arts centers and smaller amphitheatres were also well-represented, and those 3,000- to 5,000-capacity venues are a target right now for his company. ●

TAKEAWAY: Ticketing company presence was pretty much relegated to those that are still building their brands, while established players opted for a more personal approach and messaging directly to key clients.

BUSINESS MATTERS GLENN PEOPLES

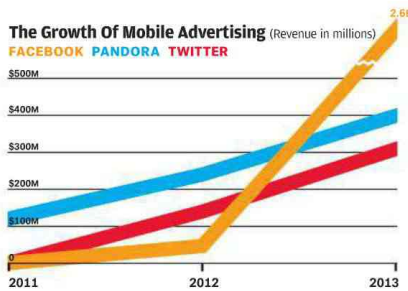
Mobilizing Ads

Facebook's mobile ad growth last quarter points to a promising future for the likes of Pandora and iTunes Radio



A question for future Internet radio business models got a partial answer this week from the world's biggest social network and second-biggest mobile advertiser. Facebook turned doubters into believers when it released its second-quarter earnings on July 24. The company's mobile advertising, a question mark since Facebook's initial public offering, jumped 75% to \$656 million from \$375 million in the first quarter and almost nothing a year earlier. Investors showed their enthusiasm for Facebook's mobile success by sending shares up nearly 30% to a 52-week high of \$34.73.

Facebook's mobile turnaround is good news for Pandora and other mobile-heavy digital music services. Facebook has different adver-



tising products, but what's important is the narrative, which goes like this: Users are shifting from desktop computers to mobile devices. This shift demands that Facebook create and sell mobile ad products to replace lost desktop revenue. Analysts and investors have seen the desktop-to-mobile shift as a major hurdle in Facebook's business. Strong growth in mobile advertising would prove that Facebook and other companies could overcome the mobile ad challenge.

If Facebook can figure out mobile advertising, can other mobile-heavy companies do it too? Wall Street seems to think so. Pandora's shares rose 5.9% the day after Facebook released its earnings. Pandora has faced similar doubts about its ability to effectively monetize its users' transition to mobile device-

es. In the quarter ended Jan. 31, mobile listening represented 79% of Pandora's total listening hours while mobile revenue was just 67% of total revenue.

But mobile advertising is following the same path as desktop advertising before it—it's going up. Pandora's mobile RPM, or revenue per thousand listener hours, rose to \$26.15 last quarter from \$19.16 a year earlier. Stifel Nicolaus analysts believe mobile RPM will increase to \$29.75 in the current quarter. Four years ago, Pandora's desktop RPM was less than \$20. Desktop RPM was \$48.33 last quarter and has exceeded \$50 in many earlier quarters.

Mobile advertising success is vital to the future of Internet radio and the future royalties of artists and labels. iTunes Radio will be powered by Apple's iAds mobile ad platform (and also generate revenue by converting listening activity into iTunes purchases). iHeartRadio, Slacker, Songza and other ad-supported Web radio services will benefit from a healthy mobile advertising business. Internet radio is inherently a mobile product. During the next decade, as listening behaviors in the automobile change, Web radio will become even more mobile.

Pandora is well-situated for the shift in automobile listening. The company's audio advertising revenue will be comparable to its display ad revenue this fiscal year. Cowen & Co. analysts forecast Pandora's audio ad revenue to grow by 44% each year from \$298 million in 2013 to \$1.8 billion in five years. High expectations, but Facebook has showed it's possible. ●

TAKEAWAY: Smart investors will benefit from their patience with the fledgling mobile ad market, which looks more likely to deliver on its long-held promise.

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SOUND & VISION PHIL GALLO

'Stardom,' One Screen At A Time

'20 Feet From Stardom' is set to beat last year's surprise box-office docu hit 'Searching for Sugar Man,' and there's already Oscar talk



Films like "Sugar Man" and "Stardom" don't get far unless significant distributors pick them up, in this case Sony Pictures Classics and Radius-TWC, respectively. Already this year there have been theatrical releases of films about somewhat obscure acts ("Big Star: Nothing Can Hurt Me," "A Band Called Death"), a veteran artist far removed from the spotlight ("Ain't in It for My Health: A Film About Levon Helm") and the story of an unknown joining a famous group ("Don't Stop Believin': Everyman's Journey"). Add to that **Dave Grohl's** docu about recording studio Sound City and an upcoming film on another, Muscle Shoals Sound Studio, and it's evident that music documentaries are being driven more by storytelling than celebrity.

Radius-TWC, which acquired "Stardom" at the Sundance Film Festival in January, deliberately positioned this as a must-see theatrical experience to be shared with a crowd. (A DVD release isn't slated, and unlike Radius' previous releases, there wasn't a video-on-demand element.) Its rollout began in New York and Los Angeles, doubled its number of screens in its second week and took dramatic leaps in screen count in each successive week. A recent uptick in theaters included Knoxville, Tenn.; Richmond, Va.; Madison, Wis.; Omaha, Neb.; and San Luis Obispo, Calif. All the while, it has maintained a solid per-screen average at the box office, the crucial number that keeps theater owners invested in holding over a film for several weeks.

"Stardom" expanded to 131 screens in its fifth week and has had slight bumps in the three weeks since. "Sugar Man," with a more gradual increase, played on 157 screens in its 12th week after peaking a week earlier at 38.

The success of "Sugar Man" ultimately led to its subject, overlooked Detroit singer/songwriter **Rodriguez**, being booked on a world tour. A tour featuring singers from "Stardom"—**Merry Clayton**, **Judith Hill**, **Claudia Lenner**, **Tata Vega** and **Darlene Love** among them—has been banded about for months. If that comes to fruition—or if these backup singers get their due in the same manner that Love has during the last several years—then its mission will be truly served. In that case, a trophy or two would just be icing. ●

TAKEAWAY: The success of "20 Feet From Stardom" on the heels of "Searching for Sugar Man" signals a shift from celebrity to storytelling in music documentaries.

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Singers **Jo Lawry**, **Judith Hill** and **Lisa Fischer** (from left) in "Twenty Feet From Stardom."



BACKBEAT



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Blue Belles

Katy Perry joined fellow pop princess **Britney Spears** to “Ooh La La” at the “Smurfs 2” premiere on July 28 in Los Angeles, after celebrating with **Steve Barnett**, **Dan McCarroll** and other Capitol Music Group execs at the inaugural Capitol Congress

1 Indigo girls: **Britney Spears** and **Katy Perry** met at the L.A. premiere of “The Smurfs 2” at the Regency Village Theatre in Westwood, Calif., on July 28. Perry voiced Smurfette in the film, and also lent backup vocals to Spears’ “Ooh La La,” the soundtrack’s single.

2 Earlier that week, Capitol Music Group executives took to the roof of Los Angeles’ iconic Capitol Tower on July 24 to kick off the first Capitol Congress, a three-day conference that brought together U.S. and international staff. From left: Capitol Christian Music Group president/CEO **Bill Hearn**, CMG’s **Robbie McIntosh** and **Dennis Reese**, Blue Note president **Don Was**, Harvest Records GM **Piero Giramonti**, Capitol Records president **Dan McCarroll**, CMG’s **Todd Von Mende** and **Martha Braithwaite**, Astralwerks GM **Glenn Mendlinger**, CMG’s **Michelle Jubelirer**, CMG chairman/CEO **Steve Barnett**, CMG’s **Greg Thompson**, Virgin Records chief content officer/executive VP **Ron Fair**, Virgin GM **Ashley Burns**, Caroline executive VP/GM **Mike Harris**, CMG’s **Ron Spaulding**, Caroline president **Dominic Pandiscia**, Blue Note’s **Hank Forsyth** and Universal Music Group’s **Liz Alvarado**.

3 All around the world: CMG’s **Steve Barnett** poses with **Emeli Sandé**, the company’s breakout international star, after her acoustic performance at Capitol Congress.

4 She’s our queen: CMG execs presented **Katy Perry** a life-sized plaque at the Capitol Congress commemorating her sales of 71 million singles and 10 million albums. From left: CMG’s **Michelle Jubelirer**, Capitol Records’ **Dan McCarroll**, CMG’s **Steve Barnett**, Perry and CMG’s **Greg Thompson**.



"It's a different landscape. You're the record company!" —Trevor Gale

SESAC's Songwriters Summer Camp

In L.A., **Trevor Gale** and other SESAC top brass marched on the sixth annual Songwriters Bootcamp with help from keynote speaker **Rico Love**. In Indianapolis, **Scott Borchetta**, **Danica Patrick** and Big Machine Label Group shifted the Brickyard 400 into high gear.

1 Writers bloc: SESAC drew more than 300 attendees to the sixth annual Songwriters Bootcamp on July 26 at Los Angeles' Skirball Cultural Center with help from the keynote speaker, Grammy Award-winning songwriter/producer **Rico Love**. From left: SESAC's **Trevor Gale**, Love and SESAC's **James Leach**.

2 Composer and Bootcamp panelist **Chris Tyng** (left) posed with SESAC's **Erin Collins** at the Songwriters Bootcamp.

3 SESAC's **Trevor Gale** (left) talked shop with indie singer/songwriter (and Prince protégé) **Andy Allo** at the Songwriters Bootcamp.

4 Western union: The Madison Square Garden Co. announced it was expanding to the West Coast with its \$100 million acquisition and revitalization of legendary L.A. venue the Forum at a parking-lot press conference on July 30. From left: Live Nation Entertainment president/CEO **Michael Rapino**, Azoff Music Management's **Irving Azoff**, Universal Music Group chairman/CEO **Lucian Grainge** and Madison Square Garden Co. executive chairman **James L. Dolan**.

5 **Carlos Vives** (left) hung backstage with Spanish Broadcasting System chairman/CEO **Raul Alarcón** before celebrating Colombian Independence Day with a sold-out show at the Prudential Center in Newark, N.J., on July 20 as part of his first U.S. arena tour in eight years.

6 Speed demons: Big Machine Label Group took over the Indianapolis Motorspeedway July 27-28 to ring in NASCAR's Brickyard 400 with the Brickyard Music Festival, which featured performances from such Big Machine acts as Justin Moore and the Cadillac Three. Here, Big Machine president/CEO **Scott Borchetta** greets NASCAR superstar **Danica Patrick**.

7 Greased lightning: Big Machine artists **Cassadee Pope** (left) and **Laura Bell Bundy** got down and dirty before performing at the Brickyard Music Festival on July 28.

8 Folk's on you: **Stephen Colbert** and the Lumineers chilled backstage after the act's performance on "The Colbert Report" on July 29 in New York. From left: The Lumineers' **Wesley Schultz**, **Steelh Ulvang** (in hat) and **Neyla Pekarek**; Colbert; the Lumineers' **Ben Wahamaki** and **Jeremiah Fraites**.



INSTAGRAM US! #BACKBEAT



Superstar Josh Groban (right) and Rob Cavallo, chairman of Warner Bros. Records and producer of Groban's *All That Echoes* LP, hit the Grammy Museum's Clive Davis Theater on July 29 for an intimate interview moderated by Grammy Foundation and MusiCares VP Scott Goldman.

@thegrammymuseum Almost showtime with @JoshGroban and @RobCavallo!!! #backbeat

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



Clockwise, from top left: The Beatles (in 1965), Lionel Richie (1985), Sinead O'Connor (1990), LeAnn Rimes (1997), Blondie (1980), Bee Gees (1977), Chubby Checker (1960) and Katy Perry (2010).

THE BILLBOARD HOT 100 ALL-TIME TOP ARTISTS

RANK	ARTIST	RANK	ARTIST
1	THE BEATLES	51	RAY CHARLES
2	MADONNA	52	PINK
3	ELTON JOHN	53	CHUBBY CHECKER
4	ELVIS PRESLEY	54	FOREIGNER
5	MARIAH CAREY	55	KOOL & THE GANG
6	STEVIE WONDER	56	RICK NELSON
7	JANET JACKSON	57	DURAN DURAN
8	MICHAEL JACKSON	58	COMMODORES
9	WHITNEY HOUSTON	59	EAGLES
10	THE ROLLING STONES	60	PAUL ANKA
11	PAUL McCARTNEY/WINGS	61	TLC
12	BEE GEES	62	BARRY MANLOW
13	CHICAGO	63	DIONNE WARWICK
14	USHER	64	GLADYS KNIGHT & THE PIPS
15	RIHANNA	65	HEART
16	THE SUPREMES	66	THE EVERLY BROTHERS
17	DARYL HALL & JOHN OATES	67	BOBBY DARIN
18	PRINCE	68	JAMES BROWN
19	ROD STEWART	69	R. KELLY
20	OLIVIA NEWTON-JOHN	70	PAULA ABDUL
21	ARETHA FRANKLIN	71	NELLY
22	MARVIN GAYE	72	ALICIA KEYS
23	PHIL COLLINS	73	RICHARD MARX
24	BILLY JOEL	74	STARSHIP
25	DIANA ROSS	75	KELLY CLARKSON
26	THE FOUR SEASONS	76	DESTINY'S CHILD
27	THE TEMPTATIONS	77	LINDA RONSTADT
28	DONNA SUMMER	78	CHRIS BROWN
29	THE BEACH BOYS	79	CELINE DION
30	LIONEL RICHIE	80	THE MIRACLES
31	NEIL DIAMOND	81	LADY GAGA
32	CARPENTERS	82	BRUNO MARS
33	BOYZ II MEN	83	BOB SEGER
34	JACKSON 5/THE JACKSONS	84	FLEETWOOD MAC
35	CONNIE FRANCIS	85	NEIL SEDAKA
36	BRENDA LEE	86	BRUCE SPRINGSTEEN
37	BARBRA STREISAND	87	TAYLOR SWIFT
38	KENNY ROGERS	88	THE POINTER SISTERS
39	KATY PERRY	89	JOHN DENVER
40	BRYAN ADAMS	90	FOUR TOPS
41	CHER	91	TONY ORLANDO & DAWN
42	THE BLACK EYED PEAS	92	KANYE WEST
43	GEORGE MICHAEL	93	50 CENT
44	BOBBY VINTON	94	MAROON 5
45	JOHN MELLENCAMP	95	THE 5TH DIMENSION
46	BEYONCÉ	96	CAPTAIN & TENNILLE
47	THREE DOG NIGHT	97	ANDY GIBB
48	HUEY LEWIS & THE NEWS	98	AIR SUPPLY
49	GLORIA ESTEFAN	99	ROY ORBISON
50	BON JOVI	100	THE SPINNERS

As the Hot 100 celebrates its 55th birthday, Billboard takes a look at the new artists and songs that have crashed the all-time leaders list since the chart's golden anniversary in 2008. Meanwhile, a historic classic remains the survey's top song
BY GARY TRUST

The Twist" is still the Billboard Hot 100's all-time top song, but there are some additional twists in the rankings of the top songs and artists since the last time Billboard celebrated a milestone in the chart's storied archives. In 2008, Billboard looked back at the Hot 100's first 50 years, dating to its premiere the week of Aug. 4, 1958. Upon its launch, Billboard branded the chart as "the fastest, most complete and most sensitive index to the popularity of recorded music in America."

Fifty-five years later, the tally has transformed from a measurement of radio airplay, sales of 45s and jukebox activity to one of airplay, digital and (minimal) physical sales, and online streams.

While 55 years has brought major change to the chart's methodology, within the past five years a swell of rising artists and new songs have made their mark as well. And through it all, a song that made history more than five decades ago remains the Hot 100's No. 1 title.

THEY FOUND LOVE

By August 2008, Rihanna had racked 11 Hot 100 hits, eight of which had reached the top 10, including three No. 1s. An impressive start, for sure, but not enough to place her among the top 100 artists of the chart's first 50 years.

Just five years later, Rihanna ranks as the No. 15 artist on the list, landing as the highest-ranking newcomer on the tally. Her ascent has been extraordinary: Now possessing 12 No. 1s, she trails only the Beatles—still the No. 1 act of all time—with 20, Mariah Carey (who moves up from No. 6 to No. 5) with 18 and Michael Jackson (holding steady at No. 8) with 13. Madonna (who retains her No. 2 spot) and the Supremes (who

RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
51	BOOM BOOM POW	The Black Eyed Peas	4/18/09	1	12
		This low-key club banger and follow-up to "I Gotta Feeling" (No. 6) propelled the quartet to a record-setting 26 consecutive weeks at No. 1. Usher previously held the mark, linking 19 straight weeks on top with "Yeah!" (featuring Lil Jon and Ludacris) and "Burn" in 2004.			
52	CALL ME	Blondie	4/19/80	1	6
53	LET ME LOVE YOU	Mario	1/1/05	1	9
54	STAYIN' ALIVE	Bee Gees	2/4/78	1	4
55	LADY	Kenny Rogers	11/15/80	1	6
56	TIK TOK	Ke\$ha	1/2/10	1	9
		The song is one of just four debut hits by a woman (sporting lead-artist billing) to spend at least nine weeks at No. 1. Debby Boone led for 10 weeks in 1977 with "You Light Up My Life," while Ashanti logged 10 frames at the summit with "Foolish" in 2002. Carly Rae Jepsen (No. 46) joined the elite list last year.			
57	I'M A BELIEVER	The Monkees	12/31/66	1	7
58	GOLD DIGGER	Kanye West Featuring Jamie Foxx	9/17/05	1	10
59	APOLOGIZE	Timbaland Featuring OneRepublic	11/10/07	2	-
60	THE SIGN	Ace Of Base	3/12/94	1	6
61	CENTERFOLD	The J. Geils Band	2/6/82	1	6
62	(JUST LIKE) STARTING OVER	John Lennon	12/27/80	1	5
63	THE BOY IS MINE	Brandy & Monica	6/6/98	1	13
64	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Stevie B	12/8/90	1	4
65	I LOVE ROCK 'N ROLL	Joan Jett & The Blackhearts	3/20/82	1	7
66	AQUARIUS/LET THE SUNSHINE IN	The 5th Dimension	4/12/69	1	6
67	WHOOMP! (THERE IT IS)	Tag Team	7/31/93	2	-
68	MOVES LIKE JAGGER	Maroon 5 Featuring Christina Aguilera	9/10/11	1	4
		The track's combined star power—mirroring Maroon 5 frontman Adam Levine and Aguilera's co-judging duties on NBC's "The Voice"—returned both acts to the summit after lengthy breaks. Maroon 5 had last led with "Makes Me Wonder" in 2007; Aguilera hadn't ruled the Hot 100 since "Lady Marmalade" (with Lil' Kim, Mya and P!nk) 10 years earlier.			
69	EBONY AND IVORY	Paul McCartney & Stevie Wonder	5/15/82	1	7
70	RUSH RUSH	Paula Abdul	6/15/91	1	5
71	THAT'S WHAT FRIENDS ARE FOR	Dionne & Friends	1/18/86	1	4
72	UPSIDE DOWN	Diana Ross	9/6/80	1	4
73	SUGAR, SUGAR	The Archies	9/20/69	1	4

RANK	TITLE	Artist	PEAK DATE	PEAK POS.	WEEKS AT #1
74	JUST THE WAY YOU ARE	Bruno Mars	10/2/10	1	4
		"I've had big record label presidents look me in the face and say, 'Your music is all over the place. We don't know how to market this stuff,'" Mars recalled last year. "That was disgusting to me. I listen to a lot of music and I want to have the freedom and luxury to do a hip-hop, R&B, soul or rock record." Such versatility has led to Mars landing 11 top 10s, including five No. 1s, all since 2010.			
75	DILEMMA	Nelly Featuring Kelly Rowland	8/17/02	1	10
76	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye	12/14/68	1	7
77	YOU'RE STILL THE ONE	Shania Twain	5/2/98	2	-
78	HOT STUFF	Donna Summer	6/2/79	1	3
79	GANGSTA'S PARADISE	Coolio Featuring L.V.	9/9/95	1	3
80	ABRACADABRA	The Steve Miller Band	9/4/82	1	2
81	BILLIE JEAN	Michael Jackson	3/5/83	1	7
82	YOU'RE SO VAIN	Carly Simon	1/6/73	1	30
83	PLAY THAT FUNKY MUSIC	Wild Cherry	9/18/76	1	3
84	SAY YOU, SAY ME	Lionel Richie	12/21/85	1	4
85	MY SHARONA	The Knack	8/25/79	1	6
86	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie	11/12/83	1	4
87	NOTHING COMPARES 2 U	Sinéad O'Connor	4/21/90	1	4
88	I SWEAR	All-4-One	5/21/94	1	11
89	FAMILY AFFAIR	Mary J. Blige	11/3/01	1	6
90	WAITING FOR A GIRL LIKE YOU	Foreigner	11/28/81	2	-
91	ARE YOU LONESOME TO-NIGHT?	Elvis Presley With The Jordanaires	12/3/60	1	6
92	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	2/24/73	1	5
93	HURTS SO GOOD	John Cougar	8/7/82	2	-
94	I'LL BE MISSING YOU	Puff Daddy & Faith Evans Featuring 112	6/14/97	1	11
95	RAINDROPS KEEP FALLIN' ON MY HEAD	B.J. Thomas	1/3/70	1	4
96	ANOTHER DAY IN PARADISE	Phil Collins	12/23/89	1	4
97	ONE MORE NIGHT	Maroon 5	9/29/12	1	9
		With previous single "Payphone" (featuring Wiz Khalifa) peaking at No. 2 for six weeks, Maroon 5 built upon its momentum reignited with "Moves Like Jagger" (No. 68). The band hadn't banked multiple top fives in a year since 2004, when it posted the No. 5 hits "This Love" and "She Will Be Loved."			
98	BEST OF MY LOVE	The Emotions	8/20/77	1	5
99	WE ARE YOUNG	fun. Featuring Janelle Monáe	3/17/12	1	6
		Following the song's reign, fun. lead singer Nate Ruess has since added a solo No. 1, leading for three weeks as a featured act on P!nk's "Just Give Me a Reason" in April/May. He became the first male singer of a rock band to tally a solo No. 1 since Matchbox 20's Rob Thomas assisted on Santana's "Smooth," which led for 12 weeks in 1999-2000.			
100	YOU MAKE ME WANNA . . .	Usher	10/25/97	2	-

TOP ARTIST BY DECADE



move 14-16) also boast 12 leaders apiece.

(Sadly, the past five years have also begat loss: Jackson died in 2009 and Whitney Houston passed away last year; she notched 11 No. 1s and again ranks as the chart's No. 9 artist. Her "I Will Always Love You," meanwhile, jumps from No. 68 in 2008 to No. 49 after it re-entered the chart and rose as high as No. 3 following her death.)

Rihanna's 24 Hot 100 top 10s to date mark the ninth-best sum among all acts, with only three women sporting higher totals: Madonna (38), then Carey and Janet Jackson (27 each).

Further proof that five years can be enough for an artist to forge a historic entrance comes from the woman bowing at No. 39: Katy Perry. At the time of the Hot 100's 50th anniversary, Perry held the No. 1 spot with her debut entry, "I Kissed a Girl." As with Rihanna, signs foretold further success. "Kissed" remained on top for seven weeks. That was only the start for Perry. With her second Capitol set, *Teenage Dream*, she posted five No. 1s: "California Gurls" (featuring Snoop Dogg), the title cut, "Firework," "E.T." (featuring Kanye West) and "Last Friday Night (T.G.I.F.)." Only one other album has yielded five leaders: Jackson's *Bad* (1987-88).

In all, 12 acts appear on the rundown that had yet to rack enough accomplishments to make the grade five years ago. Included are the Black Eyed Peas at No. 42 (after linking a record 26 consecutive weeks at No. 1 in 2009 with "Boom Boom Pow" and "I Gotta Feeling"), Taylor Swift (whose No. 87 rank is bolstered by her 58 Hot 100 hits, second among women only to Aretha Franklin's 73) and Maroon 5 at No. 94 (fueled in part by last year's nine-week leader "One More Night").

Of special note: While it doesn't rank among the top 100 artists, the cast of Fox's "Glee" arrived in 2009 and has since tallied a record 206 Hot 100 appearances. The series' model of releasing multiple tracks with each new episode found favor with its avid fans, enabling the act to dethrone prior record-holder Elvis Presley (108) in less than two years. (Lil Wayne, now up to 119 visits, has also since passed the King. However, 73 of the rapper's appearances have come as a featured role on a song.) But because 172 of the "Glee" cast's entries have spent just one week on the chart, the troupe hasn't accrued enough chart points to make the top 100 artist ranking.

SHUFFLIN' THE LIST

LMFAO had yet to appear on the Hot 100 in 2008, yet it bowed the next year with the No. 51-peaking "I'm in Miami Trick." The duo's next four entries would peak between Nos. 31 and 84 before "Party Rock Anthem" (featuring Lauren Bennett and GoonRock) roared to a six-week domination in summer 2011. It ranks as the fifth-biggest hit of the Hot 100's first five-and-a-half decades. With 68 weeks on the Hot 100, "Anthem" is the longest-charting No. 1 in the list's history.

The Black Eyed Peas' "I Gotta Feeling" likewise shakes up the top 10 by claiming the No. 6 spot, while Rihanna's "We Found Love" (featuring Calvin Harris) ranks at No. 24; with 10 weeks at the summit in 2011-12, the track is Rihanna's longest-leading No. 1. Also new in the top 40 are the top songs of 2012 and 2011, respectively: Gotye's "Somebody That I Used to Know" (featuring Kimbra) at No. 29 and Adele's "Rolling in the Deep" at No. 31. Five years ago, neither Gotye nor Adele had yet appeared on the Hot 100, reinforcing that change is one of the few constants during the list's first 55 years.

Another stable Hot 100 force? Chubby Checker's "The Twist." Having topped the chart the week of Sept. 24, 1960, and, following renewed popularity, for another two weeks (Jan. 13 and Jan. 20) in 1962, the song remains the only one of the Hot 100's 1,027 all-time leaders to reign in two separate chart cycles. He remains a chart competitor, as current single "Changes" is approaching the Adult Contemporary list. He's also an active performer, playing approximately 100 concerts annually.

"It's a great honor. I'm humbled for all that I've achieved in the music industry," Checker says. "I'm so proud of how 'The Twist' has endured and even more thankful for how long my career has endured." ●

BORDER WARS

Top 100 Artists by region, based on where solo artists were born or where they spent their formative years and where groups were formed.

- | | | | |
|---|---|---|--|
| Alabama (2)
Lionel Richie
Commodores | Paula Abdul
Jefferson Starship
The Pointer Sisters
Maroon 5
The 5th Dimension
Captain & Tennille | Illinois (3)
Chicago
R. Kelly
Richard Marx | Michigan (10)
Madonna
Stevie Wonder
The Supremes
Aretha Franklin
Diana Ross
The Temptations
The Miracles
Bob Seger
Four Tops
The Spinners |
| Arizona (1)
Linda Ronstadt | Georgia (5)
Brenda Lee
Ray Charles
TLC
Gladys Knight & the Pips
Kanye West | Indiana (4)
Janet Jackson
Michael Jackson
Jackson 5/The Jacksons
John Mellencamp | Minnesota (1)
Prince |
| California (14)
The Beach Boys
Carpenters
Katy Perry
Cher
The Black Eyed Peas
Three Dog Night
Huey Lewis & The News
Eagles | Hawaii (1)
Bruno Mars | Massachusetts (1)
Donna Summer | Mississippi (1)
Elvis Presley |



- | | | | |
|---|--|--|--|
| New Jersey (8)
Whitney Houston
The Four Seasons
Connie Francis
Bon Jovi
Kool & The Gang
Rick Nelson
Dionne Warwick
Bruce Springsteen | Billy Joel
Neil Diamond
Barbra Streisand
Foreigner
Fleetwood Mac
Bobby Darin
Alicia Keys
Lady Gaga
Neil Sedaka
Tony Orlando & Dawn
50 Cent | Bobby Vinton (1)
Pink
Chubby Checker
Boyz II Men
Taylor Swift | Beyoncé
Nelly
Kelly Clarkson
Destiny's Child
Roy Orbison |
| New Mexico (1)
John Denver | Pennsylvania (6)
Darryl Hall & John Oates | South Carolina (1)
James Brown | Virginia (1)
Chris Brown |
| New York (12)
Mariah Carey | Tennessee (1)
The Everly Brothers | Texas (7)
Usher
Kenny Rogers | Washington (1)
Heart |
| Canada (3)
Celine Dion
Bryan Adams
Paul Anka | Cuba (1)
Gloria Estefan | Barbados (1)
Rihanna | Washington D.C. (1)
Marvin Gaye |
| United Kingdom (11)
The Beatles
Elton John
The Rolling Stones
Paul McCartney/Wings
Bee Gees
Phil Collins
George Michael
Duran Duran
Rod Stewart
Fleetwood Mac
Andy Gibb | Australia (2)
Olivia Newton-John
Air Supply | | |



Go to Billboard.com for a playable Hot 100 55th-anniversary chart, an exclusive interview with Chubby Checker and more.

GENDER WARS

Top 100 Songs broken down by gender



*Duets are titles credited equally to multiple artists

METHODOLOGY

The 55th-anniversary edition of the Billboard Hot 100 All-Time Songs and Artists charts are based on actual performance on the weekly Hot 100, since the chart's inception the week of Aug. 4, 1958, through the rankings dated July 27, 2013. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Due to changes in methodology during the Hot 100's 55 years (i.e., the 1991 inclusion of Nielsen Entertainment airplay monitoring and point-of-sale tracking, and the more recent addition of streaming data, among earlier modifications), certain eras are weighted differently to account for chart turnover rates during various periods. The Artists chart utilizes the same point system and adjusted weighting as the Songs list, but aggregates all titles for each artist who charted during the course of his or her career.

SPECIAL REPORT

The Pandora Wars

By Ed Christman, Alex Pham and Glenn Peoples

On the one side is Pandora, which has grown into an Internet radio giant. Its 70 million listeners accounted for 7% of all radio listening in June of this year, and analysts predict it could double its audience in the next two years. On the other side are music rights holders, who wonder why Pandora can claim total 7% radio listening but only 2.7% of radio advertising revenue, and who are concerned that they're not being fairly compensated. Pandora—which pays out a bigger share of its total revenue than terrestrial or satellite broadcasters—wants a more even playing field. Labels and music publishers are paid by Pandora in different ways, but they agree on this much: Less would not be good. And so they've fought back, and long simmering tensions have boiled over the last few months. With cases pending and iTunes Radio about to enter the picture, we take a look at what the fight is all about, and what's likely to happen next.

On June 11, Pandora went in an unusual direction for a digital company: backwards. That's when the online radio giant announced it was buying a terrestrial station, KXMZ-FM, which plays AC hits out of a small basement studio on Main Street in Rapid City, S.D. For the 42,000 Pandora users who live in the Rapid City area—or at least, those of them that might start a personalized Pandora stream around Michael Bublé or Maroon 5—that was great news. But for the music industry, it was a far less welcome development.

Labels and publishers saw the move as Pandora's attempt to use KXMZ to win the same royalty rates that Clear Channel (and the company's Internet radio property, iHeartRadio) has with ASCAP. If successful, it could mean a 25% reduction in royalty payments to music publishers.

"Any shred of credibility that Pandora had as the songwriter's partner is now gone," National Music Publishers' Assn. president David Israelite said at the organization's annual meeting the next day. "They are waging war on songwriters. Instead of negotiating as a partner, Pandora has decided that it will pursue their business model through lawsuits and gimmicks, and will try to fraudulently sneak in the back door with a rate that wasn't meant for them."

Pandora, of course, sees this as fair play, not overt hostility. "We don't believe we are at war with anybody and don't want to be painted with that very negative brush," assistant general counsel Christopher Harrison says. "If you go back to December [2012], we were willing to pay [the publishers] higher than before and significantly more than our competitors like Clear Channel. We wanted to avoid going to rate court, and we tried to settle this in good faith. If there is a fight, they picked it."

There is a fight, and at stake is millions of dollars—Pandora paid 60.6% of revenue, or \$258.7 million of the \$427.15 million it generated for the year ended March 31, 2013, to music rights holders. And if analysts are correct that Pandora could double its audience of 70 million in the next two years (see story, page 24), we could be talking about much more—up to \$2 billion, if Pandora could match the monetization rate of terrestrial radio.

That's one reason why music rights holders—labels and publishers—are so outraged over what they see as Pandora's lackluster efforts to monetize its audience while implementing a series of actions aimed at reducing royalty rates. For its part, Pandora claims the rates are unfair, and don't allow the webcaster to compete with terrestrial or satellite radio. The 60.6% of revenue Pandora pays is almost five times the 12.5% of revenue that Sirius XM says it pays to labels and publishers. Pandora would say all it wants is an even playing field.

To understand the battle lines, you have to understand how Pandora pays rights holders. According to the 2009 Webcasters Act, labels are paid the greater of two buckets: 25% of company revenue, or a per-play, per-listener rate of \$0.0012. To date, the latter bucket creates the larger amount of royalties. Payments to the publishers are established by negotiations with performance rights organizations like ASCAP and BMI, which are constrained by a consent decree (see FAQ, page 22) and mediated by a rate court. ASCAP's rate is 1.85% of revenue, while BMI's is 1.75%. Both are currently in rate court, with Pandora having initiated action against ASCAP last November and BMI initiating action the day after Pandora announced the KXMZ purchase.

Why has the conflict intensified? Major publishers have withdrawn their digital rights from the PROs to negotiate directly with Pandora, a move Pandora is fighting in rate court. In the next few months, the Federal Communications Commission has to rule on whether the

KXMZ purchase can move forward, and the rate courts will rule as well. There's also the coming launch of iTunes Radio, which has brought two questions to the surface as Apple has conducted its own negotiations with labels and publishers: What's the market rate for Internet radio royalties? And has Pandora, as some in the industry charge, been lax in selling advertising in order to swell its listener base and better compete with Apple?

Another question looms over the situation as well: Has Pandora finally been painted into a corner?

The Westergren Factor

In 2007, Pandora founder Tim Westergren made his first trip to Capitol Hill. Few in D.C. knew what Internet radio was, much less who the lanky 6-foot-2 Westergren was.

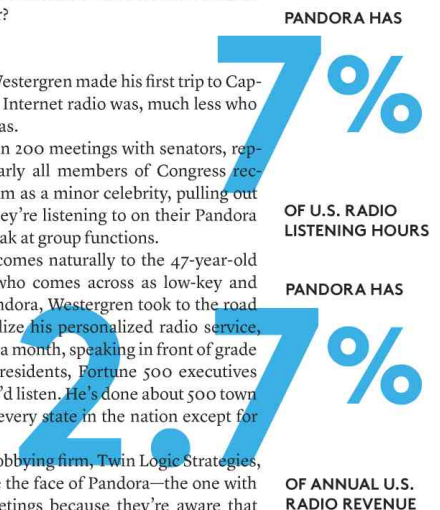
Six years later, after more than 200 meetings with senators, representatives and their staff, nearly all members of Congress recognize Westergren. Some see him as a minor celebrity, pulling out their iPads to show him what they're listening to on their Pandora channels and inviting him to speak at group functions.

Speaking in front of crowds comes naturally to the 47-year-old Stanford University graduate, who comes across as low-key and likeable. In the early days of Pandora, Westergren took to the road in T-shirts and jeans to evangelize his personalized radio service, hitting as many as a dozen cities a month, speaking in front of grade school children, nursing home residents, Fortune 500 executives and just about anybody else who'd listen. He's done about 500 town hall gatherings so far, covering every state in the nation except for Oklahoma, Alaska and Hawaii.

Though Pandora has its own lobbying firm, Twin Logic Strategies, it's Westergren who has become the face of Pandora—the one with whom lawmakers will take meetings because they're aware that he's capable of whipping up a formidable grass-roots campaign that could flood their offices with emails, letters and phone calls.

The RIAA learned this the hard way when it went up against Pandora in 2009 regarding the Webcaster Settlement Act that was established that year. The RIAA—which spent \$2.6 million on lobbying compared with Pandora's \$140,000 in the first half of this year—underestimated the effect of an Internet-fueled grass-roots campaign that inundated lawmakers with "Save Pandora" calls and emails. Webcasters, led by Pandora, argued that the rate set by the Copyright Royalty Board (CRB) would put webcasters out of business and successfully lobbied lawmakers for a compromise rate. Those rates are due to expire at the end of 2015.

Pandora led a similar effort to get its listeners behind the Internet Radio Fairness Act of 2012. Instead of commercials, Pandora listen-



PANDORA: STRENGTHS, WEAKNESSES, OPPORTUNITIES —AND THREATS

STRENGTHS

- Category leader in Internet radio
- A top three company in mobile advertising revenue (behind Google and Facebook, according to eMarketer estimates)
- Music Genome Project, its recommendation engine, is likely best in class

WEAKNESSES

- Mobile revenue, although growing, currently lags desktop revenue
- Unable to reduce royalty rates in the near term

OPPORTUNITIES

- Best positioned to capture a share of the broadcast radio advertising market
- In-auto listening: Pandora is now available in more than 100 car models
- In the U.S. mobile phone market, 41% of product is feature phones
- International expansion

THREATS

- Competition from iTunes Radio, SiriusXM and other radio services could hurt growth
- The listener experience could be harmed by an increased number of advertisements
- Artist and rights owner groups are waging an effective public relations battle

FAQ

The battleground explained

1 What is being debated?

The debates during the last 12 months stem from the industry's transition to a new business model. Digital radio services are frequently at odds with rights owners and performance rights organizations over the amount of royalties they pay. The two sides have the opportunity to negotiate terms agreeable to both. When agreements aren't reached, the two sides are subject to rules and rates determined by the government. Government appointees set statutory royalty rates paid by services like Pandora to labels and artists. A court may determine royalties paid to publishers and songwriters. But broadcasters will seek alternate paths when agreements cannot be reached. Recently, broadcasters in pursuit of better outcomes have used additional tactics like the Internet Radio Fairness Act and, specifically to Pandora, the purchase of a broadcast radio station.

2 Why don't labels pull their repertoire from Pandora?

Noninteractive webcasters like Pandora perform sound recordings with a compulsory license created by Congress. This means webcasters can perform any recording without permission from the owner (terrestrial broadcast radio works the same way) and labels cannot prevent webcasters from playing their music. Some webcasters have chosen to negotiate direct deals with labels. Slacker negotiated licenses rather than use the compulsory license. Apple has also negotiated licenses for its upcoming iTunes Radio.

3 What is the Copyright Royalty Board?

Appointed to staggered, six-year terms by the Library of Congress, the three judges on the Copyright Royalty Board determine the rates and terms of statutory licenses and how the royalties are distributed. During rate proceedings, the various parties—webcasters on one side, rights owners on the other—present their cases by introducing evidence and presenting witnesses before the CRB.

In the United States, the royalties paid by satellite radio, cable radio and most webcasters are fundamentally different from the royalties paid by on-demand services (Spotify, Rdio) and download stores (iTunes, Amazon). The CRB sets the rates paid by services that use the compulsory license established by Congress for digital broadcasters like Pandora, SiriusXM and Music Choice, the cable radio service. Other types of digital music services (iTunes, Amazon, Spotify, Rhapsody) negotiate with labels the amount that they pay.

4 Does Pandora pay a rate set by the CRB?

No, not currently. The Webcaster Settlement Act of 2009 allows small and large pureplay webcasters to pay lower rates than the ones set by the CRB in 2007. Under the 2007 rates, Pandora would have paid 0.19 cents per stream in 2010. Under the settlement, Pandora paid 0.097 cents per stream in 2010 for ad-supported streams (and 0.22 cents for subscription streams). These rates run through 2015. Many other companies pay CRB rates.

5 Why is Pandora's royalty rate different from those for satellite and cable radio services?

The CRB uses different standards for different types of digital radio services. The 801(b) standard applies to services that existed prior to the enactment of the Digital Millennium Copyright Act of 1998. This standard uses a set of four criteria that takes into account not just economic factors (fair return, the investment required by both parties, minimization of disruptive impact on an industry) but also sets a goal of maximizing the public availability of the creative works. Pandora and other services established after 1998 pay a rate the CRB establishes with what's called the "willing buyer, willing seller" standard. This standard attempts to approximate what a buyer and seller would negotiate on the open market.

6 What is a consent decree?

ASCAP and BMI each operate under a consent decree, or binding judicial judgment, with the U.S. government. Each consent decree was signed

and heard entreaties to contact Congress to support IRFA, which saw streaming music companies seek lower royalty payments to labels more in line with satellite radio.

At the height of the IRFA public relations battle, publishers stepped in and voiced their dissatisfaction with Pandora's rates. They complained that out of Pandora's 60.6% revenue outlay, publishers and songwriters got only 4.3%, with labels and artists claiming the remaining 56.3%. That works out to a 13-1 ratio favoring labels over publishers, while with most other digital services, the ratio is closer to 5-1.

With the music industry in general condemning IRFA and Pandora's message muddled by the music publishing protests, the legislation never came to vote. Rep. Jason Chaffetz, R-Utah, promises to reintroduce the act this year, however. The RIAA, and other groups representing rights holders, have come out with guns blazing, galvanizing high-profile artists to their side.

And that's not the only way the dynamics have shifted. Pandora is a publicly traded company with \$427 million in revenue and a market valuation of \$3.2 billion. While Pandora has racked up more than \$56

One executive says that while he doesn't agree with Pandora's attempt to get lower rates, he also says it's unfair to paint its team as greedy millionaires.

"I remember a lot of years when Pandora executives were looking for hotel special rates, couldn't afford to pay for dinner with other industry executives and were flying out on the red-eye to save one night hotel payment," that executive says. "They had an idea, worked hard and managed to hold on through tight financial times, and now they are being rewarded. That is the American dream. I don't begrudge them it."

Another industry executive sees Pandora's maneuvering in rate court and the CRB as "engaging the industry in a three-dimensional chess game" and labels Pandora "a worthy adversary."

In truth, the industry's opposition to IRFA marked a rare moment of true unity. Labels and publishers don't share common interests—or a tactical approach—when it comes to Pandora. They're competing for the same pool of money (see FAQ). The publishers are outraged about the split favoring labels 13-1, and have taken the strongest actions.

For its part, Pandora seems to have been surprised

"You can't present yourself as a victim to Congress and as a successful company to Wall Street."

million in net losses since going public in 2011, its revenue and audience continue to grow, doubling in the last two years to roughly 70 million listeners a month.

"There's a fundamental tension on Capitol Hill for public companies," RIAA spokesman Jonathan Lamy says. "Legislation is often about helping victims. Wall Street is about survival of the fittest. Those are two contradictory messages. You can't present yourself as a victim to Congress and as a successful company to Wall Street."

The Publishers Fight Back

There is general resentment in the music industry that a company with \$3.2 billion market capitalization pleads poverty with the public, Congress and the CRB. Many industry executives point out Pandora's management team is now made up of millionaires.

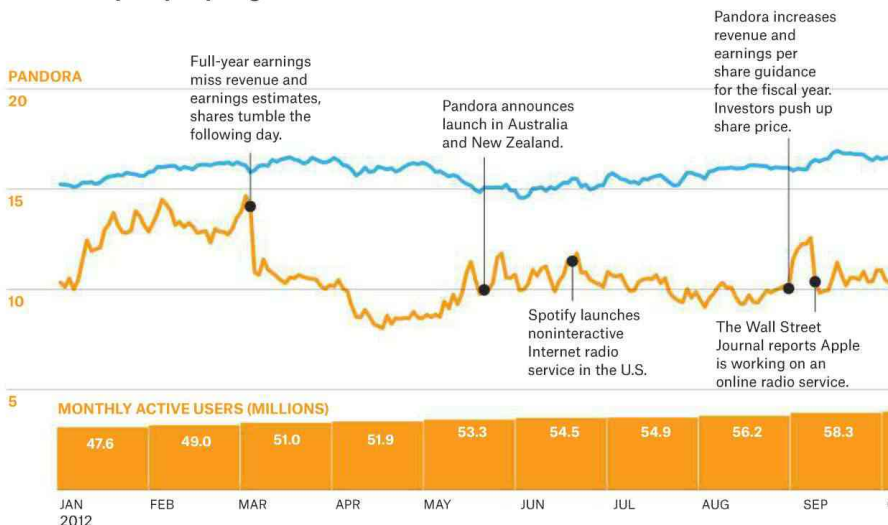
Still, some see it all as business, nothing more.

by the publishers, who entered the IRFA skirmish despite the fact that it didn't directly affect them. Pandora maintains that it's just protecting itself from the music industry, particularly the trend of publishers withdrawing digital rights from the U.S. performance rights societies, ASCAP and BMI.

EMI withdrew some of its catalog in April 2012 from ASCAP, while Sony/ATV withdrew all its digital rights (including the remaining EMI rights) from ASCAP and BMI on Jan. 1. Meanwhile, Universal Music Publishing Group and BMG withdrew their respective digital rights from ASCAP on July 1, while Kobalt is scheduled to do so on Oct. 1. Warner/Chappell, which originally said it would withdraw from ASCAP on July 1, has postponed until Jan. 1, 2014. As for BMI, UMPG, BMG, Kobalt and Warner/Chappell have served notice that they intend to withdraw on Jan. 1, 2014, from that society.

Pandora's Rise In 18 Months

The company's progress has been swift



Publishers feel that ASCAP and BMI can't realize market rates for licensing because both operate under consent decrees signed with the U.S. government. Because of the consent decree, once a service asks for a license, it's immediately allowed to begin playing music, even before rates are negotiated.

If rate negotiations prove fruitless, each performing rights organization has a federal rate court, both in the Southern District of New York, where a rate trial can be heard. Each has a separate judge assigned to one of the respective PROs, deciding on rates.

That's why the major music publishers began considering the direct licensing route. EMI Music Publishing began exploring that option in May 2011 and actually pulled its copyrights from ASCAP in April 2012, followed by Sony/ATV beginning Jan. 1, 2013. In the case of the latter, Sony/ATV negotiated a rate equivalent to 5% of revenue from Pandora, sources say, for its songs, an almost 25% improvement from the 4.1% the service had paid out in 2011.

Since then, UMPG also has negotiated a direct deal with Pandora, and sources say it achieved an even higher rate than the one paid to Sony.

Can iTunes Put Pandora In A Box?

Even while it engages in direct negotiations with publishers, Pandora must have had its eye on another set of negotiations: Apple conversations with labels and publishers to launch iTunes Radio in the fall. The details, now that they are known, appear to actually have been designed to put Pandora in a box.

In looking to launch a service similar to Pandora's, Apple engaged in direct licenses rather than a pure-play license under the Webcaster Settlement Act of 2009, which calls for a per-performance rate or 25% of overall company revenue, whichever is greater. In Apple's case, 25% of company revenue would be \$39 billion. Yet, even though Apple is obtaining direct licenses, it has agreed to a rate structure that some say is higher than Pandora's.

On the label side, while Pandora pays a rate of \$0.0012 per play per listener or 25% of revenue, the rate Apple has agreed to pay is \$0.0013 per play per listener, plus 15% of advertising revenue, against a minimum of 45% of revenue or \$21.25 per 1,000 listening hours. The 45% of revenue minimum is almost double the 25% that Pandora would have to pay, assuming Pandora was able to grow its advertising and subscription revenue enough so that the revenue

bucket would be bigger than the per-play rate.

From any angle, it looks more expensive than the Pandora rate. And from a Machiavellian viewpoint, it looks designed to ensure that Pandora's royalty payments will be set higher at the next CRB rate determinations.

Meanwhile, for publishers, as part of its iTunes Radio negotiations, Apple has agreed to direct deals with publishers that will pay a rate 10% of the pub service's revenue, or double the rate Pandora pays. And this is something the publishers plan on introducing to the ASCAP and BMI rate courts. So far, Sony/ATV, including EMI Music Publishing; Warner/Chappell; UMPG; and BMI have signed the Apple deal.

In December—when Pandora was still negotiating with Sony/ATV and aware that direct negotiations were occurring between the majors and Apple—Pandora offered up a royalty rate to ASCAP that it says was substantially higher than the one it was then paying. While Pandora and ASCAP decline to identify that rate, some say that it amounted to about 4.7% of revenue, which represented a 14.6% increase, if the equivalent increase was offered to the other PROs.

But ASCAP turned down that rate, to the disappointment of Pandora executives. Earlier, when EMI withdrew its digital rights, Pandora perceived it as an injustice. According to documents Pandora filed with the ASCAP rate court, ASCAP rewrote its bylaws so that publishers can pick and choose which digital services they can negotiate directly with. In other words, direct negotiations would only be used by the major music publishers with large services like Pandora and iTunes Radio, while all of their other competitors would still be able to get blanket licenses that included the large music publishers.

The Market-Rate Showdown: Who Will Blink First?

Pandora is being challenged on all sides by a hostile music industry, between the turnaround of its offer of a higher rate, the rewrite of ASCAP's bylaws aimed at (in Pandora's view) Pandora, the publishers helping to scuttle its IRFA campaign, the labels designing deals with Apple that could drive up Pandora's royalty and publishers withdrawing digital rights from PROs in hopes of achieving greater payments.

Publishers see Pandora's acquisition of KXMZ as a move for lower rates. Pandora insists the strategy is more about licensing security. Pandora's motion may say it's eligible for lower rates, but the digital camp

FAQ

in 1941 and stemmed from a lawsuit brought by the Department of Justice under the Sherman Anti-Trust Act. As a result, both performing rights organizations are obligated to fairly set rates and issue licenses. The consent decrees allow parties to negotiate rates. Parties unhappy with rates or unable to acquire a license can appeal to the court that oversees the consent decree.

7 What is the rate court? Why does it matter?

A rate court was established by amendments to ASCAP and BMI's original consent decrees. The amendments allow for a district court to act as the rate court that handles disputes between broadcasters and the two performance rights organizations. The rate court is important because it sets royalty rates in lawsuits between parties that cannot reach a deal. Pandora is currently involved in two lawsuits before the rate court. In December, Pandora sued ASCAP and asked the rate court for "reasonable fees and terms" commensurate with ASCAP's catalog and deals offered to competitors. Then in June, BMI sued Pandora and asked the court to set "reasonable, market-driven fees" after the two sides failed to successfully negotiate rates.

8 Why are publishers pulling digital rights from BMI and ASCAP?

A number of publishers have pulled their digital rights from the performing rights organizations. Sony/ATV Music Publishing, EMI Music Publishing and Universal Music Publishing Group believe they can negotiate more favorable rates than ASCAP and BMI can achieve while being limited by consent decrees and the rate court. The consent decrees mean a digital service can perform ASCAP and BMI repertoire even though rates haven't been determined. But if a publisher pulled digital rights from ASCAP and BMI, a digital service that performed either organization's repertoire without a deal in place would be in violation of copyright law. Thus, a publisher has more negotiating power by negotiating directly with digital services rather than going through ASCAP and BMI.

9 Are publishers and labels aligned?

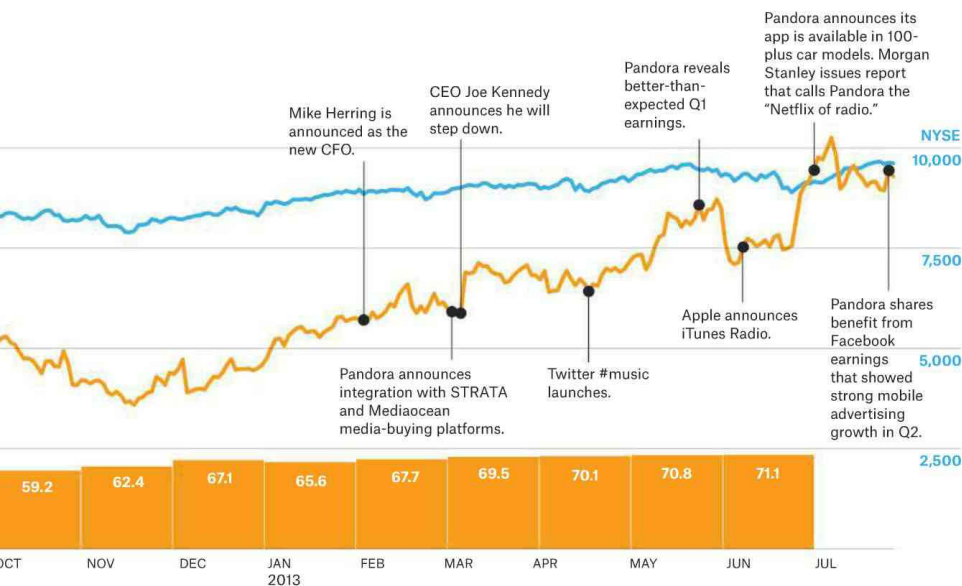
Publishers and labels don't have a tactical alliance nor are they coordinating their responses to Pandora, sources tell Billboard. Labels and artists make up one coalition. Publishers and songwriters are part of an entirely different coalition. However, the timing of events and a shared sense of frustration have meant that the messaging coming from both parties has converged. This may give the impression that the two sides are acting in concert.

When it comes to Pandora, publishers and labels don't have the same interests. In a strategic sense, the two parties are competing for the same pot of money. Publishers are unhappy that they receive roughly one-fourteenth of the royalties that Pandora pays to labels and artists. Labels are protecting their share of the pie.

10 What are fair royalty rates?

Both sides of the debate appreciate the value of music but place a different value on it as an input to a business. Through its lawsuit against ASCAP and its support of IRFA, Pandora has argued that it is entitled to the lower rates afforded to other radio services. Rights owners and artists counter that it would be unfair to lower rates just as Pandora starts to generate significant revenue.

Royalties negotiated on the open market, without the involvement of government, are fair or close to it. Sony/ATV negotiated a 25% rate increase from Pandora after it pulled its digital rights from ASCAP and BMI. On the sound-recording side, iTunes Radio represents an open-market negotiation between labels and a noninteractive Internet radio service. Billboard estimates royalties paid to independent labels are, on the low end, slightly above the 0.12 cents per stream paid by Pandora for ad-supported streams. Taking into account streams for which Apple will not pay royalties, and assuming an average song length of four minutes, the effective per-stream rate would be 0.124 cents. —Ed Christman and Glenn Peoples



sees that move as a way to counter the higher rate that publishers are going to make the case for in rate court.

For their part, music executives have been outraged by the terrestrial acquisition, which they say turns logic on its head. Publishers claim that since terrestrial radio already pays \$400 million in royalty fees, they agreed to allow their much smaller digital operations of terrestrial radio station to pay the same rate.

In fact, the main gist of motions in both the ASCAP and BMI rate courts is about licensing coverage.

To boil it down: Pandora is arguing that its consent decree licenses with ASCAP and BMI includes all of the music from all of the publishers who are now withdrawing their rights from those PROs. Pandora believes it has a BMI consent degree license that covers the period of Jan. 1, 2013-Dec. 31, 2017, and disputes any withdrawal of digital rights from the PRO license during that period. It further argues that by allowing publishers to withdraw and “extort” higher new media rates—which the PRO can then turn around and cite as a benchmark in the rate court hearing—it “seeks to make an anticompetitive mockery of the BMI consent decree and of this rate court.”

Pandora argues that it asked ASCAP for a license beginning Jan. 1, 2011, and has been operating under an interim license; since it owns KXMZ, it claims it’s now eligible for the rates negotiated by the Pandora Music License Committee and has asked the court to rule under the consent decree that the EMI withdrawal was invalid.

Executives in the publishing community respond that just because Pandora asked for a five-year licensing period doesn’t mean it’s entitled to it. What if Pandora had requested a 50-year license?

ASCAP filed a petition with the FCC to deny Pandora’s acquisition of the Rapid City terrestrial station. The petition labels the acquisition a “theatrical media stunt designed to draw attention to what Pandora wrongly perceives as an unfavorable royalty payment structure.” ASCAP makes the argument that investment advisor ownership of Pandora’s stock may tip it beyond the 20% threshold applied to foreign ownership of a U.S. media property, another reason to deny the acquisition.

Meanwhile, the publishers and Pandora are maneuvering over how the direct licenses will be pre-

sented in rate courts. Which brings up the question: What is market? Is it the 1.7% of revenue that terrestrial radio pays? Is it 4.3% that Pandora paid? Or is it the 10% that Apple has agreed to?

While Sony/ATV achieved a higher rate of 5%, Pandora argues that’s not a market rate because Pandora “had a gun to their head,” in the words of one executive sympathetic to Pandora’s position. When it was negotiating with Sony/ATV for the direct license, it requested a complete list of Sony/ATV’s ASCAP copyrights so that it could pull those songs if it couldn’t agree on direct deal. But, according to the rate court document filing, Sony/ATV told Pandora to get that list from ASCAP, and the PRO supposedly ignored Pandora’s request. Likewise, BMI also refused to provide a list of Sony/ATV copyrights, according to Pandora filings with the rate court.

Since it didn’t have a list of Sony/ATV’s songs, Pandora couldn’t pull them and would have been in copyright violation if it didn’t agree to the Sony terms.

But a lawyer who often represents the publishing community says Pandora has it backwards: The publishers have a gun to their head because of the compulsory license and the consent decree.

As for the deal Pandora has since negotiated with UMPG, apparently it’s a short-term contract that protects Pandora from copyright infringement. Sources say it achieved an even higher rate than Sony/ATV did for its ASCAP registered songs. Will the court view UMPG’s deal with Pandora as a market-negotiated rate? If UMPG provided a list of its ASCAP songs to Pandora, then the service had a choice on whether it wanted to pull UMPG’s songs or agree to a rate.

And if the publishers want to go to a direct world, they better be prepared for the consequences, say executives in the digital service providers communities.

“Pandora prefers to license under the blanket license where songs don’t compete on price,” Pandora’s Harrison says. “That’s part of the reason Pandora is able to play songs from more than 100,000 different artists every month. In a world where songs compete on price, there will be winners and losers.”

While services like Spotify may need the entire catalog, Pandora can still function nicely with fewer tracks. It’s not like every song in the world that sounds similar to a particular track is needed to satisfy users.

How Royalty Payments Compare

Note: Revenue is in billions. For example: Satellite radio paid \$75 million in 2012 for musical works.

2012	Broadcast Radio	Satellite Radio	Pandora
Revenue	\$15.701	\$3.402	\$0.427
Royalties paid for musical works	\$0.396	\$0.075	\$0.018
% of revenue	3%	2%	4%
Royalties paid for sound recordings	N/A	\$0.235	\$0.240
% of revenue	0%	7%	56%
Total royalties paid	\$0.396	\$0.310	\$0.259
% of revenue	3%	9%	61%

Sources: The revenue numbers for broadcast radio are from the Radio Advertising Bureau. The Satellite radio and Pandora numbers are based on Pandora and SiriusXM’s U.S. Securities and Exchange Commission (SEC) 10K filings.

The broadcast radio payments were calculated based upon information from ASCAP’s 2012 annual report, the assumption that BMI payments are the same as ASCAP’s since their rate deals are identical and SESAC data from the antitrust case it’s currently defending, with certain estimated adjustments.

The satellite payments for SoundExchange come from 2011 data revealed in its antitrust case against SoundExchange, adjusted to 2012 based on the change in royalty rate from 2011 to 2012 and SiriusXM’s increased increase in revenue from 2011 to 2012. The SiriusXM’s musical work payment is estimated.

Pandora payments are based on data from the company’s 2013 fiscal year report with the SEC.

“I don’t know how he did it, but [Sony/ATV chairman/CEO] Martin [Bandier] has convinced these smaller publishers that they will get the same rate as the bigger ones,” the lawyer says. “But digital services could run a service without songs from Diane Warren, even though she is a phenomenal writer. When they don’t get offered the same rates or the digital services begin pulling down catalogs, they will get painted with the same brush of screwing the publishers, but at the end of the day, the publishers are screwing themselves.”

Another lawyer who works with music digital services says, “The thinking that the large publishers can withdraw their songs from the PROs will result in everyone’s rate going up is just nonsense.”

But all that’s a long way off. In the next few weeks, the ASCAP rate court is expected to decide if Pandora has a license in effect that covers the publishers that are withdrawing digital rights, with the actual rate trial expected to begin in the fall. The BMI rate case is still in the early stages. And if the FCC rules in favor of Pandora’s move into the terrestrial radio world, it could impact any rate court rulings. Meaning the end of this war in nowhere in sight. ●

As publishers and Pandora debate direct licenses, a question arises: What makes the market rate?

Parsing Pandora’s Business Model

What are the company’s business options? Are they sustainable? And is it an Internet giant—or a small company? By Glenn Peoples

Two questions are consistently asked of Pandora’s business model: Can it sell more advertisements, and will it generate more revenue? The music industry sees a company that has placed market share ahead of revenue growth. People often wonder if Pandora could put more emphasis on growing revenue as it seeks lower royalties.

The short answer to both questions is yes, Pandora will sell more ads and generate more revenue. Although its business model has been widely criticized, the Oakland, Calif.-based company is well-positioned to turn its massive listening audience into profits.

The U.S. radio market is immense. Broadcast radio advertising totaled \$14.2 billion in 2012, according to the Radio Advertising Bureau. About 242 million Americans listen to radio every week, according to Arbitron. Listenership is heavy across age groups: 90.9% of 12- to 17-year-olds, 90.8% of 18- to 24-year-olds and 94.5% of 25- to 54-year-olds. But only a handful of eventual Internet radio winners will be rewarded handsomely for their efforts.

This is partly because radio is a traditional business that hasn’t yet experienced the same kind of digital disruption as, say, recorded music and newspapers. Even though Pandora, SiriusXM, iHeartRadio and Slacker have helped transform how people enjoy a “lean back” listening experience, traditional AM/FM radio still rules in 2013.

An investor tells Billboard he warned on Pandora after recognizing that it’s a radio company rather than an Internet music service. The opportunity stems from the ubiquity of the mobile phone, this generation’s version of a transistor radio, he says. Pandora is simply using a different platform to engage listeners in a very familiar way. “If you just think of it that way, this is a really interesting story,” he says.

While on-demand services like Spotify have to foster an entirely new consumer behavior (renting music), Pandora benefits from the familiarity of radio. “These guys don’t have to create a new business,” the investor says. “They don’t have to change consumer habits.”

Perhaps Pandora’s biggest strength is its best-of-class status. No other digital radio

company is so well-positioned to capitalize on a shift of ad dollars from traditional broadcast radio to Web radio. And no other platform can deliver both audio and display ads to more than 71 million monthly active users while allowing advertisers to target by demographic characteristic and location.

“If you’re unable to accumulate a huge audience—and today Pandora has 70 million-plus [users]—then you’re never going to stand a chance of monetizing it well,” CEO Joe Kennedy says. A service with five million or 10 million might have a great story, but it won’t be able to lure enough advertisers. “In this country that’s nothing in the media landscape. You’re not going to get anywhere.”

Pandora has made itself more appealing to radio ad buyers. It started providing metrics, compiled by Triton Digital, to ad buyers in May 2012. Then in March, the country’s two biggest media-buying platforms, STRATA and Mediaocean, started integrating Pandora’s Triton numbers. As a result, ad buyers compare Pandora’s local and national audience ratings to those of its broadcast radio competitor.

The What And The Who Of Pandora's Politics

The webcasters debate is enmeshed with intertwining agendas that can either pull it into the legislative spotlight or sink it into a quagmire of do-nothing rhetoric

By Alex Pham

Webcaster royalties: The central issue—whether Congress should change the method by which webcaster royalties are calculated—hasn't yet been introduced in the form of a bill, though Rep. Jason Chaffetz, R-Utah, plans to reintroduce one in the fall. The previous bill from last year proposed that the webcasting royalty standard be the same as those of satellite and cable radio, which both pay a lower rate. The House Judiciary Committee, where the bill would be introduced, operates on reaching a consensus before releasing proposals for vote in the main House, suggesting a slow-moving process. Will the sense of urgency created by the upcoming 2014 rate hearings by the Copyright Royalty Board to set webcasting royalties push lawmakers to act faster?

FM radio performance rights: Rep. Mel Watt, D-N.C., announced during a congressional hearing in July that he'll introduce a bill forcing U.S. broadcasters to pay performance royalties. The National Assn. of Broadcasters, which has successfully squashed similar efforts in prior years, immediately objected, saying the proposal was "a tax that would kill jobs at America's hometown radio stations." Rights holders including SoundExchange and the RIAA are hoping to leverage the webcasting issue to compel broadcasters to pay performance royalties. While Pandora also wants this, bringing in the NAB will undoubtedly bog down its agenda and lead to a potential standoff.

Copyright overhaul: The debate is further complicated by the desires of the chairman of the House Judiciary Committee and the U.S. Register of Copyrights to revamp copyright law in the age of digital media. This risks pulling in further interest groups—like movie studios, book publishers, TV show producers, online video creators and photographers—

each having complex, sector-specific digital copyright issues that can overshadow the concerns of the music industry. The chairman, Rep. Bob Goodlatte, R-Va., has already held at least three hearings on the matter—in November 2012 and twice this year in March and July. The call for a broad copyright reform got a boost from Register of Copyrights Maria A. Pallante, who testified in March that the statute could use a "comprehensive revision." The last time Congress updated copyrights, the effort took more than six years and yielded the Digital Millennium Copyright Act of 1998.

KEY WASHINGTON INFLUENCERS

Rep. Jason Chaffetz: A member of the House Judiciary Committee, Chaffetz has been Pandora's most vocal champion in the House. The Republican Utah lawmaker has said he plans to reintroduce a new version of the controversial Internet Radio Fairness Act this fall.

Rep. Bob Goodlatte: As chairman of the House Judiciary Committee, the Republican representative from Virginia has made copyright reform one of his priorities, and any webcaster proposal must pass through his committee before it reaches the House floor. Goodlatte has remained neutral on the debate, in character with his preferred role as arbiter.

Mike Huppe: Head of SoundExchange, which collects digital radio and other royalties and distributes them to artists. Huppe's organization also funds the MusicFirst Coalition, whose members include the American Assn. of Independent Music, RIAA, SAG-AFTRA, AFM and the Recording Academy. The coalition, headed by Ted Kalo, vehemently opposes Pandora's proposal, but sides with the company in calling for broadcasters to pay performance rights royalties.

Maria Pallante: The U.S. Register of Copyrights has made a persuasive plea to lawmakers to revamp the nation's copyright laws in a way that would reflect the manner in which all digital media is consumed. Among other areas, she has targeted music copyrights, in particular the lack of a radio performance rights royalty, as ripe for reform.

Cary Sherman: As head of the RIAA, Sherman has taken the lead for labels lobbying against Pandora's proposal. Having underestimated the Internet radio company in the last legislative battle four years ago, the RIAA is now preparing a more aggressive ground assault, recruiting sympathetic artists to help recruit lawmakers on the record companies' behalf.

Gordon Smith: A former U.S. senator and current president of the NAB, Smith knows his way around Capitol Hill. Along with NAB head of government relations Nelly Cole, Smith supports Pandora's efforts but opposes proposals calling for broadcasters to pay for performance royalties. NAB's power stems from local radio station members, which can reach key constituents during elections.

Rep. Mel Watt: An advocate for artists, Watt has vowed to introduce legislation this fall that would require terrestrial radio broadcasters to pay performance royalties. The North Carolina Democrat has also opposed Pandora's request to change the method for calculating webcaster royalties.

Tim Westergren: The founder/chief creative officer of Pandora has shown he's capable of whipping up grass-roots support, flooding lawmakers with calls, emails and letters during the last legislative round in 2009. ●



Rep. Jason Chaffetz



Rep. Bob Goodlatte



Mike Huppe



Maria Pallante



Cary Sherman



Gordon Smith



Rep. Mel Watt



Tim Westergren

61%

SHARE OF PANDORA'S REVENUE USED TO PAY 2012 PERFORMANCE ROYALTIES

To understand how much revenue Pandora could be generating, compare the revenue and market shares of Pandora with broadcast radio. Pandora's potential comes from the gap between the two.

Pandora had roughly a 7% share of U.S. radio listening in June (a figure the company calculates using data from Triton, Arbitron and the U.S. Census, and includes an assumption for satellite radio's share). A 7% share of the \$16 billion radio advertising market is worth \$980 million to broadcast radio. Pandora's revenue during the last four quarters was just \$417 million. That implies

Pandora's current market share could generate an additional \$563 million.

Morgan Stanley analyst Scott Devitt says Pandora will have a 15% share of radio listening and generate about \$500 million of audio ad revenue by 2015. If Pandora achieved the monetization rate of terrestrial radio, that 15% share would be worth \$2 billion.

More advertising inventory must be sold to generate more revenue. Growth of mobile RPM, or revenue per thousand listener hours, shows this is already happening. In Pandora's 2009 fiscal year, desktop RPM was less than \$20. Mobile RPM was \$26.15 in the fiscal quarter ended April 30, up from \$19.16 a year earlier, and should continue to increase. Stifel Nicolaus analysts forecast a mobile RPM of \$29.75 in the current quarter.

While its business model takes shape, Pandora faces a range of difficulties and threats that could hamper its growth and profitability. The most obvious challenge is the high amount of revenue that goes toward performance royalties—61% last year and 66% last quarter. It has been one—but not the only—factor in net losses

of \$38.1 million last year and \$28.6 million last quarter.

But Pandora's royalties aren't out of the ordinary and don't rule out future profitability. Music download stores and subscription services generally pay out 70% of revenue to rights owners. Netflix, another best-of-class digital media company, is a better comparison. Cost of content accounted for 69% of domestic streaming revenue and 72% of total revenue during the last four quarters. But because of Netflix's large subscriber base—28.6 million for domestic streaming alone, as of June 30—the company was able to turn a profit of \$47.7 million on revenue of \$3.9 billion. (Not all digital services pay the same, however. Satellite and cable radio pay far less as a percent of revenue. See the FAQ, page 22, for an explanation.)

Finally, this fall's entry of Apple's iTunes Radio, a personalized radio service similar to Pandora, could affect Pandora's listener hours and active users. iTunes Radio will offer personalization by tapping into its deep history of consumer purchases and using its Music Genius recommendation

technology. Apple will need a very strong product to compete, though. Pandora has continued its growth in the face of low barriers to entry and numerous new services. Launches of new products by Spotify, Xbox Music and Google Play haven't had a noticeable impact; nor has continued growth of iHeartRadio and Slacker hurt Pandora.

Morgan Stanley's Devitt acknowledges Apple could be a threat but believes its entry into Internet radio could actually help Pandora. "Apple's success could lead to an acceleration of the maturity of this segment in the eyes of advertisers and consumers," he says.

The only factor that has hurt Pandora's growth in listener hours was the listening caps it imposed on free mobile listening—limited to 40 hours per month—to stem the rise of mobile-related royalties. The tactic appears to have worked. Royalty obligations fell while increasing the number of subscribers to its paid, ad-free service, Pandora One. It goes to show that the only thing standing in the way of Pandora's continued growth could be itself. ●

A BRIDGE Of Classics

Alejandro Fernandez moves between ranchera and pop. But for his new album he tapped late producing icon Phil Ramone to help him connect two cultures and marketplaces: Mexico and the U.S.

By Leila Cobo

The last album Phil Ramone produced is in Spanish.

Due Aug. 27, *Confidencias*, an album of Latin-American standards by Alejandro Fernandez, one of Mexico's biggest stars, bears Ramone's signature: the exquisite arrangements, the live vibe, a sound that's big and intimate at the same time. And carrying it all is Fernandez's velvety voice, an instrument that has taken him to the top of the charts across continents for more than two decades.

"These are the great songs of Latin music," Ramone said in an interview last year. "I always loved the music of Mexico... There was a chance for us to meet in New York [in 2011]. And we talked about the concept of making an album together. And we thought maybe we'd do an orchestra, a big band vibe to get the swing. Because these songs are some of the most beautiful songs I've ever heard. And he's one of the great artists of all time."

Confidencias is about more than just music, though. By bringing together an iconic Latin singer and an iconic American producer, the album attempts to bridge two cultures and two marketplaces at a time when the U.S. Hispanic consumer's makeup is changing.

The resulting is an album of Latin standards, arranged American style—and featuring duets with two mainstream stars of different generations, Christina Aguilera and Rod Stewart—that still retains a touch of Latin romanticism, particularly in its use of big strings.

"Because of the way Phil works, it has a more mainstream sensibility," Fernandez says, speaking on the phone from Los Angeles, where he was putting the finishing touches on *Confidencias*. "But also, I'd never done anything similar. It's a very classic album of romantic ballads. And there's several versions where you can really, really feel that American beat in the songs and the arrangements."

Truth be told, the album's first single, "Hoy Tengo Ganas de Ti"—a cover of a Miguel Gallardo song from the 1970s that was also covered by Ricardo Montalán in 2007—is quintessential Latin. But it features Aguilera, which gives the song a contemporary and pop twist. The track was chosen as the main theme of new Televisa soap opera "La Tempestad," which began airing in Mexico last May and debuted in the United States on Univision on July 29. In Mexico, "Hoy Tengo Ganas de Ti" has remained at No. 1 on the country's radio charts for eight consecutive weeks and has sold 80,000 downloads since its June release, nearly double-platinum for digital sales in that country, according to

Amprofon, Mexico's recording industry association.

Expectation for the album in Mexico has been heightened by a hilarious Nescafé campaign that features a series of housewives whose middle-aged husbands morph into Fernandez when they take a sip of their morning coffee. "Wake up with the one you've loved your entire life," the slogan says, underscoring the timelessness of both Fernandez and the brand.

In the United States, "Hoy Tengo Ganas de Ti" is just beginning to feel the effect of the soap opera's airing. The track has risen to No. 15 on Billboard's Latin Pop Airplay chart and No. 42 on Top Latin Airplay, and should develop strongly in the next few weeks. But it's already No. 7 on Latin Digital Sales and has spent eight nonconsecutive weeks in the top 10. Airplay is on the rise, but the strong early sales suggest that listeners are discovering the song on YouTube (where postings of the audio have exceeded 9 million aggregate views) and through friends and relatives who've seen the soap in Mexico.

Once that soap begins to air stateside in prime time, and with the added benefit of Univision's multiple platforms and the affiliation with Aguilera, Fernandez should reach a wide audience, including new fans who may not have known about his music or who may have regarded it as an "older" variety of pop.

"When we sat down to plan the next project, we thought there was a big hole in the market," says Jesus Lopez, chairman/CEO of Universal Music Latin America & Iberian Peninsula, Fernandez's label. "There is no one better in the Latin market who can record an international album of standards; those classic songs that are known by several generations around the world but hadn't been revisited in a contemporary fashion. We decided we needed an experienced producer who could give us a sound that was competitive at a worldwide scale. That's why I came up with Phil Ramone."

Lopez arranged for Ramone and Fernandez to have dinner in New York, and the two immediately hit it off.

"[Phil] was enamored by Alejandro and he thought

he was a great star and that he had it, he had that thing that lights up the room," recalls Ramone's son Matt, who handled his father's business affairs. "And musically speaking, he thought he had chops. He said, 'This guy can sing.'"

As discussions unfolded, Ramone became more certain about the project. While the deal was being negotiated for he and Fernandez to work together, he told his son, "Whatever it takes, I'll do it. I really want to do it," Matt says.

In a career that spanned more than six decades, during which he crafted hits for everyone from Paul Simon and Billy Joel to Frank Sinatra and Tony Bennett, Ramone had worked with several Latin acts, including Jon Secada, Argentine rocker Fito Paez (for whom Ramone produced his 1999 album *Abre*) and multiple albums for Gloria Estefan. But working with Fernandez was still a departure. He's the youngest son of Vicente Fernandez, widely considered the most prominent living ranchera singer and one of Latin music's biggest icons. Subsequently, Fernandez was pushed into the limelight early and eventually built his own sound and persona, capitalizing on his brooding good looks and gorgeous voice.

To date, the younger Fernandez has sold more than 2.6 million albums in the United States, according to Nielsen SoundScan. And while most Latin acts talk about crossing over from Spanish to English, Fernandez is one of a handful of artists who's managed to become a superstar by crossing over from traditional ranchera to pop. That duality began in 1997 with *Me Estoy Enamorando*, a collaboration with producer Emilio Estefan that established Fernandez as an international star.

In 2009, Fernandez simultaneously released pop and ranchera albums—both titled *Dos Mundos*—that featured different tracks and different producers. Afterward, he began to mull a standards album, something he'd done at the very beginning of his career when he covered classic boleros in ranchera style.

"We started to listen to songs from the 1970s, more or less, and there were great, great songs that could be rescued," he says. "We looked at the music styles and decided we wanted to take the big band route."

That's when Lopez proposed working with Ramone. In him, Fernandez found a producer that pushed his boundaries in the studio, and in Fernandez, Ramone found a star willing to step beyond his comfort zone, as he does in "Nobody Knows You When You're Down and Out," featuring Rod Stewart, where Fernandez adds some gravel to his vocals to match Stewart's grit.

"Phil didn't want to keep doing the same type of stan-





Team Fernandez

ALBUM TITLE: *Confidencias*

LABEL: Universal Music Latino

RELEASE DATE: Aug. 27

MANAGEMENT: Carlos de la Torre, Star Productions

PRODUCER: Phil Ramone

STUDIOS: Glenwood Place Studios (Burbank, Calif.), East West Studios (Los Angeles)

BOOKING AGENT: Star Productions

PUBLICITY: Diana Baron, D Baron Media

SITES: AlejandroFernandez.com, Facebook.com/alejandrofernandezoficial

TWITTER: @alexoficial

dards album,” Matt says. “He wanted to put a different spin on it with creative arrangements. Phil would make an artist totally comfortable. A lot of times if you’re a megawatt star in your own right and you’re asked to do something, you can be self-conscious about it, even more so than a normal person.”

Early in the production process, Ramone invited Fernandez to meet the musicians, a seasoned group that included drummer Gregg Gield, guitarist Dean Parks, bassist Kevin Axt, saxophonist Gordon Goodwin and trumpet player Arturo Sandoval. Once Ramone began recording the ensemble, he asked Fernandez to record three or four takes live. Although vocals were also done separately, much of those live takes are the basis for *Confidencias*.

“This album will show fans are willing to buy full albums, not just tracks, when the repertoire is solid,” Universal Music Latino/Machete GM Luis Estrada says. Although Universal is pushing “Hoy Tengo Ganas de Ti” to radio, much of the marketing is centered on the album itself, with a TV campaign that kicks off Aug. 20 and will run nationally on Univision for three weeks, as well as a series of weekly Twitter and Facebook messages from Fernandez on each of the album tracks.

Universal is offering incentives tailored to different retailers, such as autographed copies pre-orders at Walmart and an exclusive deluxe CD/DVD for Target.

Although Ramone was largely finished with the album at the time of his death, he didn’t hear the finished version of “Me Olvide de Vivir,” a duet with Fernandez and his father, the first time the two recorded in the studio in nearly 20 years. “The right opportunity hadn’t presented itself,” Fernandez says. “Maybe because I went toward pop and he didn’t move from ranchera. But this song was a perfect fit. My dad has been sick [during his farewell tour last year, the elder Fernandez was diagnosed with liver cancer but has since recovered], and when we heard this song we both cried because it says so many important and pertinent things.”

The duet reaffirms Fernandez’s connection to not only his father but also his pedigree as a ranchera act.

“I still sing Mexican songs. I still travel with my mariachi,” he says. In fact, on the horizon is a project of Mexican music. “I’ve always made it clear that I’m not abandoning Mexican music. It’s my origins, my roots and the music fans got to know me with.” But in the meantime, he adds, “this album will have a great life. I’m sure of that.”

At the time of his death, Ramone had cleared his schedule to recuperate from surgery for an aortic aneurysm and then “get on with his life,” in Matt’s words. That it wasn’t meant to be makes *Confidencias* that much more poignant. “It meant a lot to him,” Matt says. “He loved projects where it’s one on one, and the artist challenges himself, and the label [said], ‘Do what you guys want.’ That’s when you can do a great album.”

“It’s a beautiful tribute to [Ramone] and to Alejandro,” says *Confidencias*’ mixing engineer Frank Filipetti, who worked with Ramone for many years. “I had the chance to try to make something sound good as opposed to concentrate on a specific radio market, which we so often have to do. And we were always conscious of the Latin influence, but at the same time we wanted it to be a timeless record that could be played anywhere in the world.”

Crossing Borders

For Mexican stars, reaching the U.S. Latin population is about giving a younger demo its own sound

For years, Mexico has been the major path for Latin pop success in the United States. During the heyday of Latin pop in the 1990s, it was routine for acts like Chayanne and Ricky Martin to spend months on end in Mexico in order to break stateside. That requirement has loosened somewhat as an increasing number of Latin acts—including Romeo Santos, Daddy Yankee, Don Omar and Prince Royce—break from the States.

Having music travel north from Mexico was virtually automatic when a majority of the U.S. Latin population was Mexican immigrants hungry for any connection to home. But the growing U.S.-born Hispanic demo is now seeking its own sound, leading labels to search for a bridge between their Mexican acts and a younger U.S. audience.

Take Belinda, for example. The 23-year-old Mexican pop star had already made her foray into the mainstream with her role as Marisol in the 2006 Disney TV movie “The Cheetah Girls 2,” including appearing on four songs on the movie’s soundtrack. Now, her recently released album, *Catarsis* (Universal), includes the bilingual single “I Love You (Te Quiero),” featuring Pitbull. And in another nod to the U.S. market, Belinda is currently a judge on Mundo Fox’s “El Factor X.”

“Definitely, a hit in Mexico gives you a story to tell and helps with the border and the West Coast,” says Luana Pagani, head of the U.S. offices of management/entertainment company SeiTrak, which handles Belinda. “But it’s essential to have an element that connects U.S. Mexicans who are influenced by local culture with the artist and the music, particularly in markets like the East Coast and Puerto Rico, where there are different cultures [other than Mexico] at work.”

Thalia, another big Mexican star, last year recorded her new live album, *Habitame Siempre*. It includes a duet with fellow Mexicans Leonel García, Jesus Navarro and Samo, as well as pairings with Michael Bublé, Robbie Williams and U.S.-born Latin artist Royce on her current single.

Indeed, Royce, a young artist born and raised stateside, is an appealing bridge for many acts, beginning with Mexican rock icon Maná, which last year featured him on its remake of “El Verdadero Amor Perdona.” The track, originally included on Maná’s 2011 album *Drama y Luz*, was rerecorded with Royce and became a hit radio single in 2012. —LC



'INSTRUMENTS' OF CHANGE

Republic Records takes a novel bite into the latest teen

AC/DC and Van Halen were the first acts that came to mind when director Harald Zwart was looking to score a two-minute fight scene in upcoming adventure film "The Mortal Instruments: City of Bones." Iconic, bold, loud rock defined Zwart's impulsive reaction to the scene before he asked his music partners what could make it different.

Republic Records executive VP of A&R Tom Mackay suggested keeping the target audience of 14- to 20-year-olds in mind and began scouring iTunes to find potential EDM tracks to license.

"He immediately got it. We had to ask ourselves, 'What would the next generation [enjoy]?' Mackay says, detailing how they came to ask 23-year-old electronic music producer Zedd to score the scene. "We gauged Zedd's interest and he knew the book, and it all organically went from there. In the end it's a two-minute piece of music that was completely constructed punch for punch, movement for movement to the scene."

As summer films continue to shift away from song-driven music in favor of scores, the opportunity to become involved with a franchise like "The Mortal In-

struments" is becoming increasingly rare. Potentially the next "Twilight" franchise—the sequel film, "City of Ashes," is in preproduction—Cassandra Clare's five "Mortal Instruments" novels are already a hit in the young adult fantasy book world, sitting at No. 1 on the New York Times Children's Series Best Sellers list.

It's the largest-scale pure soundtrack project for Universal Music Group's Republic Records, coming in between the first two "Hunger Games" "inspired by" albums and following the label's assumption of some marketing and radio promotion for "Pitch Perfect" from Universal Music Entertainment, which has sold 822,000, according to Nielsen SoundScan. The soundtrack, due Aug. 20 (the day before the film's Wednesday release), features five new tracks, four of which were written to picture. It's also the first time Mackay has assumed the duties of a music supervisor.

The new tracks come mostly from the Republic roster—Zedd, Ariana Grande and Colbie Caillat—but the film's centerpiece is Demi Lovato singing a new Diane Warren song, "Heart by Heart." Caillat's track, "When the Darkness Comes," went on sale in advance of the album, which will have different editions at Walmart, Target and iTunes, and feature three different covers at physical retail.

In effect, Lovato, Zedd and Grande (who duets with the Wanted's Nathan Sykes on "Almost Is Never Enough") will have new material in the film while

working songs from their current releases.

"To be honest, I prefer that they are in cycle," Mackay says, adding that a good theatrical run will be key for the soundtrack to work at retail. "[The artists are] active, their social [accounts] are active, everything's firing for them as individual artists. The fact that we have exclusive music that you can only buy on our soundtrack is a nice added dimension."

Among this year's summer films with song-based soundtracks, "Fast & Furious 6" is the biggest seller so far at 50,000 copies. "Despicable Me 2"—with a new track from Cee Lo Green, four songs from Pharrell Williams and Heitor Pereira's score—has sold 8,000. Sony's "The Smurfs 2," leading with the Britney Spears single "Ooh La La," which peaked at No. 54 on the Billboard Hot 100, has sold 3,000 copies. No other song-based summer soundtrack is targeting younger listeners.

That hole in the summer schedule played a role in Republic's decision to create and release the soundtrack, combined with the fact that the film targets a key demographic for the music company and that the director intended to use the songs in lengthy cues. The Caillat track, for example, plays for four minutes at the end of the film.

"I have never been a fan of short music snippets—it feels like they are only there to create a soundtrack," Zwart says. "If you find the right piece of score or

Jemima West, Kevin Zegers and Jamie Campbell Bower (from left) in "The Mortal Instruments: City of Bones."



fantasy series BY PHIL GALLO

source music, let it breathe, have a clear beginning and edit it so it has an ending. Don't resort to fading it out."

On his A&R end, Mackay saw similarities between "The Mortal Instruments" and "Pitch Perfect": "Compelling music, great songs, great creative direction and a great marriage between music and picture."

Constantin Films, the German company behind "The Mortal Instruments," began its search for a soundtrack partner by calling Universal Music in Germany. That led to a call to Republic A&R executive Brett Alperowitz in New York and a follow-up meeting while the film was in production in Canada. Producer Robert Kulzer and Constantin head of marketing Kat Kleiner presented an early sizzle reel to Mackay and Alperowitz, and decided to tackle the music in Los Angeles at the home of the film's U.S. distributor, Sony's Screen Gems unit.

"It was one of those things we knew instantly we could make it work," Kleiner says.

Mackay, along with Spring Aspers ("Sparkle," "Think Like a Man"), took on the role of music supervisor, and for three months met biweekly to view edited scenes and create playlists of potential songs. "Again, it's a testament to Harald," Mackay says. "He loved the songs presented and what was being written for him."

For a segment dubbed "the kiss scene," eight to 10 songwriters were brought in. Zwart explained the

emotion and vibe he was seeking, and 72 hours after she saw the film, Warren called back and said, "I've nailed it."

Zwart and Mackay were sold on the tune since it conveyed the proper emotion, swelling and dipping in the right places. They needed a singer, Mackay says, "who could do a lot of things within the scene. They had to be relatable to that fan base, that female-heavy fan base, and also have the talent and the chops to pull off the notes. It was not an easy song to sing."

They went outside the Universal family to call on Lovato. Why? Zwart's a big fan.

"Quite frankly," Mackay says, "Harald was listening to Demi Lovato and as we were coming up with lists of artists to reach out to, he said, 'Try to get her.' She was game from the first phone call."

Throughout the making of the film Mackay kept Zwart's iPod filled with playlists that the director used as "a vitamin injection for your mind." Those playlists ultimately inspired him in terms of where to lean toward a song and where to have Atli Örvarsson add score.

"It's always impossible to intellectualize music choices—it's all what your gut tells you," Zwart says. "You don't know until you put sound to picture. There's always a point when you have great performances, great camera angles, and the only thing that can put a scene over the top is the music." ●

Time Travel

Retro musical 'Teen Beach Movie' is poised to be Disney's next big soundtrack—and merch-moving franchise

Disney Channel musical "Teen Beach Movie" attracted 8.4 million viewers during its July 19 premiere, making it the most-watched TV movie so far this year (according to Nielsen), and has sold more than 82,000 copies of its soundtrack in two weeks of release (according to Nielsen SoundScan). It's off to a better start than even "High School Musical," which drew 7.7 million viewers in 2006, went on to become the top-selling album of the year and spawned two sequels, a theatrical presentation and an ice show.

Disney hasn't moved forward on "Teen Beach Movie 2" and it has yet to push a single into Radio Disney's top 30, but there's enthusiasm for the time-travel fantasy to be more than a one-time special.

"This is hopefully a franchise for the company," Disney Channel senior VP of soundtracks Steven Vincent says. "It's the music, the movie, consumer products—it all ties in together, but it does start with the movie. If [kids] love the movie, love the characters, they're going to want to hear the music over and over again. They're going to want to wear the bathing suit that the girl wears in the movie, wear the cool little necklace and all the rest of it. That's when it grows into the bigger picture."

"Teen Beach Movie" stars Ross Lynch, a member of the group R5 and a star of Disney Channel's "Austin & Ally," and Maia Mitchell, who appears in ABC Family's "The Fosters." They portray modern-day teen surfers who wind up in a classic beach party movie, "Wet Side Story," in a bit of time travel mumbo jumbo. While they try to escape the film and return to the present day, the movie also has to ensure proper romantic pairings and, less consciously, spread a message of empowerment to girls.

Musically, the film brings together sounds familiar to the parents and grand-

parents of the generation that's tuning in: early Motown, girl groups, the Beach Boys and the remnants of '50s rock'n'roll. Vincent brought in multiple teams of songwriters, suggested styles of the eras for certain spots and, after receiving multiple submissions for the nine music slots, picked the songs that worked best in the storytelling.

"We wanted to have the music feel like it did in the 'Beach Blanket Bingo'-type movies," Vincent says. "Some asked, 'Should we use old guitars? Old amps? Make it sound old-fashioned?' And I was like, 'Well, no.' While we want kids to experience the music of that time, they're 8 to 12 years old, so you still want it to be relatable to them."

That experiment provided a unique treat for David Lawrence, who composed the score and, with Faye Greenberg, two of the film's nine songs. Their compositions, "Surf Crazy" and "Meant to Be," allowed them the rare opportunity to venture into Brian Wilson's world.

"The challenge musically," Lawrence says, "was I wanted to create something fun that had [the Beach Boys'] *Pet Sounds* all over it. We had wood blocks, timpani, glockenspiel, chimes, counter vocals—everything you normally couldn't get away with now, but you could back then when everyone was experimenting. We tried to synthesize all of that and really make it feel authentic and fun at the same time." —PG



Steven Vincent

Sony/ATV's Big Surge

The company sets a new record and dominates the top 100 radio songs chart, while Universal Music Publishing Group makes a move and Kobalt stumbles

By Ed Christman

Last quarter, Sony/ATV Music Publishing either owned or had a share in nearly 50% of the overall top 100 detecting songs. This quarter, that number is up to nearly 60%. In fact, in second-quarter 2013, Sony/ATV, which administers EMI Music Publishing, garnered the highest market-share total since Billboard began tracking those songs seven years ago.

For the quarter, Sony/ATV chalked up a 28.7% share—improving by more than six percentage points over the 22.4% it tallied in the first quarter and more than double the 12.4% it had in second-quarter 2012.

What accounts for the surge? Owning or having a stake in 57 of the top radio songs, which reflects 10 additional songs as compared with the 47 it placed in the top 100 in the prior quarter. Sony/ATV's holdings include the top three positions in the top 100 detecting songs: Rihanna's "Stay," featuring Mikky Ekko; Justin Timberlake's "Mirrors"; and Plnk's "Just Give Me a Reason," featuring Nate Ruess.

On June 29, 2012, Sony Corp. of America and a consortium of investors completed the acquisition of EMI Music Publishing, leading to Sony/ATV's domination of the market-share rankings for the last four quarters. Sony/ATV is also the top-ranked country music publisher for the top 100 country radio songs, with 24.1% in the second quarter.

Radio airplay was calculated based on the overall top 100 songs with the most detections from 1,548 U.S. radio stations that Nielsen BDS monitored electronically for the period of April 1-June 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs. For the country ranking, BDS monitored 208 U.S. country stations.

After finishing third for the last two quarters, Universal Music Publishing Group captured the No. 2 ranking with a 17.1% share, up from the 16.5% it had in first-quarter 2013 and a significant improvement over the 11.3% it posted in second-quarter 2012. For the quarter, UMPG claimed 39 of the top 100 radio songs, an improvement over the 37 it placed in the prior quarter. Its top songs include "Mirrors," Bruno Mars' "When I Was Your Man" (the No. 4 song) and Timberlake's "Suit & Tie" (No. 6).

Warner/Chappell Music pushed into third place with a 16.0% slice of the pie, up from the 14.2% it had in the second quarter when it was ranked fourth, but down from the 17.1% it had in the corresponding period last year. For the quarter, Warner/Chappell claimed 36 titles among the top 100 radio songs, the same amount as in the prior quarter. Its top titles were "Mirrors," "Just Give Me a Reason" and "When I Was Your Man."

By coming in fourth, Kobalt Music Group suffered a whopping decline of nearly 10 percentage points, finishing the quarter with 7.8%, down from the 17.3% it had in the first quarter. In the year-earlier corresponding period, it had a 16.7% share. The 7.8% showing ended an 11-consecutive-quarter run of double-digit market share for Kobalt. The last time Kobalt had less than 10% was in second-quarter 2010, when it posted an 8.3% share.

Its plunge in market share can be attributed to placing fewer titles in the top 100 radio songs (20 versus 29 last quarter), as well as lower rankings of its top songs. Last quarter, Kobalt claimed Nos. 2, 3 and 5 songs; this time around, it claims Icona Pop's "I Love It," featuring Charli XCX (No. 8); Maroon 5's "Daylight" (No. 9); and the Lumineers' "Ho Hey" (No. 13).

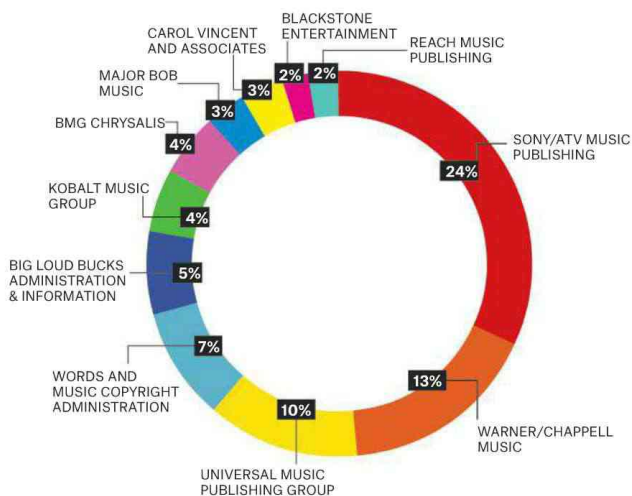
Sony/ATV owns or has a stake in 57 of the top radio songs, which reflects 10 additional songs since the prior quarter.

TOP 10 PUBLISHERS AIRPLAY CHART

<p>1</p> <p>SONY/ATV MUSIC PUBLISHING</p> <hr/> <p>MARKET SHARE 28.7% (Q1: 22.4%) RANKING LAST QUARTER: 1 TOP SONG: "STAY" Rihanna featuring Mikky Ekko</p>	<p>2 ↑</p> <p>UNIVERSAL MUSIC PUBLISHING GROUP</p> <hr/> <p>MARKET SHARE 17.1% (Q1: 16.5%) RANKING LAST QUARTER: 3 TOP SONG: "MIRRORS" Justin Timberlake</p>	<p>3 ↑</p> <p>WARNER/CHAPPELL MUSIC</p> <hr/> <p>MARKET SHARE 16.0% (Q1: 14.2%) RANKING LAST QUARTER: 4 TOP SONG: "MIRRORS" Justin Timberlake</p>
<p>4 ↓</p> <p>KOBALT MUSIC GROUP</p> <hr/> <p>MARKET SHARE 7.8% (Q1: 17.3%) RANKING LAST QUARTER: 2 TOP SONG: "I LOVE IT" Icona Pop featuring Charli XCX</p>	<p>5</p> <p>BMG CHRYSALIS</p> <hr/> <p>MARKET SHARE 6.0% (Q1: 7.2%) RANKING LAST QUARTER: 5 TOP SONG: "WHEN I WAS YOUR MAN" Bruno Mars</p>	<p>6</p> <p>INSIDE PASSAGE MUSIC</p> <hr/> <p>MARKET SHARE 4.4% (Q1: 2.7%) RANKING LAST QUARTER: 6 TOP SONG: "CAN'T HOLD US" Macklemore & Ryan Lewis featuring Ray Dalton</p>
<p>7 ↑</p> <p>WORDS AND MUSIC COPYRIGHT ADMINISTRATION</p> <hr/> <p>MARKET SHARE 2.0% (Q1: 1.0%) RANKING LAST QUARTER: 10 TOP SONG: "HEART ATTACK" Demi Lovato</p>	<p>8 ↓</p> <p>BIG LOUD BUCKS ADMINISTRATION & INFORMATION</p> <hr/> <p>MARKET SHARE 1.4% (Q1: 2.6%) RANKING LAST QUARTER: 7 TOP SONG: "CRUISE" Florida Georgia Line</p>	<p>9 ↓</p> <p>DOWNTOWN MUSIC PUBLISHING</p> <hr/> <p>MARKET SHARE 1.4% (Q1: 2.2%) RANKING LAST QUARTER: 8 TOP SONG: "WHEN I WAS YOUR MAN" Bruno Mars</p>
<p>10 ↑</p> <p>MAJOR BOB MUSIC</p> <hr/> <p>MARKET SHARE 0.9% (Q1: N/A) RANKING LAST QUARTER: N/A TOP SONG: "DONE" The Band Perry</p>		

Percentage calculations based on the overall top 100 detecting songs from 1,548 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART



All figures are rounded

Percentage calculations based on the overall top 100 detecting songs from 208 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

BMG Chrysalis, with a 6.0% share, came in fifth again, the ranking it has held since Sony/ATV began administering EMI Music Publishing. But its share dropped from the previous period's showing of 7.2%, as did its placement of tracks in the top 100 radio songs. In the first quarter, it placed 19 songs in the top 100; this time it has 15, including "When I Was Your Man," Demi Lovato's "Heart Attack" (No. 10) and Ariana Grande's "The Way," featuring Mac Miller (No. 18).

Inside Passage Music returns to the top 10 for the second time, with its market share growing to 4.4% from 2.7%, fueled by Macklemore & Ryan Lewis' "Can't Hold Us" (featuring Ray Dalton) at No. 5. The duo's "Thrift Shop" (featuring Wanz) falls from No. 4 to No. 11.

Words and Music Copyright Administration moves up to No. 7 with a 2.0% share, double the 1.0% share it had in the prior quarter when it ranked No. 10. Words and Music placed four songs in the top 100 radio songs: "Heart Attack"; Tim McGraw's "Highway Don't Care," featuring Taylor Swift (No. 29); Brad Paisley's "Beat This Summer" (No. 31); and George Strait's "Give It All We Got Tonight" (No. 62).

Likewise, Big Loud Bucks, which serves as administrator for such pubberies as Big Loud Shirts Industries and Big Loud Mountain, placed four songs in the top 100 to come in at No. 8, down from No. 7 in the prior quarter as its market share dips to 1.4% from 2.6%. Its top songs were Florida Georgia Line's "Cruise" (No. 12); Blake Shelton's "Boys 'Round Here," featuring Pistol Annies & Friends (No. 34); and Luke Bryan's "Crash My Party" (No. 56).

Downtown Music also suffered a market-share decline, from 2.2% to 1.4%, dropping to the No. 9 ranking from No. 8. The company had four spots in the top 100 radio songs this time versus eight previously; its top songs include "When I Was Your Man" and Phillip Phillips' "Home" (No. 59).

Finally, Major Bob Music debuts in the top 10 with a 0.9% showing, thanks to claiming the No. 42 song, the Band Perry's "DONE." ●



Rihanna's "Stay" tops the Airplay Songs chart.

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	BEN "MACKLEMORE" HAGGERTY
1 (TIE)	RYAN LEWIS
2	JUSTIN PARKER
2 (TIE)	MIKKY EKKO
3	JEFFREY BHASKER
3 (TIE)	NATHANIEL RUESS
4	MARTIN KARL "MAX MARTIN" SANDBERG
5	ARI LEVINE
5 (TIE)	PETER "BRUNO MARS" HERNANDEZ
5 (TIE)	PHILIP LAWRENCE II
6	MUMFORD & SONS
7	JUSTIN TIMBERLAKE
7 (TIE)	JAMES EDWARD FAUNTLEROY II
7 (TIE)	JEROME HARMON
7 (TIE)	TIMOTHY V. "TIMBALAND" MOSLEY
8	ALECIA "PINK" MOORE
9	JOHAN KARL "SHELLBACK" SCHUSTER
10	PHARRELL L. WILLIAMS

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,548 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

TOP 20 AIRPLAY SONGS

1	Stay	Rihanna Feat. Mikky Ekko	SRP/DEF JAM/IDIJMG	278,603
2	Mirrors	Justin Timberlake	RCA	273,341
3	Just Give Me a Reason	P!nk Feat. Nate Ruess	RCA	262,825
4	When I Was Your Man	Bruno Mars	ATLANTIC	253,496
5	Can't Hold Us	Macklemore & Ryan Lewis Feat. Ray Dalton	MACKLEMORE/WARNER BROS.	245,864
6	Suit & Tie	Justin Timberlake Feat. Jay Z	RCA	178,701
7	Feel This Moment	Pitbull Feat. Christina Aguilera	MR. 305/POLO GROUNDS/RCA	170,267
8	I Love It	Icona Pop Feat. Charli XCX	RECORD COMPANY TEN/BIG BEAT/ATLANTIC	162,185
9	Daylight	Maroon 5	A&M/OCTONE/INTERSCOPE	161,104
10	Heart Attack	Demi Lovato	HOLLYWOOD	145,746
11	Thrift Shop	Macklemore & Ryan Lewis Feat. Wanz	MACKLEMORE/ADA	136,441
12	Cruise	Florida Georgia Line	REPUBLIC NASHVILLE/REPUBLIC	132,995
13	Ho Hey	The Lumineers	DUALTONE	127,294
14	My Songs Know What You Did in the Dark (Light Em Up)	Fall Out Boy	DECAYDANCE/ISLAND/IDIJMG	124,639
15	Come & Get It	Selena Gomez	HOLLYWOOD	119,551
16	Radioactive	Imagine Dragons	KIDINAKORNER/INTERSCOPE	117,205
17	Get Lucky	Daft Punk Feat. Pharrell Williams	DAFT LIFE/COLUMBIA	113,731
18	The Way	Ariana Grande Feat. Mac Miller	REPUBLIC	111,671
19	Locked Out of Heaven	Bruno Mars	ATLANTIC	111,012
20	Next To Me	Emeli Sandé	CAPITOL	108,280

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,548 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of April 1-June 30.



Jeff Bhasker at his home studio in Los Angeles.

Everywhere Man

Jeff Bhasker's massive melodies have fueled hits for Kanye West, Taylor Swift and P!nk

By Andrew Hampp

When it comes to taste-making hip-hop, alternative pop and R&B, Jeff Bhasker has practically created a whole genre unto himself. You can hear the Los Angeles-based producer/songwriter's quietly explosive sound in his groundbreaking work on Kanye West's *My Beautiful Dark Twisted Fantasy*, collaborations with Alicia Keys ("Girl on Fire") and chart-topping work with fun. and Nate Ruess ("We Are Young," P!nk's "Just Give Me a Reason").

The A-list collaborators and Grammy Award wins are a long way from Bhasker's off-the-radar roots: He was born in Socorro, N.M.; graduated from Berklee College of Music in Boston; then worked as a keyboardist-for-hire, doing wedding gigs in Boston and playing with jam band Lettuce in New York. After expanding into production and songwriting with indie R&B singer Goapele, he landed his first major-label placement in another unlikely place: the title track to rapper the Game's 2005 album, *The Documentary*. But his real break was working on West's experimental 2008 album, *808s & Heartbreak*, which quickly helped lead to an ever-expanding list of diverse collaborators, including Bruno Mars, Beyoncé and Taylor Swift.

Given this winding path to success—and the ever-increasing presence of Bhasker's fingerprints—it's no surprise that he's ready to reinvent himself again. "I'm kind of searching, [and] evolving my sound," he says. "It's interesting to hear all these sounds now that have the seeds of what me and Kanye proliferated—all these spooky, organic, however-you-want-to-call-them songs."

In the meantime, Bhasker spoke with *Billboard* about his collaborations with P!nk, Keys, Swift and West; his work on Natalia Kills' upcoming album, due in September on Cherrytree; and his own alt-pop pet project under the musical alias Billy Kraven.

"Just Give Me a Reason" has become one of the biggest hits for P!nk as well as yourself. How were you two initially paired?

Through [RCA Music Group CEO] Peter Edge. He was one of the first people that believed in my sound. And P!nk had wanted to work with Nate [Ruess] as well. We got together and hammered it out in one day, almost in an improvisational way: I played some chords, Nate started singing, and [P!nk] started typing down lyrics, and we put the song together from there. It was an unusually collaborative and spontaneous song.

Do you prefer writing songs from scratch or producing those that other people have written?

All of the above. When the songs are in different stages you have to help them in different ways. I want to understand what they're trying to do and trying to

say. I wrote "Sleeping With a Broken Heart"—it was like a complete song—before I laid it down with Alicia. [Jay Z's] "Run This Town" was like, "Let's come up with each verse," and I just happened to come up with this one verse. Or if the song is just amazing, like "We Are Young," which was largely written, or Taylor Swift's "Lucky One," which was a fully formed song, then it's like, "OK, great, it's done—let's record."

Yeezus is West's first solo album in six years that you weren't involved in. What's your take on the music?

It's amazing. I think what came out was a fresh sound that was really challenging, innovative and exciting. It's harder to listen to, but that's why you'll still be listening to it in 10, 20 years—not whatever else came out today. I love *Wale*, but I don't think that's the music people are going to say, "That's what defined this year." That's what Kanye does—over and over again.

Given your high profile these days, you must be fielding all sorts of requests from artists big and small. What makes you say yes?

I'd like to develop an artist from the earlier stage, when you just have raw talent and help guide them and allow them to develop faster or more wholly. That's the most interesting thing to me: when someone has a concept and I can help refine and guide it. Natalia Kills is an artist I'm working with. I've known her for so long that we collaborate really well. I encouraged her to write more songs on her own, not to just write to tracks, and she did some of her best writing on this album.

You've also been spending time on your own music, under the name Billy Kraven. Many of the songs on your mixtape, *Born on the Fourth of July*, sound like they might have been originally intended for other artists. Were they?

Some of the songs are 3 or 4 years old. They're all [from] an era when most of my big records and my music started being exposed, so it's all in that vein. I love all that music—that's why I wanted it to come out. It deals with a lot of different, difficult subject matter that is missing from today's music. It's cool to just put it out there and let people hear it. ●

Name: Jeff Bhasker

Age: 29

First job: "I worked as a music therapist at Spaulding Rehabilitation Center in Boston. We used music to motivate people to recover from amputations and cancer. It really taught me how to use music to connect with people."

Writing philosophy: "I'm not a fan of the topline style of writing. It's taken the dimension out of songs. When the creative moments don't happen all at once, you miss that spark."

Hits: P!nk featuring Nate Ruess, "Just Give Me a Reason"; Alicia Keys, "Girl on Fire"; Bruno Mars, "Locked Out of Heaven"; fun. featuring Janelle Monáe, "We Are Young"; Jay-Z featuring Rihanna and Kanye West, "Run This Town"

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A Century Of Songs

From 'Yes We Have No Bananas' to 'I Gotta Feeling,' Shapiro Bernstein has been navigating the publishing world for 100 years

By Reggie Ugwu

A plush-doll battalion stands at the ready inside the 12th floor office of Shapiro Bernstein in New York. A princess in a purple gown, a white rabbit clutching an oversize carrot, a green dragon with a doopy look on its face—the few, the proud, the googly-eyed. Give in to a boldface plea to “Press Here” and the dragon dances, spins and belts out the chorus to “Ring of Fire” in the unmistakable, if tragically flattened and slightly tinny, voice of Johnny Cash. Michael Brettler, president of Shapiro Bernstein and great-grandson of company co-founder Louis Bernstein, pokes all of the buttons with apparent glee. For a moment, the modestly sized, off-white office space is transformed into a cacophonous jamboree, with miniature animatronic revelers spouting dime-store versions of hits spanning roughly a century of pop music, from “On the Sunny Side of the Street” to “Club Can’t Handle Me.” The rabbit sings a saccharine take of the Dean Martin standard “You’re No Bunny Till Some Bunny Loves You.”

But the noise doesn’t faze the 10 or so employees who click away at computers and stuff royalty stubs into envelopes: It’s business as usual at Shapiro Bernstein, the oldest family-owned independent music publisher in America. Incorporated in its current form 100 years ago—it operated for the 13 years prior as Shapiro Music in an office on Tin Pan Alley, the legendary, long-defunct songwriter’s row on West 28th Street—the company has licensed songs for use in toys, bars, on the radio, onscreen and beyond since piano rolls first inspired the term “mechanical rights.” The song that launched the company, “The Trail of the Lonesome Pine,” was inspired by the 1908 best-selling Western novel of the same name and sold more than 1 million copies of sheet music in 1913. “We had eight printing presses in those days,” Brettler says. “We were not only the publishers but the distributors of music.”

Shapiro Bernstein’s string of early hits, commemorative plaques of which still line the halls of its headquarters, included the Depression-era classic “Yes We Have No Bananas”; the official song of the state of Ohio, “Beautiful Ohio”; Great American Songbook standard “The Way You Look Tonight”; and big-band anthem “In the Mood.” The company’s credits reflect a century’s evolution in American genres and movements, from novelty songs and jazz to rock and EDM.

In 2008, Brettler ushered in a new era of prosperity for the publisher when he signed French producer/DJ David Guetta for U.S. representation, just prior to the U.S. EDM explosion. A year later, Guetta co-wrote and produced the Black Eyed Peas’ “I Gotta Feeling,” which spent 14 weeks at No. 1 on the Billboard Hot 100. This summer, Shapiro Bernstein songs by Guetta and others make their mark in the films “Man of Steel,” “Fast & Furious 6” and “Despicable Me 2,” among others.

In Midtown, Shapiro Bernstein has a relatively small staff of 15 full-time employees divided among creative, copyright and royalty services. The publisher has contracts with an estimated 20 active songwriters, plus a catalog of more than 7,000 songs owned and many more administered. In the United States, Shapiro Bernstein is a member of ASCAP, BMI and SESAC, and operates in territories worldwide, either through subpublishers or, in the case of 18 territories across Europe, as direct members of the appropriate regional performance rights society.

Wherever it does business, the company takes an old-school customer-service approach to its relationships with prospective and current licensees and artists. Despite its humble size, it increasingly dispatches employees to other countries to meet with music supervisors and managers in person, and has a policy of paying rights holders 30 days after the close of a royalty period instead of the typical 90. In 100 years of doing business, Brettler says, Shapiro Bernstein has never been late on a royalty payment. “The way you stay in business for 100 years is by keeping people happy,” he says. “And the way you do that as a publisher is by paying people correctly, accurately and on time—every song, every license, every royalty period.”

To ensure that it sails smoothly into its next century, the publisher



Shapiro Bernstein president Michael Brettler

has taken to signing promising bands at the earliest stages of their careers and nurturing them through increased levels of exposure. In 2009 the company signed Brooklyn indie-pop band Savoir Adore, whose lead singer and songwriter, Deidre Muro, got her start at Shapiro Bernstein as an intern. “We had no idea she could sing until another intern told us,” recalls David Hoffman, director of creative services and co-A&R lead. “But when I heard her demos, it was obvious she had talent.”

Hoffman served as a soundboard for early drafts of Savoir Adore songs, and even helped the band, which Muro founded with co-writer Paul Hammer in 2008, find a lawyer. Success came early through the licensing department, with placements including ABC Family series “Pretty Little Liars,” international videogame hit “Pro Evolution Soccer 2013” and big-ticket commercials for Tide, Hanes, Hershey’s and Citibank.

“They intentionally keep the company small so they can give every client the attention they need,” Muro says. “From what I’ve heard from friends who have been with bigger publishing companies, it’s easy to get signed, get a nice little advance and then be totally forgotten. That would never happen at Shapiro Bernstein.”

Brettler has served as president at Shapiro Bernstein since 2000. He initially didn’t want to follow his dad, legendary 40-year ASCAP board member Leon Brettler, into the family business. After he finally agreed to give it a chance in 1979, however, there was no looking back. “This company becomes an addiction when you’re a part of it—it’s like a love affair,” he says. Brettler’s brother, Doug, oversees the company’s finances.

A century after its founding, don’t expect Shapiro Bernstein to leave family hands anytime soon. Brettler says he has no desire to sell or merge with another company, despite having received offers. “It’s our life,” he says. “We’re in this business because we love it.”

Wanna Buy A Song?

The Royalty Exchange wants to make publishing income work more like stocks and bonds

By Ed Christman

With big private-equity firms finding music publishing assets attractive, an upstart company wants to see if it can create a market for selling rights to individual investors. But the ambitions of the Royalty Exchange don’t stop there: Principals also envision the development a secondary market where units of assets would be sold like a stock or a bond.

CEO Sean Pearce—who co-founded the company with former Midnight Star singer Reggie Calloway and former music publicist Wilson Owens—says the firm can sell any asset regardless how big it is. But he anticipates the company’s sweet spot will be in holdings that generate annual income of \$5,000–\$200,000.

Since its inception in July 2011, the Royalty Exchange has sold royalty-producing assets that combined have brought in \$875,000, including songs by Preston Glass and Edmund Clement and titles owned by an heir of Frank Churchill, who wrote tunes for Disney movies, including “Whistle While You Work.” The company positions itself as a buyers-and-sellers marketplace for a variety of royalties beyond music publishing, including books, movies and TV. On the other hand, not everything that has come up for offer has sold. An auction for masters of songs by Jerry Garcia and Merle Saunders flopped because they didn’t have a royalty history.

Most auctions to date have been won by individual investors, but the Royalty Exchange is moving to create a secondary market, with plans to cut up assets and income streams into units. For example, an asset worth \$100,000 would be offered in 10 units. This plan creates risks for potential investors—what happens if the Royalty Exchange turns out to have a financially inviable business? Will investors be left in the lurch?

To alleviate such worries, the company will create a separate legal entity that would own and hold income-generating assets. “If we disappear tomorrow, they have the paperwork for the assets,” Pearce says.

On the front end, the Royalty Exchange (or an entity it hires) will handle due diligence to ensure the copyright paperwork is in order and the copyright assignment is correct. For example, when the company recently sold a Travis Tritt producers catalog, it contacted all labels to ensure the contracts were in effect.

After the auction takes place, the Royalty Exchange serves as an administrator for all royalties, but in cases where publishing assets are actually acquired, the new owners would have to appoint a publisher to market the music and create new licenses.

For its work, the Royalty Exchange collects a 2.5% fee from the buyer and anywhere from 5% to 12.5% from the seller depending on the size of the deal. Also, as administrator, it collects 2.5% from the buyer’s income. Based on those percentages, Billboard estimates the company has made about \$125,000 so far. So it clearly needs to drive more volume in order to have a sustainable business. However, the company got a boost when it landed a \$2 million equity infusion from Grotech Ventures in July.

MUSIC



THE BIG NUMBER

Views of the official video for the 1975's single "Chocolate" on YouTube

3.8M
VIEWS

ROCK

The 1975 Takes 2013

The British quartet becomes one of this year's biggest breakouts with a major/indie collaborative deal

By Andrew Hampp

ARTIST: The 1975
ALBUM: *The 1975*
LABEL: Vagrant/Interscope/Dirty Hit
RELEASE DATE: Sept. 3
MANAGEMENT: Jamie Osborne, All On Red/Dirty Hit
PRODUCER: Mike Coffey
PUBLISHING: Good Soldier, Warner/Chappell
BOOKING AGENTS: Mike Mori, Windish Agency (U.S.); Matt Bates, Primary (outside of U.S.)
CHART HISTORY: *IV* (EP, 2013), No. 164 Billboard 200, 12,000; "Sex" (2013), No. 35 Alternative; "Chocolate" (2013), No. 39 Alternative
TWITTER: @the1975

Sometimes capturing all the buzz at South by Southwest (SXSW) isn't enough to secure safe passage through Austin. That's what British indie-rock quartet the 1975 learned this March when it played 11 shows in five days and returned to the mansion it was renting from a professional baseball player just outside of the city.

"He came home and saw that two of the guys were sharing a bed, presumed it was a homosexual relationship, and smelled marijuana in the house, and he started chasing us out, like, 'What? You can't do this in a Texan house!' and calling us 'godless animals,'" lead singer Matthew Healy recalls. "We all just got in a taxi right away."

Although that particular American didn't become a fan, the 1975 made plenty of others in the industry during SXSW with its attention-grabbing blend of new wave, alt rock and Britpop, with

Healy's Shia-LaBoeuf-in-a-band looks only adding to the group's appeal. By the end of the week, the 1975 had signed with Interscope for a joint U.S. release, with pre-existing label partner Vagrant Records, of an EP compilation of U.K. singles like "Chocolate," "The City" and "Sex." A worldwide release of the band's self-titled debut full-length was quickly slated as well, and is due Sept. 3 on Vagrant/Interscope/Dirty Hit.

"I've done this stuff for 10 years, doing everything from producing the records to doing the artwork," says Healy, who's been making music with the band's Ross McDonald, Adam Hanna and George Daniel since he was 13. "It's nice now to have a team of people who are supportive of our vision, my vision. That's why it's so strange to finally have our album come out and all this attention, because that process of sophistication, the validation from others, is something we've been missing out on for the better part of the last 10 years."

Lead single "Chocolate" has been holding steady at alternative radio, this week retaining its position of No. 39 on Billboard's Alternative chart, and a recent iTunes Single of the Week promotion spiked sales of the band's *IV* EP, sending it to No. 42 on the Rock Albums chart and No. 164 on the Billboard 200 the week ending July 20. The group made its U.S. TV debut on "Conan" on July 23, and is expected to book other appearances when it returns to the East Coast for a fall tour that will include a pair of headlining dates at Bowery Ballroom that sold out in 36 hours. Back home, the 1975 is believed to be the first band to sell out the United Kingdom's 5,000-capacity Brixton Academy before releasing a full-length album, according to the band's manager, Jamie Osborne.

Stylish black-and-white videos for "Sex" and "Chocolate" have racked up more than 928,000 and 3.8 million views, respectively, on YouTube, and were

the first elements of the 1975 to pique the interest of Interscope Geffen A&M president/COO John Janick. "Within the first 30 seconds, I got the feeling right away that there was something special," he says.

IGA's promotions team, led by Brenda Romano, is running point on radio, while Vagrant is handling A&R and marketing for a unique pairing of the two labels. "There's so many great executives at the major-label level now that understand you could use a well-rounded indie to help you develop stuff and not take up a lot of bandwidth," Vagrant co-founder Jon Cohen says.

Janick adds, "We talk daily, and I think we just help each other and find out who has the right relationships on radio, publicity or marketing to enhance everything."

A&R was led by Vagrant's Jeremy Maciak, who brought in producer Mike Coffey (Foals, Arctic Monkeys). "They really bought into my mode of A&R, which was very much about the artist being right 95% of the time and the A&R role being more about facilitating what their vision is rather than obscuring it," says Osborne, owner of boutique label Dirty Hit, which will co-distribute *The 1975* with Universal and Vagrant in the United Kingdom. "We're pretty happy with everyone working on the project. It feels like an extended family rather than serious business relationships."

And though it's only been four months since the first wave of hype at SXSW, the 1975 can already count Mick Jagger among its fans. The singer booked the band to open for the Rolling Stones at a recent concert in London's Hyde Park, and was seen singing along to "Chocolate" from the side of the stage, prompting Healy to mouth "Oh my fucking God" to Daniel during their set.

"Just to see a band like the Rolling Stones live is quite a bucket-list item," Healy says. "But for Mick and all those people at our show, it's just a good day, man." ●

ARTIST: Lissie
 ALBUM: *Back to Forever*
 LABEL: Columbia
 RELEASE DATE: Sept. 9
 MANAGEMENT: Peter Leak, Red Light Management
 PRODUCERS: Jacknife Lee, Julian Emery
 PUBLISHING: Sony/ATV Music Publishing, Warner/Chappell
 BOOKING AGENT: Marty Diamond, Paradigm
 CHART HISTORY: *Catching a Tiger* (2010), No. 5 Folk Albums, No. 5 Heatseekers Albums, 47,000
 TWITTER: @lissiemusic



JAMES BAY
 Influenced by 1970s folk legends like James Taylor and Carole King, U.K. singer/songwriter James Bay has been playing music since he was 14. Hailing from the small English town of Hitchin, the now 22-year-old has spent the last few years doing local gigs in and around London. "Somebody sent me a video of him playing the song 'Move Together,'" says Ben Adelson, senior director of A&R at Republic Records. "I brought him in and it was one of the best showcases I've ever seen. It was very easy to understand who he could be, who he could become and who he was already." Bay signed with Republic in February, and in June he released "Move Together" as his first single. His debut EP, which arrived July 22, features five tracks that act as a sort of stripped-down introduction. "I called it *The Dark of the Morning*, because it represents the beginning for me," Bay says. He has recently opened for Rae Morris in the United Kingdom and toured stateside with Beth Orton.



In September he is set for a tour with ZZ Ward that will bring him back to the United States. The artist is also working on a full-length album that's still vocally focused but less stripped down. "At this point my influences are folk and soul," Bay says, "but I am all about plugging in, turning it up, getting a band behind me and just playing loud. So that is still to come."
 —Gabrielle Sierra

ROCK

Lissie Levels Up

With her diverse second album, the candid folk-rocker builds on earlier buzz to go for a pop moment

By Kerri Mason

Many people's first encounter with Lissie was through a 2010 YouTube live performance video, tweeted by Kid Cudi. The clip captures the Illinois-born singer/songwriter taking a swill of tequila before attacking Cudi's "Pursuit of Happiness" with her three-piece band, changing its self-determined narrative from inner monologue to plugged-in town square sermon. She shouts, strums, warbles and at one point drops her guitar and straight testifies, singing with her hands as much as her voice.

Buoyed by the Cudi cover and others, including Lady Gaga's "Bad Romance," Lissie released her wholly original debut album, *Catching a Tiger*, in June 2010. While it's sold only 47,000 copies in the United States, according to Nielsen SoundScan, it positioned her as an artist to watch and got Lissie significant traction in Europe, especially England and Norway. Now, with sophomore effort *Back to Forever* (Columbia) due

Oct. 8, she's attempting to both widen her audience and create a studio identity that matches her urgent stage presence.

"I'm proud of and excited about the music I make in the studio. It's a good vehicle for giving songs an official life," says the refreshingly unfiltered artist who was born Elisabeth Maurus. "But it's a challenge. I always have a million people chiming in and messing with my head, with opinions I have to take into account. It becomes more complicated than fun, to be honest."

The tension between Lissie's core folk-rock tendencies and the potential of a pop moment that existed on *Catching a Tiger* is still present on *Back to Forever*. Artists like Ellie Goulding and Tegan & Sara have tread similarly hopeful yet uneven ground on recent efforts. But the new album's boldest crossover attempts cast Lissie not as a pretty singing head but as a more muscular rock goddess, a la Steve Nicks in the '80s. Take first single "Shameless," about her struggle with the aesthetic expectations of musicians, which she snarls with indie conviction. Or second single "Further Away (Romance Police)," which erupts into a wailing guitar solo before Lissie belts the final refrain like there's a white-winged dove in the room. Matched with a tour de force like the Neil Young-ian "Mountaintop Removal," about a destructive form of mining, and more plaintive tracks like "Love in the City," and the album's closing track and namesake, it's a bravura performance.

"The thing that ties it all together is Lissie's amazing voice," says Peter Leak, her longtime manager at Red Light. "She enjoys the fact that she can try different things on different songs, and it's important as an artist to continue to do that. She managed to create a real body of work with this album."

For Sharon Lord—head of marketing for Red Light, which is working with Columbia to set up *Back to Forever*—the key is "getting people to see her live." A series of promotional dates across the United States has garnered good responses for the new material, she says, and a big national TV look is "about to confirm." The video for "Further Away" premiered July 22 internationally. "Her fans are really avid, and we wanted to make sure everybody got it at the same time on a global basis," Lord says.

Lissie is partnering with her friend Todd Hallgren to create her own edition of his Métal brand of mezzal and tequila ("You just can't get good tequila in Europe," she says), which could result in some launch events, Lord says. She's also doing an album pre-order with Pledge Music, a crowd-funding company that allows artists to bundle new releases with merchandise and other limited items and solicit donations for their favorite charities. (Lissie's are the Changing Tides orphanage in Jacmel, Haiti, and Laura's Legacy, a fund named after her aunt who died of amyotrophic lateral sclerosis.) She's on tour in Europe until the fall, but returns stateside in October for the Austin City Limits Music Festival.

Lissie's follow-your-bliss approach onstage manifests in her take on her career, too. "The certain routes you take to quote-unquote 'make it'... Whenever anyone says, 'This is the thing,' I'm skeptical, because it's usually the stuff you did on accident, without thinking, that affects people the most," she says. "There are no rules anymore. You could make some silly video and it would get a million hits. The key is to stay open-minded and be up for new things." ●

"I'm skeptical of the routes you take to 'make it,' because it's usually the stuff you did on accident without thinking that affects people the most." —LISSIE



George Lindsey, WXMA
 Louisville, Ky. Gavin DeGraw, "Best I Ever Had." I love this song. It has tempo, a killer hook and, importantly for our identity, it's by a core artist. We aren't borrowing it from mainstream top 40. Adult top 40 needs this record.



Sara Bareilles, "Brave." We were early on this one, and it's turning into a monster for us. I like that its lyrics give off a positive vibe of empowerment. And it has tempo. Again with the tempo.



Passenger, "Let Her Go." This folk track became a big hit in Europe. It's a strange-sounding song—but in a good way—that immediately becomes an earworm. I'm picking it as a hit for the end of summer.

ARTIST: Goodie Mob

ALBUM: *Age Against the Machine*

LABEL: Atlantic/Elektra

RELEASE DATE: Aug. 27

MANAGEMENT: Primary Wave

PRODUCERS: various

PUBLISHING: Chrysalis (Cee Lo Green), Primary Wave (Big Gipp, Khujo, T-Mo)

BOOKING AGENT: Brian Ahern, William Morris Endeavor

CHART HISTORY: *Soul Food* (1995), No. 45 Billboard 200, 704,000; *Still Standing* (1998), No. 6 Billboard 200, 796,000; *World Party* (2000), No. 48 Billboard 200, 393,000; "Cell Therapy" (1995), No. 1 Rap Songs

TWITTER: @GoodieMobMusic

**ICONA POP**

Swedish electro-pop duo Icona Pop rose from online buzz act to one of 2013's biggest breakthroughs with the success of hit single "I Love It" featuring (and written by) Charli XCX, Caroline Hjelt and Aino Jawo have announced plans for an international jaunt ahead of the release of their LP *This Is... Icona Pop* (Sept. 24, Company Tent/Big Beat), and aiding them is Windish agent Doug Croy, who has been working with the duo since January 2012. "We didn't have that mainstream radio and top 40 support when I came onboard," he says.

Routing: Beginning with a slew of festival spots, Icona Pop will play Chicago's Lollapalooza (Aug. 2), Toronto's Grove Music Festival (Aug. 3) and Montreal's Osheaga (Aug. 4). "They've been to a lot of markets," Croy says about routing the rest of the dates. "Some of them are new. We're going to hit places like Minneapolis [Sept. 10] and Cleveland [Sept. 15], where I don't think they've been before, and fill the dates in around the heat from radio." Internationally, the duo will play Paris' Nouveau Casino (Oct. 10), Hamburg's Docks (Oct. 18) and Vienna's Flex (Oct. 25).

Audience: Croy believes in the tour's potential because of the duo's success with radio and, especially, following a sync placement on HBO's "Girls": "This was the window they had before going back to Europe. It was really important for them to capitalize on the heat while it was happening." Feeding the momentum, Icona Pop works its own Instagram and Twitter accounts to maximize social media presence.

Promotion: Working with the Windish Agency's tour department, Croy aids local and national promotional efforts, coordinating with labels Company Tent and Big Beat as well as promoters in each market. "They were in Columbus [Ohio] recently and did a win-a-dinner with Icona Pop," he says. "They've been really involved with radio and coordinating events that connect them with their fans. Radio has been very supportive, and it's important to keep a strong, open, engaged relationship with them." —Nick Williams

BOOKING AGENT: Doug Croy, the Windish Agency

TOUR DATES: Aug. 2-Oct. 27

HIP-HOP

The New 'Age' of Goodie Mob

Fourteen years after its last album, the reunited Atlanta hip-hop act goes all in on a multimedia branding initiative

By Maurice Garland

When you ask Cee Lo Green what took so long concerning the oft-delayed reunion album with his group Goodie Mob, he has to take a deep breath before answering. "I definitely would have done a better job multitasking," he admits.

Since he left the group in 2000 over creative differences after its 1999 album, *World Party*, he's gone on to international superstardom. He became a platinum-selling pop star when he joined producer Danger Mouse to form Gnarls Barkley. His 2010 solo album,

The Lady Killer, peaked at No. 9 on the Billboard 200 and has sold 511,000 in the United States, according to Nielsen SoundScan. He has also served as a coach on NBC's "The Voice" and held down his own Las Vegas show, "Loberace."

Even though Goodie Mob officially reunited in 2009 for a brief tour, the album that was supposed to accompany it has remained a work in progress until now. On Aug. 27, the group will release *Age Against the Machine*, its first album in almost 15 years. But as the group's manager, Lawrence Mestel, sees it, it's not really an album but more of a branding and media model.

"In the music industry, records are kind of dead," says Mestel, CEO of Primary Wave, the management and branding company that is handling the project and has managed Green and the group since 2010. "So the idea of Goodie Mob is audiovisual, not just recorded music. It's branding, television, bigger than just putting a record out."

The initial rollout started in 2009 with TV performances at the BET Hip-Hop Awards and on "Late Night With Jimmy Fallon." It stalled in 2010 when Green released *The Lady Killer*, featuring his infectious single "F**k You," and then signed on to become a coach on "The Voice" the following year. The group picked the ball back up in 2012 by premiering its single "Fight to Win" on "The Voice." The song was also heavily featured in promo ads for the 2012 NBA playoffs. That was followed by a performance at the Billboard Music Awards honoring Beastie Boys. The act also beat Jay Z to the punch in making the song available

for download on the Samsung Galaxy SIII smartphone that year.

"We're showing that you can do other things with your brand if your brand stands out internationally," Goodie Mob member Big Gipp says. "We can do music for commercials, movies, everything we want to do, but still have to do with music. Working with a branding company hooks us up with everything going on in the world."

Even though Goodie Mob is signed to Atlantic, and *Age Against the Machine* will be distributed through Warner, the group is independently promoting the album. Mestel reveals that group members are spending their own money to market the project, thus allowing 100% creative control, from picking the songs and singles to timing the release and what companies they want to align themselves with. "It's not subject to major-label scrutiny," he says.

Green and the group will also be inviting themselves into American households early next year with a new reality show, "The Cee Lo Life," which will air on TBS. Cameras will follow Goodie Mob around Los Angeles and Atlanta, allowing glimpses into the members' personal lives.

"I hate to call it a 'reality show,'" Green says. "It's the first of its kind. It showcases how we carry on. There is a sense of humor to it, and it will show us in a way people have never seen us."

Goodie Mob will tour in support of the album starting Aug. 24 in Washington, D.C., and punctuated in Atlanta at the One Music Fest on Sept. 14. There will also be a special performance inside of the JetBlue airline terminal at John F. Kennedy International Airport in New York on Sept. 9. TV appearances on "Fallon," "The Howard Stern Show" and "The View" are also on the schedule.

Once the tour is over, Green plans on returning to "The Voice," finishing up his fourth solo album (currently titled *Girl Power*), hooking up with Danger Mouse for another Gnarls Barkley album and resuming his Las Vegas residency.

"We're working hard as hell," he says. ●

"We can do music for commercials, movies, everything we want to do. Working with a branding company hooks us up with everything going on in the world." —BIG GIPP, GOODIE MOB

Reviews

One Direction

"Best Song Ever" (3:23)

PRODUCERS: Matt Rosevich,
Julian Bunetta, John Ryan

WRITERS: various

PUBLISHERS: various

Syco/Columbia



POP

1D Releases 'Best Song Ever'

One Direction has always used bite-sized guitar licks in its clean-cut pop offerings, but the group's latest hit, "Best Song Ever," marks its first unsubtle nod toward bombastic arena rock. The single features a "Baba O'Riley"-esque synth buildup, which sets the table for a meaty riff that wouldn't sound out of place on a Coldplay album. Lyrically, "Best Song Ever" utilizes that age-old rock trope of wistfully recalling other music through rose-colored glasses:

"And we danced all night to the best song ever/We knew every line, now I can't remember," the boys declare. 1D has become a mega-selling act thanks in part to pristinely manicured pop hooks, but as the members (and their fans) grow up, the quintet has begun moving away from the sugar-sweet "boy band" idiom. "Best Song Ever," which precedes 1D's "This Is Us" 3-D film, is a catchy-as-hell first step in a new direction. —JL

The song has a "Baba O'Riley"-esque synth buildup and a riff that wouldn't sound out of place on a Coldplay album.



LIVE

EVENT: Americanarama Festival of Music (Bob Dylan, Wilco, My Morning Jacket)

VENUE: Susquehanna Bank Center, Camden, N.J.

DATE: July 28

A downpour may have slowed concert-going traffic to a near standstill, but that didn't stop Bob Dylan, Wilco and My Morning Jacket's rootsy show from taking over Susquehanna Bank Center for an evening of laid-back, if damp, entertainment. MMJ frontman Jim James played shaman to the sodden amphitheater, conjuring alongside

Carl Broemel's entrancing guitar work, particularly on closer "Gideon." Wilco's set began with a fedora'd Jeff Tweedy leading the band through songs like "Via Chicago," "Kamera" and "Impossible Germany." Dylan's evening-capping set featured he and his band, with occasional lightning bolts flashing as he sang "Hard Rain's A-Gonna Fall." He kept the night both mellow and ominous, bouncing between rollicking later material like 2012's "Duquesne Whistle" and a few old favorites like "All Along the Watchtower." —JKL

SINGLES

HIP-HOP

JAY Z FEATURING JUSTIN TIMBERLAKE

"Holy Grail" (5:39)

PRODUCERS: Timbaland,
The-Dream, Jerome "J-Roc"
Harmon

WRITERS: various

PUBLISHERS: various

Roc-a-Fella/Roc Nation

The first 80 seconds of "Holy Grail" features lots of JT crooning and zero Jay Z rapping; the intro would feel like an eternity if not for Timberlake's raw, dynamic musings on his vacillating relationship with fame. Jay admirably rides shotgun here, dropping references to Kurt Cobain and others swallowed by the spotlight while later interpolating Nirvana's "Smells Like Teen Spirit." —BW

ROCK

ELVIS COSTELLO & THE ROOTS

"Walk Us Uptown" (3:22)

PRODUCERS: Elvis Costello,
Ahmir "Questlove" Thompson,
Steven MandelWRITERS: Elvis Costello, Ahmir
Thompson, Steven MandelPUBLISHERS: Sideways Songs,
Universal Music/MGB Songs
(ASCAP)

Blue Note Records

On paper, Costello and the Roots are sonic opposites, but "Walk Us Uptown" is a strikingly fluid preview of their *Wise Up Ghost* collaboration. Balancing Costello's bratty croon with the Roots' dub-inflected funk groove—?uestlove provides an especially fierce boom-bap beat—the song finds all parties delightfully unhinged and creating an exciting new sound. —RR

COUNTRY

COLE SWINDELL

"Chillin' It" (3:18)

PRODUCER: Jody Stevens

WRITERS: Cole Swindell,
Shane MinorPUBLISHERS: Sony/ATV Tree
Publishing, Code Six Charles
Music (BMI)

Warner Bros. Records

Even before inking his label deal, Swindell sold more than 100,000 copies of this debut single, according to Nielsen SoundScan. Country fans have latched onto the rural, tempered anthem, which is highlighted by the Georgia native's vibrant delivery and a standout hook that fits snugly into any summer playlist. —DEP

ALTERNATIVE

PANIC! AT THE DISCO FEATURING LOLO

"Miss Jackson" (3:13)

PRODUCER: Butch Walker

WRITERS: various

PUBLISHERS: various

Fueled by Ramen

Swapping emo-pop for glossy alt-rock, Panic! positions "Miss Jackson" as a dangerous ode to the ultimate femme fatale. Gang vocals not unlike Fall Out Boy's "My Songs Know What You Did in the Dark (Light Em Up)" and a pulsing beat fuel this shimmering, frantic comeback bid, with Brendon Urie shrieking, "Where will you be waking up tomorrow morning?" —NW

POP

PRIYANKA CHOPRA FEATURING PITBULL

"Exotic" (4:06)

PRODUCER: RedOne

WRITERS: various

PUBLISHERS: various

Interscope

It would be easy to dismiss "Exotic" as a reproduction of Jennifer Lopez's most recent dance hits, especially given producer RedOne's involvement. As the first major attempt of India's Bollywood industry to produce a legitimate U.S. pop star, however, "Exotic" features authentic bursts of classic Indian music and Hindi lyrics sprinkled throughout, in order to achieve more of a cultural triumph than a creative one. —AH

LEGEND
&
CREDITS

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Other Frills:

Media Player:

Users can hear music while browsing the app.

Instagram:

Video capabilities include those taken with Instagram's video feature.

Alerts:

Users can control the data that appears in their feed.



Seenth.is streamlines curation of news about users' favorite artists.

Seenth.is Brings Social Platforms Together

Along with the branded apps that artists use to personally disseminate news and photos, die-hard fans need to know which news outlets, blogs, Twitter accounts and Instagram users to follow in order to be completely updated on their favorite act. That hunt for information can prove exhausting, but Seenth.is aims to get rid of that clutter by curating news about the artists you care about in a well-organized feed. Created by Swedish trio Marcus Myrberg, Jesper Benon and Robert Furelid and available for free in the App Store, Seenth.is stems from the recognition that music is "an interest that is fueled through the enormous social media data that we see today," CEO Myrberg says. "What we're getting tired of is having to browse multiple sources or apps to understand what's actually interesting." Once inside the app, the default screen encourages exploration, and informs the user that artists like Beyoncé and Rihanna are "in the spotlight." The rest is simple: The "fan feed" curates articles, SoundCloud files and popular

tweets about the artist that the user wishes to follow. Rather than listing content in chronological order, the fan feed is ranked based on social engagement so that the most important content stays on top. Each "artist feed" is an act's Facebook, Twitter and Instagram feeds all rolled into one. Meanwhile, "follow live" is an engaging take on a live-concert social media experience. By tying together concert dates and locations with geo-tagged social updates from Twitter or Instagram, Seenth.is generates a feed of updates that happened during that concert. If you're at a rock show where the band brings out a special guest, for instance, the "follow live" section would be the place to visit to see if anyone in attendance snapped a photo of the performance. Since the app simply curates a user's already-existing social feeds, the barriers to sign up and experience its full benefits are practically nonexistent. Seenth.is has yet to become ubiquitous, but it's a well-executed app with much potential. —WG



ELECTRONIC

Rude Awakening

The debut album from British producer quartet Rudimental has already gone gold in the United Kingdom and spawned the hit single "Feel the Love." The group is considered part of the new British electronic invasion, alongside acts like Disclosure and Duke Dumont, who have also scored big on the U.K. charts. Unlike their groovy work, *Home* isn't a throwback house affair. Breakbeats, found sounds (actual spoons on "Spoons") and pedal-to-the-metal energy earn Rudimental

the "rude" in its name, recalling the kitchen-sink approach of Basement Jaxx. But top-shelf vocal features (Angel Haze, Foxes, Alex Clare, Emeli Sandé) add heart and soul to the mix. Sandé's album-closer "Free" is breathtaking, an elegantly rendered song of self-acceptance with an extra layer of depth that's been sorely lacking in pop-wise electronic music. But that complexity might make Rudimental more of an adult listen, rather than fodder for the EDM generation. —KM



Rudimental

Home

PRODUCERS: various

Big Beat/Atlantic

RELEASE DATE: Aug. 6

ALBUMS

COUNTRY

VINCE GILL & PAUL FRANKLIN

Bakersfield

PRODUCERS: Vince Gill, Paul Franklin

MCA Nashville

RELEASE DATE: July 30

Gill and pedal steel legend Franklin give a history lesson in the Bakersfield Sound, recording five tracks each from Buck Owens and Merle Haggard. Gill soars on Owens' "Together Again," with Franklin channeling late steel guitarist Tom Brumley's part, and Haggard's "I Can't Be Myself" is a vocal delight. —CD

POP

VAN DYKE PARKS

Songs Cycled

PRODUCER: Van Dyke Parks

Bella Union

RELEASE DATE: July 23

Still challenging listeners with a distinctive marriage of Americana, Bach and the historically well-informed, Parks' first solo set since 1989 is an artist reflecting on tragedy, adventure and life's small moments. Varied instrumentation (accordion, strings, steel drums) is used to cohere the music like a film score. —PG

RAP

WALLPAPER.

Ricky Reed Is Real

PRODUCERS: Ricky Reed, Axident, Robopop

Boardwalk Music Group/Epic Records

RELEASE DATE: July 23

After gaining buzz with 2011's *#STUPiD-FACEDD*, rapper/songwriter Ricky Reed and his Wallpaper. crew throw a mostly irreverent party on their full-length debut, mixing hip-hop and emo alt-rock with wry lyricism. Reed leaves his Auto-Tune at home until the surprisingly earnest closer "You N Me N Everyone We Know." —GG

ROCK

GOGOL BORDELLO

Pura Vida Conspiracy

PRODUCER: Andrew Scheps
ATO Records/Casa Gogol Records

RELEASE DATE: July 23

On its sixth album, gypsy-punk act Gogol Bordello dances through raucous, global-minded numbers, all led by wide-eyed mastermind Eugene Hutz. From "We Rise Again," a grandiosely crafted song condemning country borders, to the bouncing acoustic folk of "Lost Innocent World," the group makes serious statements sound unashamedly fun. —EZ

ROCK

TRUE WIDOW

Circumambulation

PRODUCER: Matt Pence

Relapse Records

RELEASE DATE: July 23

The third album from Dallas' self-proclaimed "stonegaze" trio packs plenty of haunting, cinematic drone into these eight tracks. But it's not all dirgy splendor: "HW:R" lumbers forward with a hazy, hypnotic melody; "Trollstigen" is as creepy as the titular Norwegian road; and "Numb Hand" will have the same effect on one's head, in the most mind-tangling way. —CW

PUNK

WEEKEND

Jinx

PRODUCER: Monte Vallier

Slumberland Records

RELEASE DATE: July 23

Weekend churns out a blend of enchanting goth-haze noise rock on its second album, *Jinx*. Opening track "Mirror" harks back to Cure-era melancholy, while the pop-leaning hooks on standouts "Oubliette" and "Celebration, FL" float atop an industrial wash of shoegaze guitar and distorted bliss. —NW

.biz

Rocker Jack White has donated \$200,000 to the National Recording Preservation Foundation, a contribution that executive director Gerald Seligman describes as a "game-changer." The NRPF is an independent, nonprofit charitable corporation established by the U.S. Congress. Its mission is to support archives, libraries, cultural institutions and others committed to preserving America's radio, music and recorded-sound heritage.



DANCE

Cher Runs The 'World'

'Woman's World,' from the star's first album in 11 years, tops dance chart

By Keith Caulfield

In Cher's latest No. 1 Dance Club Songs hit "Woman's World," she sings, "I'm dancin' solo, in the dark, on the club floor." Well, shortly after midnight on July 27, she was on the club floor at Rasputin at the Robertson Nightclub in West Hollywood—but definitely not solo.

"You missed a good party," Cher tells Billboard of the event, staged to celebrate her new No. 1. "But it was so hot. Oh, my God!"

Luckily, someone in the packed crowd offered up a fan to the diva, which saved the day and prevented her from "melting." "It was hot, but it was great fun. I had such a blast."

"Woman's World" is the first single from Cher's new studio album, *Closer to the Truth*, due Sept. 24 on Warner Bros. Records. It's her first studio release since 2002's "Living Proof" and features two songs written by P!nk, as well as a guest vocal turn from Scissor Sisters' Jake Shears.

The song's promotion to club DJs was helmed by Bobby Shaw Promotions and Citrusonic, the latter of which also shepherded the Rasputin event. Orlando Puerta, who was director of dance and lifestyle marketing at Warner Bros. until 2009, is the

owner/founder of Citrusonic.

Puerta says that the clubs are "where [Cher] lives and breathes."

As for the night at Rasputin, Puerta says, "There was so much love in the room for her. There were so many people crammed in trying to get a glimpse of her." (While Cher herself didn't perform that night, she did take in a performance from celebrated Cher impersonator Chad Michaels.)

Cher says the thumping "Woman's World" is one of those songs that "sings itself," explaining that it only took about an hour to record her vocals for the track. The tune was produced by Paul Oakenfold and co-written by Oakenfold, Anthony "TC" Crawford, Matt Morris and Joshua "J.D." Walker.

The public got its first taste of the song in November 2012, when it leaked to the Internet. Warner Bros. quickly released a high-quality version of the track through Cher's official website, in order to counter the unmastered leak. However, the single didn't get a proper rollout until June 18, when she performed the cut on the finale of NBC's "The Voice."

Shortly after that, the iconic artist did a flurry of TV and radio press in New York. The sweep included a buzzed-about mini-concert on June 30, which capped the city's annual gay Pride festival.

The performance came right as the club promotion of "Woman's World" kicked into high gear. Starting June 18, Bobby Shaw and Citrusonic serviced remixes of the song by Tracy Young, R3hab and Danny Verde to DJs. More batches of mixes followed, by David Morales, Jodie Harsh, Edson Pride, Jason Nevins, Zookëper and tyDi.

As for what *Closer to the Truth* will sound like, Cher says that "Woman's World" doesn't really represent the vibe of the entire set. She says the first half of the effort is very dance-oriented, but the second half is quite eclectic, with a banjo-enhanced number as well as a "real teary ballad" written by P!nk called "Lie to Me."

More details on the album—and Cher's busy promotional schedule—are due in the coming weeks. ●

THE Numbers

One Direction "Best Song Ever"

One Direction's new single lives up to its title, as "Best Song Ever" gives the group its best rank on the Billboard Hot 100. It charges in at No. 2 (see page 44), supported by strong out-of-the-gate sales and a huge week of streams.

+ 322K

Cher's new album, *Closer to the Truth*, is due Sept. 24.

"Best Song Ever" crashes in at No. 1 on Hot Digital Songs with 322,000 downloads sold, according to Nielsen SoundScan. It's the biggest debut since Taylor Swift's "I Knew You Were Trouble" bowed at No. 1 with 416,000 on Oct. 27, 2012.

↑ 52%

The tune's all-format Hot 100 Airplay audience stands at 11.1 million for the week ending July 30 (a growth of 52%, according to Nielsen BDS). While the song isn't on Hot 100 Airplay yet, it does rise 40-32 on Mainstream Top 40 with 1,807 plays (up 131% in detections).

↑ 10.9M

The Vevo premiere of the video for "Best Song Ever" on July 22 broke the network's one-day view record, netting 10.9 million global views. It surpassed the previous record-holder, Miley Cyrus' "We Can't Stop," by 200,000. In the United States it received 7.9 million streams for the week ending July 28, propelling it to debut at No. 2 on Streaming Songs.

↑ 23%

The video and song's simultaneous release on July 22 set off a social media frenzy. One Direction picked up 456,000 new fans across platforms for the week ending July 28—a 23% gain in fan acquisition. In turn, the group rallies 6-1 on the Social 50 chart.

—Keith Caulfield and William Gruger

TLC's T-Boz (left) and Chilli announced their return at a press conference on July 25.

TLC Returns

The chart-topping R&B act launches a comeback on Epic, vows to 'never replace' Lisa 'Left Eye' Lopes

By Andrew Hampp

"When people ask us why, my answer is, 'Why not?' We're going to do this until the wheels fall off."

That was Tionne "T-Boz" Watkins' declaration to fans who came to see TLC's first U.S. performance in years at the Mixtape Festival in Hershey, Pa., on July 27, signifying the beginning of a new era for the record-breaking R&B group. Having re-signed with Epic Records/LaFace and mentor Antonio "L.A." Reid, surviving members T-Boz and Rozonda "Chilli" Thomas will release a currently untitled compilation on Oct. 15 featuring the group's hits as well as several new songs.

Battle Plan: Edward Sharpe & The Magnetic Zeros

California folk-pop group Edward Sharpe & the Magnetic Zeros return with a self-titled third LP, which debuts at No. 14 on the Billboard 200.

Bryan Ling, manager of Edward Sharpe & the Magnetic Zeros and co-president of their U.S. label Community Music Group, had planned on getting the group's mastered album long before the date he actually received it, at the end of May. When he finally had it in his hands, he used a face-to-face approach for the campaign—first coordinating listening sessions with industry insiders and tastemakers to allow word to spread. "The most important type of marketing that we do is hand to hand," he says, "getting it in front of people whose opinion we value, and then using them to come up with ideas of how to expose it based on the feedback we get."

With only one month ahead of release to organize a proper marketing strategy, Ling worked with a new international label partner, Mumford & Sons' Gentleman of the Road, which handled distribution in the United Kingdom, Europe and other parts of the world. "There's a real genuine and not-so-business-y relationship there where they help artists facilitate art," he says. "Just being able to create together on an idea level—that's been helping with the rollout." Releasing single "Better Days" to radio, the band has received the "best start" it's ever had. "We get so much support on alternative radio—from the NPR stations and the KCRWs of the world."

"We set up a secret show for 500 people at basically a parking lot attached to a solar-powered facility," Ling says of a pop-up New York concert on release day (July 23). On July 24, the group performed new tune "Life Is Hard" on "Late Show With David Letterman"—and the following day began work on a music video. "We're in the process of making four videos right now that will roll out over the course of the next two months—whether they help or not, they're definitely fun and [frontman] Alex [Ebert] has been highly involved, so we'll see if we have something viral." The album sold 19,000 first-week copies, according to Nielsen SoundScan.

The folk heroes will be busy until the end of October with live dates, hitting Los Angeles next week to appear on "Conan." Next, they'll focus on creating tailored content from old band footage and videos to release to fans in the interim. "We're doing really nontraditional stuff—we've been investing in all of the content that we have from festivals, radio stations... we've now hired someone to go through all of the footage," Ling says. "We're going to go through it together and release different pieces consistently. When they're off the road, it's important to keep exposing fans to content, to keep the band in the fans' peripheral."

—Nick Williams

Radio Loves KAPT N

Los Angeles-based rapper KAPT N is attracting listeners, and viewers, with his single "Ricky Ricardo" (Island Def Jam). At the rhythmic format, the song rises by 22% in plays, according to Nielsen BDS. Its clip has been viewed more than 400,000 times on YouTube since its June 21 posting. While the song is only loosely based on "I Love Lucy," KAPT N pays homage to the iconic sitcom at its start: "Hey Lucy, I'm home/ Where you been? Oh, I know/ You been conga dancing? Well, me too/ Now you got some 'splaining to do."

Whale Of A Hit

Vancouver-based rock band Said the Whale is making inroads south of the Canadian border, as "I Love You" debuts at No. 38 on Alternative. It's the first U.S. chart hit for the Juno Award-winning act, which has notched a handful of entries on the Canada Rock airplay tally since 2009. The five-member Hidden Pony/Caroline group will release its fourth full-length album, *Hawaii*, on Sept. 17.

Aquilina Leaps

British singer/songwriter Lauren Aquilina, 18, draws her first chart ink, as her self-released EP, *Sinners*, bows on Heatseekers Albums at No. 5 with 2,000 copies sold, according to Nielsen SoundScan. The set follows her first EP, *Fools*, released last fall. Despite her young age, Aquilina is no musical newbie, having begun writing songs before her 10th birthday. She describes her sound as "reverby magical piano stuff."

Swords Cut Through

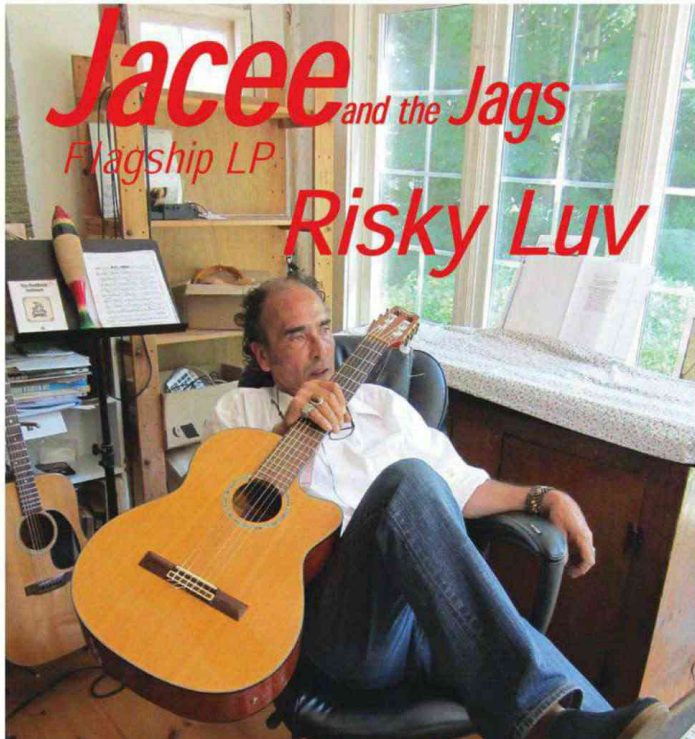
The moniker of English electronic producer Matthew Barnes, Forest Swords returns to making music for the first time since 2010 EP *Dagger Paths* with new single "The Weight of Gold" (Tri Angle). The orchestral cut caught the attention of indie tastemaker Pitchfork, whose exposure has helped the track accrue more than 110,000 SoundCloud plays in less than two weeks. Swords enters Uncharted at No. 34, with the single's parent album, *Engravings*, due Aug. 26.

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

MARKETPLACE





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Photo courtesy of Alexander Vertograd

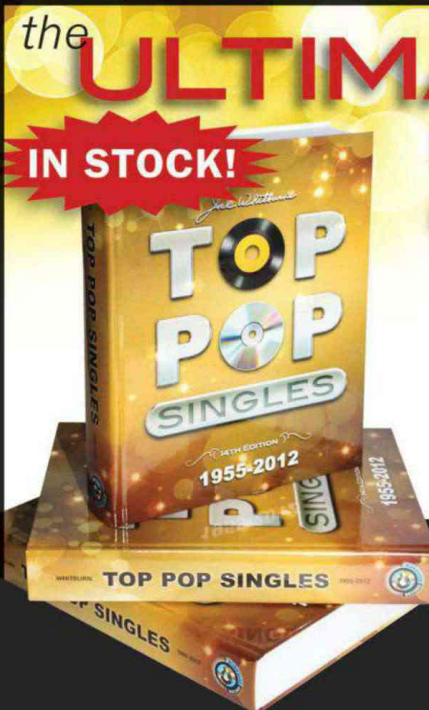
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CHARTS

CLASSICAL ALBUM SALES
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▲ 19%

COUNTRY DIGITAL ALBUM
SALES YEAR TO DATE
6.7 MILLION
▲ 11%

JAY Z'S MAGNA CARTA
SALES THIS WEEK
77,000
▲ 40% IN THIRD WEEK

OVER THE COUNTER KEITH CAULFIELD

Selena Gomez Gets First No. 1 Album

Disney TV star-turned-pop princess nets her best sales week yet with arrival of 'Stars Dance'



Selena Gomez collects her first No. 1 on the Billboard 200 with the arrival of *Stars Dance*. The Hollywood Records release sold 97,000 copies in its first week, according to Nielsen SoundScan—a career-high frame for the singer.

Each of her albums has steadily grown in terms of sales, bowing with successively bigger sums and placing higher on the chart.

Her 2009 debut, *Kiss and Tell*, opened at No. 9 with nearly 66,000. It was followed by the No. 4-ranking *A Year Without Rain* in 2010, which slightly exceeded 66,000, and then 2011's *When the Sun Goes Down*, which peaked at No. 3 a week after it launched at No. 4 with 78,000.

The robust start of *Stars Dance* is due to Gomez's growth at digital retail. Of the album's opening frame, 56% of its sales were downloads, equating to a No. 1 bow on Digital Albums with a career-high digital week of 54,000.

To compare, her first three albums all had much less significant first-week sums from digital retailers: *When the Sun Goes Down* tallied 20,000 downloads, while *A Year Without Rain* and *Kiss and Tell* racked up 8,000 and 11,000 downloads in their respective bows.

As Gomez has grown her fan base through the years, and crossed over from a Disney TV star who sings to a singer/actress with actual radio hits, digital sales have played a larger role in her first-week bows.

The general notion is that mom- and family-friendly Disney stars with limited radio exposure sell well when it comes to physical CDs (especially at mass merchants), but underperform at digital retail.

That said, Gomez has been red hot this year, scoring her biggest hit single yet with the lead track from *Stars Dance*, "Come & Get It." The cut sailed to No. 6 on the Billboard Hot 100 (her first top 10)

and No. 2 on the Mainstream Top 40 airplay chart. It followed her first top 10 Mainstream Top 40 hit, "Love You Like a Love Song," which climbed to No. 6 on Feb. 4, 2012.

Gomez, who turned 21 on July 22, is the youngest solo female artist to hit No. 1 since Taylor Swift in 2010. On the chart dated Nov. 13 of that year, the then-20-year-old Swift debuted at the top with her second leader, *Speak Now*.

Hooray For Hollywood: *Stars Dance* is Hollywood Records' first No. 1 album since Demi Lovato's *Here We Go Again* started in the penthouse on Aug. 8, 2009. In total, *Stars Dance* is the label's 10th No. 1, following Lovato; **Jonas Brothers'** *Lines, Vines and Trying Times* (July 4, 2009) and *A Little Bit Longer* (Aug. 30, 2008); **Miley Cyrus'** *Breakout* (Aug. 9, 2008) and *Hannah Montana 2: Meet Miley Cyrus* (July 14, 2007); **Rascal Flatts'** *Me and My Gang* (April 22, 2006); **Hilary Duff's** *Most Wanted* (Sept. 10, 2005); **Rascal Flatts'** *Feels Like Today* (Oct. 16, 2004); and **Duff's** *Metamorphosis* (Sept. 20, 2003).

Mouse House In Top Three: It's a good week for all things Disney, as the "Teen Beach Movie" soundtrack—on Hollywood's sister label Walt Disney Records—soars from No. 8 to No. 3 on the Billboard 200. The set sold 57,000 in its second week of release, jumping into the top three with a gain of 128%.

Its sales at mass merchants grew 196% for the week (from 8,000 to 22,000) while its download sales rallied by 88% (from 16,000 to 31,000).

The increase follows a full week's worth of impact from the movie's Disney Channel premiere on July 19. In addition, repeat airings of the film—along with its quick-turnaround DVD release on July 30—should ensure another solid sales week for the soundtrack next issue.

With the rise of "Teen Beach Movie," the Billboard 200 has its first non-"Glee" TV soundtrack in the top three since Aug. 28, 2010. That week, the soundtrack to "Camp Rock 2: The Final Jam"—another Disney Channel movie—debuted and peaked at No. 3 for one week. *Teen Beach Movie* is the highest-charting non-sequel TV movie soundtrack since the first *Camp Rock* debuted and peaked at No. 3 on July 5, 2008.

Teen Beach Movie's two-week sales sum is 82,000. That already makes it the eighth-biggest-selling soundtrack of 2013.

With Hollywood and Disney Records both at the top, it's the first time the Mouse siblings have been together in the top three since Sept. 22, 2007. That week, the "High School Musical 2" soundtrack (Walt Disney) was No. 1 and **Miley Cyrus'** *Hannah Montana 2: Meet Miley Cyrus* (Walt Disney/Hollywood) was No. 3. ●



Quite A Tally For 'Ho'
As it descends 43-47 on the Billboard Hot 100, the Lumineers' "Ho Hey" becomes just the 10th single in the chart's 55-year history to spend at least 60 weeks on the survey. That it's lasted that long despite having not reached the summit—it peaked at No. 3 the week of Dec. 29, 2012—isn't uncommon. Of the 10 longest-charting Hot 100 hits, only three reached No. 1, led by LMFAO's "Party Rock Anthem" (68 weeks, 2011-12). Jason Mraz's "I'm Yours" has logged the longest Hot 100 run: 76 weeks. It peaked at No. 6 the week of Sept. 20, 2008. —Gary Trust

THE BIG NUMBER

4.68M

With 4.68 million albums sold in the week ending July 28, weekly album volume has dropped to a new SoundScan-era low. Worse? The previous record was set just a week earlier (4.71 million).



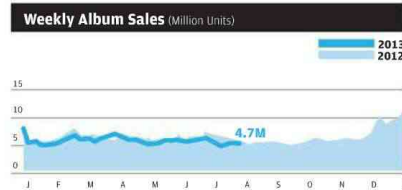
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,678,000	1,991,000	23,203,000
Last Week	4,707,000	2,034,000	22,793,000
Change	-0.6%	-2.1%	1.8%
This Week Last Year	4,890,000	1,974,000	23,817,000
Change	-4.3%	0.9%	-2.6%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	172,062,000	161,216,000	-6.3%
Digital Tracks	797,304,000	775,381,000	-2.7%
Store Singles	2,004,000	1,874,000	-6.5%
Total	971,370,000	938,471,000	-3.4%
Album w/TEA*	251,792,400	238,754,100	-5.2%

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

Album Sales

2012	172.1 Million
2013	161.2 Million

Sales by Album Format

	2012	2013	CHANGE
CD	103,300,000	88,757,000	-14.1%
Digital	66,260,000	69,022,000	4.2%
Vinyl	2,451,000	3,242,000	32.3%
Other	52,000	195,000	275.0%

Sales by Album Category

	2012	2013	CHANGE
Current	84,617,000	81,489,000	-3.7%
Catalog	87,445,000	79,728,000	-8.8%
Deep Catalog	69,795,000	64,193,000	-8.0%

Current Album Sales

2012	84.6 Million
2013	81.5 Million

Catalog Album Sales

2012	87.4 Million
2013	79.7 Million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending July 28, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Hot 100

August 10 2013

billboard

2 WKs AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	1	1	#1 AG BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	15
	HOT SHOT DEBUT	2	BEST SONG EVER J.BUNETTA,M.RADOSEVICH,J.RYAN (W.A.HECTOR,J.RYAN,E.DREWETT,J.BUNETTA)	One Direction SYCO/COLUMBIA		2	1
3	2	3	WE CAN'T STOP MIKE WILL MADE-IT-P-NASTY (M.L.WILLIAMS,I.P.R.SLAUGHTER, T.THOMAS,T.THOMAS,M.CYRUS,D.L.DAVIS,R.WALTERS)	Miley Cyrus RCA		2	8
4	3	4	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	48
2	4	5	GET LUCKY T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO,N.RODGERS,P.L.WILLIAMS)	Daft Punk Feat. Pharrell Williams DAFT LIFE/COLUMBIA	▲	2	15
7	5	6	TREASURE THE SMOOZINGTONS (BRUNO MARS,P.LAWRENCE II,L.LEVINE,P.BROWN)	Bruno Mars ATLANTIC		5	11
8	8	7	HOLY GRAIL T.NASH,TIMBALAND,PROD. (S.C.CARTER,J.TIMBERLAKE,T.NASH, T.MOSLEY,J.HARMON,E.D.WILSON,K.COBAIN,D.GROH,K.NOVSELIK)	Jay Z Featuring Justin Timberlake ROC-A-FELLA/ROC NATION		7	3
10	9	8	CUPS (DITCH PERFECT'S WHEN I'M GONE) C.BECK,M.KILIAN (J.P.CARTER,L.GERSTEIN, D.BLACKETT,H.TUNSTALL,BEHRENS,J.FREEMAN)	Anna Kendrick UME/REPUBLIC	●	8	31
5	6	9	CAN'T HOLD US R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/ADA/WARNER BROS.	▲	1	25
6	7	10	CRUISE J.MOI (B.KELEY,HUBBARD,J.K.MOI,C.RICE,J.RICE)	Florida Georgia Line Featuring Nelly REPUBLIC NASHVILLE/REPUBLIC	▲	4	43
9	10	11	MIRRORS TIMBALAND (J.TIMBERLAKE,T.MOSLEY,J.HARMON,E.FAUNTLEROY II)	Justin Timberlake RCA	▲	2	24
11	11	12	SAME LOVE R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT) • MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert REPUBLIC NASHVILLE		11	20
13	13	13	CLARITY ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GRAY)	Zedd Featuring Foxes INTERSCOPE	▲	13	19
14	12	14	LOVE SOMEBODY R.B.TEDDER,N.ZANCANELLA (A.LEVINE, R.B.TEDDER,N.ZANCANELLA,N.MOTTE)	Maroon 5 A&M/OCTONE/INTERSCOPE		12	10
19	16	15	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPTOL		15	13
12	15	16	SG COME & GET IT STARGATE (E.DENNIS,S.ERIKSEN,T.E.HERMANNSEN)	Selena Gomez HOLLYWOOD	▲	6	16
15	14	17	THE WAY H-MONEY (H.D.SAMUELS,A.STREETER, A.S.LAMBERT,J.SPARKS,M.MCCORMICK,B.G.RUSSELL)	Ariana Grande Featuring Mac Miller REPUBLIC	▲	9	18
20	18	18	THE OTHER SIDE J.AMMO,M.JOHNSON (J.DESROULEAUX, M.JOHNSON,J.COLEMAN)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	●	18	15
17	19	19	I NEED YOUR LOVE C.HARRIS (C.HARRIS,E.GOULDING) CHERRYTREE/DECONSTRUCTION/FLY EYE ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	●	17	15
16	17	20	JUST GIVE ME A REASON J.BHASKER (PINK,J.BHASKER,N.RUESS)	Pink Feat. Nate Ruess RCA	▲	1	24
	NEW	21	BABY I BABYFACE,A.DIXON (BABYFACE,A.DIXON,IQUE)	Ariana Grande REPUBLIC		21	1
25	22	22	I WANT CRAZY D.HUFF,H.HAYES (H.HAYES,L.MCKENNA,T.VERGES)	Hunter Hayes ATLANTIC/WMN	▲	19	16
18	21	23	I LOVE IT P.BERGER (P.BERGER,C.AITCHISON,L.EKLOW)	Icona Pop Featuring Charli XCX RECORD COMPANY TEN/BIG BEAT/RRP	▲	7	26
29	20	24	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Future & Rick Ross ROCKY ROAD		20	16
34	28	25	RUNNIN' OUTTA MOONLIGHT D.GEORGE (D.DAVIDSON,J.K.LOVE,ACE,A.GORLEY)	Randy Houser STONE CREEK	●	25	12
21	23	26	POWER TRIP J.L.COLE (J.COLE,H.LAWS)	J. Cole Featuring Miguel ROC NATION/COLUMBIA	▲	19	24



Upon its debut at No. 2 (see story, page 40), the song becomes One Direction's highest-charting Hot 100 entry. It tops the No. 3 peak of "Live While We're Young" and the No. 4 high point of the group's introductory hit "What Makes You Beautiful" last year.



The former U.K. No. 1 reaches the top 40 after the pair performed it on NBC's "America's Got Talent" (July 24). It soars 50-13 on Hot Digital Songs with a 176% increase to 92,000 downloads sold. The sum accounts for almost one-quarter of its digital sales to date (390,000).



The collaboration hits a new peak following the release of a remix (which emphasizes its drum track). It re-enters Hot Digital Songs at No. 19, also a new best rank (66,000, up 574%), while rising 33-26 on Adult Top 40 and 33-27 on Mainstream Top 40.

2 WKs AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
26	29	27	CRASH MY PARTY J.STEVENS (R.CLAWSON,A.GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	18	16
32	26	28	GONE, GONE, GONE G.WATTENBERG (D.FUHRMANN,T.CLARK,G.WATTENBERG)	Phillip Phillips 19/INTERSCOPE		26	21
28	24	29	THRIFT SHOP R.LEWIS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/ADA/WARNER BROS.	▲	1	43
22	27	30	BODY PARTY MIKE WILL MADE-IT-P-NASTY (C.P.HARRIS,N.WILBURN,CASH, J.CAMERON,M.L.WILLIAMS II,P.R.SLAUGHTER,C.MAHONE,J.R.,R.TERRY)	Ciara EPIC		22	14
36	34	31	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	30	47
27	30	32	STAY M.EKKO,J.PARKER (M.EKKO,J.PARKER)	Rihanna Featuring Mikky Ekko SRP/DEF JAM/IDJMG	▲	3	25
31	31	33	WHEN I WAS YOUR MAN THE SMOOZINGTONS (BRUNO MARS,P.LAWRENCE II,LEVINE,A.WYATT)	Bruno Mars ATLANTIC	▲	1	32
96	86	34	DG BENEATH YOUR BEAUTIFUL LABRINTH,DA DIGGLAR (L.MCKENZIE,M.POSNER,A.E.SANDE)	Labrinth Feat. Emeli Sande SYCO/RCA		34	7
30	32	35	BOYS 'ROUND HERE S.HENDRICKS (R.AKINS,D.DAVISON,G.WISEMAN)	Blake Shelton Feat. Pistol Annies & Friends WARNER BROS. NASHVILLE/WMN	●	12	18
33	33	36	BAD T.THOMAS,K.CAMP (K.ONTKIN,M.HIN,T.THOMAS)	Wale Featuring Tiara Thomas Or Rihanna MAYBACH/ATLANTIC	●	21	24
72	46	37	SUMMERTIME SADNESS E.HAYNE,R.NOWELS (L.DEL REY,R.NOWELS)	Lana Del Rey POLYDOR/INTERSCOPE		37	3
24	25	38	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) B.WALKER (FALL OUT BOY,B.WALKER,J.HILL)	Fall Out Boy DECA/DANCE/ISLAND/IDJMG	●	13	25
40	38	39	ROUND HERE J.MOI (R.CLAWSON,C.TOPKINS,THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE		38	7
37	42	40	DON'T YA C.DESTEFANO (B.ELDRIDGE,C.DESTEFANO,A.GORLEY)	Brett Eldredge ATLANTIC/WMN	●	37	10
	RE-ENTRY	41	EVERYTHING HAS CHANGED B.WALKER (T.SWIFT,SHEERAN)	Taylor Swift Featuring Ed Sheeran BIG MACHINE/REPUBLIC		41	4
42	41	42	HEY PRETTY GIRL B.JAMES (K.MOORE,D.COUCH)	Kip Moore MCA NASHVILLE	●	41	19
41	40	43	CRAZY KIDS DR.LUKE,BENNY BLANCO,CIRKUT (K.SEBERT, W.ADAMS,L.GOTTWALD,B.LEVIN,H.WALTER)	Ke\$ha Featuring will.i.am Or Juicy J REMOSABE/RCA		40	9
48	45	44	TAPOUT DETAL (D.CARTER,B.WILLIAMS,J.A.PREYAN, O.T.MARAJ,N.WILBURN,C.A.FISHER)	Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		44	12
46	44	45	SEE YOU AGAIN M.BRIGHT (C.LINDERWOOD,D.H.HODGES,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE		44	13
35	36	46	WAGON WHEEL F.ROGERS (B.DYLAN,K.SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	15	25
38	43	47	HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	▲	3	60
59	52	48	WAKE ME UP! AVICII,A.POURNOURI (T.BEERLING,A.POURNOURI,A.LOE BLACC)	Avicii PRMD/ISLAND/IDJMG		48	5
51	48	49	REDNECK CRAZY J.CATING,J.KING (J.P.KEAR,M.RIVIN,C.TOPKINS)	Tyler Farr COLUMBIA NASHVILLE		48	9
88	35	50	DON'T DROP THAT THUN THUN! T.WILLIAMS (J.DJIAN,A.BROWN, M.ABDUL-RAMMAN,T.WILLIAMS)	The FiATtICz THE FINATtICZ/KNOCKOUT/EONE		35	3

LEGEND

Bullets indicate titles with greatest weekly gains.

Album Charts

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

○ Latin albums certification for physical shipments & digital downloads of 50,000 units (Oró).

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

Digital Songs Charts

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

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

Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

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ONE DIRECTION: KEVIN WRIGHT/LABRINTH; COURTESY OF RCA; SWIFT: BRIAN DUBEN



EMELI SANDE: JAMES HAMILTON/REPUBLIC

TAYLOR SWIFT: GREG GAYNE/REPUBLIC

SALES DATA COMPILED BY NIELSEN BDS SOUNDBSCAN

August 10 2013 The Billboard 200

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		HOT SHOT DEBUT	#1 1 WK SELENA GOMEZ HOLLYWOOD	Stars Dance		1	1
1	1	2	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	3
-	8	3	GG SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	2
-	3	4	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	2
		NEW	MARC ANTHONY SONY MUSIC LATIN	3.0		5	1
4	5	6	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times	●	4	34
5	6	7	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	47
		NEW	WE CAME AS ROMANS EQUAL VISION	Tracing Back Roots		8	1
		NEW	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		9	1
13	9	10	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	▲	1	19
-	2	11	SARA BAREILLES EPIC	The Blessed Unrest		2	2
11	13	12	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	33
3	7	13	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	6
		NEW	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/VAGRANT	Edward Sharpe & The Magnetic Zeros		14	1
			Following the top 10 arrival of its last album, 2012's <i>Here</i> (No. 5 with 35,000), the group starts softer this time out. The new self-titled set enters with 19,000.				
10	12	15	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	●	2	42
14	11	16	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	18
9	14	17	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	10
12	19	18	SOUNDTRACK UME	Pitch Perfect	●	3	40
			With 610,000 copies sold this year, it's the fastest-selling soundtrack of any year since 2009, when there were two million-sellers by this point: <i>Hannah Montana: The Movie</i> (1.3 million) and <i>Twilight</i> (1 million).				
		NEW	THE ROLLING STONES THE ROLLING STONES/PROMOTONE B.V./POLYDOR/CAPITOL	Hyde Park Live		19	1
7	15	20	WALE MAYBACH/ATLANTIC/AG	The Gifted		1	5
16	22	21	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	7	76
18	23	22	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 46		3	12
22	24	23	P!NK RCA	The Truth About Love	▲	1	45
6	18	24	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus		1	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
15	21	25	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	10
-	4	26	ACE HOOD WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Trials & Tribulations		4	2
		NEW	THE WINERY DOGS LOUD & PROUD	The Winery Dogs		27	1
29	29	28	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	14
30	32	29	TAYLOR SWIFT BIG MACHINE/BMG	Red	▲	1	40
47	33	30	DEMI LOVATO HOLLYWOOD	Demi		3	11
2	20	31	CIARA EPIC	Ciara		2	3
17	25	32	SKILLET ATLANTIC/AG	Rise		4	5
34	31	33	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	36
			The 2012 "American Idol" winner's debut album is approaching 1 million in sales (955,000 and counting). As he follows 2011 champ Scott McCreery's debut (<i>Clear As Day</i> , 1.2 million), Phillips would give "Idol" back-to-back million-selling debuts from its winners for the first time since 2007-08 (Jordin Sparks and David Cook).				
19	28	34	BLACK SABBATH VERTIGO/REPUBLIC	13		1	7
44	38	35	MAROON 5 ASB/OCTONE/IGA	Overexposed	▲	2	57
25	36	36	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	44
		NEW	HANDS LIKE HOUSES RISE	Unimagine		37	1
45	48	38	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	78
56	54	39	ONE DIRECTION SYCO/COLUMBIA	Take Me Home	▲	1	37
32	39	40	ADELE XL/COLUMBIA	21	◆	1	127
28	40	41	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden		1	12
33	57	42	BOB MARLEY AND THE WALLERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wallers	◆	18	278
38	41	43	THE LUMINEERS DUATONE	The Lumineers	▲	2	69
40	49	44	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	1	41
69	60	45	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	145
51	46	46	FUN. FUELED BY RAMEN	Some Nights	▲	3	75
		NEW	GOGOL BORDELLO CASA GOGOL/ATO	Pura Vida Conspiracy		47	1
			This is the third charting set for the band, and its highest-ranking title yet. On the Vinyl Albums chart, it zooms 13-2 in its second week. It debuted a week ago following an early bow of a limited-edition, numbered, vinyl version to indie retailers.				

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
39	34	48	FALL OUT BOY DECAVANCE/ISLAND/IDJMG	Save Rock And Roll		1	15
52	59	49	LORDE LAVA/REPUBLIC	The Love Club (EP)		49	7
26	44	50	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	18
64	61	51	VARIOUS ARTISTS SIDEONE/DUMMY	Vans Warped Tour '13: 2013 Tour Compilation		51	8
23	45	52	KELLY ROWLAND REPUBLIC	Talk A Good Game		4	6
NEW	53	53	VARIOUS ARTISTS MOTOWN/UNIVERSAL SPECIAL MARKETS/STARBUCKS	Motown 25		53	1
				The Starbucks-exclusive compilation is the third album with the iconic "Motown" name in its title to chart this year. It follows the <i>Motown I's</i> set (Jan. 12, No. 27) and the original Broadway cast recording of "Motown: The Musical" (No. 108, June 22).			
35	58	54	ED SHEERAN ELEKTRA		+	5	59
24	43	55	MAC MILLER ROSTRUM	Watching Movies With The Sound Off		3	6
46	53	56	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		1	13
48	42	57	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer		2	17
31	51	58	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6		16	7
NEW	59	59	SECRETS VELOCITY/RISE	Fragile Figures		59	1
49	62	60	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines		2	103
41	52	61	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		2	40
NEW	62	62	GUY CLARK DUALTONE	My Favorite Picture Of You		62	1
42	55	63	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	11
-	27	64	RONALD ISLEY RI TOP TEN/NOTIFY/EONE	This Song Is For You		27	2
21	50	65	JOE 563/MASSENBERG	Doubleback: Evolution Of R&B		6	4
50	56	66	BIG TIME RUSH NICKELODEON/COLUMBIA	24/Seven (Soundtrack)		4	7
43	66	67	SOUNDTRACK WATERFLOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	12
54	64	68	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal		6	69
53	63	69	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		2	18
37	65	70	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	11
-	17	71	SICK PUPPIES DRILL DOWN/CAPITOL	Connect		17	2
116	87	72	THE NEIGHBOURHOOD [R]REVOLVE/COLUMBIA	I Love You.		39	14
72	77	73	ERIC CHURCH EMI NASHVILLE/UMGN	Chief		1	105

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
171	118	74	TRAIN COLUMBIA	California 37		4	51
				The album was included in an iTunes promotion last week, where "Great Pop Albums" were discounted to \$7.99. In turn, it climbs with an overall 53% sales jump and a 62% rise in downloads.			
77	89	75	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom		2	25
68	76	76	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado		2	46
66	78	77	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More		2	175
91	90	78	ONE DIRECTION SYCO/COLUMBIA	Up All Night		1	72
75	71	79	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	19
76	81	80	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away		1	65
63	79	81	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		1	36
86	102	82	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	7
36	68	83	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		7	5
71	82	84	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party		1	21
57	74	85	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		5	12
-	84	86	VARIOUS ARTISTS SONY BMG CMG/HEAR/STARBUCKS	Mele O Hawaii: Songs Of Hawaii		63	7
NEW	87	87	FIGHT OR FLIGHT WARNER BROS.	Life By Design?		87	1
-	10	88	CODY SIMPSON ATLANTIC/AG	Surfers Paradise		10	2
95	106	89	EAGLES WARNER STRATEGIC MARKETING	The Very Best Of The Eagles		3	101
84	96	90	TAMELA MANN TILLYMANN	Best Days		14	46
81	88	91	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	36
124	107	92	BRING ME THE HORIZON EPITAPH	Sempiternal		11	17
-	127	93	MICHAEL JACKSON MJJ/EPIC	Number Ones		13	163
59	83	94	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	8
106	111	95	PARAMORE FUELED BY RAMEN	Paramore		1	16
87	100	96	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash		5	128
RE-ENTRY	97	97	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY/UME	Rocket Man: Number Ones		9	66
107	109	98	RANDY HOUSER STONE CREEK/BBMG	How Country Feels		11	24
181	146	99	PHIL COLLINS FACE VALUE/ATLANTIC	...Hits		6	112
111	94	100	KATY PERRY CAPITOL	Teenage Dream		1	143



Stones' 50th Chart Hit

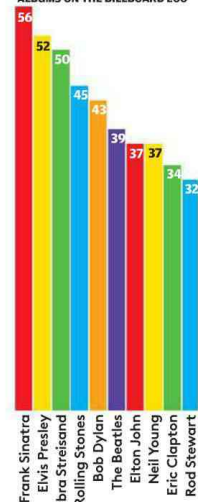
It's fitting that with the **Rolling Stones** having just wrapped their 50th-anniversary concert tour, the band charts its 50th entry on the Billboard 200. Their new set, *Hyde Park Live*, debuts at No. 19 with 15,000 sold. The effort captures highlights from the band's two shows at London's Hyde Park on July 6 and 13. The 19-song set is an iTunes exclusive through Aug. 19.

Hyde Park Live is the Stones' 11th concert album to chart on the Billboard 200. Their last live set, *Martin Scorsese: Shine a Light*, debuted and peaked at No. 11 on April 19, 2008. It doubled as the soundtrack to the film of the same name, directed by **Martin Scorsese**.

Hyde Park Live also becomes the band's 45th top 40 entry on the chart, extending its record as the group with the most top 40 hits. In second place among groups is **the Beatles**, with 39 top 40 albums.

All but one of the Stones' seven tours since 1989 have been commemorated with a corresponding live album. Only the *No Security* tour, which in itself was supporting a live album of the same name, doesn't have its own live release. (To make things extra confusing, the album was culled from dates during the *Bridges to Babylon* tour in 1997-98.) —Keith Caulfield

ARTISTS WITH THE MOST TOP 40 ALBUMS ON THE BILLBOARD 200





Guns N' Roses 'Hits' Milestone

Guns N' Roses' *Greatest Hits* becomes the third-longest-charting album on the Billboard 200 in the Nielsen SoundScan era.

The set re-enters the list at No. 190 (2,000; up 27%), marking its 271st week on the tally. Since SoundScan began powering the chart on May 25, 1991, the longevity champ is *Metallica's* self-titled 1991 album, with 284 weeks.

GNR's *Greatest Hits* surpasses *Enigma's MCMXC A.D.*, which it had been tied with at 270 weeks. *Enigma's* set has been absent from the list since 1996.


Next up in GNR's sights is *Taylor Swift's* self-titled album, with 274 weeks. Both it and GNR's set have charted multiple weeks on the list this year. That's in contrast to *Metallica's* self-titled effort, which last ranked on the chart dated Aug. 18, 2012.

GNR's album has proved to be a consistent catalog title, selling more than 1,000 copies each week since its release on March 23, 2004. To date the set has sold 5.5 million copies and is the fourth-largest-selling hard rock hits album of the SoundScan era.

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
58	85	101	JOHN FOGERTY VANGUARD/WELK	Wrote A Song For Everyone		3	9
80	95	102	SLEEPING WITH SIRENS RISE	Feel		3	8
-	26	103	PET SHOP BOYS X2	Electric		26	2
67	92	104	FANTASIA 19/RCA	Side Effects Of You		2	14
-	198	105	PS TENTH AVENUE NORTH REUNION/PLG	The Struggle		9	13
<p>A \$6 sale tag at Family Christian powers the set's 59% sales increase, rising from 2,000 to 4,000. It's the album's best sales week since May. The discount pricing also pushes the title 10-2 on Christian Albums—its highest rank since its second week on the chart (Sept. 15, 2012).</p>							
85	101	106	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		2	16
146	181	107	EAGLES ASYLUM/ELEKTRA	Their Greatest Hits 1971-1975	20	60	146
27	73	108	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		12	7
141	152	109	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	61
-	80	110	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	6
96	104	111	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record		3	89
NEW	112	112	SOUNDTRACK KEMOSABE KIDS/KEMOSABE/RCA	The Smurfs 2: Music From And Inspired By		112	1
<p>While the first "Smurfs" film in 2011 only had a score soundtrack (that never charted), the movie's sequel sports a multi-artist compilation set as its tie-in album. "The Smurfs 2" features Britney Spears, Owl City and Nelly Furtado. With the film's U.S. opening on July 31, the album is likely to grow in sales next week.</p>							
92	99	113	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged		1	55
123	136	114	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	51
119	125	115	ERIC CLAPTON CHRONICLES/POLYDOR/UME	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		66	95
-	185	116	BON JOVI ISLAND/IDJMG	Greatest Hits		5	55
61	119	117	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul		5	28
-	131	118	TIG NOTARO SECRETLY CANADIAN	Live (EP)		118	2
128	137	119	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	28
120	126	120	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits	15	10	271
105	116	121	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		5	16
110	115	122	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	33

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
97	114	123	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 45		3	25
93	112	124	BEASTIE BOYS DEF JAM/UME	Licensed To Ill	6	1	107
100	134	125	THE NATIONAL 4AD	Trouble Will Find Me		3	10
144	183	126	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	6	1	191
139	149	127	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven		4	102
114	129	128	JASON ALDEAN BROKEN BOW/BBMG	My Kinda Party	6	2	142
169	187	129	AMY GRANT AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here		12	11
55	123	130	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	34
90	108	131	ALICE IN CHAINS CAPITOL	The Devil Put Dinosaurs Here		2	9
99	120	132	SOUNDTRACK UME	Pitch Perfect: More From Pitch Perfect (EP)		99	5
126	144	133	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	6	52	191
122	133	134	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton		18	105
131	122	135	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	6	9	242
-	30	136	MAYER HAWTHORNE REPUBLIC	Where Does This Door Go		30	2
104	130	137	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	6	53	76
-	16	138	MATT NATHANSON VANGUARD/WELK	Last Of The Great Pretenders		16	2
-	35	139	PHILIP H. ANSELMO & THE ILLEGALS HOUSECORE	Walk Through Exits Only		35	2
NEW	140	140	THE MOUNTAIN GOATS MERGE	All Hail West Texas		140	1
125	132	141	AWOLNATION RED BULL	Megalithic Symphony		84	90
149	143	142	LINDSEY STIRLING BRIDGETONE	Lindsey Stirling		79	37
<p>The independently distributed set ranks as the second-largest-selling classical crossover effort of the year (108,000). It's behind only format titan Andrea Bocelli, who has moved 370,000 of <i>Passione</i>. (In total, <i>Lindsey Stirling</i> has shifted 158,000 since its bow last year.)</p>							
60	98	143	HILLSONG HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins		18	4
135	150	144	KID ROCK LAVA/AG	Cocky	6	3	130
NEW	145	145	THE STATLER BROTHERS GATHER/CAPITOL CMG	Best From The Farewell Concert		145	1
<p>The veteran vocal group arrives on the chart three months after the set hit retail in late April (3,000; up 356%). On Christian Albums, it flies 43-5, marking the third top 10 set in a row on that chart for the act.</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
98	139	146	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	43
127	113	147	ISAAC CARREE DOOR 6	Reset		41	5
109	93	148	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation		30	7
113	128	149	LITTLE MIX SYCO/COLUMBIA	DNA		4	9
156	165	150	CREEDENCE CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG	Extended Versions		74	45
-	168	151	DAVID GUETTA WHAT A MUSIC/ASTRALWORKS/CAPITOL	Nothing But The Beat	●	5	74
117	103	152	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino	▲	2	86
130	124	153	ALABAMA SHAKES ATO	Boys & Girls	●	6	65
138	157	154	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	57
136	154	155	LEE BRICE CURB	Hard 2 Love		5	64
NEW	156	156	JIMMY EAT WORLD EXOTIC LOCATION/RCA	iTunes Session (EP)		156	1
				<p>This is the fifth <i>iTunes Session</i> album to hit the Billboard 200 this year, following earlier releases from Alabama Shakes, Gary Clark Jr., Emeli Sandé and Imagine Dragons.</p> <p>—Keith Caulfield</p> 			
115	121	157	THE BEATLES APPLE/CAPITOL		1	1	146
-	193	158	NEIL DIAMOND COLUMBIA/LEGACY	The Very Best Of Neil Diamond: The Studio Recordings		45	38
162	155	159	FOREIGNER TRIGGER/RAZOR & TIE	Juke Box Heroes		109	11
-	105	160	ROBERTO TAPIA FONOVISIA/UMLE	Lo Mejor de Roberto Tapia		105	2
94	117	161	AMON AMARTH METAL BLADE	Deceiver Of The Gods		19	5
78	138	162	FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA	Excuse My French		4	10
RE-ENTRY	163	163	BIG DADDY WEAVE FERVENT/WARNER-CURB	Love Come To Life		145	5
173	176	164	THREE DOG NIGHT MCA/UMLE	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	▲	109	62
88	140	165	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		39	4
RE-ENTRY	166	166	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	77
185	184	167	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	27
194	190	168	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	160
161	160	169	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	134
150	169	170	LYNYRD SKYNYRD MCA/UMLE	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	▲	60	127

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
65	97	171	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		6	9
-	196	172	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	46
20	86	173	DONELL JONES CANDYMAN/EONE	Forever		20	3
143	158	174	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	●	35	44
132	151	175	ZEDD INTERSCOPE/IGA	Clarity		38	8
RE-ENTRY	176	176	E MELI SANDE CAPITOL	Our Version Of Events		28	36
73	141	177	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	28
151	186	178	EMINEM WEB/AFTERMATH/INTERSCOPE/UMI	The Eminem Show	◆	1	127
167	171	179	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	36
-	199	180	HANK WILLIAMS JR. CURB	Greatest Hits, Vol. 1	▲	101	25
177	192	181	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants		126	5
RE-ENTRY	182	182	TOBYMAC FOREFRONT/CAPITOL CMG	Eye On It		1	35
8	69	183	SKYLAR GREY KIDNAKORNER/INTERSCOPE/IGA	Don't Look Down		8	3
RE-ENTRY	184	184	'N SYNC JIVE/LEGACY	Greatest Hits		47	5
147	179	185	GEORGE JONES SONY MUSIC CMG	Super Hits	▲	56	14
165	175	186	VOLBEAT VERTIGO/PUBLIC	Outlaw Gentlemen & Shady Ladies		9	16
RE-ENTRY	187	187	THE CIVIL WARS SENSIBILITY/COLUMBIA	Barton Hollow	●	10	99
RE-ENTRY	188	188	PRINCE WARNER BROS.	The Very Best Of Prince	▲	66	38
-	70	189	COURT YARD HOUNDS COLUMBIA	Amelita		70	2
RE-ENTRY	190	190	GUNS N' ROSES GEFFEN/UMI	Greatest Hits	▲	3	271
-	182	191	JOHN MAYER AWARE/COLUMBIA	Continuum	▲	2	123
163	156	192	SKILLET ARDENT/FAIR TRADE/ATLANTIC/AG	Awake	▲	2	141
145	170	193	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	Precious Memories: Volume II		5	18
170	174	194	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	18
101	147	195	THE WEEKND XO/REPUBLIC	Trilogy	▲	4	35
168	161	196	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		1	27
RE-ENTRY	197	197	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	845
188	178	198	ROB ZOMBIE ZODIAC SWAN/T-BOY/UMI	Venomous Rat Regeneration Vendor		7	11
129	164	199	SNOOP LION BERHANE SOUND SYSTEM/BLE/MAO DECENT/VICE/RCA	Reincarnated		16	11
RE-ENTRY	200	200	BASTILLE VIRGIN/CAPITOL	Haunt (EP)		104	2



Q&A

Mike Portnoy of the Winery Dogs

The Winery Dogs have been dubbed a "supergroup." How did you first assemble to collaborate, and what led to your self-titled LP?

As legend has it, Billy Sheehan and I were working together on a different project but it was dead in the water, so we decided to continue doing a power trio thing—that was when my good friend [radio DJ Eddie Trunk suggested Richie Kotzen, and it was exactly what we were looking for, that triple threat of guitar player, singer and songwriter. The three of us got together and immediately hit it off.

Did you two have songs already written or start from scratch with Kotzen?

We started from scratch. Once we connected with Richie everything was 100% new and a collaboration. We all love that classic-rock stuff that started in the late '60s. We wanted the Winery Dogs to be rooted in that—that old-school style but with a new-school contemporary sound, and modern musicianship. It was immediate and easy and fluid and natural. The first day of jamming together, we had three to four sketches of songs, and it just never stopped.

What's next for you?

The album just came out in America [on July 23]—the tour began last week. Every show has been sold out. For us, it's not a side project—we're all aiming for this to be our future. —Nick Williams

Hot 100 Breakout

August 10
2013
billboard

HOT 100 AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11		
2	2	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14		
3	3	RADIOACTIVE KIDNAPORNER/INTERSCOPE	Imagine Dragons	16		
4T	4	MIRRORS RCA	Justin Timberlake	18		
5	5	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	10		
6	6	TREASURE ATLANTIC	Bruno Mars	11		
8	7	CLARITY INTERSCOPE	Zedd Feat. Foxes	14		
9	8	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	8		
7	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	19		
11	10	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	14		
12	11	CUPS (PITCH PERFECT'S WHEN I'M GONE) LME/REPUBLIC	Anna Kendrick	11		
15	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	9		
14	13	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FUJIE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	12		
10	14	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	22		
13	15	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	36		
22	16	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser	10		
20	17	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	16		
19	18	POWER TRIP ROC-A-FELLA/ROC NATION	J. Cole Feat. Miguel	19		
21	19	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	17		
17	20	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	25		
26	21	I WANT CRAZY ATLANTIC/WGN	Hunter Hayes	13		
16	22	COME & GET IT HOLLYWOOD	Selena Gomez	15		
18	23	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	22		
30	24	DON'T YA ATLANTIC/WGN	Brett Eldredge	10		
36	25	TAKE BACK THE NIGHT 19/INTERSCOPE	Justin Timberlake	3		
29	26	SEE YOU AGAIN 19/ARISTA NASHVILLE	Carrie Underwood	13		
27	27	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	15		
34	28	WE CAN'T STOP RCA	Miley Cyrus	5		
28	29	RIGHT NOW SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	7		
37	30	LITTLE BIT OF EVERYTHING NIT RECORD/CAPITOL NASHVILLE	Keith Urban	9		
32	31	HO HEY DUALTONE	The Lumineers	42		
25	32	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	15		
40	33	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	4		
23	34	DONE. REPUBLIC NASHVILLE	The Band Perry	19		
39	35	ALL OVER THE ROAD MERCURY NASHVILLE	Easton Corbin	11		
33	36	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	27		
24	37	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	19		
35	38	BODY PARTY EPIC	Clara	11		
31	39	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	21		
42	40	POINT AT YOU VALORY	Justin Moore	10		
44	41	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	5		
41	42	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	Dr. Dre Feat. Drake, Rick Ross & Lil Wayne	11		
38	43	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAY DANCE/ISLAND/IDJMG	Fall Out Boy	22		
50	44	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	4		
48	45	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	7		
51	46	HEY GIRL MERCURY NASHVILLE	Billy Currington	7		
47	47	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	7		
43	48	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	12		
54	49	PARKING LOT PARTY CUB	Lee Brice	6		
55	50	WHEN I SEE THIS BAR BLUE CHAIR/COLUMBIA NASHVILLE	Kenny Chesney	6		

HOT DIGITAL SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 BEST SONG EVER SYCO/COLUMBIA	One Direction		1	
1	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell		15	
2	3	WE CAN'T STOP RCA	Miley Cyrus		8	
4	4	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake		3	
3	5	RADIOACTIVE KIDNAPORNER/INTERSCOPE	Imagine Dragons		38	
NEW	6	BABY I REPUBLIC	Ariana Grande		1	
5	7	CRUISE REPUBLIC NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly		51	
6	8	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		15	
8	9	TREASURE ATLANTIC	Bruno Mars		10	
9	10	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		13	
7	11	CUPS LME/REPUBLIC	Anna Kendrick		26	
11	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		9	
50	13	BENEATH YOUR BEAUTIFUL SYCO/RCA	Labrinth Feat. Emeli Sande		6	
NEW	14	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding		1	
12	15	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5		10	
10	16	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		22	
13	17	CLARITY INTERSCOPE	Zedd Feat. Foxes		16	
34	18	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan		16	
RE	19	EVERYTHING HAS CHANGED BIG MACHINE	Taylor Swift Feat. Ed Sheeran		2	
23	20	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey		3	
19	21	I WANT CRAZY ATLANTIC/WGN	Hunter Hayes		16	
16	22	COME & GET IT HOLLYWOOD	Selena Gomez		16	
17	23	MIRRORS RCA	Justin Timberlake		22	
20	24	BOYS ROUND HERE WARNER BROS. NASHVILLE/WGN	Blake Shelton Feat. Pistol Annies & Friends		18	
15	25	DON'T DROP THAT THUN THUN! THE FINATICZ	The FINATICZ		3	
18	26	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo		15	
29	27	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser		11	
NEW	28	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		1	
21	29	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess		23	
22	30	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller		18	
24	31	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FUJIE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		13	
38	32	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii		5	
32	33	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		21	
26	34	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX		23	
30	35	SAIL RED BULL	AWOLNATION		52	
31	36	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line		7	
28	37	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker		25	
NEW	38	GAS PEDAL BLACK MONEY	Sage The Gemini		1	
25	39	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAY DANCE/ISLAND/IDJMG	Fall Out Boy		25	
33	40	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J		9	
45	41	ROYALS LAVA/REPUBLIC	Lorde		4	
44	42	IT GOES LIKE THIS VALORY	Thomas Rhett		7	
40	43	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr		7	
43	44	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic		7	
42	45	ACAPELLA EPIC	Karmin		3	
41	46	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		43	
NEW	47	CRUISING FOR A BRUIN! WALT DISNEY	Ross Lynch, Grace Phillips And Jason Eigan		1	
35	48	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel		12	
47	49	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko		25	
55	50	BRAVE EPIC	Sara Bareilles		4	

STREAMING SONGS™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART		
NEW	1	#1 WE CAN'T STOP RCA	Miley Cyrus	8		
1	2	BEST SONG EVER SYCO/COLUMBIA	One Direction	1		
2	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11		
3	4	GANGNAM STYLE SICO/BIG MACHINE	PSY	29		
5	5	RADIOACTIVE KIDNAPORNER/INTERSCOPE	Imagine Dragons	29		
4	6	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	16		
6	7	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	15		
7	8	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	18		
9	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	22		
8	10	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	3		
10	11	CUPS (PITCH PERFECT'S WHEN I'M GONE) LME/REPUBLIC	Anna Kendrick	17		
12	12	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	29		
17	13	COME & GET IT HOLLYWOOD	Selena Gomez	16		
14	14	RED NOSE BLACK MONEY	Sage The Gemini	2		
13	15	BODY PARTY EPIC	Clara	14		
15	16	TREASURE ATLANTIC	Bruno Mars	8		
11	17	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	16		
19	18	SAIL RED BULL	AWOLNATION	29		
NEW	19	SLOW DOWN HOLLYWOOD	Selena Gomez	1		
16	20	HARLEM SHAKE JEFFREY'S/ADA/OLENT/WARNER BROS.	Baauer	24		
20	21	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	21		
21	22	MIRRORS RCA	Justin Timberlake	19		
23	23	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	22		
22	24	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	26		
24	25	CLARITY INTERSCOPE	Zedd Feat. Foxes	10		
18	26	WOP STEREOPHONE	J. Dash	9		
32	27	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	6		
34	28	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	24		
31	29	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FUJIE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	9		
26	30	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	24		
29	31	JUST GIVE ME A REASON RCA	Plnk Feat. Nate Ruess	21		
39	32	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	3		
27	33	GENTLEMAN SILENT/SCHOOL BOY/REPUBLIC	PSY	16		
37	34	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX	17		
45	35	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	3		
33	36	DON'T DROP THAT THUN THUN! THE FINATICZ/KNOCKOUT/EPIC	The FINATICZ	2		
NEW	37	GAS PEDAL BLACK MONEY	Sage The Gemini Feat. IamSu	1		
28	38	#BEAUTIFUL ISLAND/IDJMG	Mariah Carey Feat. Miguel	11		
42	39	F*CKIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	29		
35	40	I'M OUT EPIC	Clara Feat. Nicki Minaj	4		
41	41	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	26		
40	42	CALL ME MAYBE 604/UNIVERSAL	Carly Rae Jepsen	29		
46	43	SAME LOVE MACKLEMORE/SUB POP/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	2		
NEW	44	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	1		
RE	45	THE PINK PANTHER THEME RCA VICTOR/BING STRATEGIC MARKETING GROUP/LEGACY	Henry Mancini And His Orchestra	2		
NEW	46	TYPE OF WAY RICH HOMIEZ/THINKTASAGAME	Rich Homie Quan	1		
36	47	F*CK WITH ME YOU KNOW GIGIT ROC-A-FELLA/ROC NATION	Jay-Z Feat. Rick Ross	3		
RE	48	AIN'T WORRIED ABOUT NOTHIN CORE BOYS/BAD BOY/INTERSCOPE	French Montana	2		
44	49	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	24		
38	50	22 BIG MACHINE/REPUBLIC	Taylor Swift	19		

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. (L-279 last week, 2,129 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, country/folk, blues, and Latin formats, are collectively monitored 24 hours a day, 7 days a week. NEW DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top streamed songs and embedded songs and videos on leading digital platforms, ranked by total on-demand audio and video streams, including streaming downloads, as reported by Nielsen SoundScan. SOURCE: Nielsen BDS. ©2013 American Music Association. All rights reserved.

SALES DATA COMPILED BY
niles
SoundScan

DATA SOURCE:
Nielsen BDS
BDS

One Direction Heads North

One Direction reaches the No. 1 spot for the fourth time on Social 50 after the act's "Best Song Ever" video premiered on Vevo (July 22) and broke the service's 24-hour record with 10.9 million global views. Not unexpectedly, the song is the top entry on Streaming Songs at No. 3 with 7.9 million U.S. plays (see story, page 40). The title's entry marks the Streaming Songs chart's highest bow since PSY's "Gentleman" debuted at No. 1 the week of April 27 with 13.9 million plays.

The debut of Selena Gomez's *Stars Dance* atop the Billboard 200 (see story, page 43) helps spur strong Streaming Songs activity for a pair of the set's tracks. Lead single "Come & Get It," which peaked at No. 4 in May, rebounds 17-13 with the largest plays gain for non-debuting titles (up 314,000 U.S. streams, according to Nielsen BDS), while "Slow Down" speeds in at No. 19 with 2.3 million plays. The latter's sum includes a full week of views for its official video, which premiered July 19 on Vevo. Of its 2.3 million plays, 88% are attributed to Vevo on YouTube views. All of the above activity spurs a 30-2 move for Gomez on Social 50, giving the young singer her highest Social 50 ranking since her sole week atop the list on July 16, 2011.

—Silvio Pietrolungo



Social/Streaming

August 10
2013
billboard

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 [NEW] TOTALLY ENORMOUS EXTINCT DINOSAURS WWW.MYSPACE.COM/TOTALENORMOUSEXTINCTDINOSAURS	30
2	2	DJ BL3ND WWW.MYSPACE.COM/BL3NDZYY	132
3	3	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	87
4	4	FLOSSTRADAMUS WWW.MYSPACE.COM/FLOSSTRADAMUS	23
5	5	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	119
49	6	K.FLAY WWW.MYSPACE.COM/KFLAY	13
7	7	PITTY WWW.MYSPACE.COM/BANDAPITTY	117
6	8	NOISIA WWW.MYSPACE.COM/DENOSIA	131
9	9	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	115
14	10	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	95
13	11	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A	128
12	12	MAYA JANE COLES WWW.MYSPACE.COM/MAYAJANECOLES	35
18	13	HEFFRON DRIVE WWW.MYSPACE.COM/HEFFRONDRIVE	30
34	14	AMORPHIS WWW.MYSPACE.COM/AMORPHIS	28
8	15	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	76
11	16	PORTA WWW.MYSPACE.COM/PORTA	128
29	17	ARTY WWW.MYSPACE.COM/ARTYLIVE	11
22	18	SAM TSUI WWW.MYSPACE.COM/SAMTSUI	32
10	19	JOTA QUEST WWW.MYSPACE.COM/JOTAQUEST	89
25	20	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	56
16	21	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK	84
17	22	JESSICA LOWNDES WWW.MYSPACE.COM/JESSICALOWNDES	18
28	23	FOBIA WWW.MYSPACE.COM/FOBIAOFFICIAL	20
RE	24	BEAR IN HEAVEN WWW.MYSPACE.COM/BEARINHEAVEN	4
15	25	UMEK WWW.MYSPACE.COM/DJUMEK	91
24	26	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	23
26	27	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES	14
23	28	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	129
31	29	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	43
36	30	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	62
40	31	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	102
27	32	TRISTEZA WWW.MYSPACE.COM/TRISTEZA	9
45	33	OOMP WWW.MYSPACE.COM/OOMP	24
NEW	34	FOREST SWORDS WWW.MYSPACE.COM/FORESTSWORDS	1
43	35	AMANDA LEAR WWW.MYSPACE.COM/BEINLEEA	19
38	36	ROHFF WWW.MYSPACE.COM/ROHFFOFFICIAL	20
35	37	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	55
37	38	SKA-P WWW.MYSPACE.COM/SKAP	13
30	39	METRONOMY WWW.MYSPACE.COM/METRONOMY	116
NEW	40	RYAN FARISH WWW.MYSPACE.COM/RYANFARISH	1
32	41	DARKTHRONE WWW.MYSPACE.COM/OFFICIALDARKTHRONE	9
33	42	FINNTROLL WWW.MYSPACE.COM/OFFICIALFINNTROLL	10
NEW	43	AZAX SYNDROM WWW.MYSPACE.COM/AZAX	1
48	44	KENY ARKANA WWW.MYSPACE.COM/KENYARKANA	12
41	45	SKREAM WWW.MYSPACE.COM/SKREAMUK	36
44	46	GOLD PANDA WWW.MYSPACE.COM/GOLDPANDA	77
RE	47	IAMX WWW.MYSPACE.COM/IAMX	58
RE	48	THEE OH SEES WWW.MYSPACE.COM/OHSEES	9
21	49	GORGOROTH WWW.MYSPACE.COM/GORGOROTH	9
42	50	THE AGONIST WWW.MYSPACE.COM/THEAGONIST	2

LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
6	1	#1 [NEW] ONE DIRECTION SYCO/COLUMBIA	89
30	2	SELENA GOMEZ HOLLYWOOD	138
5	3	MILEY CYRUS HOLLYWOOD	68
7	4	JENNIFER LOPEZ ISLAND/IDMIG	126
9	5	JUSTIN TIMBERLAKE RCA	111
8	6	TAYLOR SWIFT BIG MACHINE	140
1	7	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	140
14	8	ARIANA GRANDE REPUBLIC	36
15	9	BOB MARLEY TUFF GONG/ISLAND/UMG	81
20	10	SHAKIRA SONY MUSIC LATIN/EPIC	139
10	11	BRITNEY SPEARS RCA	137
13	12	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	138
17	13	MICHAEL JACKSON MJI/EPIC	130
11	14	BEYONCE PIERWOOD/COLUMBIA	139
2	15	DEMI LOVATO HOLLYWOOD	130
12	16	KATY PERRY CAPITOL	140
19	17	DAVID GUETTA WHAT A MUSIC/ASTRALVEERS/CAPITOL	140
16	18	PINK RCA	104
4	19	RIHANNA SRP/DEF JAM/IDMIG	140
18	20	ADELE XL/COLUMBIA	130
3	21	EMINEM WEI/SHAD/AF/TERMATH/INTERSCOPE	139
21	22	BRUNO MARS ATLANTIC	129
RE	23	JAY Z ROC NATION	3
22	24	MACKLEMORE & RYAN LEWIS MACKLEMORE	28
23	25	CHRISTINA AGUILERA RCA	42
26	26	AVRIL LAVIGNE EPIC	137
32	27	ALICIA KEYS RCA	86
25	28	MAROON 5 J&R/ATLANTIC	79
47	29	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	9
24	30	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	139
RE	31	KANYE WEST ROC-A-FELLA/DEF JAM/IDMIG	41
29	32	THE BLACK EYED PEAS INTERSCOPE	132
33	33	KELLY CLARKSON 19/RCA	26
38	34	AUSTIN MAHONE CHASE/REPUBLIC	23
36	35	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC	84
31	36	MARIAH CAREY ISLAND/IDMIG	36
28	37	WILL.I.AM INTERSCOPE	30
27	38	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	140
37	39	ROBIN THICKE STAR TRAK/INTERSCOPE	6
34	40	LINKIN PARK MACHINE SHOP/WARNER BROS.	140
RE	41	USHER RCA	124
NEW	42	AVICII PRMD/ISLAND/IDMIG	1
44	43	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	110
RE	44	LANA DEL REY POLYDOR/INTERSCOPE	27
48	45	PSY YG/SCHOOLBOY/REPUBLIC	49
RE	46	PINK FLOYD HARVEST/CAPITOL	15
RE	47	METALLICA WARNER BROS.	26
35	48	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	140
42	49	THE BEATLES APPLE/CAPITOL	58
40	50	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	52



Grande Grows Into Social 50 Top 10

Ariana Grande vaults into the Social 50 chart's top 10 for the first time, thanks to excitement driven by the release of new single "Baby I."

The song, commercially released July 22, spurs a 14-8 vault for the singer. She also benefits from the track's audio-only release on YouTube that same day.

For the week ending July 28, according to Next Big Sound, the audio-only YouTube track helped drive a 45% gain in views to her personal YouTube channel (osnapitziari) and a 7% growth in Twitter followers (a gain of 182,000).

On Hot Digital Songs, "Baby I" debuts at No. 6 with 141,000 downloads sold, according to Nielsen SoundScan. It follows Grande's "The Way" (featuring Mac Miller), which launched at No. 6 earlier this year with 219,000. Grande is the only woman to debut two singles in the top 10 of Hot Digital Songs so far in 2013.

The streaming and sales help "Baby I" come in at No. 21 on the Billboard Hot 100—Grande's second top 25 single this year. "The Way" spent two weeks at No. 9 in June. Airplay for "Baby I" is just getting started, so the song will likely slip down the Hot 100 next week, following its big sales-driven start. —Keith Caulfield

ON-DEMAND SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
	#1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	10
2	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	3
3	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	47
4	4	WE CAN'T STOP RCA	Miley Cyrus	7
5	5	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	15
9	6	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	26
7	7	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	25
6	8	F*CKWITHMEYOUKNOWGIT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	3
8	9	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	3
10	10	CLARITY INTERSCOPE	Zedd Feat. Foxes	14
16	11	TREASURE ATLANTIC	Bruno Mars	7
12	12	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	3
21	13	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	20
39	14	COME & GET IT HOLLYWOOD	Selena Gomez	14
17	15	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	17
20	16	MIRRORS RCA	Justin Timberlake	19
19	17	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	41
27	18	BAD MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	17
15	19	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	11
42	20	SAIL RED BULL	AWOLNATION	68
37	21	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RSBP	Icona Pop Feat. Charli XCX	21
32	22	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FYI EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	10
14	23	THE WAY REPUBLIC	Ariana Grande Feat. Mac Miller	15
26	24	ROYALS LAVA/REPUBLIC	Lorde	2
41	25	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	4
35	26	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	25
11	27	OCEANS ROC-A-FELLA/ROC NATION	Jay Z Feat. Frank Ocean	3
38	28	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	50
31	29	#BEAUTIFUL ISLAND/IDMG	Mariah Carey Feat. Miguel	10
45	30	F*CKIN PROBLEMS ASAP WORLD/WIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	32
13	31	PICASSO BABY ROC-A-FELLA/ROC NATION	Jay Z	3
25	32	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	29
40	33	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTRMATH/INTERSCOPE	Kendrick Lamar	33
30	34	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	17
46	35	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	19
47	36	HO HEY DUALTONE	The Lumineers	54
33	37	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	23
28	38	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	17
18	39	SOMEWHERE IN AMERICA ROC-A-FELLA/ROC NATION	Jay Z	3
RE	40	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	38
23	41	BLACK SKINHEAD G.O.O.D./ROC-A-FELLA/DEF JAM/IDMG	Kanye West	6
NEW	42	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	1
22	43	F.U.T.W. ROC-A-FELLA/ROC NATION	Jay Z	3
34	44	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	11
29	45	PART II (ON THE RUN) ROC-A-FELLA/ROC NATION	Jay Z Feat. Beyonce	3
24	46	CROWN ROC-A-FELLA/ROC NATION	Jay Z	3
RE	47	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	25
NEW	48	BEST SONG EVER SYCO/COLUMBIA	One Direction	1
48	49	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	2
NEW	50	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	1

ROCK STREAMING SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
	#1	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
2	2	SAIL RED BULL	AWOLNATION	17
4	3	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	8
7	4	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
5	5	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	11
3	6	MY SONGS KNOW WHAT YOU DID IN THE DARK (LIGHT EM UP) DECA/DANCE/ISLAND/IDMG	Fall Out Boy	17
6	7	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
8	8	ROYALS LAVA/REPUBLIC	Lorde	3
9	9	HO HEY DUALTONE	The Lumineers	17
13	10	EYE OF THE TIGER SCOTTI BROS./COLUMBIA/LEGACY	Survivor	16
11	11	ROLLING IN THE DEEP XL/COLUMBIA	Adele	17
16	12	PARALYZER WIND-UP	Finger Eleven	17
20	13	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	2
15	14	SOMEONE LIKE YOU XL/COLUMBIA	Adele	17
14	15	SOMEBODY THAT I USED TO KNOW SAMPLES, 'N' SECONDS/FARFAX/REPUBLIC	Gotye Feat. Kimbra	17

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

YOUTUBE™

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
NEW	#1	BEST SONG EVER SYCO/COLUMBIA	One Direction	1
1	2	WE CAN'T STOP RCA	Miley Cyrus	7
3	3	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	12
7	4	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	4
RE	5	SLOW DOWN HOLLYWOOD	Selena Gomez	2
5	6	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	25
4	7	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	50
9	8	COME & GET IT HOLLYWOOD	Selena Gomez	13
6	9	GENTLEMAN SILENT/SCHOOLBOY/REPUBLIC	PSY	16
8	10	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	15
11	11	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN/CAPITOL	Naughty Boy Feat. Sam Smith	5
10	12	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
12	13	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	35
24	14	EL POLLITO PIO GLOBO/TO IT YOURSELF	Pulcinio Pio	22
13	15	MIRRORS RCA	Justin Timberlake	20

NEXT BIG SOUND™

THIS WEEK	ARTIST
1	NYLO
2	OBEY CITY
3	THE LAKE POETS
4	SHORTSTRAW
5	RIGGI & PIROS
6	TOBY GREEN
7	DRDR
8	HIGH KLASSIFIED
9	DROP GOBLIN
10	JON RUNDSELL
11	JAY HARDWAY
12	KURSA
13	YOK OYLE KARARLI SEYLER
14	MARTIN MITTONE
15	SPACE JESUS

Radio Airplay

August 10 2013
billboard

MAINSTREAM TOP 40™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	#1	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	11
3	2	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	15
2	3	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
4	4	CLARITY INTERSCOPE	Zedd Feat. Foxes	19
5	5	THE OTHER SIDE BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	14
9	6	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	11
8	7	TREASURE ATLANTIC	Bruno Mars	11
10	8	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FYI EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	15
7	9	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	19
14	10	SAME LOVE MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	8
13	11	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	16
15	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	10
16	13	WE CAN'T STOP RCA	Miley Cyrus	8
11	14	MIRRORS RCA	Justin Timberlake	18
6	15	COME & GET IT HOLLYWOOD	Selena Gomez	16
12	16	CRUISE REPUBLIC/NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	18
17	17	RIGHT NOW SRP/DEF JAM/IDMG	Rihanna Feat. David Guetta	8
20	18	TAKE BACK THE NIGHT RCA	Justin Timberlake	3
18	19	WHAT ABOUT LOVE CHASE/PUBLIC	Austin Mahone	7
19	20	CRAZY KIDS KEMOSABE/RCA	Ke\$ha Feat. will.i.am Or Juicy J	12
22	21	GLOWING CHAMELEON/ISLAND/IDMG	Nikki Williams	14
23	22	GONE, GONE, GONE 10/INTERSCOPE	Phillip Phillips	6
27	23	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore	6
26	24	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	4
28	25	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey	3

ADULT CONTEMPORARY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	#1	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	15
2	2	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	23
3	3	STAY SRP/DEF JAM/IDMG	Rihanna Feat. Mikky Ekko	15
6	4	DAYLIGHT ABM/OCTONE/INTERSCOPE	Maroon 5	26
4	5	HO HEY DUALTONE	The Lumineers	30
8	6	GG GONE, GONE, GONE 10/INTERSCOPE	Phillip Phillips	14
5	7	CATCH MY BREATH 10/RCA	Kelly Clarkson	31
7	8	IT'S A BEAUTIFUL DAY REPRISE/WARNER BROS.	Michael Buble	21
9	9	TRY RCA	P!nk	30
10	10	MIRRORS RCA	Justin Timberlake	10
12	11	LOVE SOMEBODY ABM/OCTONE/INTERSCOPE	Maroon 5	7
11	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	24
15	13	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	5
16	14	TREASURE ATLANTIC	Bruno Mars	5
13	15	TWO HEARTS BREAKING ATLANTIC/RHINO	Jewel	25
19	16	HOME AGAIN MERCURY/CAPITOL	Elton John	3
18	17	CRUISE REPUBLIC/NASHVILLE/REPUBLIC	Florida Georgia Line Feat. Nelly	5
17	18	WRONG GUY (I DID IT THIS TIME) TORNOTCH	Whitney Wolanin	22
20	19	BRAVE EPIC	Sara Bareilles	5
21	20	PEOPLE LIKE US 10/RCA	Kelly Clarkson	8
22	21	TEMPTED ORGANICA	Margo Rey	10
25	22	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	3
29	23	I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER) REPRISE/WARNER BROS.	Josh Groban	3
26	24	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	2
23	25	SHE MAKES ME HAPPY CAPITOL	Rod Stewart	17

ON-DEMAND SONGS™: The week's top on-demand play requests and plays from unlicensed internet-controlled radio channels on leading music subscription services. TRACKING 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 various radio formats, ranked by radio airplay, which are ranked by audience impressions, as measured by Nielsen BDS. SINGLES™: A collection of the week's most popular new songs, ranked by radio airplay, which are ranked by audience impressions, as measured by Nielsen BDS. SINGLES™: A collection of the week's most popular new songs, ranked by radio airplay, which are ranked by audience impressions, as measured by Nielsen BDS. SINGLES™: A collection of the week's most popular new songs, ranked by radio airplay, which are ranked by audience impressions, as measured by Nielsen BDS.

MACKLEMORE & RYAN LEWIS: JAHN KEATLEY

ADULT TOP 40™

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

ALTERNATIVE™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) SWEATER WEATHER I.EVOLVE/COLUMBIA	The Neighbourhood	33
3	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
2	3	SAFE AND SOUND LAZY HOOPS/CAPITOL	Capital Cities	37
7	4	ROYALS LAW/REPUBLIC	Lorde	7
4	5	HARLEM RCA	New Politics	25
6	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	48
5	7	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	14
10	8	OUT OF MY LEAGUE DANGER RIBBON/EL EKTRA/ATLANTIC	Fitz And The Tantrums	24
9	9	IF SO WARNER BROS.	Atlas Genius	18
11	10	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	7
8	11	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	8
14	12	MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	3
13	13	ELEPHANT MODULAR	Tame Impala	11
19	14	POMPEII VIRGIN/CAPITOL	Bastille	5
12	15	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDM/G	Fall Out Boy	25
15	16	TRYING TO BE COOL LOVALTE/GLASSNOTE	Phoenix	10
26	17	GG SUPERSOAKER RCA	Kings Of Leon	2
21	18	KING & LIONHEART REPUBLIC	Of Monsters And Men	11
16	19	UP IN THE AIR IMMORTAL/VIRGIN/CAPITOL	Thirty Seconds To Mars	19
20	20	BABEL GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	10
22	21	PURPLE YELLOW RED AND BLUE ATLANTIC	Portugal. The Man	9
17	22	DIANE YOUNG YL/REGGARS GROUP	Vampire Weekend	19
18	23	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	19
25	24	HURRICANE CREEP CITY/COLUMBIA	MS MR	12
24	25	FKARND LAW	Pepper	9

MAINSTREAM ROCK™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) LIFT ME UP PROSPECT PARK	Five Finger Death Punch Feat. Rob Halford	11
1	2	TRENCHES GG&EGONE	Pop Evil	21
3	3	OUT OF TIME STONE TEMPLE PILOTS	Stone Temple Pilots	10
11	4	GG MIND YOUR MANNERS MONKEYWRENCH/REPUBLIC	Pearl Jam	3
9	5	HAIL TO THE KING WARNER BROS.	Avenge Sevenfold	2
7	6	CAME BACK HAUNTED THE NULL CORPORATION/COLUMBIA	Nine Inch Nails	8
10	7	THERE'S NO GOING BACK DRILL DOWN/CAPITOL	Sick Puppies	10
8	8	HOWL BRIGHT ANTENNA/ADA	Beware Of Darkness	21
6	9	SWERVE CITY REPRISE/WARNER BROS.	Deftones	18
5	10	THE HANGMAN'S BODY COUNT VERTIGO/REPUBLIC	Volbeat	19
4	11	STONE CAPITOL	Alice In Chains	18
12	12	SICK OF IT ATLANTIC	Skillet	15
14	13	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
15	14	BEAUTIFUL RAZOR & TIE	P.O.D.	13
16	15	ASKING TOO MUCH RAZOR & TIE	All That Remains	18
13	16	I'LL FOLLOW YOU Shinedown	Shinedown	25
20	17	MISERY LOVES MY COMPANY RCA	Three Days Grace	8
19	18	HALFWAY THERE SEVEN FOUR/LOMA VISTA/REPUBLIC	Soundgarden	6
17	19	WHAT DO YOU SAY WIND-UP	Filter	15
21	20	FIRE, FIRE RED BULL	Heavens Basement	11
18	21	HERE'S TO US ATLANTIC	Halestorm	10
22	22	LEADER OF THE BROKEN HEARTS ELEVEN SEVEN	Papa Roach	11
23	23	GOOD MAN FAT LADY	Devour The Day	15
24	24	WE'RE AN AMERICAN BAND ZODIAC SWAN/7-BOW/UMF	Rob Zombie	4
25	25	THAT DAY RAZOR & TIE	Nonpoint	7



More Of The 'Same'

Macklemore & Ryan Lewis (above) reach the Mainstream Top 40 top 10 for a third time, as "Same Love" (featuring **Mary Lambert**) jumps 14-10 (7,684 detections, according to Nielsen BDS; up 10%). The previous two singles from the pair's *The Heist* reigned at No. 1 for two and four weeks, respectively: "Thrift Shop" (featuring **Wanz**) and "Can't Hold Us" (featuring **Ray Dalton**).
With the ascent of "Same Love," Macklemore & Lewis have (on their first three tries) entered a three-way tie for the most Mainstream Top 40 top 10s among duos in the chart's 20-year archives. **Savage Garden** notched three top 10s--all No. 1s--from 1997-2000: "I Want You," "Truly Madly Deeply" and "I Knew I Loved You." Rap tandem **OutKast** matched the mark in 2003-04 with the No. 15 "Hey Yo!" and "The Way You Move" (featuring **Sleepy Brown**) and the No. 4-peaking "Roses." Meanwhile, **Enrique Iglesias** matches his highest Mainstream Top 40 debut, as "Turn Up The Night" charges in at No. 30. (See the full chart at Billboard.biz.) Of his 18 chart visits, he began at a better rank (No. 28) only with his first entry, 1999's "Bailamos," which went on to reach No. 10 on the tally.

"Turn Up The Night" received hourly promotional plays on participating Clear Channel Media and Entertainment stations upon its release on July 22. --Gary Trust

COUNTRY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
5	1	#1 (NEW) RUNNIN' OUTTA MOONLIGHT STONE CREEK	Randy Houser	24
4	2	HEY PRETTY GIRL MCA NASHVILLE	Kip Moore	30
6	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes	16
7	4	DON'T YA ATLANTIC/WMN	Brett Eldredge	41
3	5	CRASH MY PARTY CAPITOL NASHVILLE	Luke Bryan	16
8	6	SEE YOU AGAIN ISLAND NASHVILLE	Carrie Underwood	18
9	7	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL NASHVILLE	Keith Urban	11
1	8	DONE. REPUBLIC NASHVILLE	The Band Perry	22
2	9	JUMP RIGHT IN ATLANTIC/SOUTHERN GROUND	Zac Brown Band	25
10	10	ALL OVER THE ROAD MERCURY	Easton Corbin	30
11	11	POINT AT YOU VALORY	Justin Moore	20
12	12	ROUND HERE REPUBLIC NASHVILLE	Florida Georgia Line	11
15	13	REDNECK CRAZY COLUMBIA NASHVILLE	Tyler Farr	23
14	14	HEY GIRL MERCURY	Billy Currington	21
13	15	GOODBYE TOWN CAPITOL NASHVILLE	Lady Antebellum	12
16	16	PARKING LOT PARTY CURB	Lee Brice	14
17	17	WHEN I SEE THIS BAR BLUE CHAR/COLUMBIA NASHVILLE	Kenny Chesney	9
18	18	NIGHT TRAIN BROKEN BOW	Jason Aldean	10
19	19	EASY WARNER BROS./WMN	Sheryl Crow	23
20	20	IT GOES LIKE THIS VALORY	Thomas Rhett	14
21	21	COULD IT BE WARNER BROS./WAR	Charlie Worsham	29
22	22	AW NAW RCA NASHVILLE	Chris Young	12
25	23	SOUTHERN GIRL BIG MACHINE	Tim McGraw	5
24	24	RED BIG MACHINE	Taylor Swift	7
23	25	OUTTA MY HEAD BIGGER PICTURE	Craig Campbell	43

R&B/HIP-HOP™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 (NEW) GG BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	8
2	2	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel	22
3	3	BODY PARTY BAD	Ciara	18
4	4	PAC MAYBACH/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna	25
6	5	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	20
5	6	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz	16
9	7	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	14
7	8	NO NEW FRIENDS (SFTB REMIX) WE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC	DJ Khalid Feat. Drake, Rick Ross & Lil Wayne	15
8	9	TAP OUT YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang	15
10	10	BITCH, DON'T KILL MY VIBE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	19
12	11	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross	13
13	12	THE ONE STREAMLINE/EPIC	Tamar Braxton	12
11	13	ADORN BYSTORM/BLACK ICE/RCA	Miguel	58
17	14	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	6
14	15	AIN'T WORRIED ABOUT NOTHING COKE BOYS/BAD BOY/INTERSCOPE	French Montana	8
15	16	LOVEHATE THING MAYBACH/ATLANTIC	Wale Feat. Sam Dew	10
18	17	FEDS WATCHING DEF JAM/IDM/G	2 Chainz Feat. Pharrell	6
16	18	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	28
19	19	FIRE WE MAKE RCA	Alicia Keys Duet With Maxwell	23
21	20	AGE AIN'T A FACTOR ATLANTIC	Jaheim	12
23	21	SOMEBODY ELSE RCA	Mario Feat. Nicki Minaj	8
20	22	POUR IT UP SRP/DEF JAM/IDM/G	Rihanna	32
22	23	A COUPLE OF FOREVERS MOTOWN/IDM/G	Christette Michele	17
31	24	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	4
26	25	BEST OF ME MISTER'S MUSIC/RCA	Anthony Hamilton	21

LATIN RHYTHM™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 (NEW) HABLE DE TI Y/SUMMA	Yandel	8
1	2	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	41
3	3	ZUMBA GRANATO/MACHETE/UMLE	Don Omar	42
4	4	LA PREGUNTA N.F.L.O.W.	J Alvarez	53
5	5	ROMPE LA CINTURA EXISTENCIA/WILD DOGZ	Alexis & Fido	26
7	6	ZAPATITO ROTO PINA	Plan B Feat. Tego Calderon	13
9	7	YO TE LO DIJE CAPITOL LATIN/UMLE	J Balvin	22
6	8	LA NOCHE DE LOS 2 EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee Feat. Natalia Jimenez	6
10	9	TU OLOR ON FIRE/SIENTE	Tito "El Bambino" El Patron	22
8	10	MORE PINA	Zion, Jory y Ken-Y	42
11	11	TE GUSTA JDR	Grupo Treo Feat. Elijah King	14
15	12	MAL DE AMORES MACHETE/UMLE	Juan Magan	7
12	13	SE ACABO EL AMOR ON TOP/FLOW/EL IMPERIO NAZZA/STEAD OUT	J Alvarez	11
16	14	NO TENGO DINERO SPANGLISH GLOBAL	MAFFIO	6
19	15	COTORRA Y VOLI MR. 305	El Cata & Pitbull	2
18	16	CAE LA NOCHE SUEÑOS	Kalimete	4
14	17	ME NIEGAS EME	Baby Rasta & Gringo	5
17	18	BESAS TAN BIEN S&A/SIENTE	Farruko	7
20	19	QUE SIGA LA FIESTA SESSINO	Sessino	3
NEW	20	BAILALO A LO LOCO WHITE LION	Jowell & Randy Feat. 3BallMTY	1
22	21	DELINCUENTE PROPIEDAD URBANA	Galante "El Emperador"	8
24	22	AMOR DE ANTES ORANGE JUICE	Plan B Feat. Amaro & Nengo Flow	13
21	23	CHUCUCHA DOTEI	Ilegales	3
25	24	CUCALA HALO G	Geda	2
NEW	25	HACE MUCHO TIEMPO PINA	Arcangel	9

ASAP! DATA COMPILED BY JACOBSON/BDO

Digital Songs

August 10
2013
billboard

COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 23 WKS. CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line		59	
	2	CRASH MY PARTY CAPITOL/NASHVILLE	Luke Bryan		17	
	3	I WANT CRAZY ATLANTIC/WMN	Hunter Hayes		17	
	4	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends		18	
	5	RUNNIN' OUTTA MOONLIGHT STONEY CREEK	Randy Houser		22	
	6	ROUND HERE REPUBLIC/NASHVILLE	Florida Georgia Line		10	
	7	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		29	
	8	IT GOES LIKE THIS VALORY	Thomas Rhett		11	
	9	REDNECK CRAZY COLUMBIA/NASHVILLE	Tyler Farr		15	
	10	DON'T YA ATLANTIC/WMN	Brett Eldredge		17	
	11	NIGHT TRAIN BROKEN BOW	Jason Aldean		6	
	12	HIGHWAY DON'T CARE BIG MACHINE	Tim McGraw With Taylor Swift		25	
	13	HEY GIRL MERCURY	Billy Currington		13	
	14	LITTLE BIT OF EVERYTHING HIT RED/CAPITOL/NASHVILLE	Keith Urban		11	
	15	SEE YOU AGAIN IYR/STARZ/NASHVILLE	Carrie Underwood		14	
	16	HEY PRETTY GIRL MCA/NASHVILLE	Kip Moore		23	
	17	ALL OVER THE ROAD MERCURY	Easton Corbin		18	
	18	AW NAW RCA/NASHVILLE	Chris Young		9	
	19	PARKING LOT PARTY CURB	Lee Brice		10	
	20	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line		35	
	21	DONE. REPUBLIC/NASHVILLE	The Band Perry		20	
	22	BRUISES Train Featuring Ashley Monroe COLUMBIA/NINE NORTH			3	
	23	MAMA'S BROKEN HEART RCA/NASHVILLE	Miranda Lambert		30	
	24	SOUTHERN GIRL BIG MACHINE	Tim McGraw		2	
	25	BEAT THIS SUMMER Arista Nashville	Brad Paisley		21	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		14	
	2	DANZA KUDURO YANIS/ORFANTO/MACHETE/UMLE	Don Omar & Lucenzo		154	
	3	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		2	
	4	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee		42	
	5	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground		168	
	6	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		186	
	7	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATINO/UMLE	Alejandro Fernandez / Christina Aguilera		12	
	8	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull		132	
	9	HEROE INTERSCOPE/UMLE	Enrique Iglesias		186	
	10	ZUMBA ORFANTO/MACHETE/UMLE	Don Omar		48	
	11	LA PREGUNTA NELLFLOW	J Alvarez		53	
	12	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		54	
	13	DIMELO COLUMBIA/SONY MUSIC LATIN	Marc Anthony		146	
	14	HABLE DE TI YSUMMA	Yandel		2	
	15	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		70	
	16	VOLVER A COMENZAR SONY MUSIC LATIN	Marc Anthony		1	
	17	BE MY BABY TOP STOP	Leslie Grace		4	
	18	ALGO ME GUSTA DE TI Wisin & Yandel Feat. Chris Brown & P-9in MACHETE/UMLE			56	
	19	VOLVI A NACER GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		43	
	20	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel		8	
	21	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		100	
	22	SUERTE EPIC/SONY MUSIC LATIN	Shakira		184	
	23	VAMOS A LA PLAYA ULTRA	Loona		7	
	24	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido		12	
	25	INCONDICIONAL TOP STOP	Prince Royce		71	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons		53	
	2	SAFE AND SOUND LAZY HOOPS/CAPITOL	Capital Cities		21	
	3	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey		10	
	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips		30	
	5	SAIL RED BULL	AWOLNATION		121	
	6	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDMIG	Fall Out Boy		25	
	7	ROYALS LAVA/REPUBLIC	Lorde		7	
	8	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons		34	
	9	STILL INTO YOU FUELED BY RAMEN/RRP	Paramore		16	
	10	HO HEY DUATONE	The Lumineers		64	
	11	LET HER GO BLACK CROW/NETTWERK	Passenger		8	
	12	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons		67	
	13	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood		22	
	14	POMPEII VIRGIN/CAPITOL	Bastille		4	
	15	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey		14	
	16	HOME 19/INTERSCOPE	Phillip Phillips		62	
	17	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold		2	
	18	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran		23	
	19	WILDFIRE COLUMBIA	John Mayer		2	
	20	LITTLE TALKS REPUBLIC	Of Monsters And Men		78	
	21	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons		51	
	22	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons		23	
	23	SUPERSOAKER RCA	Kings Of Leon		2	
	24	CARRY ON FUELED BY RAMEN/RRP	fun.		39	
	25	MISS JACKSON DECAYDANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Featuring Lolo		2	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		15	
	2	CLARITY INTERSCOPE	Zedd Feat. Foxes		28	
	3	I NEED YOUR LOVE OSPIVIVE/DECONSTRUCTION/EYE/ULTRA/RCA/NADRO/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding		21	
	4	WAKE ME UP! PRIMO/ISLAND/IDMIG	Avicii		5	
	5	I LOVE IT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop Feat. Charli XCX		27	
	6	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/RRP	Icona Pop		1	
	7	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		10	
	8	FEEL THIS MOMENT Pitbull Feat. Christina	Pitbull Feat. Christina		35	
	9	PLAY HARD WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Ne-Yo & Akon		19	
	10	RIGHT NOW SRP/DEF JAM/IDMIG	Rihanna Feat. David Guetta		16	
	11	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia		84	
	12	GLOWING CHAMELEON/ISLAND/IDMIG	Nikki Williams		15	
	13	SCREAM & SHOUT WILL.I.A.M./INTERSCOPE	will.i.am & Britney Spears		29	
	14	GANGNAM STYLE SCHOOLBOY/PUBLIC	PSY		52	
	15	#THATPOWER WILL.I.A.M./INTERSCOPE	will.i.am Feat. Justin Bieber		19	
	16	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin		46	
	17	ANIMALS SPINNIN'	Martin Garrix		3	
	18	ALIVE KREWELLA/COLUMBIA	Krewella		25	
	19	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex		134	
	20	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/RCA/NADRO/NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		42	
	21	CINEMA ULTRA	Benny Benassi Feat. Gary Go		123	
	22	HARLEM SHAKE JEFFREES/MAD DECENT/WARNER BROS.	Baauer		25	
	23	LIVE IT UP 2101/CAPITOL	Jennifer Lopez Feat. Pitbull		12	
	24	WHISTLE WHILE I WORK IT THE SUSPEX	Chester See And Toby Turner With Wayne Brady		1	
	25	BANGARANG BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah		83	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. & Pharrell		18	
	2	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		3	
	3	SAME LOVE MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert		35	
	4	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton		24	
	5	DON'T DROP THAT THUN THUN! THE FINATICZ/KNOCKOUT/ZONE	The FINATICZ		3	
	6	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		1	
	7	GAS PEDAL BLACK MONEY	Sage The Gemini		2	
	8	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		48	
	9	#BEAUTIFUL ISLAND/IDMIG	Mariah Carey Feat. Miguel		12	
	10	VERSACE QUALITY CONTROL	Migos		3	
	11	TAPOUT YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj		13	
	12	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z		3	
	13	HEADBAND REBELROC/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		10	
	14	POWER TRIP ROC NATION/COLUMBIA	J. Cole Feat. Miguel		24	
	15	BUBBLE BUTT MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic		4	
	16	BAD WALE MAYBACK/ATLANTIC	Wale Feat. Tiara Thomas Or Rihanna		25	
	17	WOP STEREOPANE	J. Dash		7	
	18	TAKE BACK THE NIGHT RCA	Justin Timberlake		3	
	19	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z		28	
	20	RICH AS F**K YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. 2 Chainz		19	
	21	F**K WITH ME YOU KNOWIGOTT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross		3	
	22	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC		6	
	23	U.O.E.N.O. ROCKY ROAD	Rocko Feat. Future & Rick Ross		15	
	24	BODY PARTY EPIC	Ciara		15	
	25	BEWARE G.O.O.D./DEF JAM/IDMIG	Big Sean Feat. Lil Wayne & Jhene Aiko		5	

TROPICAL™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
	1	#1 10 WKS. VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		14	
	2	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		2	
	3	VOLVER A COMENZAR SONY MUSIC LATIN	Marc Anthony		1	
	4	BE MY BABY TOP STOP	Leslie Grace		11	
	5	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		100	
	6	INCONDICIONAL TOP STOP	Prince Royce		71	
	7	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		186	
	8	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		150	
	9	SUAVEMENTE SONY DISCOS/SONY MUSIC LATIN	Elvis Crespo		186	
	10	STAND BY ME TOP STOP	Prince Royce		184	
	11	HIPOCRESIA SONY MUSIC LATIN	Marc Anthony		1	
	12	LA COPA ROTA SONY MUSIC LATIN	Marc Anthony		1	
	13	CORAZON SIN CARA TOP STOP	Prince Royce		174	
	14	ME LLAMARE TUVO KVAVY/SONY MUSIC LATIN	Victor Manuelle		13	
	15	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		145	
	16	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia Feat. Prince Royce		25	
	17	DIME SI NO ES VERDAD SONY MUSIC LATIN	Marc Anthony		1	
	18	TE ME VAS TOP STOP	Prince Royce		29	
	19	OYE COMO VA COLUMBIA/LEGACY	Santana		186	
	20	ESPERA SONY MUSIC LATIN	Marc Anthony		1	
	21	POR QUE LES MIENTES ON FIRE/SIENTE	Tito El Bambino & El Patrón Feat. Marc Anthony		40	
	22	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos		47	
	23	FLOR PALIDA SONY MUSIC LATIN	Marc Anthony		1	
	24	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony		1	
	25	YO NO SE MANANA TOP STOP	Luis Enrique		180	

Launch Pad

August 10
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billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
22	1	1	#1 TIG NOTARO SECRETLY CANADIAN	Live (EP)	1	15
5	9	2	BASTILLE VIRGIN/CAPITOL	Haunt (EP)	1	9
		3	FUCK BUTTONS ATP	Slow Focus	3	1
43	20	4	GG SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP	4	4
		5	LAUREN AQUILINA LAUREN AQUILINA	Sinners (EP)	5	1
8	10	6	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	4	34
		7	COUNTERPARTS VICTORY	The Difference Between Hell And Home	7	1
		8	KARNIVOOL KARNIVOOL/WORKHORSE/DENSITY	Asymmetry	8	1
	4	9	MARIA BAMFORD COMEDY CENTRAL	Ask Me About My New God!	4	2
		10	WALLPAPER. THE BOARDWALK/EPIC	Ricky Reed Is Real	10	1
	7	11	SMALLPOOLS RCA	Smallpools (EP)	7	2
		12	HALF MOON RUN INDICA/GLASSNOTE	Dark Eyes	12	1
1	3	13	GREGORY ALAN ISAKOV SUITCASE TOWN	The Weatherman	1	3
		14	TRUTH & SALVAGE CO. MEGAFORCE	Pick Me Up	14	1
		15	THE ROYS RURAL RHYTHM	Gypsy Runaway Train	15	1
		16	TRUE WIDOW RELEASE	Circumambulation	16	1
12	15	17	KREWELLA KREWELLA	Play Hard (EP)	2	33
13	22	18	ICONA POP RECORD COMPANY TEN/BIG BEAT	Iconic (EP)	3	27
17	27	19	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/RGA	IV (EP)	2	10
		20	RICO CALHOUN AUTHORITY FIGURE	Before The Deal: Vol. 1	20	1
15	18	21	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	11
		22	JODY WISTERNOFF AND JAMES GRANT ANJUNADEEP	Anjunadeep 05	22	1
6	11	23	THE MOWGLI'S PHOTO FINISH/ISLAND/IDMGM	Waiting For The Dawn	2	6
		24	ZION'S JOY! DAMASCUS ROAD/AMEN	Knocking On Your Heart	24	2
		25	JAMES MADDOCK CASA DEL FUEGO/JULIAN RECORDS/WKMG	Another Life	25	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
3	19	26	BUTCHER BABIES CENTURY MEDIA	Goliath	3	3
		27	WEEKEND SLUMBERLAND	Jinx	27	1
2	2	28	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	2	3
	26	29	CITIZEN RUN FOR COVER	Youth	6	5
31	23	30	LORD HURON IAMSOUND	Lonesome Dreams	3	42
4	13	31	BATTLECROSS METAL BLADE	War Of Will	4	3
39	32	32	NEW YEARS DAY CENTURY MEDIA	Victim To Villain	32	5
		33	THE ROYS RURAL RHYTHM	New Day Dawning	21	2
		34	PHINEHAS RED CORD	The Last Word Is Yours To Speak	34	1
		35	KUMAIL NANJANI COMEDY CENTRAL	Beta Male: LIVE At The Moody Theater In Austin, TX	35	1
		36	JUSTIN ADAMS JUSTIN ADAMS	Justin Adams (EP)	36	1
		37	TOO SLIM AND THE TAILDRAGGERS UNDERWORLD	Blue Heart	37	1
	5	38	DAVID LYNCH BOBINK/SUNDAY BEST/SACRED BONES	The Big Dream	5	2
		39	MONA ZION NOIZ/MERCURY/IDMGM	Torches & Pitchforks	39	1
		40	GRANT HART DOMINO	The Argument	40	1
36	35	41	BWB HEADS UP/CONCORD	Human Nature	5	6
		42	ALPHA & OMEGA BRIDGE NINE	No Rest No Peace	42	1
9	44	43	TRAMPLED UNDER FOOT TELARC/CONCORD	Badlands	9	3
		44	LIANNE LA HAVAS NONE/SUCH/WARNER BROS.	Is Your Love Big Enough?	1	18
		45	VOLTO! FANTASY/CONCORD	Incitare	45	1
		46	STACY BARTHE HOME SCHOOL/MOTOWN/IDMGM	P.S. I Love You (EP)	46	1
		47	FATHER JOHN MISTY SUB POP	Fear Fun	2	42
		48	SILVERLINE DREAM/CAPITOL CMG	Lights Out	13	2
	42	49	THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk	3	5
	37	50	BLACK STAR RIDERS NUCLEAR BLAST	All Hell Breaks Loose	5	5

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 ROYALS LAVA/REPUBLIC	Lorde	6
5	2	IT GOES LIKE THIS VALORY	Thomas Rhett	11
6	3	WHAT ABOUT LOVE CHASE/REPUBLIC	Austin Mahone	8
1	4	WOP STERE OFAME	J. Dash	17
7	5	BUBBLE BUTT MAJOR LAZER FEAT. BRUNO MARS, TYGA & MYSTIC MAD DECENT/SECRETLY CANADIAN/WARNER BROS.	Major Lazer Feat. Bruno Mars, Tyga & Mystic	9
	6	CRUISIN' FOR A BRUISIN' WALT DISNEY	Ross Lynch, Grace Phipps And Jason Evigan	1
12	7	TYPE OF WAY RICH HOMIEZ/THINKSAGAME	Rich Homie Quan	5
11	8	SWEATER WEATHER TR/REVOLVE/COLUMBIA	The Neighbourhood	20
13	9	CHLOE (YOU'RE THE ONE I WANT) SYCO/COLUMBIA	Emblem3	8
	10	LIKE ME WALT DISNEY	Ross Lynch, Maia Mitchell, Grace Phipps, Spencer Lee And Cast	1
16	11	VERSACE QUALITY CONTROL	Migos	3
14	12	GLOWING CHAMELEON/ISLAND/IDMGM	Nikki Williams	11
	13	ACT RIGHT COCAINE MUIZIR/EPIC	Yo Gotti Featuring Jeezy & YG	1
18	14	POMPEII VIRGIN/CAPITOL	Bastille	3
15	15	THE ONE STREAMLINE/EPIC	Tamar Braxton	9
23	16	LET HER GO BLACK CROW/NETTWERK	Passenger	5
17	17	MEMORIES BACK THEN HUSTLE GANG	Hustle Gang Feat. T.I., Bo.Ri, Kendrick Lamar & Kris Stephens	14
8	18	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	2
	19	AMERICAN GIRL KEMOSABE/EPIC	Bonnie McKee	1
9	20	MISS MOVIN' ON SYCO/EPIC	Fifth Harmony	2
20	21	POPULAR SONG CASABLANCA/REPUBLIC	MIKA Feat. Ariana Grande	3
	22	COULD IT BE WARNER BROS. NASHVILLE/WAR	Charlie Worsham	1
19	23	BLOWIN' SMOKE MERCURY NASHVILLE	Kacey Musgraves	8
25	24	RED HANDS COLUMBIA	Walk Off The Earth	5
	25	FALLING FOR YA WALT DISNEY	Grace Phipps	1

REGIONAL HEATSEEKERS #1 ALBUMS™



Veteran drag performer **Lady Bunny** hops onto Dance Club Songs with her first Billboard chart hit, "Take Me Up High." The self-written and -produced house cut bows at No. 43. A longtime pal of drag superstar **RuPaul** (who has notched 13 hits on Dance Club Songs), Lady Bunny has also appeared on TV's "RuPaul's Drag Race" and spinoff show "Drag U."

—Keith Caulfield

SOUTH ATLANTIC

1	TIG NOTARO	LIVE (EP)
2	SAGE THE GEMINI	GAS PEDAL: THE EP
3	BASTILLE	HAUNT (EP)
4	PASSENGER	ALL THE LITTLE LIGHTS
5	LAUREN AQUILINA	SINNERS (EP)
6	3PILLMORNING	BLACK TIE LOVE AFFAIR
7	FUCK BUTTONS	SLOW FOCUS
8	KARNIVOOL	ASYMMETRY
9	BWB	HUMAN NATURE
10	RICH HOMIE QUAN	STILL GOIN IN

PACIFIC

1	TIG NOTARO	LIVE (EP)
2	BASTILLE	HAUNT (EP)
3	TOO SLIM AND THE TAILDRAGGERS	BLUE HEART
4	SAGE THE GEMINI	GAS PEDAL: THE EP
5	FUCK BUTTONS	SLOW FOCUS
6	WALLPAPER.	RICKY REED IS REAL
7	MS MR	SECONDHAND RAPTURE
8	MARIA BAMFORD	ASK ME ABOUT MY NEW GOD!
9	PASSENGER	ALL THE LITTLE LIGHTS
10	LAUREN AQUILINA	SINNERS (EP)

HOT COUNTRY SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	WKS. ON CHART	PEAK POS.	CERT.		
1	1	1	#1 CRUISE I MOY (B. KELLEY, HUBBARD, J.K. MOUL, R. PRICE, J. RICE)	Florida Georgia Line REPUBLIC NASHVILLE	▲	1	53		
2	2	2	I WANT CRAZY D. HUFF, H. HAYES (H. HAYES, J. MCKENNA, J. EVERGES)	Hunter Hayes ATLANTIC/WMN	▲	2	17		
3	3	3	RUNNIN' OUTTA MOONLIGHT D. GEORGE (D. DAVIDSON, J.K. MOUL, V. CELE, A. GORLEY)	Randy Houser STONEY CREEK	●	3	27		
3	4	4	DG CRASH MY PARTY I STEVENS (D. DAVIDSON, A. GORLEY)	Luke Bryan CAPITOL NASHVILLE	▲	2	17		
4	5	5	BOYS 'ROUND HERE Blake Shelton Featuring Pistol Annies & Friends S. HENDRICKS (D. ARKINS, D. DAVIDSON, C. HENNING)	WARNER BROS./WMN	●	2	19		
8	7	6	ROUND HERE I MOY (D. LAWSON, C. TOMPKINS, THOMAS RHETT)	Florida Georgia Line REPUBLIC NASHVILLE	●	6	15		
7	9	7	DON'T YA C. DESTEFANO (B. ELDREDGE, C. DESTEFANO, A. GORLEY)	Brett Eldredge ATLANTIC/WMN	●	7	25		
9	8	8	HEY PRETTY GIRL B. JAMES (K. MOORE, D. COUCH)	Kip Moore MCA NASHVILLE	●	8	26		
11	10	9	SEE YOU AGAIN M. BRIGHT (C. UNDERWOOD, D. HODGES, H. LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	●	9	16		
6	6	10	WAGON WHEEL F. ROGERS (B. DYLAN, S. SECOR)	Darius Rucker CAPITOL NASHVILLE	▲	1	29		
12	12	11	REDNECK CRAZY J. CANTO, J. KING (L.P. KEAR, J.M. IRWIN, C. TOMPKINS)	Tyler Farr COLUMBIA NASHVILLE	●	11	21		
16	14	12	LITTLE BIT OF EVERYTHING B. CHAMBERLAIN, J. URBAN (D. HARRIS, B. WARREN, K. JACOBS)	Keith Urban HIT RED/CAPITOL NASHVILLE	●	12	11		
15	15	13	ALL OVER THE ROAD C. CHAMBERLAIN, C. HAMBERLAIN, A. KING, B. HAYS (J.P. ROBBINS)	Easton Corbin MERCURY	●	13	26		
22	19	14	IT GOES LIKE THIS M. KNOX (R. ARKINS, B. HAYS (J.P. ROBBINS)	Thomas Rhett VALORY	●	14	11		
17	17	15	HEY GIRL D. HUFF (R. ARKINS, A. GORLEY, C. DESTEFANO)	Billy Currington MERCURY	●	15	14		
10	11	16	DONE. D. HUFF (P. PERRY, J. DAVIDSON, L. BRVANT)	The Band Perry REPUBLIC NASHVILLE	●	8	20		
25	23	17	NIGHT TRAIN M. KNOX (N. HENDERSON, M. DOLANEY)	Jason Aldean BROKEN BOW	●	17	8		
14	18	18	HIGHWAY DON'T CARE B. GALL, M. MORE (J. MCGRW, B. WARREN, M. IRWIN, J. PEASE)	Tim McGraw With Taylor Swift BIG MACHINE	▲	4	25		
13	13	19	JUMP RIGHT IN K. STEGALL, Z. BROWN (Z. BROWN, J. DURBRETT, J. MRAZ)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	13	21		
19	22	20	PARKING LOT PARTY J. STEIN (L. BRICE, L. BRICE, THOMAS RHETT, A. KING, L. LAIRD)	Lee Brice CUBB	●	19	12		
24	24	21	POINT AT YOU J.S. TOYER (R. COPPERMAN, R. ARKINS, B. HAYS (J.P. ROBBINS))	Justin Moore VALORY	●	21	19		
18	20	22	GET YOUR SHINE ON I MOY (T. HUBBARD, B. KELLEY, J. RICE, D. LAWSON, C. TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE	▲	5	41		
20	21	23	ANYWHERE WITH YOU I MOY, B. CLAWSON (B. HAYS (J.P. ROBBINS), MURPHY, J. YEARY)	Jake Owen MCA NASHVILLE	●	7	27		
28	27	24	AW NAW J. STROUD (C. YOUNG, C. DESTEFANO, A. GORLEY)	Chris Young MCA NASHVILLE	●	24	10		
21	25	25	BEAT THIS SUMMER B. PAISLEY (B. PAISLEY, C. BUDIS, L. LAIRD)	Brad Paisley ARISTA NASHVILLE	●	9	21		
30	29	26	WHEN I SEE THIS BAR B. CANNON, K. CHESNEY (K. CHESNEY, G. TITTS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	26	7		
26	26	27	GOODBYE TOWN P. WOLFE, L. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J.P. KEAR)	Lady Antebellum CAPITOL NASHVILLE	●	26	11		
42	39	28	AG 5G SOUTHERN GIRL B. GALL, M. MORE, T. MCGRW, J. CHRISTON, L. J. MILLER, B. CLAWSON	Tim McGraw BIG MACHINE	●	28	4		
27	28	29	EASY S. CROW, J. NIEBANK (S. CROW, C. BUDIS, J. TROT)	Sheryl Crow WARNER BROS./WMN	●	27	20		
31	31	30	RED D. HUFF, J. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	●	2	23		
39	37	31	BRUISES ESPIONAGE (D. MONAHAN, E. LIND, A. BORKLUND)	Train Featuring Ashley Monroe COLUMBIA/NINE NORTH	●	31	13		
37	35	32	SUNNY AND 75 D. GEORGE, M. JONES (M. DOLANEY, J. SELLERS, P. JENKINS)	Joe Nichols RED BOW	●	32	7		
34	34	33	DRINKS AFTER WORK J. KEITH (N. HEMBERY, L. LAIRD, B. DEAN)	Toby Keith SHOW DOG/UNIVERSAL	●	33	5		
33	33	34	YOUR SIDE OF THE BED J. LOYCE (L. MCKENNA, J. FAIRCHILD, J.K. MOUL, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	●	33	17		
36	36	35	COULD IT BE L. WORSHAM, R. TWYDLE (L. WORSHAM, R. TWYDLE, M. DODSON)	Charlie Worsham WARNER BROS./WAR	●	35	14		
32	32	36	BLOWIN' SMOKE C. MUSGRAVES, L. LAIRD, S.M. JACALLY (K. MUSGRAVES, L. LAIRD, S. MCANALLY)	Kacey Musgraves MERCURY	●	31	16		
-	48	37	MINE WOULD BE YOU S. HENDRICKS (D. RUTTING, C. HARRINGTON, L. ALEXANDER)	Blake Shelton WARNER BROS./WMN	●	37	4		
35	38	38	OUTTA MY HEAD K. STEGALL, M. ROVEY (C. SWINDELL, M.R. CARTER, B. KINNEY)	Craig Campbell BIGGER PICTURE	●	35	18		
41	40	39	WASTING ALL THESE TEARS D. HUFF, J. CHAPMAN (R. GAALSWYK, J. SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	7	8		
29	30	40	PIECES J. LOYCE (G. ALLAN, D. BLACKMON, S. BUXTON)	Gary Allan MCA NASHVILLE	●	29	19		
38	41	41	DRUNK LAST NIGHT F. LIDDELL, J. NIEBANK (K. VELITZ, J. OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	23	5		
-	16	42	THE HEART OF DIXIE B. JAMES (C. SMITH, B. JAMES, J. EVERGES)	Danielle Bradbery REPUBLIC/BIG MACHINE	●	16	2		
40	42	43	CAROLINA N.V. (P. MALEE, R. BEATO)	Parmalee STONEY CREEK	●	40	15		
44	45	44	CHILLIN' IN J. STEVENS (C. SWINDELL, S. MINOR)	Cole Swindell WARNER BROS./WMN	●	42	9		
45	43	45	WHATEVER SHE'S GOT C. MAIN, J. J. IDELL, G. WOLF (J. ROBBINS, J.M. NITE)	David Nail MCA NASHVILLE	●	43	6		
-	47	46	ALL KINDS OF KINDS F. LIDDELL, C. AIN, A. G. WOLF (P. COLEMAN, D. HENRY)	Miranda Lambert MCA NASHVILLE	●	46	2		
49	49	47	FRIDAY NIGHT M. ALTMAN (E. PASLEY, J. FALCON, B. CROSSBY)	Eric Paslay EMI NASHVILLE	●	47	3		
48	50	48	BETTER B. CHANCEY, J. STROUD, S. SMITH (C. CAMERON, D. BERG, D. BRVANT)	Maggie Rose RPM	●	48	5		
RE-ENTRY	49	49	UP ALL NIGHT B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, B. BEAVERS)	Jon Pardi CAPITOL NASHVILLE	●	46	2		
HOT SHOT DEBUT	50	50	COLD BEER WITH YOUR NAME ON IT M. BRIGHT, C. LAURETCH, III (L. ANDERSON, C. DANIELS)	Josh Thompson SHOW DOG/UNIVERSAL	●	50	1		

TOP COUNTRY ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/IMG	Here's To The Good Times	●	34				
2	2	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	●	18				
4	3	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	●	94				
3	4	DARIUS RUCKER CAPITOL NASHVILLE/UMG	True Believers	●	10				
5	5	TAYLOR SWIFT BIG MACHINE/RED	Red	▲	40				
6	6	LADY ANTEBELLUM CAPITOL NASHVILLE/UMG	Golden	●	12				
8	7	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	41				
10	8	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock	●	13				
7	9	THE BAND PERRY REPUBLIC NASHVILLE/BMG	Pioneer	●	17				
9	10	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UMG		●	7				
12	11	LUKE BRYAN CAPITOL NASHVILLE/UMG	Tailgates & Tanlines	▲	103				
HOT SHOT DEBUT	12	LUKE CLARK COLUMBIA	My Favorite Picture Of You	●	1				
11	13	GEORGE STRAIT MCA NASHVILLE/UMG	Love Is Everything	●	11				
16	14	ERIC CHURCH EMI NASHVILLE/UMG	Chief	▲	105				
19	15	TIM MCGRAW BIG MACHINE/BMG	Two Lanes Of Freedom	●	25				
15	16	LITTLE BIG TOWN CAPITOL NASHVILLE/UMG	Tornado	▲	46				
13	17	KACEY MUSGRAVES MERCURY/UMG	Same Trailer Different Park	●	19				
17	18	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	65				
18	19	LUKE BRYAN CAPITOL NASHVILLE/UMG	Spring Break... Here To Party	●	21				
14	20	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up	●	12				
24	21	RANDY HOUSER STONEY CREEK/BMG	How Country Feels	●	27				
22	22	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse	●	16				
28	23	PS KIP MOORE MCA NASHVILLE/UMG	Up All Night	●	66				
23	24	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record	●	91				
21	25	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	55				
25	26	ERIC CHURCH EMI NASHVILLE/UMG	Caught In The Act: Live	●	16				
27	27	BRANTLEY GILBERT VALORY/BMG	Halfway To Heaven	●	169				
71	28	GG THE STATLER BROTHERS BEST FROM THE FAREWELL CONCERT GATHERING/CAPITOL CMG		●	4				
29	29	LEE BRICE CUBB	Hard 2 Love	●	66				
26	30	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4	●	4				
32	31	ALAN JACKSON AOL/EMI NASHVILLE/UMG	Precious Memories: Volume II	●	18				
30	32	GARY ALLAN MCA NASHVILLE/UMG	Set You Free	●	27				
35	33	JAKE OWEN RCA NASHVILLE/SMN	Barefoot Blue Jean Night	●	100				
33	34	VARIOUS ARTISTS NOW That's What I Call A Country Party UNIVERSAL/SONY MUSIC/UMG		●	12				
36	35	EASTON CORBIN MERCURY/UMG	All Over The Road	●	45				
20	36	JJ LAWHORN AVERAGE JOES	Original Good Ol' Boy: O.G.O.B.	●	2				
37	37	AARON LEWIS BLASTER/WMN	The Road	●	37				
40	38	COLT FORD AVERAGE JOES	Declaration of Independence	●	52				
31	39	JOEY + RORY FAITH+HOPE JAMES HENNING/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family	●	2				
39	40	SOUNDTRACK Nashville: The Music Of Nashville: Season 1, Volume 2 ABC STUDIOS/SONGSELECT HOME ENTERTAINMENT/BIG MACHINE/BMG		●	12				
43	41	THOMPSON SQUARE STONEY CREEK/BMG	Just Feels Good	●	18				
34	42	LEANN RIMES CUBB	Spitfire	●	8				
54	43	LOCASH COWBOYS MCA NASHVILLE/UMG	LoCash Cowboys	●	6				
46	44	GARY ALLAN MCA NASHVILLE/UMG	Icon: Gary Allan	●	73				
51	45	CHARLIE DANIELS SONY MUSIC CMG	Country: Charlie Daniels	●	25				
52	46	THE LACS BACKROAD/AVERAGE JOES	190 Proof	●	69				
42	47	JANA KRAMER ELEKTRA NASHVILLE/WMN	Jana Kramer	●	60				
48	48	RASCAL FLATTS BIG MACHINE/BMG	Changed	●	69				
53	49	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl	●	58				
45	50	TRACE ADKINS SHOW DOG/UNIVERSAL	Love Will...	●	11				



Country's Biggest No. 1 Ever

Florida Georgia Line (above) sets the all-time record for the most weeks at No. 1 on Hot Country Songs, as the duo's "Cruise" notches a 22nd cumulative week (and 17th in a row) at the summit. With its latest week on top, the song passes three other titles that each led for 21 weeks during the chart's 69-year history. Having spent three weeks at No. 1 in December on the BDS-driven Country Airplay chart and five weeks atop Hot Country Songs in December/January, "Cruise" was remixed featuring **Nelly**, renewing its sales and leading to pop and adult crossover airplay. The song (which reached No. 7 on Mainstream Top 40 in June) bullets at No. 8 on Adult Top 40 and navigates 18-17 on Adult Contemporary. "Cruise" has sold 5.4 million downloads, becoming the third-best-selling country digital track since Nielsen SoundScan began tracking download sales. **Lady Antebellum's** "Need You Now" leads with 6.2 million sold, followed by **Taylor Swift's** "Love Story" (5.6 million). —GARY TRUST

MOST WEEKS AT NO. 1 ON HOT COUNTRY SONGS (1944-2013)



HOT COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND TRACKING ACTIVITY DATA BY ONLINE MUSIC SOURCE TRACKS BY NIELSEN BDS. COUNTRY SONGS: THE WEEK'S MOST POPULAR COUNTRY SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. COUNTRY ALBUMS: THE WEEK'S MOST POPULAR COUNTRY ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN AND TRACKING ACTIVITY DATA BY ONLINE MUSIC SOURCE TRACKS BY NIELSEN BDS.

August 10 2013 **R&B/Hip-Hop**



Table of Hot R&B/Hip-Hop Songs with columns for chart position, weeks on chart, title, artist, and album. Top songs include 'Blurred Lines' by Robin Thicke and Pharrell, 'Holy Grail' by Jay Z, and 'Love More' by Chris Brown.

Table of Top R&B/Hip-Hop Albums with columns for chart position, weeks on chart, artist, title, and label. Top albums include 'Magna Carta... Holy Grail' by Jay Z, 'Rich Gang' by Various Artists, and 'The 20/20 Experience' by Justin Timberlake.



Cash Money Crew Albums

Cash Money Records co-founder Birdman assembles a host of artists for the Rich Gang compilation, which debuts at No. 2 on Top R&B/Hip-Hop Albums with 24,000 copies, according to Nielsen SoundScan...

Source: Nielsen BDS, SoundScan, and streaming data as compiled by Billboard. Song and album covers are trademarks of their respective owners. © 2013 Cash Money Records. All rights reserved.

August 10
2013
billboard

R&B/Rap

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	1	1	#1 BLURRED LINES P.L.WILLIAMS (L.J.WILLIAMS,R.THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE		1	18
	2	2	BODY PARTY MIKE WILL MADE (P.NASTY,C.PARRIS,N.W.BURN,CASH/LICAMERON,M.WILLIAMS (L.P.R.SAUGHTER,Z.MAHONE,R.J.TERRY))	Clara EPIC		2	18
	5	4	TAKE BACK THE NIGHT TIMBALAND,J.TIMBERLAKE,JROC (J.TIMBERLAKE,T.V.MOSLEY,L.HARMON,J.F.FAUNTROY II)	Justin Timberlake RCA		3	3
	3	3	#BEAUTIFUL MIGUEL,U.CAREY,HAPPY PEREZ (M.J.PIMENTEL,M.CAREY,W.PEREZ,B.DAVIS)	Mariah Carey Featuring Miguel ISLAND/IDJMG		2	13
NEW	5	5	LOVE MORE FRESHMAN III (Q.EVERLY,E.H.EVERLY,S.PEARMAN,C.BROWN,E.BELLINGER,M.N.SIMMONS,G.T.MARAJ)	Chris Brown Featuring Nicki Minaj RCA		5	1
	6	5	SUIT & TIE TIMBALAND,ROCK,J.TIMBERLAKE,T.V.MOSLEY,C.CARTER,J.HARMON,J.FAUNTROY II,STUARD,WILSON,C.STEELE	Justin Timberlake Featuring Jay Z RCA		1	29
	7	6	BEAT IT SEAN KINGSTON,MIAC,NAC (K.ANDERSON,G.OAKIN,LOULI,N.BALDING,C.J.HOMAZO)	Sean Kingston Feat. Chris Brown & Wiz Khalifa BELUGA HEIGHTS/EPIC		5	15
	9	8	HOW MANY DRINKS? S.REMI (M.J.PIMENTEL,S.REMI,R.NICHOL,S.WILLIAMS)	Miguel BYSTORM/BLACK ICE/RCA		8	17
	4	7	I'M OUT ROCK CITY/VE CO-CAPTAINS (T.THOMAS,T.THOMAS,D.T.MARAJ,C.P.HARRIS)	Clara Featuring Nicki Minaj EPIC		4	4
	10	9	FINE CHINA ROCKSTAR,P.K. (C.M.BROWN,A.STREETER,L.YOUNG,BLOOD,G.DEGEDING,SEZE,E.BELLINGER)	Chris Brown RCA		3	17
	11	10	WITHOUT ME H-MONEY (H.D.SAMUELS,E.BARRING,A.S.LAMBERT,K.STEWART,M.ELLIOTT)	Fantasia Feat. Kelly Rowland & Missy Elliott i9/ROCA		9	12
	13	13	SOMEBODY ELSE POLOW DA DON,TYLER (J.JONES),BETHA,WYLER,M.BARRETT,C.M.WILLIAMS,G.T.MARAJ,M.E.SMITH	Mario Featuring Nicki Minaj RCA		12	9
	12	11	DON'T THINK THEY KNOW MEL UNUS (M.HUGH,H.R.WOOTER,M.N.SIMMONS,D.BUSH,DAVAGE,I.D.BUCK,LEVEY,H.ROBINSON)	Chris Brown Feat. Aaliyah RCA		9	6
	14	12	THE ONE KE ON THE TRACK (C.WARD,S.J.JONES,T.BRAYTON,L.J.DANIELS,J.MTUME)	Tamar Braxton STREAMLINE/EPIC		10	12
	16	17	DIRTY LAUNDRY T.NASH (T.NASH,K.ROLAND,C.MCKINNEY)	Kelly Rowland REPUBLIC		14	10
	19	15	I LUV THIS SH*T KNUCKLEHEAD (A.ALSINA,S.MILLION,I.R.JEANTY,S.IRVING,H.C.MASSA,N.WILLIAMS)	August Alsina/Trinidad James DEF JAM/IDJMG		15	8
	15	14	FIRE WE MAKE ALICIA KEYS,POP-DAWUD (ALICIA KEYS,A.WANSEL,W.FELDER,G.CLARK, JR.)	Alicia Keys Duet With Maxwell RCA		11	17
	17	16	A COUPLE OF FOREVERS POP-DAWUD (A.WANSEL,J.GAMBLE,L.A.HUFF,C.M.PAYNE,W.FELDER)	Christette Michele MOTOWN/IDJMG		16	6
	24	19	V.S.O.P. POP-DAWUD (P.RENAE,A.WANSEL,W.FELDER,L.PETERS,W.JEFFREY,B.OYDE,P.OWELL)	K. Michelle ATLANTIC		19	4
	21	20	BEST OF ME LMGOZE (A.HAMILTON,LMGOZE)	Anthony Hamilton MISTER'S MUSIC/RCA		16	16
	20	18	AGE AIN'T A FACTOR NOT LISTED (NOT LISTED)	Jaheim ATLANTIC		16	8
	22	21	LOSE TO WIN H-MONEY (H.D.SAMUELS,A.MARTIN,F.GOLDE,D.LLAMBERT,W.ORANGE)	Fantasia i9/ROCA		13	20
	25	23	ALL THE TIME T.M.ROBERTS (F.LYFON,M.O'BRIEN,M.A.ROBERTS,D.CARTER)	Jeremih Feat. Lil Wayne & Natasha Mosley DEF JAM/IDJMG		17	14
	23	24	I'D RATHER HAVE A LOVE NOT LISTED (NOT LISTED)	Joe 563/MASSENBURG		18	7
	-	25	GIVE IT 2 U DR.LUC,KIRIKUT (R.THICKE,K.DUCKWORTH,W.ADAMS,L.GOTTWALD,H.WALTER)	Robin Thicke Featuring Kendrick Lamar STAR TRAK/INTERSCOPE		20	3

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	2	1	#1 HOLY GRAIL C.L.PATTON,B.PUBLIC (C.L.PATTON,B.PUBLIC,JAY-Z,N.WORSHIP,J.HARRIS,C.DENON,I.A.ELSON,G.KAMIEY)	Jay Z Featuring Justin Timberlake RCA/ROCA/FELLA/ROCA NATION		1	3
	1	1	CAN'T HOLD US R.LEVINS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Ray Dalton MACKLEMORE/WARNER BROS.		1	25
	3	3	SAME LOVE R.LEVINS (B.HAGGERTY,R.LEWIS,M.LAMBERT)	Macklemore & Ryan Lewis Feat. Mary Lambert MACKLEMORE/SUB POP/ADA/WARNER BROS.		2	13
	6	4	U.O.E.N.O. NOT LISTED (NOT LISTED)	Rocko Featuring Funk & Rick Ross ROCKY ROAD		4	16
	4	5	POWER TRIP J.L.COLE (J.COLE,K.LAWS)	J. Cole Featuring Miguel ROCA NATION/COLUMBIA		3	24
	5	6	THRIFT SHOP R.LEVINS (B.HAGGERTY,R.LEWIS)	Macklemore & Ryan Lewis Feat. Wanz MACKLEMORE/WARNER BROS.		1	43
	7	7	BAD T.THOMAS,K.CAMP (O.AKIN,HEM,TH.MONTAGNE)	Wale Feat. Tiara Thomas Or Rihanna MAYBACK/ATLANTIC		3	23
	10	9	TAPOUT DETHAL (D.CARTER,B.WILLIAMS,A.PRIANO,M.ELLAMBERN,BURM,CASH/C.P.)	Lil Wayne, Birdman, Future, Mack Maine, Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		8	12
	24	8	DON'T DROP THAT THUN THUN! T.WILLIAMS (I.DUJAN,I.BROWN,M.A.BDUAL,RAHMANI, WILLIAMS)	The FINATTICZ THE FINATTICZ/KNOCOUT/EPIC		8	3
	16	14	CROOKED SMILE J.L.COLE (J.COLE,M.SMITH,K.LEWIS,P.WHITFIELD)	J. Cole Featuring TLC ROCA NATION/COLUMBIA		10	6
NEW	11	11	GAS PEDAL D.WOODS (D.WOODS,S.A.WILLIAMS)	Sage The Gemini Feat. IamSu BLACK MONEY		11	1
	9	10	RICH AS F**K T.MUNUS,I.SEE THABAM (D.CARTER,T.EPSS,WILLIAMS,N.SEE THABAM)	Lil Wayne Featuring Z ChaiNZ YOUNG MONEY/CASH MONEY/REPUBLIC		8	19
	11	13	NO NEW FRIENDS (FTB REMIX) B.F.DA.SREB (M.PARKS,R.GRANVILLE,ROBERTS (DARTON,S.MALLIS,SREB))	DJ Khaled Feat. Drake, Rick Ross & Lil Wayne RE THE BEST/YOUNG MONEY/CASH MONEY/REPUBLIC		8	14
	-	18	RED NOSE D.WOODS (D.WOODS)	Sage The Gemini BLACK MONEY		14	2
	13	15	FEEL THIS MOMENT A.RONDAUR,N.FORREY (A.PRETER,C.ROBYN,ROBYN,ARONDAUR,N.FORREY,C.ROBYN,ROBYN)	Pitbull Featuring Christina Aguilera REPSYS/WORLD		3	27
	12	16	BITCH, DON'T KILL MY VIBE SOUNDWAVE (K.DUCKWORTH,M.SPEARS,BRAUN,VINCENT,L.LYXIE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		7	30
	20	21	AIN'T WORRIED ABOUT NOTHIN' BROU LOVE,LEAH AND E ROCKY (LOVE,LEA,HOOK,EL,KAHMARBOUCH)	French Montana COKE BOYS/RAID BOY/INTERSCOPE		17	8
	14	15	STARTED FROM THE BOTTOM M.ZOMBIE (A.GRAHAM,M.COLEMAN,N.SHEBIB,B.SANFLIPP)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		2	25
	15	11	WOP M.WESE, SR. (J.DASHO)	J. Dash STEREOPHAME		11	6
	17	19	LOVE ME MIKE WILL MADE (T.D.CARTER,A.GRAHAM,N.W.BURN,CASH/K.WILLIAMS,L.MOGAN)	Lil Wayne Featuring Drake & Future YOUNG MONEY/CASH MONEY/REPUBLIC		3	28
	19	20	BUBBLE BUTT MAJIDU,LAZARUS (M.ESPINOSA,GRUBB,GUN,BRANDON,ANDREW,SEVEN,LIAM,SORE)	Major Lazer Feat. Bruno Mars, Tyga & Mystic MAD BEATS/ROBEYSON/SONY/SONY MUSIC		18	7
	8	17	TOM FORD TIMBALAND,ROCK (S.C.CARTER,T.V.MOSLEY,L.HARMON)	Jay Z ROCA-A-FELLA/ROCA NATION		8	3
	23	23	FEDS WATCHING P.L.WILLIAMS (T.EPSS,P.L.WILLIAMS)	Z ChaiNZ Featuring Pharrell DEF JAM/IDJMG		16	4
	-	24	HEADBAND B.J.MOYBERRY (B.SMARRS, L.P.JAMAR,AND EPSS,CAWONZEMER,W.COLE,GRIPPA,VADAM)	B.o.B Featuring Z ChaiNZ REPSYS/WORLD/ATLANTIC		17	7
	18	22	F**CKWITHMEYOUKNOWGOTTIT BOD-YANZ,YVNYLZ (D.C.CARTER,H.SAMUELS,A.HERNANDEZ,ZULI)	Jay Z Feat. Rick Ross ROCA-A-FELLA/ROCA NATION		18	3

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART
1	1	#1 JUSTIN TIMBERLAKE RCA	The 20/20 Experience		19
2	2	CIARA EPIC	Clara		3
3	3	KELLY ROWLAND REPUBLIC	Talk A Good Game		6
NEW	4	VARIOUS ARTISTS MOTOWN/UNIVERSAL SPECIAL MARKETS/STARBUCKS	Motown 25		1
3	5	RONALD ISLEY RIP TEN/NOTR/VEONE	This Song Is For You		2
6	6	JOE 563/MASSENBURG	Doubleback: Evolution Of R&B		4
9	7	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic		29
7	8	INDIA.ARIE SONG BIRD/MOTOWN/IDJMG	SongVersation		5
11	9	FANTASIA i9/ROCA	Side Effects Of You		14
8	10	CHRISSETTE MICHELE MOTOWN/IDJMG	Better		7
4	11	MAYER HAWTHORNE REPUBLIC	Where Does This Door Go		2
13	12	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		29
12	13	MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE/IGA	All Around The World		20
10	14	DONELL JONES CANDYMAN/EPIC	Forever		3
15	15	EMLI SANDE CAPITOL	Our Version Of Events		29
14	16	THE WEEKND XO/REPUBLIC	Trilogy		29
17	17	ALICIA KEYS RCA	Girl On Fire		29
16	18	CHARLIE WILSON P.MUSIC/RCA	Love, Charlie		26
18	19	VARIOUS ARTISTS PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's		7
19	20	FRANK OCEAN DEF JAM/IDJMG	Channel Orange		29
RE	21	AVANT MOTOWN/LAME	Face The Music		20
22	22	ORIGINAL BROADWAY CAST RECORDING MOTOWN/THE MUSICAL	The Musical		8
21	23	THE DREAM RADIO KILLA/DEF JAM/IDJMG	IV Play		9
20	24	MAVIS STAPLES ANTI-PEPIPHAN	One True Vine		5
23	25	SOUNDTRACK COLUMBIA	20 Feet From Stardom: Music From The Motion Picture		3

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART
1	1	#1 JAY Z ROCA-A-FELLA/ROCA NATION	Magna Carta... Holy Grail		3
NEW	2	VARIOUS ARTISTS YOUNG MONEY/CASH MONEY/REPUBLIC	Rich Gang		1
3	3	J. COLE ROCA NATION/COLUMBIA	Born Sinner		6
4	4	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		42
5	5	WALE MAYBACK/ATLANTIC/AG	The Gifted		5
6	6	KANYE WEST G.O.O.D./ROCA-A-FELLA/DEF JAM/IDJMG	Yeezus		6
2	7	ACE HOOD MACKLEMORE/WARNER BROS.	Trials & Tribulations		2
8	8	MAC MILLER ROSTHUM	Watching Movies With The Sound Off		6
9	9	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city		40
10	10	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	I Am Not A Human Being II		18
12	11	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		28
13	12	FRENCH MONTANA COKE BOYS/RAID BOY/INTERSCOPE/IGA	Excuse My French		10
14	13	VARIOUS ARTISTS AVERAGE JOES	Mud Digger 4		4
15	14	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		36
16	15	TYGA YOUNG MONEY/CASH MONEY/REPUBLIC	Hotel California		16
NEW	16	SAGE THE GEMINI BLACK MONEY	Gas Pedal: The EP		1
7	17	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	Stranger Than Fiction		2
21	18	Z CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story		50
18	19	KID CUDI REPUBLIC	Indicud		15
22	20	WIZ KHALIFA ROSTHUM/ATLANTIC/AG	O.N.I.F.C.		34
19	21	T.I. GRAND Hustle/ATLANTIC/AG	Trouble Man: Heavy Is The Head		32
20	22	THE LONELY ISLAND REPUBLIC	The Wack Album		7
NEW	23	GHOSTFACE KILLAH SOUL TEMPLE	12 Reasons To Die: The Brown Tapes		1
NEW	24	CHAMILLIONAIRE CHAMILLITARY	Reignfall (EP)		1
24	25	COLT FORD AVERAGE JOES	Declaration Of Independence		32

Jay Z Ends Lengthy Macklemore & Lewis Run

Jay Z (below, with Justin Timberlake) scores his sixth chart-topper on Rap Songs as "Holy Grail" (featuring Timberlake) steps 2-1 to dethrone Macklemore & Ryan Lewis' combined 29-week reign with "Thrift Shop" (15 weeks) and "Can't Hold Us" (14), which drops to No. 2. The duo had ruled the list for all but the first two weeks of 2013. For Jay, it's his first trip to the Rap penthouse since 2011, when "Ni**as in Paris," alongside **Kanye West**, resided there for 10 weeks.

Since the Rap chart launched in 1989 as an airplay-only ranking, **Missy Elliott's** "Hot Boyz" (featuring **Nas, Eve and Q-Tip**) holds the record for the longest No. 1 stay with 18 weeks in 1999-2000. "Thrift Shop" tied **Drake's** "Best I Ever Had" (2009) for second place at 15 weeks, while "Can't Hold Us," at 14, is tied with three other tracks for third-most frames at No. 1.

On R&B Songs, **Chris Brown's** latest single "Love More," featuring **Nicki Minaj**, enters at No. 5, marking his fourth consecutive top 10 hit on the chart. On Hot R&B/Hip-Hop Songs, it takes Hot Shot Debut honors with a No. 15 bow. The cut sold 57,000 downloads in its first week, according to Nielsen SoundScan, enough for a No. 6 entry on R&B/Hip-Hop Digital Songs (page 54). Brown's sixth studio set, *X*, is due this fall. —Rauli Ramirez



PHOTO: SAMIR HOSSEINI/GETTY IMAGES

BILLBOARD SONGS: THE WEEK'S MOST POPULAR CURRENT SINGLES AND NEW SINGLES, RANKED BY RADIO AIRPLAY, PUBLISHED WEEKLY. CHART POSITION AND WEEKS ON CHART ARE DETERMINED BY MONITORING STATIONS IN A REPRESENTATIVE DEMOGRAPHIC. AIRPLAY DATA IS COMPILED BY NIELSEN BDS. SONGS WITH THE SAME TITLE AS A PREVIOUS RELEASE ARE RANKED BY ACHIEVING THE HIGHEST POSITION. THIS WEEK'S NEW ALBUMS ARE RANKED BY FIRST WEEK SALES (ALBUM SALES AND TRACK SALES). THIS WEEK'S MOST POPULAR ALBUMS AND NEW ALBUMS, RANKED BY FIRST WEEK SALES (ALBUM SALES AND TRACK SALES). CHART POSITION AND WEEKS ON CHART ARE DETERMINED BY MONITORING STATIONS IN A REPRESENTATIVE DEMOGRAPHIC. AIRPLAY DATA IS COMPILED BY NIELSEN BDS. SONGS WITH THE SAME TITLE AS A PREVIOUS RELEASE ARE RANKED BY ACHIEVING THE HIGHEST POSITION. THIS WEEK'S NEW ALBUMS ARE RANKED BY FIRST WEEK SALES (ALBUM SALES AND TRACK SALES). CHART POSITION AND WEEKS ON CHART ARE DETERMINED BY MONITORING STATIONS IN A REPRESENTATIVE DEMOGRAPHIC. AIRPLAY DATA IS COMPILED BY NIELSEN BDS.

SALES DATA COMPILED BY
nickscti
SOUNDSCAN

HOT LATIN SONGS™													
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (S)ONGWRITER	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART						
1	1	1	#1 12 WKS DG VIVIR MI VIDA (MAYORAL, GONZALEZ, OLIVERA, MALAVE, LAZARETO, BARRON, RUIZ, PINO, RODRIGUEZ, VILLALBA, DIAZ) SONY MUSIC LATIN	Marc Anthony		1	14						
-	2	2	AG DARTE UN BESO (G.ROJAS, E.DAVILA, J.R., D.LORA, (LA CASTRO, G.GOMEZ, J.RIVEROS, G.R., ROJAS)	Prince Royce		2	2						
2	3	3	EL RUIDO DE TUS ZAPATOS (F.CAMACHO, TIRADO) (CHAVEZ, ESPINOZA)	La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE		2	9						
3	4	4	LIMBO (SALAZAR, LUIS/ALVAREZ, (R.VALE, E.PALACIOS, G.RIVERA, L.RIVERA, TAPIA, F.SALDANA)	Daddy Yankee EL CAPITOL/CAPITOL LATIN		1	41						
4	5	5	Y TE VAS (TRINADO, CASTANEDA, (E.MUNOZ, P.AROCHA)	Banda Carnaval DISA/UMLE		2	22						
26	16	6	SG HOY TENGO GANAS DE TI (P.KRAMONE, D.M.GALLARDO, VERAS)	Alejandro Fernandez / Christina Aguilera UNIVERSAL MUSIC/LATINO/UMLE		6	7						
9	7	7	MI NINA TRAVIESA (A.DEL VILLAR, (H.PALENCIA, CISNEROS, FERRA)	Luis Coronel DEL/SONY MUSIC LATIN		7	8						
8	9	8	DAMASO (G.ORTIZ, (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		2	23						
7	6	9	LA PREGUNTA (A.LOZADA, ALGAIN, (D.LVAREZ, E.A.LOZADA, ALGARIN, N.DIAZ)	J Alvarez NEL/FLOW		5	38						
5	10	10	ZUMBA (O'BANATO, MUSIC GROUP, (W.O.LANDRON, C.RAMOS, R.MENDEZ, R.CASILLAS)	Don Omar ORFANATO/MACHETE/UMLE		2	39						
11	18	11	EL COCO NO (F.CAMACHO, TIRADO) (M.GUMZAN)	Roberto Junior y Su Bandeno ASL/UMLE		8	25						
17	8	12	BE MY BABY (S.GEORGE, (J.BARRAZ, GREENWICH, P.SPECTOR)	Leslie Grace TOP STOP		8	6						
25	12	13	HABLE DE TI (NOT LISTED) (NOT LISTED)	Yandel Y/SUMMA		12	7						
12	11	14	LA FORY FAY (LAVAREZ, (CESTRADA)	Julion Alvarez y Su Norteno Banda FONOVISA/UMLE		11	8						
14	17	15	MI RAZON DE SER (F.CAMACHO, TIRADO) (H.PALENCIA, CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISA/UMLE		14	10						
6	13	16	TE PERDISTE MI AMOR (G.R., ROJAS, G.GOMEZ, (G.R., ROJAS, G.GOMEZ, (L.L.CHACIN)	Thalia Featuring Prince Royce SONY MUSIC LATIN		4	24						
20	21	17	REHABILITADO (M.QUINTERO, LARA, (M.QUINTERO, LARA)	Los Tucanes de Tijuana FONOVISA/UMLE		17	10						
19	15	18	BAILAR CONTIGO (A.CASTRO, G.VIVES, (C.VIVES, A.CASTRO)	Carlos Vives GAIRA/WK/SONY MUSIC LATIN		15	6						
28	22	19	SIN TI (D.EQUIVE, CHINO & NACHO, (M.LIRAMANDA, PEREZ, J.MENDOZA, DONATI)	Chino & Nacho MACHETE/UMLE		19	13						
24	26	20	ME GUSTAS MUCHO (CORDERO, (N.GUERRA)	Codigo FN FONOVISA/UMLE		20	7						
10	14	21	TE ME VAS (S.GEORGE, G.R., ROJAS, (G.R., ROJAS, G.GOMEZ, E.DAVILA, JR.)	Prince Royce TOP STOP		2	29						
22	25	22	PUNO DE DIAMANTES (J.L.TREVINO, (L.L.TREVINO, M.A.PEREZ)	Duelo LA BONITA		18	15						
16	19	23	ALGO ME GUSTA DE TI (LAZARETO, J.FRAY, (J.L.MORENO, LUNA, VEGUILLA, MALAVE, LAZARETO, L.C.ORTIZ, PAIN, C.BROWN)	Wisin & Yandel Featuring Chris Brown & T-Pain MACHETE/UMLE		1	52						
13	24	24	TE AMO (PARA SIEMPRE) (R.MARTINEZ, R.L.MUNOZ, (R.L.MUNOZ)	Intocable GOOD/UMLE		4	27						
18	20	25	MORE (URBA, ROME, (K.VAZQUEZ, R.PINA)	Zion, Jory y Ken-Y PINA		16	30						
32	27	26	YO TE LO DIJE (NOT LISTED) (J.A.OSORIO, BALVIN)	J Balvin CAPITOL LATIN/UMLE		26	4						
27	29	27	EL BUENO Y EL MALO (A.VALEZ, (A.VALEZ, OSUNA)	Colmillo Norteno Featuring Banda Tierra Sagrada DISCOS SABINAS		27	9						
34	32	28	ME ENAMORE (E.TAPIA, (E.TAPIA)	Roberto Tapia FONOVISA/UMLE		28	4						
21	28	29	LA NOCHE DE LOS 2 (DADDY YANKEE, (R.VALE, A.A.RIANO, GIBO)	Daddy Yankee Featuring Natalia Jimenez EL CAPITOL/CAPITOL LATIN/UMLE		19	6						
29	30	30	A LA BASURA (A.TORRES, FLORES, (F.MUERTA, C.RAZO)	El Trono de Mexico FONOVISA/UMLE		29	5						
30	31	31	PORQUE EL AMOR MANDA (J.SERRANO, MONTOYA, (A.SERRA, E.NEGRETE, RINCON)	America Sierra Featuring 3BallMTY FONOVISA/UMLE		27	20						
31	35	32	ZAPATITO ROTO (HAZE, (O.VALLA, E.E.ROSA, CINTRON, T.CALDERON, E.FVAZQUEZ)	Plan B Featuring Tego Calderon PINA		31	5						
		33	CARNAL (TITO EL BAMBINO, (L.A.DIAZ)	Tito "El Bambino" ON FIRE/SIENTE		33	1						
		34	MI BELLO ANGEL (J.SERRANO, MONTOYA, (A.SIERRA)	Los Pirms MX ASL/UMLE		34	2						
40	36	35	FRIO, FRIO (J.L.GUERRA, SEJAS, (L.GUERRA, SEJAS)	Juan Luis Guerra Featuring Romeo Santos CAPITOL LATIN/UMLE		16	17						
		36	NI QUE ESTUVIERAS TAN BUENA (TRINADO, CASTANEDA, (E.MUNOZ)	Calibre 50 DISA/UMLE		36	2						
		37	MUCHAS GRACIAS (A.VALEZ, (M.ALANO)	La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN		37	2						
37	33	38	SE ACABO EL AMOR (NOT LISTED) (LAVAREZ, SOTO, MAJOR, FERNANDEZ)	J Alvarez KNVAI/SONY MUSIC LATIN		33	8						
		39	ANDO POR LAS NUBES (V.M. RUIZ, (V.M. RUIZ)	Victor Manuelle KNVAI/SONY MUSIC LATIN		39	1						
33	38	40	COMO UN HURACAN (NOT LISTED) (M.ARELLANES, FAUSTO)	Los Huracanes del Norte GARMEX		29	17						
36	47	41	A MI ME PASA IGUAL (NOT LISTED) (NOT LISTED)	Los Elegidos ANA BARBARA		36	5						
		42	QUE DIOS BENDIGA (J.SEBASTIAN, (J.SEBASTIAN)	Joan Sebastian FONOVISA/UMLE		26	15						
		43	MI ULTIMO DESEO (M.FIGUEROA, (E.R.CASTELLANOS)	Banda Los Recoditos DISA/UMLE		40	2						
		44	PROPUESTA INDECENTE (S.SANTOS, (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		44	1						
38	46	45	DAME TU AMOR (L.HERNANDEZ, (L.HERNANDEZ)	Larry Hernandez SONA/FONOVISA/UMLE		38	14						
		46	I LOVE IT (O.JURCA, J.JURCA, (J.CANELA, A.D.JURCA, J.JURCA)	Jencarlos Canela UNIVERSAL MUSIC/LATINO/UMLE		41	2						
43	48	47	MUCHACHO DE CAMPO (J.A.GAYOLA, M.GAYOLA, (SOLANO)	Voz de Mando DISA/UMLE		43	3						
41	45	48	EL AMANTE (LOS DE LA NAZZA, (R.VALE, E.GARCIA, E.LOPEZ, J.LAVAREZ, SOTO, MAJOR, FERNANDEZ)	Daddy Yankee Featuring J. Alvarez EL CAPITOL/CAPITOL LATIN/UMLE		41	4						
39	43	49	BORRACHO DE AMOR (LOS BUITRES DE CULIACAN SINALOA, (N.HERNANDEZ)	Los Buitres de Culiacan Sinaloa MUSIC VIP/SONY MUSIC LATIN		35	12						
		50	I'LL BE THERE (ALLI ESTARE) (A.MANON, (CABRERA, F.TORRES, E.BETHANOURT, (K.DAVIS, G.GORDY, (R.J.MUJICA, B.WEST)	Arthur Hanlon Featuring Karlos Rose UNIVERSAL MUSIC/LATINO/UMLE		50	2						

TOP LATIN ALBUMS™													
LAST WEEK	THIS WEEK	#1	WKS. ON CHART	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART						
11	1	#1 11 WKS GG MARC ANTHONY	3.0	Marc Anthony	SONY MUSIC LATIN	3.0	2						
1	2	2	2	ROBERTO TAPIA	Lo Mejor de Roberto Tapia		2						
2	3	3	3	VARIOUS ARTISTS	Sergio George Presents: Salsa Giants		5						
3	4	4	4	NATALIE COLE	Natalie Cole En Espanol		5						
4	5	5	5	CARLOS VIVES	Corazon Profundo		14						
6	6	6	6	VICTOR MANUELLE	Me Llamare Tuyo		5						
5	7	7	7	LESLIE GRACE	Leslie Grace		5						
7	8	8	8	JUAN LUIS GUERRA 440	Asondegueguerra Tour		11						
10	9	9	9	JENNI RIVERA	La Misma Gran Senora		33						
13	10	10	10	ANDREA BOCELLI	Pasion		26						
9	11	11	11	VARIOUS ARTISTS	Las Bandas Romanticas de America 2013		27						
12	12	12	12	GERARDO ORTIZ	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live		18						
18	13	13	13	MANA	Exiliados Es La Bahia: Lo Mejor de Mana		48						
14	14	14	14	LA MAQUINARIA NORTENA	Vives En Mi		3						
15	15	15	15	FIDEL RUEDA	Lo Mejor de Fidel Rueda		4						
23	16	16	16	PS PRINCE ROYCE	# 1's		36						
17	17	17	17	IL VOLO	Mas Que Amor		16						
22	18	18	18	JAVIER TORRES	20 Corridos		19						
19	19	19	19	EL TRONO DE MEXICO	Lo Mejor de El Trono de Mexico		71						
8	20	20	20	LOS INVASORES DE NUEVO LEON	Amistades		2						
25	21	21	21	PRINCE ROYCE	Phase II		68						
20	22	22	22	CHALINO SANCHEZ	15 Exitazos		10						
26	23	23	23	INTOCABLE	En Peligro de Extincion		17						
29	24	24	24	CALIBRE 50	Grandes Exitos		40						
37	25	25	25	LOS BUKIS	Iconos: 25 Exitos		64						

LATIN AIRPLAY™													
LAST WEEK	THIS WEEK	#1	WKS. ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART							
1	1	#1 11 WKS GG VIVIR MI VIDA	14	Marc Anthony	SONY MUSIC LATIN	14							
2	2	2	2	EL RUIDO DE TUS ZAPATOS	La Arrolladora Banda el Limon de Rene Camacho	10							
3	3	3	3	Y TE VAS	Banda Carnaval	21							
16	4	4	4	DARTE UN BESO	Prince Royce	2							
7	5	5	5	HABLE DE TI	Yandel	7							
4	6	6	6	BAILAR CONTIGO	Carlos Vives	6							
10	7	7	7	SIN TI	Chino & Nacho	15							
9	8	8	8	REHABILITADO	Los Tucanes de Tijuana	11							
5	9	9	9	LA FORY FAY	Julion Alvarez y Su Norteno Banda	10							
8	10	10	10	BE MY BABY	Leslie Grace	6							
15	11	11	11	PUNO DE DIAMANTES	Duelo	15							
6	12	12	12	LIMBO	Daddy Yankee	41							
20	13	13	13	ME GUSTAS MUCHO	Codigo FN	7							
19	14	14	14	LA ORIGINAL	La Original Banda el Limon de Salvador Lizarraga	21							
13	15	15	15	MI NINA TRAVIESA	Luis Coronel	7							
22	16	16	16	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	6							
18	17	17	17	GET LUCKY	Daft Punk Feat. Pharrell Williams	10							
12	18	18	18	ZUMBA	Don Omar	36							
11	19	19	19	TE PERDISTE MI AMOR	Thalia Feat. Prince Royce	24							
21	20	20	20	A LA BASURA	El Trono de Mexico	8							
26	21	21	21	ME ENAMORE	Roberto Tapia	4							
25	22	22	22	MI RAZON DE SER	Banda Sinaloense MS de Sergio Lizarraga	5							
29	23	23	23	THE WAY	Ariana Grande Feat. Mac Miller	2							
29	24	24	24	ZAPATITO ROTO	Plan B Feat. Tego Calderon	5							
32	25	25	25	YO TE LO DIJE	J Balvin	4							



Marc Anthony, Version '3.0'

Marc Anthony leaps 11-1 on Top Latin Albums with 3.0, while the set debuts at No. 5 on the Billboard 200. (The album debuted a week earlier on the former list due to pre-street date sales.) The Billboard 200 debut marks the highest-charting Spanish-language album by any act since April 30, 2011, when Maná's *Drama y Luz* debuted at No. 5 with 47,000, according to Nielsen SoundScan. With nearly 39,000 copies, 3.0 marks Anthony's best sales week and highest-charting set since 2002 English-language album *Mended* debuted and peaked at No. 3 with 111,000. The new set's first single, "Vivir Mi Vida," remains at No. 1 on Hot Latin Songs for a 13th consecutive week and debuts on the Billboard Hot 100 at No. 92.

Alejandro Fernandez scores his 17th top 10 on Hot Latin Songs as "Hoy Tengo Ganas de Ti" (featuring Christina Aguilera) ascends 16-6. The ballad was originally written and released by Miguel Gallardo in 1975, and a later rendition by Ricardo Montaner reached No. 23 on the chart in 2007. Adding to Fernandez's chart climb are streams from the song's video, which premiered July 19. It's amassed more than 260,000 Vevo on YouTube views in the United States during the weekly tracking period.

Romeo Santos enters Hot Latin Songs at No. 44 with "Propuesta Indecente," which is a result of less than two days' worth of airplay, as the track was released to radio on Monday, July 29, and the chart week ended the following day. The song is expected to make a significant chart jump next issue after a full week of airplay coupled with download sales for the digital track, which hit retail July 30. Santos' single previews his forthcoming *Formula Vol. 2*, which spent 17 weeks at No. 1 on Top Latin Albums. —Amaya Mendizabal

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limon de Rene Camacho	10
2	2	Y TE VAS DISA/UMLE	Banda Carnaval	25
4	3	REHABILITADO FONOVISA/UMLE	Los Tucanes de Tijuana	17
3	4	LA FORNY FAY FONOVISA/UMLE	Julion Alvarez y Su Norteno Banda	13
6	5	PUNO DE DIAMANTES DISA/UMLE	Duelo	21
9	6	GG ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN	13
8	7	LA ORIGINAL LUIZ/VENEMUSIC	La Original Banda el Limon de Salvador Lizarraga	26
5	8	MI NINA TRAVIESA DEL/SONY MUSIC LATIN	Luis Coronel	9
10	9	LA MEJOR DE TODAS FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	37
11	10	A LA BASURA FONOVISA/UMLE	El Trono de Mexico	12
14	11	ME ENAMORE FONOVISA/UMLE	Roberto Tapia	5
13	12	MI RAZON DE SER DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	8
7	13	TE AMO (PARA SIEMPRE) GOOD/UMLE	Intocable	31
12	14	DAMASO BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	25
18	15	NI QUE ESTUVIERAS TAN BUENA DISA/UMLE	Calibre 50	3

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	13
7	2	BAILAR CONTIGO GARRA/W/S/SONY MUSIC LATIN	Carlos Vives	7
4	3	HABLE DE TI ZUMMA	Yandel	7
5	4	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	36
3	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	40
8	6	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk feat. Pharrell Williams	10
6	7	BE MY BABY TOP STOP	Leslie Grace	9
2	8	TE ME VAS TOP STOP	Prince Royce	28
14	9	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke feat. T.I. & Pharrell	7
11	10	SIN TI MACHETE/UMLE	Chino & Nacho	17
22	11	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	2
9	12	TE PERDISTE MI AMOR SONY MUSIC LATIN	Thalia feat. Prince Royce	24
10	13	LA PREGUNTA NEFLON	J Alvarez	30
12	14	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	23
15	15	HOY TENGO GANAS DE TI UNIVERSAL MUSIC LATIN/UMLE	Alejandro Fernandez / Christina Aguilera	7

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	13
20	2	GG DARTE UN BESO SONY MUSIC LATIN	Prince Royce	2
2	3	PARA CELEBRAR TOP STOP	Sergio George Presents Salsa Giants	7
5	4	ANDO POR LAS NUBES KIYAVI/SONY MUSIC LATIN	Victor Manuelle	7
10	5	I'LL BE THERE (ALLI ESTARE) UNIVERSAL MUSIC LATIN/UMLE	Arthur Hannon feat. Karlos Rose	11
7	6	BE MY BABY TOP STOP	Leslie Grace	8
4	7	TE GUSTA J&M	Grupo Treo feat. Elijah King	13
6	8	SIN TI MACHETE/UMLE	Chino & Nacho	21
13	9	QUE PENA HARIMINAYA	Juan Esteban	15
8	10	MI FAVORITA MAYMBA	Renzo	17
9	11	BAILAR CONTIGO GARRA/W/S/SONY MUSIC LATIN	Carlos Vives	6
14	12	CAE LA NOCHE SUNOS	Kalimete	4
3	13	ROMPE LA CINTURA COEXISTENCE/WILD DOGZ	Alexis & Fido	21
11	14	LABIOS DE PURPURA PAL R&B/LO/P	Charlie Cruz	11
16	15	UNA MUJER COMO YO MIA WUSA	Olga Tanon	10

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia	2
4	2	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	33
3	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas de America 2013	27
5	4	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Sold Out: En Vivo Desde El NOKIA Theatre L.A. Live	18
6	5	LA MAQUINARIA NORTENA ALTECA	Vives En Mi	3
7	6	FIDEL RUEDA FONOVISA/UMLE	Lo Mejor de Fidel Rueda	4
11	7	JAVIER TORRES DISCOS AMERICA	20 Corridos	19
8	8	EL TRONO DE MEXICO FONOVISA/UMLE	Lo Mejor de El Trono de Mexico	64
2	9	LOS INVASORES DE NUEVO LEON SERCA	Amistades	2
9	10	CHALINO SANCHEZ MUSART/BALBOA	15 Exitazos	9
13	11	INTOCABLE GOOD/UMLE	En Peligro de Extincion	17
16	12	CALIBRE 50 DISA/UMLE	Grandes Exitos	34
RE	13	LOS BUKIS FONOVISA/UMLE	Iconos: 25 Exitos	52
12	14	VICENTE FERNANDEZ SONY MUSIC LATIN	Hoy	12
RE	15	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	27

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 NATALIE COLE VERVE/IG	Natalie Cole En Espanol	5
2	2	CARLOS VIVES GARRA/W/S/SONY MUSIC LATIN	Corazon Profundo	14
3	3	ANDREA BOCELLI SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	26
5	4	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	48
4	5	IL VOLO RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	16
6	6	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	La Musica No Se Toca	44
11	7	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	27
8	8	VARIOUS ARTISTS INTERNATIONAL MUSIC TREASURES	40 Boleros Con Trio	10
9	9	VARIOUS ARTISTS AIR DISCOS	Directo Al Corazon	8
7	10	BELINDA CAPITOL LATIN/UMLE	Catarsis	4
10	11	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	26
15	12	LOS ANGELES NEGROS AIR DISCOS	30 Exitos	6
13	13	JULIO IGLESIAS COLUMBIA/LEGACY	1: Greatest Hits	16
14	14	CAMILO SESTO VERSE	20 Grandes Exitos	48
19	15	FRANKIE J UNIVERSAL MUSIC LATIN/UMLE	Faith, Hope y Amor	9

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
5	1	#1 MARC ANTHONY SONY MUSIC LATIN	3.0	2
1	2	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	5
3	3	VICTOR MANUELLE KIYAVI/SONY MUSIC LATIN	Me Llamaré Tuyo	5
2	4	LESLIE GRACE TOP STOP	Leslie Grace	5
4	5	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	11
7	6	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's	36
8	7	PRINCE ROYCE TOP STOP/IG	Phase II	68
13	8	TITO "EL BAMBINO" ON FIRE/SIRENTE/UNIVERSAL MUSIC LATIN/UMLE	Invicto	36
9	9	ROMEO SANTOS SONY MUSIC LATIN	The Kings Stays King: Sold Out At Madison Square Garden	39
10	10	GRUPO NICHE THE ENTITY	Tocando El Cielo Con Las Manos	2
NEW	11	VARIOUS ARTISTS FANIA/VEENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Selecciones Fania The Best Of...	1
15	12	HECTOR ACOSTA "EL TORITO" D.J.M./VEENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Con El Corazon Abierto	49
16	13	VARIOUS ARTISTS PLANET	I Love Bachata 2013	22
14	14	FRANKIE RUIZ UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	10
12	15	EDDIE SANTIAGO UNIVERSAL MUSIC LATIN/UMLE	Iconos: 25 Exitos	10

Jazz/Classical/World

August 10 2013

billboard

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	15
4	2	NATALIE COLE VERVE/IG	Natalie Cole En Espanol	5
3	3	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	7
2	4	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	3
5	5	TONY BENNETT/DAVE BRUBECK RPM/COLUMBIA/LEGACY	Bennett/Brubeck: The White House Sessions, Live 1962	9
NEW	6	CONNIE EVINGSON MINNERHARA	Sweet Happy Life	1
6	7	GEORGE BENSON CONCORD	Inspiration: A Tribute To Nat King Cole	8
7	8	TONY BENNETT CONCORD	As Time Goes By: Great American Songbook Classics	25
20	9	STEVE TYRELL NEW ESIGN/CONCORD	It's Magic: The Songs Of Sammy Cahn	11
10	10	DIANA KRALL VERVE/IG	Glad Rag Doll	44
9	11	YELLOWJACKETS MACK AVENUE	A Rise In The Road	5
12	12	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	9
13	13	CHRIS BOTTI COLUMBIA	Impressions	67
15	14	GREGORY PORTER MOTEMA	Be Good	72
18	15	BOB JAMES & DAVID SANBORN Okeh/Sony Masterworks	Quartette Humaine	10

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
2	1	#1 KCZ / ALBRIGHT / ABAIR / ELLIOT CONCORD	Dave Koz And Friends: Summer Hits	7
1	2	GEORGE DUKE RPM/HEADS UP/CONCORD	DreamWeaver	2
3	3	BONEY JAMES CONCORD	The Beat	16
5	4	BWB HEADS UP/CONCORD	Human Nature	6
4	5	MAYSA SHANACHEE	Blue Velvet Soul	6
14	6	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	20
7	7	JOHN SCOFIELD LONGSIGHT/EMARCY/DECCA	Uberjam Deux	4
9	8	KIM WATERS RED RIVER	My Loves	5
6	9	VARIOUS ARTISTS VERVE/IG	Verve Remixed: The First Ladies	3
11	10	KAT EDMONSON SPINNETTE	Way Down Low	62
13	11	BOBBY MCFERRIN MASTERWORKS/SONY MASTERWORKS	Spirityouall	10
12	12	PAUL HARDCASTLE TRIPPIN' N' RHYTHM	Paul Hardcastle: VII	23
16	13	BRIAN CULBERTSON VERVE/IG	Dreams	59
RE	14	VINCENT INGALA VINCENT INGALA	Can't Stop Now	13
10	15	BILL FRISELL Okeh/Songtone/Sony Masterworks	Big Sur	6

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 GO TO GET YOU INTO MY LIFE CONCORD/CMG	Dave Koz feat. Gerald Albright, Mingus Akuffe & Brian Sloan	11
3	2	IN THE FLOW TRIPPIN' N' RHYTHM	Athena Rene	15
2	3	DEEP IN THE WEEDS TAPARAN ZEE/Okeh/Sony Masterworks	Bob James & David Sanborn	11
4	4	CAN'T WE ELOPE MACK AVENUE	Yellowjackets	9
8	5	SEASIDE DRIVE TRIPPIN' N' RHYTHM	Tim Bowman	6
5	6	MAN IN THE MIRROR HEADS UP/CMG	bwb	7
7	7	TIL THE END OF TIME RED RIVER	Chielmi Minucci & Special EFX	12
6	8	IT'S A PARTY IN HERE SHANACHEE	Kim Waters	7
10	9	JUST WHAT YOU NEED CONCORD/CMG	Brian Simpson	20
11	10	UNFORGETTABLE CONCORD/CMG	George Benson feat. Wynton Marsalis	8
12	11	BLACK LION SHANACHEE	Keiko Matsui	7
9	12	ONE STEP AHEAD TRIPPIN' N' RHYTHM	Darren Rahn	16
16	13	OLD EDU (OLD SCHOOL) SHANACHEE	Euge Groove	18
13	14	JUST KEEP HOLDING ON J & M	Jeanette Harris	17
15	15	ALL I WANNA DO HEADS UP/CMG	Fourplay	18

TRADITIONAL CLASSICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 12 WKS	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints & Ephesus BENEDICTINES OF MARY/DE MONTFORT/DECCA	12
4	2	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief LIFESCAPES/MOOD MEDIA	Lifescapes: Classical Stress Relief	73
5	3	VARIOUS ARTISTS	Fifty Shades Of Grey: The Classical Album CAPITOL	Fifty Shades Of Grey: The Classical Album	46
2	4	AUDIOMACHINE	AUDIOMACHINE	Tree Of Life	2
7	5	SOUNDTRACK	DECCA	Quartet	21
6	6	BENEDICTINES OF MARY, QUEEN OF APOSTLES	BENEDICTINES OF MARY/DE MONTFORT/DECCA	Advent Al Ephesus	23
12	7	AUDIOMACHINE	AUDIOMACHINE	Chronicles	53
9	8	OLAFUR ARNALDS	For Now I Am Winter MERCURY CLASSICS/DECCA	For Now I Am Winter	15
11	9	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY ORCH.	ELGAR CELLO CONCERTO TELARC/CONCORD	Elgar Cello Concerto	26
10	10	SOUNDTRACK	FOCUS FEATURES/BBDO	Moonrise Kingdom	58
3	11	GRAHAM/WORTH/NEW MEXICO SYMPHONY ORCH.	MERCHEHLING: HEALING CEREMONY EONE	Mercehling: Healing Ceremony	4
8	12	RACHEL BARTON PINE	MATTHEW HAGLE	Violin Lullabies	11
RE 13	BARTOLI/OSSORIN/PERTUSSI/ORCHESTRA LA SCINTILLA	Bellini: Norma DECCA	Bellini: Norma	4	
RE 14	SERJ TANKIAN	Serj Tankian: Orca Symphony No. 1 DECCA CLASSICS	Serj Tankian: Orca Symphony No. 1	3	
15	15	HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	RECOMPOSED BY VAZ RICHTER: WOLFF'S FOUR SEASONS DG/DECCA CLASSICS	Recomposed By Vaz Richter: Wolff's Four Seasons	35

CLASSICAL CROSSOVER ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 12 WKS	LINDSEY STIRLING	Lindsey Stirling BRODESTONE	45
3	2	THE PIANO GUYS	MASTERSWORMS/SONY MASTERWORKS	The Piano Guys	43
2	3	THE PIANO GUYS	PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	12
4	4	ANDREA BOCELLI	SUGAR/VERVE/VG	Passione	26
5	5	IL VOLO	We Are Love: Special Edition OPERA BLUES/GATICA/RENTON/INTERSCOPE/VGA	We Are Love: Special Edition	9
6	6	ANDREA BOCELLI	SUGAR/UNIVERSAL MUSIC LATIN/UMLE	Pasion	26
7	7	SARAH BRIGHTMAN	SIMHA	Dreamchaser	15
8	8	IL VOLO	RENTON/GATICA/OPERA BLUES/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor	16
10	9	JACKIE EVANCHO	Songs From The Silver Screen SYCO/COLUMBIA	Songs From The Silver Screen	43
9	10	THE TENORS	VERVE/VG	Lead With Your Heart	28
RE 11	DAVID PHELPS	GATHEAR/CAPITOL CMG	Gathear/Capitol CMG	Classic	16
15	12	IL VOLO	Il Volo...Takes Flight: Live From The Detroit Opera House OPERA BLUES/GATICA/RENTON/GEFFEN/VEG	Il Volo...Takes Flight: Live From The Detroit Opera House	61
14	13	TWO STEPS FROM HELL	TWO STEPS FROM HELL	Classics	5
12	14	TWO STEPS FROM HELL	TWO STEPS FROM HELL	Skyworld	32
RE 15	MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light... MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light... Mormon Tabernacle Choir	22	

WORLD ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
NEW	1	#1 1 WKS	KIM HYUN JOONG	Round 3 (EP) KEYAS1	1
3	2	BOMBINO	NONESUCH/WARNER BROS.	Nomad	17
2	3	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy MOOD MEDIA	Gourmet Entertains: Taste Of Italy	14
1	4	CARLA BRUNI	TEOREMA/BARCLAY/VERVE/VG	Little French Songs	15
4	5	CELTIC THUNDER	CELTIC THUNDER/VERVE/VG	Mythology	23
13	6	BUIKA	WARNER LATINA	La Noche Mas Larga	8
10	7	JAKE SHIMABUKURO	HITCHHIKER/MALIBU	Grand Ukulele	36
RE 8	DEAD CAN DANCE	PIAS	PIAS	Anastasis	37
12	9	KYARYPAMYUPAMYU	WARNER MUSIC JAPAN	Nanda Collection	3
8	10	DEEP FOREST	BIG3	Deep Africa	3
15	11	SOUNDTRACK	TFJ/SONY MASTERWORKS	The Intouchables	9
RE 12	VARIOUS ARTISTS	Putumayo Presents: Vintage France PUTUMAYO	Putumayo Presents: Vintage France	9	
RE 13	SOUNDTRACK	SUPER CASSETTES INDUSTRIES	SUPER CASSETTES INDUSTRIES	Yeh Jawaani Hai Deewani	8
14	14	VARIOUS ARTISTS	SONOMA	Best Of Irish & Celtic Favorites	6
9	15	GAELIC STORM	LOST ALGAN	Chicken Boxer	27

Christian/Gospel

August 10 2013

billboard

CHRISTIAN SONGS™					
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 11 WKS	HELLO, MY NAME IS	Matthew West SPARROW/CAPITOL CMG	23
2	2	HELP ME FIND IT	FERVENT/WORD-CURB	Sidewalk Prophets	28
3	3	WE WON'T BE SHAKEN	ESSENTIAL/PLG	Building 429	22
4	4	EVERY GOOD THING	FAIR TRADE	The Afters	26
6	5	WORDS	HAWK NELSON FEAT. BART MILLARD FAIR TRADE	Hawk Nelson Feat. Bart Millard	30
5	6	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	45
7	7	YOU ARE I AM	FAIR TRADE	MercyMe	49
8	8	OVERCOMER	SPARROW/CAPITOL CMG	Mandisa	9
9	9	MY GOD	SPARROW/CAPITOL CMG	Jeremy Camp	15
11	10	LORD I NEED YOU	ESSENTIAL/PLG	Matt Maher	25
10	11	STEAL MY SHOW	FOREFRONT/CAPITOL CMG	tobyMac	37
12	12	ONE THING REMAINS	SIXSTEPS/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	52
13	13	WORN	REUNION/PLG	Tenth Avenue North	32
14	14	HURRICANE	CURB	Natalie Grant	11
15	15	BUILD YOUR KINGDOM HERE	KINGSWAY	Rend Collective Experiment	25
16	16	YOUR LOVE IS LIKE A RIVER	ESSENTIAL/PLG	Third Day	16
19	17	HE IS WITH US	WORD-CURB	Love & The Outcome	11
17	18	GOD OF BRILLIANT LIGHTS	CENTRICITY	Aaron Shust	12
18	19	NOTHING EVER (COULD SEPARATE US)	FAIR TRADE	Citizen Way	19
21	20	LIVE WITH ABANDON	SPARROW/CAPITOL CMG	newsboys	8
20	21	THE LORD OUR GOD	SIXSTEPS/SPARROW/CAPITOL CMG	Passion Feat. Kristian Stanfill	19
22	22	STARTS WITH ME	REUNION/PLG	Tim Timmons	17
26	23	LOVE DOES	MONODISC/REUNION/PLG	Brandon Heath	15
24	24	CORNERSTONE	HILLSONG/SPARROW/CAPITOL CMG	Hillsong	18
23	25	PRAY	SPARROW/CAPITOL CMG	Sanctus Real	13

GOSPEL SONGS™					
LAST WEEK	THIS WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WKS	EVERY PRAISE	Hezekiah Walker RCA INSPIRATION	19
1	2	BREAK EVERY CHAIN	MOTOWN GOSPEL	Tasha Cobbs	29
5	3	IF HE DID IT BEFORE...SAME GOD	MOTOWN GOSPEL	Tye Tribbett	22
4	4	CLEAN THIS HOUSE	DOOR 6	Isaac Carree	28
3	5	GOD WILL MAKE A WAY	LIGHT/ZONE	Shirley Caesar	29
6	6	TESTIMONY	TYSCOT	Anthony Brown & group therAPy	56
7	7	HERE IN OUR PRAISE	RCA INSPIRATION	Fred Hammond-United Tenors	22
8	8	IT'S NOT OVER (WHEN GOD IS IN IT)	RCA INSPIRATION	Israel & New Breed Feat. James Fortune & Jason Nelson	59
10	9	A LITTLE MORE JESUS	MY BLOCK/ZONE	Erica Campbell	12
9	10	TAKE ME TO THE KING	TILLYMANN	Tamela Mann	62
11	11	THE GIFT	QUET WATER/EONE	Donald Lawrence	8
12	12	GREATER IS COMING	LUNELAL/MALACO	Jekalyn Carr	44
13	13	YOUR BEST DAYS YET	TEHILLAH/LIGHT/ZONE	Bishop Paul S. Morton	41
14	14	GREATER	RCA INSPIRATION	The Greater Allen Cathedral Feat. Michael Pugh	23
16	15	1 ON 1	BLACKSMOKE/WORLDWIDE	Zacardi Cortez	5
21	16	GG MADE TO WORSHIP	KEE/NEW LIFE	John P. Kee And New Life Feat. Kirk Franklin	20
18	17	NOTHING WITHOUT YOU	VERITY/RCA INSPIRATION	Jason Nelson	11
20	18	HAVE YOUR WAY	RCA INSPIRATION	Deitrick Haddon	7
19	19	RIGHT NOW LORD	TWB	The Wardlaw Brothers	17
22	20	I KNOW HE CARES	RENDZVOUS/MACK AVENUE	Jonathan Butler	11
17	21	MORE OF YOU	P-MAN	Earnest Pugh	3
24	22	BIG	FBGCFI Ministry Of Worship Feat. Fred Graves & Vaughan Phoenix	8	
25	23	GOD GAVE ME FAVOR	LARRY CLARK/GOSPEL	Twinkle Clark	3
27	24	I KNOW WHAT PRAYER CAN DO	DMI	Donald Malloy	2
26	25	I WILL BE ALRIGHT	GLORY 2 GEORVMK	Livre	12

CHRISTIAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 5 WKS	SKILLET	Rise ATLANTIC/WORD-CURB	5
10	2	TENTH AVENUE NORTH	REUNION/PLG	The Struggle	49
8	3	AMY GRANT	AMY GRANT/SPARROW/CAPITOL CMG	How Mercy Looks From Here	11
3	4	HILLSONG	HILLSONG/SPARROW/CAPITOL CMG	Live: Glorious Ruins	4
43	5	GG THE STALERT BROTHERS	GATHEAR/CAPITOL CMG	Best From The Farewell Concert	3
11	6	BIG DADDY WEAVE	FERVENT/WORD-CURB	Love Come To Life	62
5	7	VARIOUS ARTISTS	PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	44
17	8	TOBYMAC	FOREFRONT/CAPITOL CMG	Eye On It	48
7	9	ALAN JACKSON	ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	18
16	10	CHRIS TOMLIN	SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	29
2	11	KIM WALKER-SMITH & SKYLER SMITH	JESUS CULTURE	Home	2
13	12	MATT REDMAN	SIXSTEPS/SPARROW/CAPITOL CMG	10,000 Reasons	85
12	13	MATTHEW WEST	SPARROW/CAPITOL CMG	Into The Light	44
4	14	AUGUST BURNS RED	SOLID STATE	Rescue & Restore	5
15	15	HILLSONG UNITED	HILLSONG/WORD-CURB AUSTRALIA/SPARROW/CAPITOL CMG	Zion	22
RE 16	FAMILY FORCE 5	REANIMATED/CAPITOL CMG	Reanimated	3	
22	17	BRITT NICOLE	SPARROW/CAPITOL CMG	Gold	70
20	18	REND COLLECTIVE EXPERIMENT	CAMPFIRE: WORSHIP & COMMUNITY REIMAGINED	Campfire: Worship & Community Reimagined	22
21	19	BUILDING 429	ESSENTIAL/PLG	We Won't Be Shaken	8
50	20	SIDEWALK PROPHETS	FERVENT/WORD-CURB	Live Like That	54
35	21	RHETT WALKER BAND	ESSENTIAL/PLG	Come To The River	42
6	22	JOEY + RORY	FARMHOUSE/GATHER/CAPITOL CMG	Joey + Rory Inspired: Songs Of Faith & Family	2
25	23	LECREAE	REACH/INFINITY	Gravity	47
18	24	COLTON DIXON	JOY/SPARROW/CAPITOL CMG	A Messenger	26
27	25	PASSION	SIXSTEPS/SPARROW/CAPITOL CMG	Let The Future Begin	20

GOSPEL ALBUMS					
LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
2	1	#1 1 WKS	TAMELA MANN	Best Days TILLYMANN	51
3	2	ISAAC CARREE	DOOR 6	Reset	5
1	3	HEZEKIAH WALKER	RCA INSPIRATION/RCA	Azusa: The Next Generation	8
4	4	TASHA COBBS	MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	25
5	5	VARIOUS ARTISTS	WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	27
7	6	LECREAE	REACH/INFINITY	Gravity	47
12	7	CHARLES JENKINS & FELLOWSHIP CHICAGO	INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG	The Best Of Both Worlds	59
9	8	FRED HAMMOND	UNITED TENORS: HAMMOND, HOLLISTER, ROBERSON, WILSON	United Tenors: Hammond, Hollister, Roberson, Wilson	18
10	9	ANDY MINEO	REACH/INFINITY	Heroes For Sale	14
6	10	MAVIS STAPLES	ANTI-/EPTAPH	One True Vine	5
28	11	GG JOHN P. KEE AND NEW LIFE	KEE/NEW LIFE	Life And Favor	49
21	12	ZION'S JOY!	DAMASCUS ROAD/AMEN	Knocking On Your Heart	5
11	13	JONATHAN NELSON	J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong	14
8	14	ISRAEL & NEW BREED	REACH/INFINITY	Jesus At The Center: Live	51
13	15	MARY MARY	MY BLOCK/COLUMBIA	Go Get It (Soundtrack)	64
16	16	LARRY CALLAHAN & SELECTED OF GOD	SING 2 PRAISE	The Evolution II	36
17	17	SHIRLEY CAESAR	LIGHT/ZONE	Good God	18
15	18	WILLIAM MURPHY	RCA INSPIRATION	God Chaser	25
19	19	HALF MILE HOME	CHURCH BOY	Church Muzik & Inspiration	18
14	20	JEKALYN CARR	LUNELAL/MALACO	Greater Is Coming	10
18	21	KURT CARR & THE KURT CARR SINGERS	RCA INSPIRATION	Bless This House	27
NOT ON CHART	22	SEVIN	HOG MOB MUZIK	Commissary	1
22	23	JOSHUA ROGERS	MUSIC WORLD GOSPEL MUSIC WORLD	Well Done	34
27	24	JONATHAN MCREYNOLDS	TEHILLAH/LIGHT/ZONE	Life Music	43
31	25	L'ANDRIA JOHNSON	MUSIC WORLD GOSPEL MUSIC WORLD	The Experience	45

CHRISTIAN SONGS: CHRIS TOMLIN'S "BURNING LIGHTS" (SIXSTEPS/SPARROW/CAPITOL CMG) AND TASHA COBBS' "GRACE (EP)" (MOTOWN GOSPEL/CAPITOL CMG) ARE THE ONLY NEW ENTRIES. THE WEEK'S TOP-SELLING CURRENT CHRISTIAN ALBUMS: THE WEEK'S TOP-SELLING CURRENT CHRISTIAN ALBUMS: "RISE" BY SKILLET (ATLANTIC/WORD-CURB) WAS THE ONLY NEW ENTRY. "RISE" IS THE ONLY NEW ENTRY. "RISE" IS THE ONLY NEW ENTRY. "RISE" IS THE ONLY NEW ENTRY.

Dance/Electronic

August 10
2013
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	#1 GET LUCKY	Daft Punk Featuring Pharrell Williams	15
2	2	2	#2 CLARITY	Zedd Featuring Foxes	29
3	3	3	I NEED YOUR LOVE	Calvin Harris Featuring Ellie Goulding	29
4	4	4	I LOVE IT	Icona Pop Featuring Charli XCX	29
7	6	5	DG 5G WAKE ME UP!	Avicii	5
5	5	6	RIGHT NOW	Rihanna Featuring David Guetta	29
6	7	7	FEEL THIS MOMENT	Pitbull Featuring Christina Aguilera	29
8	8	8	BUBBLE BUTT	Major Lazer Featuring Bruno Mars, Tyga & Mystic	13
9	9	9	SCREAM & SHOUT	will.i.am & Britney Spears	29
10	10	10	PLAY HARD	David Guetta Featuring Ne-Yo & Akon	24
14	12	11	GLOWING	Nikki Williams	19
11	11	12	GENTLEMAN	PSY	16
NOT SHOT DEBUT					
12	13	13	ALL NIGHT	Icona Pop	1
12	14	14	#THATPOWER	will.i.am Featuring Justin Bieber	19
15	14	15	LIVE IT UP	Jennifer Lopez Featuring Pitbull	12
19	16	16	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie	16
NEW					
17	17	17	TURN THE NIGHT UP	Enrique Iglesias	1
17	15	18	RELOAD	Sebastian Ingresso/Tommy Trash/John Martin	11
24	22	19	WOMAN'S WORLD	Cher	6
20	17	20	LOSE YOURSELF TO DANCE	Daft Punk Feat. Pharrell Williams	10
18	18	21	LIVE FOR THE NIGHT	Krewella	4
39	32	22	ANIMALS	Martin Garrix	3
-	24	23	HIGHER GROUND	TNGHT	7
21	20	24	A LITTLE PARTY NEVER KILLED NOBODY (ALL WE GOT)	Fergie, Q-Tip & GoonRock	12
22	21	25	DOIN' IT RIGHT	Daft Punk Featuring Panda Bear	10
23	23	26	INSTANT CRUSH	Daft Punk Featuring Julian Casablancas	10
31	29	27	NEED U (100%)	Duke Dumont Featuring A*M*N	5
16	19	28	EXOTIC	Priyanka Chopra Featuring Pitbull	3
34	33	29	MAKE SOME NOISE	Inaya Day & DJ Escape	6
35	35	30	LET'S JUST DANCE	d'Manti	5
28	31	31	CITY OF DREAMS	Dirty South & Alesso Feat. Ruben Haze	5
30	30	32	LATCH	Disclosure Featuring Sam Smith	7
25	27	33	FALL DOWN	will.i.am Featuring Miley Cyrus	15
27	34	34	GIVE LIFE BACK TO MUSIC	Daft Punk	10
41	39	35	STARS	Kat DeLuna	4
NEW					
-	25	36	WHISTLE WHILE I WORK IT	Chester See And Toby Turner With Wayne Brady	1
-	44	37	TAKE ME HOME	Cash Cash Featuring Bebe Rexha	2
29	38	39	TAKE ME	Tiesto Featuring Kyler England	4
33	37	40	GIORGIO BY MORODER	Daft Punk	10
13	36	41	D.A.N.C.E.	Justice	3
-	26	42	THINKING ABOUT YOU	Calvin Harris Feat. Ayah Marar	7
NEW					
42	48	44	HEY NOW	Martin Solveig & The Cataracs Featuring Kyle	4
36	43	45	ATMOSPHERE	Kaskadee	7
26	28	46	BULLET	Rokelle Featuring Dave Aude	7
38	41	47	CONTACT	Daft Punk	10
RE-ENTRY					
43	42	49	NUCLEAR (HANDS UP)	Zomboy	4
NEW					
-	-	50	DESTROID 1 RAISE YOUR FIST	Excision, Downlink & Space Laces	1

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 DAFT PUNK	Random Access Memories	11
2	2	PET SHOP BOYS	Electric	2
3	3	LINDSEY STIRLING	Lindsey Stirling	45
5	4	DAVID GUETTA	Nothing But The Beat	99
4	5	ZEDD	Clarity	38
7	6	EMPIRE OF THE SUN	Ice On The Dune	6
6	7	CALVIN HARRIS	18 Months	39
NEW		8 FUCK BUTTONS	Slow Focus	1
RE		9 FAMILY FORCE 5	Reanimated	2
12	10	DISCLOSURE	Settle	8
9	11	TIESTO	Club Life Vol 3: Stockholm	6
13	12	BOARDS OF CANADA	Tomorrow's Harvest	7
14	13	MARINA AND THE DIAMONDS	Electra Heart	55
11	14	WILL.I.AM	#willpower	14
15	15	KREWELLA	Play Hard (EP)	32
17	16	ICONA POP	Iconic (EP)	26
10	17	PRETTY LIGHTS	A Color Map Of The Sun	4
NEW		18 JONNY WISTERNOFF AND JAMES GRANJ	Anjunaep 05	1
21	19	AMOKS FOR PEACE	Amok	18
23	20	SWEDISH HOUSE MAFIA	Until Now	40
20	21	FLORIDA	Wild Ones	56
19	22	VARIOUS ARTISTS	Now That's What I Call A Workout 2	6
25	23	VARIOUS ARTISTS	Now That's What I Call Party Anthems	50
RE		24 KNIFE PARTY	Haunted House (EP)	12
RE		25 MAJOR LAZER	Free The Universe	14

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 GET LUCKY	Daft Punk Feat. Pharrell Williams	15
4	2	SUMMERTIME SADNESS	Lana Del Rey	8
2	3	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding	19
3	4	CLARITY	Zedd Feat. Foxes	27
5	5	THIS IS WHAT IT FEELS LIKE	Armin van Buuren Feat. Trevor Guthrie	15
6	6	WAKE ME UP!	Avicii	5
7	7	BLURRED LINES	Robin Thicke Feat. T.I. & Pharrell	8
8	8	RELOAD	Sebastian Ingresso/Tommy Trash/John Martin	9
11	9	ATMOSPHERE	Kaskadee	5
13	10	RIGHT NOW	Rihanna Feat. David Guetta	10
10	11	TAKE ME	Tiesto Feat. Kyler England	6
17	12	LASY AND SOUND	Capital Cities	5
12	13	IF I LOSE MYSELF	OneRepublic	10
9	14	I LOVE IT	Icona Pop Feat. Charli XCX	24
14	15	LIVE FOR THE NIGHT	Krewella	3
25	16	TREASURE	Bruno Mars	6
15	17	CAN'T HOLD US	Macklemore & Ryan Lewis Feat. Ray Dalton	16
19	18	LEAVING YOU	Audien Feat. Michael S.	14
16	19	ALIVE	Empire Of The Sun	6
22	20	TIDAL WAVE	Sub Focus Feat. Alpines	12
20	21	THE OTHER SIDE	Jason Derulo	5
24	22	EASY	Mat Zo & Porter Robinson	13
18	23	RADIOACTIVE	Imagine Dragons	4
21	24	COME & GET IT	Selena Gomez	10
NEW		25 LIKE HOME	Nicky Romero & NERVO	1



Dance Diva Strikes Again

Cher captures her eighth No. 1 on Dance Club Songs as "Woman's World," the lead single from *Closer to the Truth* (see story, page 40), reaches the pinnacle in a scant five weeks. The ascent matches Daft Punk's "Get Lucky" for quickest climb to the top this year. "Woman's World" has been the Greatest Gainer each week since its debut in the July 13 issue.

Icona Pop's "All Night," boasting debut-week sales of 31,000 copies, according to Nielsen SoundScan, glides in at No. 6 on Dance/Electronic Digital Songs and No. 13 on Dance/Electronic Songs. The act's "I Love It," meanwhile, continues to reside in the top five of both charts.

Enrique Iglesias previews his upcoming studio album with "Turn the Night Up," released digitally on July 30 and already on Dance/Electronic Songs at No. 17 thanks to immediate airplay. Produced by the Cataracs and remixed by Laidback Luke and Ralph Rosario, the song makes an initial impact on the Mainstream Top 40 radio chart as the top debut and Greatest Gainer at No. 30.

Kaskadee claims his 12th top 10 on Dance/Mix Show Airplay as "Atmosphere" rises 11-9. Since the chart launched 10 years ago this month, only three acts have had more top 10s: Rihanna (19), David Guetta (18) and Britney Spears (14). The single is the title track to Kaskadee's new album, due Sept. 10.

-Gordon Murray

SALES DATA COMPILED BY
nielsen BDS
nielsen BDS
nielsen BDS

Hits of the World

August 10
2013
billboard

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART	
	1	#1 WOMAN'S WORLD	Cher	5	
2	2	RIGHT NOW	Rihanna Feat. David Guetta	15	
3	3	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell	7	
4	4	MAKE SOME NOISE	Inaya Day & DJ Escape	10	
5	5	LET'S JUST DANCE	d'Manti	10	
6	6	NEED U (100%)	Duke Dumont Feat. A.M*E	8	
7	7	ALIVE	Empire Of The Sun	8	
8	8	YOU NEVER KNOW	Audio Playground Feat. Snoop Lion	7	
9	9	STARS	Kat DeLuna	7	
10	10	NEED YOU NOW (HOW MANY TIMES)	Plumb	6	
11	11	SKIRT	Kylie Minogue	4	
12	12	SOOTHE MY SOUL	Depeche Mode	6	
13	13	LIVE IT UP	Jennifer Lopez Feat. Pitbull	9	
14	14	BODY PARTY	Clara	10	
15	15	RELOAD	Sebastian Ingrassia/Tommy Trash/John Martin	11	
16	16	CITY OF DREAMS	Dirty South & Alesso Feat. Ruben Haze	6	
17	17	BULLET	Rokelle Feat. Dave Aude	12	
18	18	THIS IS MY GOODBYE	Antoine Clamaran Feat. Feña	13	
19	19	VOCAL	Pet Shop Boys	4	
20	20	WHERE YOU ARE	Jay Sean	4	
21	21	IT'S NOT OVER	Chaka Khan Feat. LeCrae	11	
22	22	U B THE BASS	Luciana	12	
23	23	I CHOOSE U	Timeflies	4	
24	24	WAKE ME UP!	Avicii	2	
25	25	IF TIME RUNS OUT	Duncan Morley	5	
26	26	TAKE ME	Tiesto Feat. Kyler England	3	
27	27	SUMMER NIGHT IN JULY	Robbie Rivera & Kay	3	
28	28	EASY	Mat Zo & Porter Robinson	11	
29	29	HEY NOW	Martin Solveig & The Cataracs Feat. Kyle	3	
30	30	MESSIAH	Monsta	10	
31	31	BE FREE WITH YOUR LOVE	Drop Out Orchestra Feat. Vinny Vero	5	
32	32	GET LUCKY	Daft Punk Feat. Pharrell Williams	14	
33	33	COME & GET IT	Selena Gomez	9	
34	34	EVERYBODY LOVES THE NIGHT	Ultra Nate	9	
35	35	CRAZY KIDS	Ke\$ha Feat. will.i.am Or Juicy J	7	
36	36	TREASURE	Bruno Mars	2	
37	37	I WILL CARRY YOU	Shara Strand	3	
38	38	HEARTBREAKER	Mia Martina	10	
39	39	GOOD 4 IT	Wallpaper.	11	
40	40	SCREAM FOR LOVE	Natali Yura	2	
41	41	AWAKE	Chris Cortes	3	
42	42	THE OTHER SIDE	Jason Derulo	2	
43	43	TAKE ME UP HIGH	Lady Bunny	1	
44	44	IT'S OUR NIGHT	Jason Dottley	11	
45	45	TAKE IT LIKE A MAN	Bleona	1	
46	46	GUESS WHAT?	Cazwell & Luciana	1	
47	47	WALKING ON THIN ICE 2013	Ono	1	
48	48	AGAIN	Jessica Sutta Feat. Kemal Golden	13	
49	49	BUBBLE BUTT	Major Lazer Feat. Bruno Mars, Tyga & Mystic	1	
50	50	YOU MAKE ME FEEL (MIGHTY REAL) 2013	Sylvester	3	

EURO					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE	Artist		
1	1	WAKE ME UP!	Avicii		
2	2	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell		
3	3	LA LA LA	Naughty Boy Feat. Sam Smith		
NEW	4	BEST SONG EVER	One Direction		
4	5	LOVE ME AGAIN	John Newman		
5	6	GET LUCKY	Daft Punk Feat. Pharrell Williams		
6	7	I LOVE IT	Icona Pop Feat. Charli XCX		
7	8	LET HER GO	Passenger		
9	9	TREASURE	Bruno Mars		
8	10	BANG BANG	will.i.am		

UNITED KINGDOM					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE	Artist		
NEW	1	LOVE NEVER FAILS	Jahmene Douglas		
1	2	BLURRED LINES	Robin Thicke		
2	3	MAGNA CARTA... HOLY GRAIL	Jay Z		
5	4	ALL THE LITTLE LIGHTS	Passenger		
4	5	TIME	Rod Stewart		
6	6	TO BE LOVED	Michael Buble		
7	7	BABEL	Mumford & Sons		
RE	8	NOTHING BUT THE BEAT	David Guetta		
RE	9	HOME	Rudimental		
10	10	JAKE BUGG	Jake Bugg		

FRANCE					
DIGITAL SONGS					
LAST WEEK	THIS WEEK	TITLE	Artist		
2	1	PAPAOUTAI	Stromae		
1	2	BLURRED LINES	Robin Thicke Feat. T.I. + Pharrell		
3	3	GET LUCKY	Daft Punk Feat. Pharrell Williams		
4	4	BELLA	Maitre Gims		
5	5	WAKE ME UP!	Avicii		
8	6	TREASURE	Bruno Mars		
6	7	WATCH OUT FOR THIS (BUMAYE)	Major Lazer		
7	8	IMPOSSIBLE	James Arthur		
9	9	LET HER GO	Passenger		
NEW	10	I NEED YOUR LOVE	Calvin Harris Feat. Ellie Goulding		

AUSTRALIA					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE	Artist		
NEW	1	ASYMMETRY	Karnivool		
1	2	THE TRUTH ABOUT LOVE	Pink		
5	3	CIRCUS IN THE SKY	Bliss n Eso		
2	4	MORE THAN A DREAM	Harrison Craig		
8	5	GREATEST HITS... SO FAR!!!	Pink		
RE	6	ALL THE LITTLE LIGHTS	Passenger		
10	7	UNORTHODOX JUKEBOX	Bruno Mars		
NEW	8	STARS DANCE	Selena Gomez		
4	9	BLURRED LINES	Robin Thicke		
6	10	A TIME FOR US	Luke Kennedy		

JAPAN					
JAPAN HOT 100					
LAST WEEK	THIS WEEK	TITLE	Artist		
NEW	1	THANK YOU SUMMER LOVE	Kara		
6	2	HIKOKI GUMO	Yumi Matsuyama		
4	3	FOR YOU.	Haji		
95	4	DARK RIVER	GLAY		
5	5	PEACE TO HIGHLIGHT	Southern All Stars		
28	6	IN A WORLD LIKE THIS	Backstreet Boys		
22	7	ONE SONG FROM TWO HEARTS	Kobukuro		
8	8	EGAO	Ikimono Gakari		
3	9	GUREN NO YUMIYA	Linked Horizon		
1	10	UTSUKUSHI INAZUMA	SKE48		

GERMANY					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE	Artist		
NEW	1	PREACHERS OF THE NIGHT	Powerwolf		
4	2	MIT DEN GEZEITEN	Santiano		
2	3	BLURRED LINES	Robin Thicke		
NEW	4	STARS DANCE	Selena Gomez		
6	5	RAOP	Cro		
7	6	BEI MEINER SEELE	Xavier Naidoo		
5	7	13	Black Sabbath		
RE	8	NEW YORK, RIO, ROSENHEIM	Sportfreunde Stiller		
RE	9	THE BEST OF HELENE FISCHER	Helene Fischer		
RE	10	EUROPA	LaBrassBanda		

CANADA					
ALBUMS					
LAST WEEK	THIS WEEK	TITLE	Artist		
NEW	1	STARS DANCE	Selena Gomez		
1	2	MAGNA CARTA... HOLY GRAIL	Jay Z		
4	3	NIGHT VISIONS	Imagine Dragons		
3	4	UNORTHODOX JUKEBOX	Bruno Mars		
9	5	THE TRUTH ABOUT LOVE	P!nk		
5	6	THE HEIST	Macklemore & Ryan Lewis		
8	7	RANDOM ACCESS MEMORIES	Daft Punk		
10	8	HERE'S TO THE GOOD TIMES	Florida Georgia Line		
2	9	SURFERS PARADISE	Cody Simpson		
NEW	10	EDWARD SHARPE & THE MAGNETIC ZEROS	Edward Sharpe & The Magnetic Zeros		

KOREA					
KOREA K-POP HOT 100					
LAST WEEK	THIS WEEK	TITLE	Artist		
1	1	U&I	Ailee		
2	2	NONONO	Apink		
5	3	SHADOW	Beast		
8	4	MY LOVE	Lee Seung Chul		
6	5	MISSING YOU TODAY	Davichi		
19	6	BAR BAR BAR	Crayon Pop		
9	7	BE OK	Yu Seong Eun (Feat. Baechigi)		
7	8	FALLING IN LOVE	2NE1		
NEW	9	HOLLYWOOD	Koyote (Feat. Jeong Jun Ha)		
3	10	DESTINY	Infinite		

HITS OF THE WORLD: An overview of the week's most popular music available in the U.S. (SONOSCAN: The top greatest hits/cover songs reported by promoters, owners, managers and booking agents. Executives should be submitted to Bob Allen at bobbilling@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. HOT 100: A compilation of the week's most popular music available in the U.S. (SONOSCAN: The top greatest hits/cover songs reported by promoters, owners, managers and booking agents. Executives should be submitted to Bob Allen at bobbilling@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs.)

BRAZIL

COMPILY BY BILLBOARD BRAZIL

THIS WEEK	LAST MONTH	TITLE IMPRINT/LABEL	Artist
1	1	TE ESPERANDO SOM LIVRE	Luan Santana
2	2	VIDRO FUME SONY MUSIC ENTERTAINMENT	Bruno & Marrone
72	3	SHOW DAS PODEROSAS WARNER	Anitta
8	4	LOUCO CORACAO SONY MUSIC ENTERTAINMENT	Eduardo Costa
17	5	GIRASSOL UNIVERSAL	Joao Bosco & Vinicius
5	6	GIRL ON FIRE SONY MUSIC ENTERTAINMENT	Alicia Keys Feat. Nicki Minaj
3	7	AMIGA DA MINHA IRMA SOM LIVRE	Michel Telo
15	8	SE JOGA DECKDISC	Naldo (Feat. Fat Joe)
NEW	9	O QUE CE VAI FAZER? SOM LIVRE	Fernando & Sorocaba
13	10	DESERTO SOM LIVRE	Thaeme & Thiago

NEW ZEALAND

COMPILY BY NIELSEN SOUNDSCAN INTERNATIONAL

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	IT'S WORTH IT SONY MUSIC	Jackie Thomas
1	2	BONES EPIC	Ginny Blackmore
NEW	3	SOMETHING SPECIAL SONY MUSIC	Whenua Patuwai
NEW	4	BEST SONG EVER SYCO	One Direction
2	5	WAKE ME UP! POSTIVA/PROM/ISLAND	Avicii
4	6	COUNTING STARS MUSLIVER/INTERSCOPE	OneRepublic
3	7	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
NEW	8	GET ALONG SONY MUSIC	Guy Sebastian
5	9	WE CAN'T STOP RCA	Miley Cyrus
6	10	BURN POLYDOR	Ellie Goulding

NETHERLANDS

COMPILY BY NIELSEN SOUNDSCAN INTERNATIONAL

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	WAKE ME UP! POSTIVA/PROM/ISLAND	Avicii
3	2	VANDAAG DELICIEUSE	Bakermat
4	3	PAPAOUTAI MOISAERT	Stromae
2	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
5	5	ANIMALS SPINNIT	Martin Garrix
6	6	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
10	7	WAVES MR. PROBZ	Mr. Probz
NEW	8	BEST SONG EVER SYCO	One Direction
8	9	MIMIMI VAL VICTIS/EGO/POWERHOUSE	Serebro
7	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams

SWITZERLAND

COMPILY BY NIELSEN SOUNDSCAN INTERNATIONAL

LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	WAKE ME UP! POSTIVA/PROM/ISLAND	Avicii
2	2	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell
5	3	LA LA LA NAUGHTY BOY/RELENTLESS/VIRGIN	Naughty Boy Feat. Sam Smith
3	4	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams
4	5	HOLIDAYS PROMAG/GLOBAL	Remady & Manu-L
6	6	POMPEII VIRGIN	Bastille
NEW	7	LOVE ME AGAIN ISLAND	John Newman
7	8	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton
RE	9	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons
8	10	PLAY HARD WHAT A MUSIC/VIRGIN	David Guetta Feat. Ne-Yo & Akon

Boxscore

August 10
2013

billboard

CONCERT GROSSES

	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$16,003,100 (\$10,522,235) (\$11,066/\$16.04)	MICHAEL BUBLÉ, NATURALLY 7 O2 ARENA, LONDON JUNE 30, JULY 1, 3-5, 7-8, 10, 12-13	155,608 199,580 TEN SHOWS	LIVE NATION
2	\$12,311,700 (€9,301,645) \$165.45/\$66.18	MUSE, PARAMORE, FUN. STADE DE FRANCE, PARIS JUNE 21-22	150,936 TWO SELLOUTS	JHD ALIAS
3	\$9,464,063 \$98/\$75.50/\$49.50	TAYLOR SWIFT, ED SHEERAN, AUSTIN MAHONE, JOEL CROUSE GILLETTE STADIUM, FOXBORO, MASS. JULY 26-27	110,712 TWO SELLOUTS	THE MESSINA GROUP/AEG LIVE
4	\$6,223,768 (€4,750,968) \$123.14/\$110.04	BRUCE SPRINGSTEEN & THE E STREET BAND NOWLAN PARK, KILKENNY, IRELAND JULY 27-28	54,292 TWO SELLOUTS	AIKEN PROMOTIONS
5	\$5,996,194 \$89/\$40	JASON ALDEAN, MIRANDA LAMBERT, JAKE OWEN & OTHERS PENWAY PARK, ALBISTON JULY 12-13	71,871 TWO SELLOUTS	LIVE NATION
6	\$4,979,216 \$250/\$150/\$75/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, ELI YOUNG BAND, KACEY MUSGRAVES TARGET FIELD, MINNEAPOLIS JULY 12	43,940 SELLOUT	THE MESSINA GROUP/AEG LIVE
7	\$4,297,021 (€3,346,748) \$105.28/\$43.65	BRUCE SPRINGSTEEN & THE E STREET BAND RED BULL ARENA, LEIPZIG JULY 7	46,346 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
8	\$4,263,690 (€3,279,762) \$122.20/\$109.20	BRUCE SPRINGSTEEN & THE E STREET BAND PAIRC UÍ CHADAINH, COBK, IRELAND JULY 18	37,328 SELLOUT	AIKEN PROMOTIONS
9	\$3,538,806 \$225/\$135/\$99.50/\$25	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES ANGEL STADIUM, ANAHEIM, CALIF. JULY 27	41,447 SELLOUT	THE MESSINA GROUP/AEG LIVE
10	\$3,349,330 \$225/\$135/\$75/\$26.50	KENNY CHESNEY, ERIC CHURCH, ELI YOUNG BAND, KACEY MUSGRAVES SPORTS AUTHORITY FIELD AT MILE HIGH, DENVER JULY 20	47,895 49,103	THE MESSINA GROUP/AEG LIVE
11	\$3,226,410 (€2,481,854) \$122.20/\$109.20	BRUCE SPRINGSTEEN & THE E STREET BAND THOMOND PARK STADIUM, LIMERICK, IRELAND JULY 16	28,091 SELLOUT	AIKEN PROMOTIONS
12	\$3,171,600 (£2,022,280) \$109.78/\$94.10	THE WHO, VINTAGE TROUBLE O2 ARENA, LONDON JUNE 15-16	29,710 31,420 TWO SHOWS	AEG LIVE
13	\$3,131,421 (£2,087,614) \$111	BRUCE SPRINGSTEEN & THE E STREET BAND KING'S HALL, BELFAST, NORTHERN IRELAND JULY 20	28,211 SELLOUT	AIKEN PROMOTIONS
14	\$2,830,700 (£1,816,903) \$101.27/\$77.90	KINGS OF LEON O2 ARENA, LONDON JUNE 12-13	31,921 34,744 TWO SHOWS	LIVE NATION
15	\$2,507,945 (£1,633,287) \$95.20/\$84.45	BRUCE SPRINGSTEEN & THE E STREET BAND MILLENNIUM STADIUM, CARDIFF, U.K. JULY 23	27,722 29,000	LIVE NATION
16	\$2,261,922 (€1,756,560) \$83.70	BRUCE SPRINGSTEEN & THE E STREET BAND IPPODROMO DELLE CAPPANELLE, ROME JULY 11	27,024 37,000	BARILEY ARTS PROMOTION
17	\$1,419,340 (1,588,862,000 WON) \$223.33/\$53.60	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL EXCO, DAEJO, SOUTH KOREA JULY 17-21	18,371 40,971 SEVEN SHOWS	CIRQUE DU SOLEIL/MST ENTERTAINMENT AND MEDIA
18	\$1,406,590 (€896,090) \$102.03/\$70.64	NEIL YOUNG & CRAZY HORSE, LOS LOBOS O2 ARENA, LONDON JUNE 17	16,594 16,906	ITB
19	\$1,349,330 (£872,600) \$115.98/\$38.66	LEONARD COHEN O2 ARENA, LONDON JUNE 21	15,801 16,073	AEG LIVE
20	\$1,294,320 (\$1,306,491 CANADIAN) \$108.98/\$44.58	BOB SEGER & THE SILVER BULLET BAND REXALL PLACE, EDMONTON, ALBERTA MAY 11	13,138 SELLOUT	LIVE NATION
21	\$1,134,415 (£738,855) \$99.80	BRUCE SPRINGSTEEN & THE E STREET BAND FIRST DIRECT ARENA, LEEDS, U.K. JULY 24	11,367 SELLOUT	LIVE NATION
22	\$1,003,558 \$87.50/\$77.50	ONE DIRECTION, 5 SECONDS OF SUMMER TARGET CENTER, MINNEAPOLIS JULY 18	13,665 SELLOUT	LIVE NATION
23	\$1,000,437 \$139/\$18	CARLOS VIVES AMERICAN AIRLINES ARENA, MIAMI JULY 13	12,780 SELLOUT	SBS ENTERTAINMENT
24	\$961,635 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES BLOSSOM MUSIC CENTER, CUYAHOGA FALLS, OHIO JUNE 20	19,748 SELLOUT	THE MESSINA GROUP/AEG LIVE
25	\$960,053 \$67.50	BOB DYLAN, WILCO, MY MORNING JACKET, RICHARD THOMPSON TRIO MIDWAY STADIUM, ST. PAUL, MINN. JULY 10	14,223 SELLOUT	JAM PRODUCTIONS
26	\$959,905 \$90/\$35	KENNY CHESNEY, ELI YOUNG BAND, KACEY MUSGRAVES VERIZON WIRELESS AMPHITHEATER, MARYLAND HEIGHTS, MO. JUNE 27	20,000 SELLOUT	THE MESSINA GROUP/AEG LIVE
27	\$959,845 (5,586,300 KUNA) \$123.71/\$46.39	DEPECHE MODE ARENA ZAGREB, ZAGREB, CROATIA MAY 23	15,969 SELLOUT	LIVE NATION
28	\$926,320 (1,408,004 LEVA) \$76.97/\$29.61	DEPECHE MODE LOKOMOTIV STADIUM, SOFIA, BULGARIA MAY 12	18,892 26,300	LIVE NATION
29	\$923,591 \$89.50/\$49.50/\$39.50	BRUNO MARS, ELLIE GOULDING KEYARENA, SEATTLE JULY 21	13,234 SELLOUT	CONCERTS WEST/AEG LIVE
30	\$917,424 \$89.50/\$29.50	ONE DIRECTION, 5 SECONDS OF SUMMER PHILIPS ARENA, ATLANTA JUNE 21	14,204 SELLOUT	LIVE NATION
31	\$915,852 \$95/\$39.50	JUSTIN BIEBER, HOT CHELLE RAE, MIKE POSNER VALLEY VIEW CASINO CENTER, SAN DIEGO JUNE 22	10,833 SELLOUT	AEG LIVE
32	\$915,670 \$89.50/\$69.50/ \$49.50/\$39.50	BRUNO MARS, ELLIE GOULDING SCHOTTENSTEIN CENTER, COLUMBUS, OHIO JULY 10	13,497 SELLOUT	CONCERTS WEST/AEG LIVE
33	\$911,465 \$99.50/\$69.50/ \$49.50/\$29.50	NEW KIDS ON THE BLOCK, 98 DEGREES, BOYZ II MEN STARLIPS CENTER, LOS ANGELES JULY 5	14,530 SELLOUT	LIVE NATION
34	\$882,149 \$139/\$107.9	HOT 107.9 BIRTHDAY BASH: DRAKE, 2 CHAINZ, B.O.B. & OTHERS PHILIPS ARENA, ATLANTA JUNE 15	15,180 SELLOUT	RADIO ONE
35	\$881,513 \$62/\$72/\$50/\$27.50	BRUNO MARS, ELLIE GOULDING KCEL ENERGY CENTER, ST. PAUL, MINN. JULY 14	15,451 SELLOUT	JAM PRODUCTIONS



Bublé's Perfect 10

Michael Bublé (above) owns the top Boxscore with slightly more than \$16 million in sales from a run of 10 shows at London's O2 Arena (June 30-July 13). The Canadian singer joins Prince, Spice Girls, Bon Jovi and One Direction as acts that have played an engagement of 10 or more shows at the 23,000-seat London venue, based on reported Boxscores. This marks Bublé's third stint at the O2 following prior two-show stints in 2008 and 2010. The number of sold tickets for his performances at the O2 totals 217,000 from 14 shows during his three most recent tours.

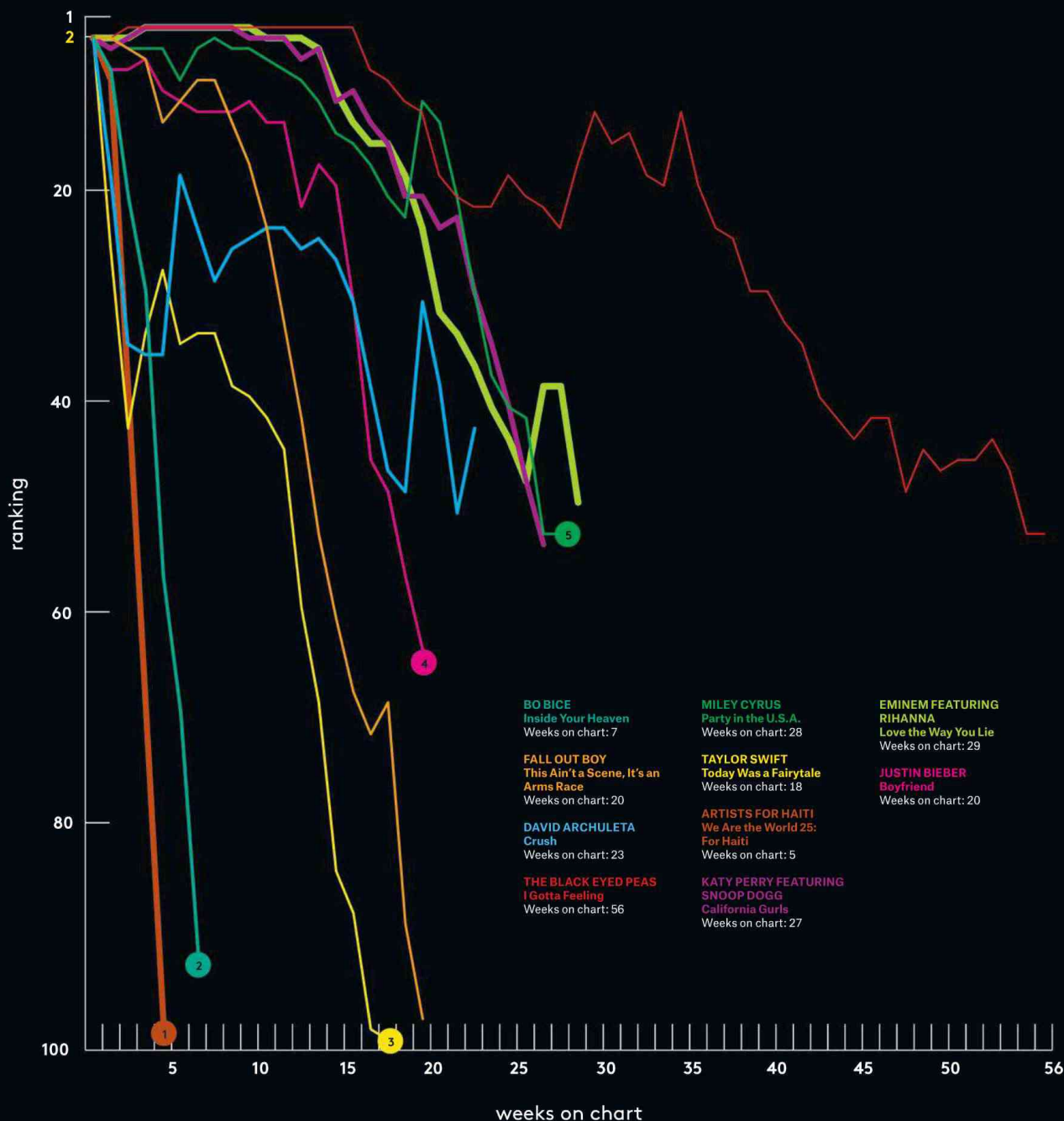
English band Muse also breaks the \$10 million barrier this week, taking the No. 2 ranking with \$12.3 million in box-office revenue from two sellouts in Paris. The concerts were part of the band's Unsustainable tour that played stadiums in European markets from late-May through the end of July. Paris stadium Stade de France hosted more than 150,000 fans for shows on June 21 and 22. Earlier in the year, Muse was playing arenas in the United States and Canada during a three-month trek. From 23 venues on the North American leg in the spring, 28 concerts were reported with revenue totaling \$15.7 million from 279,000 tickets.

-Bob Allen

CODA

With One Direction debuting at No. 2 on the Billboard Hot 100, we look at the last 10 No. 2 debuts on the chart and see if they were ever able to inch up to the chart's pinnacle, were never able to finally break through or whether they quickly faded away.

Trend Report: Chart History Of No. 2- Debuting Hot 100 Songs



1. ARTISTS FOR HAITI

The song may have been a No. 1 contender—had it been released on a different day. It bowed on an off-cycle Friday night, which gave it slightly more than two days of sales in its first charting week (267,000). It sold another 208,000 in its first full week. Had it had a traditional retail rollout, its sales (possibly 400,000) would have likely enabled a No. 1 debut.

2. BO BICE

The "American Idol" runner-up had the last No. 2 debut driven by physical single sales. It opened with 102,000 copies, but finished with just 349,000 total. The song quickly exited the chart thanks to scant airplay: just 2,700 detections across all formats of radio, according to Nielsen BDS. (And none of those occurred this year.)

3. TAYLOR SWIFT

Ironically, Swift has had more top 10 debuts on the Hot 100 than any other artist (11), but her only No. 1 actually bowed at No. 72 ("We Are Never Ever Getting Back Together"). As for "Today Was a Fairytale," the non-album track was red hot for a minute, as fans rushed to buy the stand-alone cut from the "Valentine's Day" soundtrack.

4. JUSTIN BIEBER

As they say, timing is everything. The track sold 521,000 downloads in its debut week (the third-highest opening sum in Nielsen SoundScan history), but Bieber was blocked from reaching No. 1 by fun.'s "We Are Young," which, while it was a stronger airplay record, was benefiting from Billboard's methodology change a month earlier to incorporate streaming data from on-demand subscription services. Under the prior formula, Bieber would have scored his first Hot 100 No. 1.

5. MILEY CYRUS

Cyrus' biggest-selling song (5.3 million) sold more than 100,000 downloads in each of its first 14 chart weeks. It spent three nonconsecutive weeks at No. 2 due to her peak weeks of airplay and sales never syncing up. The song has logged more than 1 million airplay detections, and remains a solid performer on the airwaves, with 30,000 spins this year.

5 Things You Should Know About the **CANADIAN MUSIC CONSUMER**



- 1 40%** under age 35 purchase some form of digital music, making them twice as likely to do so than adults over 35
- 2 57%** of digital buyers are also physical buyers
- 3 41%** of consumers are more favorable to brands that feature artists in ads
- 4 42%** of music is actually discovered through traditional radio - digital and satellite services are also driving substantial discovery
- 5 45%** of heavy listeners favor brands that sponsor tours of popular artists they like

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